HOME IS THE HERO:
DEIXIS AND SEMANTICS IN PINDAR *PYTHIAN* 8

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Pythian 8, probably the last epinikion Pindar composed, is unusual in the way it points elsewhere: of all the odes for Aiginetan victors, only this one fails to employ a myth related to the family of Aiakos. Instead, through its central narration of an Argive tale and through a complex network of pathways, the poem ties the victor's home island to a number of other landscapes. Even more ambitiously, through several elaborate figural systems, Pindar maps out a vast parallel space within which gods, heroes, athletes, kings, mortals, and poets interact. The poetic construction of such a cosmos produces a vivid sense of powerful contiguities at work in the world.[1]

But how does it all happen? The specific technique employed to bring about this effect, the means by which Pindar builds his triumphant, unifying assertion, is worth articulating. Not only is such an investigation of this much-studied ode still lacking; the explication may provide a useful tool for reading other archaic Greek poetry. For *Pythian* 8, pushing, as it does, the limits of choral poetic art, demands that we, in turn, expand our critical horizons to find new ways to understand and describe its ancient artistry. Invoking the notion of deixis is one step along this road.[2]

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1 Finley 1955.37 observes that it is "as if the city itself took on being only through the touch of Zeus and its heroes."

2 I owe to Nancy Felson gratitude for showing the way along this path, both by her role in organizing the Delphi deixis conference and through her pioneering studies of deixis and narratology as they can be applied to Pindar's lyrics. My paper is, in effect, an extended footnote to Felson (Rubin) 1984 and, especially, Felson 1999.

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A basic deictic reality can be noticed at once: the ode, composed for the wrestling victory of Aristomenes in 446 B.C., has managed to move through time, revealing itself to varied audiences, up to our own day, while pointing backwards to, and even imitating, an originating celebration.[3] This dynamic, anaphoric movement reiterates the original communicative act of the ode, which centered on making vivid to a local community the place that its athletic hero's victory occupied along a sunlit pathway stretching back to the heroic age.[4] Of course, one might say this about any epinikion. What makes *Pythian* 8 a special case is its intensive use of a range of deictic devices to signal and create such connections.

In order to view the full spectrum of devices, we should begin with two theoretical considerations about the nature of linguistic deixis, and then examine the ways in which several varieties of this phenomenon interact in the ode. First, we need an expanded awareness of the term deixis. Most literary critics think of it primarily as the pragmatic indication of space and time within language, and use the overt linguistic markers available in any given language as the immediate starting point for their investigations.[5] Within ancient Greek, these would include pronominal forms, adverbs, verbal tense markers, and suffixes with deictic function (such as the functionally productive -ί, the "iota demonstrativum" found in such forms as οὑτοσί). But the deictic resources of any language do not stop at such features. Beyond these, one has to pay attention to verb semantics, particularly to the deictic implications of verbs of motion, and in addition, to what we might call "contact" verbs.[6] I hope to show that both this verb-semantic

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3 On the ability of Pindaric epinikia to make the past alive in the present, see Mullen 1982.193. On the poetics of re-enactment within Greek lyric, see Nagy 1996.87–103.

4 Going further, and using the insight of Fillmore 1997.81 that the very act of communication can be thought of as a form of movement, a message traveling from one point to another, we might think of *Pythian* 8, with its emphasis on linear movements, as an exploration of the basis of all poetry and narrative. Cf. Zubin and Hewitt 1995.136 regarding deixis and comprehension: "The default level of story understanding seems to be to construct path-connections among scenes." For the participation of Pindaric poetry in significant social communication and exchanges, see the groundbreaking study by Kurke 1991.

5 On Greek deictics, see Létoublon 1992.267, with further bibliography. For applications of the customary range of definitions, see the essays in Morel and Danon-Boileau 1992; also, Duchan et al. 1995. The use of deixis within a discourse to refer to the discourse will not concern me here.

6 Fillmore 1997.77–102 draws important theoretical conclusions in his analysis of one complex pair within English, the verbs to "come" and "go." On some features of motion verbs in Greek, see Létoublon 1992.269–73. I have not found similar work on contact

deixis and the more familiar markers are consciously and artfully interwoven in the construction of the Pindaric poem. Beyond this, I want to suggest that the enactment of the ode (however that may have taken place) pivots precisely on such overt verbal deixis. I will argue that a number of verbs are marked in Pindaric usage specifically for a deictic semantic characteristic: [+here] or [+contact]. The poem maneuvers, with these powerful makers of meaning, through the charged symbolic realms of travel, welcome, localization, establishment, and heroization.

My second theoretical point involves what I shall call "implicit" deixis. This refers to the spatial relations *implied* by certain verbs or nouns—though not *inherent* in the semantics of such lexical items. For clarification, we might begin with an example from Charles Fillmore's Santa Cruz lectures (1997.28), in which he contrasts the following two sentences:

1) "My sister stood at the general's left side."

2) "What's that shiny object over there, just to the left of the cypress tree?"

Sentence 2, as he points out, is clearly deictic in its employment of the word "left," which orients the speaker of the sentence in relation to the world out there. In order to interpret the utterance, we must know where the speaker and addressee are located. By contrast, sentence 1, in Fillmore's interpretation, features a non-deictic use of the word "left." The sentence merely makes an observation without reference to the speaker's own orientation at the time of speaking.

Fillmore's formulation is perfectly satisfactory from the point of view of the linguistics of the *sentence*. But it fails to capture what we might identify as an important feature of *discourse*, which is where poetics must find its basis. In literature, as in life, individual sentences do not matter. How would things change, we might ask, if the speaker of sentence 1 were to add, as one might expect in any natural discourse, another sentence? An added utterance such as, "And I stood over here," clearly attracts the first utterance into the realm of deixis, setting the frame for the sentence about the sister and thus dominating the discourse.[7] But even added utterances not involving

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verbs. Felson 1999.4–5 includes as examples of deictic verbs such items as "welcome" and "receive," which would form a subset of the types I propose to examine. On the insufficient attention given to the interface of deixis and semantics, see Levinson 1992.

