

- 1) I. Rutherford, *Pindar’s Paeans: A Reading of the Fragments with a Survey of the Genre* (Oxford, 2001), p. 85:

“In war, performance of the *παιάν* is an expression of solidarity among soldiers, with uses both before and after battle... In peacetime performance of the *παιῶνες* is an icon for solidarity among male members of the community, both at home, at festivals like the Spartan Gumnopaidia and in the context of institutions such as the Delphinion and at the *συμπόσιον*, and abroad on pilgrimages to regional and national sanctuaries. Both in war and in peace, men performing the *παιάν* act on behalf of the polis as a whole.

- 2) Pindar, *Paeon 4.13-38*:

Κάρθαι-	Karthaiia
[α μὲν υ-- ἐλα]χύνωτον στέρονον χθονός	[may be a] narrow strip of land
υ-υ-×-]νιν Βαβυλῶνος ἀμείψομαι 15	[but I will not] trade it for Babylon

[vv. 16-27: fragmentary list of Ceos’ natural advantages and disadvantages]

τὸ δὲ οἴκοθεν ἄστν κα[ι-υ-
καὶ συγγένει’ ἀνδρὶ φ[υ-υ-
στέρξαι· ματ[αί]ων δὲ [υυ--
ἐκάς ἐόντων· λόγο[ν] ἀν]ακτος Εὐξαν[τίου] 35
ἐπαίνεσα [Κρητ]ῶν μαιομένων ὃς ἀνα[ίνετο
αὐταρχεῖν, πολίων δ’ ἑκατὸν πεδέχει[ν
μέρος ἕβδομον
Πασιφ[ά]ας <σὺν> υἰοῖ]σι·

For a man [it is always best] to love
his home city, [hearth,]
and kin; but to foolish men [belongs
a love] of things afar. I praise the
word of King Euxantios who when the Cretans
sought him refused to rule and to have
a seventh share of the hundred cities
with the sons of Pasiphae.

- 3) Euxantius’ speech (Pindar, *Paeon 4.40-53*):

“τρέω τοι 40
πόλεμον Διὸς Ἐννοσίδαν τε βαρ[ύ]κτυπον.
χθόνα τοί ποτε καὶ στρατὸν ἀθρόον
πέμψαν κεραυνῶ τριόδοντί τε
ἐς τὸν βαθὺν Τάρταρον ἐμὰν μα-
τέρα λιπόντες καὶ ὄλον οἶκον εὐερκέα· 45

“I fear the war of Zeus
and the loud- thundering Earth-shake
Once they sent our land and a massive
army to the depths of Tartarus
by thunderbolt and trident, sparing only
my mother and her well-walled home.

ἔπειτα πλούτου πειρῶν μακάρων τ’ ἐπιχώριον
τεθμὸν π[ά]μπαν ἐρημον ἀπωσάμενος
μέγαν ἄλλοθι
κλᾶρον ἔχω; λίαν μοι [δέο]ς ἔμπεδον εἶ-
η κεν. ἔα, φρήν, κυπάρισ- 50

Should I then utterly abandon the
mandates of my native gods to make
a run at wealth and hold elsewhere
a great inheritance? My fear would
would be endless and great. Ah, mind,

σον, ἔα δὲ Περιδαῖον νομόν.
 ἔμοι δ' ὀλίγον δέδοται θά[μνου] υυ,
 ἰοὺ πενθέων δ' ἔλαχον, <οὐ> στασίων...

the cypress, ah the pastures around Ida.
 But a small...of shrubs have been given
 to me, and I obtained no grief, no *staseis*..."

[next 8 lines missing, followed by paeon refrain]

4) Pindar's second Paeon and Abderite founders (Paeon 2.24-34):

"...α τινα [τάνδε] ναίω
 Θ[ρ]αϊκίαν γ[αῖ]αν ἀμπελό[εσ]σάν τε καί 25
 εὐκαρπον· μή μοι μέγας ἔρπων
 κάμοι ἐξοπίσω χρόνος ἔμπεδος.
 νεόπολις εἰμι· ματρὸς
 δὲ ματέρ' ἑμᾶς ἔτεκον ἔμπαν
 πολεμίῳ πυρὶ πλαγεῖσαν. 30

"...I dwell in this
 Thracian land, fertile and viney;
 May great time, implacable, not meet
 with disaster as it creeps forth from here.
I am neopolis, but all the same
I gave birth to my mother's mother
when she was struck by hostile fire.

