

# HYPERBOREUS

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STUDIA CLASSICA

ναυσι δ' οὔτε πεζὸς ἰὼν κεν εὔροις  
ἔς Ἵπερβορέων ἀγῶνα θαυμαστὰν ὁδόν

(Pind. *Pyth.* 10. 29–30)

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PETROPOLI

**Vol. 22      2016      Fasc. 1**

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BIBLIOTHECA CLASSICA PETROPOLITANA  
VERLAG C.H. BECK MÜNCHEN

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## STYLISTIC ENACTMENT IN PINDAR *NEMEAN SEVEN* (REVISITED)\*

### Introduction

The text I wish to discuss consists of six lines from Pindar's *Nemean Seven* (70–76). I first print them as they have appeared in the Snell and Snell–Maehler editions since 1959. With the exception of Dissen's insertion of the semi-stop after ἔα με in line 75, these sentence-divisions correspond to those reflected in the Scholia (Σ 103a–112, pp. 131–132 Dr.). Here is the text together with a translation I have arrived at through preparing this paper.

- 70 Εὐξένιδα πάτραθε Σώγενης, ἀπομνύω  
71 μὴ τέρμα προβαίς ἄκονθ' ὅτε χαλκοπάραιον ὄρσαι  
72 θοὰν γλῶσσαν, ὃς ἐξέπεμψεν παλαισμάτων  
73 ἀρχένα καὶ σθένος ἀδιάντον, αἶθωνι πρὶν ἀλίω γυῖον ἐμπεσεῖν.  
74 εἰ πόνοσ ἦν, τὸ τερπνὸν πλέον πεδέρχεται.  
75 ἔα με· νικῶντί γε χάριν, εἴ τι πέραν ἀερθεῖς  
76 ἀνέκραγον, οὐ τραχὺς εἰμι καταθέμεν.

Sogenes, Euxenid by clan, I swear I did not advance to the mark and launch, like a bronze-cheeked javelin, a quick tongue, [like a javelin] that gets one dismissed from the wrestling with neck and strength unsoaked before one's limb[s] could throw themselves into the attack in the burning sun. (70–73)

If there was pain, the greater is the pleasure that follows. (74)

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\* This paper is a revision of one published in a festschrift for Prof. Ingomar Weiler of Graz, P. Mauritsch and C. Wolf (eds.), *Kultur(en) – Formen des Alltäglichen in der Antike. Festschrift für Ingomar Weiler zum 75. Geburtstag I* (Graz 2013) 475–494. I wish to express my best thanks to the Editors for permission to publish this revised and augmented version of the paper, to Dr W. Allan (University College, Oxford) for encouragement throughout the project, and to Professor P. E. Easterling (Newnham College, Cambridge), whose substantial and invaluable advice led to this revision. The editors of *Hyperboreus* then also raised some challenging and illuminating questions. And it is hoped that my responses to these have further clarified this paper.

So give me leave! Even if I shouted something out when I was raised [and was] over and beyond, I am not too harsh to pay the [debt of] delight to a victor. (75–76)

In speaking of his own efforts in composing a poem, Pindar sometimes compares himself to an athlete, though not necessarily to one competing in the same discipline as the victor being celebrated. C. Carey does note two examples involving the same discipline as the victor's, *N.* 1. 4–7, where the discipline is chariot racing, and *O.* 6. 22–27, where it is mule cart racing.<sup>1</sup> In his oath addressed to the Aeginetan boy pentathlete Sogenes, Pindar explicitly compares his own achievement to one of the five events in that discipline, the javelin-throw (ἄκκων, 71), and refers to another event, the wrestling (παλαίσματα, 72), and arguably also claims that for himself in a figurative sense (70–73). Pindar then speaks of the pleasure to follow that labour (74). I shall argue that in the next two lines (75–76) Pindar alludes to a third event, the long jump, and that he conveys that sense not by a term such as ἄλμα but instead by allusive language together with a suggestive arrangement of the words that serves to *stylistically enact* an athlete's leap.

### § 1. Text and punctuation of lines 70–76

While in line 72 MS D has ἐξέπεμψε, as in the text printed above, MS B has ἐξέπεμψας. The reading ἐξέπεμψας is adopted by A. Puech, among others, in his Budé edition. Puech translates lines 70–74 as follows:

Fils de la race des Euxénides, Sôgénéès, je jure n'avoir pas passé la limite en lançant, comme un javelot à la joue d'airain, ma parole rapide, ô toi qui as libéré de la lutte ta nuque vigoureuse, sans que la sueur l'eût mouillée, avant que ton corps se fût exposé au soleil torride.

S'il y eut de la peine, plus grande est la joie qui s'ensuit.<sup>2</sup>

With this reading there would be a delayed relative clause, with Sogenes as antecedent. Carey can provide a parallel in *O.* 2. 81 (Sn.–M.). The purpose in *Nemean 7* would then be to reserve the praise of Sogenes for a climactic position.<sup>3</sup> This reading might be taken to

<sup>1</sup> Carey 1981, 170 and 169–170 resp.

<sup>2</sup> Puech 1923, 100–101.

<sup>3</sup> Carey 1981, 165. For earlier scholars' views, see Segal 1968, 31–37.

mean that Sogenes had already won three victories<sup>4</sup> and was thereby exempted from the wrestling, the final event in the pentathlon (see Xen. *Hell.* 7. 4. 29). I shall argue below, however, in agreement with Carey, that line 74, *If there was pain, the greater the pleasure that follows*, refers to the travails endured by the young victor in a wrestling match in the pentathlon;<sup>5</sup> and already Puech himself argues that Sogenes did indeed compete in the wrestling, successfully, so successfully indeed that he even escaped the effects of the heat.<sup>6</sup>

However, Carey well defends ἐξέπεμψε, MS D's reading. He points out that the Scholia recognise only the third person, and he plausibly hypothesises that B's reading is either an unconscious error or has been prompted by the way the Scholia interpret the sentence as *referring to Sogenes*; see Σ 106, p.132 Dr., esp. Σ 106a and 106c.<sup>7</sup>

The reading ἐξέπεμψε was adopted by Wilamowitz in his *Pindaros*. However, Wilamowitz then re-punctuated lines 72–74. He placed a full-stop after θοὰν γλωσσάν (72), and wrote a sentence beginning at ὅς ἐξέπεμψεν (72) and extending to πεδέρχεται (74):

72 ὅς ἐξέπεμψεν παλαισμάτων  
73 ἀρχένα καὶ σθένος ἀδίατον, αἴθωνι πρὶν ἀλίω γυῖον ἐμπεσεῖν,  
74 εἰ πόνοσ ἦν, τὸ τερπνὸν πλέον πεδέρχεται.

Wer aus dem Ringkampf heil herauskommt, ungelähmt durch den Sonnenbrand, mag's auch mühsam gewesen sein, der hat nur grössere Freude davon.<sup>8</sup>

Wilamowitz was followed by Schadewaldt six years later, who offers a fuller translation:

Wer aus dem Ringen Nacken und Kraft ungebläut brachte, bevor die Glieder in den Sonnenbrand gerieten, der hat, war Mühe dabei, doppelte Freude.<sup>9</sup>

<sup>4</sup> On the fact that a winner of any three of the five events was the overall winner, see Miller 2004a, 74, fig. 143 (Athenian marble relief from *circa* 500 BC showing stadion, javelin, and wrestling), and for a discussion of the literary evidence, see Bean 1956, 361–368, esp. 361, with a collection of testimonia, and Carey 1981, 166–167.

<sup>5</sup> Carey 1981, 166.

<sup>6</sup> Puech 1923, 91–92.

<sup>7</sup> Carey 1981, 165

<sup>8</sup> Wilamowitz 1922, 163.

<sup>9</sup> Schadewaldt 1928, 60. Both Wilamowitz and Schadewaldt translate “hat”. In fact πεδέρχεται must mean either “[for him] there follows”; see LSJ *s.v.* μετέρχομαι III (their only citation being this passage), so Slater 1969, *s.v.* πεδέρχομαι; or “[he]

In other words:

Whoever comes out of the wrestling with neck and strength unbruised before his limbs could succumb to the burning sun, even if it cost some effort, there follows [for him] all the greater joy.

Both these scholars saw the passage now marked off as speaking as if *some* sort of wrestling match *had* taken place. Wilamowitz saw Pindar as not having stepped too far in his figurative javelin-throw, and saw both the javelin-throw and the wrestling match as figurative, drawn from the pentathlon *in general* and unconnected with the specific details of Sogenes' own performance; they concerned instead Pindar's experience of criticism of his treatment of Neoptolemus. In *Paeon* 6 he had not overstepped the mark in his throw or broken the rules in *that* sense; and, though he had then had a hard time with his critics, he had emerged unscathed.<sup>10</sup> Schadewaldt accepted Wilamowitz's re-punctuation and application of the passage to *Paeon* 6 and its critics, but argued that it *also* referred to two of the actual pentathlon events in Sogenes' victory. However, as J. Jüthner showed four years after that, this combination of propositions is self-contradictory. If a wrestling match takes place at the customary time of day, as noted by Schadewaldt himself for that event, namely mid-day,<sup>11</sup> then even if a match ends early and before the athlete has sustained any serious injury, he has nevertheless been exposed to the burning sun in the process, in which case the *πρίν*-clause makes no sense. This objection also applies to Puech's interpretation (see above). Moreover, even if the match did not last all that long, it would certainly have involved the *πόνοσ* characteristic of such events, in which case the conditional clause *εἰ πόνοσ ἦν* looks rather odd as well.<sup>12</sup> In favour of Snell–Maehler's return since 1959 to the former punctuation, Carey remarks appositely

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seeks", as in *I.* 6. 7; see Slater *s.v.* *μετέρχομαι*; cf. LSJ *s.v.* IV – unless *πόνοσ* itself is the subject, as Segal 1968, 44, suggests; compare perhaps *O.* 3. 6b–7, where the wreaths worn by the victor are said to demand from the poet a song as a sacred debt (*πράσσοντί με τοῦτο θεόδοματον χρέος*).

<sup>10</sup> Wilamowitz 1922, 163 n. 4; see *Σ N.* 7. 94a, pp. 128–129 Dr. and *Σ N.* 7. 150a, pp. 136–137 Dr.

<sup>11</sup> Paus. 6. 24. 1; see Schadewaldt 1928, 60 and n. 4.

