

PINDAR'S CELEDONES (*PAEAN* 8.68–79): A NOTE

Pindar's Celedones have raised much controversy over the years. Their identity still remains uncertain, although there have been many attempts from scholars to specify whether the term refers to mythical creatures comparable to the Sirens of Homer or to elaborate life-like statues adorning the gable of a long-lost Delphic temple.¹ In this paper, I wish to argue for a metaphorical reading of the Celedones in Pindar's *Paeon* 8 that resides in the poetic (re-)signification of proper names and how they are put into narrative(s). Drawing intratextual evidence from *Olympian* 1 and intertextual evidence from early Greek epic, I contend that the Celedones, richly semanticized as they are, become the means by which Pindar deals with the rigours of the song-making process, as he strives to introduce an ambivalent take on the choral praise of Apollo at Delphi, one that rests on the paradox of song exquisiteness and its negative consequences.

In doing so, I come to grips with the alliterative power of early Greek poetry in order to pin down and analyse semantic relations between narratives, which establish connections intrinsic for the production of meaning.² The methodology I use to read the two Pindaric passages rests on two interpretative tools: on the one hand, I fertilize the governing principle of intratextuality, which is to look 'at the text[s] from different directions (backwards as well as forwards), [...] contracting and expanding its boundaries both within the *opus* and outside it',³ and to examine formal ways in which textual 'bits need to be read in the light of other bits' so as to redeem the 'bittiness of literature, its uncomfortable squareness-in-round-(w)holeness'.⁴ This microscopic approach to *intratexts*, which I take to be parts of different texts (not one!) stemming from the same author, here from Pindar, may advance a deeper understanding of the main reasons

¹ For overviews, see C. Sourvinou-Inwood, 'The myth of the first temples at Delphi', *CQ* 29 (1979), 231–51, at 244–6; I. Rutherford, *Pindar's Paeans: A Reading of the Fragments with a Survey of the Genre* (Oxford, 2001), 219–20; N. Papalexandrou, 'Keledones: dangerous performers in early Delphic lore and ritual structures', *Hephaistos* 21/22 (2003/2004), 145–68, at 157; T. Power, 'Cyberchorus: Pindar's Κηληδόνας and the aura of the artificial', in L. Athanassaki and E. Bowie (edd.), *Archaic and Classical Choral Song: Performance, Politics and Dissemination* (Berlin and New York, 2011), 67–113, at 69–71.

² On alliteration in early Greek poetry, see M.S. Silk, *Interaction in Poetic Imagery with Special Reference to Early Greek Poetry* (Cambridge, 1974), 173–8; id. 'The language of Greek lyric poetry', in E.J. Bakker (ed.), *A Companion to the Ancient Greek Language* (Malden, MA and Oxford, 2010), 424–40, at 437–9. On phonetic conceits in Greek lyric, cf. E. Csapo, 'The politics of the New Music', in P. Murray and P. Wilson (edd.), *Music and the Muses: The Culture of 'Mousike' in the Classical Athenian City* (Oxford, 2004), 207–48, at 222 (under the heading 'phonemes'): 'Play with the sound of words or syllables for rhythmic or harmonic effects is found in all Greek lyric, but the purely phonetic aspects of language gain unprecedented importance in New Musical verse.'

³ A. Sharrock, 'Intratextuality: texts, parts, and (w)holes in theory', in A. Sharrock and H. Morales (edd.), *Intratextuality: Greek and Roman Textual Relations* (Oxford, 2001), 1–39, here 5.

⁴ Sharrock (n. 3), 7.

that compel a certain author, here Pindar, to cluster words of specified semantic and/or phonetic value the way he does within different places in his *œuvre*, and what the contextual circumstances are that underlie the clustering. This leads me to the second methodological tool: the (re-)significative potency of proper names, their capacity to produce certain meaning, and the way they are put into narrative,⁵ their narrativization. Taking my cue from a stance toward ancient etymology that forges an integrative contextual reading of the semantics of individual words,⁶ and by using the Celedones as a case in point, I demonstrate that word semasiology is a product of an inductive view on the way signification works. Signification is commensurate with both internal and external parameters, with the immanent semantics of a word based on its grammatical constitution and its relation to the primary signification stratum (*etymon*), following an emic approach, as well as with the mouldable semantics of a word liable to its non-structural phonetic likeness to other words and the constitution of narrative settings in which it is accommodated (*paretymon*), following an etic approach. Texts that contain specific names or single words orchestrate their semantic interplay, the way in which their meanings fall back on, interact, or even compete with other meanings that can be retrieved by recourse to cognate or comparable narrative environments within earlier or contemporary texts. Keeping this in mind, I turn to Pindar's Celedones.