7 The narrative pull effected by the "dominant" deictic sentence would parallel the effect of discourse-heading adverbs, which can be optionally deleted later in the discourse. On the latter phenomenon and its relation to "conjunction reduction," see the fundamental work of Kiparsky 1968.

the speaker such as, "It was Tuesday" or "The general came from Minsk" or "Her last name was Murphy"—in fact, almost anything one can think to append—localize the original sentence about the sister and the general. Narrative inevitably emerges. I would argue that sentence 1, set in a discourse, is *implicitly* deictic because it requires or depends on a narrative, whether or not expressed, that nevertheless represents shared knowledge underlying the discourse exchange (how my sister got there, where the people in the photograph or the story came from, how I know about these facts, where I am now in telling of them, and so on). The narration about her standing in relation to another person or object *generates* the implicit deixis (something that would not occur if, for instance, the sentence were simply, "My sister was as tall as the general," since height could be determined without the two ever being in the same place). From another angle, we could say that the sentence, "My sister stood at the general's left side," is implicitly deictic because the characters in the action share a temporal and spatial relationship that is the momentary focus of attention. They were together at the same time, close by in the same place. Were we to hear a description from one of the persons mentioned, sister or general, the resulting communication would energize the underlying deictic grid. What the speaker or narrator does with this information about proximity is another story. The key point is that an implicit deixis comes into view once we hear the phrase "stood at the side of."[8]

In Pindar's *Pythian* 8, more than in any other ode, these two forms—implicit deixis and deixis through verb semantics—abound. Consider the following expressions that foreground moments or events involving contact: ἔχοισα κλαῖδας, "holding keys" (4); δέκευ, "receive" (5); ὑπαντιάξαισα, "having met as an attacker" (11); ἐκ δόμων φέροι, "might bring from the house" (14); ἔδεκτο Κίρραθεν ἐστεφανωμένον υἱὸν ποίᾳ Παρνασσίδι Δωριεῖ τε κώμῳ, "received the son, from Kirrha, crowned with Parnassian grass and a Dorian κῶμος (19–20); ἔπεσε δ᾽ οὐ Χαρίτων ἑκάς, "fell not far from the Graces" (21); θιγοῖσα, "touching" (24); κνίσῃ, "irritates" (32); ἰχνεύων, "following tracks" (35); λόγον φέρεις, "bear as a prize the saying" (38);[9] στεφάνοισι βάλλω, ῥαίνω δὲ καὶ ὕμνῳ, "I pelt

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with crowns and bedew with song" (57); ὑπάντασεν, "encountered" (59); ἐφάψατο, "grasped for himself" (60); παρέστακε, "stands alongside" (71); κορυσσέμεν, "to put on as a helmet" (75); ἔμπετες ὑψόθεν σωμάτεσσι, "you fell from above on bodies" (81–82); πίτνει χαμαί, "falls to the ground" (93); φέγγος ἔπεστιν ἀνδρῶν, "light is upon men" (97).

These verbs and phrases clearly delineate a world in which certain objects or people are in proximity or contiguity. Through the poet's imagination, such moments of closeness become part of a symbolically significant pattern.[10] And unlike the sister and the general in Fillmore's sentence, these objects and persons make contact outside their frames; they are not simply pictured in an unmarked world that has no relation to the speaker. Instead, as I will show, the proximity and affiliation between these persons and objects that the poet describes through implicit deixis intersect with the overt deixis that the poem embodies. They work with it to make the poetic performance come alive.

A further examination of the contact expressions can illustrate the importance of this form of implicit deixis. The ode begins with an address to Hesychia, "political calm."[11] The first verb phrase applied to Hesychia ("holding the highest keys of counsels and of wars") is semantically charged in terms of deixis, simply because ἔχω is a contact verb. Consider the impossibility of the sentence, "I'm holding that key over there." Holding requires proximity, although we might tend to forget this given the range of English metaphorical extensions of this verb (as in "My sister is holding that seat for the general" or "Jack Nicholson holds season tickets for the Lakers"). Obviously, Hesychia is pictured as a goddess in intimate contact with the fields of planning and of battle. The poetic image works in the opposite way from the extended metaphorical semantics of "to hold" in English. Instead of saying Hesychia "has control over" or "is in charge of" (both of which are abstract and evoke magisterial distance), the poet, using this concrete image of the key-holder, makes vivid the idea by an implied deixis.[12]

The first word of the poem, φιλόφρον, also has a latent deictic

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10 See Kurke 1988.220 on "high-contact" symbols within gift-exchange cultures.

11 For the semantics of this important abstract, see Pfeijffer 1999b.426–27 (who, however, wrongly understands Kurke's interpretation of the noun to be non-political).

12 On the interpretation of Hesychia's role in combat as well as counsels, see Giannini 1992.172. The sense of close control is enhanced since, deictically, Hesychia could point to her keys were we to hear her speak; the concepts embodied in abstract nouns do on occasion become voiced through the early Greek poetic imagination: on this strategy, see Martin 2001.

implication. Considering that the adjective φίλος can mean "near and dear" (and is most likely derived from the old suffix *-phi* meaning "by"), we can translate the compound adjective as "having her mind close by."[13] What is not expressed, however, is the reference point. Unlike Hesychia's closely held keys, indexing her proximity to the areas that they lock and open, the "mind" of Hesychia is not explicitly said to be "near and dear" to *anybody* or *anything*.[14] This is no accident. Pindar's poem will go on to develop almost algebraically the argument that, through the victory of Aristomenes, Hesychia has been brought near to *us*—meaning to the Aiginetan audience in company with the poet himself. In other words, the "I" of the poem (poet and/or chorus) does not need to make overt through pronominal marking its connection to the desirable goddess of calm: by the performance itself, she is summoned and brought into the civic space.[15]

But that is all to come. Initially, for this divinity of political peace, politics is depicted as a contact sport. We learn in lines 8 through 12 that when somebody "drives ungentle resentment into the heart," Hesychia, roughly going to meet the enemy, dumps ὕβρις into the bilgewater (τραχεῖα δυσμενέων ὑπαντιάξαισα κράτει τιθεῖς ὕβριν ἐν ἄντλῳ, 10–12). Such a representation, at first sight surprising, of the goddess's aggressive action matches perfectly the outer frame of the poem, since the *laudandus* Aristomenes won his victory in the contest for wrestling.[16] Through such imagery, we are already drawn into a deictic net of up and down movement in the first strophe. Hesychia's keys are the highest (ὑπερτάτας, 4) but she puts ὕβρις down low (ἐν ἄντλῳ, 12), perhaps lunging at her enemy from a low crouch (if we admit the full force of the preverb in ὑπ-αντιάξαισα). Pindar here taps into an ancient set of folk-etymological associations, seen especially in the *Odyssey*, between ὕβρις and ὑπερ-compounds (such as

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13 On the semantics of φίλος, see Benveniste 1973.273–88 and Sinos 1980.39–45; on the derivation, first proposed by Ruijgh, see Papanastassiou 1994.96.

14 The absence of an explicit connection here would therefore contrast with the poem's later prayer to Apollo (lines 67–68), if we accept De Pauw's emendation τίν, "with you."

