CHARIS FROM HESIOD TO PINDAR

by Mary Scott
(University of the Witwatersrand)

In my article, 'Charis in Homer and the Homeric Hymns' I showed that the basic sense of charis was that it gave pleasure— it was a 'source of pleasure'. I showed also that in the Homeric period the distinction between a feeling and the object which caused that feeling was not yet drawn and that therefore charis could cover both the feeling of joy or pleasure and that which roused the joy or pleasure. This article aims at examining developments in the application and usage of charis in Hesiod, the lyric poets, Theognis, Bakchylides and Pindar.

We should begin by noting that the senses of charis as used in Homer continue to occur. Charis is used of physical beauty, sexual pleasure, the pleasures of music and song, often in association with the Muses, the pleasures of the common feast, the favour of the gods won by sacrifice and prayer and simply of pleasure per se. These usages I shall not analyse in any detail as my focus is new developments in usage.

The first instance I want to look at comes when, in his advice on friendship, Hesiod says, 'Do not lie as a charis to your tongue' W. and D. 709. that is, to indulge your wish for speech. Charin with the genitive calls for some comment. The usage of charin with the possessive genitive has been seen as an appositional use in the Iliad. But it is different when the possessor is a person. Bakchylides (Epi.5.187ff) relates that, if a man succeeds, we should put envy aside and give praise charin alatheias. One might imagine here that alatheia, truth, could be regarded as personified, as a goddess who might then be the possessor or recipient of the charis; but this explanation cannot be offered for the Hesiod passage nor yet for Bakchylides' Prosodion (frag.7) which speaks of a man who afflicts his spirit day and night mellont6n charin. One cannot imagine the tongue or ta mellonta, the future, personified or, particularly with the last example, that it is as a source of pleasure to the future that this man worries himself! In these cases, the charis is still 'possessed' by these concepts (the tongue, truth and the future) but we should regard the genitive rather as expressing origin or source, and the 'source of pleasure' as belonging to, that is, deriving from the tongue, the truth or the future. It is doubtful whether this distinction in the usage of the possessive genitive would be present in the mind of an early Greek author. So fixed does this construction come to be, however, that to all intents and purposes, charin comes to be regarded as a preposition governing the genitive and parallels the English 'for the sake of'. In fact, as
Bakchylides frag.7 shows, all reference to the pleasure of charis may disappear. This trend, then, originates in this possessive use of the genitive, dependent on an accusative of charis, in apposition to the sentence.

It is worth noting too the development of charis meaning the pleasure involved in doing or receiving a favour. In the Theogony, we find that, when Zeus had vomited up his brothers and sisters,

‘they remembered the charis of the favours from him’ Th. 503.

We have already seen charis . . . euergeseon in Od.4.695 and 22.319, but there it was with the verb esti —‘there is no charis from good actions.’ The combination with the verb of remembering here implies keeping in mind the pleasure that is due to favourable actions and is parallel to the usage oida charin, ‘I acknowledge the pleasure you provided’. The recognition of the charis and keeping it in mind is by implication an agreement or acknowledgement of the need to return it, because to be in receipt of a favour sets up in an agathos a need to repay, in order to redress his feeling of being in debt. We see here then another step towards the idea of reciprocity in charis, later so prominent. However, in Theognis, the framework of exchange of favours and charis in the sense of pleasures derived from favours or returns for a favour occurs also. Lines 105—10 give a clear example of this:

‘His charis is in vain for a man who does well by deiloi, worthless men. It is equal to sowing the sea of the grey ocean. For neither if you were sowing the sea would you reap a thick harvest, nor if you treat kakoi well would you receive good back in return. For kakoi have an insatiable mind; and if you err in one respect, the philotês, friendliness, of all your former actions goes for nothing.’

The framework of barter is well-established. Charis, a favour provided for someone else, is no use at all for the man who does the favour, if it is a worthless man whom he has benefited. A deilos would lack the resources or the inclination to return the favour. This exposes clearly the exchange aspect of this type of charis and, through Theognis’ blatantly pragmatic approach, the pleasure involved in charis is vitiating by the too open expression of the expectation of return. In lines 955—6, Theognis says,

‘There are two evils for a man who does well by deiloi; for he has lost his own possessions and there is no charis.’ This again expresses clearly the bartering element. In dealing with a deilos, one loses one’s own possessions which one has used in benefiting him, and there is no charis, favour, in return. Thus these two quotations clearly show the two aspects of charis, a favour offered and one in return.

