

BACCHYLIDEAN MYTHS

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In his classic article 'The Epic Cycle and the Uniqueness of Homer', Jasper Griffin stated that Homer, especially in the *Iliad*, consistently avoids or works around, the more outlandish aspects of Greek myth. Griffin found narratological support for his argument in the view of Aristotle, to the effect that Homer used secondary character narrative when he did not wish to vouch for the truth of his stories.¹ With Homer, it now seems more productive to think in terms of the variety and sophistication of embedded character narrative in the epics as a whole, both in the *Iliad* and *Odyssey*, especially after the explorations of scholars like Irene de Jong, Richard Martin, and Maureen Alden.² Yet work on the role of narrative in lyric has generally lagged some way behind; Michele Lowrie stated in her book on Horace's use of narrative that she searched in vain for studies of narrative in Greek lyric.³

Bacchylides' extant poems provide an excellent means of exploring how extended mythological narrative can be treated in lyric, partly because of the number of extant *Dithyrambs* (which Plato tells us are works characterized by extended use of narrative),⁴ and partly because the handling of mythological narrative, across all genres including epinician, is a fundamental aspect of his poetic technique, even by contrast with Pindar.⁵ However, the specific techniques by which Bacchylides uses extended mythological narrative in his poetry have generally been misunderstood and underappreciated; this paper attempts to rectify the situation, and to come to an understanding of Bacchylides in his own terms and through his affiliations with the lyric and epic traditions. Two aspects of his technique fundamental to his handling of mythological narrative will be discussed in what follows. First, his use of direct speech within narrative: the way he uses speech and silence, and how this technique affects an audience's capacity to understand the relevance of a mythological situation for themselves; second, his use of simile. As we shall see, both of these work in complementary ways not only to engage with but also to challenge audiences. Moreover, this

discussion sets out not only to investigate Bacchylides' myth-making, but also to challenging some scholarly myths about Bacchylides.

Pindar is of course a towering presence in the Greek lyric tradition. Yet even though Pindar uses mythological narrative complete with speaking characters reasonably frequently, the extraordinary case of *Pythian* 4 has skewed discussion of lyric narrative. To paraphrase and perhaps exaggerate a little, Pindar, it is thought, was rather more interested in the poetic first person, and only on one occasion in his epinicians chose to go in for fully extended use of mythological narrative in a Bacchylidean or traditional fashion: Pindar showed everyone else how it should be done, even though he himself only had a passing interest in this style. One would have expected scholars to have taken seriously Bacchylides' myth-making skills. **Table One** amply demonstrates the very broad range of myths that Bacchylides was able to use in his poetry across all genres. But because Bacchylides is not Pindar, his use of narrative and character speech in particular has been generally thought of in negative terms. Here is the closing section of Bacchylides 15, where the Greek ambassador Menelaos addresses an audience of Trojans about the nature of morality, during the embassy seeking Helen's return:

Μοῦσα, τίς πρῶτος λόγων ἄρχεν δικαίων;
Πλεισθενίδας Μενέλαος γάρνυ' θελξιεπέϊ
φθέγγατ', εὐπέπλοις κοινώσας Χάρισιν·

—
“ὦ Τρῶες ἀρηΐφιλοι,
Ζεὺς ὑψιμέδων ὃς ἅπαντα δέρεται
οὐκ αἴτιος θνατοῖς μεγάλων ἀχέων,
ἀλλ' ἐν ἱμέσῳ κείται κιχεῖν
πᾶσιν ἀνθρώποις Δίκαν ἰθεῖαν, ἀγνᾶς
Εὐνομίας ἀκόλουθον καὶ πινυτᾶς Θέμιτος·
ὀλβίων παιῖδες] νιν αἰρεῦνται κύνοικον.

—
ἀ δ' αἰόλοισι κέρδεσσι καὶ ἀφροσύναις
ἐξαισίῳις θάλλουσ' ἀθαμβῆς
“Υβρις, ἃ πλοῦτ[ο]ν δύναμιν τε θοῶς
ἀλλότριον ὥπασεν, αὖτις
δ' ἐς βαθὺν πέμπει φθόρον·
[κε]ῖνα καὶ ὑπερφιάλους
[Γὰρ] παῖδας ὤλεσεν Γίγαντας.”

Muse, who was the first to begin the words of righteousness?
Pleisthenid Menelaos spoke with spell-binding words; the
fair-robed Graces informed his words:

'Trojans, lovers of war, Zeus on high who sees all things is
not accountable to mortals for their great woes. It lies open
for all men to attain upright Justice, companion to pure Order
and provident Law. Blessed are they whose sons choose her
to share their homes.

But, luxuriating in shifty cunning and outright folly, brazen
Hybris, who swiftly hands a man another's wealth and power,
only to send him into deep ruin: she it was who destroyed
those arrogant sons of Earth, the Giants.'

Bacchylides 15.47-63

Here are the comments made by Kirkwood in his study of Bacchylides' narrative art:

'It is not to dwell on Bacchylides' shortcomings that it has seemed appropriate to illustrate [the] gnomic side of his poetry, but to show how a poet whose talent and impulse are for the clarity of simple narrative can sometimes achieve the appearance of thoughtfulness that was conventional in these public choral performances. Bacchylides' method is to put the reflections in the mouth of a mythical speaker. We do not expect philosophical subtlety in Heracles or Menelaus. The well-worn truisms fit them better and at the same time lend dignity to the hero, who is made to seem thoughtful.'⁶

Quoting the end of Menelaos' speech in that poem, he continues:

'We are not likely to concern ourselves with the question of whether this is an old thought or a new one; we are concerned with how it will apply to what Menelaus is discussing. ... Where Pindar might carry conviction by brilliance of utterance, Bacchylides does so by narrative technique.'⁷

We are left with the feeling that whatever conviction Bacchylides' poetry does convey through narrative is secondary, derivative, and certainly inferior to that of Pindar. Although such prejudice against character narrative has been dispelled in the case of Homer, it has remained, largely unexamined, with our poet, whose narrative technique is so often likened to that of Homer;⁸ and it

certainly fails to do justice to the complexity and multiplicity of audiences at the close of Bacchylides 15.

However, there are better ways of dealing with Bacchylides' use of myth, in both his epinicians and his dithyrambs. **Table two** demonstrates the fundamental difference between Pindar and Bacchylides here. With direct speech uttered by mythological characters, the difference is partly one of degree: Bacchylides in his epinicians uses direct character speech far more frequently than Pindar, especially if the extended *Pythian 4* is taken out of the equation; moreover, as Jebb astutely remarked, Bacchylides' myths seem more self-contained than do Pindar's.⁹ With simile, Bacchylides does seem rather more different from Pindar. Pindar has similes within epinician myths at all, and there is only one uncertain case of a simile inside a myth in all of Pindar. Bacchylides, by contrast, with far fewer epinicians, uses two similes within myths, both of which I discuss further below in their surrounding mythological contexts.

I. Narrative, Character Speech, and Communication

The way in which Bacchylides uses mythological narrative, and character speech within it, extensively, but often makes the connection between it and its frame (poetic or contextual) difficult to grasp (especially but not exclusively in the case of the narrative *Dithyrambs*) suggests that we should take very seriously indeed the challenge of interpreting the gaps between these mythological narratives and their frames, and the gaps between the words spoken by the mythological characters and the eyes and ears of Bacchylides' audiences, both ancient and modern. We need to consider the issues of communication and understanding that such a technique poses us as the poem's readers, and its original audiences, whether men like Hieron of Syracuse or citizen bodies present at dithyrambic performances in Athens and elsewhere.

