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BACCHYLIDES

THE POEMS AND FRAGMENTS
BACCHYLIDES

THE POEMS AND FRAGMENTS

EDITED

WITH INTRODUCTION, NOTES, AND PROSE TRANSLATION

BY

SIR RICHARD C. JEBB

REGIUS PROFESSOR OF GREEK AND FELLOW OF TRINITY COLLEGE IN THE UNIVERSITY OF CAMBRIDGE

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NOTE.

The Syracusan coin known as the Damareteion, struck in 479 B.C., is reproduced on the cover from the example in the British Museum. Damaera, wife of Gelon, caused this commemorative medal to be issued in silver, defraying the cost from a large gift of gold made to her by the Carthaginians, whom she had helped to obtain favourable terms of peace after their defeat at Himera in 480. The Damareteion weighed ten Attic drachms, or fifty Sicilian litrae (Diod. xi. 26); which is precisely the weight,—found in no other early Sicilian coin,—of the piece in our Museum.

Obverse. A laurel-wreathed head, probably that of Nike. The dolphins, emblems of the sea (cp. Bacchylides xvi. 97 f.), perhaps suggest the maritime city. Reverse. A quadriga, crowned by a winged Nike, with allusion to Gelon's victory at Olympia in 488 B.C. It recalls the phrase in which Bacchylides addresses Hieron as Συρακοσίων ἵπποδιάτων στραταγέ (v. 1 f., 476 B.C.). Below, a lion, the symbol of Africa, i.e. of vanquished Carthage.
PREFACE.

The Bacchylides papyrus was brought from Egypt to the British Museum in the autumn of 1896; and the editio princeps, by Dr F. G. Kenyon, appeared in 1897. We have thus acquired a large body of work by an author previously known only through scanty fragments; and the value of that acquisition is enhanced by the class to which it belongs. Of all the poets who gave lyric expression to Greek feeling and fancy in the interval between the age of Epos and the age of Drama, Pindar alone, before this discovery, could be estimated in the light of considerable remains. The fragments of the rest, exquisitely beautiful as they sometimes are, afford little more than glimpses of the genius and the art which produced them. Now there is a second representative of Greek song who can be judged by a series of complete compositions. Bacchylides has, of course, no pretension to be a poet of the same order as Pindar; it might rather be said that part of the interest which he possesses for us arises from the marked difference of poetical rank. In reading his odes, so elegant, so transparently clear, so pleasing in their graceful flow of narrative, often so bright in their descriptive touches, and at moments so pathetic, we feel that this is a singer who, moving in a lower sphere than Pindar, must also have been more immediately intelligible to the common Hellenic sense. The great Theban master makes no concealment of a haughty consciousness that his inmost appeal is to the few. This Ionian, if once he likens himself to an eagle—using a conventional simile germane to the style of an epinikion,—is truer to his own spirit when he describes himself as ‘the nightingale of Ceos.’ He brings home to us the existence and acceptance in Pindar’s time of a lyric poetry which, without
attaining or attempting the loftier heights, could give a quiet pleasure to the average Greek hearer or reader. There is reason to suppose that, if the fame of Bacchylides in his own day was not conspicuous, at least his popularity was extensive; and it is known that he continued to be widely read down to the sixth century of our era.

He certainly deserves to find readers in the modern world also. Not only is his work attractive in itself; it is a good introduction to the study of Greek lyric poetry: in particular, I believe that students would find it helpful in facilitating the approach to Pindar. The text of Bacchylides is uniformly easy, except in those places where the manuscript is defective or corrupt. The contents abound in matter of poetical and mythological interest;—Croesus, saved from the pyre to which he had doomed himself, and carried by Apollo to the Hyperboreans; Heracles meeting the shade of Meleager in the nether world, listening to the story of that hero’s fate, and forming the resolve which is to seal his own; the daughters of Proetus driven by the Argive Hera from Tiryns, and healed by Artemis at Lusi; Theseus, diving after the ring of Minos, and welcomed by Amphitrite in the halls of Poseidon.

