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Bacchylides' ὙΠΟΡΧΗΜΑ Fr. 16 Blass

To venture an informed guess on what sort of statement the direct address to Delos in Bacchylides fr. 16 Bl. may have occasioned, is to skate on thin ice. What we are dealing with is nothing more than a relatively unembroidered cultic address and what appears to be the narrative preliminaries to a prayer (*preces*)¹, a reliable token of this narrative's inclusion in the thematically and formally vast genre of ὕμνος. However, this is a token that needs to be tested. In this paper, I set out to scrutinise the language of this address to 'reputed Delos'² so as to gain (necessarily tentative) insights into its contextualisation and its generic classification. In more detail, I demonstrate that Bacchylides has done a considerable amount of research on the traditional bipartition of the *Homeric Hymn to Apollo*³ and ends up using a fairly targeted language concerning its Delian and Pythian sections. The fragment reads as follows:

¹ For the integral part of εὐχή (*preces*) within a hymn see Bremer – Furley 2001, 3 f., who duly note that the prime aim of this part is to ensure the addressee's attention and benign influence by drawing on relevant instances from the past where this goal has been accomplished. For a definition of what prayer is in Greek literature see Pulleyn 1997, 5-9.

² It has been contested whether Delos is addressed as 'reputed' (περικλειτός) or some historical person named Pericleitus. Maehler 1997, 318 provides an account of the various readings proposed and shows preference for the personal name Pericleitus: «δ' ἄλλ' die Hss.: τᾶλλ' Bergk, τ' ἄλλ' Turnebus, δῆλ' Wilamowitz (GV 331 Anm. 2). Der einzige Einwand gegen Wilamowitz Änderung ist, dass sie die Lesart der Hephaestion-Hss. unerklärt lässt: wie soll ΔΗΛΑ zu ΔΑΛΛΑ geworden sein? Daher bleibt τᾶλλ' erwägenswert: "Perikleitos, das Übrige wirst du, denke ich, nicht verkennen, (aber dies hast du nicht bedacht" oder ähnlich); jedenfalls wird auf μὲν ein Gegensatz gefolgt sein. Der Name Perikleitos ist für Lesbos bezeugt ([Plut.] *De mus.* 6, 1133c-d, 7.Jh.?), auch für Attika (Athen. VI 234f., 4. JH.?)». Taking no heed of the possible ways in which the discourse of the fragment can be contextualised, he taxes major critics of early 20th c. classical scholarship such as Blass and Jebb, who opt for an address to Delos: «Δᾶλ(ε) (so Blass und Jebb) ist sicher nicht richtig, denn der Vokativ am Liedanfang kann nur Personennamen sein (Περικλείετε)». Cf. Blass 1898, 166; Jebb 1905, 416; Taccone 1907, 201: ὃ περικλειτέ Δᾶλ' (I print their text above). Maehler 1997, 72 prints: ὃ Περικλείετε, τᾶλλ' ἀγνοήσῃ μὲν οὐ σ' ἔλπομαι, just as Bergk 1882, 580 and Kenyon 1897, 216 do, which is itself a revision of Snell & Maehler 1970, 91 ὃ Περικλείετε, δῆλ' ἀγνοήσῃ μὲν οὐ σ' ἔλπομαι. Irigoien 1993, 228 acknowledges περικλειτός as epithet, though not referring to Delos: ὃ περικλειτέ, δῆλ' ἀγνοήσῃ μὲν οὐ σ' ἔλπομαι, whereas Campbell 1992, 268 prints ὃ περικλείετε Δᾶλ', ἀγνοήσῃ μὲν οὐ σ' ἔλπομαι. Maehler appears to underestimate problems inherent in matters of indirect transmission, meaning that Hephaestion's manuscript(s) may contain errors as is so often the case in quoting practices of late-antique grammarians. A counter-argument against Maehler's absolutist position is to enquire into the extent to which the possibility of having Bacchylides address what appears to be a historical person, in hyporchematic (or, say, hymnic) poetry makes any sense at all – what is clearly not the case! – because both song-types draw on mythical themes where historical addressees are not at home as in poetry of the epinician sort. Even so, the premise of my argument is that contextualising fragmentary poetry with the help of intertextuality proves a useful method for recuperating both plausible textual renditions and a pertinent meaning of theirs. In this case, the accumulation of allusions to *hAp.* in just a vignette cannot but designate an address to Delos.

