THE POETIC EFFECTS OF DEIXIS IN
PINDAR'S *NINTH PYTHIAN ODE*

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The loss of the original performance context poses special interpretive problems for understanding the Pindaric *epinikion* as a performance text. Even though the transcript (Nagy 1996.153–86) of an ode, by itself, offers only limited access to the information we need to fully appreciate it as originally performed, we may find ways to supplement and situate it. These include study of the archaeology and reconstruction of the political and social history of the homeland of each victor and of the social practices underlying the pan-Hellenic Games and their celebration through poetry. Despite some progress in restoring individual odes to their original religious, social, and political contexts,[1] precise information about the place of performance itself and the circumstances of performance is, as John Herington (1985.28) has observed, only rarely given to us, though the odes tend not to contradict the assumption of performance in the victor's hometown. Gildersleeve, in his 1965 [1890] commentary, occasionally offers his own astute conjectures as to the site of a particular ode's performance or the nature of its festive occasion, and so do other scholars, most recently Gentili et al. 1995, Krummen 1990, and, for the Cyrenean odes, Calame 2003.

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1 On festivals and cult as background for understanding victory odes as occasional poetry (especially *I*. 4, *P*. 5, *O*.1, and *O*. 3), see Krummen 1990. Burnett 1988.129–47 surveys city festivals in Magna Graecia and Sicily that serve as contexts for choral performance. Stehle 1997.119 discusses male performers in epinician contexts, especially aristocratic citizens. Scholars have long attempted to extract clues from the names of individuals, their lineages, festivals, divinities, in individual odes. For a study of diction that reveals social practices, see Kurke 1991, who examines the *epinikion* as a gift-exchange that functioned to adorn the polis of the aristocratic victor and his family.

Moreover, Bundy 1986 [1962] and 1972 advance our understanding of the conventions of referring to person, place, and time in victory odes, a "conventional pointing" that any deictic analysis of the odes needs to consider. The referentiality, in particular, of the first-person pronoun—a topic of recent debate[2] that has refocused attention not only on performance but on the function of person deixis within individual odes and in the epinician corpus—hearkens back to Bundy's approach, as does the notion of the "encomiastic future" (re-examined by D'Alessio, this volume).

Given the inadequacy, then, of our evidence for the details of epinician performances, we can only speculate as to how deictics once functioned at the first performance and thereafter. Might the considerable and growing body of research on deixis as a linguistic phenomenon come to our rescue? Is it possible, using a deictic approach, to extract more performance detail from the transcript of an ode than we have done to date and to broaden our discussion of deixis and the *epinikion* within a larger study of deixis and choral lyric?

As a contribution to the dialogue on that topic, this paper, along with my earlier essay on "Vicarious Transport: Fictive Deixis in Pindar's *Pythian Four*," draws on pragmatics and cognitive linguistics to describe and assess Pindar's deictic strategies in *Pythian* 9. I try to show how the poet combines these strategies with other narratological manipulations of plot to enlist his auditors (and later readers) as active participants in the epinician task of praising the victor and commemorating his victory. I focus on the work that Pindaric deixis elicited, and continues to elicit, from its diverse successive audiences. Even first-performance audience members may have been perplexed as to the initial location of *ego* in space and time, especially if the textual *hic et nunc* did not coincide with what was before their eyes. All audiences find it startling when an ode brings new deictic centers suddenly into focus, causing dramatic reorientations in time and space and, on occasion, vicarious transport.[3]

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2 This debate was catalyzed by a series of essays by Lefkowitz (esp. 1991 and 1995) and
   Heath and Lefkowitz (1991) that challenged the *communis opinio* by claiming that not all
   victory odes were necessarily performed by a chorus. See the citations in Felson 1999.11
   n. 30, where I argue (in accord with a number of other Pindarists) that the Lefkowitz
   position rests on too literal a reading of *ego*.

3 I reserve the term "vicarious transport" for relocations in time and space specifically
   through identification with a re-situated speaker or addressee. Felson 1999.1–31 tracks
   such shifts for *P.* 9 and reads them in sequence, as a pathway of *origos*.

Pindar's *Ninth Pythian Ode* commemorates the victory at Delphi, in the Pythian Games honoring Apollo, of Telesicrates of Cyrene, who won the *hoplitodromos*, or race in armor, in 474 B.C.E. As in the case of the other forty-four extant epinician odes, the actual live performance contexts are now lost to us: what remains are the words in a metrical arrangement (dactyloepitrite), five triads of three stanzas each—an isometric strophe and antistrophe followed by an epode of related metrical pattern. These remnants neither designate nor contradict the localization of that poetic event at Cyrene.[4]

Pythian 9 opens with a first-person speaker announcing his poetic and performative intention (1–4, author's trans.):

> Ἐθέλω χαλκάσπιδα Πυθιονίκαν
> σὺν Βαθυζώνοισιν ἀγγέλλων
> Τελεσικράτη Χαρίτεσσι γεγωνεῖν,
> ὄλβιον ἄνδρα διωξίππου στεφάνωμα Κυράνας·

> With the aid of the deep-zoned Graces, I want,
> in announcing the bronze-shielded Pythian victory, to
> shout aloud Telesicrates—a blessed man,
> garland of Cyrene, land of swift chariots.[5]

Even though these opening lines specify no performance site, they do imply an imminent victory celebration. Moreover, auditors hearing them will witness the emergence of the first-person speaker into the discourse[6]

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4 Late in the poem, at line 89, the verb κωμάσομαι seems to refer to a κῶμος, or "revelry," that the poet is "bringing" to his Theban home. The preeminent event in the ode is not the homecoming celebration per se but the voyage home and the anticipated welcome by the athlete's fellow citizens. An apostrophe to Telesicrates at line 100 puts him in the first-performance audience, doubly identified as *laudandus* and addressee. Also acknowledged is "someone" (τις) who stirs a "need" in the poet (103)—a family member, no doubt, who commissioned the ode, a figure within the epinician frame story but not an addressee.

5 Unless designated as my own, translations of Pindaric passages are by Race 1997, with occasional alterations. The text of Pindar is cited from Snell and Maehler 1987 with two exceptions: in v. 62, I accept Bergk's emendation to αὐγαῖς and, in v. 91, Hermann's emendation to εὐκλέϊξας.

6 Galbraith 1995.47–52 uses the term POPping from computer science to designate the process of emerging from one deictic plane to a higher one, best exemplified by irony and narrator commentary and by the return from flashbacks and dreams. Galbraith designates as PUSHing the process of submerging from a basic to a less available deictic plane, as in flashback and dream sequences (fictions within fiction, the *mise en abîme*).

and begin piecing together what we might call the epinician frame story, a sequence of events in which *ego* is the main player and praise of the victor the main action.[7] They will pick up the threads of this story at each of the three subsequent irruptions of *ego* into the discourse. Rather than experiencing these irruptions as discontinuous, they will expect *ego*, upon hearing him state his intention at the start, to resume his utterances at some point in the course of performing the announced epinician task. Metrics reinforce this expectation: *Pythian* 9 is the only ode in dactyloepitrite that establishes from its very beginning the rising rhythm of Telesicrates' name; the rhythm ($\smile\smile---$) henceforth permeates the ode.[8] For auditors, then, the activities of *ego* as he struggles to praise and immortalize the victor will remain vivid once they are represented in the ode, despite a long interval between the first instance of his explicit presence and the subsequent three. These activities comprise four self-defining moments of enunciation or acts of uttering.