It is by considerations such as these that the scope of the present edition has been determined. I have endeavoured to combine criticism and interpretation with a treatment of the poems as literature; and thus to contribute, though it be only a little, towards obtaining for them that place in our Greek studies which they appear well fitted to hold. For such a purpose it was not enough to explain and illustrate the odes themselves; it was necessary also to aim at conveying some idea of the surroundings amidst which the poet worked, of his relation to contemporaries, and of his place in the historical development of the Greek lyric.

Owing to mutilations of the papyrus, gaps of various sizes are frequent in the text. Sometimes there is no clue to the sense of the lost words or verses, and conjecture would be vain; as in Ode VIII. 56–61, XIV. 7–14, 32–36, and elsewhere. Again, there are numerous instances in which a small defect can be supplied with certainty, as in I. 31 ἐπιλε[το καρτε]ρόχειρ,
PREFACE.

or XIX. 5 θρασυκάρ[δ]ιος Ιδας. But there are also two other classes of lacuna, intermediate between these. (1) In some passages, where a few verses have been lost or greatly mutilated, traces remain, which, with the context, sufficed to indicate the general sense of the lost portions. See, e.g., Ode XII., note on 168–174. There are several cases of this class in which the evidence is sufficiently clear and precise to justify an attempt at showing how the defective text could be completed. But it should be clearly understood that wherever, in this edition, a supplement is suggested under such conditions, it is offered only as an illustration of the sense to which the evidence points, and not as a restoration of the text. Such a supplement is merely an adjunct of interpretation, giving a definite and coherent form to the presumable meaning of the passage as a whole. The following are examples:—III. 41–43, 72–74; IV. 7–12; VIII. 89–96; IX. 1–8, 20–26, 54–56. (2) Another class of lacuna is that in which only a few syllables are wanting, while the limits within which a supplement can be sought appear to be narrowly defined alike by the sense and by the metre. A typical example will be found in Ode XV. 1, and another in VIII. 20. See also I. 32, 34; VI. 3; XII. 226 f.; XVIII. 33, 35, 36, 38, 50. Small problems of this nature may be said to form a characteristic feature of the Bacchylidean text as it now exists.

Among those to whom my acknowledgments are due, the first is Dr F. G. Kenyon, to whose editio princeps of Bacchylides I had the privilege of contributing some suggestions. It would be difficult for me adequately to express how much I have been indebted to him for help during the progress of this book. In places where the papyrus is defective, the lines on which any tentative restoration can proceed must often depend on exceedingly minute indications, perhaps on the ambiguous traces of a single letter. It has frequently happened that, when working with the autotype facsimile published in 1897, I have had to consult Dr Kenyon with regard to the possible interpretations of some faint vestige as it appears in the original papyrus, or to re-examine it in his company at the British Museum.

1 To make this clear, in the few instances where such supplements are suggested they are printed in a Greek type smaller than that of the text.
vi

PREFACE.

For the invariable kindness with which he has given me the benefit of his acute and skilled judgment, I cannot too cordially thank him. He has further done me the signal favour of reading large portions of the proofs; and, more especially in the critical notes on the text, several corrections or modifications of detail have been due to him. To Professor Butcher also my warm thanks are due for his great kindness in reading the proofs of text, translation, and commentary.

I desire gratefully to acknowledge here the courtesy of several distinguished scholars, who, at various times from 1897 onwards, have sent me copies of their writings on Bacchylides; among whom are Professors U. von Wilamowitz-Moellendorff, Otto Crusius, L. A. Michelangeli, E. Piccolomini, and Paul Maas. References will be found in several places to notes which from time to time have been communicated to me by Dr Walter Headlam. To Mr R. C. Bosanquet, Director of the British School at Athens, I have been indebted for information respecting the agonistic inscription from Iulis in Céos, now in the Athenian Museum (p. 182); and to Mr G. F. Hill, of the British Museum, for advice as to the reproduction of the Sicilian coin which appears on the cover of the book.

The literature which has grown around the study of Bacchylides since 1896 is of no inconsiderable volume, a good deal of it being contained in the philological journals of various countries, or in the transactions of learned societies. A contribution to the bibliography is subjoined.