Theognis continues:

‘If, having enjoyed some great good at my hands, you do not know charis, (acknowledge the source of pleasure), may you come again to my house in want.’

This usage of eidenai charin, to know charis, has already been seen in Homer (II.14.235). To recognise a source of pleasure is clearly to Theognis the
equivalent of providing a return — or there would be little point in the wish that
the ungrateful one should experience want. A charis received placed one in debt
and failure to return it would be a reflection on one's aretē. Thus to recognise a
charis is to acknowledge a debt. Of course, Theognis' wish is, in his view, merely
a question of 'an eye for an eye'. By offering the initial generous favour (957), he
has lost a large amount of his possessions (chereue, line 956). To leave him in this
state and not return the favour is equivalent to wishing want on him, and
Theognis merely desires that it may be the ungrateful man, instead of himself,
who is in need.

Charizomai, I cause pleasure for, also occurs in Theognis. In line 774, the
reference is to a concrete favour. In other usages, the 'pleasure' is purely an
emotional one.

'Wine charizetai, creates pleasure, for me in other respects, but in one
respect it is acharistos, involves no pleasure, whenever, having put my
armour on me, it leads me against a man who is my enemy.' 841–2.
A militant mood induced by wine, Theognis says, is the one effect of it that is not
pleasurable, though otherwise it is.

But Theognis also uses charizesthai in a context where a man is portrayed as
providing a charis to one portion of himself.

'I have seen another man who, charizomenos for his own stomach, wasted
his money and said, 'I die, having delighted (terpsas) my mind'; he goes
begging to all his friends wherever he sees one'. 920–3.
This expression, 'providing pleasure for his own stomach', is natural in an age
where organs were regarded almost as having a separate existence and thus the
idea of 'indulging' one of one's own individual organs could arise.

In lines 1223–4, Theognis says,

'Nothing is adikōteron, more unbalanced, than anger which, wretchedly
charizomenē an angry impulse (thumos), brings pain to the man who
possesses it.'
As in line 920, charizesthai has a nuance of disapproval which it does not show in
Homer or Hesiod. The pleasure it refers to here is the wrong sort of pleasure
which indulges a wrong impulse. Deila, wretchedly, is used to modify cha-
rizomenē and the results of it are adikos and a pēma, pain. It is adikos,
presumably, in that indulgence of this one impulse does not allow one to assign a
fair share to all impulses and thus preserve a balance. In the final result, this brings
pain to the man who suffers the anger.

In the hands of Bakchylides and, most especially, Pindar, developments in the
use of charis can be seen. Naturally enough, one of these developments is an
increased emphasis on the Charites' function as goddesses of poetry. In the works
of these poets, they appear alongside the Muses as patronesses of their work and
sometimes take precedence over these more regular goddesses of poetic in-
spiration.
Bakchylides says,
'There are on hand numberless roads of heavenly songs which come by lot as the gifts of the Pierides (Muses) and the violet-eyed, wreath-bearing Charites assign *timē*, honour, to the hymns.'

(Jebb) *Dith.* 18.1–8.

It is the gifts of the Muses that enable a man to write poetry, and the Charites who bring victory (wreath-bearing) and bring *timē* to the poet's works. The poet has learned to distinguish two aspects of poetry. The inspiration which enables him to compose it he owes to the Muses but it is the goddesses of delight who surround the verse with *charis* and thus enable it to be a 'source of pleasure'. The pleasure derived from it is, of course, what leads to people's enjoyment of it and induces them to offer *timē* to the poet and his works. *Charis* is, therefore, in this connection closely linked with the *aretē*-code. The amount of *charis* poetry can provide is directly linked with the amount of *timē* a poet can win by his *aretē*, skill, and, of course, *aretē* is valueless without *timē*, the recognition of it.

When Bakchylides asks Hiero to decide whether or not he has sent him a good poem, he asks him to judge:

'whether your guest, having woven the hymn with the aid of the deep-girdled Charites, sent it to you.'

