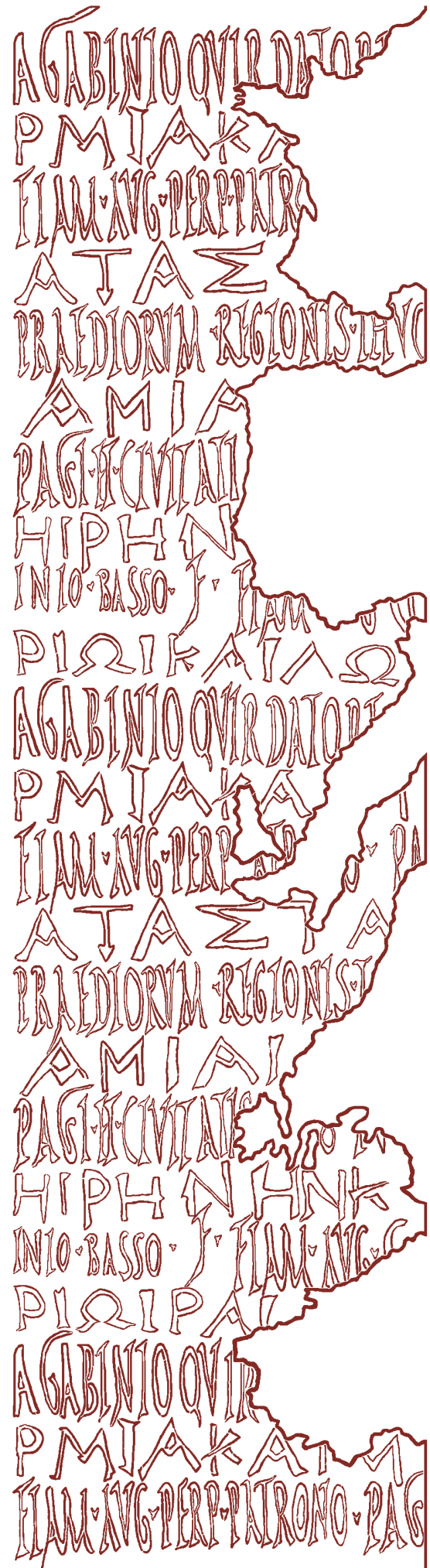




REVUE DES ETUDES ANCIENNES

1
2
7

2025 – N°1

UNIVERSITÉ BORDEAUX MONTAIGNE

REVUE DES ÉTUDES ANCIENNES

TOME 127 – N°1 – 2025

A NOTE ON PINDAR, *PYTHIAN* II. 42-48*

Nikoloz SHAMUGIA**

Résumé. – Cet article vise à contribuer à la compréhension des lignes 42-48 de la deuxième Pythique de Pindare sur deux points. Il fournit en premier lieu une nouvelle explication à la figure intermédiaire de Centauros entre Ixion et ses petits-fils les centaures. Il porte ensuite une attention nouvelle sur le sens de οὐ γερασφόρος en 43, signifiant « qui ne donne ni ne reçoit un honneur » pour décrire le fils de l’homme qui a tué son beau-père et tenté de violer la femme de son hôte.

Abstract. – The present paper aims to make a contribution to our understanding of lines 42-48 of the Second Pythian Ode by Pindar in two respects: it provides a new explanation for the intermediate figure of Centaurus between Ixion and his grandchildren the centaurs, and it draws renewed attention to the meaning of οὐ γερασφόρος at 43 as “neither giving nor receiving honor” to describe the son of a man who killed his father-in-law and attempted to rape the wife of his host.

Mots-clés. – Pindare, *Deuxième Pythique*, centaures, Centauros, γερασφόρος.

Keywords. – Pindar, *Second Pythian*, centaurs, Centaurus, γερασφόρος.

* I wish to express my deepest gratitude to Prof. Luigi Battezzato (Scuola Normale Superiore di Pisa) and Prof. Ioannis Konstantakos (National and Kapodistrian University of Athens) for reading an earlier draft of this paper and offering valuable comments. Many thanks also to Dr. Gabrièle Larguinat-Turbatte for her precious assistance. I would also like to extend sincere thanks to the anonymous reviewers for their helpful notes and suggestions.

** Scuola Normale Superiore di Pisa, doctoral candidate; classicist@europe.com.

1. – INTRODUCTION

It is believed that the myth of the centaurs and the myth of Ixion are of independent origins within the canon of ancient Greek mythology.¹ The only mythological narrative in which the centaurs and Ixion appear together is the story of the centaurs' birth. In all versions of this story, the horse-men are connected to Ixion, suggesting that these genealogical accounts are the result of creative approaches of different Greek writers and thinkers who each revised and expanded upon the centaur myth. The earliest example of a unifying narrative bringing together Ixion and the centaurs into a single mythical complex appears in Pindar's Second Pythian Ode. Here, the story of the centaurs' birth by Nephele is attached to the Ixion myth as a kind of sequel:

ἄνευ οἱ Χαρίτων τέκεν γόνον ὑπερφίαλον
 μόνα καὶ μόνον οὔτ' ἐν ἄν-
 δράσι γερασφόρον οὔτ' ἐν θεῶν νόμοις·
 τὸν ὀνύμαζε τράφοισα Κένταυρον, ὃς
 ἵπποισι Μαγνητίδεςσιν ἐμείγνυτ' ἐν Παλίου
 σφυροῖς, ἐκ δ' ἐγένοντο στρατός
 θαυμαστός, ἀμφοτέροις
 ὁμοῖοι τοκεῦσι, τὰ μα-
 τρώθεν μὲν κάτω, τὰ δ' ὕπερθε πατρός.²