Ian Rutherford has ingeniously suggested that the Celedones sway between a literal and a metaphorical sense of Pindar's concern with the production of poetry. He views the Celedones on the one hand as remnants of an obscure mythology attached to Delphi and on the other as exponents of the choral dynamics inherent in the songs linked with Apollo's most celebrated cult site.⁷ Thus, the Celedones serve the purpose of employing mythology as a lens for the pragmatic aspects of choral poetry and, on a further level, of projecting a self-referential viewpoint on the pertinence of the sort of Delphic song they produce. Let me take a close look at the lines in question (Pind. *Pae.* 8.68–79):

χάλκεοι μὲν τοῖχοι χάλκ[εαί
 θ' ὑπὸ κίονες ἔστασαν,
 χρύσει δ' ἔξ ὑπὲρ αἰετοῦ
 ἄειδον Κηληδόνες.
 ἀλλά μιν Κρόνου παῖ[δες
 κεραυνῶ χθόν' ἀνοιξάμ[ε]νο[ι
 ἔκρυσαν τὸ [π]άντων ἔργων ἱερώτ[α]τον
 γλυκείας ὁπὸς ἀγασ[θ]έντες
 ὅτι ξένοι ἔφ[θ] < >νον
 ἄτερθεν τεκέων
 ἀλόχων τε μελ[ί]φροσι
 αὐδ[ῶ] θυμὸν ἀνακρίμναντες

⁵ On the (re-)signification of proper names in early Greek poetry, see E. Tsitsibakou-Vasalos, *Ancient Poetic Etymology. The Pelopids: Fathers and Sons* (Stuttgart, 2007), 66–80.

⁶ For this approach and its methodological grounding, cf. Tsitsibakou-Vasalos (n. 5), 57: 'The archaic poets make etymology of theonyms and anthroponyms an organic and nuclear part of their narrative; they disentangle the etymological *semata* of names and weave their narrative around them by means of clustered cognates, synonyms and/or loose paraphrases of their meaning. With the narrativized etymology, a well-documented technique in archaic poetry, the qualities evoked by the signifier or the signified are attributed to the heroic or divine figure in the compass of narrative and in verisimilitude with the bearer's mythical *vita*. Proper names contain their own microstory [...].'

⁷ Rutherford (n. 1), 220 tends to identify the Celedones' song as *παῖάν*. This implies an intriguing scenario of a skilfully performed, though utterly rejected, mythicized paean embedded within a successful paean performed by Pindar.

The walls were of bronze and bronze
 columns stood in support,
 and above the pediment
 sang the golden Celedones.
 But the children of Kronos split open
 the earth with a thunderbolt
 and buried that most holy of all works,
 in astonishment at the sweet voice
 because strangers were perishing
 away from their children
 and wives as they suspended their hearts
 on the honey-minded song.

(trans. W.H. Race, modified)

Although the Celedones' singing capacity appears extraordinary, the impact it had on the visitors of the temple was catastrophic: the majestic song not only kept them away from their families, but also caused them to perish. It is worth noting that, whereas the Celedon song is tagged twice as 'honey-sweet' (75 γλυκείας ὀπός; 78–9 μελίφρονι αὐδῶ), it still has a disastrous effect on Apollo's temple,⁸ which is declared to be a 'most holy one' (74 ἱερῶτατον). The sons of Cronus, apparently Zeus and Poseidon judging from the mode of their intervention, are responsible for sinking the Celedones along with the temple down deep into the earth. Timothy Power has convincingly argued that, even though this mythical incident belongs to the remote Delphic past, the Celedones make up a 'cyberchorus' with the potential of taxing a premature form of the theoretic institution for which Delphi had a major reputation. In his own words, 'Pindar's celedonic "cyberchorus" represent a problematically literal elaboration of the conceit [...] but also one that is nonetheless wholly exemplary: the perdurable construction of their golden bodies, and indeed their voices, memorably iconizes the super-occasional potential of choral performance. [...] The "monumental" identity of these standing choruses logically invites "monumental" objective figuration, the fantasy that their members are eternal objects come to daedalic life in song and dance.'⁹ In spite of their monumentality, the function of the Celedones entails a paradox: the negative paradigm of the Celedones is a means to the end of extolling the tradition of song with which Apollo's prime cult site had been connected. The main quality of derangement assigned to the celedonic song adds to the extraordinary character of Delphi as site of exceptional choral performance as such, although the consequences of this super-song was often at the cost of Delphic celebrants. To rephrase my point: the Celedones are a symbol of Delphic prowess in song, notwithstanding its controversial impact on their cultic listeners and the Celedones' own detriment.