<sup>12</sup> Jüthner 1932, 166–170, esp. 166: "Und wenn beide meinen, dass der Ringkampf nicht vermieden, sondern tatsächlich begonnen, aber frühzeitig und ohne wesentlichen Schaden für den Sieger beendet wurde, so war der Kämpfer dann doch der Sonne ausgesetzt, und der *πρίν*-Satz wird unverständlich, und er hatte auf jeden Fall, wenn auch nur kurze Zeit, Mühe, so daß der Bedingungssatz *εἰ πόνοσ ἦν* sonderbar anmutet".

that “εἰ πόνος ἦν is more impressive as [part of] an independent maxim”.<sup>13</sup> The renderings proposed by Wilamowitz and Schadewaldt present the figurative pentathlete as leaving the wrestling victorious. However, Segals’s discussion, forty years later, of the verb ἐξέπεμψεν make it very likely that the poet had a *dismissal* of some kind in mind.<sup>14</sup> Moreover, this sense would also rule out Puech’s choice of the reflexive σ(ε) as an appropriate object for a verb with the sense of *dismiss*.

Finally, there is the question whether the sentence beginning in line 75 should be continued right to καταθέμεν in line 76 or a semi-stop should be placed after ἔα με in line 75.

The MS punctuation is:

75 ἔα με νικῶντί γε χάριν, εἴ τι πέραν ἀερθείς  
76 ἀνέκραγον, οὐ τραχὺς εἰμι καταθέμεν.

Give me leave, if I shouted something out when I was raised [and was] over and beyond – I am not too harsh to pay the debt of delight to a victor.

The Scholia take the two lines to form a hyperbaton, with ἔα με grammatically linked with καταθέμεν, *allow me to pay* (Σ 110, p. 132 Dr.). However, the infinitive καταθέμεν would also readily combine with the adjective τραχὺς to form a very natural phrase: οὐ τραχὺς εἰμι καταθέμεν, *I am not too harsh to pay*, as another Scholium also construes (Σ 112, p. 132 Dr.); and Schadewaldt provides a parallel suggesting that a Pindaric form of expression is involved (*Isthmian* 7. 43–44):

τὰ μακρὰ δ’ εἴ τις  
παπταίνει, βραχὺς ἐξικέσθαι χαλκόπεδον θεῶν ἔδραν

If a man keeps his eye on distant things, he is *too small to reach* the gods’ bronze-floored dwelling.<sup>15</sup>

<sup>13</sup> Carey 1981, 160.

<sup>14</sup> Segal 1968, 34, with persuasive parallels in Hom. *Od.* 16. 336, Soph. *O. T.* 789 (objects: men), Aesch. *Cho.* 98 (object: καθάρματα); see further LSJ s.v. I. 4.

<sup>15</sup> Schadewaldt 1928, 62 n. 7. Schadewaldt’s other parallel, *I.* 5. 44b–45, has been interpreted otherwise by many scholars: τετειχίσται δὲ πάλαι πύργος ὑψηλαῖς ἀρεταῖς ἀναβαίνειν. Like several others, the recent Loeb editor and translator, Race 1997, 179, translates: “From of old [Aegina] has been built as a bastion for men to scale with lofty achievements”. Now *literally* scaling a fortification is a hostile act by a besieger. Hence in Pindar’s *metaphor* one would expect the wall to be unscalable. I therefore concur with Schadewaldt and with Dissen before him; see Dissen 1830, 568: “structa, ait, iam diu exstat turris sublimibus virtutibus... est ibi turris virtutum, quam

When the infinitive combines so readily with the nearby adjective in this vigorous, idiomatic phrase, would the earlier finite verb not be in danger of being lost sight of, especially as the second infinitive construction after ἔα με would be a different one from the first one (*Let me pay* as opposed to *I am not too harsh to pay*)?

Alternatively, Boeckh and Dissen place a semi-stop after ἔα με. The remains of the pair of lines, from νικῶντί γε χάριν to καταθέμεν, also form a hyperbaton.

75 ἔα με· νικῶντί γε χάριν, εἴ τι πέραν ἀερθεῖς

76 ἀνέκραγον, οὐ τραχὺς εἰμι καταθέμεν.

Let me [proceed]! If I shouted something out when I was raised [and was] over and beyond, I am not too harsh to pay the debt of delight to a victor.

With this punctuation the idiomatic οὐ τραχὺς εἰμι καταθέμεν has its full force as a separate sentence. This punctuation now finds support in a passage in Menander's *Samia*, in which the phrase ἔα με occurs three times in emotional sentences in asyndeton.<sup>16</sup> It is therefore likely that the audience would hear the words ἔα με in this passage, which is also emotional, as a brief exclamation, and take the following line-and-a-half as a new sentence.<sup>17</sup> This latter punctuation involves an ellipse, but one compatible with the emotional character of this plea addressed to the victor. While with the MSS' punctuation it is clear that the poet wants to be allowed to go ahead and pay the customary debt of delight to the victor, Boeckh and Dissen's punctuation requires the audience to supply a different construction implied after ἔα με: having denied that he has made a javelin throw that would have led to his not being allowed to compete in the wrestling, he now calls to be allowed to proceed to complete his own metaphorical performance in that very event, the wrestling.

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aege escendas, superes, expugnes". I would therefore translate, "[Aegina] has long been fortified as a fortress by achievements *too lofty* for [anyone] to scale it".

<sup>16</sup> See Boeckh 1821, 82 (*Sine me*) and 434 (*quare sine me*), and Dissen 1830, 106 (text) and II, 459 (commentary; *sine me*). Compare now Menander, *Samia* 460–466 (Demeas appeals to his son to let him persevere in his resolve to send Chrysis packing, child and all): ἔα με (460); Μοσχίων, ἔα μ', ἔα με, Μοσχίων· τρίτον λέγω / τουτογι· πάντ' οἶδα (465 f.).

<sup>17</sup> With this emendation by re-punctuation we might compare separation of *O.* 1. 29 as a separate sentence by Fernandez-Galiano 1956, 113 *ad loc.* and the re-punctuation of *Hdt.* 1. 32. 7 by Rosén in 1987 in his Teubner text, making ὄλβιος κεκελήσθαι ἀξιός ἐστι a separate sentence.

## § 2. Pindar's address to Sogenes

In lines 70–73 Pindar turns to the young victor and addresses him for the first time. Casting himself in the figurative role of a pentathlete, he swears not to *do* or not to *have done* something related to the spear-throwing event. A number of questions are raised by this elaborate passage. The lack of certainty over the conduct of the spear-throwing event<sup>18</sup> or the order of the five events<sup>19</sup> places the interpreter in a position very different from that of the original audience. The uncertainty extends both to the relationship of the oath with the preceding part of the poem and to its relationship with the passage following it, which extends from line 74 to line 76. There is also uncertainty as to the precise sense of that latter passage. At the same time, however, the disjointed character of the those lines, with each complete sentence opening with asyndeton and thus leaving the audience itself to mentally supply the sense-relationships,<sup>20</sup> is, paradoxically, suggestive of a close relationship in sense between these lines and of a shared mood.

### (a) *The oath*

Oaths are part of the epinician poet's repertoire, and are generally employed as a reinforcement of a claim of veracity for the praise of his patron.<sup>21</sup> Pindar has already, in lines 67b–68a, employed a *quasi* oath to vouch for his mythical narrative and the praise addressed to Sogenes' father.<sup>22</sup> It is unclear, however, whether this second oath further confirms that preceding assurance or refers to some other matter. The nub of the problem is the physical action performed by the figurative pentathlete and

<sup>18</sup> Miller 2004a, 71–73.

<sup>19</sup> According to Miller 2004a, 71, all the sources indicating the order of all five events are from the Roman period. Compare Ebert 1972, no. 60, pp.181–182, who suspects that line 2 of Simonides fr. 151 Diehl (ἄλμα, ποδοκείτην, δίσκον, ἄκοντα, πύλην) was never inscribed on stone and is no more than a Hellenistic *jeu d'esprit* cleverly accommodating all five events and so is not evidence of the actual order of events; after all, it is impossible that a victor should have been required to win in all five events, so that the alleged commemorative couplet does not even report which events the victor actually won in.

<sup>20</sup> Howie 1979, 306–307 à propos Sappho fr. 94 (L–P), citing Ar. *Rhet.* 3. 12. 1423 b (= Howie 2012a, 133–134).

<sup>21</sup> Compare *N.* 11. 24, Bacch. 5. 42.

<sup>22</sup> The blessing Pindar calls upon himself in *N.* 7. 67b–68a is conditional upon the truth of what he has just said in favour of his poem, and so is tantamount to an oath. For the concept of a conditional wish, compare Chryses' blessing upon the Greeks linked to a request for the return of his daughter in Hom. *Il.* 1. 17–21 and Odysseus' blessing for Nausicaa linked to a plea for help in Hom. *Od.* 6. 175–185.

the significance of that action under the customary rules reflected in this figurative contest. Is the claim that the figurative pentathlete *is not going to cast* his javelin in a particular way? Or is it that he *has not already done so*? In itself, the aorist infinitive ὄρσαι could mean either.<sup>23</sup>

Yet how can an athlete guarantee in advance on oath how he will fare in a contest? Compare *Pythian* 1. 42b–45, discussed later in this section, where a similar metaphor is employed to convey the poet’s concern as to the appropriateness of the praise he is about to offer. There he says ἔλπομαι, *I hope*. Hence a denial on oath in connection with a contest is *a priori* more likely to concern something that has or has not *already happened*. The funeral games for Patroclus provide a parallel (Hom. *Il.* 23. 581–585): Menelaus demands that Antilochus should swear an oath that he did not cheat in the chariot race: “Antilochus, fosterling of Zeus, come thou hither and as it is ordained stand up before thy horses and chariot and take in thy hand the pliant lash with which thou dravest erst, and touching thy horses *swear by the Enfolder and Shaker of the earth that not wilfully didst thou hinder my chariot by guile*” (ὄμνυθι μὴ μὲν ἐκὼν τὸ ἐμὸν δόλω ἄρμα πεδῆσαι, 585).<sup>24</sup> I therefore propose in this paper to explore the consequences of the proposition that Pindar is denying that he *has done* something improper that can be conveyed by a figurative javelin-throw incurring dismissal (see § 1 above).<sup>25</sup>

Down to line 63 Pindar has been praising Sogenes’ father, which is hardly a matter for apology. Hence the words in question should be those in lines 64–69. These concern his treatment of the myth of Neoptolemus and how he himself expects to be regarded in the light of it. He had just praised Thearion, the boy’s father, and he then commends his mythical narrative on Neoptolemus (see lines 33–50a), stressing (64–67a) that it will be acceptable everywhere, from Molossia in the Northwest and Delphi to the poet’s own native Thebes,<sup>26</sup> thanks to its lack of exaggeration (unlike Homer’s account of Odysseus’ adventures; see 20b–30a) or of elements of violence (meaning his clearing of Neoptolemus from blame for violence at a Delphic sacrificial rite or indeed of a charge of an attempted raid on Apollo’s temple).<sup>27</sup> He is

<sup>23</sup> See, with Carey 1981, 169, Goodwin 1897, 45–46, Kühner–Gerth 1898, II, 1, 195.

<sup>24</sup> As translated by Lang–Leaf–Myres 1883, 467.

<sup>25</sup> Carey 1981, 169–170, collects examples of such “metaphorical darts”, some referring forward and others referring back.