(Pind. *Pyth.* 2.42-48)

1. See F. G. WELCKER, *Kleine Schriften*, vol. 3, Bonn 1850, p. 18-19; C. M. BOWRA, *Pindar*, Oxford 1964, p. 295; P. VON DER MÜHLL, «Weitere pindarische Notizen», *MH* 25, 1968, p. 226-230, at p. 229; J. PÒRTULAS, *Lectura de Píndar*, Barcelona 1977, p. 153, n. 14; G. W. MOST, *The Measures of Praise: Structure and Praise in Pindar's Second Pythian and Seventh Nemean Odes*, Göttingen 1985, p. 76-77, n. 30, p. 80-81, 83-84. Most supposes that, together with other factors, the heavy concentration of the archaeological evidence for the myth of Ixion in Italy (see E. SIMON, «Ixion und die Schlangen», *JÖAI* 42, 1955, p. 5-26, at p. 16-26) may indicate a possible Italian origin of the legend. In his work, Boyce examines every literary and artistic source for the myth of Ixion. He concludes that the traditional version of the legend, which Pindar was revising, did not include the story of the centaurs. See J. L. BOYCE, *Ixion: Origins and Meaning of a Myth*, PhD dissertation, the University of North Carolina at Chapel Hill 1974, p. 239-241, 322.

2. The asyndeton in lines 42 and 49 seems to mark a new segment in the mythical passage comprising lines 21-48. Asyndeton in the Third Olympian Ode likewise introduces a new segment in the story, the account of how Heracles persuaded the Hyperboreans to give him an olive-tree for the site of the Olympic games. Cf. D. E. GERBER, *Pindar's Olympic One: A Commentary*, Toronto 1982, p. 113-114, 138. For the account of Centaurus and centaurs (lines 42-48) as a kind of supplement following the self-contained story of Ixion proper (lines 21-41), see W. SCHADEWALDT, *Der Aufbau des Pindarischen Epinikion*, Halle 1928, p. 329; R. W. B. BURTON, *Pindar's Pythian Odes: Essays in Interpretation*, Oxford 1962, p. 117; C. CAREY, *A Commentary on Five Odes of Pindar: Pythian 2, Pythian 9, Nemean 1, Nemean 7, Isthmian 8*, Salem 1981, p. 39 ad 42-48; G. W. MOST, *op. cit.*, p. 80-81, 84-85, and the diagram II A on p. 69; K. A. MORGAN, *Pindar and the Construction of Syracusan Monarchy in the Fifth Century B.C.*, New York 2015, p. 183.

Without the Graces' blessing, that unique mother
 bore a unique son, who was overbearing and respected
 neither among men nor in the ways of the gods.
 She who reared him called him Kentauros. He mated
 with Magnesian mares in the foothills of Pelion,
 and from them issued a wondrous
 herd of offspring
 similar to both parents,
 with the mother's features below, the father's above.³

This paper consists of two sections, the first of which aims to reveal the linguistic factor and the genealogical principle that underlie Pindar's μυθοποιία in the above-cited passage. The other section offers a rationale for the use of the two rather puzzling adjectives employed to describe Centaurus in the Pindaric lines. Focusing primarily on the epithet γερασφόρος, this section attempts to examine the role of the adjective in connecting the two myths and justify the poet's choice of words.

2. – WHEN CLOUDS DO NOT RESEMBLE HORSES

In ancient Greek literature, there are five versions of the genealogy of the centaurs as a race:

a – Centaurus is born from the union of Ixion and Nephele, a cloud created in the likeness of Hera. Having been taken into heaven by Zeus, Ixion succumbed to temptation and lusted after Hera. Zeus fashioned a cloud to look like Hera, and Ixion lay with her. Their son Centaurus was completely ἀνθρωποφυής.⁴ He consorted with Magnesian mares on the slopes of Mount Pelion and brought into being the theriomorphic, διφυεῖς centaurs.⁵

b – Ixion and Nephele gave birth to the race of anthropomorphic centaurs. Upon reaching adulthood, these anthropomorphic centaurs mated with mares on the slopes of Mount Pelion and begot the theriomorphic, διφυεῖς centaurs, hippocentaurs.⁶

c – Ixion fathered with Nephele the διφυής Centaurus, who in turn begot the entire race of the centaurs.⁷

3. Text and translation: W. H. RACE ed. trans., *Pindar: Olympian Odes, Pythian Odes*, London 1997.

4. Cf. L. R. FARNELL, *Critical Commentary to the Works of Pindar*, Amsterdam 1961, p. 124 ad 43.

5. Pind., *Pyth.*, II.42-48; schol. Hom., *Il.*, I.268; Apollod., *Epit.*, 1.20.

6. Diod. Sic. IV.69.5-70.1.

7. Schol. Hom., *Od.*, XXI.303: γίνεται δὲ ἐκ τῆς νεφέλης παῖς Ἰξίονος διφυῆς τὰ μὲν κατώτερα μέρη τῆς μητρὸς ἔχων· αἱ γὰρ νεφέλαι ἵπποις εἰκόσιν· τὰ δὲ ἀνώτερα μέρη ἀπὸ τοῦ ὀμφαλοῦ μέχρι τῆς κεφαλῆς τοῦ πατρὸς Ἰξίονος; schol. Eur., *Phoen.*, 1185: παῖδα διφυῆ, τὰ μὲν ἀνθρώπου ἔχοντα, τὰ δὲ ἵππου, ἀφ' οὗ καὶ οἱ λοιποὶ Κένταυροι γεγόνασιν.