15 Although I cannot now enter into the debate about who sang Pindar's epinikia, it is important to note that the poet's strategy often intentionally blurs at crucial points the distinctions between victor, chorus, and composer. See Slater 1979.70 on this technique within *Pyth*. 8, and, in general, Felson 1999.10–11, with a useful and balanced summary of the extensive scholarship. On the repercussions for reading *Pythian* 8, see Floyd 1965 and Miller 1989.

16 Cf. Lefkowitz 1977 on this and other intratextual correspondences.

ὑπερφιάλως). But, we might say, his Hesychia physically inverts this association, depriving ὕβρις of its haughtiness.[17]

A brief mythic exemplum makes the further point that the Giants were defeated because they never came to appreciate this paradoxical lesson: political calm (Hesychia) is herself a rough player (τραχεῖα). By way of this exemplum, Pindar neatly concludes the first strophe with a mention of Apollo and the recent reception of the victor at Delphi. We shall examine the poetic connections of ἔδεκτο shortly in conjunction with verbs of motion. For now, it will be enough to focus on the crowning of the victor and the poetic zeugma (19–20): ἐστεφανωμένον υἱὸν ποίᾳ Παρνασσίδι Δωριεῖ τε κώμῳ, "the son crowned with Parnassan leaf and Doric celebration." As was the case with Hesychia, Aristomenes is displayed to us as he makes contact with a symbolic object: he possesses the victor's crown.[18] Again, as in the case of Hesychia and her keys, the object has abstract affiliations. It is difficult to tell which is more abstract, grass or κῶμος, since the grass is here used metonymically for all that Parnassus implies, while the κῶμος is abstract in that is is hard to picture Aristomenes "crowned with celebration" (although "by means of the κῶμος" would work syntactically.) On the other hand, in the light of any actual deixis enacted by the poet and chorus (the very group alleged to be singing and performing Pindar's poem right now on Aegina), a κῶμος is something we indeed can point to, so that it is no more abstract than grass (which must, at any rate, have wilted considerably during the victor's homecoming from the site of the games).[19]

Rather than comment in detail on every contact verb in this poem, I shall discuss a few and then move on to movement. The ode's second strophe, like the first, opens with an assertion of contact. If Hesychia has the

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17 On the traditional opposition of Hesychia to Hybris, see Dickie 1984. On the association of ὕβρις and ὑπερ- compounds in Homeric verse, see, e.g., *Il.* 11.694–95 (ὑπερηφανέοντες . . . ὑβρίζοντες), *Od.* 1.227 (ὑβρίζοντες ὑπερφιάλως). I am indebted to my former student Timothy Allen for his collection and analysis of all the relevant data on this collocation in his unpublished Junior Paper on the topic (Princeton 1995). On the sociopolitical associations of ἐν ἄντλῳ interpreted within the ship-of-state metaphor, see Giannini 1992.173.

18 As Pfeijffer 1999b.448 points out, Aristomenes and Hesychia also share behaviors: just as the goddess can be rough, so the victor can be harsh to opponents.

19 On κῶμος as a term for the ode itself, see Pfeijffer 1999b.562–64; on the further implications of the komastic context of praise, see Nagy 1999.250. Giannini 1992.176, following a scholiast (29a Drachmann 1910.209), thinks this is the group of Aiginetans who later celebrate at the victor's home.

keys and Aristomenes the crown, Aegina—thereby—lies near the Graces
(ἔπεσε δ' οὐ Χαρίτων ἑκάς, 21) and touches on (θιγοῖσα, 24) famous feats
of excellence, as if the victor transmits to the island fame through a sympa-
thetic touch.[20] And yet Aegina "holds perfect reputation from the beginning"
(24–25); in other words, the fame that the victor brings is always already
hers. In a metapoetic comment, Pindar notes that the island "is sung about"
(25) as having raised high her heroes—athletes and warriors both. At this
point, Pindar breaks off in his well-known way, refusing μακραγορία lest
satiety irritate the audience. The verb κνίσῃ this time bears a deictic force,
itching and scratching being elemental kinds of contact. The break-off
formula forms a nice symmetry with the first movement of the poem: notice
that κόρος is the first noun in line 32, a line in exact metrical response with
line 12, where ὕβρις is the first word. The two corresponding and self-
contained Adonic segments (ὕβριν ἐν ἄντλῳ . . . μὴ κόρος ἐλθών) seem by
themselves to shape a proverbial directive (keep down ὕβρις to avoid
κόρος), a command all the more striking because of the traditional associa-
tion of the two concepts (as in Solon 6.3 W: τίκτει γὰρ κόρος ὕβριν).[21]

So far we have seen Pindar choreographing the movement of
abstractions and their related symbolic objects, putting some elements in
proximity, holding apart others. Through this symbolic arranging—a didac-
tic demonstration of what should and should not be close to one's heart—
κόρος and ὕβρις are implicitly warded off from the audience. Now the poet
switches to the victor Aristomenes, who has been stationed significantly
between Apollo and the poet, crowned with Parnassian grass by the former
and a κῶμος by the latter. Through the participle ἰχνεύων, Pindar locates the
victor in a diachronic space, in the line of his ancestors. Again, the expres-
sion has a striking paradoxical force, this time relying on two images of
contact. By wrestling (παλαισμάτεσσι), says the poet, Aristomenes is
"tracking" his maternal uncles—two movements it would take a contortion-
ist to accomplish simultaneously. What is important, for our purposes, is that
the poet foregoes an abstract verb like "following" in favor of a concrete
activity that requires closeness. Furthermore, tracking, in the Greek poetic

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20 On the victor's beneficial aura, see Kurke 1993.
21 The relationship is reversed in Theognis 153–54, as Clement of Alexandria had already
    noted: see the testimonia at Solon 6W. But Solon, too, seems to admit the possibility that
    κόρος can produce ὕβρις: cf. Solon 4 W, lines 8–9 and 35. Further on this affinity: Dawe
    1982.183. On connections among δίκη, ὕβρις, and ἡσυχία in other poets, including Solon,
    see Schlesinger 1960.51.

tradition, is a symbolically charged activity with obvious mythic associa-
tions. It is surely not a coincidence that Apollo, as we see in the *Hymn to
Hermes*, is a tracker: a reader and sender of signs.[22] Apollo eventually wins
that particular semiotic duel; just so, tracking in Pindar's poem has a
positive Apolline valence, bringing the victor closer not only to his relatives
but also to the god who presides at Delphi.