Who, then, is this pervasive *ego*? What are his characteristics, and what *hic et nunc* does he occupy? As the first-person epinician speaker, *ego* has multiple potential references.[9] Indexically, the pronoun, whenever it occurs, points to the performers who utter the "I"-statements and are in an existential, factual relation to their utterances.[10] Yet by epinician convention, these performers speak not in their own personae alone. They may stand iconically for the composing poet himself, Pindar, who has, in fact, hired and probably trained them to perform his poem; and for their compatriots, as

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7 On narratological terms, see Rimmon-Kenan 1983.1–132. The narrated events, or content, abstracted from the text—the sequence of events making up the reality described—is called the *histoire* or *fabula* or story, to be distinguished from the *récit*—the textual utterances that tell the story.

8 I am indebted to my late dissertation director Howard N. Porter for this observation.

9 Given the inherent plenitude of *ego*—a built-in polysemy or plurality of potential references—we should not limit its reference (cf. Felson 1999.9–12, drawing on Silverstein 1976 and Urban 1996). In fact, *ego*-statements often elide the separate moments from composition to performance, conflating "we the performers" with "I the poet" and even "we the community." One can imagine a chorus speaking the words of praise, enacting, as they speak, the persuasive power of their words. Their speech is performative—an illocutionary speech-act.

10 For an indexical sign, the factual or natural contiguity between sign and object may be temporal, logical, or spatial. In contrast, for an iconic sign, the relation is based on factual similarity, and, for a symbol, on imputed contiguity or similarity. Peirce defines (1931–58.56) index as "essentially an affair of the here and now, its office being to bring the thought to a particular experience, or series of experiences connected by dynamical relations." See also Parmentier 1994.3–22 for an overview of Peirce's semiotics and pragmatics.

pars pro toto, especially as welcomers of the victor. Since in each incarnation—performers, poet, citizens—*ego* carries a specific *hic et nunc,* it is not surprising that the spatial and temporal markers of deixis partake of the multi-referentiality of *ego*. Consequently, the *origo* itself may point simultaneously to several incongruous realities: the present celebration, the past and reinvoked victory at Delphi, the recent composition of the ode at Thebes, and the imminent arrival home of the victor and the victory ode.

When *ego* states his intention to praise Telesicrates, he sets up the epinician project: to shout forth the name of the victor (1–4). Later, after a lengthy mythic narrative, *ego* orients the celebration momentarily toward Thebes (89–90), where he honors Heracles, Iphicles, and the Dircean Waters, and then prays that the Charites may continue to inspire him. In the vicinity of Thebes, he becomes poetically reinvigorated. Next, he incorporates a catalogue of prior victories within his eleven-line interactive second-person address to the victor (90–103). And finally, just after elaborating this victory list, *ego* reintroduces the poetic task, the obligation "for me, already quenching my thirst for song, to arouse the ancient reputation of his [the victor's] ancestors" (103–05). Before we can retrace these four enunciative moments in their textual order and examine them in deictic terms, let us examine the deictics of the prominent and vivid Cyrene and Apollo myth (5–70).

OCULAR DEIXIS IN MYTH,
FICTIVE DEIXIS IN MYTHIC PROPHECY

Epinician myth in Pindar is a kind of *mise en abîme*, in the sense that it serves as a text-internal model of the larger and more "important" epinician frame story. Mythic motifs and mythic diction may illuminate the epinician project or program: to praise the victor.[11] Often the myth is richer in detail than the account of the victory itself, as in *Pythian* 9, where the mythic dialogue takes place between two co-present interlocutors at a specific location in Thessaly, as god and centaur together witness a spectacular performance. The deictics in this embedded dialogue work as if in an everyday speech exchange—contrived, to be sure, since the poet has fashioned these speeches for inclusion within an epinician ode.

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11 See, among many others, Köhnken 1971, Bernardini 1983, and Segal 1986.72–105.

Ego narrates the story of Apollo's abduction of the nymph Cyrene and their founding of the colony of Cyrene in North Africa. This unusually long tale reports and quotes an exchange between Apollo and the centaur Cheiron, whose speech contains a substantial prophecy. Deictics within the narrative, the conversation, and the prophecy,[12] combined with other poetic ploys (specifically ellipsis and analogy), cause the centaur's internal addressee to experience an imaginative journey to Cyrene in the imminent future.

The robust speech context for the mythic exchange between Apollo and Cheiron illuminates the primary speech situation between *ego* and his first-performance audience, whose side of the "conversation" no longer exists.[13] Furthermore, as it turns out, first Apollo and later Cheiron are analogues of *ego*, Apollo as a *laudator* who praises an athlete. When, in his mock innocence, he defers to the wise and civilized centaur, Cheiron appropriates the god's domains of prophecy and colonization, but also supplants him as the mythic counterpart to *ego qua* poet. The centaur uses the same speech genres as *ego* (gnomic statements, conversation, and diegesis), narrates segments of the same story, and employs ocular and fictional deixis in similar ways. The fullness of the speech context for this mythic exchange poetically compensates for the sparsity of contextualizing details for the epinician frame story—a discrepancy, as we shall see, that contributes to the work the ode elicits from its external audiences. Leading up to the dialogue is the diegesis of *ego* (5–30), who twice resumes his role as narrator of the myth, first to introduce the speech of the centaur (38–39) and then to wind up the tale, picking up where Cheiron leaves off (66–69). *Ego*'s diegesis frames the dialogue and sets it up as a conversation between the two spectators at a contest. It also anticipates and later duplicates some of the language of Cheiron's prophecy, as both speakers recount the same mythic events.

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12 Deictics can also function as topical shifters (as in the case of νῦν δ᾽ and καί νυν) or as discourse shifters, bringing about a sudden transition to a new genre of discourse or speech genre. Epinician speech genres include gnomic statements or maxims, interactional speech (mimesis), and narrative description (diegesis), each of which may also occur in myth. On poetic uses of a variety of genres of discourse, some of them taken from folktale, see Martin 1989.43–44, with references. In *P.* 9, the pronominal cap τάν of v. 5 refers back to its antecedent Κυράνας and shifts the discourse into myth. In Cheiron's prophecy, ἵνα (69) and, in *ego*'s diegesis, ἔνθα (73) refer to places just previously named, but both may convey some residual distal deixis.

13 This interactive speech situation provides an analogue for the abbreviated and sporadic dialogue between *ego* and his external auditors.