Epi. 5.9–12.

Presumably, if this song is woven with the help of the goddesses of delight, its power to give pleasure will recommend it to its recipient and incline him to accept it.

The Charites appear again as goddesses of the art of the weaving of song and the source of its reputation:

'May you grant glory that wins men over, O Charites with spindles of gold.'

Epi. 8.1–2.

We note that the glory they are to give is that which wins men over. It is the *charis* of poetry that wins men over and thus this *doxa*, glory, is made the gift of the Charites. It can be seen, then, that the connection between *charis* and poetry, already established in Homer, is here taken a step further.

Eptnikian 2.3 has the phrase *charitōnumon angelian* to refer to the news of a victory gained. This compound adjective appears only here. It is news whose very name is *charis*.

Bakchylides, it can be seen, is responsible for some development in the usage of *charis* in its relation to poetry, in particular the poetry in celebration of athletic victory. However, it is Pindar in whom the developments are most interesting.

In Pindar, the word *charis* and associated terms occur with very great frequency. We shall start by looking at the function of the Charites in Pindar.

Two examples illustrate clearly their rôle as the goddesses of pleasure or joy. In speaking of Aigina, an island for which Pindar seems to have had a special feeling, he says,

'The island of the just city, having contact with the famous *aretai* of the Aiakidai, fell not far from the Charites.'

Pyth. 8.21–4.

The delights this island and its way of life hold for Pindar are summed up in the
statement that it has fallen close to the goddesses of delight. In Nemean 3.12, Pindar says that to glorify this island is charienta...ponon, a delightful task. His love for Aigina and the pleasure he takes in it he expresses, therefore, by bringing it into close association with the Charites.

Just as the closeness of the Charites is used to symbolize the presence of delightfulness, so their absence means the lack of this quality. Of the birth of the Kentaur, Pindar says,

‘Without the Charites, she bore to him a monstrous child, unique (monā) woman and unique child, receiving no honour among men nor in the laws of the gods.’ Pyth.2.42–3.

Instead of having the Charites in attendance at the birth, which presumably makes the child a source of pleasure, this child is born without their presence and he is therefore a monster.

For Pindar, then, the Charites or Graces perform an important rôle. It is their presence which produces the power to give pleasure. As one might expect, the Charites are prominent as patronesses of his poetry. His verse is aoton Chariton, the choicest flower of the Charites (Isth.8.17). He is setting a city ablaze with his songs and will spread his message everywhere,

‘If ... I inhabit the choice garden of the Charites. For they bestow delights.’ OI.9.26–7.

If he is a possessor of this garden of the Charites, they give their qualities to his poetry — ta terpna, delights — and thus his poetry will be spread abroad. It is the gift of the Charites which, if they grant it, causes his works to become popular.

Olympian 14 is dedicated to the Charites. They are hailed as queens of song (line 3) and lovers of the dance (lines 1 and 16). We see them, then, as goddesses of song and dance. Pindar continues:

‘For with your aid everything pleasant and sweet is accomplished for mortals, if a man is sophos, if he is beautiful or if he is splendid.’ OI.14.5–7.

The three types of men that Pindar selects for special mention in relation to the pleasures brought about by the Charites are interesting. Sophos refers to the skill of poets and thus to the Charites’ regular function as goddesses of poetry and its pleasures. Kalos refers to the physical beauty with which charis and the Charites are linked. Aglaos is used of a man who has won fame for himself. In Bakchylides we saw one stage of the link between the Charites and ēmē but in Pindar this idea is carried much further by being generalised from the specific reference to the ēmē of poetry.

The Charites are goddesses of poetry and so of the victory odes that Pindar writes. The victories are celebrated not only with the pleasures of song but also with feasting and dancing. Therefore, again, the Charites are involved, for not even the gods arrange feasting and dancing without them. The Charites are givers of delight, and victories bring delight to the victors and to their relatives and fellow-citizens. Therefore, we shall find that Pindar associates charis not only
with the celebration of a victory but also with the victory itself.