If we return to Bacchylides 15, this poem's complexity is created out of the poet's powerful control of mythological narrative and awareness of its place in the poetic tradition. Immediately when we are confronted with the poem, whether it be in performance by a *choros* or on the page in a text,

we are struck by its subject, the embassy by Menelaos and Odysseus to Troy to request Helen's return to the Greeks prior to the outbreak of the Trojan War; and we are aware that this event features in *Iliad* book 3. We straightaway compare Bacchylides' text to Homer's; we are struck by the fact that Bacchylides' poem, unlike Antenor's recollection, ends with Menelaos' speech. In spite of this narrative curtailment however, Bacchylides informs his audience about the Homeric outcome of the embassy: the poem uses diction taken from a number of important passages in the *Iliad* to allude to events occurring in mythological time after the conclusion of his short narrative.¹⁰ But effect of this combination of narrative curtailment and Homeric allusiveness invites speculation about the range of possibilities that might have taken place after the end of Bacchylides' narrative. Menelaos offers the Trojans a choice; audiences know from the *Iliad* that the Trojans failed to choose justice, and Bacchylides allows audiences to reflect upon what is at stake in making such a choice; but he does not make it clear, in his own version of the narrative, which choice the Trojans made. The marked absence of closure here, so at odds with the poem's own conclusion, invites readers and audiences to think about the Homeric situation; Menelaos' speech, and the cue into it provided by the Homeric muse-invocation, is a poetic prompt inviting audiences to focus on the particular theme of justice Menelaos provides in the wider context of Homer's own narrative. One implication of the parallelism of audiences is that the poem tests its own audiences' moral understanding: the extent to which its own audiences, acting in knowledge of the *Iliad*, may be in a better position to internalize Menelaos' warnings than the Trojan audience internal to the poem.¹¹

Moreover, by putting a further moral *exemplum* – the destruction of the Giants by Hubris, a notably Athenian example¹² – into the mouth of a character, Bacchylides is also commenting on the nature of *exempla* and the use of mythology for raising ethical questions. This makes Bacchylides' gnomic character far more complex than Kirkwood for one envisaged; questions concerning the reception of Bacchylides 15, and the advice it contains, are built into the narrative of the Menelaos' attempts to communicate to a Trojan audience. In Bacchylides 15 it is the very structure of the myth, and its use of character speech, that prompts audience reflection on the complexity and potential frailty of human communication and ethical understanding.

In his epinicians too Bacchylides is fascinated by the possibilities offered by the incorporation of epic-style narrative in lyric. Bacchylides 5 provides some of the most conspicuous examples. Here the poet generates depth out of the juxtaposition of the *persona loquens*' comments on *eudaimonia* in the poem's encomiastic frame with the rather less self-aware comments of the speaking Herakles interrogating the soul Meleagros inside the poem's myth.¹³ Yet it is not simply that Herakles functions as an unreflective cipher for Hieron to trump. Herakles, along with all the other mythological figures to whom the poem alludes,¹⁴ is set against Hieron, a man whose unique combination of mortality and supreme success fleetingly place in such company, and Hieron and other members of the poem's audiences, are challenged to think about the parallelisms for themselves, without being pointed to them directly.

The way in which Bacchylides 5 closes its myth by merely alluding to Herakles' ominous future marriage to Deianeira needs little further comment;¹⁵ yet the myth's opening is perhaps worthy of further scrutiny. Mary Lefkowitz commented on the way in which the myth of Kerberos is introduced, before being passed over in favour of a more challenging engagement with Meleagros and mortality.¹⁶ Herakles at *Odyssey* 11.623-4 states to Odysseus that his most dangerous challenge was to 'bring back the dog' (κύν' ἄξοντ'). The opening of Bacchylides' myth, starting with λέγουσι, 'they say' (line 57), an expression that ultimately takes us back to Herakles' own account of *Odyssey* 11, initially appears to support Herakles' own version of his heroic quest, using the very same phraseology (κύν' ἄ- | ξοντ', lines 61-2); but full exposition of this version is turned down in favour of an encounter which poses an even greater challenge for Herakles: the recognition of the extent of his own mortality through the meeting with Meleagros. This is a challenge which Bacchylides' Herakles may be assumed not to have passed quite as successfully (especially if we consider lines 160-9, where Herakles is so impressed by Meleagros' heroism that he does not realize the lessons his story bears for his own mortality),¹⁷ and it is a challenge which the poem insistently poses its *laudandus* Hieron.

A further point can also be made about the language used by Bacchylides in achieving this shift of focus. It does not seem a coincidence that the marker of Kerberos' monstrosity, his pedigree out of

'unapproachable Ekhidna', ἀπλάτοι' Ἐχίδνας, line 62, is as far as Bacchylides takes us with this myth.¹⁸ The very unapproachability of Ekhidna's, and by extension, Kerberos' monstrosity is the marker of Bacchylides' avoidance of any further detail; rather like with Minos' ring in Bacchylides 17, Kerberos is now passed over.¹⁹ Bacchylides now moves to much more obviously Iliadic, and mortal, territory with Herakles' encounter with the soul of Meleagros.²⁰

Once Bacchylides has focused on an engagement with specifically Iliadic material he is able to use epic-style narrative in lyric to create further impressive effects, effects which play up the communicative potential of narrative in lyric. The climax of Meleagros' narrative to Herakles arrives with Meleagros' expressiveness concerning the moment at which he recognized his own imminent death.²¹ See lines 151-8:

μίνυθεν δέ μοι ψυχὰ γλυκεῖα·
 γνῶν δ' ὀλιγοθενέων,
 αἰαί· πύματον δὲ πνέων δάκρυσα τλά[μων,
 ἀγλαὰν ἦβαν προλείπων.”
 φασὶν ἀδεισιβόαν
 Ἀμφιτρύωνος παῖδα μούνον δὴ τότε
 τέγξαι βλέφαρον, ταλαπενθέος
 πότμον οἰκτίροντα φωτός·

'... The sweetness of my spirit grew weak.
 I knew that my strength was ebbing away,
 alas! Breathing my last I wept, wretch,
 leaving my glorious youth behind.'
 They say that the battle-hardened son of Amphytryon
 only then wet his eyes with tears,
 pitying the fate of the unfortunate hero.

It has long been realised that in lines 151-4 Bacchylides has drawn upon the Iliadic description of the death of Hektor;²² but insufficient attention has been paid to the precise way in which Bacchylides appropriates the Homeric lines on the soul's departure. Goldhill comments: 'As he fades, it is the recognition, γνῶν, of his lack of strength, his lack of control, faced with his own mortality, that causes him to wail αἰαί.'²³ Lefkowitz suggests: 'The painfulness of the realization is brought out forcefully in the cry "aiai" occurring directly in the narrative', but then suggests that Bacchylides is departing from

Homer's text here.²⁴ I would prefer to say that Bacchylides is building upon, and making fully audible for his audience, what is left narrated but not given a voice in Homer's text. Meleagros is now the soul or spirit, not the man himself: *ψυχὰ Μελέαγρον* (line 77, and 171-2). By situating this scene in the underworld and having Meleagros, now dead, reflect on the final moment of his mortal life (which he can now only refer to as *ψυχὰ γλυκεῖα*, which I have rendered as 'the sweetness of my spirit', thus implying a contrast with his current misery), Bacchylides is able to make his audience hear for themselves the lament of a heroic soul in its own words. Homer's verses run as follows:

*ψυχὴ δ' ἐκ ῥεθέων πταμένη Ἄιδόσδε βεβήκει,
ὃν πότμον γοόωσα, λιποῦς ἀνδροτῆτα καὶ ἥβην.*

The soul fluttering from his limbs went off to Hades,
bewailing its fate, leaving its manhood and youth behind.

Iliad 16.856-7 = 22.362-3

Bacchylides' version makes *ὃν πότμον γοόωσα* ('bewailing its fate', *Il.* 16.857 = 22.363) even more vivid, transforming it into the cry and self-pity of the soul of a once-great hero: *αἰαῖ* and *τλάμων* in line 153.²⁵

The narrator then goes on to report, in *oratio obliqua*, Herakles' emotional response to Meleagros' story, in lines 155-8.²⁶ Bacchylides is at pains to reveal the highly emotional content of Meleagros' narrative; but this content is then immediately set against an indirect description of an emotional response to it. Audiences, like Herakles, hear Meleagros' lament directly and vividly, but then a gap is created between the reactions of internal and external audiences, including Hieron himself. Our access to the lament of Meleagros' soul is granted only very fleetingly; Bacchylides then uses the *oratio obliqua* to allow external audiences to pause and to reflect for themselves on what they have just heard, whilst not allowing them to visualize directly Herakles' tears – almost as if Herakles himself does not wish his tears to be seen or noticed. This indirectness prepares us for Herakles' subsequent dismissal of lamentation and deep pessimism in favour of a more optimistic (he thinks) outlook. See lines 159-164:

καί νιν ἀμειβόμενος
 τὰδ' ἔφα· “θνατοίσι μὴ φῦναι φέριστον
)—
 μηδ' ἀελίου προσιδεῖν
 φέγγος· ἀλλ' οὐ γάρ τίς ἐστιν
 πρᾶξις τάδε μυρομένοις,
 χρὴ κείνο λέγειν ὅτι καὶ μέλλει τελεῖν.