        The third strophic movement brings us to the mythic heart of the
poem, the story of the Epigonoi. The theme of inherited ability prompts
Pindar to quote the riddling utterance that Amphiaraus made (αἰνίξατο, 40)
on seeing the second generation of attackers at the gates of Thebes. A
general affirmation about enduring familial virtue, made by the dead Argive
hero, shades into an expression of pride for his combatant son, Alkmaion,
and then into a bleaker statement concerning the woe Adrastos will suffer.
Just as the prophecy crosses the boundary between past and future (since it
is framed as a past utterance concerning what is to come), so, too, it binds
past myth and present victor, with the young Aristomenes analogized to
Alkmaion, son of the legendary prophet.[23] This section of the poem also
brings into close contact the poet himself and the mythic heroic world (57–
60). For Pindar wraps up the whole scene by alluding to the key images of
the first two movements: he pelts with crowns and sprinkles with song the
hero Alkmaion, just as Aristomenes had been crowned at Apollo's shrine
and celebrated with song (19–20). Furthermore, as Hesychia met up with
force (ὑπαντιάξαισα, 11), *he* has been met (ὑπάντασεν, 59) in person by
the hero Alkmaion. The second-generation prophet, says the poet, is his
"neighbor"—there can hardly be a stronger deictic indication of near-and-
dearness.[24] And finally, the hero Alkmaion is said to have "grasped onto"
(ἐφάψατο) his inherited prophetic skill; we are reminded of Aegina "touch-
ing" inherited excellence at line 24. To sum up at this point, the traditions
behind both victor and hero have thus far been represented for us as a
reification of *traditio*—a literal touching and handing over, the contact that

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22 Cf. *Hymn to Hermes* 213–26. On the poetics of signs and sign-reading, see Nagy
    1990a.202–22. Further on this image in Pindar: Kurke 1988.213–14.
23 On the narratological utility of this prophecy, see Athanassaki 1990.103–04. For the
    blending of past and present voices, see Nagy 1990b.194–201 and Kurke 1988.240–43.
24 The point about emphatic proximity is the same, whether it is Pindar or Aristomenes who
    met Alkmaion, or whether either of them met Amphiaraos—to name the main possibilities
    for the interpretation of this notorious crux. For the range of suggestions, see Pfeijffer
    1999b.541–44, who effectively argues (*contra* Hubbard 1993) for Alkmaion as the
    "neighbor."

generations make with one another. The intangible has been made flesh. In terms of poetic imagery, this mystic transmission of inherited excellence is located on the same level as the holds and throws of the wrestler himself, vividly described in lines 81–82. These lines depict Aristomenes, in cinematically compressed fashion, falling on four bodies in succession, putting them down from above (recall Hesychia's supression of ὕβρις) while being, like Hesychia in her rough mood, harsh-minded to his opponents (κακὰ φρονέων, 82).

The burden of the contact verbs throughout the poem is to establish connections, often of abstract notions, often through an implied deixis. Now we are in a position to ask: what does all the touching and connecting signify? For the fullest answer, we must turn to the many verbs of movement in the ode. Although several categories can be found, I shall concentrate on just one—expressions about bringing home and taking in.[25] In concert with the other expressions of motion, such verbs are used by Pindar to construct a series of parallel journeys, which can be charted as in Figure 1.
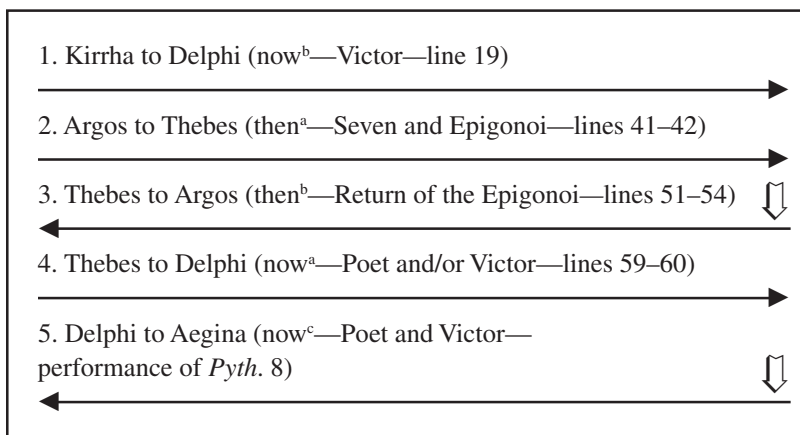
1. Kirrha to Delphi (now[b]—Victor—line 19)

2. Argos to Thebes (then[a]—Seven and Epigonoi—lines 41–42)

3. Thebes to Argos (then[b]—Return of the Epigonoi—lines 51–54)

4. Thebes to Delphi (now[a]—Poet and/or Victor—lines 59–60)

5. Delphi to Aegina (now[c]—Poet and Victor—
performance of *Pyth*. 8)

Figure 1. Five Parallel Journeys in Pindar

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25 Others include placement or movement up or down (ἀναθέμεν, 29; ἴτω . . . ποτανὸν, 33–34; ὕπερθε βάλλων, 77; καταβαίνει, 78; ἔμπετες ὑψόθεν, 81; πέταται, 90; πίτνει χαμαί, 93), and carrying (ἐκ δόμων φέροι, 14, λόγον φέρεις, 38). Of the latter, both refer to the *hic et nunc* of the victory but also to mythic precedent. The act of bringing back a logos from the past is made analogous to the proper reciprocal behavior of taking from someone who gives (line 14). In fact, the friendly reception of the victor by Apollo, which encapsulates such propriety, is the reward for the victor's carrying on of his ancestral tradition.

The five journeys are cunningly interconnected by overlapping times and places. We can divide them into two groups. Trips 2 and 3 are the backbone of the myth concerning the attacks against Thebes by the Seven and by the next generation, their sons the Epigonoi. As the story is told in this poem, the two Argive expeditions mix joy and sorrow, success and failure (a theme that, in another setting, becomes the focus of the final triad, lines 81–100). The original, failed assault saw the death of all but Adrastos; the later, victorious expedition saw the safe return of all but his son. Although one should never expect mathematical precision in Pindar's mythic analogies, and we need not assume that Aristomenes' father was an athletic loser, the Theban myth must also resonate on the levels of genre and history: generically, because Pindar always presents success as shadowed by potential failure, and historically, because Aegina appears to have been in a precarious, subordinate relationship with Athens, with hopes for independence perhaps pinned to families like that of Aristomenes himself.[26]

Thematically, then, the mythic journeys fit the larger contexts and purposes of the ode. But beyond this, there is a significant gesture implied in the overlap of these circuits with the second group (1, 4, 5), the here-and-now journeys made by Pindar and the victor whom he praises.[27] The chronological sequence of this second set has been rearranged by the poet in order to emphasize the numinous moment of crowning at the games. Thus journey 1, although it seems to have happened after 4, receives first mention. Trip 4—the mysterious encounter of the poet (or victor) with Alkmaion (or Amphiaraos) on the road to Delphi—is dramatically pinned to the mention of the prophetic family's role in the myth. At lines 56–57, Pindar merges into the figure of the first-generation seer, Amphiaraos, in asserting that, "I, too, sharing joy (χαίρων δὲ καὶ αὐτός), pelt Alkmaion with crowns."[28] As

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26 Slater 1979.69 suggests that the mythic parallel does extend in detail to Aristomenes and his father. On the historical situation, see Pfeijffer 1995 and the more subtle account by Cole 1992.101–07. The further speculations in Pfeijffer 1999b.430–35 about alleged (and unattested) pro-Athenian vs. old aristocratic factions on Aegina, and the (imagined) mood of the island in 446 B.C., unfortunately lead to a reductive allegorization of the poem.