In *Olympian* 7, Pindar shows Charis again as a goddess of the victory song. 'Charis, giving vigour of life, watches over now one man now another, frequently with the sweet-sounding lyre and amidst the equipment of the flutes, sounding everywhere.' *Ol.*7.11–12.

The previous line speaks of the blessed man who is attended by *phamai* . . . *agathai*, good reports, and so clearly whenever the Charites look upon a man, he is attended by a good reputation. Their poetry and the delights associated with the lyre and flutes bring fame or *timé*.

In *Nemean* 4, Pindar says,

'Utterance lives longer than deeds, whichever utterance the tongue of a deep mind chooses out with the good luck of the Charites.' *Nem.*4.6–8.

Poetry, if it is attended by the favour of the Charites, lasts longer than the actual deeds which it celebrates. Clearly, then poetry is a form of *timé* which is worth pursuing because of its enduring nature.

In *Pythian* 5.45, Pindar uses a vivid expression:

'Alexibiades, the lovely haired Charites are making you blaze.'

They have surrounded the victor with a blaze of glory by surrounding his victory with pleasure. It is as if the delights have set him ablaze with joy!

In *Pythian* 9, it is with the aid of the deep-girdled Charites (lines 2–3) that Pindar wishes to cry aloud the victory of Telesikrates and, later, he prays:

'May the pure voice of the clear-toned Charites not leave me.' *Pyth.*9.89.90.

Presumably their ringing voices carry the victor's name far and wide. The Charites, then, bring glory to a victor by the carrying quality of their voices and by the light they shed on him. Both these images recur.

In *Nemean* 9.54, Pindar says:

'I pray that this *aretē* may ring out clearly by the aid of the Charites.'

In *Nemean* 6.38–9, he says that the victor

'blazed in the evening with the united cry of the Charites.'

In *Nemean* 10, Pindar invites the Charites,

'Hymn the city of Danaos, Charites; it is ablaze with myriad *aretai* because of its brave deeds.' *Nem.*10.1–3.

If we interpret this in the light of the earlier quotations, it becomes clear that the effect of the praise in song to be given by the Charites will be to set Argos once again aflame with the glory of a deed of daring. The pleasure inspired by the deed and by the celebratory poem is felt to be so intense as to set the whole city on fire with joy and enthusiasm.

In contrast, in *Isthmian* 6.63–4, Pindar says that the boy victors of a family,

'water the tribe of the Psaluchidai with the most beautiful dew of the Charites.'

The pleasures involved in these victories and their celebrations may not only be compared with fire but also with dew. Pleasure may be intense fierce joy or a
quiet refreshing contentment. Both elements are involved in the Charites and the
victories they celebrate. In *Olympian* 4, we read,

‘Accept this celebration of the Olympic victory on account of the Charites.’

This, perhaps, sums up the connection between the Charites and a victory
celebration. They render it acceptable by surrounding it with delights and it is, of
course, through its finding acceptance that due *time* is given to the victor. It is ‘on
account of’ them that this happens.

In *Nemean* 10.38, Pindar says that a family is often attended by

‘the *time* of successful contests, with (the aid of) the Charites and the
Tyndaridai.’

In lines 52 ff., the Tyndaridai appear as the divinities who organize the actual
games, and in line 1, the Charites are invited to praise the city ablaze with the
fame of its *areal*. Probably, therefore, this refers to the two aspects of a victory,
the actual winning of it (which is aided by Kastor and Pollux), and the celebration
of it (which is under the patronage of the Charites). Together, then, they bring
the glory that derives from success in the games (*euanqén tima*).

*Pythian* 6.1–3 speaks of the Charites in their rôle as goddesses of poetry.

‘For indeed we plough up the land of quick-glancing Aphrodite or the
Charites.’

The writing of poetry is parallel to ploughing land and, one would imagine, the
poetry is the seed sown from which, since the land belongs to the Charites, one
may hope for a crop of pleasure and delight. It seems that Aphrodite is
mentioned here simply in her rôle as the mistress of the Charites who appear in
their own right as goddesses of the victory ode. Gildersleeve says in a note on
these lines, ‘Pindar goes a-ploughing, and finds, in the field of Aphrodite or of the
Charites, treasure of song. Aphrodite is mentioned as the mistress of the Graces,
who are goddesses of victory.’ In general, however, it does seem that the Charites
are associated, as goddesses of the joys of song and dance, with the celebration
of the victory and therefore with granting it *time*, rather than with the victory itself.