d – The centaurs were born from Ixion and Nephele, without any intermediate antecedent, and they were theriomorphic.⁸

e – Ixion coupled with the nymph Dulis. That same night Pegasus also mingled with the nymph. Dulis gave birth to the διφυής Centaurus, who fathered the entire race of centaurs.⁹

Of all the versions listed above, the earliest and main account is the first one. All the subsequent versions, found mainly in scholia and originating from a much later period, exhibit slight differences. The first version, as narrated by Pindar in the Second Pythian Ode, depicts the centaurs as descendants of the insolent Ixion.¹⁰ The widely accepted interpretation connects the horse-men with Ixion on the basis of their two most prominent characteristics: insolence and unrestrained lust. Ixion's hubris was evident in his irreverence and ingratitude toward his benefactor host, as he attempted to rape Zeus' wife. According to the myth, the insolence of his misshapen progeny, the centaurs, similarly consisted in abusing the hospitality extended to them by sexually assaulting the women of their hosts' household.¹¹

This view grounds the ode's genealogical narrative in the principle of inheritance of qualities by designating the sin of an ancestor to have been the root of the centaurs' wild and unrestrained character.

Two additional factors seem to underlie the genealogy of the centaurs in the ode. The first, as pointed out by von der Mühl, is Pindar's etymological interpretation of the stem κένταυρ- which enables him to link the name of the centaurs to the circumstances of their birth referred to in verses 36-39. Namely, the name of the horse-men would have been associated with their grandfather's infamous behavior (κεντεῖν "spur, prick", a common euphemism for intercourse)¹² and their grandmother's role as a cloud goddess (αὔρα "breeze"). This

8. Schol. Hom., *Il.*, I.266b: οἱ δὲ Κένταυροι κατὰ μὲν τοὺς ποιητὰς λέγονται Ἰξίονος καὶ νεφέλης. Cf. Serv., *Comm. in Verg. Aen.*, VI.286: *Centauri autem Ixionis et nubis filii sunt. Ixion enim amatam lunonem de stupro interpellavit. Illa confessa Iovi est, et ex eius voluntate nubem ei in suam formam conversam obtulit, unde feruntur nati esse Centauri.* See also Hyg., *Fab.* 62; schol. Stat., *Theb.*, V.261.

9. Schol. Hom., *Il.*, I.266b: τινὲς δὲ Δουλίδι Ἰξίονα μιγῆναι, αἶμα δὲ καὶ Πήγασον τὸν πτερωτὸν κατὰ τὴν αὐτὴν νόκτα, ἐξ ὧν γενέσθαι Κένταυρον, ἀφ' οὗ πολὺ πλῆθος γίνεται. For the genealogical versions, cf. also C. ROBERT, *Die griechische Heldensage*, Berlin 1920-1926, p. 14, n. 4; G. MARIOTTA, A. MAGNELLI, *Diodoro Siculo. Biblioteca storica. Libro IV: Commento storico*, Milan 2004, p. 247 ad 69.5, p. 248 ad 70.1.

10. Pindar himself defines Ixion's moral failing which prompted him to violate the suppliant-benefactor relationship as ὕβρις (lines 28-30).

11. For this traditional interpretation, see C. M. BOWRA, *op. cit.*, 1964, p. 80; J. H. FINLEY, *Pindar and Aeschylus*, Cambridge Mass. 1955, p. 94-95; F. J. NISETICH, *Pindar's Victory Songs*, Baltimore 1980, p. 161; N. VALENZA-MELE, «Il ruolo dei Centauri di Herakles: polis, banchetto e simposio» in *Les grandes figures religieuses, fonctionnement pratique et symbolique dans l'antiquité* (Besançon, 25-26 avril 1984), Paris 1986, p. 333-355, at p. 334; K. A. MORGAN, *op. cit.*, p. 185.

12. For the use of the verb κεντεῖν with the meaning identical to that of βινεῖν, cf. Mnesimachus, fr. 4.55. Cf. W. J. HENDERSON, *The Maculate Muse: Obscene Language in Attic Comedy*, New Haven 1975, p. 179. There can be little doubt that it was the identification of κεντ- of Κένταυροι with the stem κεντ- of the verb κεντεῖν that led to the former word being used as an ἐπωνυμία to denote παιδευσται (cf. Hsch., *Lex.* κ2225 [Latte]; *Anecd. Bekk.* 339, line 23; schol. Aeschin. I.52; Eust., *Comm. ad Il.*, 527.44-45).