27 On a similar technique of symbolically overlapping journeys, see Felson 1999.30. In *Pythian* 4, however, it is the poem and its client, not the poet, who make the real or imaginary trip from Thebes to the locus of performance, Cyrene.

28 I translate the participle in this way to capture the reciprocity inherent in the notion of χάρις, on which and related words within Pindar, see Maclachlan 1993.87–123 and Kurke 1991.103–07. On the significance of this merging of the Pindaric persona with the prophet, see Athanassaki 1990.103–04. Pfeijffer 1999b.437 notes the similarity of Pindar to the *laudator* in the mythic section.

Pindar is to the prophet's father, so Aristomenes is to the son; or, in other words, Pindar as *laudator* has a relationship to his *laudandus* that resembles the paternal bond. Of course, the poet is not dead. But in a way that the performance of this poem, more than most, makes astoundingly clear, he is the *voice* of the dead.[29] And this Pindaric ventriloquizing of the paternal prophet is even more striking if we notice how it relates to the journeys outlined in the chart above. The circle in which Aristomenes moves is alluded to by trips 1 and 5—from his home on Aegina to Kirrha, the spot near the sea where the Pythian games were actually held in the earlier period, to Delphi itself, and then back.[30] Topographically, this journey has nothing to do with the (thematically relevant) mythic expeditions of journeys 2 and 3 *until* the poet inserts himself into the itinerary. It is Pindar who bridges bodily the past and present by undertaking the journey from his home, Thebes, to Delphi to accompany the victor to Aegina and celebrate him with this very epinician κῶμος on the island (at least as he constructs the poetic representation of the event, if not in reality). He himself constitutes the line connecting the Thebes of myth with the Aegina and Delphi that are wrapped up in the current poetic performance. In this regard, Pindar is the carrier of myth, the memory and the actual voice of heroic exempla from the past, specifically the Theban past. Through the device of his prophetic encounter with Alkmaion, something that occurred shortly before and foretold the present victory of Aristomenes, the poet makes physically present the symbolic and thematic ties between "then" (trips 2 and 3) and "now" (1 and 5). The meeting is summarized by a verb and participle, ὑπάντασεν ἰόντι (59), uniting the notions of contact and movement. The whole complex forms an ultimate deixis, a pointing to the self as confirmation, with the force of a testimonial: "I have been there and I know." It hardly needs saying that such a point would be most effective if the poet himself were present at, or participating as a speaker in, the ode's performance.[31]

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29 A similar assertion of authoritative speech through the imitation of the voice of one who is dead occurs in Theognis, on which see Nagy 1996.212–13.

30 On Kirrha (or Krisa) as the earlier contest location, see Gentili et al. 1995.522–23.

31 On this reading, the speaker at lines 56–60 must be the Pindaric persona rather than the victor, as some scholiasts would have it (see Floyd 1965 and, in rebuttal, Slater 1971). The prophet must be Alkmaion—to fit the *laudator-laudandus* equation—rather than Amphiaraos (as Hubbard 1993 would have it). For the similarity of Alkmaion to the epinikian speaker, see Kurke 1988.241–43; on the thematic relevance of his speech, see Miller 1993.31–34; on the much-debated issue of fictionalized persons in performance, see Lefkowitz 1988, Morgan 1993, and Felson 1999.

We can go further and note that Pindar's trip to Delphi (#4) is ambiguously located in time relative to the victor's trip (#1) to the god's shrine. The reception of the victor by Apollo is foregrounded in the poem (line 19). Within the epinikian praise, it comes first in importance as well. The reception, sketched as it is early and vividly in the poem, appears to have been witnessed by the poet himself, so that we might be led to think that trip 4 actually preceded the crowning of Aristomenes. Of course, to the positive-minded critic, this would raise logistical problems: was the poet kept on retainer, ready on the spot to proclaim any possible win? We should probably read Pindar's implied presence as expressing the conventional closeness of the *laudator* to his patron. Yet even if the poet waited for the news from Delphi and arrived later, in actual time, his arrival, in symbolic time, both anticipates and enables the victor's own short trip uphill from Kirrha to the site of his victory crowning. For as far as the victor is concerned, Pindar has led the way. Like the ancestors in whose footsteps Aristomenes follows, literally "tracking" them (35), Pindar carves out the road for the young man (road building, like poetry, being a significantly Apolline task).[32] The poet, through his assertion about his own encounter with the hero-prophet, makes it seem that the victory was always assured, since Alkmaion's heroic biography attests to the invincible continuity of ancestral virtue. Thus even if the victor-to-be might not realize it, the poet knows all along how the new generation enacts the dreams of its family shades.[33]

The dominant image uniting these trips surfaces early in the poem at line 19: ἔδεκτο, "he received," implies movement *to* a place and then *into* a privileged space, at the same time as it evokes the rituals (and traditional poetics) of hospitality.[34] Deixis is thus built into the semantics of this verb, though it is not technically a verb of motion. The verb was clearly associated with the very root of δείκνυμι.[35] Through the logic of Pindaric mythologizing,

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32 On Apollo as road builder, see Detienne 1997. For bibliography on the old metaphor of poem as road, see now Nünlist 1998. The metaphor should also be connected with this function of the god.