With the relative pronoun τάν (5), *ego* transforms the land of Cyrene into her former state as a nymph whom Apollo abducted to the land of Libya. τάν shifts not only the time (from now at Cyrene to before her colonization) but also the topic (from epinician to mythic diegesis). *Ego* tells how Aphrodite welcomed the new couple to Libya,[14] and how Apollo made Cyrene queen of the land (5–13). He recites Cyrene's genealogy, moving steadily back in time (13–18). Then a fronted locative prepositional phrase (15): Πίνδου κλεενναῖς ἐν πτυχαῖς, "in the famed folds of Mt. Pindus," initiates the geographical displacement to a space far north of the land of Cyrene. *Ego* characterizes the nymph's propensity for masculine pastimes, and then tells how on one occasion (ποτέ) the young Apollo happened upon Cyrene as she wrestled with a lion. The text is not explicit as to why Apollo was in Thessaly. To represent his arrival there, *ego* uses the allative verb κίχε, "happened upon"—a verb that pulls the audience toward Thessaly along with the god. As soon as Apollo begins to speak, his *origo* supplants that of *ego*. The αἶνος the young god delivers to Cheiron, with its hyperbolic praise of the virtues of the athletic nymph, resembles a miniature *epinikion* (30–37, trans. Race, modified):

> σεμνὸν ἄντρον, Φιλλυρίδα, προλιπὼν θυμὸν γυναικὸς
>   καὶ μεγάλαν δύνασιν
> θαύμασον, οἷον ἀταρβεῖ νεῖκος ἄγει κεφαλᾷ, μόχθου
>   καθύπερθε νεᾶνις
> ἦτορ ἔχοισα· φόβῳ δ᾽ οὐ κεχείμανται φρένες.
> τίς νιν ἀνθρώπων τέκεν; ποίας δ᾽ ἀποσπασθεῖσα
>   φύτλας
> ὀρέων κευθμῶνας ἔχει σκιόεντων,
> γεύεται δ᾽ ἀλκᾶς ἀπειράντου;
> ὁσία κλυτὰν χέρα οἱ προσενεγκεῖν
> ἦρα καὶ ἐκ λεχέων κεῖραι μελιαδέα ποίαν;

> Come forth from your sacred cave, son of Philyra,
> and marvel at this woman's courage and great power
> and at what a fight she is waging with unflinching head,

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14 The second aorist or imperfect verb that opens ant. A, ὑπέδεκτο, "she received," is directional, and, along with two tactile present participles (ἐφαπτομένα, "touching" and ἁρμόζοισα, "yoking"), implies physical contact between the arriving couple and Aphrodite, a pan-Hellenic divinity who welcomes them and thereby appropriates Libya's role.

> a girl whose heart is superior to toil
> and whose mind remains unshaken by storms of fear.
> Who of mortals bore her? And dragged from what stock
> does she occupy the pathways of the shadowy mountains,
> and partake of unlimited might?
> Is it holy for me to lay my famed [enfaming] hand on her
> and even to clip the sweet grass from her bed?

Apollo's imperatives to Cheiron, "come forth!" and "marvel!" imaginatively place the focalized scene of the nymph's heroic combat before the eyes of Pindaric audiences as well.[15] As a miniature victory ode, the god's αἶνος calls attention to the epinician poet's laudatory skills and raises questions about the nature of praise poetry. Apollo soon abandons his role as *laudator*. Posing as a novice, he solicits advice from his mentor and innocently asks permission to lay his famed hand on her and even to deflower her (36–37). The fact that he talks to the centaur *about* the contestant, but never addresses her, distinguishes him from the interactive *ego* of verses 90–103. Yet Apollo, too, transforms his *laudanda* in one respect: his hand brings her κλέος.[16] He makes Cyrene a prosperous land and one famed for athletes.[17]

Cheiron issues his gentle corrective to the young god "smiling freshly with a gentle brow" (38: ἀγανᾷ χλοαρὸν γελάσσαις ὀφρύϊ). He offers his advice good-naturedly on proper behavior in matters of love (39–41, trans. Race, modified):

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15 On ἄρα as a discourse marker that is particularly salient in the performer's speech, see Bakker 1993.4. Thus the particle ἦρα (37), which is probably ἐ + ἄρα, marks Cheiron as a speaker who establishes rapport with his interlocutor and elicits his active participation. See Denniston 1966, s.v. ἄρα.

16 Carson 1982.124: "Kyrene is translated to *kleos* and a brilliant future in Libya by means of her marriage (55–56, 69–70), as is Telesicrates in his Delphic victory (1–4, 71–75); Kyrene is conveyed from the shadowy concealment of Pelion (34) to the golden halls of her marriage (56), while Telesicrates makes his city shine out in victory at Delphi (73); Kyrene will bloom in childbirth and Libyan wealth (6–8, 58–59) as Telesicrates mingles with blooming victory (72)."

17 On the theme of βία (as in ἅρπασ᾽ [6]) vs. πειθώ and on the role of αἰδώς in the union between Apollo and Cyrene, see esp. Winnington-Ingram 1969.9–11 and Woodbury 1982. Gildersleeve 1965 [1890].344 takes Cheiron's insistence on the fruit of the union as hallowing it and formally wedding the two; the marriage makes the union "honorable" (343). Dougherty 1993a, esp. 141–46, comments on the sanitization of the rape of Cyrene as typical of colonization myths. Although Cheiron instructs the god that it is not ὁσία to lay his famed hand on the maiden, and that the keys to lovemaking are holy, Apollo apparently does not woo her, or even ask what she thinks of their union.

κρυπταὶ κλαΐδες ἐντὶ σοφᾶς
Πειθοῦς ἱερᾶν φιλοτάτων,
Φοῖβε, καὶ ἔν τε θεοῖς τοῦτο κἀνθρώποις ὁμῶς
αἰδέοντ᾽, ἀμφανδὸν ἀδείας τυχεῖν τὸ πρῶτον εὐνᾶς.

Hidden are the keys to holy
lovemaking that belong to wise Persuasion,
Phoebus, and both gods and humans alike
shy from engaging openly for the first time in sweet love.

The centaur begins his prophecy by claiming that he will speak under compulsion: "if I must compete even beside a wise one" (50–51). This obligation to speak (χρή) is an internal constraint, like the epinician poet's need to praise (χρέος). Then Cheiron points to the place where they converse as they watch the contestant, and he delivers his prophecy (51–58, author's trans.):

ταύτᾳ πόσις ἵκεο βᾶσσαν
τάνδε, καὶ μέλλεις ὑπὲρ πόντου
Διὸς ἔξοχον ποτὶ κᾶπον ἐνεῖκαι·
ἔνθα νιν ἀρχέπολιν θήσεις, ἐπὶ λαὸν ἀγείραις
νασιώταν ὄχθον ἐς ἀμφίπεδον· νῦν δ᾽ εὐρυλείμων
    πότνιά σοι Λιβύα
δέξεται εὐκλέα νύμφαν δώμασιν ἐν χρυσέοις
    πρόφρων· ἵνα οἱ χθονὸς αἶσαν
αὐτίκα συντελέθειν ἔννομον δωρήσεται,
οὔτε παγκάρπων φυτῶν νάποινον οὔτ᾽ ἀγνῶτα θηρῶν.

You have come to this glen here to be her
husband, and you are about to take her over the sea (I
    know[18])
to the finest garden of Zeus,
where [ἔνθα] you will make her ruler of a city, after
    gathering

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18 On μέλλεις as an evidential, which I have translated here "I know," cf. Bakker 1997a.20–23, whose analysis of the modal would suggest that, perhaps here as well, the centaur *visualizes* Apollo's future in Cyrene and then shares what he sees in his mind's eye with his interlocutor.

an island people to the hill on the plain.
But for now [νῦν δ'], Libya, mistress of broad
    meadows,[19]
will welcome your famous bride in her golden palace
with gladness, and there [ἵνα] at once she will grant her
a portion of land to hold as her lawful possession,
one neither devoid of plants rich in every fruit,
nor unacquainted with wild animals.