association would have led to the interpretation of these mythological creatures as “prickers of the air” or “cloud prickers”.¹³ However, given that it is Ixion, not the centaurs, who “pokes a cloud”, it remains unclear why the latter should be understood as doing this as well. Von der Mühl provides no further explanation. In this case, as in the traditional interpretation, an inheritance mechanism seems to be at play, implying that a child is named after a salient characteristic or story of one of his parents or grandparents. Thus, the name of the offspring embodies the qualities of the progenitor and is inspired by them. This onomastic pattern makes part of the narrativized etymology, a well-documented technique in archaic poetry.¹⁴ Instances of the narrativization of etymology of proper names can be traced back to Homer. In the *Odyssey*, Telemachus’ name reflects his father’s life and experience, with its two possible meanings suiting Odysseus: “a fighter far away” or “a master Bowman”.¹⁵ Similarly, in the *Iliad*, Meleager’s wife Cleopatra was really called Alcyone by her parents because her mother wept like a halcyon when she was snatched away from her husband Idas by Apollo.¹⁶ In the passage under discussion, Pindar seems to narrativize the etymology of the name of the centaurs, which thus summarizes the essential event in the life of their progenitor. In this case,

13. Cf. P. VON DER MÜHLL, *op. cit.*, p. 227-228; J. PÒRTULAS, *op. cit.*, p. 153, n. 14; F. J. NISÉTICH, *op. cit.*, p. 161; G. W. MOST, *op. cit.*, p. 85; J. HAMILTON, «Ecce Philologus: Nietzsche and Pindar’s Second Pythian Ode» in P. BISHOP ed., *Nietzsche and Antiquity: His Reaction and Response to the Classical Tradition*, Rochester 2004, p. 54-69, at p. 61; C. LATTMANN, *Das Gleiche im Verschiedenen: Metapher des Sports und Lob des Siegers in Pindars Epinikien*, Berlin 2010, p. 248, n. 292; ZS. ADORJÁNI, «A Poetic Etymology of a Name in Pind. P. 4. 156-158», *Philologus* 157, 2013, p. 361-363, at p. 361, n. 4; K. A. MORGAN, *op. cit.*, p. 278. For the association of αὔρα with an airy cloud, cf. Eust., *Comm. ad Il.*, CII.19-20: ὁ Ἰξίων κεντήσας αὔραν ἥτοι ἀερίαν νεφέλην ἐγέννησεν αὐτὸν ἐξ ἐκείνης.

14. For the narrativization of etymology and examples of it in early Greek poetry, see especially E. TSITSIBAKOU-VASALOS, *Ancient Poetic Etymology. The Pelopids: Fathers and Sons*, Stuttgart 2007, p. 57-59, and also M. SULZBERGER, «Όνομα ἐπώνυμον. Les noms propres chez Homère et dans la mythologie grecque», *REG* 39, 1926, p. 381-447, at p. 385-447; C. CALAME, «L’antroponimo greco come enunciato narrativo: appunti linguistici e semiotici» in *Mondo classico: percorsi possibili*, Ravenna 1985, p. 27-37, at p. 30-37; C. CALAME, *Le récit en Grèce ancienne: Énonciations et représentations de poètes*, Paris 1986, p. 154-157; E. TSITSIBAKOU-VASALOS, «Gradations of Science. Modern Etymology versus Ancient. Nestor: Comparisons and Contrasts», *Glotta* 74, 1997, p. 117-132, at p. 119, 125-132; E. TSITSIBAKOU-VASALOS, «Πηλεγών - Σκάμανδρος (Il. 21. 139-383): Etymological patterns in Homer», *BICS* 44, 2000, p. 1-17, at p. 1-13.

15. J. SVENBRO, *Phrasikleia: Anthropologie de la lecture en Grèce ancienne*, Paris 1988, p. 78-79; J. PERADOTTO, *Man in the Middle Voice: Name and Narration in the Odyssey*, Princeton 1990, p. 106; N. KANAVOU, *The Names of Homeric Heroes: Problems and Interpretations*, Berlin 2015, p. 107-110.

16. See Hom., *Il.*, IX.561-564. Cf. J. PERADOTTO, *op. cit.*, p. 137; C. HIGBIE, *Heroes’ Names, Homeric Identities*, New York 1995, p. 25; N. KANAVOU, *op. cit.*, p. 14, n. 84, p. 61, n. 190. For the interpretation of the Homeric passage, see G. K. GRESSETH, «The Myth of Alcyone», *TAPhA* 95, 1964, p. 88-98, at p. 89-90. For other examples of this naming motive, in which the name’s significance relates to the bearer’s parent or ancestor, see J. SVENBRO, *op. cit.*, p. 79-91; J. PERADOTTO, *op. cit.*, p. 108, 134-138, 164-165; N. KANAVOU, *op. cit.*, p. 91-106, 144-148.

however, the poet (who had a particular penchant for etymologizing the names of mythological figures and winners of athletic events in his poems)¹⁷ has not rendered the etymology fully explicit by means of textual hints.

The second factor to consider is the introduction of intermediate figures into the genealogy, namely the anthropomorphic Centaurus and the Magnesians. These figures seem to be products of poetic imagination, and their roles are best understood within the framework of the Pindaric account. Von der Mühl's explanation for the inclusion of Centaurus in the narrative remains the prevailing interpretation. According to this view, the interlinking stage of Centaurus and the Magnesians serves a rational purpose, as it would otherwise be difficult to explain how the numerous centaurs arose from the single union of Ixion and Nephele.¹⁸ However, cases where an entire race of beings originates from a single union are not uncommon in ancient Greek mythology and poetry.¹⁹ There are even more examples of parthenogenesis, which are similarly unconventional and difficult to explain. By examining the intermediate figures in other versions of the genealogy, it becomes clear why Centaurus is introduced.²⁰ A comparative analysis reveals that the various genealogies of the centaurs as a race are based on one and the same principle, with differing details serving as interchangeable elements. These accounts aim to find suitable parents for the mythical horse-men, with the key point being that one of the parents be a horse in order to make the genealogy physiologically plausible. This explains why the Magnesians are retained in Diodorus Siculus' version, while the fifth version omits them and includes the divine horse Pegasus instead. Only one account, the third, claims that Centaurus, the intermediate figure, was already διφύης. However, the author provides an interesting explanation to justify the theriomorphic appearance of the centaurs' father, stating that clouds resemble horses. The motive behind this statement is clear: Centaurus' mother was a cloud, therefore she looked like a horse, and her son was consequently half horse. It seems that even the first (Pindaric) version adheres to this genealogical principle. For Pindar, however, clouds apparently did not resemble horses at all. Hence, the invention of