33 For this interpretation of the famous lines 95–96, see Nagy 1990b.195–96.

34 On the theme in Homer, see Reece 1993, with further bibliography.

35 A semantic similarity, coupled with a phonological likeness—rather than any actual etymological relation—probably enabled the early development of the meaning "welcome" in forms of δείκνυμι, "point out": cf. *Il.* 9.196, 224, 671; *Il.* 4.4; also Chantraine 1968.270–71, Rix 2001.111 n. 22.

the other journeys fall into line after this initial Delphic trip with its all-
important reception of the victor. For the implicit argument made by the ode
is that, just as Apollo received Aristomenes (then and there), so his island
home should receive him, as well as accept honor for his victory (here and
now).[36] In this view, the imperative at line 5, addressed to Hesychia
(Πυθιόνικον τιμὰν ᾿Αριστομένει δέκευ) is simultaneously cataphoric and
anaphoric. Poetically, it looks forward to ἔδεκτο at line 19. But, since *that*
poetic line refers to the chronologically *earlier* reception by Apollo—the
authorizing act for the present reception on Aegina—the imperative at line 5
makes a backward reference as well.[37] Once again, the deictic strategy
involves duplicate indexing. By precisely referring to *two* time-bound events,
but then merging them on the thematic level into one, Pindar integrates the
particulars (Apollo's reception, the victor's homecoming, the ode's recep-
tion) into the universal, namely the importance of "reception" as a value
(i.e., of friendship and irenic contact, whether political or personal). This
technique results, paradoxically, in a suspension, even an abolition, of
deixis. What counts is neither here nor there, then or now, but the eternal
unity of these accidents—little wonder Pindar appealed so to Plato.[38]

A further significance attaches to Pindar's itinerary. If, as we have
seen, he actually or symbolically makes the nostos with the victor back to
Aegina, then he does so in company with another being as well: Hesychia.
Recall that the goddess was conspicuously unlocalized at the start of this
ode. More accurately, her position, unlike that of Apollo, was only emotion-
ally and relationally specified, inasmuch as she was described as φιλόφρον,
"friendly-minded." Friendly to whom? Given the pragmatic situation in
which the poet speaks to the goddess with vocative and imperative (lines 1–
5), our assumption is that Pindar himself is near and dear to her.[39] After all,
as the poem develops, we see him as a sort of magnetic talisman, attracting

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36 I assume that Hesychia is being used metonymically for Aegina, as representing the ideal
    patroness and condition of the island; compare the final vocative in line 98: Αἴγινα φίλα
    μᾶτερ—addressed to the island's eponymous divinity.
37 I owe to Françoise Létoublon the observation that δέκευ, a present imperative, marks
    Hesychia's welcome as an ongoing activity, perhaps continuing the past activity ("keep on
    receiving"). Pfeijffer 1999b.600 makes the same point concerning κόμιζε (line 99).
38 Mullen 1982.25 notes the convergence of receptions, but seems to believe there is
    ambiguity as to the time and place of ἔδεκτο. On Plato's use of Pindar, see now Demos
    1999, with further bibliography.
39 In the formulation of Zubin and Hewitt 1995.136: "The default value for WHERE is the
    position of the current WHO."

contact with the divine, taking on a seer's voice. At the same time, through the deictic marking of this ode, we are encouraged to see and hear Pindar at the κῶμος of the present performance (cf. lines 70, 99). Therefore, Hesychia, thanks to the poet's travels, has come to Aegina. Not only has the poet brought back the memory of the past; he also brings the promise of present peace, the harmony and Hesychia that the ode itself requests and simultaneously requires.[40]

If Pindar's poetic journeys have taken him away from his *own* home, that is the fate of the successful international performer, whether rhapsode or *khorodidaskalos*.[41] Perhaps it is personally appropriate, then, that as he nears the end of this last epinikion, the aging poet imagines the future in the form of a return. Two striking verbs, both thus far underappreciated by critics, express his wishes for himself and for Aegina in terms of a homecoming.

On behalf of the island-city, Pindar prays to its eponymous divinity: Αἴγινα φίλα μᾶτερ, ἐλευθέρῳ στόλῳ / πόλιν τάνδε κόμιζε (98–99). Race, in his recent Loeb edition, translates this as, "Dear mother Aegina, on its voyage of freedom *safeguard* this city," and the most recent commentary takes the same tack.[42] While it is true that the verb here used in the present imperative can mean, from Homeric poetry onward, "safeguard," "preserve," or "tend," it is attested, just as early, with the meaning "take back" and—more relevant to our poem—"take safely home."[43] Furthermore, in Pindaric usage, it is the latter meaning that predominates; in other words, in

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40 It is worth pointing out that ἡσυχία and ἁρμονία have an immediate significance and value in terms of live performance before an audience: i.e., the ode needs peace and quiet to be heard and seen, just as it depends for its enactment on the ἁρμονία underlying voice, music, and dance. Furthermore, the power of poetry to make peace, as implicitly enacted here, is explicitly praised in *Pyth.* 1.1–28.

41 Or both, as he seems to be in a doubled role for which the "old man of Chios" in the *Hymn to Apollo* can be seen as paradigmatic: see further Martin 2001.57–58.

42 Race 1997.337; cf. Pfeijffer 1999b.600, who translates κόμιζε as "preserve," following Bowra.

43 In fact, some Homeric examples interpreted by lexicographers as "care for" can just as easily be translated "take back, recover; take home": e.g., *Il.* 1.594 (Sintians cared for/recovered Hephaistos after his fall); *Od.* 6.278 (Nausicaa cared for/took home Odysseus); *Od.* 14.316 (Pheidon cared for/took home Odysseus ἐκομίσσατο—the latter meaning explicit two lines later at 14.318: "was taking home," ἦγεν ἐς οἶκον). Instead of "carry off as a prize" (thus Cunliffe 1963.233), one could translate the verb (aor. active) "take back with" in *Il.* 11.738 (Nestor takes the enemy's horses). Similarly with objects lost in battle and recovered by one on the same side (e.g., *Il.* 13.579, the helmet of Deipuros); *Il.* 2.183

the epinikia, the verb is deictically marked.[44] Therefore, we might more accurately translate, "bring safely back by a free-sailing voyage."[45] The positioning of such an entreaty at the end-point of the ode would reinforce the wish as one that sought a safe *homecoming*.

The other passage in which, I shall argue, Pindar projects the image of a homeward path for himself (lines 67–69) is among the most vexed in all his poetry:

> ὦναξ, ἑκόντι δ᾽ εὔχομαι νόῳ
> κατά τιν᾽ [τὶν De Pauw] ἁρμονίαν βλέπειν
> ἀμφ᾽ ἕκαστον, ὅσα νέομαι.

The main disputed points can be conveniently summed up by juxtaposing two translations:

(Eurybates picks up/recovers the cloak of Odysseus), or given for one to take home (*Od.* 13.68, the coffer from Arete). Note the disjunction between this verb and "send away" in *Od.* 10.73 (Aiolos to Odysseus: οὐ γάρ μοι θέμις ἐστὶ κομιζέμεν οὐδ᾽ ἀποπέμπειν), another sign of its implicit deictic character. In almost all instances, the verb implies *motion towards* a safe place: cf. the definition in Meier-Brügger 1991/93.cols. 1479–80: *bergen; in Sicherheit bringen*. Chantraine 1968.560 sees the semantic development from "take care" towards "bring." Lefkowitz 1975.183 compares the journey of the city-state to that of the homeward-bound athlete.