In the first four lines of his prediction, 51–55, Cheiron uses interactive discourse, addressing Apollo as a petitioner about to marry and found a colony.[20] But at νῦν δ' (55), this interactive discourse virtually disappears.[21] The centaur shifts to third-person narrative, diegesis, making Apollo a listener to the tale of others—Cyrene first and then Aristaeus.

As Cheiron's addressee, Apollo resembles audience(s) at live performances. Like them, he is imaginatively transported in stages—in his case from Thessaly, where the centaur himself remains, to the far-off land of Cyrene.[22] The modal μέλλεις, in combination with the allative verb ἐνεῖκαι and preposition ποτί, "you are (I know) about to convey her to . . .," indicates that the god is on the verge of journeying, and by the end of verse 53, he is en route in *his* imagination. The locative adverb ἔνθα (54) gives him sudden mental passage to the new location, "where"; from then on, until verse 59, the original locus in Thessaly never intrudes, and so the illusion of Libya as

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19 On the erotic association of meadows, grass, and gardens in early Greek poetry, see Motte 1973.
20 Gildersleeve 1965 [1890].342.
21 In several ways, Cheiron's νῦν δ' functions like *ego*'s καί νυν—primarily as a discourse shifter. The non-enclitic νῦν δ', which is unambiguously deictic, points to Libya, where Libya will welcome (δέξεται) the couple and where Apollo transforms Cyrene. καὶ νυν ἐν Πυθῶνι designates the place where Telesicrates has transformed Cyrene, who will welcome him; but here νυν, as an enclitic, seems primarily to contribute to textual cohesion, while ἐν Πυθῶνι provides the location. Beginning with the vocative Φοῖβε (40) and then with καὶ γὰρ σέ (42), Cheiron engages in a sustained address to Apollo in the second person: ἐξερωτᾷς (44) and εὖ καθορᾷς (49) and then, in the prophecy proper, μέλλεις . . . ἐνεῖκαι (52–53) and θήσεις (54). Apollo last appears in the weak dative of possession, σοι.
22 Soon the far-off land of Cyrene, initially distal, becomes Apollo's imaginative *hic et nunc*. This fictive relocation, in prophecy, depends on a previous "literal" location in a place before both their eyes—this glen here (βᾶσσαν τάνδ'), at which the god has just arrived. So we have a case of fictive deixis that hinges on deixis *ad oculos*.

Apollo's new *hic et nunc* continues uninterrupted, exemplifying an imagined relocation within epinician myth. Then, with the distal deictic adverb τόθι, "over there" (59),[23] Cheiron indicates that he is still situated in Thessaly as he prophesies and offers the god images of events in Libya, a land distant from "this glen here" of lines 51–52 (59–65, trans. Race, modified):

> τόθι παῖδα τέξεται, ὃν κλυτὸς Ἑρμᾶς
> εὐθρόνοις Ὥραισι καὶ Γαίᾳ
> ἀνελὼν φίλας ὑπὸ ματέρος οἴσει.
> ταὶ δ᾽ ἐπιγουνίδιον θαησάμεναι βρέφος αὐγαῖς,
> νέκταρ ἐν χείλεσσι καὶ ἀμβροσίαν στάξοισι,
>   θήσονταί τέ νιν ἀθάνατον,
> Ζῆνα καὶ ἁγνὸν Ἀπόλλων᾽, ἀνδράσι χάρμα φίλοις
>   ἄγχιστον, ὀπάονα μήλων,
> Ἀγρέα καὶ Νόμιον, τοῖς δ᾽ Ἀρισταῖον καλεῖν.

> Over there [τόθι] she will give birth to a son, whom
>   famous Hermes
> will take from under his mother and bear
> to the fair-throned Horai and to Gaia.
> And when they marvel with their eyes at the infant on
>   their knees,
> they shall drip nectar and ambrosia on his lips,
> and shall make him immortal,
> a Zeus or a holy Apollo, a delight to his own people,
> and ever-near guardian of flocks,
> called Shepherd and Herdsman by some, by them
>   Aristaeus.

The centaur presents the child's immortalization and allotment of domains (63b–65) as the final outcome of the marital union. The immortalized Aristaeus is a god in his own right, "a Zeus or a holy Apollo," not simply Apollo's son. Thus for the first-performance audience, if Cyrenean, their local god Aristaeus has become all that Cheiron says he will be, including "a delight to his own people" (64). We might even identify the φίλοι for whom

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23 The demonstrative distally deictic τόθι, "there," occurs six times in the victory odes of Pindar, in *O.* 3.32 and 7.77; *P.* 4.256, 8.64, and 9.59; and *I.* 2.9. Cf. Slater 1969a, s.v. τόθι.

Aristaeus is a delight as the present-day Cyreneans, particularly if they are the first recipients of the ode.

As Cheiron completes his prophecy, *ego* takes charge and tells, in third-person diegesis, how the centaur "arranged the sweet consummation of marriage for him [Apollo] to achieve" (66). *Ego* invokes a gnomic statement to characterize divine attainment (67–68: "Swift is the deed when the gods press on and short the pathways") and then summarily winds up his narrative: "That very day, he accomplished it, and in the much-golden / marriage-bed of Libya they mingled" (68–69). The fronted prepositional phrase initiates the actual (as opposed to the prophesied) transport of Apollo and Cyrene to Libya—not by its position alone but in combination with the clause introduced by ἵνα (69), "Libya, *where* she wields a city most beautiful and famed for contests." There is a momentary touching down in the land of Cyrene, with special cognitive effects if that is where the performance is literally taking place.

As a speaker, Cheiron resembles *ego* and functions as his surrogate narrator. Like *ego*, the facilitator of athletes, the centaur implements the desires of the young and "inexperienced" god and, like *ego*, uses a variety of genres of discourse. The centaur begins with an ethical gnomic statement (40–41) and then engages in dialogue, as "I" to "you" (40–51); next he utters prophetic speech—still interactive—as if, with their roles reversed, Apollo is the petitioner and he the god of oracles and colonization (51–55);[24] and finally, he moves into narrative description (55–65) to tell how Cyrene will be allotted land and will bear a child, and how the Earth and the Seasons will make that child immortal.

Diction further aligns Cheiron with *ego*. In strophe g and epode g, for example, they use roughly the same adverbs to situate the actions they recount: Cheiron employs ἔνθα, νῦν δ᾽, and ἵνα, in that order, and *ego*, reversing the order, uses ἵνα, καὶ νυν, and ἔνθα.[25] These remarkable correspondences in diction pair the first ten lines of Cheiron's prophecy in strophe g with *ego*'s ensuing "prophecy" about the victor's return and the effects of his victory on his homeland in epode g (71–76). Cheiron locates

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24 The exchange resembles an oracular petition and response in important ways; cf. Fontenrose 1978.35–44 on the question formulae of historical and legendary consultations and 44–47 on the quasi-historical responses.

25 The relative adverb ἵνα, "where" (56b), in Cheiron's prophecy provides a second gateway to the place where the nymph Cyrene will receive land (δωρήσεται, 57) and bear a child (τέξεται, 59). The two verbs are future in relation to the arrival in Libya.

all the events of the story of Cyrene "over there" in Libya, using distal deixis, so that he gives his divine addressee a "you are there" experience. The arrival in Libya within the myth introduces the anticipated return of Telesicrates. The adverb ἵνα, "where," shifts the discourse back from mythic narrative to epinician story and initiates a shift of place to the victor's homeland, right now, as it prepares to welcome home its victorious native son.