Given the paradox of a reputed Delphic past that the Celedones appear to embody, I contend that Pindar introduces a wordplay, which reflects the ambivalent semantics of the Celedon song: the paratactic ordering of ἄειδον and Κηληδόνες (71) captures the semantic proximity of ἀείδω and κελαδέω, both of which denote the act of singing. Given that ἀείδω is in no need of further explication as far as its relation to song

⁸ For a possible allusion to the sweet song of the Celedones in Callimachus' *Aetia*, in a narrative section referring to the building of Apollo's temple at Delphi, see fr. 118.6 Pf. with G.B. D'Alessio, *Callimaco: Aitia, giambi e altri frammenti, volume secondo* (Milan, 1996), 553 n. 11.

⁹ Power (n. 1), 122. Cf. also 77: 'The Κηληδόνες are not merely anthropomorphic acroteria, stationary loudspeakers affixed to their perches above the temple. They are a divinely wrought ensemble of automata, a "cyberchorus" occupying the ontological interzone between animate and inanimate, human and machine, mortal and immortal, between too much life and no life at all.'

performance is concerned, *κελαδέω* is denotative of the nuclear sense of sound creation ‘to sound, to shout’ and of the extended meaning of song production ‘to sing, to celebrate’.¹⁰ What is more, the particular context of the Celedones’ eradication by the sons of Cronus due to the dangerous repercussions of their song encourages the double apprehension of *κελαδέω*, but it does not fail to suggest the seismic effect of a building’s collapse as encapsulated, for instance, in the Gigantic figure of Ἐγκέλαδος. Considering that the Celedones buried deep into the earth, it is all the more striking that Enceladus was a Giant buried under Sicily by Athena during the Gigantomachy.¹¹ Callimachus suggests an association between Sicily and the burial ground of Enceladus, which he names as ‘island of three mountaintops’ (*Aet. fr.* 1.35–6 Pf. αὐθι τὸ δ’ ἐκδύοιμι, τό μοι βάρος ὅσσον ἔπεστι | τριγλώχινι ὄλοῦ νῆσος ἐπ’ Ἐγκελάδῳ).¹² Interestingly, Athena is the goddess who endowed the Celedones with their enchanting voice (81–3)¹³ and thus appears to have a special relation with figures personifying sound such as Enceladus and song such as the Celedones. The etymological (and semasiological) link of Enceladus with *κελαδέω/κέλαδος* is made explicit in Eustathius’ attempt to explain the stock epithet *κελαδαινὴ* attributed to Artemis in early Greek epic:

διὰ τί δὲ κελαδαινὴ ἡ Ἄρτεμις, καὶ ὡς ἐκ τοῦ κελάδου καὶ τι δαιμόνιον φοβερὸν ὁ Ἐγκέλαδος, καὶ ποταμὸς καὶ πόντος δὲ κελάδων, δηλοῦνται ἐτέρωθι
(Eust. *Comm. in Hom. Il.* 20.70)

This is why Artemis is called clamorous, just as a certain malicious spirit Enceladus and the rushing river and the sea are specified elsewhere by the clamor.

κεῖται δὲ ἐν τῷ τόπῳ τούτῳ καὶ δύο Ἀρτέμιδος ἐπίθετα, τὸ «ἐϋστέφανος» ἦτοι εὐκοσμος, στέφανος γάρ, φασίν, ἢ στεφάνῃ γυναικεῖος κόσμος ἐπομφάλιος, καὶ τὸ «κελαδαινὴ», ἡγουν κῆλα δεινὰ ἔχουσα, τούτεστι βέλη, ἢ ὅτι Ἐγκελάδον τινα σὺν Ὀρίωνι ἀνεῖλε βιαζόμενον αὐτήν, ἢ διὰ τοῦς, ὡς καὶ ἐν ἄλλοις ἐδηλώθη, κελάδους ἦτοι θορύβους, οὐς ποιεῖ ἢ μὲν μυθικὴ Ἄρτεμις κυνηγετοῦσα