The Charites appear in *Paian* 6.3 where Pindar prays that they, with Aphrodite
and Pytho, may welcome him as prophet of the Muses. In this image of the
composition of poetry, the poet is the prophet of the goddesses of poetic
inspiration. He is their mouthpiece. He prays that the words he utters may be
accepted by the Charites so that their favour may win him recognition as a poet,
presumably by crowning the work with the power to give delight. We can see that
they are important as the causes of the success or failure of his poetry. However,
not only Pindar's personal success is dependent on this but also, Pindar feels, the
real success of a victor in the games. If the Charites aid his celebratory feast and
ode, a transitory victory is transformed into a lasting *time*.

Let us now turn from the Charites to *charis*. *Charis* appears in Pindar re-
ferring to sexual charms and purely and simply as a 'source of pleasure'. However, just as the Charites are patronesses of Pindar's poetry, so charis is preeminently a characteristic of it. In Olympian 1, he describes the effect of inspiration:

'But take the Dorian lyre from its peg, if at all the charis of Pisa and of Pherenikos has placed your mind under the influence of sweetest thoughts'.

O1.1.17–9.

The charis of one's subject is the source of inspiration in poetry because it is that delight which rouses the sweetest thoughts in the mind and causes the poet to reach for his lyre.

Of Melissos in Isthmian 4, Pindar says,

'I shall celebrate him in song with Orseas, dripping delightful charis upon him.'

Isth.4.79–80.

In singing his kōmos or song of triumph, he will be shedding charis on the whole celebration and upon the victor himself and his victory. Thus the charis of the subject inspires the poetry, and the poetry then, in turn, sheds charis on the subject. Charis is both cause and result of poetry.

Poetry and its charis that wins men's attention and approval are, in Pindar's view, of fundamental importance in the aretē-code with its emphasis on success and competitiveness. We can appreciate Pindar's reason for urging this connection between competitive aretē and poetry. He is, after all, dependent on the noble competitors or their families for patronage. I do not think, however, that this should lead us to charges of hypocrisy, expediency or special pleading. It seems to me that, however practical may be the results for Pindar of convincing athletes and their families or sponsors that true success comes only when the victory is crowned with a victory ode, there can be no doubting the sincerity of Pindar's love of poetry and conviction that it has a very real place to fill in a competitive society.

In Olympian 10, he says that a man who does noble deeds without their being celebrated in poetry (line 91) is wasting his time and his pleasure will be brief (brachu ti terpnon, 93).

'But the sweet-talking lyre and the sweet flute scatter charis upon you; the Muses, daughters of Zeus, cherish your far-spread fame.'

O1.10.93–6.

The music and the poetry of the victory ode between them shed charis on the victor and the Muses, as parents bring up a child, maintain (trephorti) far-reaching fame for him as, presumably, this is the child of their poetry. As in Homer, where charis was poured over a man in certain situations, it is a quality which rendered a man a source of pleasure to others. So here the delights of poetry shed this quality on the victor and in this way his fame is secured.

Fragment 130 shows once again how Pindar felt about the power of charis.

'God who contrives everything for men, also planted charis in song.'

It is felt to be so powerful and mysterious a phenomenon that it is regarded as the work of a god. So powerful is this quality of charis that it may even serve to deceive men.
"Charis, which contrives everything that is meilichos, pleasant, for mortals, conferring honour upon men, also makes what is piston, reliable, not pision on many occasions."

When charis is the agent that brings timē, honour, for men, she does so by producing for men all things that soothe them, and in the process she may induce them to believe what is, in fact, unreliable. An obvious parallel to this in Pindar is in Nemean 7.21 ff. where he tells us that the delights of Homer’s poetry have led to a false estimation of Odysseus’ reputation. However, this aspect of charis, its power to deceive by its charms, is, obviously, not prominent or emphasized in the poetry of Pindar whose own aim is, through the charis of his poetry, to enhance the reputation of a victor as far as he can.