<sup>26</sup> I understand δημότας in line 65 as referring to members of the poet’s own local community, his fellow-demesmen and closest neighbours; see LSJ *s.v.* δημότης III and Slater 1969 *s.v.* δαμότης.

<sup>27</sup> I discuss this aspect of the poem and its relationship to myth-revision and Thucydides’ proemium in Howie 1998, 101–121 (= Howie 2012a, 286–303).

willing to stake his hopes of a good life on that (67b–68a), and claims that anyone who hears his poem can judge whether he has maligned anyone (68b–69). I have argued elsewhere that all this is not without relevance to the credibility of Pindar’s praise of his patrons themselves.<sup>28</sup>

Nevertheless, lines 64–69 are framed in terms of the poet’s own achievement and his own reputation. Given that the matter which the apology in 70–76 then prefaces concerns Sogenes’ own achievement, it would appear that the poet’s offence consists in speaking at length about himself in justification of his myth when he still hasn’t said anything in praise of the young victor since the myth came to an end.<sup>29</sup> I would therefore argue that the oath in lines 70–74 and the appeal and assurance in lines 75–76 are concerned with Pindar’s self-praise in lines 64–69.

The simile in 71–73 involves an initial comparison of the poet’s tongue to a javelin, and that comparison is then elaborated by way of a relative clause, in which the finite verb is in the generalising aorist tense, both features with precedent in Homeric similes.<sup>30</sup> What is also remarkable is that the oath which contains the simile is itself a metaphor, though one well within the scope of Pindar’s repertoire; compare the example in *P.* 1. 42b–45, discussed just below. It is sometimes supposed that what is being denied is that the figurative pentathlete had overstepped the mark (τέρμα προβαίς), when launching a javelin. J. Mouratidis provides images illustrating the enforcement of such a rule in the case of the jump and the discus, and he is no doubt right that the same would be true for the javelin.<sup>31</sup> However, προβαίς with the accusative suggests motion *towards* rather than motion *over*. Motion *over* would call rather for the preverb ὑπέρ, a point well illustrated by Segal with a passage from Gorgias’ *Helen* (5, tr. D. M. MacDowell<sup>32</sup>):

τὸν χρόνον δὲ τῷ λόγῳ τὸν τότε νῦν ὑπερβάς ἐπὶ τὴν ἀρχὴν τοῦ μέλλοντος λόγου προβήσομαι.<sup>33</sup>

Passing *over* in my speech that former time, I shall *proceed to* the beginning of my intended speech.

<sup>28</sup> On lines 64–69, see Howie 1998, 111–116 (= Howie 2012a, 294–297).

<sup>29</sup> For the view that Pindar excuses himself to Sogenes for spending so long talking about himself, see Wilamowitz 1922, 166, and Schadewaldt 1928, 62.

<sup>30</sup> For both features, compare Hom. *Il.* 12. 156–158. For the aorist tense, see Monro 1891, 67.

<sup>31</sup> Mouratidis 2012, 86 and figs. 61 and 76 (jump, TEPMA) and 77 (discus).

<sup>32</sup> MacDowell 1991, 20–21, omitting the supplemented <τῷ>.

<sup>33</sup> Diels–Kranz 1952, II, 289. 17–19.

One might assume that the javelin-throw in the pentathlon was purely concerned with distance. However, in another metaphor drawn from that contest, the contestant apparently also has to keep his throw within a designated area (Pind. *P.* 1. 42b–45, tr. A. Verity<sup>34</sup>):

ἄνδρα δ' ἐγὼ κείνον  
αἰνῆσαι μενοιπῶν ἔλπομαι  
μὴ χαλκοπάραιον ἄκονθ' ὡσεὶτ' ἀγῶνος βαλεῖν ἔξω παλάμα δονέων,  
μακρὰ δὲ ρίψαις ἀμεύσσασθ' ἀντίους.

I hope I do not, as one might say, throw the bronze-tipped javelin I spin with my hand outside the field of play, but surpass my competitors by the length of my cast.

In their commentary Gentili *et al.* take these lines thus: “just as the athlete in his efforts to achieve a long throw with the javelin can get the direction wrong, so the poet can run the risk of getting the measure of praise wrong and so produce the opposite of the desired effect”.<sup>35</sup> In the athletic event envisaged what this is likely to mean is stated by R. W. B. Burton, following L. R. Farnell: “it looks... like a failure to hurl the javelin in such a way as to keep within certain lateral limits...”.<sup>36</sup> Burton himself would interpret ἀγών as “two parallel rows of spectators standing at a fixed distance apart”.<sup>37</sup> Elementary health and safety considerations, suggest to me now that the distance would have had to be fixed fairly wide! Certainly there is evidence for one fatal accident caused by a javelin-throw in the fifth century BC.<sup>38</sup> On the other hand, Antiphon’s *Second Tetralogy*, on another, probably notional, case of accidental death during javelin practice, in a gymnasium, which has also been brought into the discussion, appears to be concerned with practice for war. The father of the boy who threw the javelin speaks of having his son trained in “what the state gets most benefit from” (ταῦτα ... ἐξ ὧν μάλιστα τὸ κοινὸν ὠφελεῖται, *Tetralogy* 2 β 3). The boys practising are in a line when they throw (ἐν τῇ τῶν ἀκοντιζόντων τάξει, 7), and they are aiming at a definite target (σκοπός, 5). These features are not relevant to pentathlon contests.

<sup>34</sup> Verity 2007, 43, a suitably clear rendering.

<sup>35</sup> My translation from the commentary in Gentili *et al.* 1995, 342–343.

<sup>36</sup> Burton 1962, 100–101, following Farnell 1932, 111–112.

<sup>37</sup> Burton 1962, 100–101.

<sup>38</sup> A certain Epitimus of Pharsalus is said to have been accidentally hit by a javelin thrown by a pentathlete and killed in Pericles’ time; see, with Miller 2004b, 50, item 65 (= Plut. *Per.* 36. 3).

There is one feature, however, which *may* be relevant. The father of the accused speaks of the ὄροι of the javelin's flight, claiming that the javelin had not been borne outside those ὄροι, ἔξω τῶν ὄρων τῆς αὐτοῦ [sc. τοῦ ἀκοντίου] πορείας (4). Those ὄροι were surely understood as two "lateral limits" in Burton's sense, since the "area" which both the Loeb translator, K. J. Maidment, and S. G. Miller speak of can readily be conceived as having as its other two sides the line of throwers and the notional line which would be level with the target and meet the two "lateral limits".<sup>39</sup>

A different throwing contest, the discus in the Phaeacian games (Hom. *Od.* 8. 109–249), is also suggestive of such lateral limits. A variety of contests have been held, including the discus (129), and the markers for the discus throws already made (σήματα) are still lying in a group (ὄμιλος, 196), where they had been placed to mark the lengths of throw (192). Odysseus himself is then challenged. He picks up a much bigger stone, and throws it much further ahead (πολὸν πρῶτον, 197). The way the markers are grouped together suggests an easy way to assess performances: the stones<sup>40</sup> have been thrown in the same direction, so that no measurement is required, as the one in front of the others is obviously the winner. For that way of scoring to be effective there would indeed have to be some sort of "lateral limits".

H. M. Lee is able to identify these lateral limits with the stadion of historical times. Speaking of Pind. *P.* 1. 42–45, he suggests that the ἀγών in line 44 is the stadion and that the long sides of the stadion floor provided the "lateral boundaries".<sup>41</sup> He provides vase-paintings showing the launching of the javelin, the discus, and the jump at either end of the stadion at a pillar with or without a stone sill also visible. A similar pillar serves as the start of the foot race and the race in armour.<sup>42</sup> Lee convincingly argues that these pillars are in origin the turning points for the foot races, two being required for the multi-length δόλιχος, while the single-length στάδιον requires a starting point at the other end from the judges so that they could view the finish from where they were installed.<sup>43</sup> The multiple use of these points is reflected in the terms for starts, finishes, and turns recorded in the second-century *Onomasticon* by Julius Pollucis. Four words are given for the start, one of which is

<sup>39</sup> Maidment 1958, 93, Miller 2004b, 49–50, item 64.

<sup>40</sup> Or stone (*singular*)? The same object is thrown by all three competitors in the throwing match in the funeral games of Patroclus; see Hom. *Il.* 23. 826–849. Markers (σήματα) are used there, too.

<sup>41</sup> Lee 1976, 71.

<sup>42</sup> Lee 1976, 73–79 and plates I and II; cf. Most 1985, 193–194.

<sup>43</sup> Lee 1976, 74–75.

βαλβίς. Two words are given for the turning-point, νόσσα and καμπτήρ, and among the words given for the finish are τέρμα, βατήρ, and (again) βαλβίς (Poll. 3. 147–148); βατήρ is also used for the place from which contestants launched themselves in the long jump (Poll. 3. 151).<sup>44</sup> Βαλβίς is also used for “a rectangular area from which the discus was thrown.”<sup>45</sup> Lee explains these multiple uses of βαλβίς and βατήρ as reflecting the multiple use of the ends of the stadion.<sup>46</sup> Although Pollucis records the use of τέρμα only for the finish, I would argue that the sense of *turning point* must have been well known from the prominent role of the τέρμα in Homer’s account of Nestor’s advance advice to Antilochus and of the stirring chariot race itself in the funeral games for Patroclus (Hom. *Il.* 23. 262–533).<sup>47</sup> Moreover, at *Il.* 23. 358, *pace* Lee,<sup>48</sup> τέρματα (plural) may refer not to the turn at the far end but to the two ends of the course appointed by Achilles. *Il.* 23. 373 speaks on a *last* straight (πύματος δρόμος) which ought to mean there were several lengths, the near one also serving as the finish. For the foot race (Hom. *Il.* 23. 740–783), too, Achilles appoints the τέρματα (757), and, again, the poet speaks of a πύματος δρόμος (768), implying several lengths and more than one turn.

I therefore concur with Lee that at *N.* 7. 71 Pindar’s audience would understand τέρμα as a point in the stadion marked by the sill and pillar, and that the vase-paintings he reproduces show pentathletes at the moment envisaged by Pindar when they come up to their throws.

The rendering for τέρμα προβαίς should accordingly be something like *go forward to the line*, that is, the line from which the athlete made his throw, whether from a standing position or, as Miller would have it, after a run.<sup>49</sup>

Lee arrives at the following interpretation: “In *Nemean vii* the poet is denying that he is like an unsuccessful pentathlete, who has made a losing

<sup>44</sup> Lee 1976, 77.

<sup>45</sup> Lee 1976, 77; see Philostr. *Im.* 1. 24. 2, 3 and the note by Fairbanks 1931 *ad loc.*, describing it as “a stone slab marked with incised lines which gave a firm footing to the athlete”, drawing on *Ausgrabungen in Olympia* V. 35 (*non vidi*).