17. For the etymology in Pindar, see W. B. STANFORD, *Ambiguity in Greek Literature. Studies in Theory and Practice*, Oxford 1939, p. 129-136; M. KRAUS, *Name und Sache: Ein Problem im frühgriechischen Denken*, Amsterdam 1987, p. 138-140; E. TSITSIBAKOU-VASALOS, *op. cit.* 2007, p. 101-103, 128-165.

18. See P. VON DER MÜHLL, *op. cit.*, p. 226; G. W. MOST, *op. cit.*, p. 86.

19. Two examples will suffice to illustrate this point: 1 – according to the *Theogony*, the entire race of Titans, who originally were a collective body of indefinite number (M. L. WEST ed., *Hesiod: Theogony*, Oxford 1966, p. 200), was born from a single union of Gaia and Ouranos (Hes., *Theog.*, 133-137); 2 – according to Alcman, fr. 8, 7-11 (*PMGF*) = fr. 21 (Calame), Mnemosyne lay with Zeus and from this union were born Muses of indefinite number, as a collective body. Cf. M. L. WEST, *op. cit.*, p. 32. The reconstruction of lines 9-10 (*PMGF*) = 1-2 (Calame) of the fragment by Barrett as Μώσαι μ[ακάριαι, τὰς Διὶ Μν]αμοσύνα μ[ι]γείσα π[.....]..ς ἐγένετο seems most apt. See W. S. BARRETT, review of *The Oxyrhynchus Papyri. Part 24*, by E. LOBEL et al., *Gnomon* 33, 1961, p. 682-692, at p. 685. Though cf. W. PEEK, «Das Neue Alkman-Parthenion», *Philologus* 104, 1960, p. 163-180, at p. 179; J. A. DAVISON, *From Archilochus to Pindar: Papers on Greek Literature of the Archaic Period*, London 1968, p. 183, n. 1; C. CALAME ed., *Alcman*, Rome 1983, p. 385-386.

20. Only the fourth genealogical version lacks intermediate figures, but in it a scholiast of the *Iliad* narrates a poetic version in a condensed form. Maybe in “ποιητὰς” he meant Pindar above all? Cf. P. VON DER MÜHLL, *op. cit.*, p. 227.

the interlinking stage of the anthropomorphic Centaurus reflects the poet's intention to lend maximum credibility to his story of the centaurs' birth. Otherwise, the double nature of the horse-men would have been relatively less credible in the ode. Introducing an intermediate figure that mates with mares, on the contrary, would have easily justified the διφυΐα of the centaurs. In this regard, it is worth noting that Pindar does not mention the word Κένταυροι, but instead refers to the horse-men as "στρατός / θαυμαστός, ἀμφοτέροις / ὅμοιοι τοκεῦσι, τὰ ματρόθεν μὲν κάτω, τὰ δ' ὕπερθε πατρός".

It seems safe to suppose that Pindar ensured that his genealogical account would not have sounded strange or unconvincing to ancient Greek ears in view of the interlinking figures and the name κέντ-αυρ-ος itself.²¹

3. – Οὐ Γερασφόρος Κένταυρος

Centaurus' epithet γερασφόρος closely connects the myth of the centaurs with the myth of Ixion. In archaic Greek poetry, epithets of mythological figures are sometimes ornamental, conventional, or contextually redundant, as the context contains no reference to the attribute or quality they express. However, when a new, non-generic epithet is first applied, it would make sense for the poet to motivate it, to make it context-specific: either proleptic, when the epithet predicts certain qualities the figure will obtain as the text progresses, or analeptic, when it identifies attributes the figure has acquired earlier through some specific activity. In this regard, Centaurus' epithet οὐ γερασφόρος demands particular attention.

The epithets of Centaurus, ὑπερφίαλος and οὐ γερασφόρος, seem to defy interpretation unless examined in relation to both his father and his progeny. Centaurus only consorted with the Magnesian mares. This act does not provide a sufficient basis to describe him as either ὑπερφίαλος or οὐ γερασφόρος.

Traditionally, the adjective γερασφόρος has been interpreted to mean "winning honor, honored".²² Given this meaning, οὐ γερασφόρος is equally applicable to both Centaurus and the centaurs. The horse-men's state of being θαυμαστοί with their anomalous appearance is

21. M. A. GRANT, *Folktale and Hero-Tale Motifs in the Odes of Pindar*, Lawrence 1967, p. 82 notes that Centaurus is an intermediate creature of Pindar's devising, though he provides no supporting argumentation. See also O. SCHROEDER, *Pindars Pythien*, Leipzig 1922, p. 14; U. VON WILAMOWITZ-MOELLENDORFF, *Pindaros*, Berlin 1922, p. 288; M. C. VAN DER KOLF, *Quaeritur quomodo Pindarus fabulas tractaverit quidque in eis mutarit*, Rotterdam 1923, p. 10; C. M. BOWRA, *op. cit.*, 1964, p. 295; C. M. BOWRA, *The Odes of Pindar*, Harmondsworth 1969, p. 151 ad 33-34.