The victory ode, then, possesses charis. It is ‘the song of delight (charieis), the song of lovely victory, a song that wipes out cost.’ Pyth.5.106–7.

The writing of a poem may also be treated as a charis granted to the victor. Nemean 7.75 is an example of this, while Pythian 11.11–2 envisages the ode as bringing pleasure to the town of origin of the victor and to the race itself.

Obviously it is an easy step from here to refer to the song as a charis without feeling the need to explain further. The feeling induced by the victory ode is identified with the song itself and thus the word used to describe the feeling was applied to the thing which rouses the feeling. Mention has already been made of the way that charis functions as an essentially untranslatable amalgam of an emotion and that which roused the emotion.

Olympian 10.12 reads:

‘We shall give honour as a philan, acceptable, charis.’

And in Pythian 3, Pindar expresses a wish:

‘If I could have landed bringing to him (Hieron) a twofold charis, golden health and a victory song glorious with the victory wreaths of the Pythian games.’ Pyth.3.72 ff.

Here the charites he wishes to bring are identified as good health and the victory song.

In Pythian 1, however, Pindar says, ‘From Salamis I shall win as my payment charis from the Athenians but in Sparta.’ Pyth.1.75–7.

In this case the charis is the reward of the poet, his payment for the ode.

The victory itself is clearly a source of pleasure to the victor and therefore we find in two instances a victor praying for a victory, a charis. As he is praying for a victory and this victory would give him pleasure, Pindar says he is praying for a charis, without, of course, as we have said, distinguishing the feeling from that which would rouse it.

This usage is doubtless helped by the established practice of asking for a charis from gods and men. What is more, in Isthmian 2.19, a victor at Athens is described as ‘provided with the famous charites of the Erechtheidai.’
The *charites* here are in all probability the prizes which went with such a victory, presented by his home city. We find, too, that in *Olympian* 10, Pindar says, 

‘Let Hagesidamos, the triumphant boxer at Olympia, bring *charis* to Ilias, as Patroklos did to Achilles.’


Thus we have yet another aspect of the *charis* of athletic victory. The victorious boxer also provides *charis* for his trainer, Ilias, whose efforts also are crowned with the delight of success. It is interesting that it is compared to Patroklos bringing *charis* to Achilles. Already this relationship is confused and it is not clear which is the older and leading partner. Patroklos was sent to Troy with instructions to help the younger Achilles with advice. Here, it is made to appear as if Achilles was Patroklos’ guide and mentor.

The delight that a victory brings is so strong that, Pindar feels, the dead share it too. In *Olympian* 8, he says,

‘Nor does dust cover over the precious *charis* of relatives.’


Pindar cannot feel that the relationship with relatives and their involvement in a victor’s success ends with death. He feels that the family’s joy in its members’ achievements and its sharing in the *timé* that attends success must triumph over the covering of dust. In *Pythian* 5, he says,

‘Apart, before the halls, are others, sacred kings who have met with death, and, somewhere, in their heart beneath the earth, they hear (the victor’s) mighty *aretē*, besprinkled with a soft dew beneath the outpourings of songs, and they hear of their happiness, a *charis* shared with their son, a *charis* rightly belonging to Arkesilas.’

*Pyth*.5.96 ff.

Here we see again the quiet refreshing joy of song with the hearers sprinkled with a gentle dew. The dead rejoice in the victory and share the *charis*, the victory rightly won by their descendant. We note, too, that it is the outpourings of song that carry the news of the *charis* to the dead.

In a success-orientated society, clearly actions must be attended by fame to be of lasting value. In Pindar, the *charis* of poetry is thus of immense importance. He calls it *euonumon*, bringing a good name (*Pythian* 11.58), and *athanatan*, imperishable (*O.T. frag.*84.3–4). He says,

‘But ancient *charis* sleeps and men forget whatever has not come to the highest flower of the poet’s skill, yoked to the glorious streams of song.’