The Bacchylides of Professor Blass, a third edition of which was issued by Teubner in 1904, demands a special notice. It is a work to which every student of this poet must be a debtor; and my own debt is not diminished by the fact that, on many particular points of criticism or interpretation,—as will appear from the following pages,—I have been unable to accept the views of the eminent critic. After the first editor, no one has done so much as Dr Blass towards completing the text by assigning places to small detached fragments of the papyrus.

There is another tribute which I would render before closing this preface; it is to the memory of my friend Alexander Stuart Murray, sometime Keeper of Greek and Roman Antiquities in
PREFACE.

the British Museum. He was interested in that passage of Bacchylides (III. 17–21) which alludes to the offerings of the Deinomenidae at Delphi (p. 452). In December, 1903, a few months before his lamented death, he sent me a drawing, in which, using ancient data, he showed how a high tripod, such as the poet indicates, might have served as pedestal for a winged Victory; the total height of the monument, as he conceived it, being about 18 feet 3 inches. A paragraph on page 456, relating to the probable significance of Hieron’s tripod at Delphi, embodies the view of that question which was held by Dr Murray.

My best thanks are due to the staff of the Cambridge University Press.

R. C. JEBB.

CAMBRIDGE, May, 1905.
CONTENTS.

Bibliography ................................................. xiii

General Introduction ........................................

I. The Life of Bacchylides ...................................

II. The Place of Bacchylides in the History of Greek Lyric Poetry ........................................... 27

III. Characteristics of Bacchylides as a Poet ...........

IV. Dialect and Grammar .....................................

V. Metres .....................................................

VI. The Papyrus ..............................................

VII. Autotype Plates ...........................................

VII. The Text of the Papyrus .................................

Introductions to the Odes ...................................

Text, Notes, and Translation .............................

Fragments ....................................................

Appendix .....................................................

Vocabulary ...................................................

Index ...........................................................
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D. Nessi. *Bacchilide: odi scelti* [1, vv. 13—46; 2; 3, vv. 23—62; 5; 8 (9), vv. 1—52; 10 (11); 14 (15), vv. 37—63; 16 (17); 17 (18); 18 (19), vv. 1—25; with commentary]. Milan, Allrighi, 1900.

1 This list does not claim to be complete; and I should be obliged to any reader who would aid me in supplying omissions. The object is to furnish students with a clue to the literature of Bacchylides since the discovery of the papyrus in 1896. A few books of earlier date are also mentioned. In the course of my work, I have read or consulted many of the writings enumerated here, including (I think) most of the more important; but there are many others which have not been accessible to me.
xiv

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The following portions of Bacchylides are included (text, pp. 90—131; commentary, 381—453):—Odes 3; 5; 6; 8 (=9 Ken.), vv. 1—52; 10 (11); 12 (13), vv. 104—207; 13 (14); 14 (15), vv. 36—end; 16 (17); 17 (18): also frag. 7 (Bergk, = Ode 1. 13 f. Blass, see below, p. 437); 11 (=2 in my ed.); 13 (3); 14 (4); 19 (7); 22 (10); 27 (16); 28 (17); 36 (20); 40 (23).

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J. E. Sandys. Literature, Dec. 18, 1897; Athenaeum, Dec. 25, 1897: Class. Rev. xii, pp. 77 f.


O. Schröder. Berliner Philologische Wochenschrift, 1898, nr. 11, nr. 28.

Arthur Hamilton Smith. Illustrations to Bacchylides, Journ. of Hellenic Studies, vol. xviii, pp. 267–280, 1898. [This article brings together the monuments which illustrate themes treated by Bacchylides in Odes iii, v, viii, xii, xv, xvi, xvii, with full references to the archaeological literature. Ten vases are figured in the text. At the end of the volume, Plate xiv reproduces the picture of Theseus welcomed by Amphitrite, from the cup of Euphronius: see below, p. 225.]
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J. Wackernagel. Notes communicated to Blass: 2nd ed., p. LXXVIII.


A. Zuretti. Spigolature Bacchilidee, Rivista di Filologia, XXVI, pp. 134—149.

Before the discovery of the Egyptian papyrus, those fragments of Bacchylides which are preserved by ancient writers had long been the subject of critical study. The following editions of them deserve especial mention:—