And in answer to him in said this:
 'best for mortals not to be born,
 nor to see the sun's light. But since nothing
 can be achieved from lamenting about this,
 a man should speak only about what he intends to accomplish. ...

Herakles' optimism ends in death at Deianeira's hands, as we know; but Bacchylides adds an extra touch of irony here in the language in which Herakles voices his optimism. The phrase ἀλλ' οὐ γάρ τίς ἐστιν | πρᾶξις τάδε μυρομένοις takes us to the Akhilleus of *Iliad* 24 who introduces his extended consolation of Priam with the similar words οὐ γάρ τις πρῆξις πέλεται κρυεροῖο γόοιο ('for nothing is gained from bitter lamentation', line 524).²⁷ If we pick up this reference, Herakles' language invites audiences, including Hieron, to recognize that a focus on the consolation of universal human mortality would be most suitable in this context, and to recognize that Herakles' own lack of realization of this is part and parcel of his own destruction.²⁸ In fact, Bacchylides' entire poem offers audiences including Hieron a set of mythological paradigms to consider and work through for a better understanding of their own natures and identities as mortals subject to the vicissitudes of fate: Bacchylides 5 is a poem as much about poetry and mortality as it is about praise, and one which takes very seriously indeed interpretation of these themes by external audiences.²⁹

Bacchylides exploits the use of character speech in narrative elsewhere; this is a prominent feature of his *Dithyrambs*.³⁰ One example is *Dithyramb* 27, lines 34-45:

ξανθᾶς νιν εὖβ[ο]υλ[ο]ς θαμ[ᾶ] Φ]ιλλυρί[δας]
 ψαύων κεφ[αλ]ᾶς ἐνέπει·
 φατί νιν [δινᾶ]ντα φοινίξειν Κκά[μανδρον]

... [I am perturbed (or: delighted) about what]
the wise son of Phillyra, touching his blond head, often says of him:
he says that he will crimson the eddying Skamandros
as he kills the battle-loving
Trojans;
... and (will lie in a) foreign (land)
... valiant
... Mysians
... That is what he says
... (my?) heart
—
... (and in my?) loving (hands?)
... leafy ...

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The very fragmentary *Dithyramb* 26, perhaps entitled *Pasiphae*, provides an interesting version of Pasiphae's illicit lust for the bull. This myth is also told in Apollodoros, Diodoros, and in Euripides' *Kretans*, where Euripides revels in Pasiphae's defence of the indefensible.³³ But rather than exploring the dramatic possibilities of the confrontation between Minos and his wife, Bacchylides seems more interested in the problematic nature of the relation between monstrous immorality and the very possibility of expressing it in narrative. Here is the text:

φρα [
 Πασι[φ]ά[α]
 ἐν Κύπ[ρις] φύτευσε
 πόθον [
 Εὐπαλά[μοι'] υἱεῖ[ι]
)—
 τεκτόν[ω]ν σοφώ[τάτ]ωι
 φράσε Δαιδάλ[ω]ι ἄς[πετον]
 νόσον· ὄρκια πίς[τ'] ἔλαβε ξυλίαν
 τ]ε τεύχειν κέλευ[σεν] βοῦν, ἵνα
 μείξειε ταυρείωι σ[θένει] δέμας,
 κρύπτουσα σύννο[μον] εὐνὰν
 Μίνωα [τ]οξοδάμαν[τα]
 —
 Κνωσσίων στρατα[γέταν]·
 ὁ δ' ἐπεὶ μάθε μῦθον
 σ[χέτο] φροντίδι· δεῖ[ί]σε γὰρ
] ἀλόχου[

...
 Pasiphae
 ... the Kyprian implanted
 desire in her ... :
 to Eupalamos' son Daidalos,
)—
 most skilled of craftsmen,
 she told her unspeakable
 sickness; she made him swear
 a binding oath and ordered him
 to build a wooden cow, so that
 she might join her body to that of the mighty bull,
 hiding that shared union
 from Minos, bow-subduer,
 —
 commander of the Knossians;
 but when he heard the story
 he was gripped by worry. For he feared
 ... of his wife ...

The remains of Bacchylides' poem focus on Pasiphae's revelation of her passion to Daidalos, who is instructed to swear an oath of secrecy and to build the wooden cow to enable the consummation.

What is interesting is that there may be a correspondence between Daidalos the consummate craftsman and Bacchylides the poet. Bacchylides is careful to deploy *sophos* and cognates in passages which either refer to poetic skill or allude to story-telling.³⁴ If Daidalos figures the poet, there may be an opposition between the way in which Pasiphae's monstrous passion is perhaps 'unspeakable' (ἄσπετον in line 7 is a plausible supplement), and the extent to which it can be made manifest, both in narrative lyric, and through the craftsmanship of Daidalos, in his contrivance of the wooden cow. Daidalos' workmanship operates both as narrated object and as a figure standing for Bacchylides' poem itself; Pasiphae is inside both, but the graphic detail of her passion is hidden from us (note κρύπτουσα, line 11).³⁵

If Daidalos broke his oath to Pasiphae, perhaps that was how Minos learnt of his wife's passion: note μῦθο[ν, line 14. However, it seems unlikely that the poet went into any more detail on Pasiphae's relations with the bull, or indeed her offspring, the minotaur. By recounting Minos' fear about his wife and her future offspring, Bacchylides once again chooses to focus instead on the mechanics of storytelling. This focus on stories and their reception receives an extra charge when we consider that Minos' internal reception of the story must in some ways correspond to our reaction to Bacchylides' own narrative as a kind of μῦθον, especially now that our access to Pasiphae's passion is mediated through Daidalos' craftsmanship. Bacchylides may therefore provide us with a narrative which, just like the product of Daidalos' craft, is the external sign of Pasiphae's passion, while making our access to the passion itself problematic because of the complex way in which he has used narrative.³⁶

With Bacchylides' *Dithyrambs*, though this depends very much on questions of context, sophisticated use of narrative is a strategy which engages the audience, enticing them into a mythological world, whilst, on occasion, also challenging them through a self-consciousness about the communicative potential of lyric narrative, and its allusiveness.³⁷ This is also felt particularly strongly in his two lengthy epinicians for Hieron of Syracuse, where extended narrative complete with

character speech on mortal topics is a subtle and oblique way of talking to a tyrant and exploring his nature.³⁸ Again, matters are determined by context; nevertheless, a key aspect is the poet's attitude to the poetic traditions in which myths are transmitted.

II. Similes

Bacchylides uses extended Homeric-style similes rather prominently; in all cases they have mythological ramifications, and they all form an integral part of the narrative. Pindar's use of similes seems, in general, to have been different: the Theban poet seems rather more interested in shorter comparisons.³⁹ He provides us with no similes from within the myths of his epinicians (not even in *Pythian* 4), unlike Bacchylides, with two; the single extant example comes from a fragmentary dithyamb.⁴⁰ See **table 2** for a list.