Here, in another twist, the *charis* is the delight that naturally belongs to and could be derived from the glories of one’s land (line 2) which lies dormant until they are celebrated in verse. Clearly *charis* is linked with memory, as its dormant state is linked with men’s being unmindful of or forgetting (*annamones*) those past glories. *Charis* is the emotion that will be involved if that memory is alive. It is, then, a part of the *timé* of past deeds. Obviously, in Pindar’s outlook, the *charis* of poetry has a vital rôle to play in the framework of the success-orientated social code. To deeds which deserve it and are incomplete without it, *charis* assigns *timē* and preserves them for posterity as well as carrying news of them to relatives.
already dead. Its effect prevails in the future and influences the past.

The link between *charis* and the *aretē*- or success-standards can be seen elsewhere too. Pindar speaks of the family of Theron of Akragas and sums up their achievements with the phrase:

‘Age . . . bringing wealth and *charis* upon their race’s *aretai*.’ Ol.2.10–1.

Their *aretai* are attended by both material success and the feeling that attends this success. Though the precise implication of the joy which attends their achievements and abilities is not stated, it is probably the pleasure roused by the possession of *timē*, in its material and non-material aspects.39

In Olympian 7, Pindar prays to Zeus,

‘Honour the Olympic victory custom of the hymn and the man who has found *aretē* through boxing, and grant to him *aidoia charis* both from his fellow townsmen and from strangers.’ Ol.7.88–90.

Pindar asks that the victor be granted not only honour (*tīma*) but also the emotion that might accompany it — *charis*. Yet this pleasure he is to derive from both his townsfolk and strangers is even more closely defined through the other feeling that is to be involved — *aidōs*. The onlookers are to experience the sensation of awe and respect, the inward shrinking before what is superior to oneself, that is implied in *aidōs*.40 His sense of pleasure, then, comes from the respect with which men are to regard him and this is a form of *timē*.

In a natural development of Pindar’s close association of *charis* with athletic success, we find him ending his second Paian to the Abderitans with a wish for their success:

‘For me, may you, Abderos, willingly accomplishing the glorious *charis* of noble deeds, also lead out with your might your chariot force for final battle.’ Frag.36.65–7.

Here the *charis* which is to be brought to accomplishment lies in winning a final success in war. This amounts to a fundamental identification of *charis* with the *aretē*-code, for here it is related also to the military aspects of success. It is interesting to see how far and how logically Pindar’s apprehension of the rôle played by *charis* in his poetry has led him!

We should remind ourselves that, in Homer, *charis* is a co-operative or social value in conflict with competitive, success-orientated impulses. This aspect is not ignored in Pindar. He appreciates it too. In Pythian 2, he speaks of the praise often given to Kinyras and adds:

‘*Charis* which reverences and gives return for *phila*41 deeds, leads (men to these praises).’ Pyth.2.17.

We see that it is the pleasure felt at kindly deeds that leads men to offer these praises as a return (*poinimos*) for them, and to give reverent regard or respect (*opizomena*) to the doer.

Likewise, in Pythian 4, Pindar describes Arkesilas, king of Kyrene, as a healer (line 270), gently tending the wounds of the city (line 271) and setting it to rights when it is shaken (line 273). These functions of restoring the city are coming to
completion, he says;

'For you, the charites of these things are being woven to completion.'

*Pyth. 4.275.*

The result of this will be prosperity for the city (eudaimonos 276). Thus kindly deeds create charis and charis is also an aspect of success, as we have seen repeatedly. Pindar has forged a link — charis — between gentle deeds and success standards. Charis is a response to generous action and establishes an atmosphere where generous action is likely, and yet charis is also the feeling that an agathos experiences with success. Pindar feels no conflict between these aspects as the feeling involved is identical.

Let us sum up, then, the developments we have seen in this article. Since Homer, the idea of reciprocity in charis, the need to repay a favour, has been expressed more clearly, especially in the works of Theognis. A survey of his verse would show that he consistently strips off the Homeric veneer of chivalry which cloaked the concepts of the agathos and arete, exposing the pragmatic elements to clear view. Thus, while the notions of a 'bad bargain' or a 'good bargain' involved in exchange of charites, favours, were doubtless present in Homer, in Theognis they are baldly stated and given major emphasis.