<sup>46</sup> Lee 1976, 74.

<sup>47</sup> While νόσσα is used for the turn at 23. 332, 338, and 344, τέρμα is used at 23. 323, 462, and 466. In the plural, τέρματα is used of the turn at 23. 333.

<sup>48</sup> Lee 1976, 75.

<sup>49</sup> References in the *Iliad* appear to me to imply that the Homeric warrior could throw from a standing position; see *Il.* 3. 355 etc., where the throw follows immediately after a speech. In the pentathlon contest, on the other hand, while Miller’s collection of literary and epigraphic evidence does not include any written reference to running (see Miller 2004b, 48–50, items 62–65), the evidence of the vase paintings indicates a preliminary run according to Miller 2004a, 72, figs. 138–141, and 71.

cast with the javelin and so been eliminated from the toil of the wrestling and a chance of capturing first prize in the overall competition”.<sup>50</sup>

W. H. Race works on the same basis, but sees the figurative athlete himself as “having stepped up to the line” and actually winning in the javelin event and being free to proceed to the wrestling and the poet as denying that that is his own position, the implication being “that Pindar will spare no effort in praising the victor”. Similarly, A. P. Burnett interprets the poet’s oath as a denial that he himself has achieved so much in his song and so would not have been able to have brought it to an end at this point.<sup>51</sup>

The difficulty with that view is that it makes the poet single out a particular event in the pentathlon only to deny that he has, figuratively, won in it. That is surely an unlikely assertion for a poet to have made about his own work,<sup>52</sup> especially as the javelin is an event Pindar draws on elsewhere for a metaphor to express hoped-for poetical *success* (compare *P.* 1. 42b–45; compare, too, *O.* 13. 93–95, probably with hunting or warfare in mind)?<sup>53</sup>

If *τέρμα προβαίς* does not involve a fault to be denied, is there no fault at all, as distinct from simple failure, indicated in the text? If it is not stated at the *figurative* level in the picture of the pentathlete, might it instead be being stated at the *literal* level with the reference to the poet’s *quick tongue*?<sup>54</sup> At a literal level the fault would be a *hasty tongue* and at the figurative level a *rash* throw, whether falling too short or falling outside the lateral limits that throws had to fall within for the purpose of comparison of length. Here the passage in *P.* 1. 41b–45 (see above) may help. There the poet hopes that while, at the literal level, he is *eager* to praise (*αἰνῆσαι μενοινῶν*), he hopes, at a figurative level, that he will not throw his javelin outside the place of contest (*ἀγῶνος βαλεῖν ἔξω*) and that he will make a far longer throw than his opponents.<sup>55</sup> This is a suitable comparison. Only here it is rashness and over-confidence that is suggested.

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<sup>50</sup> Lee 1976, 70; compare Most 1985, 194, and Mouratidis 2012, 87–88 and n. 308. For the causative use of the active verb *ἐξέπεμψε*, “got him dismissed”, compare *ἄλεσσε* in *P.* 11. 33 and *Σ P.* 11. 47a, p. 259, 1–2 Dr., and, for discussion of that passage, see Finglass 2007, 104, *ad loc.*

<sup>51</sup> Race 1997, 79; Burnett 2005, 197–198.

<sup>52</sup> Rightly Carey 1981, 69 *ad loc.*

<sup>53</sup> Ebert 1963, 8.

<sup>54</sup> Curiously, both at p. 70 and at p. 78 Lee 1976 forgets *θοῶν* when translating the Greek.

<sup>55</sup> The word *μενοινῶν* is also used of Tantalus’ struggles in *O.* 1. 58. It may therefore also be appropriate the anxiety of the contestant in throwing.

However the scoring was done in a real pentathlon, such a throw<sup>56</sup> would have caused the figurative pentathlete to lose in the javelin event. The picture created is of a pentathlete rashly making a throw that was not long enough or *was* but was too *wide* and thus outside the “lateral limits” so that, either way, he was unable to proceed to the wrestling. This interpretation would, of course, be more readily attractive if the javelin event was the last event before the wrestling. However, J. Ebert has argued that the likely order was *discus, jump, javelin, footrace, wrestling*.<sup>57</sup> Nevertheless, if, as I shall argue, the figurative use of javelin and wrestling allude to two of the three events in which Sogenes won, then it would still be true that a victory with the javelin would have saved him from being excluded before the wrestling as the final event. This, I suggest, is the failure which Pindar denies is applicable, figuratively, to his own efforts in this poem.

As for the wrestling, the terms in which it is described are positive. The figurative wrestler’s limbs would have been thrown into the attack in the heat of the sun.<sup>58</sup> Πόνοϋς is a term often associated with combat sports, and in this context, as I shall argue below, refers to wrestling and the pleasure to the victory celebration, including the present poem (74). We would then be able to *draw as a conclusion* what the audience would have *known as a fact*: that Sogenes had indeed taken part in the wrestling and had won; and that his participation in that event is also being presented positively. And, since participation in the *figurative* wrestling match is made a consequence of a successful javelin throw, I would argue that Sogenes had also won in the javelin contest. Likewise the poet, at the literal level of the actual victory celebration, is presenting his further task of praising the boy victor himself as a serious one fully worthy of his art.

If the metaphors drawn from two winning events in the pentathlon suggest that these were events in which Sogenes won, would not some hint be expected of what the third event was? If the natural expectations of the victor’s family and friends welcomed those two metaphors and identified them with victories won by Sogenes in the javelin and the wrestling, as Schadewaldt argued,<sup>59</sup> would those expectations not be further whetted

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<sup>56</sup> Miller 2004a, 73, states that an athlete was permitted five throws. If so, then, according to my argument, ἐξέπεμψεν (72) would mean that, if any one of them went too wide, the competitor would at least lose in that event.

<sup>57</sup> Ebert 1963, 18–20; compare Ebert 1972, 182.

<sup>58</sup> For ἐπίπτειν in wrestling, we may compare ἔμπετες in *P.* 8. 81–82; compare also *N.* 6. 50–50b in warfare, of Achilles attacking the Aethiopians. For the heat and the sweat affecting the wrestler’s *limbs*, compare the stiffness affecting the limbs in *N.* 4. 4–5a, again in a poem celebrating a wrestling victory.

<sup>59</sup> Schadewaldt 1928, 60.

for a mention for his third win? Was it the footrace, the discus, or the long jump? On that question the terms of the assurance that follows may offer a clue.

(b) *Lines 74–76: The Assurance*

Speaking of Sogenes' own victory in the wrestling Pindar promises:

74 εἰ πόνος ἦν, τὸ τερπνὸν πλέον πεδέρχεται.

If there was pain, the greater the delight that follows.

After the oath addressed to Sogenes, this sentence with its verb in the indicative must also be addressed to him. While it cannot be assumed as a matter of course that this term refers to the severe exertion and physical pain resulting from the combat sports, boxing, pancration, and wrestling, there are indications that it was intended and understood to have that force here. While the term is also used of other agonistic activities,<sup>60</sup> πόνος is used fairly frequently of boxing (*O.* 11. 5, *N.* 6. 24), of the pancration (*I.* 3. 65, *I.* 5. 25), and of wrestling (*N.* 4. 1, *N.* 10. 24). Likewise in Bacchylides' ode for a pancratiast, Heracles' struggle with the Nemean Lion inspires Athena to prophesy that at Nemea there will be sweating toil for wreaths in the pancration (περὶ στεφάνοισι [παγκ]ρατίου πόνον Ἐλ[λάνεσσι]ν ἰδρώεντ' ἔσεσθαι, Bacch. 13. 55b–57). In two of the Pindaric examples the pain is said to be assuaged by the victory. Victory enabled Theaeus of Argos to forget the pains from the wrestling (λάθαν πόνων, *N.* 10. 24), and the relief enjoyed by Timasarchus of Aegina after his victory in wrestling (see *πάλα*, line 10) inspires this metaphor (*N.* 4. 1–5):

Ἄριστος εὐφροσύνα πόνων κεκριμένων  
 ἰατρός· αἱ δὲ σοφαί  
 Μοισᾶν θύγατρεις αἰοῖδαι θέλξαν νιν ἀπτόμεναι.  
 οὐδὲ θερμὸν ὕδωρ τόσον γε μαλθακὰ τεύχει  
 γυῖα, τόσσον εὐλογία φόρμιγγι συνάορος.

When decision has been passed on the pains, the best physician for them is joyful celebration. Songs, those skilful daughters of the Muses, work enchantment [on the victor] with their touching. Nor can hot water soak the limbs to softness as much as the praise accompanied by the lyre.

<sup>60</sup> Competing in a mule cart race (*O.* 5. 15), in chariot racing (*I.* 3. 17), and personally driving one's team (*I.* 1. 42) with the attendant hazards (see *P.* 5. 49–50 and *II.* 23. 388–397; μόχθοι is used in the same connection in line 45).

As Schadewaldt says, the link between the travails of such combat sports and the joy of victory is a typical part of the praise of a victor, and as a boy victorious in boxing is told, the pleasure won by such labours (μόχθος) is brief indeed unless, as in his case, there is the musically accompanied poetry to nurture and spread that victor's fame (*O.* 10. 91–96).<sup>61</sup>

Given the vividness with which a pentathlic wrestling match is evoked in lines 72b–73, this surely means that they allude to a win in wrestling as part of Sogenes' actual victory. With the punctuation of lines 75–76 argued for above (see § 1 *ad fin.*), this plea is for the poet in a figurative sense to be allowed to compete in the figurative wrestling (Boeckh);<sup>62</sup> it follows his contention that his figurative javelin-throw had not failed, so that he is entitled to continue in the contest. The conditional sentence, which further justifies this plea, picks up the apologetic posture of lines 70–73, and now openly concedes the possibility of the poet's having said something untoward. At the same time, in the opening of the hyperbaton that spans lines 75b–76, this further dwelling on the poet's efforts is prefaced by an underlining of Sogenes' status as victor and the delight he has earned. The vital term, placed first, νικῶντι is given further emphasis by the postpositive particle γε and is followed by χάριν, *delight*. At the other end of the hyperbaton the principal clause is completed by an assurance that the poet is not so harsh as to refuse to grant that delight, and that expectation is more sombrely restated by the infinitive chosen to express it, καταθέμεν; it is a debt to be paid.<sup>63</sup> At the same time, the common concept that such praise should be ungrudging<sup>64</sup> gains a particular force after the poet's own self-praise; it is almost as if he had to deny any rivalrous envy towards the victor,<sup>65</sup> as he makes amends in the conditional clause enclosed in the hyperbaton:

75 ἔα με· νικῶντί γε χάριν, εἴ τι πέραν ἀερθεῖς  
76 ἀνέκραγον, οὐ τραχὺς εἶμι καταθέμεν.

He had *cried out* something he oughtn't to have, for example something not in good taste.<sup>66</sup> This much is clear. As for the explanation or occasion

<sup>61</sup> Schadewaldt 1928, 59 and n. 4.