22. See I. RUMPEL, *Lexicon Pindaricum*, Leipzig 1883, p. 100 s.v. γερασφόρος – "honorem ferens, honoratus"; B. L. GILDERSLEEVE, *Pindar: Olympian and Pythian Odes*, New York 1885, p. 261 *ad loc.*: γερασφόρον = τίμιον; M. GLASER, *Die zusammengesetzten Nomina bei Pindar*, Amberg 1898, p. 77; W. J. SLATER, *Lexicon to Pindar*, Berlin 1969, p. 107 s.v. γερασφόρος – "honoured"; ΣΥΡ. Α. ΚΟΣΜΑ, *Κεφάλαια από την χρήση του επιθέτου στον Πίνδαρο*, Θεσσαλονίκη 1970, p. 120 s.v. γερασφόρος – "αὐτὸς ποὺ κερδίζει τιμὴ"; C. CAREY, *op. cit.*, p. 40 *ad loc.*; G. W. MOST, *op. cit.*, p. 86, n. 59; T. N. GANTZ, *Early Greek Myth: A Guide to Literary and Artistic Sources*, vol. 2, Baltimore 1996, p. 718; P. HUMMEL, *L'épithète pindarique: Étude historique et philologique*, Bern 1999, p. 539 s.v. γερασφόρος – "qui obtient un honneur".

also reflected in their father's epithet.²³ Centaurus is unhonored and, consequently, the centaurs are likewise unhonored, implying that they are marginal creatures who are denied the favor of association with both gods and men. In this regard, the epithet reinforces the connection between Centaurus and the centaurs. Nevertheless, there seems more to it than that.

In surviving ancient Greek texts, γερασφόρος occurs only three times. The first usage is found in the Pindaric passage under discussion. The subsequent occurrences are in the works of a scholiast on the poet and Hesychius, both of whom provide explanations of the word. They understand the compound adjective as a synonym of τίμιος.²⁴ Accordingly, γερασφόρος is essentially a *hapax legomenon* which seems to have been coined by Pindar in order to characterize Centaurus.²⁵ Is it likely that an archaic Greek poet would invent a new word that serves as a mere synonym for several existing words in his language, such as τιμώμενος? Such an assumption seems questionable. The most plausible explanation for Pindar coining γερασφόρος is that the compound adjective does not simply mean “honored” and has other connotations.²⁶

As a rule, second-declension compounds in which the second member is built on the same root as a related verb, but with a change of root vowel to -o-, are recessive if the second element has passive meaning: λιθόβολος “struck with stones, stoned” (cf. the related verb in aor. ἔβαλον), θηρότροφος “fed on wild beasts” (τρέφω). However, if the meaning of the second element of such a compound is active, the word is either paroxytone (if the penultimate syllable is light) or oxytone (if the penultimate syllable is heavy): λιθοβόλος “pelting with stones, stone-thrower”, θηροτρόφος “feeding wild beasts”.²⁷ Γερασφόρος is not an exception to this rule and its second member, -φόρος, undoubtedly conveys an active meaning. However, understanding the active meaning of -φόρος cannot be confined solely to those meanings of the active-voice form φέρω that this form shares with the middle-voice form φέρομαι. Otherwise, it would lead to interpreting -φόρος as having a middle-voice meaning. Thus, νικηφόρος denotes not only someone who achieves victory (νίκην φέρεται),²⁸ but also something that brings victory (φέρει νίκην) to others. Similarly, ἀ(ε)θλοφόρος denotes not only something

23. Cf. G. W. Most, *op. cit.*, p. 86.

24. Hsch., *Lex.* γ408 (Latte): γερασφόρος· ὁ τὰς τιμὰς φέρων. Schol. Pind., *Pyth.*, II.81a: ἐγέννησε, φησὶν, ἡ νεφέλη τῇ Ἰξίονι παῖδα οὔτε ἐν ἀνθρώποις γέρας ἀποφερόμενον, ἀντὶ τοῦ τῆς τῶν ἀνθρώπων φύσεως ξένον ὄντα, οὔτε ἐν τοῖς τῶν θεῶν νόμοις τιμώμενον.

25. As early as M. GLASER, *op. cit.*, p. 77 noted that the composite adjective occurred only in Pindar. Cf. ΣΥΡ. Α. ΚΟΣΜΑ, *op. cit.*, p. 117.

26. Cf. ΣΥΡ. Α. ΚΟΣΜΑ, *op. cit.*, p. 117: “Στὰ ἅπαξ... λεγόμενα ἐπίθετα... βλέπουμε τὴν προσπάθειά του νὰ ξεφύγῃ ἀπὸ τὸ συνηθισμένο, ἀπὸ αὐτὸ ποὺ ἔχει λεχθῇ ἀπὸ ἄλλους, ἀλλὰ καὶ ἀπὸ αὐτὸν τὸν ἴδιο, καὶ νὰ μᾶς δώσῃ καινούργια εἰκόνα, καινούργια προοπτική, καινούργιο τρόπο νὰ δοῦμε τὰ πρόσωπα καὶ τὰ πράγματα. Εἶναι τὰ ἐπίθετα ποὺ κατ’ ἐξοχὴν δείχνουν τὴν γλωσσοπλαστική του ἰκανότητα, τὴν πρωτοτυπία του, τὸν πλοῦτο τῶν εἰκόνων τῆς φαντασίας του, τὴν ἰδιαίτερη ὑφή τῆς προσωπικότητάς του καὶ συντελοῦν κατὰ ἓνα μέρος στὴν δημιουργία τοῦ πινδαρικοῦ ὕψους”.