The other major development in charis is that which takes place at the hands of Pindar. The association of charis with the delights of poetry takes on a new dimension. The victory which Pindar's poetry celebrates is a charis, and this charis is the inspiration for his poetry. The victory ode is written to provide charis for the victor, his family, both living and dead, and his polis. It will also earn charis for the poet himself and it is itself a charis. The charis provided by the poetry to everyone who hears it serves to enhance the memory of the victor and of his achievement. Without it, the deed is wasted and its charis sleeps. With it, the deed endures. Charis, then, serves to give timē to the victor, something essential to true success. Since charis is needed in the poetry to produce this effect, the Charites are the patronesses who, along with the Muses, are involved, for Pindar, charis pervades every aspect of his work.

**NOTES**


For charis in the sense of giving pleasure by appearance, cf. Hesiod W. and D. 65.73-4; *Theogony* 247, 360 and 583; Theognis 1320; Tyrtaios B.12.5; Solon B. 13.40; Archilochos D.10; Sappho L. and P. 368; Anakreon B.44; Ibykos B.150; Pindar Ol.6.76 and cf. my article cited in n.1, pp. 2-3.

4. Cf. n.1, p.5.
5. Cf. n.1, p.5.
6. Cf. n.1, p.6; and also W. and D. 190; Phokýdes B.4.2; Solon B.19.5; Archilochos B. 65.2;
Semonides Amorginos B.7.104; Anakreon B.45.2; B.46; Stesichoros B.52; Simonides B.70.

7. Cf. n.1, p.2.
8. Cf. n.1, p.7 and Bakchylides Epinikian 8.97–8; Pindar Nem.1.6, Ol.7.5 and Pyth.10.64.
9. Cf. Pindar Ol.8.8 and Pyth.3.95–6, 'Having escaped from their former troubles, as a 'source of pleasure' from Zeus, they set up (within themselves) an upright heart.'
12. Cf. also Alcaios L. and P. 304 (1) 7; for exchange of favours compare Anakreon B.103 and B.110; see also B.104 where, perhaps for the first time, it is combined with the verb antididonai, to give in exchange. And for the Charites as goddesses of pleasure from favours or, rather, offerings to the gods cf. Simonides B.150, B.164.
13. For a favour in return cf. also Anakreon B.112.2; Theognis 1095–6.
15. Lines 774,841–2,920–3,1223–4. Cf. also Hesiod W. and D.580; Archilochos D.75; Semonides Amorginos B.7.92; Anakreon B.2.5; Simonides B.123; B.85.
17. Cf. also line 1000.
18. Note Bakchylides’ appositional use of charin with the dative (Epinikian 3.19) which must be a conflation of charin with the genitive and charizomai with the dative.
20. Cf. n.1, p.5.
21. Cf. Ol.14.11–2; Isth.3.7–8; Ox. Text frag. 63 1–2 and Ol.13.19 with the scholiast’s comment on this line.
22. Cf. also Isth.5.21.
23. Cf. Nem.6.38–9; Pyth.5.45.
24. Cf. also Pyth.5.96ff.
25. In Ol.2.49 ff., also, the Charites appear as the givers of the anthea, the flowers, of a four-horse chariot race, that is the joys which surround a victory.
28. Pan associated with the Earth Mother and Charites in O.T. frag 85.3–4 perhaps recalls the Charites’ original chthonic function (cf. n.1, p.1–2).
29. Cf. n.1, p.6 and O.T. frag. 108.11–12; frag.113 and 112.
30. Pyth.1.33–4; 8.85–6; in Isth. 6.50, we read ‘Sweet charis chafed him within.’ It is interesting that the effect of charis on Herakles after he has seen the favourable omen is defined by Pindar as enknisen, caused to itch or chafe. The thrill of the sudden delight is like a gnawing pain within, so intense as to be bitter-sweet.
31. Cf. n.1, p.3.
35. Cf. also Isth.1.6, Ol. 10.78 and 7.93–4 and Pyth. 2.70–1.
37. Cf. Ol.8.56–7; Nem.10.31.
38. Cf. Il.11.786 ff.
41. Cf. n.34.
Acta Classica is published annually by the Classical Association of South Africa. The journal has been in production since 1958. It is listed on both the ISI and the SAPSE list of approved publications.

For further information go to: http://www.casa-kvs.org.za/acta_classica.htm