And even in cases where a simile seems to have no part in the mythological narrative, Bacchylides can use the language of the simile to cue us in and prepare us for the mythological material which follows. The extended simile in Bacchylides 5 uses the flight of the eagle as its vehicle (introduced unexpectedly and without an introductory marker, or *prothesis*)⁴¹ to form a complex symbol of success and poetic activity; the language of the vehicle's narrative prepares the ground for that of the *katabasis* in the poem's myth, through allusion to Aidoneus' return of Persephone to her mother in the *Homeric Hymn to Demeter*.⁴²

At Bacchylides 9.27-39 an extended simile is used to liken the victorious pentathlete Automedes with the moon in the night-sky outshining the stars. As I have discussed elsewhere, this simile is used not only to glamorize but also to mythologize the achievement of the pentathlete Automedes. The language is not only Sapphic, recalling Sappho's consolation of Atthis at fragment 96 and the glitter of Anaktoria's face in line 18 of fragment 16, but also recalls the figurative language of the similes of the Hesiodic Catalogue, where the beauty of genealogical heroines is also likened to the beauty of moonlight.⁴³ These connections have the effect of mythologizing Automedes' victory, making it exemplary for the success of Phleious, just as the mythological Asopids themselves whose

glories are catalogued later in this very poem, the single surviving epinician ode for a citizen of that small Peloponnesian polis, a poem which is deeply indebted to the Hesiodic tradition of Catalogue poetry.⁴⁴

In the two examples of similes inside myths, Bacchylides' use of Homer is very prominent. Herakles' encounter with Kerberos in Bacchylides 5 is passed over in preference for a prolonged encounter with Homeric mortality. The poetic landscape subtly shifts from a realm of monstrous fantasy with the mention of Kerberos to a specifically Iliadic scenario of death and suffering, a shift mediated by the narrator's likening of the souls of the dead to the fluttering of leaves on Mount Ida, one of the most prominent features of Homer's Trojan landscape:⁴⁵

ἐνθα δυστάνων βροτῶν
ψυχὰς ἐδάη παρὰ Κωκυτοῦ ῥέεθροις,
οἷά τε φύλλ' ἄνεμος
Ἴδακ ἀνὰ μηλοβότους
πρώνας ἀργηστὰς δονεῖ.

There he recognized the souls of wretched mortals
by the waters of the river Kokytos,
like leaves which the wind
over Ida's sheep-grazed
bright peaks buffets ...

Bacchylides 5.63-7

The combination of this geographical detail with direct allusion to the meeting between Glaukos and Diomedes and Glaukos' simile at *Iliad* 6.146-9 shows us that specifically Homeric mortality is at issue in Bacchylides' myth here: again, Bacchylides 5 is a poem about poetry as much as praise. Even in this limited Bacchylidean instance it is clear that use of simile in lyric is far from being simply decorative; the simile functions as one conspicuous part of the poem's mythological narrative, symbolism, and use of metaphor.⁴⁶ Whilst being directly allusive to Homer's simile, Bacchylides' version modifies it into a pictorially more impressive image. Homer's simile deals with the cyclical aspect of birth and death, whereas Bacchylides' elaborates upon only one feature of Homer's: the

precise moment at which living leaves are blown down and thus die.⁴⁷ This focus matches with, and indeed anticipates, Meleagros' recollection of the exact moment when he went from being a living hero to a soul in Hades. It also prepares us for the vegetative imagery prevalent throughout the myth.⁴⁸

My final example is taken from Bacchylides 13, the twin poem of Pindar's *Nemean* 5, for Pytheas of Aigina. Along with Bacchylides 5, this is the finest example of the manipulation of Homeric myth, language, style, and subject-matter in extant epinician. The main myth of the poem begins with Ajax's defence of the ships and halting of Hektor's onrush while Akhilleus' prolonged absence gives respite to the Trojans (104-13): this focuses on Ajax' prowess in *Iliad* 15 as the culmination of the events of *Iliad* book 8 and following. Bacchylides then goes on to tell of how the Trojans were formerly frightened to leave the city as Akhilleus raged over the battlefield prior to his withdrawal (lines 114-20). But Akhilleus retreats from the fray and the Trojans feel more optimistic:

ἀλλ' ὅτε δὴ πολέμοι[ο]
 λῆξεν ἰοστεφάνο[υ]
 Νηρηίδος ἀτρόμητο[ς υἱός,]
 —
 ὥς τ' ἐν κυανανθεί θ[υμὸν ἀνέρων]
 πόντωι Βορέας ὑπὸ κύ-
 μασι δαΐζει,
 νυκτὸς ἀντάσας ἀνατε[λλομένας,]
 λῆξεν δὲ cὺν φαεσιμ[βρότῳ]
 Ἄοϊ, στόρεεν δέ τε πό[ντον]
 οὐρία· Νότου δὲ κόλπ[ῳ]σαν πνοαῖ]
 ἰστίον ἀρπαλέως <τ'> ἄ-
 ελπτον ἐξί[κ]οντο χέ[ρσιν].
)—
 ὥς Τρώες, ἐπ[εὶ] κλύον [αἰ-]
 χματὰν Ἀχιλλέα
 μίμνο[ντ'] ἐν κλισίαισιν
 εἵνεκ[ε]ν ξανθᾶς γυναικός,
 [Β]ρί[κ]ηδος ἱμερογυίου,
 θεοῖσιν ἄντειναν χέρας,
 φοιβὰν ἐσιδόντες ὑπαὶ
 χεῖμῶνος αἵγλαν·

But when the unshakeable son
 of the violet-garlanded Nereid

withdrew from battle,

as when on a dark-blossoming sea
the north wind rends men's spirits beneath the waves,
when it comes upon them as night rises up,
but then withdraws at Dawn's arrival to shine on mortals,
when a gentle breeze calms the sea;
they unfurl their sail in the breath of the south wind
and eagerly come to the dry land they despaired of reaching;

so the Trojans: when they heard
that the spearman Akhilleus
was remaining in his tent
because of a blonde-haired woman,
Briseis of the lovely limbs,
they raised their arms to the gods,
as they saw a bright
gleam from under the storm-clouds.

Bacchylides 13.121-40

Earlier scholars like Emily Vermeule in her doctoral dissertation on Bacchylides were heavily critical of Bacchylides' decision to use an extended simile here:

'Language and conception are both Homeric, but lyric does not demand the kind of relief for which Homeric similes were designed, and this is far too big for its context. It transforms a scene which is already less stably present to the mind than the scenes in Homer, and it digresses from a myth which itself is a digression from the occasion of the poem. The simile illustrates beautifully the nature of Bacchylides' early struggle to transpose epic into lyric form.'⁴⁹

It is clear from its context that this simile is not designed to provide relief from the narrative; but nor is this obviously the case with similes in the *Iliad* or *Odyssey*. Nor should Bacchylides be interpreted as only copying the style of Homer's own narrative, since the depth of allusion and the compression of Bacchylides' surface narrative highlight divergences from as well as similarities with the mechanisms of Homeric narrative. In any case, the opposition between epic-style poetry and (choral) lyric is handily deconstructed already by the remains of some of Stesikhoros.⁵⁰

Bacchylides' mythological similes occur at cardinal points in the narrative, used to express additional thoughts or feelings not included in the narrative, but crucial to its development, just as with

extended epic similes.⁵¹ In context, Bacchylides' storm simile is another factor which directs us towards epic narrative, and its scale allows us further to take stock of the Trojan, and Greek, predicament in his myth in the light of the Iliadic situation. But its use is also meant to provoke. Though Emily Vermeule's criticisms seem rather unfair, she is right to find something unsettling about Bacchylides' use of such an elaborate and self-consciously epic technique embedded within a myth within an epinician ode. One response would be, perhaps, to emphasize Bacchylides' playfulness: his self-consciousness in adapting Stesikhorean-style lyric narrative to a fifth-century epinician situation, in a poem for an Aiginetan elite clearly engrossed by Aiakid myth-making; as we shall see below, Bacchylides' ties to Stesikhoros are rather close.

Yet there are other points that can be made. Bacchylides uses a simile which is complex in the way it misdirects the audience, creating temporary confusion as to the nature of the mapping of tenor and vehicle. Ziva Ben-Porat has discussed this technique with reference to Homer, calling such similes 'multiplied similes'.⁵² Bacchylides is, then, following Homeric precedent. Reading the first few lines, we might think that it is Akhilleus who is directly likened to the north wind; but when we read on, we discover that this is not all there is to it: the storm vehicle is used to figure, and indeed to focalize, the perspective of the Trojans who have been hitherto afflicted by Akhilleus.