27. See P. PROBERT, *A New Short Guide to the Accentuation of Ancient Greek*, London 2003, §211-212; É. DIEU, *Traité d’accentuation grecque*, Innsbruck 2022, §9.14-9.16 and 9.20.

28. For the expression νίκην φέρομαι, cf. *Hymn. Hom. Ven.*, VI.20; Pind., *Isthm.*, VII.21-22; Soph., *El.*, 84-85.

or someone victorious that carries off the prize (ἄθλον φέρεται),²⁹ but also something that gives the prize (φέρει ἄθλον) to others. Could γερασφόρος mean not only “winning honor, honored”, but also “offering the gift of honor (to others)”?

At the end of the second strophe and at the beginning of the second antistrophe, Pindar mentions Ixion's two sins:

... αἱ δύο δ' ἀμπλακίαι
 φερέπονι τελέθοντι· τὸ μὲν ἥρωος ὅτι {τ'}
 ἐμφύλιον αἷμα πρότιστος οὐκ ἄτερ
 τέχνας ἐπέμειξε θνατοῖς,
 ὅτι τε μεγαλοκευθέσσιεν ἐν ποτε θαλάμοις
 Διὸς ἄκοιτιν ἐπειῶτο.

(Pind. *Pyth.* 2.30-34)

... His two offenses
 bring this pain: the one, because that hero
 was the very first to bring upon mortals the stain of kindred blood, not without guile;
 the other, because once in the great depths of her chambers
 he made an attempt on Zeus' wife.³⁰

The poet's contemporaries were certainly familiar with the traditional myth of Ixion. They would have known that the king of Gyrton had deceitfully killed his father-in-law Deioneus³¹ in order to avoid paying him customary gifts in exchange for his daughter.³² Two surviving fragments of a trilogy of Aeschylus which included the *Perrhaebian Women* and *Ixion*³³ make specific mention of the promised δῶρα that Ixion did not pay.³⁴ The trilogy may or may not be earlier than the Second Pythian Ode.³⁵ In fr. 184 (*TrGF*), the dismayed or astonished Deioneus asks Ixion about the bride-gifts; fr. 185 (*TrGF*) describes something extremely precious, most likely one of the bride-gifts:

29. For the expression ἄθλον φέρομαι, cf. Hom., *Il.*, XXIII.275, 413, 537-538.

30. Translation: W. H. RACE, *op. cit.*

31. Diodorus calls him Eioneus (Diod. Sic. IV.69.3-4).

32. Pherecydes, *FGrHist* 3 F 51 b = Pherecydes Atheniensis, fr. 51 b Fowler; Diod. Sic. IV.69.3-4; schol. Eur., *Phoen.*, 1185; schol. Hom., *Il.* I.268A; schol. Pind., *Pyth.*, II.40b.

33. For the trilogy, see U. VON WILAMOWITZ-MOELLENDORFF, *Aischylos: Interpretationen*, Berlin 1914, p. 59, n. 1; H. J. METTE, *Der verlorene Aischylos*, Berlin 1963, p. 172-175; *TrGF* 3, 1985, p. 300; I. RAMELLI, *Eschilo: Tutti i frammenti con la prima traduzione degli scoli antichi*, Milan 2009, p. 366-375, n. 238, 244. Contrast A. H. SOMMERSTEIN ed. trans., *Aeschylus*, vol. 3, *Fragments*, Cambridge 2008, p. 104-107, 190-193.

34. Cf. *TrGF* 3, 1985, p. 300 ad 184, 185; G. MORANI, M. MORANI, *Tragedie e frammenti di Eschilo*, Turin 1987, p. 686, n. 3.

35. Cf. T. N. GANTZ, *op. cit.*, p. 718.

ποῦ μοι τὰ πολλὰ δῶρα κάκροθίνια;
 ποῦ χρυσότευκτα κάργυρᾶ σκυφώματα;
 (Aesch. *Perrh.* fr. 184 *TrGF*)

Where are my many choice gifts?
 Where are the cups wrought in gold and silver?³⁶

... ἀργυρηλάτοις
 κέρασι χρυσᾷ στόμια προσβεβλημένοις
 (Aesch. *Perrh.* fr. 185 *TrGF*)

With silver
 drinking-horns that had golden mouthpieces attached to them.

According to fr. 186 (*TrGF*), Deioneus was cheated of his property and tragically perished:
 τέθνηκεν αἰσχρῶς χρημάτων ἀπαιόλη
 (Aesch. *Perrh.* fr. 186 *TrGF*)

He has died a disgraceful death by a scheme to defraud him of what was his.