³ On the Delian/Pythian bifurcation (and respective dating) of the *Hymn to Apollo* see Förstel 1979, 20-62; Burkert 1979, 58-62; Janko 1982, 99-132; West 1975, 162-5; 2003, 9 f.; Faulkner 2011, 11 f.

ὦ περικλειτὲ Δᾶλ', ἀγνοή-
σειν μὲν οὐ σ' ἔλπομαι
(B. fr. 16 Bl.)

Far-famed Delos, I do not expect
that you will be ignorant...
(transl. D. A. Campbell)⁴

The *persona loquens* addressing Apollo's reputed cult-site Delos⁵ is in the hope that the sacred island will not be forgetful of a particular circumstance, which is left unuttered. The vignette displays several points of intersection with the Delian section of the *Homeric Hymn to Apollo*. The speaking person submits a doubly negative statement: instead of saying that he expects reputed Delos to be reminded of a certain circumstance, he declares that he does *not* expect reputed Delos to be in ignorance of, hence *not* to remember, a certain circumstance. This negative positioning is tailored to recall the first line of the *Homeric Hymn to Apollo* in which the hymnic narrator states in tautological manner that he is heedful of, and also alerted to, Apollo's imminent presence (*hAp.* 1 μνήσομαι οὐδὲ λάθωμαι Ἀπόλλωνος ἐκάτοιο). Epiphanic discourse revives in such an appropriation by Bacchylides that draws on the notions of remembrance and assimilated knowledge to be elicited from some ritual act performed in the past⁶. The technical feature of *litotes*, i.e., a double negation that yields a strong assertion⁷, enables what seems to be a Delian setting in Bacchylides to interconnect with the *incipit* of the Delian section in the *Hymn to Apollo*. The explicit way in which Bacchylides construes his own Delian setting (16.1 Δᾶλ'), capped by a future-clause (16.1 f. ἀγνοήσειν μὲν οὐ), is reminiscent of the way in which the framing discourse of the Delian section in the *Hymn to Apollo* is shaped: an allusion to the narrative outset of the *Hymn to Apollo*, powerful stage-setter as it is, is followed by an appropriation of that narrative section, which is pitted by the first direct address to Delos and a plethora of celebratory future-clauses concerning the founding of Apollo's Delian temple:

Δῆλ', εἰ γὰρ κ' ἐθέλοις ἔδος ἔμμεναι υἱὸς ἔμοιό
Φοίβου Ἀπόλλωνος, θέσθαι τ' ἐνι πίονα νηόν·
ἄλλος δ' οὐ τις σεῖο ποθ' ἄμμεται, οὐδέ σε λήσει,
οὐδ' εὐβῶν σέ γ' ἔσεσθαι ὄϊομαι οὔτ' εὐμηλον,

⁴ In his *Enchiridion de metris* (p. 42 Consbruch), Hephaestion counts the fragment among ἄσματα κρητικά 'songs composed in cretics' and attributes it explicitly to Bacchylides. This is the prime reason why this fragment has met with the congruence of scholarly community ever since Neue 1822, 35, who readily classifies it as *hyporchema*, considering that this song-type was traditionally composed in this metre. This metrical feature seems to go back to a sort of ἐνοπλος ὄρχησις assigned to the Cretan Curetes (Schol. in Pi. Py. 2.127). On *hyporchema* and cretics see *Anal. gramm.* 7.21 Keil; on the Cretan origin see Diehl 1914, 338 f.

⁵ For the significance of Delos see Miller 1986, 34-45; in general see Furley – Bremer 2001, 139-46.

⁶ Bakker 2002 provides an excellent approach to the cardinal role of remembrance in the *Hymn to Apollo*.

⁷ On λιότης (or ἀντεναντίωσις; lat. *negatio contrarii*) and its relation to irony see Lausberg 1960, 304 f.; *HWRh*, s.v.

οὐδὲ τρύγην οἴσεις, οὔτ' ἄρ φυτὰ μυρία φύσεις.
(*hAp.* 51-5)

Delos, if only you would be willing to be the abode of my son,
Phoibos Apollo, and establish his rich temple on your soil!
No one else is ever going to engage with you or escape notice of you,
for I do not see you ever being rich in cattle or sheep,
nor will you bring forth a harvest or grow abundant fruit trees.
(transl. M.L. West, modified)