TURNING TOWARD THEBES

At lines 79–80, with the resumption of the epinician frame story, *ego* turns to Pindar's native Thebes for poetic renewal.[26] The combination of *ego* + Thebes (with all its topography and famous local heroes) + second-person addresses to the victor gives the poem a relatively cohesive structure, no doubt more intelligible to a first-performance audience than to posterity. This Theban section does not, however, attest to a *literal* presence at Thebes—but neither would it be inconsistent with an informal pre-perform-ance there on the victor's way home from Delphi.[27]

The phrase καί νυν ἐν Πυθῶνι, "Now, too, in Delphi" (71), an-nounces the current victory as the first item of the conventional victory list, a necessary component of the poet's obligation to the victor's family.[28] The

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26 Thebes or the eponymous nymph Thebe occurs sixteen times in non-Theban odes, eight in the five odes to Theban victors (where it has a double appropriateness). A number of the non-Theban occurrences would qualify as orientations or "sojourns": e.g., *O.* 6.85–87, which is also about inspiration from drinking the sweet water of Thebe, and *N.* 4.13–24. In the latter, as in *P.* 9, the Theban sojourn occurs within a victory list and emphasizes hospitality and poetry and the celebration of the victor's hometown by his victory at Thebes. In *N.* 4, the victor's father would have played the cithara, "relying on this ode here" (15: τῷδε μέλει κλιθείς), were he still alive. His hypothetical performance of an ode of triumph "would have taken place / at seven-gated Thebes beside the resplendent tomb of Amphitryon, / where the Cadmeans gladly crowned the victor with flowers, / for Aegina's sake. For, coming as friend to friends, / he [the victor] beheld the hospitable city [Thebes] / on his way to the blessed hall of Heracles" (author's trans.).

27 The situation would be altogether different if we had: "Now, too, we are gathered here at Delphi today . . ."—a sentence full of deictic markers but not what appears in *P.* 9.69–70. An example of a possible pre-performance at Thebes occurs at *P.* 4.298–99 (see Felson 1999.28–29) and of repeated performances at *N.* 4.15 (in a hypothetical statement about what the victor's dead father would do often (θαμά) if he were still alive; see, above, note 26.

28 On this motif as an epinician convention, see Schadewaldt 1928.278 n. 1 and Bundy 1986 [1962].10–11.

emphatic and focusing adverb καί, combined with the enclitic νυν,[29] shifts the focus away from Thessaly, in the myth, to Delphi at the time of Telesicrates' victory. The placement of ἐν Πυθῶνι, a fronted, locative prepositional phrase like "in the famous glens of Mt. Pindus" (15), leads the listener to *expect* a deictic shift. Instead, the phrase merely marks the starting point of a trajectory from Delphi to Cyrene—the very pathway that the victor in the epinician frame story is about to traverse.

At verse 76, the speech genre of diegesis yields to a gnomic statement, or maxim, about composing poetry (76–79, trans. Race, modified):

> ἀρεταὶ δ᾽ αἰεὶ μεγάλαι πολύμυθοι·
> βαιὰ δ᾽ ἐν μακροῖσι ποικίλλειν
> ἀκοὰ σοφοῖς· ὁ δὲ καιρὸς ὁμοίως
> παντὸς ἔχει κορυφάν.

> Great achievements are always worthy of many words,
> but elaboration of a few themes amid lengthy ones
> is what wise men like to hear, for deft selection (καιρός)
> holds the peak of everything.

The disquisition on καιρός, a principle of selectivity,[30] as the way out of aporia guides *ego* as he resumes the victory list, begun with καί νυν ἐν Πυθῶνι (71). Its second item is a previous victory at the Iolaean Games at Thebes.[31] *Ego* tells of this event obliquely, while listing the feats of the Theban Iolaus, whose timely decapitation of Eurystheus earned him a hero's burial in the grave of his grandfather, the charioteer Amphitryon. Iolaus's

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29 Of ten clear-cut instances of enclitic νυν in Pindaric victory odes, three are clearly discourse connectors, providing text cohesion: *P*. 11.44, *N*. 1.13, and *I*. 2.43. The seven preceded by καί are more problematic, since many are connected with the poet's task right now, and the enclitic short upsilon could be said to be metrically motivated. In fact, metrics have motivated emendations from non-enclitic καὶ νῦν to enclitic καὶ νυν; *P*. 9.71 is a case in point. Both, according to Bundy 1986 [1962] n. 18, "very frequently follow exempla to mark them as foil for the topic of particular interest . . ." This focusing function need not bring about a deictic shift.

30 Selectivity is a key Pindaric practice, made explicit in the καιρός gnomic statement: "To embroider brief things among long ones is a listening for the wise" (ἀκοὰ σοφοῖς, 78). Fränkel 1975.447 defines καιρός as "rules of accurate choice and prudent restraint, the sense of what suits; tact; discretion."

31 Burton 1962.48, Köhnken 1976.63–66, Peron 1976, and Σ *P*. 9.156a (Drachmann).

Iliadic *aristeia* illustrates the principle of καιρός as an intersection of time, situation, and deed (79–80, author's trans.):[32]

> ἔγνον ποτὲ καὶ Ἰόλαον
> οὐκ ἀτιμάσαντά νιν ἑπτάπυλοι Θῆβαι·

> Seven-gated Thebes
> once recognized that Iolaus, too, did not dishonor it
>   [= καιρός].

The first meaning of the anaphoric νιν as καιρός is dominant up to the end of the tale of Iolaus. I see this as the grammatical reading of the line. Yet by the epinician convention of the victory list, a second meaning soon emerges: "Seven-gated Thebes once recognized that the Iolaean Games did not dishonor *him* [= Telesicrates]."[33] Both Burton and Bundy make a very strong case for interpreting the line to mean that the victor received honors at the Iolaea in Thebes, and seven-gated Thebes bore witness.[34] This second, and *additional* meaning (νιν = Telesicrates) would occur to sensitive auditors only retrospectively, once they realize that they are hearing the second item in a conventional victory list. Scholars should therefore replace their "either/or" reading of the pronoun νιν with a sequential double reference for the pronoun.[35]

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32 Carson 1982.127 describes καιρός in the gnomic statement at 76–80 as "an intersection of time, situation, and deed," having pertinence for both the athletic and nuptial contexts that surround it.

33 According to Schachter 1981.68–69 (s.v. Iolaos), Iolaus predates even Heracles as a Theban hero; he is often seen as the supporting figure in Heracles' legendary exploits—an enabler, like the poet-figure. Iolaus is prominent in iconography as Heracles' charioteer and helper (cf. *L.I.M.C.*, s.v. Iolaos) but also has legends of his own. Pindar (*P.* 9.80–82) is an early source for his protection of the Heracleidae against Eurystheus's wrath; the scholiast ad loc. adds that the hero was rejuvenated or brought back to life again for the task. For another version of the myth, see Eur. *Heracl.* The earliest source on Iolaus himself is Hes. *Sc.* 37–56 and 87–94.