εἰ δέ τις ἀρκέων φίλοις
 ἐχθροῖσι τραχὺς ὑπαντιάζει,
 μόχθος ἤσυχίαν φέρει
 καιρῶ καταβαίνων."

If anyone helps his friends and
 stands up fiercely to his enemies,
 the toil, arriving in due time,
 will bring peace."

5) Pindar's second Paeon and the call for civic solidarity (Paeon 2.31-53):

εἰ δέ τις ἀρκέων φίλοις 31
 ἐχθροῖσι τραχὺς ὑπαντιάζει,
 μόχθος ἤσυχίαν φέρει
 καιρῶ καταβαίνων."

If anyone helps his friends and
 stands up fiercely to his enemies,
 the toil, arriving in due time,
 will bring peace."

[lines 36-49 are too fragmentary to understand, but a scholion at line 48 suggests that the context of the song involves a stasis that was brought on by an influx of 'foreigners' (ἐπήλυδαζ)]

τὸ δ' εὐβου- 50
 λία τε καὶ ἀ[ἰδ]οῖ
 ἐγκείμενο[ν] αἰεὶ θάλλει μαλακαῖς ἐ[ὐ]δία[ις·]
 καὶ τὸ μὲν διδότη
 θεός·

Whatever is
 based in prudence and *aidōs*
 forever flourishes in sweet harmony.
 May god grant
 this.

6) Pindar's sixth Paeon – the invocation of Aegina Paeon (6.123-31):

ὄνομακλύτα γ' ἔσσι Δωριεῖ
 μ[ε]δέοισα [πό]ντω
 νᾶσος, [ὦ] Διὸς Ἑλ- 125
 λανίου φαεννὸν ἄστρον.
 οὔνεκεν οὐ σε παιηόνων

Your name is famous, island
 ruling the Dorian
 sea, shining light of
 Zeus Hellanios.
So I shall not lay you down

ἄδορπον εὐνάξομεν, ἀλλ' ἀοιδᾶν
 ῥόθια δεκομένα κατερεῖς,
 πόθεν ἔλαβες ναυπρύτανιν 130
 δαίμονα καὶ τὰν θεμίξενον ἀρετ[άν].

starved for paeans, but as you receive
 a surge of song, you will tell us:
 where did you obtain your ship-ruling
daimōn and the virtue of guest-justice?

7) Aeginetan narrative(s) (Pindar, *Paeon* 6.143-68):

Μυρ[μυδο] ---
 τὸν[---]σωφρο]νέστατον
 Διὸς [---] (145)
 πεύ[---]
 πο[---]ον
 πα[---]ων·
 ξε[ν ---]έμμεν ἀλίω
 κυ[---]υ δε- (150)
 ξα[---]τία
 νο[---]εμον ..ναιδων·
 τρ[×-υ-υυ]νοῖον ἂ σοί
 σε [-υυ-υ]οῦν οἶ
 Ζη[νυυυυ-] πρὶν Στυγὸς ὄρκιον ἐξ εὖ- (155)
 [-υυ-υυ-]δικάσαι

Myrmidon...
 the... most sensible...
 of Zeus...
 ...
 ...
 ...
 ...For[eign]?... on the sea
 ...
 ...
 ...
 ...which to you
 ...
 Zeus...before the Stygian oath from...
 ... gave judgement

(desunt vv. 157-168)

8) The narrative voice at the end of *Paeon* 6: poet, chorus, internal narrator, or a blend of voices? (Pindar, *Paeon* 6.170-81):

υ-υυ--] κλυτὰς ἴδω ι[- 170
 --υ-υυ χα]λκοχάρμαι
 ιποιναῖ υ-υυ]δᾱ κεχολωμένος
 -υυ-υ]ωι
 υ-υ-]-ξ[υυ]εξ[υ-]ι μυρία[]όγοι 174-75
 τῶν γε δο[ρικτ]ύπων [. .]εῖν ἀπείρονας ἀρετάς
 Αἰακ]ιδᾶν· φιλιεῖ]τε
 . .]ι πόλιν πατρίαν, φί-
 λειτε] δ' εὖφ[ρον]α λαόν
 τὸνδε καὶ ιστεφά]νοισί ινιν] 180
 παν]θαλέος ὑγιε[ίας] σκιαῖ]τε·

...I see famous...
 ...bronze-armed
 retribution... ...angry...
 ...
 many... words
 on the boundless virtues...of the spear-
 clashing Aiakids; love
 ...the ancestral homeland,
 love this gracious people
 and cast over it crowns
 of fully-blooming health.

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