For Pindar's audience, Ixion was οὐ γερασφόρος, he had refused to offer the due γέρας.³⁷ He did not demonstrate himself γερασφόρος on Olympus, either. By attempting to seduce Hera, he failed to pay due honor and gratitude to Zeus, who had purified him from the murder of the kinsman and had received him as a guest on Olympus. Ixion committed the same type of sin, neglecting to give the gift of gratitude and honor.³⁸ The quality of being οὐ γερασφόρος was transferred to the offspring born ἄνευ Χαρίτων as a result of his second crime, to Centaurus. The epithet thus condenses Ixion's past. Centaurus is seen through his epithet as an extension of his father and bearer of his father's moral traits.³⁹ In this regard, the epithet is hereditary and it strengthens the link between the myth of Ixion and the innovative figure of Centaurus.⁴⁰ The

36. Here and below translations of the fragments of the *Perrhaebian Women* are from A. H. SOMMERSTEIN, *op. cit.*

37. Cf. the use of the composite adjective φυλλοφόρος in line 76 of the Eighth Olympian Ode by Pindar, where it clearly means "offering crowns of leaves (to the winner)". Cf. I. RUMPEL, *op. cit.*, p. 478 s.v. φυλλοφόρος – "folia offerens, frondifer"; W. J. SLATER, *op. cit.*, p. 538 s.v. φυλλοφόρος – "offering crowns"; ΣΥΡ. Α. ΚΟΣΜΑ, *op. cit.*, p. 74 s.v. φυλλοφόρος – "αὐτὸς ποὺ προσφέρει στεφάνια"; P. GIANNINI ap. B. GENTILI ed., *Pindaro: Le Olimpiche*, Milan 2013, p. 521 ad 74-76.

38. Cf. G. LIBERMAN, *Pindare: Pythiques*, Paris 2004, p. 58.

39. Cf. Hom., *Il.*, I. 225, where Achilles addresses Agamemnon with the epithet οἰνοβαρής to point out to his inherited negative genealogical feature: as the true descendant of Oenomaëus, whose name is here interpreted as "wine greedy" (οἶνος + μέμια), he is a drunkard. Hence, the epithet which is appropriate for the ancestor is applied to his offspring. See E. TSITSIBAKOU-VASALOS, *op. cit.* 2007, p. 81.

40. It seems that this rhetorical figure may be considered within the broader context of the Pindaric model of inheritance, presenting the qualities of the son as the validation of his blood heritage. On this issue, see P. W. ROSE, «The Myth of Pindar's First Nemean: Sportsmen, Poetry, and Paideia», *HSPH* 78, 1974, p. 145-175, at p. 151-154; L. KURKE, «Fathers and Sons: A Note on Pindaric Ambiguity», *AJPh* 112, 1991, p. 287-300.

other epithet of Centaurus, ὑπερφίαλος is likewise hereditary. Its meaning of “overbearing”, “overweening”⁴¹ fits well with the interpretation of οὐ γερασφόρος as someone who does not grant due γέρας of gratitude to others.

It seems safe to conclude that lines 42-43 of the ode may be interpreted in a deeper sense and, consequently, thus translated:

Without the Graces she, a unique mother, bore him a unique son,
who was overweening. He failed to offer due honor and was not honored
either among men or in the society of gods.

The adjective γερασφόρος alludes equally to the myth of the centaurs and the myth of Ixion and, like the figure it describes, plays a significant role in bringing the two myths of separate origins into a single mythical complex.

41. Cf. C. CAREY, *op. cit.*, p. 40 ad 42; E. CINGANO *ap.* B. GENTILI ed., *Pindaro: Le Pitiche*, Milan 1995, p. 381 ad 42-3; P. HUMMEL, *op. cit.*, p. 617 s.v. ὑπερφίαλος.

REVUE DES ÉTUDES ANCIENNES
TOME 127, 2025 N°1

SOMMAIRE

ARTICLES :

Enrique PAREDES MARTÍN, <i>Completando CIL II 850: acerca de un fragmento inédito de una.... inscripción funeraria en Capera (Oliva De Plasencia, Cáceres)</i>	3
Pierre FRÖHLICH, <i>Eurômos et les Antigonides. Nouveaux éléments sur l'histoire et les institutions d'une petite cité de Carie au III^e siècle av. J.-C.</i>	23
Michel REDDÉ, <i>Voie maritime ou routes intérieures ? La Gaule dans l'organisation du grand.. commerce vers le nord de l'Empire romain</i>	73
Nikoloz SHAMUGIA, <i>A Note on Pindar, Pythian II. 42-48</i>	105
Luigi FERRERI, <i>Piccolo, dunque cattivo. Per l'interpretazione di Aristofane, fr. 110 K.-A. *</i>	117
Alexis DHENAIN, <i>La représentation de l'athlétisme dans les Caractères de Théophraste</i>	131
Anna Maria CIMINO, <i>Salii e Luperci nello scudo di Enea (Aen. VIII, 663-666): guerra, regalità e usi politici della religione dalla Roma primitiva al principato di Augusto</i>	143
Gabriela CURSARU, <i>Les Harpies et les îles Strophades dans le chant III de l'Énéide de Virgile....</i>	159
Emmanuelle RAYMOND-DUFOULEUR, <i>Images et figures de la pauvreté dans la littérature latine classique et impériale</i>	183

LECTURES CRITIQUES

Cédric BRÉLAZ, <i>Contributions récentes de la recherche néo-testamentaire à l'histoire des provinces orientales de l'Empire romain</i>	223
Comptes rendus	239
Notes de lectures	327
Liste des ouvrages reçus	329