44 On this verb, Slater 1969a.284–85 lists under the meaning "bring, carry back" seven passages, as opposed to five under "preserve" (including the passage under consideration and a doubtful instance at *Pyth*. 5.51). On examination, however, in all but one place where the verb is alleged to mean "preserve," a more exact sense is obtained by reading "bring back" or "take home": *Nem*. 6.30 (of the power of song to "recover" fine deeds of those dead—cf. *Pyth*. 3.56 and *Nem*. 8.44 where the verb indisputably means "bring back from death"); *Pyth*. 4.106 (Jason comes home to "take back" his father's kingdom); *Pyth*. 5.51 (the victor brings his chariot *back* to the start unshattered). Even at the more difficult *Ol.* 2.14, "get back" is as valid a translation as "preserve" given the context (rightful ownership of ancestral land). Kurke 1991.41 n. 14 admits a possible meaning "preserve" for *Pyth*. 8.99, but (p. 42) acknowledges the more frequent meaning as well. Modern critics are perhaps swayed by the scholiast (140a Drachmann 1910.219) who glossed the imperative with φύλασσε.

45 Further considerations: is it more likely that an ancient mariner prayed for a ship to arrive in harbor or to keep on sailing safely? And, if the latter, what is the syntax of ἐλευθέρῳ στόλῳ? If the former, the phrase is easily taken as dative of means. Finally, it is difficult to parallel the combination of concrete and abstract in the alleged meaning "voyage of freedom" within early Greek metaphorical phraseology: this is *not* like "road of song" and similar path expressions.

Race 1997.335: "O lord, I pray that with a willing mind you look with harmonious favor on each step that I take."

Gildersleeve 1885.331: "It is my heart's desire to keep my eyes fixed on agreement with thee at every step of my whole path (of song)."

To appreciate the full impact of this prayer, it is not enough to seek parallels piecemeal. One must see that its three puzzling phrases make up a consistent, powerful image that presents a concise and poignant summation of Pindar's ideology of poetic performance. Moreover, one must take into account both implied deixis, within the imagined scene, and the deictic capacity of motion verbs—as well as the specifics of myth and cultic topography.

First, if we proceed in the belief that ἑκόντι δ᾽ εὔχομαι νόῳ . . . βλέπειν follows the rules of ordinary Greek syntax, Gildersleeve's translation is far preferable.[46] Next, De Pauw's conjecture τὶν, the Doric dative singular "with/for you" (accepted by Gildersleeve among others) helps make better sense of the phrase κατά . . . ἁρμονίαν.[47] Whether we take the infinitive (with Gildersleeve) as in tmesis with the preverb, with ἁρμονίαν as direct object, or (with others) take the prepositional phrase and enclosed dative as a unit, the result is that Pindar prays for *himself* to have a certain point of view—not for Apollo to look "harmoniously."[48] Furthermore, if we

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46 The subject of the main verb, the first person, is the same as that of the infinitive; the dative phrase modifies the verb it encloses. On the first point, see Hummel 1993.276–77, who nevertheless prefers Apollo as the unexpressed subject; on the second point, Pfeijffer 1999b.554. In terms of generic convention, the passage should be considered part of a broader and complex *Siegeswunsch*: Miller 1989.462. I would add that the prayer is akin to hymnic assertions that the singer will continue praising the god: cf. *Hymn to Apollo* 177–78.

47 Cf. Christ 1879 ad loc. In further support of De Pauw, it is worth mentioning that Pindar regularly uses the Doric dative in prayers to gods: cf. *Ol*. 12.3, *Pyth*. 1.29, 69, *Pyth*. 6.50, *Nem*. 7.6, *Isth*. 6.4. The editions of Bowra (OCT), Snell-Maehler (Teubner), and Turyn retain the indefinite adjective. But this produces a weak and vague phrase ("some sort of harmony"), notwithstanding the parallels adduced by Pfeijffer 1999b.560–61 and Gentili et al. 1995.579.

48 With Gildersleeve on this point are Mezger 1880.406, Kurke 1988.230–31, Farnell 1932.197, and Hubbard 1983. In favor of Apollo as subject are Boeckh, Dissen, Wilamowitz, Schroeder, Burton, Corlu, Lefkowitz, Taillardat, and Giannini. For further bibliographic details, see Gentili et al. 1995.578–79, Pfeijffer 1999b.555–59.

consider (as is generally agreed) that νέομαι most likely refers to Pindar's own art, his walking along the road of song, it makes more sense to picture the *poet* as the person directing the gaze, whether watching his own steps or those of another.[49]

Up to this point, of course, the evidence has been disputed and counter-parallels have been proposed. But what has not been brought forward is evidence that Pindar has in mind a particular scenario. I now suggest that Pindar imagines himself (and/or the chorus) as looking towards Apollo in order to get from the god, *qua* κορυφαῖος, the right rhythm for their dance. In other words, we should understand the prayer for "agreement with thee" (cf. Gildersleeve) to be a very practical matter of *musical and choral* agreement in whatever composition the poet performs.[50] Just as it is Apollo's phorminx that gives the signals for singers and choral dancers (*Pyth*. 1.1–5), so here—in an extremely condensed but vivid metaphor—the god himself is imagined as Lord of the Dance.

One other passage in Greek literature that offers a close collocation of the verb βλέπειν and the noun ἁρμονία provides the clarification needed for the entire image. Gregory of Nyssa, like his contemporary Basil, was a keen reader of pagan poetry. In explicating the superscription to Psalm 87, εἰς τὸ τέλος, ὑπὲρ μαελεθ τοῦ ἀποκριθῆναι, the learned Cappadocian father relies on the language of athletic contests (perhaps culled from Pindar's own poetry). The Hebrew, he claims, is well translated in the Septuagint by εἰς τὸ τέλος, which he interprets as a shout of encouragement for athletic contestants and a promise that choral dances and celebrations await them (χορείας καὶ εὐφροσύνας τοῖς κεκρατηκόσι τῶν ἀγώνων προκεῖσθαι λέγουσα).[51] Apparently aware that he is in danger of importing an ancient Greek notion into the Biblical reading, Gregory goes on to cite the example of David's reception by a chorus of young women after his victory over Goliath, showing that a similar custom existed.[52] Then he

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49 For this interpretation of νέομαι—already clear in Gildersleeve's translation—see Gentili et al. 1995.579, with further bibliography. Nünlist 1998.243 conveniently collects other examples of the metaphor. Pfeijffer 1999b.560–61 sees a reference to the poet's actual travels in connection with his commissions.

50 Pace Hubbard 1983, who interprets ἁρμονία here as a musically derived yet abstract "agreement," and Pfeijffer 1999b.443, who insists on a political nuance to ἁρμονία even in this passage.