34 For a discussion of the conventional meaning of witnessing words in catalogues or victory lists, see Bundy 1986 [1962].17–18; he elucidates this passage in n. 42: "The subject of ἀτιμάσαντά is Ἰόλαον; its object is νιν (Telesicrates). Every element in the line is conventional . . . *P.* 9.81f. has two witnesses (Θῆβαι, the place of victory, and Ἰόλαον), two witnessing words (ἔγνον and ἀτιμάσαντά), and the victor (νιν)."

35 On the emergent quality of performance, and the variability and instability of performance audiences, see Bauman 1977.37–45.

A dative relative pronoun οἱ (84), referring to Amphitryon, inaugurates a momentary mental reorientation toward Thebes. Having just elaborated, in diegesis, on the insemination and "battle-fighting birth" of Heracles and Iphicles (86), *ego* justifies praising these Theban heroes and the Theban Waters of Dirce with a second maxim (87–90, trans. Race, modified):

> κωφὸς ἀνήρ τις, ὃς Ἡρακλεῖ στόμα μὴ περιβάλλει,
> μηδὲ Διρκαίων ὑδάτων ἀὲ μέμναται, τά νιν θρέψαντο
>   καὶ Ἰφικλέα·
> τοῖσι τέλειον ἐπ᾽ εὐχᾷ κωμάσομαί τι παθών
> ἐσλόν. Χαρίτων κελαδεννᾶν
> μή με λίποι καθαρὸν φέγγος.

> A man would have to be dumb-struck, who does not
>   embrace Heracles with his speech,
> And does not continually remember Dirce's Waters,
>   which nurtured him and Iphicles.
> To them I will sing a completed κῶμος upon an oath,
>   having experienced some good.[36]
> May the clear light of the resounding Graces not leave
>   me.

This second irruption of *ego* into the frame story occurs with κωμάσομαι, a future whereby *ego* performatively rededicates *Pythian* 9 to his native heroes and waters. He "lends his mouth" to them simply by uttering their names. The external audience is, at this moment, in close imaginative proximity to the Theban heroes, along with *ego qua* poet. (If the ode were first performed at Thebes, this future would carry *ad oculos* force; if at Cyrene, the citizens of that city would enjoy the poetic experience of being near the tombs of the Theban heroes.)

A deictic analysis can clarify the difficult interpretive issues pertaining to the Theban sojourn of lines 87 to 103, and perhaps even suggest a plausible scenario. By the criteria of our deictic model, there is no deictic shift to Thebes. *Ego* never directly addresses Heracles and Iphicles or the Waters of Dirce either by apostrophe (as to the son of Tantalus in *Olympian*

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36 Or: "I am ready to perform (and am doing so)"—a performative future; but for another way of viewing these futures, see D'Alessio, this volume.

1.36)[37] or in the second-person singular. In fact, *ego*'s use of distal deixis with the third-person pronoun τοῖσι, "to them," keeps a full deictic shift to Thebes at bay. Why, then, have so many scholars interpreted the "Theban digression" as indicating an *actual* first performance at Thebes, a position with which I, too, was initially sympathetic, or even as needing a biographical explanation because it has seemed so intrusive, a position with which I have little sympathy? Certainly, posterity, from the time of the scholiasts, has found this seventeen-line segment of the ode baffling and emphatically in need of explication.[38]

My deictic analysis suggests that *ego* figuratively (if fleetingly) brings the κῶμος for Telesicrates *to* Thebes, his own hometown, the site at coding time of his composition of the ode and his poetic inspiration, To "return" there is to build up the fiction that the composition of the ode is still in progress. Since Thebes is metonymically bound to *ego qua* poet, it seems natural (within a victory list) for *ego* to pretend to head in that direction by means of a single deictic element, the first-person verb, κωμάσομαι. This orientation of *ego toward* Thebes, where the heroes are buried and where the Dircean Waters flow, orients audiences and readers in that direction as well.

The trope of a poetical return to Thebes for inspiration is conventional, here used to affirm the poet's debt to all the sources of his poetic excellence, including the Charites invoked already at verse 2. This gesture of paying homage through a "visit" enables *ego qua* poet to complete his ἔργον, *Pythian* 9. Moreover, by touching base at Thebes, *ego* hospitably offers his external audience (perhaps at Cyrene) the privilege of witnessing his risky task of composition.[39] They imagine *ego* in physical contact with these Theban heroes and, through identification with *ego,* come to understand his process of breaking through a writer's block. This second emergence of *ego* thus hearkens back to the first, the expression of desire at verses 1–2; and the sojourn at Thebes, while overtly and explicitly part of a victory list, also contributes to the audience's reconstruction of the epinician frame story and dynamic participation in its enactment.

At this juncture, just after his prayer that "the pure light of the

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37 On the address to Pelops in *O*.1 and the localization of the speaker, see Athanassaki, this volume.

38 See Hubbard 1991 for a review of the literature on the Theban passage, but with a different interpretation.

39 Cf. Cheiron's offer to the young and impetuous Apollo of an imaginary journey, through words, to the land of Cyrene.

resounding Charites not abandon me," *ego* turns to Telesicrates in the performance audience and addresses the remaining eleven lines of the victory list to him. What follows demonstrates that his prayer for further inspiration has been answered and that his stop at Thebes was efficacious, since praise for the victor moves forward at rapid speed (90–103, trans. Race, modified):[40]

> Αἰγίνᾳ τε γάρ
> φαμὶ Νίσου τ᾽ ἐν λόφῳ τρὶς δὴ πόλιν τάνδ᾽ εὐκλέϊξας,
> σιγαλὸν ἀμαχανίαν ἔργῳ φυγών·
> οὕνεκεν, εἰ φίλος ἀστῶν, εἴ τις ἀντάεις, τό γ᾽ ἐν ξυνῷ
>   πεπόναμένον εὖ
> μὴ λόγον βλάπτων ἁλίοιο γέροντος κρυπτέτω·
> κεῖνος αἰνεῖν καὶ τὸν ἐχθρὸν
> παντὶ θυμῷ σύν τε δίκᾳ καλὰ ῥέζοντ᾽ ἔννεπεν.
> πλεῖστα νικάσαντά σε καὶ τελεταῖς
> ὡρίαις ἐν Παλλάδος εἶδον ἄφωνοί θ᾽ ὡς ἕκασται
>   φίλτατον
> παρθενικαὶ πόσιν ἢ
> υἱὸν εὔχοντ᾽, ὦ Τελεσίκρατες, ἔμμεν,
> ἐν Ὀλυμπίοισί τε καὶ βαθυκόλπου
> Γᾶς ἀέθλοις ἔν τε καὶ πᾶσιν
> ἐπιχωρίοις.

>   for at Aegina
> and at the hill of Nisus, I say, three times
> you glorified this city [where we are],
> escaping silent helplessness through your deed.
> Therefore, let no one of the citizens, whether friendly or
>   hostile,
> hide the thing done well for the common good,
> thereby blighting the word of the Old Man of the Sea,
> who said to praise even your enemy

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40 For another example of a victory list delivered to a victor who is addressed in the second person, cf. *O.*12.17–19: "But now, having won a crown at Olympia, / and twice from Pytho and at the Isthmos, Ergoteles, / you exalt the Nymphs' warm baths."

wholeheartedly and justly when he performs noble
     deeds.
At the yearly rites of Pallas, often have the women seen
     you winning and
each has prayed, dumb-struck, to have *you,* O
     Telesicrates**,**
as a dear husband or a son;
and also in the Olympian Games, and those of the
deep-bosomed Earth, and all the other local contests (of
     Cyrene).