<sup>62</sup> Boeckh 1821, 435: *iactoque iaculo etiam luctum adibo*.

<sup>63</sup> On καταθέμεν as *pay*, see Dissen 1830, 461 and Schadewaldt 1928, 62.

<sup>64</sup> See *O.* 6. 6b–7, *O.* 11. 7–8, *I.* 5. 22b–25 etc.

<sup>65</sup> The adjective τραχὺς is associated with envy (cf. *O.* 8. 55, *fr.* 205 Sn.–M.) and aggression (cf. *O.* 8. 10, *P.* 8. 10, *N.* 4. 96).

<sup>66</sup> Well explained by Schadewaldt 1928, 61 and nn. 3 and 4.

of this utterance, that is supplied by the participial phrase *πέραν ἀερθείς*. Carey *ad loc.* follows Fennel *ad loc.* in understanding the primary sense as “carried too far” in the sense of an [extravagant] flight of poetry. However, Carey also sees it as referring to excitement, comparing *ἐπαρθείς* in two passages of Aristophanes *V.* 1024 and *Ra.* 777.<sup>67</sup> Perhaps significantly for our passage, both these later passages refer to a poet raised up with pride over his work. At this stage of the discussion I would suggest that *at a literal level* Pindar is referring to the possibility of his having said something untoward and of a boastful kind in this poem. At the same time, LSJ provide no parallel for the adverb *πέραν* in the sense of “excessively”, which it would, strictly speaking, have with that interpretation, though *πέρα* can certainly bear that sense (see LSJ *s.v.* III, 1). There is, however, a passage of Pindar with a bearing on the present one. In it *πέραν* is used in a *spatial* sense. And that factor invites me to speculate that, after a simile drawn from the javelin and the wrestling, there is also *a figurative sense* at work here and that the poet is again drawing on an event in the pentathlon for his figurative language.

Pindar uses *πέραν* in connection with flight and traversing a distance in a passage which also contains a metaphor drawn from the jump (*N.* 5. 19–21):

εἰ δ' ὄλβον ἢ χειρῶν βίαν ἢ σιδαρίταν ἐπαινῆ-  
σαι πόλεμον δεδόκηται, μακρά μοι  
αὐτόθεν ἄλμαθ' ὑποσκάπτει τις· ἔχω γονάτων ὄρμᾶν ἐλαφρᾶν·  
καὶ πέραν πόντοιο πάλλοντ' αἰετοί.

If it has been decided that I have to praise good fortune or the might of hands or iron war, let someone dig for long leaps for me right from here; I have a light force in my knees. Eagles [can] hurl themselves right beyond the sea.

The common factor is an ability to traverse a long distance through the air. Could this figurative language, again applied to the poet, offer a present-day scholar a *clue*, and the original, informed, audience an *allusion*, as to Sogenes' third victory? The three remaining events were footrace, discus, and jump. *Πέραν ἀερθείς* in *Nemean* 7. 75 suggests bodily motion on the part of the pentathlete. That rules out the discus. As for the footrace, that certainly involves bodily motion on the pentathlete's part, but not elevation. Hence the event that most closely corresponds to line 75 is the long jump. Could it be evoking a picture of an athlete still

<sup>67</sup> Carey 1928, 171 *ad* 75; cf. Fennel 1883, 81 *ad* 76.

aloft (ἀερθείς) when he has *passed*, and so is *on the other side of* (πέραν) the point reached by the best previous contestant?

So far so good. With regard, however, to the poet's cry (ἀνέκραγον), matters are unclear. In a letter Dr Werner Petermandl, for many years one of the editors of *Nikephoros*, an international journal of ancient sport, can find no reference to an actual athlete shouting aloud when making a jump. I wonder whether such a cry would have been improper, as being open to interpretation as an appeal to the crowd over the heads of the judges. In any case, the lack of parallels at least suggests that such a cry, if made in a real contest, natural impulse though it might be, would have been unlikely to have gone down well. There is one conceivable parallel, albeit bizarre on first reading, which does associate a successful leap with a cry of triumph.

In his account of the building of the walls of Troy Pindar describes a portent of its destined fall (*Olympian* 8. 37–40):

γλαυκοὶ δὲ δράκοντες, ἐπεὶ κτίσθη νέον,  
 πύργον ἐσαλλόμενοι τρεῖς, οἱ δύο μὲν κάπετον,  
 ἀῶθι δ' ἀτυζόμενοι ψυχὰς βάλον,  
 εἷς δ' ἐνόρουσε βοάσσαις.

When Ilium was newly built, grey serpents three  
 essayed to leap therein. Down two did fall,  
 and there and then, perplexed, cast off their lives,  
 but one there was leapt inside with a roar.

There is a clear contrast in mood between these creatures. The two that failed remind me of the self-destruction of the Sphinx after Oedipus solved the riddle, while in that roar the third snake voices its triumph. The roar, which is expressed in an aorist participle (βοάσσαις), is simultaneous with the successful leap.<sup>68</sup> Once launched, that creature knows, as it sails over and before it reaches the ground, that it has overleapt the great wall.

The talk of an unseemly cry by the poet in his figurative long jump can thus be seen as another way of referring to the same imagined fault in the poetical performance as the quick tongue in the oath, this time half-conceding and mitigating it, rather than denying. The plea ἔα με is a command in asyndeton and therefore most likely to be expressing what

<sup>68</sup> To use a term for which I am indebted to Carey 1981, 168, βοάσσαις is a *coincident* aorist participle.

the speaker sees as a consequence of the previous sentence.<sup>69</sup> If a new sentence then begins with *νικῶντί γε* (Dissen and Boeckh), it, too, is in asyndeton, and is likely to serve as an explanation.<sup>70</sup>

### § 3. The role of hyperbaton in lines 75–76 and elsewhere in Pindar; stylistic enactment

Discussing lines 75–76, where, like Boeckh and Dissen, he would punctuate after *ἔα με*, G. L. Most makes an interesting observation. He sees the terms Pindar uses as suggestive of motion *upwards* in the preverb *ἀνά* in *ἀνέκραγον*, and of motion *downwards* in the preverb *κατά* in *καταθέμεν*.<sup>71</sup> Can this scholar's impression be brought into connection with the fact that a hyperbaton is involved, which opens with *νικῶντί γε χάριν* and closes with *οὐ τραχὺς εἰμι καταθέμεν* and encloses within it the protasis *εἴ τι πέραν ἀερθεῖς ἀνέκραγον*, which ends in *ἀνέκραγον*?

Could the arrangement of these lines be intended to suggest the upward and downward course of a pentathlete's leap? This notion would raise two questions. First, would an audience be able to hear anything in the oral delivery that would point to anything special? Secondly, would there be anything in their culture that would make them open to this particular interpretation of what they heard?

For some enlightenment I turn to three scholars, J. H. Kells and J. D. Denniston, who have studied *hyperbaton* in Sophocles and in Greek prose respectively, and Michael Silk, who has studied *stylistic enactment*.

Kells gives thought both to aural comprehension and to oral performance. He covers examples involving expressions which belong together grammatically but are simply separated by a long stretch of intervening words and also examples in which the two expressions so

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<sup>69</sup> It belongs to a common Pindaric type, a command to the addressee introduced in asyndeton (“asyndetisch angeschlossene Aufforderung an den Adressaten”); see Maehler 2000, 421–430, esp. 423.

<sup>70</sup> Both sense-relationships are recognised in general terms in Dissen's still invaluable excursus “De Asyndeto apud Pindarum” in Dissen 1830, 273–282. The sense-relationships of the types exemplified in lines 75–76 are noted by him at pp. 276 and 277 resp. In addition to the contributions of Dissen and Maehler, I would add two other applications of asyndeton: (1) as a mark of the more emotional of two speakers; see Howie 1979, 306–310 (= Howie 2012a, 133–137); and (2) in introducing promised accounts of methods, including stratagems and tricks; see Howie 1983, 70 n. 43 (= Howie 2012a, 202 n. 43 resp.).

<sup>71</sup> Most 1985, 197.

separated constitute the beginning and end of a sentence.<sup>72</sup> He terms the former type *long hyperbaton* and the latter *circular hyperbaton*.<sup>73</sup> Kells considers the implications for a reader:

It seems to me tolerably clear that long hyperbaton and circular hyperbaton always serve to emphasise the distantly separated words. ... The source of this emphasis is the suspense produced in the reader or hearer by being made to wait for the completion of a vital idea. The suspense makes him pay more attention.<sup>74</sup>

and for an audience:

The Greek hearer did not jump at the first suggestion of meaning offered to him, but waited until the sentence was completed, in order to decide its pattern and to relate its several elements to one another. He could do this because he was a hearer, not a visual reader.<sup>75</sup>

Speaking of one example of a related figure, for which he uses the self-explanatory term, *interlacing hyperbaton*, he points out the demands and the scope it places before an actor. Heracles asks his father, “Am I my wife’s murderer?” Amphitryon replies (Eur. *H. F.* 1139):

μιᾶς ἅπαντα χειρὸς ἔργα σῆς τάδε.

These deeds are by one hand. That hand is thine.

A good actor, Kells maintains, would have taken great pains to secure the full effect, by his enunciation, of this magnificent line.<sup>76</sup>

For Kells such stylistic features have their origin in the ancients’ habit of reading and understanding their literature *vocally and aurally*.<sup>77</sup> Pindar’s poetry was likewise intended for oral performance, and shares two of the features Kells discusses. One is interlacing hyperbaton, as, for example in *P.* 9. 6a–8, and another is the significant relationship observed by Kells in Sophocles, between the words at the beginning and end of a circular hyperbaton, for example in *P.* 4. 23b, *N.* 4. 1–2a, and probably

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<sup>72</sup> Kells 1973, 14.

<sup>73</sup> For a collection of *circular hyperbata* in Sophocles and Aeschylus, see Kells 1962, 111–112, esp. 112.

<sup>74</sup> Kells 1973, 14.

<sup>75</sup> Kells 1962, 112 n. 2, repeated in Kells 1969, 65–67, esp. 67.

<sup>76</sup> Kells 1961, 188–195, esp. 192 n. 1.

<sup>77</sup> Kells 1973, 13.

also *O.* 1. 29.<sup>78</sup> Denniston offers numerous examples of interlacing hyperbaton from Plato.<sup>79</sup> The ears of Pindar's audiences were thus similarly attuned to such effects. Kells' observations have a bearing on the punctuation of lines 75–76. The Boeckh–Dissen punctuation gives in 75b–76 a hyperbaton opening and closing with appropriately significant and closely related terms, the *victor* and the *delight* he is owed at the beginning and a *readiness* to pay that debt at the end.