(Eust. *Comm. in Hom. Il.* 21.511)

In this passage, there are two denominations for Artemis: fair-garlanded, namely well-adorned, because of the garland, tradition has it, or the coronal adornment for women that applies to the navel, and clamorous, namely the one who has terrible shafts, arrows, or because, with the help of Orion, she killed a certain Enceladus, who assaulted her, or, as it is pointed out in other passages, because of the clamors, the noises that Artemis makes while hunting, as myth has it.

In Eustathius’ second take, the epithet *κελαδαινὴ*¹⁴ is glossed as reference either to the terrible shafts that Artemis carries in her hunting escapades, or to the killing of

¹⁰ Both meanings are attested in Pindar: 1. ‘to sound, to shout’: *Pyth.* 2.15; *Nem.* 4.16; *Pae.* 2.101; 2. ‘to sing, to celebrate’: *Ol.* 1.9; *Ol.* 2.2; *Ol.* 6.88; *Pyth.* 2.63.

¹¹ For the explicit connection of Athena and Enceladus, see [Apollod.] 1.37.5; Quint. Smyrn. 14.583–4 with A.H. Smith, ‘Athene and Enceladus’, *JHS* 4 (1883), 90–5.

¹² On the Sicily (Mt Aetna) / Enceladus cluster, see G. Massimilla, *Aitia: Libri primo e secondo. Introduzione, testo critico, traduzione e commento* (Pisa, 1996), 228, who notices the similar diction in *Orph. Argon.* 1251; M.A. Harder, *Callimachus Aetia Volume 2: Commentary* (Oxford, 2012), 82.

¹³ E. Lobel, *The Oxyrhynchus Papyri: Part XXVI* (London, 1961), 47. See also Sourvinou-Inwood (n. 1), 245–6, who assigns a prophetic voice to the Celedones and treats them as prefiguration of the Pythia at Delphi.

¹⁴ The epithet forms part of the formulaic junction Ἄρτεμις χρυσηλάκατος κελαδαινὴ, which recurs in early epic: *Hom. Il.* 16.183; 20.70–1; *Hes. Cat. fr.* 23a.18 M-W; *Hom. Hymn Aphr.* 6, 118; *Hom. Hymn Art.* 1. Further on the formula, see O.S. Due, ‘The meaning of the Homeric formula χρυσηλάκατος κελαδαινὴ’, *C&M* 26 (1965), 1–9.

Enceladus, who tried to rape her, or to the sounds the goddess makes while hunting. What is most significant for my argument is the etymological and semantic relation of Enceladus to the semasiological cluster *κελαδέω/κέλαδος* '[create] roaring sound', which is openly acknowledged by Eustathius. Against this backdrop, the paretymology of *Κηληδόνες* from *κελαδέω* may well refer to the roaring sound raised by their downfall and, by a sort of synecdoche, to the terrible consequences of their enchanting song, which is in fact what Pindar lays emphasis on.

With respect to methodology, my reading of the Celedones in *Paeon* 8 thus far is one that shows how the clustering of *ἄειδον* and *Κηληδόνες* suggests a paretymology of the Celedones from *κελαδέω* and *ἄειδω/ἄδω*, thus drawing attention to their ability 'to produce sound' and consequently also 'to sing, to praise' Apollo at Delphi. This understanding of the Celedones is partly conditioned by the phonetic likeness of the stem *κηληδ-* to the stem *κελαδ-* and partly by the concatenated semantic relation of the stem *κελαδ-* to the stem *ἄ(ει)δ-*. Both *paretyma* of the Celedones put forward their conceptualization as choral formation with connotations of turmoil, drawing on the way they are overpowered by the sons of Cronus (the *κηληδ-/κελαδ-* connection), and with a distinct aptitude for praise ensuing from song (the *κελαδ-/ἄ(ει)δ-* connection), judging from the resonance of their Delphic song. The signification process attached to the Celedones has a double effect in so far as it produces two competing meanings, one thematizing utter failure and another referring to gifted performance.¹⁵ The paradigm of the Celedones showcases the (re-)negotiable character of signification in texts as early as *Paeon* 8. What is more, a convoluted signification process such as the one linked with the Celedones is not just a matter of context but one of intratext as well. In what follows, I peer into *Olympian* 1 in order to designate the connotations of praise with which *κελαδέω* is imbued in Pindar, the more so since it is contextualized with *ῥυμος*, and add credence to the *κελαδ-/ἄ(ει)δ-* connection of *Paeon* 8. *Olympian* 1 not only shelters an allomorph of this connection, but also exploits notions familiar from the contextualization of the Celedones in *Paeon* 8 such as the descent from Cronus and holiness. My analysis is set to examine how comparable patterns of paretymologizing as represented by the *κελαδ-/ἄ(ει)δ-* connection are clustered around specific notional bits within micro-narratives that advance the sense of intratextuality.

