

Pindar's use of "tradition" (or "convention") to enhance praise is of course familiar from Bundy, 1962. Less well known is his use of Indo-European poetic patterning, so as to put praise in some particular perspective. A suggestive treatment of this dimension of Pindaric poetics, though, is provided by Watkins, *How to Kill a Dragon* (1995), 369. With reference to several odes which somehow include the combination "man-slaying", which has parallels in Vedic and Avestan, Watkins refers to Pindar as "a highly self-conscious verbal artist", utilizing a "basic formulaic system which is far older than he".

Of course, Pindar did not really know anything at all about "Indo-European"; rather, a reference to Indo-European in connection with his poetic practice is merely a convenient way of stating that modern scholars can find parallels for Pindar's usage in other cognate poetic traditions, such as the *Rig-Veda*. Especially if there is also something in his Greek predecessors, such as Homer, we can the more readily comprehend what Pindar is doing.

An excellent example of this sort of thing is provided by *Olympian* 10. This poem is not in Watkins' index, but five different passages from it are listed in the index in Schmitt, *Dichtung und Dichtersprache* (1967), 346. As is usual with Schmitt, he is not particularly concerned with context. Most of Schmitt's five citations (lines 3f., 45, 85, 93, and 95ff.), along with some additional ones, however, can be solidly placed in a context of Pindar's claiming to present an accurate account of Olympic accomplishments.

At lines 3-4, for example, θυγάτηρ ... Διός "daughter of Zeus" is a well-known pattern, with a Vedic cognate *duhitá diváh* "daughter of heaven", used to refer to *Uṣas* Dawn. In Greek, the combination is not, in any direct way, associated with *Eos* "Dawn", but some of the Vedic patterning, such as a focus on *ῥτα* "order", is nevertheless to be found. The Muses, for example, described as "daughters of Zeus" at *Iliad* 2.491-492, are referred to there as having precise, ordered knowledge. Pindar, drawing in part on Homer, combines this association of the inherited pattern "daughter of Zeus" with another figure Ἀλήθεια "Truth"; thereby, he brings the theme of accuracy into higher relief.

Other examples tending in the same poetic direction are to be found in ἀνάγνωτέ in line 1, πατρὶ μεγίστῳ in line 45, ἀδυεπής in line 93, εὐρὺ κλέος in line 95, and εὐάνορα in line 99. (The first and last of these examples are not specifically discussed by Schmitt.)

In the space remaining in this abstract, though, it will be better to glance briefly at *Olympian* 11, composed for the same victor as *Olympian* 10. Bundy, 1962, 33 eschewed specifying the relationship of these two poems. From an Indo-European perspective, however, they fit together, as jointly making an appeal to ancient patterns. First of all, the existence of two poems on similar themes but in different meters (as are Pindar's Aeolic and dactylo-epitritic poems for Hagesidamos) is paralleled in the *Rig-Veda*, and the phenomenon is specifically commented on at *RV* 1.164.23-25 and 10.85.6. Also, *Olympian* 11 begins with the word ἔστιν "there is". This is a perfectly straightforward syntactical feature, but Schmitt, 1967, 274-275, following Wackernagel, identifies it as typical of Indo-European poetry. Moreover, Pindar's following reference to wind and water reinforces the presence of an archaic dimension, as it parallels comparable Vedic references to natural phenomena; also, the underlying regularity of both wind and water corroborates the resonance with *ῥτα* "order", found in association with the use of θυγάτηρ... Διός near the beginning of *Olympian* 10.