The initial emphasis on remembrance (οὐδὲ λάθωμαι) is reiterated here (οὐδέ σε λήσει) and enhanced by a labyrinth of similar constructs designed to accentuate the praise of the as yet unborn god in his birthplace Delos. Leto speaks here and asks the personified island, Delos, whether she allows her to give birth to Apollo and found his temple. Bacchylides merges the two references, i.e., the outset of the Delian section as a whole and the beginning of the Delian section proper, since the question Leto poses to Delos occurs after a lengthy listing of her wanderings (*hAp.* 30-50), within a single vignette when he has personified Delos addressed by the narrator, and reworks the initial statement on the cultic venerator's obligation to stay true to his recollection and knowledge. With a view to the extensive application of the future-clause, it is fascinating to observe that what begins already at the very start of the narrative of the *Hymn to Apollo*, i.e., the outset of the Delian section overall, and is taken to the extreme in Leto's address to Delos, i.e., the outset of the Delian section proper, comes full circle in the end of the Delian section overall, with a promise for incessant hymnic praise for Apollo, the son of Leto (*hAp.* 177 f. αὐτὰρ ἐγὼν οὐ λήξω ἐκηβόλον Ἀπόλλωνα | ὑμνέων ἀργυρότοξον ὄν ἠὔκομος τέκε Λητώ)⁸. To sum up, the version of Delos' praise Bacchylides fashions, rests on three fundamental premises, which are already at work in the *Hymn to Apollo*: a. the personification of Delos; b. the narrative pragmatics of remembrance and knowledge; c. the future-clause as hymnic tool.

Having measured the extent to which Bacchylides relies on the Delian section of the *Hymn to Apollo* to reissue an established 'Delian setting' for his own address to Delos, I wish to enquire into his debts to the Pythian section. It is my contention that the term Bacchylides chooses to assign to Delos as honorific attribute (16.1 περικλειτέ) is so shrewdly crafted that evokes both the beginning and the ending of the respective Pythian section. The shrewdness resides in the fact that περικλειτός does not occur as such in the narrative of the *Hymn to Apollo*,⁹ but

⁸ On mechanisms of hymnic praise at *hAp.* 177 f. see Nagy 2009, 29-31.

⁹ The epithet does not occur before Bacchylides, who appears to be fond of it: 5.120; 9.8; 10.19; 11.81. In Bacchylides, the epithet turns into a *Lieblingswort* precisely because it gives vent to improvisations of his poetic virtuosity: at 5.119 f., the junction ἐν μεγάροις... | ... περικλειτοῖσιν seems to allude to the murder of Megara and her children (based on the μέγαρα/Μεγάρα semantic cluster) by Heracles (based on the περικλειτός/Ηρακλής phonetic cluster), right after he leaves Hades where he has heard the story of Meleager, who narrates the death of his brothers Ancaeus and Agelaus; at 9.8 f., the sequence Ἥρα περι[κλει]τῶν ἀέθλων | πρῶτον [Ἡ]ρ[α]κλειῖ sets up an etymological wordplay of Heracles' name as derivative of Hera's glory; at 10.17-9, the epithet is third in line of a sequence that varies the notion of glory (10.17 κῦδος; 10.18 δόξαν; 10.19

launches an intriguing sound-play with the epithets *περίκλυστος* (*hAp.* 181) and *περικλυτός* (*hAp.* 537), which occupy beginning and ending of the Pythian section. The first term stems from a five-entry catalogue of place names that work as Apollo's privileged cult-sites (Lycia, Maeonia, Miletus, Delos, Pytho), and refers to Delos:

ὦ ἄνα, καὶ Λυκίην καὶ Μηιονίην ἐρατεινὴν
καὶ Μίλητον ἔχεις ἔναλον πόλιν ἡμερόεσσαν, 180
αὐτὸς δ' αὖ Δήλοιο περικλύστου μέγ' ἀνάσσεις·
εἴσι δὲ φορμίζων Λητοῦς ἐρικυδέος υἱὸς
φόρμιγγι γλαφυρῆι πρὸς Πυθῶ πετρήεσσαν,
ἄμβροτα εἶματ' ἔχων τεθυωμένα
(*hAp.* 179-84)

O Lord, Lycia too is yours, and lovely Lydia, and
Miletus the beautiful town by the sea; and you again, 180
none other, are the great lord of wave-washed Delos;
and playing on his scooped-out lyre glorious
Leto's son goes also to rocky Pytho,
his divine garments scented
(transl. M. L. West)

Even though *περίκλυστος* designates Delos, it is interesting that this catalogue of place names serves to effect a transition from the Delian to the Pythian section, and that the final entries, Delos and Pytho, are indicative of this transition. What Bacchylides does with the Pythian section is geared to cull a framing device, judging from the fact that its closure accommodates the epithet *περικλυτός*:

νήπιοι ἄνθρωποι δυστλήμονες οἱ μελεδῶνας
βούλεσθ' ἀργαλέους τε πόνους καὶ στείνεα θυμῶ·
ῥηϊδίον ἔπος ὕμμι' ἐρέω καὶ ἐπὶ φρεσὶ θήσω.
δεξιτερῆι μάλ' ἕκαστος ἔχων ἐν χειρὶ μάχαιραν 535
σφάζειν αἰεὶ μῆλα· τὰ δ' ἄφθονα πάντα παρέσται,
ὅσσα ἐμοί κ' ἀγάγωσι περικλυτὰ φύλ' ἀνθρώπων·
νήν δὲ προφύλαχθε, δέδεχθε δὲ φύλ' ἀνθρώπων
ἐνθάδ' ἀγειρομένων
(*hAp.* 532-9)

O foolish men of misplaced suffering, who
want anxiety, hard toil, and heartache!
I will give you a simple answer to bear in mind!
Each of you must just keep a knife in his right hand and keep 535

περικλείτοις); at 11.78-81, the epithet is third in line of a sequence that varies the notion of repute, this time embellished by alliteration (11.78 *κλεινᾶι*; 11.80 *κλυτόν*; 11.81 *περικλειτοί*). On these grounds, I rule out a counter-intuitive interpretation of the allusive nature of *περικλειτός* in fr. 16 Bl., especially with a view to variation and alliteration, two indispensable tools in Bacchylides' poetics. For conventional discussions of the Bacchylidean use of epithets see Segal 1976; Dolfi 2000.

slaughtering sheep: they will be available in abundance,
 as many as the thronging peoples bring me.
 Watch over my temple, and welcome the peoples
 as they gather here

(transl. M. L. West)

Apollo is talking to his priests, the Cretans, and gives them instructions as to how they should perform their sacrificial task. The epithet of interest refers to the many visitors of Apollo's temple at Pytho, who bring along their sacrificial animals as dedications to the god. Thus, the epithets *περίκλυστος* and *περικλυτός* not just mark the boundaries of the Pythian section; what is more, they demonstrate how the Delian section segues into the Pythian insofar as the former is assigned to Delos, whereas the latter to Pytho. The Bacchylidean use of *περικλειτός* in reference to Delos provides a pinpointed view of the Pythian section's frame and how it springs out of the preceding Delian¹⁰. If so, it is a well-thought-out match to the way in which the rest of Bacchylides' vignette is shown to have been inspired by the framework of the Delian section: the statement on hope and recollection points to the outset of the Delian section overall, whereas the personified address to Delos and the future-clause generate ties with the beginning and ending of the Delian section proper. It turns out that Bacchylides reinvents the entire infrastructure of the *Homeric Hymn to Apollo* within a single vignette and creates poetry from its integral framing tools.

Up to now I focused on the intricate manner in which Bacchylides' address to Delos, which suggestively verges on an anticipated epiphany of Delian Apollo, can be contextualised with regard to both the Delian and the Pythian sections of the *Hymn to Apollo*¹¹. This is significant for those interested in drawing a conclusion about the genre to which fr. 16. Bl. adheres, for it points to its extensive narrative debts to rhapsodic hymns. In general, Bacchylides takes good care to signpost the textual sources he is drawing material from, but is not prone to reproduce generic environments. Thereby, it is rather implausible, though far from impossible, that the narrative in which fr. 16 Bl. was embedded is integrated, is a proper *Hymn to Delos*. Indirect evidence attests the existence of Bacchylidean poems devoted to Delos¹²,

¹⁰ It might be worth mentioning that another epithet bridging the Delian section with the Pythian and meeting phonetic criteria to create a sound-play with *περίκλυστος* and *περικλυτός* is *περικαλλής*, in the recurrent junction *περικαλλέα νηόν* (*hAp.* 80; 247; 287).