Olympian 1 is an important text to look at for putting forth an explanation that seeks to do justice to the semantic contextualization of the Celedones in *Paeon* 8 and to use it as a case in point for Pindar's stance toward song-making. *Olympian* 1 furnishes a narrative environment that foregrounds *κελαδέω* in a hymnic context in which several semantic cues familiar from *Paeon* 8 are rearranged in a way useful for gaining insight into the Celedones' paretymological affinity with *κελαδέω*. This text follows a different course of argument as it starts with a *priamel* that justifies the uncontested superiority of water (*Ol.* 1.1 *ἄριστον μὲν ὕδωρ*), which stands alone on top in a three-set of further accentuated entries such as gold and agonistic games.¹⁶ In *Paeon* 8, gold is the material

¹⁵ For a good example of how narrativized etymologies, and the competing meanings they forge, work in the *Odyssey*, on the occasion of the Phaeacian queen Arete's double etymologizing from *ἀράομαι* and *ἄ(ρ)ρητος*, see M. Skempis and I. Ziogas, 'Arete's words: etymology, *ehoie*-poetry and gendered narrative in the *Odyssey*', in J. Grethlein and A. Rengakos (edd.), *Narratology and Interpretation: The Content of Narrative Form in Ancient Literature* (Berlin and New York, 2009), 213–40, at 215–28.

¹⁶ Both the single use of the superlative *ἄριστον* and the parataxis (*μὲν ὕδωρ* vs *ὁ δὲ χρυσός* and *εἰ δ' ἄεθλα*) are climactic in nature and suggest comparison of accentuated entries within the *priamel*, which de-escalate in terms of extra-narrative assessment, though escalate in terms of intra-narrative

of which the Celedones are made (*Ol.* 8.70 χρύσεια δ' ἔξ ὑπὲρ αἰετοῦ); thus, the passage in *Paeon* 8 can be read against the ideal of a choral formation in which aesthetic pomp rather than refinement brings about devastation, which involves not only the chorus itself but its audience just as well. Fully in line with the *priamel* in *Olympian* 1, *Paeon* 8 is also fond of the triangulation pattern in so far as the golden Celedones feature next to walls and columns of bronze¹⁷ (*Pae.* 8.68–9 χάλκεοι μὲν τοίχοι χάλκ[εαί | θ'] ὑπὸ κίονες ἔστασαν). Just as the triangulation pattern in *Paeon* 8 segues into the Celedones' superb song (ἄειδον Κηληδόνες), the *priamel* in *Olympian* 1 ends up stressing how a song set to honour Hieron is well attuned to the singled-out element of the *priamel*, the Olympic Games (ὕμνος ... κελαδεῖν) (*Pind. Ol.* 1.9–14):

ὄθεν ὁ πολύφατος ὕμνος ἀμφιβάλλεται
σοφῶν μητίεσσι, κελαδεῖν
Κρόνου παῖδ' ἔς ἀφνεῶν ἰκομένουσ
μάκαϊραν Ἱέρωνος ἐστίαν,
θεμιστεῖον ὃς ἀμφέπει σκάπτων ἐν πολυμήλῳ
Σικελίᾳ δρέπων μὲν κορυφᾶς ἀρετῶν ἅπο πασῶν

From there comes the famous hymn that encompasses
the thoughts of wise men, who have come
in celebration of Kronos' son to the rich
and blessed hearth of Hieron,
who wields the rightful scepter in flock-rich
Sicily and culls the summits of all achievements

(trans. W.H. Race, modified)