Would there have been any support for an understanding of the lines in *N.* 7. 75–76 as containing a suggestion of a pentathlete's leap? More precisely, would the audience be ready to see it as a piece of *stylistic enactment* aimed at that effect? M. S. Silk has provided a valuable account of earlier work on the phenomenon reaching right back to Classical authors, and cites in general terms the effects and impressions reported. The phenomenon which, following other writers, he terms *enactment*, is said to employ such means as sounds of words, sequential arrangements of words, rhythm, syntax; and the effects reported include “vividness”.<sup>80</sup> Silk also says that enactment is seen not only in vivid, momentary, form but also in fuller, complex, forms, and argues that both types are to be found in ancient Greek literature. In general, enactment calls for a unified apprehension in which all our faculties are called into play.<sup>81</sup> For Silk the purest paradigms of stylistic enactment “are to be found in miniatures and in the domain of verse rhythm”.<sup>82</sup> He has offered two examples relevant to the momentary effect I moot in *N.* 7. 75–76.

In the *Iliad* Hephaestus tells how Zeus cast him from heaven (*Hom. Il.* 1. 592–593a):

πᾶν δ' ἡμᾶρ φερόμην, ἄμα δ' ἠελίῳ καταδύντι  
κάππεσον ἐν Λήμνῳ...

All day was I borne, and at the setting sun  
Down fell in Lemnos...

The shape and movement of the verse, by which Silk here especially means the enjambment,<sup>83</sup> creates an effect of being ourselves *engaged* in

<sup>78</sup> See Howie 2004, 30 n. 59 (= Howie 2012a, 30 n. 59); cf. Fernández Galiano 1956, 113 *ad loc.* and Pratt 1993, 123.

<sup>79</sup> Denniston 1960, 54–55.

<sup>80</sup> Silk 1995, 109–132.

<sup>81</sup> Silk 1995, 127.

<sup>82</sup> Silk 1995, 116.

<sup>83</sup> Silk 1990, 204–205, esp. 204.

what the poet speaks of.<sup>84</sup> Silk is able to demonstrate more immediately the effect of this particular example through a passage of John Milton obviously inspired by Homer's lines, describing the same incident (Milton, *Paradise Lost* 1. 741–746):

thrown by angry Jove  
Sheer o'er the crystal battlements: from morn  
To noon he fell, from noon to dewy eve,  
A summer's day; and with the setting sun  
Dropped from the zenith, like a falling star  
On Lemnos.<sup>85</sup>

Equally striking is a second example, discussed by Silk several years later, in *O.* 12. It is of a type observed by Denniston in oratory and familiar thereafter, in which an article is widely separated from its substantive by matter that includes the finite verb (Pind. *O.* 12. 5b–6a):<sup>86</sup>

αἶ γε μὲν ἀνδρῶν  
πόλλ' ἄνω, τὰ δ' αὖ κάτω  
ψεύδη μεταμῶνια τάμνοισαι κυλίνδοντ' ἐλπιδες.

[Tyche is at the helm, steering ships at sea, wars on land, and assemblies in session.] Men's *hopes* many a time up and then again down, ploughing their way through empty lies, are rolled.

For this passage Silk uses the term “stylistic enactment”,<sup>87</sup> and describes the effect thus: “When the noun to match the definite article does come with a release of suspense, but also a sense of inevitability, the hoping and its discomfort are the more crushingly present”.<sup>88</sup> Like Kells, Silk uses the term “suspense”, and Silk's “release” can be seen as the final stage of a process which is preceded by Kells' “suspense produced in the reader or hearer”. Surprisingly, Silk himself takes the words “up” and “down” closely together and interprets them as simply signifying confusion.<sup>89</sup> However, by their clear separation, each with

<sup>84</sup> Silk 1995, 123.

<sup>85</sup> Milton's lines are indeed inspired by Homer's, but they also develop Homer's effect further in *quasi* expository fashion; see especially the similar enjambment already in 741–742, as well as the other enjambments in the episode.

<sup>86</sup> Denniston 1960, 47–57, esp. 56–57 (“intrusion of external elements into the articular structure”).

<sup>87</sup> Silk 2007, 177–197, esp. 184.

<sup>88</sup> Silk 2007, 185–186.

<sup>89</sup> To the parallels for the simple sense “confusion” provided by Silk 2007, 185, I might add the Modern Greek ἀνακατεύω.

a separate adverbial expression, respectively *πόλλ(α)* and *τὰ δ' αὖ*, they are surely to be understood separately. Thus the emphasis which Kells sees as produced by a hyperbaton's suspense, is employed here by Pindar, in order to *pack in* the constant upward and downward motion of a vessel tossed by the waves.<sup>90</sup> I would therefore argue that line 6 also *stylistically enacts* that heaving up and down of the waves which has been felt by several scholars.<sup>91</sup> These lines thus provide a plausible case for the concept of stylistic enactment, generally, and for its use in *O.* 12 to underline the concept of a particular kind of motion described in the text.

Another Pindaric example of this type of hyperbaton suggests that Pindar could also employ hyperbaton to underline concepts of distance and motion. This is the opening of *Nemean* 6 (1–4a), where hyperbaton occurs in a description of the heavens that serves to bring home to an audience the awesome difference between men and gods. Written in a very different spirit, it would be well qualified to serve as an example of Longinus' "sublimity without emotion" (Longin. 8. 2).

Ἐν ἀνδρῶν, ἐν θεῶν γένος· ἐκ μιᾶς δὲ πνέομεν  
ματρὸς ἀμφότεροι· διείργει δὲ πᾶσα κεκριμένα  
δύναμις, ὡς τὸ μὲν οὐδέν, ὃ δὲ χάλκεος – ἀσφαλὲς αἰὲν ἔδος –  
μένει οὐρανός.

One is the race of men. One the race of gods. But from one mother do we draw our [first] breath. Yet we are divided by a complete difference of power, so that the one race is nothing, while [for the other] the brazen firmament – safe seat for ever – remains.

As in *O.* 12, there is a hyperbaton involving a separation, of *ὃ δὲ χάλκεος* from its noun, *οὐρανός*, at the end of the sentence.

In lines 1–4a one of the functions of the hyperbaton between *ὃ δὲ χάλκεος* and *οὐρανός* is to underline the difference of power that physically separates (*διείργει*) mankind (on earth) and the gods in the heavens. Another theme is that of permanence, signalled by *ἀσφαλὲς*

<sup>90</sup> Denniston 1960, 51: "Often, again, the separation of logically cohering terms has the effect of binding together into a unity all that comes between".

<sup>91</sup> Compare Farnell 1930, 64: "One could hardly find in the whole of Greek literature a sentence more masterly for its perfect union of thought and musical speech than his utterance concerning the weltering hopes of man". (For Farnell's *weltering*, see *SOED* s.v. "welter". M[iddle] E[nglish], 5: "of the waves of the sea etc.: toss and tumble, surge. Now poet[ical]".) Pace Silk 2007, 185, this view is not mere "loose talk"; and, in addition to my observation above, I would appeal to Silk's own observations on Pindaric language on his p. 180.

αιὲν and μένει, all referring to the gods' safe dwelling-place in heaven, as opposed to transitoriness, implicit here and explicit in the next sentence with ἐφαμερίαν (line 6).<sup>92</sup> This physical distinction is then reinforced by another hyperbaton, in a lengthy clause frame stretching from καίπερ to στάθμαν, in which a further decisive difference, men's lack of any foreknowledge, is expressed (*N.* 6. 4b–7):

ἀλλά τι προσφέρομεν ἔμπαν ἢ μέγαν  
 νόον ἥτοι φύσιν ἀθανάτοις,  
 καίπερ ἐφαμερίαν οὐκ εἰδότες οὐδὲ μετὰ νύκτας  
 ἄμμε πότμος  
 ἄντιν' ἔγραψε δραμεῖν ποτὶ στάθμαν.

Yet, for all that, resemble the immortals we do, be it in greatness  
 of mind or in bodily form,  
 though not knowing to what goal fate has written  
 we shall run in a transitory day or in the watches of the night.

Looking back at the two Pindaric examples, I would add to Kells' comments a suggestion of my own. Pindar's audiences all belonged to cultures of which the poetry of Homer was an integral part. In *N.* 6. 3–4 the words opening and closing the hyperbaton, χάλκεος and οὐρανός, are a well-established pair in earlier poetry: see Hom. *Il.* 17. 425 χάλκεον οὐρανόν, Pind. *P.* 10. 27 ὁ χάλκεος οὐρανός οὐ ποτ' ἀμβρατὸς αὐτῷ (human limitations, and in Pindar's earliest dated poem), and *I.* 7. 45 χαλκόπεδον θεῶν ἔδραν. And the intervening words, ἀσφαλὲς αἰὲν ἔδος, are a variant on another Homeric phrase, θεῶν ἔδος ἀσφαλὲς αἰεὶ (Hom. *Od.* 6. 42). Hence, on hearing the opening of *N.* 6, the audience in Aegina would be familiar with such language, and would have a good idea how that hyperbaton, involving, as it does, such scripture-like phrases, would be resolved.

In *O.* 12. 5–6a the human quality cutting its own uncertain course through the waves – in contrast with the true helmsman, Tyche – is a feminine abstract noun in the plural, and the general sense of the words that follow could be anticipated, given the opening half of the antithesis. Exactly *which* term, however, is left in suspense. Candidates might include δόξαι, which Aeschylus uses for the phantom pleasures briefly visiting Menelaus' bed (*Ag.* 421), or, again, μέριμναι, which the drink sends soaring up in Bacchylides' enkomion for Alexander, the son of Amyntas (*fr.* 20 B Sn.–M. 10): ἀνδράσι δ' ὑποτάτω πέμπει μερίμνας. The noun

<sup>92</sup> Compare Pind. *P.* 8. 95 (ἐπάμεροι, used of mankind).

that actually completes the hyperbaton is ἐλπίδες, *hopes*. The noun ἐλπίς appears in Pindar in the plural with associations of human vulnerability (*I.* 5. 58) or folly (*P.* 2. 49, *N.* 8. 45), and ἐλπίς is explicitly said to do the steering of mortals' judgement with its many twists and turns (*fr.* 214 Sn.–M.). Similarly, in Bacchylides, the Trojans have great hopes of victory (μεγάλαισιν ἐλπίσιν) when they hear of Achilles' withdrawal (13. 157); and hope takes away men's wits (9. 18), as in the case of Adrastus, who ignored the prophet Amphiaraus' warning. In *O.* 12. 5a–6a the audience of the lyric performance would thus have an increasingly clear idea how this lengthy hyperbaton would be resolved as the song proceeded, and its eventual resolution would be greeted with satisfaction and some interest rather than surprise.

The century after Pindar saw an increasing separation between the opening and closing terms of hyperbata in oratory and a correspondingly greater challenge to the audience and to the speaker (see Appendix 1 below). At the same time, consideration of those two Pindaric examples is suggestive of ways in which the original audiences of much more complex sentences in oratory would also be guided in a process of elimination governed by context, familiar patterns, and their general linguistic and literary culture.