¹¹ Apart from consequently designating Delos as Apollo's birthplace, Bacchylides draws a connection between Delos and Pytho/Delphi in the same narrative context: 3.58-62 τότε *Δαλογενή[ς]* *Ἀπόλλων* | φέρων ἐς Ὑπερβορέο[υς] γέροντα | σὺν τανισφύροις κατ[έν]ασσε κούραις | δι' εὐσέβειαν, ὅτι μέ[γιστα] θνατῶν | ἐς ἀγαθέαν <ἀν>έπεμψε *Π[υθ]ῶ*; 11.13-7 ὕμνεῦσι δὲ *Πυθιόνικον* | παῖδα θαητ[ό]ν Φαῖσκου. | Ἰλεῶι νιν ὁ *Δα[λο]γενῆς* υἱ- | ὃς βαθυζώνο[ιο] Λατοῦς | δέκτ[ο] βλεφά[ρω]ι. What is more, he acknowledges both Pytho and Delos as cult-sites of paeanic performances in the beginning of Bacchylides 16 (16.8-12 ἴκηι παηόνων | ἄνθεα πεδοιχνεῖν, | Πύθι' Ἄπολλον, | τόσσα χοροὶ Δελφῶν | σὺν κελάδησαν παρ' ἀγακλέα ναόν) and in the end of Bacchylides 17 respectively (17.128-32 ἦθηοι δ' ἐγγύθεν | νέοι παιάνιζαν ἐρατᾶ ὅπι. | Δάλιε, χοροῖσι Κηῖων | φρένα ιανθείς | ὄραζε θεόπομπον ἐσθλῶν τύχαν). For the performance of paeans in Delphi and on Delos see Rutherford 2001, 24-9.

¹² Schol. in Call. *Del.* 28 (ii 67 Pf.) <λίην πολέες σε – *scil.* Delum – περιτροχόωσιν ἄοιδαί >· αἰ Πινδάρου καὶ Βακχυλίδου; see Bergk 1882, 586, who counts the reference as fr. 57 of his Bacchylides edition.

but I wish to add credence to the idea that fr. 16 Bl. essentially deals with Apollo rather than Delos. Even though the statement of a scholiast of Callimachus concerning the abundance of songs for Delos by Pindar and Bacchylides cannot be lightheartedly ruled out, one is coerced to take heed of the pragmatics pertaining to songs for Delos on a diachronic basis: Callimachus' *Hymn to Delos* is the only song in praise of Delos (no comparable case before and after), and the island of the Cyclades receives attention from Homer down to Callimachus merely as Apollo's (and Artemis') birthplace, with no individual poetic existence whatsoever¹³. It is hard to imagine what the scholiast of Callimachus had in mind when he wrote this sentence, especially since there is no designated *Hymn to Delos* explicitly attributed to Pindar or Bacchylides in what comes down to us from their work. On the other hand, he does count as an admittedly late source and, therefore, deserves to be treated with caution as far as the validity of his statement is concerned. Still, one possibility is that the direct address to Delos in fr. 16 Bl. introduces a *Hymn to Delos* just as the ones the scholiast of Callimachus assigns to Bacchylides.

A further possibility is to consider the ὑπόρχημα as a generic environment for the song that starts with (or includes) the address to Delos, and to assume that the song actually deals with Apollo, fully in line with the preceding tradition, rather than Delos. Since Hephaestion cites the fragment as token for a poem entirely consisting of cretics, Neue (Campbell and Maehler follow him) counts the vignette among Bacchylides' ὑπορχήματα¹⁴. I favour a classification of the fragment as ὑπόρχημα for two reasons: 1. the epithet περικλειτός can be thought to lay emphasis on the performative dimension as it may denote by implication the circular movement (περί 'round') of the chorus, who sing as they dance (κλείω 'sing, praise')¹⁵, the main diacritic in performing the ὑπόρχημα;¹⁶ 2. a marked penchant for imitative representation has been acknowledged as basic characteristic of a distinctly hyporchematic narrative in which the chorus mimetically reproduces motion and gestures of the acting figures in a certain story as gathered by their utterances¹⁷. Taking these two fea-

¹³ Hom. *Od.* 6.162 f.; Hes. fr. 357 M-W; Pi. *Pae.* 5 fr. 52e.40-2 S-M; Theogn. 1.5-8; 886 *PMG*; *P.Berol.* 68.70.1 f. (*Paeon to Apollo*). Pi. fr. 33c S-M is exceptional, in the sense that it constitutes an embedded *Hymn to Delos* in the umbrella *Hymn to Zeus*. See Furley & Bremer 2001, 194 f.; Rutherford 2001, 293-8 (tagged as *paeon* under D5); cf. D'Alessio 2005, 133 f.; 2007, 106-11.

¹⁴ Neue 1822, 35; Campbell 1992, 269; Maehler 1997, 318.

¹⁵ This is an alternative approach to signification that takes into consideration the denotative power of compounds as individual lexemes and disengages, at least *ad hoc*, from the immediate narrative context as long as it introduces the issue of performance.