Olympian 1 engineers sympotic imagery according to which a song in praise of Zeus is to be presented in the residence of the Sicilian tyrant Hieron. Apart from the fact that Zeus, contrary to his role as destroyer of the Celedones' malicious song, is recipient of a pure form of recitation as represented by a homology rendering descent from Cronus (*Pae.* 8.72 Κρόνου παῖδες ~ *Ol.* 1.11 Κρόνου παῖδ'),¹⁸ the person who offers music to the god is not a gold-made creature but a poetic 'I', the historical person Pindar. κελαδεῖν is encompassed by the dynamics of commensality within the context of a blessed personalized host (*Ol.* 1.12 Ἱέρων)¹⁹ rather than a depersonalized artefact (*Pae.* 8.74 ἱερώτατον), and so destabilizes the negative connotations of the 'golden' Κηληδόνες: the elusive holiness of Hieron, as ingrained both in his very name and in

salience. In other words, water may be ἄριστον with regard to gold and the Olympic Games, but the latter is important for the poem in question. Cf. D. Fisker, *Pindars erste olympische Ode* (Odense, 1990), 13: 'Wasser ist das beste auf seinem nicht weiter spezifizierten Gebiet, Gold ragt hervor unter den Formen des Reichthums, die soziales Ansehen verleihen, und unter den Wettkämpfen sind keine besser als die in Olympia.' See also D.E. Gerber, *Pindar's Olympian One: A Commentary* (Toronto, 1982), 4 and W.H. Race, 'Climactic elements in Pindar's verse', *HSPH* 92 (1989), 43–69, at 45–6, who correctly speaks of a 'principle of intensification' in the syntactical ordering of *Olympian* 1.

¹⁷ For the Celedones as golden singers, see Paus. 10.5.12 (ἔς τὰς ᾠδοὺς τὰς χρυσοῦς). Interestingly, a bronze Celedon is said to have adorned the tomb of Sophocles: Test. A (*Vit. Soph.*) 15 l. 66 Radt. In this case, again, the implication is that the Celedon stands for Sophocles' sweet voice in composing poetry.

¹⁸ The periphrasis is not uncommon in Pindar: *Pind. Ol.* 7.67 Κρόνου σὺν παϊδί (Zeus); *Pyth.* 3.4 γόνων ... Κρόνου (Cheiron); 3.94 Κρόνου παῖδας (unspecified gods). Yet, intratextual evidence does not allow us to draw any firm conclusions about the identity of the 'sons of Cronus' in *Paeon* 8.

¹⁹ For the possible setting of *Olympian* 1, see W. Mullen, *Choreia: Pindar and Dance* (Princeton, 1982), 214.

his blessed home, proves more effective when compared to the explicitness with which the holiness of celedonic song has been cast aside by the sons of Cronus. Further, the Sicilian background of Hieron encourages a comparison with Enceladus whom Athena has buried under Sicily. Whereas Hieron's residence is replete with the sound of a hymn invested with wisdom, the deranging quality of the Celedones' song is equivalent to the arrogance of a Giant whose defeat resonates with moral collapse. From this point of view, it is crucial that the *-κελ-* stem recurs in *Olympian* 1 for setting up a notional frame based on both intra- and extra-narrative features: the intra-narrative occasion of song performance at the blessed home of Hieron draws on both musical (*Ol.* 1.10 κελαδεῖν) and geographical (*Ol.* 1.14 Σικελίᾳ) determinants that exploit the *-κελ-* stem, whereas the extra-narrative occasion of song performance at Olympia makes use of the *-κελ-* stem in a way that designates the sort of athletic competition Pindar's song is set to celebrate (κέλητι on the poem's heading).²⁰ The recurring *-κελ-* stem may well be an indication of the implicit manner in which Pindar manipulates the context dealing with the Enceladus-like Celedones in *Paeon* 8 and comes up with a bowdlerized Sicilian context of hymnic praise hinging on blessed Hieron. The amount of similarities certainly points in this direction.