The suspense seen by Kells and Silk is created by the matter occupying the gap between the opening and close of a hyperbaton, and I would argue that the words creating and prolonging that suspense are in a particularly expressive position themselves and are likely to have called for an appropriate kind of oral delivery. This is also suggested by an example from Bacchylides' treatment of the rescue of Croesus (Bacch. 3. 23–29a, tr. D. L. Cairns,<sup>93</sup> adapted):

ἐπεὶ ποτε καὶ δαμασίπ|ου  
 Λυδίας ἀρχαγέταν,  
 εὔτε τὰν πεπ|ρωμέναν]  
 Ζηνὸς τελέ|σσαντος κρί|σιν  
 Σάρδιες Περσᾶ|ν ἀλί|σκοντο στρ|ατῶ,  
 Κροῖσον ὁ χρυσά|ορος]  
 φύλαξ' Ἀπόλλων.

For once, when Zeus had fulfilled his fatal judgement and the Persian army was taking Sardis, the ruler of horse-taming Lydia, Croesus, [was protected] by [the god] of the Golden Sword, protected by Apollo!

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<sup>93</sup> Cairns 2009, 153–154.

Bacchylides creates a hyperbaton emphasising the miracle of the rescue. In the opening of that hyperbaton both figures, Croesus and Apollo, are identified, and the hyperbaton and the content it encloses outline in advance the content of the full exemplum narrative that follows (29b–62). Between the opening and close of the hyperbaton the poet packs in how Sardis was destined to fall and how the capture of the city was already taking place (ἀλίσκοντο, imperfect, continuous) before Croesus was saved. While the miraculous rescue is stressed in the opening and close of the hyperbaton, the desperate urgency of the King’s predicament is reported in a temporal clause packed in between the opening and close. In Herodotus’ later account, Croesus is saved in the nick of time (1. 87 – 88. 1), and, before then, by his mute son’s first utterance (1. 85). Bacchylides’ arrangement already includes this motif, and the hyperbaton contributes to the pathos and the excitement.

These observations on what the *hyper-baton* “steps over” have a bearing on the words conveying the poet’s admission of possible rashness in *Nemean 7*.

In *N. 7. 75b–76* the matter that has to be “stepped over” is the conditional clause, εἴ τι πέραν ἀερθείς ἀνέκραγον, an admission by the poet that he may have uttered something inappropriate. The apology begins with a juxtaposition of two key terms, *victor* and *delight*, and the term *victor* is emphasised by the postpositive particle γε. The clause is left incomplete, and an εἰ-clause is packed in. It contains a metaphor of bodily motion with a spatial reference (πέραν ἀερθείς) and ends with a verb reporting an exclamation (ἀνέκραγον). The principal clause is then resumed and completed with an expression denying any harshness on the speaker’s part. There is clearly need for expressive enunciation to convey the structure of the sentence to the hearer and scope for impassioned delivery in the εἰ-clause ending with a verb of exclamation and then in the different, calming, language in the conclusion of the principal clause (οὐ τραχὺς εἶμι καταθέμεν). This impassioned sentence conveys the same sort of mood as the oath, and is set off by the reassuring promise of pleasure after the pain (74). The question is whether this sentence-structure, these words, and an exploitation of the customary ways of enunciating all this conveyed the notion of a pentathlete’s leap.

If so, Pindar would be describing his own performance as poet in imagery drawn from Sogenes’ achievement. Having alluded to Sogenes’ wins with the javelin (71–72a) and the wrestling (72b–73, 74), had he thus prepared his hearers for a reference to Sogenes’ other win? Was he then able, while still speaking of himself, to convey by syntactical enactment and the choir’s voices as they went through those words, the pentathlete’s winning leap, completing an apology to the victor which

would thus have progressively revealed itself as praise of Sogenes' threefold victory?

There is an epinician ode by Bacchylides, celebrating another pentathlete, Automedes of Phlius. In it the audience is treated to a graphic description of all three events making up his victory (Bacch. 9. 27–36, tr. D. L. Cairns,<sup>94</sup> adapted):

For he was outstanding in the pentathlon, as the bright moon distinguishes [i.e. excels] the light of the stars in the mid-month night. Such was he when he showed his wondrous frame throughout the boundless circle of the Greeks as he threw the wheel-shaped discus, and when, launching the dark-leaved cornel's branch into the lofty sky from his hand, he prompted the shouts of the people, or in the flash of the final wrestling (ἡ τε[λε]ῖταίας ἀμάρυγμα πάλας).

Reference to the actual victories in the pentathlon would therefore not be unexpected, and the contrast between the two poets' approaches would be characteristic, Bacchylides providing a beautiful picture and Pindar using allusive imagery and fusing the victor's achievement with his own.

Among these wins the wrestling has a further significance. Like the javelin and the long jump, wrestling provides imagery for eloquence and praise; see *N.* 4. 91–96. Hence, in speaking in *Nemean 7* at a figurative level of being permitted to proceed to the wrestling, the poet is at a literal level announcing his intention of at last getting round to the praise of the young victor.<sup>95</sup> Lines 70–76 would appeal to the boy, who would grasp the complimentary use of something which, as Wilamowitz points out, he himself was actually conversant with, namely, the pentathlon, in an apology by the poet for speaking so fulsomely about himself.<sup>96</sup>

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We can only speculate on how Pindar's poetry sounded, but it is clear from the length and complexity of some of the sentences and the use of short sentences in asyndeton, to name only two aspects, that, as in the prose of Greek oratory, its delivery must have demanded eloquence and flexibility for the voice to be able to mark off units, to convey the sense-relationships between them, and to invest them individually or in groups with appropriate emphasis and emotion. Moreover Pindar's singers

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<sup>94</sup> Cairns 2009, 170–173.

<sup>95</sup> For the prominent role of the father in this poem, see Howie 2012b, 107–119.

<sup>96</sup> Compare Wilamowitz 1922, 163 n. 4.

presented dialogues with differentiation of characters: the call of a mortal and an answering epiphany of a god (*N.* 10. 73–90), two confrontations between a haughty and cunning king and a young prince measured in his eloquence (*P.* 4. 94b–119, 135b–167), and a witty exchange between a god and a Centaur leading to hymnic praise of the god of prophecy and a prophecy of his own by the Centaur (*P.* 9. 29–66). The poet offered, and the more demanding patrons appear to have expected, a significant share of the techniques familiar in epic, drama, and oratory; and among these stylistic enactment may arguably be included.

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## APPENDIX 1

### Hyperbaton as a means of stylistic enactment in other authors

Hyperbata of various kinds are observable in later prose authors, including Thucydides, Plato, and Demosthenes.

The type represented by *O.* 12. 5–6a and *N.* 6. 3b–4a in which the finite verb is also included in the gap between article and noun or participle, is found in Thucydides, Plato and Demosthenes.<sup>97</sup>

Thucydides' version of Pericles' *Funeral Oration* (2. 35–46) is clearly intended to be imagined as a public oral performance. It is delivered from a platform situated for maximum audibility (2. 34. 8) and opens with a sentence with obvious acoustic quality (2. 35. 1). Pericles' words for the parents of the war dead provide a particularly striking example (Thuc. 2. 34. 8):

τὸ δ' εὐτυχές, οἱ ἂν τῆς εὐπρεπεστάτης λάχωσιν, ὥσπερ οἶδε μὲν νῦν,  
 τελευτῆς, ὑμεῖς δὲ λύπης

The fortunate thing is for men to be allotted, as these men are now, the most distinguished kind of end and for you to be allotted the most distinguished kind of grief.

The speaker turns from his rolling eulogy with its ornate hyperbaton to the grieving parents with a quick, telling, aside which still keeps up and rounds off the hyperbaton. Considered as part of a composition of Thucydides, even if that detail was recalled from the event, it is a remarkable piece of stylistic

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<sup>97</sup> Denniston 1960, 56–57.

enactment that brings home what it was like to be the speaker, a parent, or anyone else then present.<sup>98</sup>

Demosthenes is of particular interest, as his work was, like Pindar's, intended for public oral delivery. Thanks to the continuous practice of oratory and rhetorical instruction, we can glean from Longinus' *On the Sublime* (22) some idea of the effects of his hyperbata. Longinus, who was himself a bold practitioner of the figure,<sup>99</sup> begins his discussion by concentrating on the role of this figure in expressing strong emotion and spontaneity, with speakers shifting about, proposing one point only to leap to another (μεταπηδῶσι, 22. 1); "in this way, in the best authors, through the use of hyperbata, imitation is carried right to the effects of nature" (22. 1); and with these words Longinus passes from a feature of common speech to something consciously elaborated, ending his discussion with a description of the challenges that such bold hyperbata posed for Demosthenes himself as an orator as well as for his hearers (*De sublim.* 22. 3–4, tr. D.A. Russell,<sup>100</sup> adapted):

πάντων δ' ἐν τῷ γένει τούτῳ κατακορέστατος καὶ πολὺ τὸ ἀγωνιστικὸν ἐκ τοῦ ὑπερβιβάζειν καὶ ἔτι νῆ Δία τὸ ἐξ ὑπογούου λέγειν συνεμφαίνων, καὶ πρὸς τοῦτοις εἰς τὸν κίνδυνον τῶν μακρῶν ὑπερβατῶν τοὺς ἀκούοντας συνεπισπῶμενος.

...No one uses this kind of effect more lavishly than Demosthenes. His transpositions produce not only a great sense of urgency but the appearance of extemporisation, as he drags his hearers with him into the hazards of his long hyperbata.

πολλάκις γὰρ τὸν νοῦν ὃν ὄρμησεν εἰπεῖν ἀνακρεμάσας, καὶ μεταξὺ πως εἰς ἀλλόφυλον καὶ ἀπεικουῖαν τάξιν ἄλλ' ἐπ' ἄλλοις διὰ μέσου καὶ ἔξωθεν ποθεν ἐπεισκευκλῶν, εἰς φόβον ἐμβαλὼν τὸν ἀκροατὴν ὡς ἐπὶ παντελεῖ τοῦ λόγου διαπτῶσει, καὶ συναποκινδυνεύειν ὑπ' ἀγωνίας τῷ λέγοντι συναναγκάσας, εἶτα παραλόγως διὰ μακροῦ τὸ πάλαι ζητούμενον εὐκαίρως ἐπὶ τέλει που προσαποδοῦς, αὐτῷ τῷ κατὰ τὰς ὑπερβάσεις παραβόλῳ καὶ ἀκροσφαλεῖ πολὺ μᾶλλον ἐκπλήττει.

<sup>98</sup> For reminiscences of actual Periclean phrases, see Ar. *Rhet.* 3, 1411 a, 10. 7 a, d and Plut. *Per.* 8. 5–6. Two of these, one on the loss of young men in war being like the spring being taken out of the year (Ar. *Rhet.* 1411 a, 10. 7a), and another comparing the war dead to the gods as being invisible and with their immortality attested by the benefits they have given and the honours paid to them (Plut. *Per.* 9. 6), are most likely to come from funeral orations he delivered. Thucydides is writing closer to the event, and may even have heard the speech or a report of its most striking features, including some of the style.