¹⁶ Athen. 14.631c ἡ δ' ὑπορχηματική ἐστὶν ἐν ἧ ἄδων ὁ χορὸς ὀρχεῖται. φησὶ γοῦν ὁ Βακχυλίδης· οὐχ ἔδρας ἔργον οὐδ' ἀμβολᾶς. The entry in *Etym. Mag.*, s.v. προσόδιον assigns to the performers of ὑπόρχημα dancing and running in circular course around the altar. One wonders whether Bacchylides uses περικλειτός as a generic flag and a *terminus technicus* to pit a meaningful position in the ὑπόρχημα.

¹⁷ Cf. Henrichs 1994, 59: «the term *hyporchema* has the virtue of focusing attention on choral dancing as an accompaniment to choral song and on the unity of voice and movement as constitutive aspects of choral identity and discourse». Concerning signification, Nagy 1990, 351 observes that in the *hyporchema* «the component of dancing is specified as an accompaniment of the component of song, as indicated by the elements **hupo-** in the sense of 'in support' and **orkh-** meaning 'dance'. The supporting role of a given component of choral lyric can entail an intensification of virtuosity for the performer of the supporting component». On the ὑπόρχημα in general see Diehl

tures and the metrics that apply to Bacchylides' ὑπόρχηματα into consideration, I opt to pin the generic tag of ὑπόρχημα onto fr. 16 Bl. rather than infer from the direct address to Apollo's insular birthplace that one deals with a *Hymn to Delos*¹⁸, just like the ones the scholiast of Callimachus knew to be Bacchylidean¹⁹.

In the vignette that survives in fr. 16 Bl., Bacchylides proves so sharp-witted as to uncover the way the *Hymn to Apollo* uses the similarly sounding epithets περικλυστός and περικλυτός in the beginning and ending of the Pythian section, by putting forward the provoking sound-play of περικλειτός in reference to Delos (rather than Pytho), and the way the *Hymn to Apollo* frames opening of the Delian section overall and the Delian section proper with a reference to remembrance, by launching the *litotes*-shaped ploy of expected knowledge as far as an unuttered statement, evidently unprivileged by the textual transmission, is concerned. Both of these framing devices that Bacchylides culls from the *Hymn to Apollo*, are reshaped to garnish an affectation-driven hymnic moment in what is most plausibly hyporchematic narrative.

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1914; Koller 1954, 166-73; Di Marco 1973-74; Rutherford 2001, 100 f.; Bierl 2001, 102-4; Carey 2009, 25.

¹⁸ For the affiliation of Delos with the ὑπόρχημα see Luc. *De salt.* 16: ἐν Δήλῳ δὲ γε οὐδὲ αἱ θυσίαι ἄνευ ὀρχήσεως ἀλλὰ σὺν ταύτῃ καὶ μετὰ μουσικῆς ἐγίγνοντο. παιδῶν χοροὶ συνελθόντες ὑπ' αὐλῶ καὶ κιθάρα οἱ μὲν ἐχόρευον, ὑπαρχοῦντο δὲ οἱ ἄριστοι προκριθέντες ἐξ αὐτῶν. τὰ γοῦν τοῖς χοροῖς γραφόμενα τούτοις ᾠσματα ὑπόρχηματα ἐκαλεῖτο καὶ ἐμπέληστο τῶν τοιούτων ἡ λύρα.

¹⁹ Calame 2009 uses evidence from Bacchylides to link Delos with the performance of dithyrambs (in the Delia, the festival of Apollo) and Delphi with the performance of paeans, but this is a position that need not be taken at face value, the more so since the supposedly paeanic end of Bacchylides 17 entails also prosodic elements, the straightforwardly paeanic beginning of Bacchylides 16 precedes a story of paradigmatic ambiguity endemic to the dithyramb, and there are still many *desiderata* to enquire into in the extant work of Bacchylides.

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Abstract: My analysis of Bacchylides fr. 16 S-M uses intertextuality to make sense of the bits of poetry from what is seemingly a hymnic narrative. I argue that the Bacchylidean language is designed to recall specific segments from the Homeric Hymn to Apollo and to combine the Delian and Pythian sections in a single vignette. I rule out the possibility that one deals with a Hymn to Delos in favour of a generic classification as ὑπόρχημα.

Keywords: Bacchylides, Homeric *Hymn to Apollo*, *Hymn to Delos*, *Hyporchema*, Intertextuality.