Indeed, Bacchylides goes even further. In lines 139-40 Bacchylides recapitulates and further extends the vehicle of the simile with a metaphor: the Trojans raise their arms in thanks to the gods 'as they saw a bright gleam from under the storm-clouds'.⁵³ This gleam is transitory indeed, since as Bacchylides makes clear in lines 164-7, those foolish Trojans were doomed to be slaughtered in the Skamandros at the hands of Aiakidai: certainly not, then, the *αἴγλα*, 'splendour', which elsewhere in epinician poetry is the exclusive preserve of victors, however transitory of itself. Furthermore, this final metaphor makes us reassess the narrative of release provided by the idea of a voyage to a safe haven which the extended simile describes. The Trojans, as all good Aiginetans know, are doomed; and we are now invited to realize that the way in which the imagery is extended, first with a simile and then with a metaphor, provides another way to illustrate, and for audiences to imagine, Trojan overconfidence and self-deception, focalizing their ambitions and hopes for the future, and their

overreaching beyond the realities of their situation.⁵⁴ The form and scope of the imagery characterize the over-extended optimism of the Trojans; the very faults which Vermeule identified in this simile (its scale; its digressive quality) are in fact its virtues.

Conclusions

The techniques examined above reveal the sophisticated nature of Bacchylides' myth-making. He successfully modifies, recontextualizes, and extends traditional usage to add depth and character to his poetry; complex narrative and simile within his myths are there to challenge audiences. Comparison with Pindar is in general not instructive, except in as far as it highlights the differences of interests and approaches of the two poets.

Bacchylides is in fact not alone in the lyric tradition in reusing and manipulating Homeric narrative techniques in his myth-making. It is clear that he shared an interest in extended narrative and Homeric narrative technique with at least two of the other great Greek lyric poets, Simonides and Stesikhoros. Although we are hampered by the meagre survivals on papyrus and in quotations, important connections can be established. First, Stesikhoros and Simonides both employ extended mythological narrative including character speech. Simonides' Danae fragment (fr. 543 *PMG*) is the most well-known Simonidean example; with Stesikhoros, the fragments of his *Althaia*, *Eriphyle*, *Iliou Persis*, *Nostoi*, *Oresteia*, and *Thebaid* all contain character speech, many with significant remodelling of Homeric scenes. Second, we can also detect an detailed interest in Homeric-style simile, the most famous example coming from Stesikhoros' *Geryoneis*, where at S15.10-17 *PMGF* one of Geryon's heads is pierced by an arrow shot by Herakles, and droops to one side like a poppy, an image that directly recalls Homer's simile at *Iliad* 8.300-8 figuring the death of Priam's son Gorgythion, but significantly recontextualizes it.⁵⁵ Simonides too is interested in epic-style similes: at the start of the main fragment of the Plataea Elegy, the death of Akhilleus is seemingly likened to the felling of a tree, in a simile which alludes directly to the Iliadic deaths of Asios at the hands of Idomeneus (*Iliad* 13.389-91) and of Sarpedon at the hands of Patroklos (*Iliad* 16.482-4).⁵⁶ If allusion to the second of

these in particular is intended, a link between Patroklos and Akhilleus is established in the imagery before being filled out in the narrative itself in the following lines, where it is possible that Patroklos and Akhilleus are said to have been buried in a single urn.⁵⁷ Elsewhere (fr. 19-20 W²) Simonides even cites Homer's *Iliad* 6 'man and leaves' simile as the point of departure for poetic musing on the nature of mortality and the ability of poetry to transcend it.⁵⁸

But with Bacchylides we have more text to work with, and some firmer conclusions can be reached. Let us return to the comment made by Jebb in his discussion of Bacchylidean myth, that the poet's employment of epic style 'tends to mark off the myth as a distinct section of the ode'.⁵⁹ The potential consequences of this observation have not fully been recognized. We can juxtapose this remark with one made by Chris Carey: 'Bacchylides' method of composition is similar to the Homeric simile, which often includes many details not for their own sake but to add substance to the scene in the simile and so give further emphasis to the narrative situation.'⁶⁰ If we think carefully about these two statements together, we may consider Bacchylides' technique, across genres, as fundamentally to do with juxtaposition and opposition, both explicit and implicit. With epinician and encomiastic poetry in general, Bacchylides' formal separation of myth (or indeed fantasy)⁶¹ from encomiastic frame challenges audiences and *laudandi* to create meaning out of analogies or discontinuities between the two parts. In the case of Bacchylides 5, it has always been rather embarrassing that few if any of the critics who highlighted the supposed pellucidity of Bacchylidean style were able to discover what positive message Hieron could be expected to extract from the poem's myth; this difficulty was generally explained away by criticism of Bacchylidean lack of unity.⁶² With the *Dithyrambs* we may think in terms of the relation of mythological exemplars to civic situations of the poems' performance contexts, or of mythical expressions of morality to contemporary moral discourse, as in the case of Bacchylides 15, for example; or the aetiological force of myth for contemporary politics or ritual practice, as with Bacchylides 17, 19 and 20, for example. Bacchylides' interest in epic-style simile is another aspect of this oppositional style.

Taken singly, the individual aspects of each of these parts may be thought to be simple to understand and clear in their expression; but as with simile, where the challenge is to create meaning

out of the process of understanding connections between tenor and vehicle, the subtlety of Bacchylides often lies in the challenge of establishing the connections between the constituent parts. Ultimately the poems have to be interpreted and understood as unified wholes; it is here that meaning is generated. Again, the situation is the same with similes, where tenor or vehicle cannot be understood in isolation from one another.

In Homer, as Michael Silk has argued, greatness is achieved through the jarring juxtaposition of high-register formulaic stylization with the often brutal concreteness and immediacy of detail.⁶³ In the case of Bacchylides 5, considered by many his greatest work, overall unity is achieved through the complex mixing together of mutually opposed stylistic aspects: on the one hand, the grandeur and luxuriousness of lexical inventiveness, and the boundlessness of the narrator's desire to offer praise; on the other hand, the darkly allusive pessimism of the myth, expressed in that same lexical grandeur and luxuriousness.

Greatness here lies in the force of the opposition between the beauty of language and scenic imagination and deep mortal pessimism. And Bacchylidean greatness in general lies in a kind of magnanimity: a willingness to allow audiences for themselves 'to entertain conjecture', to fill in gaps and to work through the textual allusiveness, to come to individual understandings of the connection of poems, both as wholes and as parts of wider contexts.⁶⁴

Table One: Bacchylides' Myths

[commissioning individual/state; poem length; myth(s)/mythological title]

Epinicians

- Bacch. 1: for Argeios of Keos; 184 lines; Minos, Euxantios, and the colonization of Keos (cp. Pind. *Pae.* 4; contrast Bacch. 17)
- Bacch. 2: for same; short poem of 14 lines; no myth (though Keos as ζαθέαν ... Εὐξαντίδα νῆαρον: cf. Bacch. 1)
- Bacch. 3: for Hieron of Syracuse; 98 lines; Kroisos, Admetos.
- Bacch. 4: for same; short poem of 20 lines; no myth
- Bacch. 5: for same; 200 lines; Herakles & Meleagros (cp. Bacch. 16)
- Bacch. 6: for Lakhon of Keos; short poem of 16 lines; no myth
- Bacch. 7: for same; short fragmentary poem of 22 lines; no myth extant
- Bacch. 8: Liparion of Keos(?); short poem of 32 lines; no myth
- Bacch. 9: Automedes of Phleious; 104 lines; Seven against Thebes and Asopidai
- Bacch. 10: unnamed Isthmian victor from Athens; 56 lines; no myth
- Bacch. 11: Alexidamos of Metapontion; 126 lines; Proitidai
- Bacch. 12: Teisias of Aigina; 69 fragmentary lines; no myth extant
- Bacch. 13: Pytheas of Aigina; 231 lines; Herakles and Nemean Lion; Aiakidai at Troy
- Bacch. 14: Kleoptolemos of Thessaly; at least 44 lines; no myth extant
- Bacch. 14A: ?