The semantic framework that I have set up for *Paeon* 8 and *Olympian* 1 can be further substantiated by etymologizing Κηληδόνες from κῆλα 'shafts, projectiles'.²¹ A third stratum of signification regarding the Celedones brings intertextuality into play²² and casts aside the merits of intratextuality, which have been subservient to my effort to cull the two rival meanings of Κηληδόνες related to sound and song. This etymology offers an insight into the relation of the Pindaric Celedones to the diction of archaic epic as well as into the extent to which this diction affects contextual nuances in *Paeon* 8. The intervention of the sons of Cronus in the way in which the Delphic temple hosting the Celedones tumbles is reflected in the exclusive connection of κῆλα with Zeus and Apollo in archaic epic. In Homer, the term is used to designate the deadly arrows of Apollo against the Greek army (*Hom. Il.* 1.53 ἐννήμαρ μὲν ἀνὰ στρατὸν ᾄχετο κῆλα θεοῖο; 1.382–4 οἱ δὲ νυ λαοὶ | θῆσκον ἐπασσύτεροι, τὰ δ' ἐπάχετο κῆλα θεοῖο | πάντη ἀνὰ στρατὸν εὐρὺν Ἀχαιῶν) as well as the projectiles of nature, snowflakes and winds, that come from Zeus (*Hom. Il.* 12.278–80 τῶν δ', ὡς τε νιφάδες χιόνος πίπτωσι θαμειαὶ | ἤματι χειμερίῳ, ὅτε τ' ὤρετο μητίετα Ζεὺς | νιφόμεν ἀνθρώποισι πικρασκόμενος τὰ ἄ κῆλα). In Hesiod, κῆλα subsumes the tokens of Zeus's superior power (winds, thunder, lightning and thunderbolt) in his triumph over the Titans (*Hes. Theog.* 706–9 σὺν δ' ἄνεμοι ἔνοσιν τε κονίην τ' ἐσφαραγίζον | βροντήν τε στεροπήν τε καὶ αἰθαλόεντα κεραυνόν, | κῆλα Διὸς μέγαλοιο, φέρον δ' ἰαχὴν τ' ἔνοπτήν τε | ἐς μέσον ἀμφοτέρων). These instances show that κῆλα are the means by which the power of these gods manifests itself, and, on these

²⁰ One wonders whether the single horse-race (κέλης) could be a reflection of the singularity of the ὕμνος in honour of Zeus as opposed to the Celedones' collective formation. It remains debatable, however, whether (and, if so, to what extent) the pragmatic scope of Pindar's victory odes intrudes in his poetics—a matter certainly worth systematic attention.

²¹ This etymologizing is not corroborated by the narrative of *Paeon* 8, but rather suggested for a better understanding of the mythical frame in which the Celedones are overpowered by Zeus and Poseidon in a cultic domain supervised by Apollo.

²² An apposite definition of intertextuality already in early Greek epic is provided by C. Tsagalis, *The Oral Palimpsest: Exploring Intertextuality in the Homeric Epics* (Cambridge, MA and London, 2008), xii: 'the interweaving of various fabrics which interact, answer, contradict, or rival other fabrics, result[s] in a thick web of associations metaphorically epitomized in the word *intertext*, a system or set of interwoven fabrics whose constituent parts are interrelated.'

grounds, they associate Zeus with Apollo through the fact that these deities command the distribution of κῆλα.²³ The passage from the *Theogony* is particularly enlightening because it shows how Zeus reveals himself, among other things, by dint of lightning (*Theog.* 707 κερραυνόν ~ *Pae.* 8.73 κερραυνῶ). Both the acoustic and the visual effects of Zeus's revelation in the *Theogony* help conceptualize the *débâcle* of the Celedones that Zeus has triggered in *Paeon* 8: the pareymologizing of Κηληδόνες from κῆλα and ἀ-εἶδω (< ἀ-ηδών 'nightingale'), which renders them *singers of shafts*,²⁴ bears the Hesiodic connotations of divine retribution, on the one hand, while it also evokes the link of celedonic song with calamity as suggested by Pindar, on the other.²⁵ The Pindaric context is contingent upon the Homeric and Hesiodic discourse over the character of divine affliction because it helps Pindar's readers identify one unnamed son of Cronus with Zeus as distributor of κῆλα and also recall Apollo's Iliadic image as ruthless distributor of κῆλα. This interpretation not only points to a third etymological possibility for grasping the name of the Celedones, but also bears out that intratexts are not infrequently in harmony with intertexts, to the upper end of recovering extra signification layers ingrained in a narrative context and of broadening interpretative perspectives.