<sup>99</sup> See the remarkable extent estimated for the defective sentence involving separation after the definite article in Longin. 9. 4 and the Demosthenic parallel adduced by Bühler 1964, 18–20.

<sup>100</sup> Russell 1972, 484–485.

Often holding in suspense the meaning which he set out to convey and, introducing one extraneous item after another in an alien and unusual place before getting to the main point, throwing the hearer into a panic lest the sentence collapse altogether, and forcing him in his excitement to share the speaker's peril, at long last and beyond all expectation, appositely paying off at the end what had so long been sought, he by the very audacity and hazardousness of his hyperbata all the more terrifies.

The second section, as printed here, offers a striking demonstration, a true *stylistic enactment*. In an extensive hyperbaton, consisting in a succession of participial phrases, in which the initial τὸν νοῦν ὄν ὄρμησεν is eventually recovered, in restated form, in τὸ πάλαι ζητούμενον, he describes the difficulties which the speaker has to overcome in the effective delivery of such a sentence and the way in which the hearer is drawn into anxiety over whether the speaker will “make it”. It is also a striking illustration of the role of the material placed *between* the opening and closing terms of the hyperbaton.

It would therefore appear that the composition and expressive enunciation of such sentences in oratory was risky and conjured up in the hearer notions of a precarious feat for a speaker and inspired tension and anxiety in the hearer. These are heightened by the materials packed in between the opening and closing terms of the hyperbaton. There is surely an analogy between the role of the orator and his audience and Pindar and his.

## APPENDIX 2

### Other possible examples of stylistic enactment

S. Hornblower has recently explored the topic in the third and final volume of his commentary on Thucydides.<sup>101</sup> I end by proposing four other possible, and different, instances of stylistic enactment, from Thucydides, Pindar, Hesiod, and Herodotus:

(i) Thuc. 5. 10. 6:

καὶ προσβαλὼν τοῖς Ἀθηναίοις πεφοβημένοις τε ἅμα τῇ σφετέρῃ ἀταξίᾳ καὶ τὴν τόλμαν αὐτοῦ ἐκπεπληγμένοις κατὰ μέσον τὸ στράτευμα τρέπει.

This is how Thucydides reports the impact of Brasidas' sally at Amphipolis. The sentence describes the Athenians' state of unpreparedness and ends with the effect of Brasidas' charge with verb τρέπει. This effect is achieved by word-order.

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<sup>101</sup> Hornblower 2008, 36.

(ii) Pind. *P.* 1. 23–24:

ἀλλ' ἐν ὄρφναισιν πέτρας  
φοίνισσα κυλινδομένα φλόξ ἐς βαθεῖ-  
αν φέρει πόντου πλάκα σὺν πατάγῳ.

In the nights over Etna a rolling flame carries rocks into the deep sea's surface with a crash (σὺν πατάγῳ). As in the example from Thucydides, the lengthy visually descriptive sentence follows in its word-order the order of the events: the action of the active volcano and the downward roll of the molten rocks with the sentence ending in onomatopoeia as they then crash into the sea.

(iii) Hes. *Op.* 286–292:

Σοὶ δ' ἐγὼ ἐσθλὰ νοέων ἐρέω, μέγα νήπιε Πέρση·  
τὴν μὲν τοι κακότητα καὶ ἰλαδὸν ἔστιν ἐλέσθαι  
ῥηιδίως· λείη μὲν ὁδός, μάλα δ' ἐγγύθι ναίει·  
τῆς δ' ἀρετῆς ἰδρῶτα θεοὶ προπάροιθεν ἔθηκον  
ἀθάνατοι· μακρὸς δὲ καὶ ὄρθιος οἴμος ἐς αὐτὴν  
καὶ τρηχὺς τὸ πρῶτον· ἐπὴν δ' εἰς ἄκρον ἵκηται,  
ῥηιδίη δὴ ἔπειτα πέλει, χαλεπή περ ἐοῦσα.

In this syncretism of virtue and vice Hesiod begins by devoting two lines to the smooth, short road to vice, both of which are well provided with dactyls, surely hinting at easy access in their rhythm (287–288). The description of the road to virtue concludes with a line containing three spondees on the roughness of the road all the way to the top (291), followed by a line using the normal maximum number of dactyls to express the easiness of the rest of the way, all difficulty now past (292); and that ease (ῥηιδίη, 292) outweighs the seductive ease of the other path (ῥηιδίως, 288). Thus a contrast in rhythm, which is used for a description in narrative in Hom. *Od.* 11. 596a–598 (Sisyphus and the rolling stone; see Dion. Hal. *De comp. verb.* 20), is here used by Hesiod *conceptually* in an allegory in the service of moral persuasion.

## (iv) Hdt. 1. 77

Croesus was dissatisfied with the mercenary army, which had enabled him to fight a drawn battle with the Persians, and considered it too small. And so, when Cyrus made no move against Sardis the next day, he withdrew, *intending*, ἐν νόῳ ἔχων, *having called on* the Egyptians [aorist participle, followed by a lengthy explanatory sentence in a parenthesis], *having sent for* the Babylonians [aorist participle], and *having summoned* the Spartans [aorist

participle] at a stated date, and *having gathered* them all together [aorist participle] and *having assembled* his own army [aorist participle], he intended [ἐνένωτο, finite verb resuming the sense of ἐν νόῳ ἔχων], *having let the winter pass* [aorist participle], to march against the Persians.

As for his present army, which had fought the Persians: τὸν δὲ παρεόντα καὶ μαχεσάμενον στρατὸν Πέρσησι, ὅσος ἦν αὐτοῦ ξεινικός, πάντα ἀπεῖς διεσκέδασε, οὐδαμὰ ἐλπίσας μὴ κοτε ἄρα ἀγωνισάμενος οὕτω παραπλησίως Κῦρος ἐλάσῃ ἐπὶ Σάρδις. He dismissed the [main] mercenary element, never expecting Cyrus would move against Sardis after such a close-run fight.

None of the projected stages set forth in that remarkable accumulation of participial phrases comes about. All are thwarted by the instantaneous sequence of decision and action on Cyrus's part. He learns of Croesus' intentions and decides to move before Croesus' projected grand army can be assembled. His decisiveness is conveyed in a single brief sentence: Ὡς δέ οἱ ταῦτα ἔδοξε, καὶ ἐποίηε κατὰ τάχος (1. 79. 1). The contrast in sentence-structures brings out the contrast in the quality of the two leaders. Nor is that all. The account of Croesus' thinking is a clear embodiment of the Theme of the Near and the Far, the folly of disregarding what is in any sense within one's grasp (cf. τὸν παρεόντα καὶ μαχεσάμενον στρατὸν Πέρσησι, 1. 77. 4) and seeking after what is in any sense distant (cf. the far-flung, distant allies Croesus planned to summon). This teaching is as old as Hesiod, as D. C. Young's key study reveals,<sup>102</sup> and is arguably also present in the *Iliad* and the *Odyssey*.<sup>103</sup> Hence, as in the example from Hesiod discussed above, stylistic enactment here elaborates on a moral teaching, one which, in the case of Herodotus' example, at any rate, was already familiar to the audience. This makes it all the more likely that the stylistic enactment of this example of the teaching was all the more recognised and appreciated by the audience.

If these examples are persuasive and can be added to those in Pindar *Nemean 6* and *Olympian 12* discussed earlier, then stylistic enactment would appear to be used by both poets and prose authors not only to further bring home descriptions of actions and states but also to reinforce and, in some cases, to contrast moral and conceptual insights. The example I have posited in *N. 7* belongs to the former category. It differs significantly in that it does not specifically name the action of leaping which I have hypothesised it conveys. However, it is set in a context where reference to a third athletic discipline would be expected by the audience and the jump is the one that the text most likely suggests in the striking hyperbaton.

<sup>102</sup> Young 1968, 116–120 offers a collection of examples, including one especially apt for Croesus: νήπιος, ὃς τὰ ἐτοῖμα λιπὼν ἀνέτοιμα διώκει.

<sup>103</sup> See Howie 1977, 218–222 = Howie 2012a, 113–115 (on Hom. *Il.* 3. 39–57) and Howie 1977, 229–230 = Howie 2012a, 122–123 (on Hom. *Od.* 14. 159–359).

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I argue that in his address to Sogenes in *N.* 7. 70–76 Pindar excuses himself for not having addressed the young victor earlier and for having proudly said so much about his own feat of composing a myth widely acceptable in the Greek world (see 64–67a). I further argue that Pindar, as a figurative pentathlete, swears not to have broken any rule in his throw; the risk of a foul throw had lain in his quick tongue (72), prompting a boast in lines 64–67a about his performance. The mention of an improper exclamation in line 76 also refers to that risk of offence. However, these lines also allude to two of Sogenes’ own three victories in the pentathlon, the javelin and the wrestling, through the simile enclosed in the oath in lines 71–73 (§ 2a), and to the long jump, through a combination of suggestive wording and stylistic enactment in lines 75b–76 (§ 2b). If that is so, lines 70–76 are revealed as a piece of Pindaric virtuosity which draws the Greek language itself into a daring linguistic and conceptual feat of athleticism (§ 3).

In order to provide a fuller picture of the background of this study I conclude with two Appendices, one providing examples of hyperbaton being employed by other authors for stylistic enactment (Appendix 1) and the other providing examples of other forms of stylistic enactment employed by Pindar and other authors (Appendix 2).

Согласно предложенной в статье интерпретации, Пиндар, обращаясь к Согену (*N.* 7. 70–76), извиняется за то, что выше пространно говорил не о юном победителе, а о себе, гордясь тем, что его версия мифа не вызовет

возражений во всем греческом мире (см. стк. 64–67а). Сравнивая себя с атлетом – участником пятиборья, Пиндар клянется, что не нарушил правил при метании дротика. На риск броска с нарушением правил указывает выражение “быстрый язык”, но стк. 64–67а призваны показать, что выступление Пиндара не было неудачным. Упоминание в стк. 76 о том, что Пиндар выкрикнул нечто неподобающее, касается того же самого прегрешения. Однако одновременно обыгрываются элементы пятиборья, в которых победил сам Соген: в стк. 71–73 – метание дротика и борьба (§ 2а), а в стк. 75b–76 – прыжок в длину, с помощью как выбора слов, так и “стилистического воплощения” (§ 2b). Если так, рассматриваемый пассаж – образец виртуозного мастерства Пиндара, который вовлекает сам греческий язык в дерзновенное атлетическое состязание (§ 3).

Глубже осветить контекст исследования призваны два приложения: в первом приводятся примеры гипербата как средства стилистического воплощения у других авторов, а во втором – других форм стилистического воплощения.