[Bacch. 14B: Aristotles of Larisa (Hipparkh); more than 10 lines; no myth extant]

Total: 14 or 15 epinician odes; only 8 over 50 lines long, of which 6 contain extended myths

[Compare Pindar: 45 epinician odes; 34 over 50 lines long; 35 containing extended myths]

Dithyrambs (all with extensive myths)

- Bacch. 15: [Athens]; 63 lines; *Antenoridai or the Request for Helen's Return*
- Bacch. 16: Delphi; 35 lines; *Herakles*
- Bacch. 17: Keans for Delos (under Athenian influence); 132 lines; *Youths or Theseus*; cf. Serv. ad Verg. *A.* 6.21
- Bacch. 18: Athens; 60 lines; *Theseus*
- Bacch. 19: Athens; 51 lines; *Io*
- Bacch. 20: Sparta; 11 lines extant; *Idas*
- Bacch. 23: [Athens?]; *Kassandra* [cf. Porphyry. ad Hor. *C.* 1.15; poss. also Σ Pind. *Pyth.* 1.100 (ii.18-19 Dr)]
- Bacch. 24: ?; at least 19 lines; ? myth with dialogue
- Bacch. 25: ?; at least 34 lines; [*Meleagros?*]
- Bacch. 26: ?; at least 15 lines; [*Pasiphae?*]
- Bacch. 27: ?; at least 45 lines; [*Khiron?*]; cf. Hor. *Ep.* 13
- Bacch. 28: ?; at least 10 lines; ? Artemis and Delos mentioned
- Bacch. 29: ?; extensive fragments; [*Orpheus?*]
- fr. 9: Serv. ad Verg. *A.* 2.201: Bacchylides on Laokoon
- fr. 10: Σ Hom. *Il.* 12.292: Bacchylides on Zeus and Europa
- other possible dithyrambs (?Simonidean?):
- fr. 60: ?; at least 37 lines of narrative and speech on a Homeric topic; [*Kabeiroi ??*]
- fr. 61: ?; title and opening 3 lines preserved; *Leukippides*
- fr. 62 & 3: ?; fragments; battle narratives
- fr. 64: ?; mythical narrative of at least 35 lines; Herakles, a river, and a centaur; [*Nessos??*]

Paeans

- fr. 22+4 Asine, Apollo Pythaieus; 90 lines; Herakles, Keyx, the Dryopes, and the foundation of Asine (cp. Kean poems Bacch. 1 and Pind. *Pae.* 4)

'Enkomia'

- fr. 20 A: ?; 81 lines?; Idas and Marpessa (cf. Bacch. 20)
- fr. 20 D: ?; fragments; Kleopatra(?) and Meleagros; Niobe and children
- fr. 20 E: ?; fragments; Sarpedon

Table Two

<u>Direct Speech</u>	
Pindar	Bacchylides
<i>Epinicians:</i>	<i>Epinicians:</i>
<i>Ol.</i> 1.75-85: Pelops' prayer to Poseidon	Bacch. 1.51-?: Lysagora (at least 5 lines)
<i>Ol.</i> 4.28-31: Erginos to Hypsipyle (ends poem)	78-?: Makelo addressing Zeus and Poseidon
<i>Ol.</i> 6.16-17: Adrastos	[Bacch. 3.9ff.?: see Carey (1999) 20]
62-3: Apollo's voice to Iamos	Bacch. 3.37-47: Kroisos
<i>Ol.</i> 8.42-6: Apollo prophecy about destruction of Troy	78-84: Apollo to Admetos
<i>Ol.</i> 13.67-9b: Athena to Bellerophon	Bacch. 5.79-84: Meleagros to Herakles
<i>Pyth.</i> 3.40-2: Apollo	86-92: Herakles replies
<i>Pyth.</i> 4.13-57: Medeia	94-154: Meleagros on how he died
87-92: unidentified Thessalian	160-9: Herakles' response
97-100: Pelias addressing Jason	172-5: Meleagros on Deianeira
102-19: Jason replies	Bacch. 11.104-5: Proitos offering Artemis 20 oxen
138-55: Jason again	Bacch. 13.?-57: Athena? on Herakles' killing of Nemean Lion (at least 14 lines)
156-67: Pelias	<i>Dithyrambs:</i>
229-31: Aietes	Bacch. 15.10-?: Theano addressing Odysseus and Menelaos (at least 3 lines)
<i>Pyth.</i> 8.44-55: Amphiaraios	50-63: Menelaos addressing Trojans
<i>Pyth.</i> 9.30-7: Apollo to Kheiron	Bacch. 17.20-46: Theseus rebuking Minos
39-65: Kheiron replies	52-66: Minos calls on Zeus
<i>Nem.</i> 10.76-9: Polydeukes	74-80: Minos challenges Theseus
80-8: Zeus replies	[Bacch. 18: all mythical character speech (Athenians and Aigeus), though not technically within narrative]
<i>Isthm.</i> 8.35a-45: Themis on Thetis' mortal marriage	Bacch. 24: mythical character speech: <i>ταῦτ' εἶπε φιλάλαο</i> line 13
<i>Hymns:</i>	Bacch. 26.14-16: Minos worried about a <i>muthon</i> : a prelude to speech? (cf. 18.11ff.)
fr. 42: Amphiaraios advising his son Amphilokhos on praise; cf. Theognis 215	Bacch. 27.34ff. speaker reporting Kheiron on future of Akhilleus
<i>Paeans:</i>	fr. 22+4.23-5: Herakles
<i>Pae.</i> 2.73-5: prophecy of Hekate	fr. dub. 60: 14+ lines of speech on the effects of the aftermath of the Trojan war on unidentified female characters
<i>Pae.</i> 4.40-?: Euxantios on Krete and Keos (at least 14 lines)	
<i>Pae.</i> 7b.?-42: Asteria	
<i>Pae.</i> 8a.14-?: Cassandra(?) reporting prophetic speech of Hekabe (at least 11 lines)	
Some very rough totals:	
Pindar	Bacchylides
Character speech in epinician including <i>Pythian</i> 4: $\pm 229 / \pm 3462$ lines	Character speech in extant epinician: 128+ / ± 1051 lines
excluding <i>Pythian</i> 4: $\pm 123 / \pm 3163$ lines	% lines with character speech: 12%+
% lines with character speech inc. <i>Pythian</i> 4: $\pm 7\%$	(with % for <i>Dithyrambs</i> likely to be higher)
% excluding <i>Pythian</i> 4: $\pm 4\%$	

Similes within mythological narrative

Pindar	Bacchylides
<u>One:</u> many short comparisons, but only five similes (<i>Ol.</i> 7.1-10; 10.86-93; <i>Nem.</i> 6.8-16; fr. 107a; fr. 346.12-15), and only one within mythological narrative: fr. 346.12-15	<u>Two:</u> Bacch. 5.63-7 and Bacch. 13.124-40 See also Bacch. 5.16-32, Bacch. 9.27-35, and Bacch. 13.83-90.

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Notes

¹ Griffin (1979) 40 and n. 13, with Arist. fr. 163 R = ΣT Hom. *Il.* 19.108.

² de Jong (1987) and (2001); Martin (1989); Alden (2000).

³ Lowrie (1997) 33 n. 38.

⁴ Pl. *Rep.* 3.394b-c: ... τῆς ποιήσεώς τε καὶ μυθολογίας ἣ μὲν διὰ μιμήσεως ὅλη ἐστίν, ὥσπερ ἐν λέγεις, τραγωδία τε καὶ κωμωδία, ἣ δὲ δι' ἀπαγγελίας αὐτοῦ τοῦ ποιητοῦ - εὗροις δ' ἂν αὐτὴν μάλιστα πονεῖν διθυράμβοις - ἣ δ' αὖ δι' ἀμφοτέρων ἔν τε τῇ τῶν ἐπῶν ποιήσει, πολλαχοῦ δὲ καὶ ἄλλοθι, εἴ μοι μανθάνεις. For further discussion see Fearn (2007) ch. 3 §3 with Käppel (2000) 15-17.

⁵ Note the comments of Jebb (1905) 58-9: 'The simple and direct manner of heroic epos is that in which Bacchylides treats mythology. He gives a continuous narrative, sometimes of considerable length. ... At the same time this employment of epic style tends to mark off the myth as a distinct section of the ode. Pindar's method is wholly different. He selects from the myth a single episode or scene which he depicts with vivid power, but not, as a rule, at much length'. Homeric narrative is not now best thought of as 'simple and direct'; the extent to which Bacchylides' manner is as 'simple and direct' as Jebb thinks is challenged below. See also Maehler (2004) 18; Carey (1999); Rengakos (2000); further Fearn (2007) chs. 2, 4, and 5 for discussion of narrative in Bacch. 13 and in his *Dithyrambs*; Lowrie (1995) 41-2 for Horace's recognition of lyric narrative as a key feature of Bacchylides' and Simonides' poetry. For discussion of Kirkwood (1966), see below. For Pindar, see Griffith (1993), for whom Pindaric narrative is characterized as 'dominated by summary' (618).