51 *In inscriptiones psalmorum,* vol. 5 Jaeger p. 86, line 15ff.

52 Ibid.: πεσόντος τοῦ Γολιὰθ ἐν τῇ μονομαχίᾳ τοῦ νέου θεραπεύουσι τὸν ἐναγώνιον αὐτοῦ πόνον ὑπαπαντῶσαι διὰ χορείας αἱ νεάνιδες.

moves to the level of theology, interpreting the Psalmist's encouragement in terms of heavenly rewards offered to those who have struggled against sin on earth. This line of thought leads Gregory to an extension of the choral metaphor, in which the Fall of Man is depicted as the first humans' literal *slipping up* (caused by sin) in their dance with the angels (lines 18–21):

> ἐπειδὴ δὲ <u>τὴν ἔνθεον</u> ἐκείνην διέλυσε <u>τοῦ χοροῦ</u> <u>συνῳδίαν</u> παρεμπεσοῦσα ἡ ἁμαρτία καὶ <u>τοῖς ποσὶ τῶν</u> πρώτων ἀνθρώπων τῶν ταῖς ἀγγελικαῖς δυνάμεσι <u>συγχορευόντων</u> τὸν τῆς ἀπάτης <u>ὄλισθον ὑποχέασα</u> πτῶμα ἐποίησεν,

> But when sin, falling in the way, broke up the divine concord of the chorus, it poured out the slickness of deception at the feet of the first humans, who used to dance together with the angelic powers, and thus it caused the fall. (trans. Martin)

But just before making this bold analogy, Gregory offers his reader a picture of the harmonious world before the intrusion of sin (lines 15–17):

> ἦν γὰρ ὅτε μία τῆς λογικῆς φύσεως ἦν ἡ χοροστασία πρὸς ἕνα <u>βλέπουσα</u> τὸν τοῦ χοροῦ κορυφαῖον, καὶ πρὸς τὴν ἐκεῖθεν ἐνδιδομένην αὐτοῦ τῇ κινήσει διὰ τῆς ἐντολῆς <u>ἁρμονίαν</u> τὸν χορὸν ἀνελίσσουσα.

> Once there was a single choral dancing of intelligent nature, one that looked towards the leader of the chorus, and was whirling forth its dancing in accord with the harmony given from that source by means of his movement through his command. (trans. Martin)[53]

In this depiction, a marvel of Hellenized Christian exegesis, God is the κορυφαῖος who gives the cosmic chorus its movement, creating harmony by his lead. To sum up: Pindar's prayer to Apollo κατά τὶν ἁρμονίαν βλέπειν, is to be glossed as πρὸς (σε, i.e.,the κορυφαῖος) βλέπειν . . . πρὸς <u>ἁρμονίαν</u>.

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53 On ἐλίσσω and its compounds as *voces propriae* for choral dance, see Henrichs 1994/95.

        We do not have to go far to find Apollo as leader of a chorus, or a
chorus expressing its wish to follow a god as dance-leader.[54] For the former,
there is the enchanting picture of timeless Olympian dancing (including
Harmoniê) led by Apollo strumming the phorminx and stepping high (*Hymn
to Apollo* 188–203). More enlightening for our passage than these general
topoi, however, is one instance in which Apollo leads a chorus of humans.
As depicted in the same *Hymn to Apollo*, the god leads a band of Cretan
sailors, whom he has chosen to be his priests, up the mountain while they
sing paeans (515–22). The scene is clearly meant to be choral (compare the
diction of the earlier depiction of Apollo as dance-leader at 200–02 with
514-16). We can note further that this primeval procession, part of Apollo's
initiatory journey, takes place along the exact route we have heard described
in *Pythian* 8: from a township on the plain, Krisa (the ancient name for
Kirrha), up to Apollo's sanctuary at Delphi.[55] In Pindar's ode, it is the
victor—and perhaps his accompanying κῶμος—who have taken this road.
But, as always in Pindar, poet, chorus, and victor are difficult to disentangle.
And this is not from any lack of precision on the composer's part; rather, a
key part of epinikion ideology is an affirmation of the truest solidarity. When
Pindar, probably in the voice of the chorus, asserts that he wishes to follow
Apollo's harmonious lead, he energizes all the deictic power that has gone
into the meticulous construction of the journeys in this ode. At the same
time, Pindar as composer seems to make a statement about the nexus of his
own art and life. The use of deixis once more as a way to unearth precise
semantics enables us to observe that νέομαι at line 69 carries its full
etymological weight, that is to say, having a direction: not just to "step" or
"go" but to "go home."[56] Yet how can Pindar or the chorus be going "home"
when they travel, at least imaginatively, in Apollo's train? The paradox is not
unparalleled within this ode. How can Aegina be guided "home" (cf. κόμιζε)

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54 For the latter, cf. Sophocles *Ajax* 695–70, Pindar frag. 94c S-M, 1–2.

55 See *Pyth*. 8.19: Κίρραθεν; on Krisa as the ancient name for Kirrha, see Paus. 10.37.5.

56 For the fullest semantic analysis of this verb and its connection with nostos, see the basic
    work of Frame 1978 and further elaboration in Nagy 1990b.231–32. In terms of Frame's
    key discoveries, it is significant that the noun νόος—which can be derived from the same
    root *nes as underlies νέομαι—occurs in the same prayer of Pindar (line 67), poised like
    νέομαι at phrase end, with the whole construction emphasized by phonic echoes: ἑκόντι
    δ' εὔχομαι νόῳ; ἕκαστον, ὅσα νέομαι. The association with homecoming in epic usage is
    confirmed by Meier-Brügger 1991/93.cols. 324–26. Slater 1969a translates "come, go,
    travel" without the verb's directionality in mind.

if it *is,* in fact, the hero's home, a stable island waiting for his return from the games? We might find an answer in the theological and artistic confidence of the epinikian performer. Through divine power—whether that of Aegina, Hesychia, or Apollo—all that one desires is, in a way, already done. The gods' actions are proleptic for the deeds of others, whether poet, hero, or victor. As we have seen in this ode, the pathways are already marked, from Apollo's original dancing choral journey, to the trips of the Septem and Epigonoi, to those of Pindar and Aristomenes. By the same logic, every step Pindar takes in the choral κῶμος of Apollo is already rehearsed for him, like the steps of the Cretan sailors. But whereas they do *not* achieve the nostos they expect (cf. *Hymn to Apollo* 472: νόστου ἱέμενοι ἄλλην ὁδὸν ἄλλα κέλευθα), getting instead a new home, for Pindar and for his chorus, devotees of Apollo, each new step, hailing the victor home, is, in fact, like coming to one's own home. On the ancient roads of tradition, wherever the song and its singer end up, is where, in fact, they belong.

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