These lines, the third self-defining moment in the ode, are highly interactive with both the citizens receiving this ode and the victor being celebrated in it. In them, *ego* invokes the Old Man of the Sea as a mentor for himself *qua* poet, as Cheiron was for the young Apollo. The lines also incorporate three successive second-person singular forms: in the verb εὐκλέϊξας, "you have glorified" (91), the pronoun σε, "you" (97), and finally the apostrophe, ὦ Τελεσίκρατες (100). If we take φαμί as parenthetical and read Hermann's emendation of εὐκλέϊξας for codd. εὐκλεῖξαι (90), the emphasis remains on "you," not "I," as in Cheiron's immediately preceding address to Apollo. Like the centaur, *ego* primarily highlights the achievements of his interlocutor and honoree. A chorus delivering these interactive lines might turn toward the victor in the audience with a gesture, thereby enacting the bond between *laudator* and *laudandus* (himself present in the crowd) at a moment of heightened excitement at first performance.[41] The utterance of the chorus, when accompanied by dance and gesture, would have been understood clearly by an audience having Telesicrates in their midst.

     Two deictic features in this address to the victor deserve separate comment. For both the deictic demonstrative adjective ὅδε (91: πόλιν τάνδ᾽, "this city here") and the lexically deictic word for citizens (93: ἀστῶν) the *origo* is Cyrene, *if* the ode was first performed there. If not, they might still indicate a fictional location at Cyrene *hic et nunc*, relying on epinician conventions, to which I now turn.

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41 On the consequences of retaining the mss. εὐκλεῖξαι, see Hubbard 1991. The possibility that we may have two transcripts, adapted for different performances—a phenomenon attested for Shakespeare's folios for *King Lear*—needs to be at least entertained.

The lexically deictic designation of ἀστοί, "citizens," along with any synonyms and antonyms, points in the epinician frame story to natives of the victor's hometown at first performance[42] and, by convention, continues to point to these fellow citizens, no matter where an ode may be reperformed. In other words, such a designation functions not as a shifter but as a rigid designator, like proper names (Kripke 1972). In this way, the performance history of a particular ode gets imprinted once and for all on the transcript of that ode. The raw material that the epinician poet incorporates into his ode—the victor's hometown and its citizens and local heroes and locales—provides later audiences—posterity—with a trace (or residue) of the ode's original reception. Accordingly, the ἀστοί are a standard feature of an ode: to invoke them, to coax them not to begrudge the victor his due, is a convention of the epinician genre.[43]

Throughout the Pindaric epinician corpus, deictic ὅδε, when it designates a place, always points to the site before the eyes of the interlocutors.[44] We can observe this use of the deictic ὅδε in epinician myth, for example, when Medea, in her speech to the Argonauts in *Pythian* 4, points to "this island here of Thera" and Cheiron, in his speech to Apollo in *Pythian* 9, to "this glen here."[45] In theory, as an indexical sign, ὅδε can shift to a new

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42 Most of the nineteen cases of ἀστοί in the corpus refer to the victor's fellow citizens, whose generous reception ensures the victor his due. Examples include: *O*. 5.14, *I*. 7.29, and *I*. 4.61 (where, with the first-person plural verb, the noun refers to "we Theban citizens," including *ego qua* poet). In five instances, ἀστοί are paired with ξεῖνοι (or a synonym, as in *P*. 9.93, ἀστῶν . . . ἀντάεις); all these lexically deictic nouns acquire their meaning in relation to an *origo*.

43 Cf. the epinician myth in *P*. 4, where Jason, an analogue of the victor returning home and claiming his legitimacy as a native son, reveals his identity to a crowd whom he addresses as noble citizens (κεδνοί πολῖται, 117). Jason says that, as a child of Aeson, "I have come as a native and not to a foreign land of others" (Αἴσονος γὰρ παῖς ἐπιχώριος οὐ ξείναν ἱκάνω γαῖαν ἄλλων, 118).

44 The exceptions cited by Hubbard 1991.25 n. 11—viz., *O*. 2.58, *P*. 4.14, 42, 51, and *P*. 9.51f.—are all cases of deixis *ad oculos* in embedded myth. Hence, as part of a secondary narration, they do not undermine the assertion that within the epinician frame story, ὅδε with cities or lands refers to the victor's homeland.

45 The deictic ὅδε frequently modifies what is before the eyes of the first-performance audience, such as "this song" or "this celebration" (cf. *P*. 2.64, *O*. 4.9 and 45, *O*. 8.10, *N*. 3.76, *N*. 4.15, *O*. 14.16) or "this chariot of the Muses" (*P*. 10.65). Most of these nouns are direct objects of deictic verbs, oriented in relation to the victor's homeland. Deictic ὅδε in myth also points to what is *ad oculos* for the mythic interlocutors, as in *I*. 6.47, when Heracles points to the lion skin he is wearing, τόδε δέρμα, as he prays for a brave son for his guest-friend.

referent should the circumstances of the utterance change: it has the same plenitude as *ego*. A most difficult interpretive question then arises: would deictic ὅδε, again by epinician convention, remain anchored to the home-town of the victor when it designates a place in the frame story? I have come to believe that this is the case and, accordingly, that Cyrene would be the *origo* for "this city here" at *Pythian* 9.91, as well as for ἀστοί at *Pythian* 9.93, within a gnomic statement about the need, in general, for citizens to praise "the thing well done for the common good," no matter who has done it, and thus to follow the proverbial word of the Old Man of the Sea to praise "even your enemy doing noble deeds." *Ego*, imaginatively in the vicinity of Thebes, would be uttering an oblique directive to Cyreneans as to how they should receive this ode. His directive invites posterity, in turn, to situate themselves imaginatively not only at the victor's homeland at the time of first performance, but among the ἀστοί in the maxim, whose ungrudging praise is a prerequisite for this particular ode's success.[46]

DISTAL DEIXIS, ELLIPSIS, ANALOGY, CLOSURE

On his fourth and last emergence into the discourse, *ego* describes himself as already in the process of fulfilling his poetic task (103–05, author's trans.):

> ἐμὲ δ᾽ οὖν τις ἀοιδᾶν
> δίψαν ἀκειόμενον πράσσει χρέος αὖτις ἐγεῖραι
> καὶ παλαιὰν δόξαν ἑῶν προγόνων·

> Someone exacts an obligation from me
> as I am quenching my thirst for song to rouse again
> even the ancient reputation of his ancestors.

Here, as in the turn toward Thebes, *ego* uses third-person diegesis rather than the direct address of the lines that just precede. As the tense of the participle, "quenching," indicates, *ego* is already in the process of fulfilling his χρέος when "someone" prods him to revive the δόξα παλαιά of the

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46 Just as the name Telesicrates never disappears for readers of *P.* 9, in part because of its metrical resonances, so the city Cyrene and its ἀστοί retain their place of prominence in the epinician frame story, in an ode designed to travel far beyond its original locale.

forebears. The legend he "resuscitates" (104: ἐγεῖραι) as he completes his task is the tale of the successful bride-contest of the victor's ancestor Alexidamus (103–25). This legend strikingly parallels and complements the epinician frame story, providing the fullest prototype for the account of the victory and return home of Telesicrates. Its plot and diction give auditors what they need in order to "come to see the end [of the poem] as satisfyingly final" (Fowler 1997.3)—a remarkable outcome, given the fundamentally open-ended quality of the epinician frame story.