⁶ Kirkwood (1966) 103, quoted by Rengakos (2000) 101 n. 1.

⁷ Kirkwood (1966) 103-4.

⁸ See Carey (1999), esp. 19 and 20-1 for a recent attempt to make more of this parallelism; cf. Carey (1980) 233.

⁹ See above, n. 0000.

¹⁰ For detail here, see Fearn (2007) ch. 5 §2, commenting in particular on the relation between Bacch. 15 and *Il.* 3.205-24, *Il.* 6.269-311, *Il.* 7.345-411, and *Il.* 11.218ff.

¹¹ Compare Rosenmeyer (1991) 11, in her reinterpretation of Simonides' Danae fragment (fr. 543 *PMG*).

¹² For full exposition of the poem's Athenian context of performance, see Fearn (2007) ch. 5.

¹³ Bacch. 5.53-5 ~ 160ff.; Arnson Svarlien (1995) 44-5 n. 31.

¹⁴ Bacchylides alludes to a number of meetings in epic which have mortality as their theme: Odysseus and Teiresias in *Od.* 11, Akhilleus and Priam in *Il.* 24, Glaukos and Diomedes in *Il.* 6. For detail here see Lefkowitz (1969) and Goldhill (1983).

¹⁵ Lefkowitz (1969) 86-7; Goldhill (1983) 77; Rutherford (1997) 55 n. 31; Rengakos (2000) 104-5. See Carey (1999) 22 for the emotionally disengaged use of a muse-invocation to end this myth, and 21 for Bacchylides' narratorial subtlety in contrast with Pindar's own version of Herakles and Deianeira (fr. 249a).

¹⁶ Lefkowitz (1969) 65; cf. Goldhill (1983) 77.

¹⁷ Cf. e.g. Stern (1967) 35 on Bacchylides' decision to have Herakles ask about Meleagros' sister; Maehler I.2 118-19 ad loc. 5.168

¹⁸ For Kerberos' genealogy see Hes. *Theog.* 304-12. It seems that Pindar described Kerberos in detail, giving him 100 heads, probably in a dithyramb: fr. 249c with Lavecchia (2000) 209-12. Bacchylides, it is clear, veers away from this level of detail on Kerberos.

¹⁹ Compare Bacch. 17.57-66 with 17.119-end. Bacchylides does not 'forget' the ring; rather, his omission of it on Theseus' triumphant return to the ship is a sign of the poem's utter rejection and defeat of Minos' authority as master of the sea.

²⁰ See below, **0000**, for discussion of the simile at Bacch. 5.63-7.

²¹ A mortal self-recognition of an Iliadic and specifically Akhilleian kind, for which the description of the log which sets the limit of Meleagros' life as *ὠκύμορον* (line 141) serves as the clear marker, following *Il.* 1.417 and 505; Maehler I 114 ad loc. is too quick to assume a Meleagros-epic as the source for this language. As Stern (1967) 41 points out, the log's epithet functions almost as a personification, so closely is the log's nature intertwined with that of the hero with whom it is associated. It may be possible that Bacchylides is drawing from a version of Stesikhoros in which Althaia is strongly characterized and directly involved in Meleagros' death: see Garner (1994) discussing *POxy.* 3876 frs. 1-36. Whether Bacchylides took Homeric detail from the Stesikhorean version (note that fr. 4 lines 6-7 alludes directly to *Il.* 18.15-21: Garner (1994) 31), or combined

allusions to Stesikhoros' Althaia with his own allusions to the Iliadic Akhilleus, it is very clear from Bacch. 5 and elsewhere that he is familiar with the nature and characteristics of the Iliadic Akhilleus. See further e.g. Bacch. 5.50-55 and 5.71-92 with Lefkowitz (1969) 63, 67-8, and 70-1; Bacch. 13.118ff. and 13.133-7.

²² Lefkowitz (1969) 82-3; Segal (1976) 120.

²³ Goldhill (1983) 75.

²⁴ Lefkowitz (1969) 82-3. Compare Maehler I 116 ad loc. 5.151-154: 'Meleagros liebte sien Leben, und er mußte jung sterben: umso bitterer ist sein Los, αἰαί, τλάμων.'

²⁵ The closest Homer comes to this in the *Iliad* is with the visit of Patroklos' soul to Akhilleus at *Il.* 23.69ff.; Patroklos is also lamenting (ὀλοφύρομαι, *Il.* 23.75), but not in recollection of the moment of death itself. Further Bacchylidean interest in the underworld, and its potential for Homeric appropriation, may be shown by Bacch. fr. 29, μελαγκευθὲς εἶδωλον ἀνδρὸς Ἰθακησίου, with *Od.* 24.100ff. (see Maehler II 345 ad loc).

²⁶ Whether or not Bacchylides is alluding to a prior source with φακὶν in 155 is unclear (though I note the perception of Maehler (2004) 125 ad loc. 155-8 that Herakles' tears are 'out of character'); my focus, however, is on how the distancing device of *oratio obliqua* here affects audiences' responses to the myth.

²⁷ Cf. Lefkowitz (1969) 84-5, with *Od.* 10.202 and 568 also; Maehler I.2. 117-8 ad loc. 162-164.

²⁸ Including Hieron: cf. Bacch. 5.3-6, with Maehler I.2 118 ad loc. 162-164 on Bacchylides' allusions: 'Es ist sicher, daß der gebildete Hörer alle diese Stellen kannte; es ist anzunehmen, daß er sie in der bakchylideischen Unformung wiedererkannte und diese "Zitate" als besondere Glanzlichter wertete; und ebenso ist anzunehmen, daß das vom Dichter beabsichtigt war: das würde auf den Eingangssatz γνώμη μὲν ... Μοιᾶν γλυκύδωρον ἄγαλμα ... ὀρθῶς (3-6) ein ganz neues überraschendes Licht werfen.' Hence a poetic as well as an ethical process of recognition, as with Bacch. 15.

²⁹ Cp. Carey (1999) 27-8 on the collaborative creation of meaning by both Bacchylides and his audiences.

³⁰ See above on Bacchylides 15; Bacchylides 17 is the most well-known case. In what follows I focus on some perhaps less well-known passages.

³¹ See Maehler II 281 ad loc. 35-36 with the suggestions of Barrett (though the frame need not be one of recollection of a past prediction).

³² On Horace's use of Bacchylides see most recently Lyne (2005) 1-13. In the case of Catullus, Bacchylidean dithyramb may be being drawn upon as embryonic epyllion: cf. Fantuzzi and Hunter (2004) 194 for the relevance of Hellenistic poetry here.

³³ Apollod. *Bibl.* 3.1.4; Diod. 4.77; Eur. *Cret.* fr. 472e Kannicht.

³⁴ Elsewhere at Bacch. 10.39, 12.1, 13.201, fr. 5.1, fr. 14.3; Bacch. fr. 26, to be located at Bacch. 15.23-4, as Theano's comment on Odysseus, a renowned storyteller). Compare also Pind. *Pyth.* 3.112-14 for the fame of Nestor and Sarpedon ἐξ ἐπέων κελαδενῶν, τέκτονες οἶα σοφοί ἄρμωσαν.

³⁵ Bacchylides may even be thought to be exploiting the potential of Pasiphae's speaking name: testing the extent to which she and her actions really are 'Visible to All'.

³⁶ It seems possible to identify Bacchylides' poem as one source behind Virgil's complex Cretan ekphrasis at *Aen.* 6.24ff., esp. 24-6: *hic crudelis amor tauri suppositaque furto / Pasiphae mixtumque genus prolesque biformis / Minotaurus inest, Veneris monimenta nefandae*; see Armstrong (2002) 336ff. For Virgilian interest in Bacchylides elsewhere, see fr. 8 = Serv. ad Verg. *Aen.* 11.93 for allusion to one of his dithyrambs in Virgil's description of Arkadian funerary practice; fr. 9 = Serv. ad Verg. *Aen.* 2.201 for allusion to one of his dithyrambs in the story of Laokoon.