As it turns out, *Paeon* 8 reworks the insights of archaic epic into the sweeping impact of the divine power of Zeus and Apollo,²⁶ and seeks to make a statement on the control Zeus has over unacceptable forms of song making. However, this is a two-way street. *Paeon* 8 also engages in dialogue with *Olympian* 1, which demonstrates that Zeus patronizes songs that exert a beneficial influence on mankind.²⁷ The Sicilian Hieron and the kind of song he sponsors in honour of Zeus emerge as an affirmative peer of the Celedones whose divine-sanctioned elimination resides in their seductive potential and subsequent failure to stand for a choral song pertinent to Apollo's cult in Delphi.

All in all, I have argued that the signification of Pindar's Celedones in *Paeon* 8 depends on intratextual and intertextual evidence, next to the double take on onomastics it ventures within its own narrative setting. *Paeon* 8 forges a pareymological connection

²³ On the meaning of κῆλα as 'arrows' and 'projectiles of the gods', see R. Beekes, *Etymological Dictionary of Greek, Volume 1* (Leiden and Boston, 2010), 685; *Lfgre* s.v., which suggests that the term is cognate with κηλέω, καίω. M.L. West, 'Hesiodica', *CQ* 11 (1961), 130–45, at 140 argues that κῆλον may stem from κῆελα 'ships' timbers', itself an allomorph of κάλα.

²⁴ Here, I postulate an etymological derivation of Κηληδόνες from κῆλα and ἀεἶδω rather than from κῆλα and ἡδονή. The latter derivation is exclusively stressed by Athenaeus (290d): The Celedones' listeners forgot their need to receive nourishment and perished by virtue of the delight they draw from celedonic song. Eventually, of course, the notions of song (ἀεἶδω) and pleasure (ἡδονή) intersect.

²⁵ Note that κῆλα is a congener with the verb κηλέω 'to enchant, to charm'. I contend that the two cognates do not rule each other out in the case of the Celedones, from a perspective innately linked to the Pindaric narrative, but rather address the two rival meanings put forward by their enchanting song (< κηλέω) and the shafts by means of which the offspring of Cronus overpowers them (< κῆλα). For the Celedones' etymologizing from κηλέω, see Eust. *Comm. in Hom. Od.* 11.333; cf. Papalexandrou (n. 1), 158, who draws on P. Chantraine, *Dictionnaire étymologique de la langue grecque: histoire des mots* (Paris, 1968/1980), s.v. κηλέω.

²⁶ For Pindar's stance toward the epic-hymnic tradition as far as the relation of Zeus and Apollo is concerned, see I. Rutherford, 'Pindar on the birth of Apollo', *CQ* 38 (1988), 65–75, at 71–2. For the conjunction of Zeus and Apollo in Pindar, see G.B. D'Alessio, 'Re-constructing Pindar's *First Hymn*: the Theban "Theogony" and the birth of Apollo', in L. Athanassaki, R.P. Martin, J.F. Miller (edd.), *Apolline Politics and Poetics* (Athens, 2009), 129–49, at 140–1.

²⁷ C. Sourvinou-Inwood, 'Myth as history: the previous owners of the Delphic oracle', in J. Bremmer (ed.), *Interpretations of Greek Mythology* (London, 1990), 215–41, at 227 thematizes the dialectic relation of Apollo's Delphic oracle and the all-encompassing power of Zeus in the mythical pattern 'Zeus set up the sema of his assumption of sovereignty at Delphi'.

of Κηληδόνες with αείδω, in the obvious way of parataxis, and κελαδέω, in the implicit fashion of synecdoche. As intratext I have pointed out *Olympian* 1, which endorses the semantic affinity of κελαδέω with praise in a context that has much in common with the respective context in *Paeon* 8. Selected intertexts from the *Iliad* and the *Theogony* are suggestive of a paronymologizing from κῆλα and αείδω, thus making the two germane Pindaric attributes of the Celedones, divine-sanctioned catastrophe and exceptional song, all the more redeemable by aid of external evidence. My reading of the (re-)significative potential of the Celedones allows us to treat them as metatextual token receptive to external nuances right next to the internal ones, in an attempt to enrich not just its meaning²⁸ but also its generic identity with reference to song: a paeanic (?) performance at Delphi condemned by the sons of Cronus is a compliment for Pindar's paeanic performance at Delphi.

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²⁸ For the overlap of intra-narrative and extra-narrative layers of meaning in the meta-textual perspective, see J. Danielewicz, 'Metatext and its functions in Greek lyric poetry', in S.J. Harrison (ed.), *Texts, Ideas, and the Classics: Scholarship, Theory, and Classical Literature* (Oxford, 2001), 46–61, at 61.