      Ego recounts the legendary events sequentially from beginning to middle to end, with a single displacement (125: "he had won many victories before"). In the story proper, *ego* simply relates (without vividness, without stops and starts) how many native and foreign suitors desired the native Libyan girl and "wanted to clip the fruit of her gold-crowned youth." An embedded tale of the Danaids' marriage gave Antaeus a model for how to marry off his daughter swiftly. Imitating Danaus of Argos, he set up a foot race for his daughter's hand and placed her at the goal, to be the ultimate prize (τέλος ἔμμεν ἄκρον, 118). There (ἔνθ') Alexidamus won his bride and earned a φυλλοβολία, "and many plumes of victory had he received before" (125).

      The ancestral foot race took place at Cyrene, returning the poem thematically to where it began and making explicit what was elusive for the current celebration—the location at Cyrene. Alexidamus won by speed of foot and received immediate rewards: a beautiful bride and a φυλλοβολία (the standard token of acclamation for a victorious athlete), in which the crowd of native Libyans (ἱππευτᾶν Νομάδων δι' ὅμιλον, 123) actively pelt the couple with leaves and garlands (φυλλ' ἔπι καὶ στεφάνους, 124). This gesture is also a καταχύσματα, the pelting of bride and groom as part of a wedding ritual[47]—something that *ego* performs figuratively for the victorious Telesicrates, leaving it up to the audience to "hurl the garlands." Most important, Alexidamus already has δόξα παλαιά, which *ego* reawakens; such κλέος may befall Telesicrates as a result of this *epinikion*, but only through the agency, first, of his fellow citizens and later, repeatedly, of posterity.

      The inset ancestor tale, then, enables Pindaric audiences to imagine what is in store for Telesicrates. The legend is also a mandate, urging them,

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47 "Pindar allows Alexidamus' victory and marriage to converge: upon the *phullobolia* is projected a rite of *katakhusmata* in the rich image that ends the poem" (Carson 1982.123–24).

indirectly, by analogy to the crowd of native Libyans, to celebrate their victor. By the end of *Pythian* 9, the astute spectators, those who have enjoyed a "listening for the wise" (78: ἀκοὰ σοφοῖς), may, if the ode was, in fact, first performed at Cyrene, have already witnessed their land receiving her long-awaited στεφάνωμα (4), a double garland consisting of the victor Telesicrates, home from Delphi, and of the "desirable fame" that he brings with him—the Pindaric ode commemorating his Pythian victory in the race in armor.[48] In this scenario, they will also understand that they are already performing what the ode invokes for the victor in transport—a warm welcome home.

The epinician frame story has proceeded haltingly, interrupted by deferrals and digressions that make its logical sequential order hard to grasp.[49] Despite these ruptures, a set of real-world "moves" can be retrieved by an audience informed about pan-Hellenic contests and the epinician genre. Seen from five perspectives, with "A" designating "Beginning," "B" "Middle," and "C" "End,"[50] these segments comprise several strands of a story that belongs to the victor, the poet, the performers, the local audience of ἀστοί, and subsequent Pindaric audiences (posterity), as diagrammed in the Appendix. In the presentation of the epinician frame story of *Pythian* 9, many of their plot elements are elided. For example, the ode contains no explicit indications of A or B for the victor, only C (71–75); and no indications of C for the poet, only A (1–4 and 89) and B (76–80, 87–90, and 103–05). Moreover, as we have seen, references to the reception of the poem by a first-performance Cyrenean audience are oblique: the appeal to ἀστοί in the advice of the Old Man of the Sea (93–96) and the mentions of a hearty welcome anticipated for the victor when he returns to Cyrene (73–75). Finally, the only language that even hints at how posterity will receive the ode occurs in connection with words having the root κλέος, as in descriptions of the renown of Cyrene as the homeland of Telesicrates (4, 56, 70, and

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48 Cyrene deserves to be rewarded, as a nymph, for her combats with wild beasts and, as a land, for having swift horses (4: διωξίππου) and being famed for contests (70: κλεινάν τ' ἀέθλοις). Telesicrates' dedication of the victory ode to her will complete her Thessalian narrative and certify her transformation, initiated by Apollo, into a brilliant and blossoming land.

49 On tools of narratology that can help us identify and describe such phenomena, see the literature on narrative poetics cited in note 7, above.

50 Cf. Aristotle's definition, *Poet.* 1450b, in his discussion of Tragedy as "an imitation of an action that is complete and whole and of a certain magnitude," of the whole as having a beginning (ἀρχή), a middle (μέσον), and an end (τελευτή).

71–75) and in the movement from shadow into bright light. Such ellipses, as a narrative device in collaboration with deictic manipulations, maximally engage audiences in the labor of interpreting this epinician ode. In the act of completing the poet's thoughts and filling in his blanks, they will exercise an interpretive sensitivity and tact that responds, and corresponds, to his deft selectivity or καιρός. Thus καιρός is as much a feature of interpreting the ode as it is of the ode's composition.

In summary, Bühler's third distinction in his parable of Mohammed and the Mountain turns out to be pivotal for my argument that there is no deictic shift to Thebes (see Introduction, pp. 260 and 263). Instead, *ego* turns imaginatively toward Thebes only long enough to secure continued inspiration. Then, reinvigorated, he completes his act of praising the victor, affirming their proximity through a series of second-person singular forms that anchor the rest of the victory list to the space they share—the celebratory space of the first performance.

What *ego* secures at Thebes is the wisdom that underlies the making of praise poetry and its reception. The maxim ascribed to the Old Man of the Sea, "to praise even one's enemy when he does noble deeds," echoes the maxim at verses 78–79 ("Deft selection / holds the peak of everything"). With both gnomic statements, Pindar, like a mentor, guides his audiences and readers as to how to understand his multi-faceted performance text. In conjunction with the nexus of deictics, the maxims encourage all these successive audiences to identify with the earliest one, which may well have been comprised of Cyreneans celebrating Telesicrates' return from victory at Delphi.

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APPENDIX

   I. Athlete's story
      A = desire to win and gain acclaim
      B = training and exertions and the hiring of the epinician poet (by the athlete himself or by his family)
      C = victory, welcome home, enduring renown through poetry (κλέος)
  II. Poet's story
      A = desire to praise and immortalize the victor, commission to do so, desire to complete this ode
      B = poetic exertions and prayer, inspiration, collaboration of hometown audience

C = completed composition and its favorable reception (locally and then throughout Greece and eventually across time)

III. Performers' story

A = contract with poet to perform

B = training

C = finished public performance with some degree of local renown, as well as civic harmony

IV. Local audience's story

A = anticipation of the ode's performance; possible reluctance to bestow praise on this victor

B = experiencing the persuasive power of the ode

C = active and willing participation in the κῶμος and the welcoming of the victor, whom they thereby reintegrate into the homeland

V. Posterity's story = IV, re-enacted to enhance the κλέος of the victor (IC) and the renown of the poet (IIC).[51]

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51 On Pindar's art as an "act of homage to values, and to human values in particular," see Fränkel 1975.489.