³⁷ Cp. Alden (2000) esp. 10-11 and ch. 2 on the challenging quality of Iliadic para-narratives, which invite audiences to see underlying connections with the poem's main narrative, without explicit narratorial identification of such connections; cf. Martin (1989) and cp. Willcock (1964) and Slatkin (1991) on specific cases of Iliadic mythological allusiveness. Similes, too, as discussed below, have much in common with para-narratives in this regard.

³⁸ For more on Bacchylides 3 and its myth of Kroisos, see Nagy (1990) 274-9; Kurke (1999) 135-42; Hutchinson (2001) 328-58; in relation to Herodotos' Kroisos, Pelling (2006) 152 n. 41.

³⁹ Pindar's comparisons are as follows: with ἄρε: *Ol.* 1.2, 12.14, *Pyth.* 2.79, *Nem.* 7.105; with οἶος: *Pyth.* 5.113, *Isthm.* 9.6; with ὤε ὄρε: *Ol.* 6.2, *Pyth.* 11.40, *Nem.* 8.40, 9.16, *Isthm.* 6.1; with ὤε: *Ol.* 10.18, 13.52, *Parth.* 1.5, fr. 104b.2; with ὤε (= ὤεπερ): *Ol.* 2.87, *Pyth.* 2.80, *Isthm.* 4.24, fr. 123.10; with ὤερε/ὤτε: *Ol.* 10.86, *Pyth.* 1.91, 4.64, 10.54, *Nem.* 6.28, 7.62, 7.71, 7.93, *Isthm.* 4.18, fr. 75.13, fr. 215.7. Pindar has no instances of ἡύρε.

⁴⁰ Pindar's simile is fr. 346.12-15: in a context similar to Bacchylides' simile at Bacch. 5.65-7 (for which see below), Pindar appears to be likening souls in Hades to the vast number (ὄρε' at line 13 reveals Pindar's emphasis on quantity) of natural things which the sea (and land?) produces (waves, sand, animals, plants, and leaves have been suggested). See Lavecchia (2000) 206 ad loc. 13; Lloyd-Jones (1967) 214-16; van der Weiden (1991) 105; Pindar is perhaps drawing upon *Il.* 2.799-801; cf. Pind. *Pyth.* 9.46ff. I wonder whether Pindar's simile originally included birds, and that Virgil's simile at *Aen.* 6.309-12 combines Pindar's and Bacchylides' versions. Pindar's riddle at *Pyth.* 4.263-9 takes the form of the vehicle of a simile with an absent tenor.

⁴¹ See Arist. *Rhet.* 1410b18 for the term *prothesis*; making the nature of the mapping between tenor and vehicle unclear is a feature of some of Homer's most complex similes: e.g. *Il.* 18.205-14, as discussed by McLaughlin (2005) 257-8. Bacchylides' simile is, however, of a type not often found in Homer, in the way that the tenor of the simile, finally revealed, uses a metaphor which continues the imagery of the vehicle (*μυρία πάντα κέλευθος*, line 31): cp. also Bacch. 13.121-40, discussed below.

⁴² Bacch. 5.16-31 with *HHDem.* 380-3; Lefkowitz (1969) 95-6; Richardson (1974) 279-81 ad loc. 383. Bacchylides has also mixed this epic-style passage with a lyric passage by Ibykos which described either the rape of Ganymede by Zeus' eagle in an encomium to Gorgias, or the flight of Bellerophon on Pegasos elsewhere, perhaps in an epinician ode. For detail see Ibykos S223(a) col. ii.7 *PMGF* with Barron (1984) 16-17 and Jenner (1986) 64-5. Whether this combination of allusions has any further purpose is impossible now to determine.

⁴³ See in detail Fearn (2003) 362-4 with nn. 73-5; Brown (1989) 9-10.

⁴⁴ Fearn (2003) §III *passim*; D'Alessio (2005) 237-8. Bacchylides' other simile, at 13.83-90 likening dancing *parthenoi* to frolicking fawns adds depth to the myth's frame, whereby females catalogue the genealogy of the island's heroes with language that points towards distinctively female poetic contexts: the use of fawns dancing recalls the language of the New Sappho Tithonos poem (fr. 58 V with major new additions), and may also look back to the Spartan *partheneia* of Alkman: cp. Ar. *Lys.* 1305-11 for *choroi* of Spartan young girls prancing like fillies by the Eurotas.

⁴⁵ Cp. Lefkowitz (1969) 66; Goldhill (1983) 72; Sider (2001) 287. It cannot be accidental that Bacchylides introduces his own version of a *katabasis* with a simile that alludes to an Iliadic scene in which two heroes meet and discuss mortal self-recognition, given the systematic emphasis Bacchylides places in his poem on learning and recognition: Goldhill (1983) 66 n. 4 and 72 n. 23.

⁴⁶ Compare Minchin (2001) 138-9 for a list of nine important uses of simile in Homer; 'decoration and hyperbole' feature as one of the nine.

⁴⁷ Bacchylides reworks Homer's φύλλα τὰ μέν τ' ἄνεμος χαμάδις χέει, not his ἄλλα δέ θ' ὕλη | τηλεθόωσα φύει, ἔαρος δ' ἐπιγίνεται ὥρηι. Apollo's simile at *Il.* 21.463-6 again has a cyclical focus.

⁴⁸ For which see e.g. Stern (1967); Arnson Svarlien (1995).

⁴⁹ Townsend (= Vermeule) (1956) 125. Cp. Bowra (1964) 239.

⁵⁰ E.g. Stesikhoros' *Oresteia* with fr. 212 *PMGF*; cp. Cingano (2003) 29. See further below for Stesikhoros' use of simile.

⁵¹ Cf. Lyne (1989) 68: 'The main function of a simile is not to illustrate something already mentioned in the narrative, but to *add* things which are not mentioned, in a different medium: imagery.'

⁵² Ben-Porat (1992) 750, 754 with e.g. *Il.* 11.558-64. See further McLaughlin (2005) 43-4.

⁵³ The closest Homeric example is at *Od.* 20.9-16, where first the heart of Odysseus, in his anger at the suitors' behaviour, is said to bark, and then Odysseus is likened in a simile to a dog fiercely guarding its puppies. Bacchylides deploys the simile and metaphor in reverse sequence; see also above **0000** on the eagle simile in Bacch. 5. On one occasion Pindar too at *Ol.* 7.1-10 recapitulates the vehicle of the simile (1-6) with a metaphor (7-8).

⁵⁴ See further Fearn (2007) ch. 2 §2 for allusions to Hektor's Iliadic hopefulness in Bacchylides' myth.

⁵⁵ See further Maingon (1980) 105-7.

⁵⁶ Sim. fr. 11.1-3 W² with supplements by West and Lobel e.g.; Barchiesi (2001). Simonides repeats Homer's choice of alternate elements in the simile's vehicle.

⁵⁷ Sim. fr. 11.5-6 W² with West's supplements: [... πολλὰ δ' ἐτίμων] | [καὶ μετὰ Πατρ]όκλου c' ἄ[γγεῖ κρύψαν ἐνί.]

⁵⁸ See further Sider (2001).

⁵⁹ Jebb (1905) 58-9; above, n. **0000**.

⁶⁰ Carey (1980) 234.

⁶¹ See Bacch. fr. 20B.6-16 (formally separated off from its encomiastic frame as an extended temporal clause; overt praise is swiftly but abruptly resumed in line 17), for which see Fearn (2007) ch. 1.

⁶² See Stern (1970) 300-5 here.

⁶³ Silk (1987) 54-69; Silk (2000) 103.

⁶⁴ Shakespeare, *Henry V*, prologue to Act 4 (itself the introduction to a narrative), quoted by Hainsworth (1993) 158 ad loc. *Il.* 10.11-13 on the simile at *Il.* 10.5-8: 'the simile ... indirectly invites audiences to "entertain conjecture...", an important function of similes.'