

## CONFLICT OF CHARACTER IN BACCHYLIDES' ODE 17

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The *Seventeenth Ode*<sup>1</sup> of Bacchylides is a study of personal conflict wherein two men of high position confront in an issue of nobility and honor. Desire and pride induce the one to attempt to violate a woman; duty and pride bring the other to her defense. The situation is extended into a challenge of ancestry, and the resolution of the conflict is achieved through a test of lineage. Bacchylides does not limit himself, however, to the confrontation of genealogy alone. On the contrary, through a well-developed series of epithets, verbal repetitions, and images, he juxtaposes the heroes physically, emotionally, and morally.

On the simplest level epithets, although often criticized as insignificant or even inappropriate to the context, are in fact an important means of characterization.<sup>2</sup> Thus, while both Theseus and Minos are

<sup>1</sup> All references to Bacchylides are to the tenth edition of Snell-Maehler (Leipzig 1970). This paper is based in part on my doctoral dissertation, *Unity and Poetic Technique in the Odes of Bacchylides* (University of Illinois 1969). I wish to thank Professor Mark Naoumides for his encouragement in that study.

<sup>2</sup> For a general discussion of epithets, see Adam Parry, Introduction, "The Making of Homeric Verse," *The Collected Papers of Milman Parry* (Oxford 1971). The significance of epithets in Homer is demonstrated by William Whallon in "The Homeric Epithets," *YCS* 17 (1961) 97-142, and *Formula, Character, and Context: Studies in Homeric, Old English, and Old Testament Poetry* (Cambridge, Mass. 1969) 1-70. On epithets in the lyric poets, see A. E. Harvey, "Homeric Epithets in Greek Lyric Poetry," *CQ* 7 (1957) 214. Typical of adverse criticism of epithets in Bacchylides is E. D. Townsend, *Bacchylides and Lyric Style* (Diss. Bryn Mawr College 1956) 15: "none are functional; all betray the painter's eye." Cf. also G. H. Kirkwood, "The Narrative Art of Bacchylides," *The Classical Tradition: Literary and Historical Studies in Honor of Harry Caplan*, ed. Luitpold Wallach (Ithaca 1966) 98-114. For confirmation of the importance of Bacchylides' epithets, however, see J. Stern, "The Imagery of Bacchylides' Ode 5," *GRBS* 8 (1967) 42, and M. R. Lefkowitz, "Bacchylides' Ode 5: Imitation and Originality," *HSCP* 73 (1969) 45-96.

twice called ἥρως (Minos, 23 and 73; Theseus, 47 and 94), Bacchylides distinguishes them by a careful choice of epithets. Minos is described as πολέμαρχος (39), μενεπτόλεμος (73), and στραταγέτας (121); he is a valiant warrior and the military ruler of his people. Theseus is also steadfast in battle, μενέκτυπος (1). Further, he is actually pictured wearing the brazen breastplate of a soldier: χαλκοθώραξ (14-15). It is not likely that the poet was unaware of the tradition that the tribute victims were not to be armed aboard ship.<sup>3</sup> Rather, he aims to balance the specific attributes of the two heroes and chooses words which realize this end. However, whereas the epithets accorded to Minos emphasize his role as general, Theseus' epithets stress his nobility. χαλκοθώραξ refers to protective armor, and it is as protector of the Athenian youths that Theseus heeds Eriboia's cry. Moreover, the *hapax legomenon* ἀρέταιχμος (47), while referring to an offensive weapon, underlines Theseus' *arete* in daring to stand up to Minos.<sup>4</sup>

Bacchylides' technique is more clearly observable in the epithets he applies to the parents of the two heroes. Minos appeals to Κρόνιος . . . / ἀναξιβρέντας (65-66) and receives in response a sign from Zeus; he then bids Theseus dive into the sea and seek a comparable sign from Poseidon Κρονίδας / . . . ἄναξ (77-78). The words of the Cretan monarch show him admitting, sarcastically or unconsciously, to the equality of lineage which exists between himself and Theseus.<sup>5</sup> The use of the patronymic is particularly noteworthy; elsewhere it is reserved almost exclusively for Zeus. Perhaps the single exception is to be found in Pindar, *Isthm.* 8.49 Snell, where Κρονίδαις is used (collectively) of both Poseidon and Zeus, rivals in love for the hand of

<sup>3</sup> H. W. Smyth, *Greek Melic Poets* (London 1904) 435. Cf. R. C. Jebb, *Bacchylides. The Poems and Fragments* (Cambridge 1905) 376. Henry Preuss, *De fabulis apud Bacchylidem* (Diss. Königsberg 1912) 16-17, argues that Theseus was not one of the victims and that the breast-plate was therefore permissible. U. von Wilamowitz-Moellendorff, "Review of the Poems of Bacchylides, from a Papyrus in the British Museum edited by F. G. Kenyon," *Göttingische gelehrte Anzeigen* 2 (1898) 139, suggests the emendation λινοθώρακα, i.e. "Ionian."

<sup>4</sup> Cf. Pindar *Nem.* 1.17, ἵππαιχμον, "fighting with horses," hence ἀρέταιχμος, "fighting with excellence." Jebb (above, n. 3) 380, agrees it is compounded of two nouns ἀρετή and αἰχμή, but translates "valiant with the spear." See also H. van Herwerden, "Adnotationes ad Bacchylidem," *MN* 27 (1899) 48.

<sup>5</sup> R. L. Wind, *Bacchylides' Odes 5, 17 and 18. A Study in Point of View* (Diss. State University of Iowa 1964) 74, comments on the irony in Minos' use of the patronymic.

Thetis. In our passage, Poseidon and Zeus are also rivals: the proof of paternity rests upon the power of their responses.

In addition to epithets, Bacchylides employs verbal repetitions as a means through which the characters of Theseus and Minos are delicately counterpoised. Of particular significance are the speeches claiming immortal ancestry. Both begin with a description of Minos' paternity and follow with Theseus'. The structure is the same (εἰ + personal pronoun + τέκεν), and there are echoes of proper names (Φοίνικος, 31: Φοίνισσα, 54; Ποσειδᾶνι, 36: Ποσειδᾶνι, 59-60) and even of unrelated items of adornment (χρῦσεον / . . . κάλυμμα, 36-38: χρῦσεον / . . . κόσμον, 60-62). But the tone of Minos stands in distinct contrast to the politeness of the Athenian youth.<sup>6</sup> Speaking of his own paternity, Minos strengthens the εἰ with -περ: "if as is the fact." Speaking of Theseus' parentage, he retains the simple εἰ; he substitutes the proper word τέκεν with φύτευσεν (59), rarely used of the mother;<sup>7</sup> and he reverses Theseus' practice of attributing a complimentary epithet to his rival's mother: Aethra is simply Τροϊζηνία . . . / . . . Αἰθρα (58-59).<sup>8</sup> The undertones of rudeness reinforce the original impression of Minos' personality: he is arrogant and insolent.

Nevertheless, his lineage is genuinely magnificent. This is shown clearly in the second triad, where Minos' prayer is granted an immediate answer. The rapidity with which Zeus' reply follows upon his son's request is emphasized by striking verbal repetition:

μεγαλοσθενὲς / Ζεῦ	(52-53)	μεγασθενή[s] / Ζεύς	(67-68)
ἄστραπᾶν	(56)	ἄστραψε	(71)
κλύη / . . . εὐχᾶς	(64-65)	κλύε . . . εὐχάν	(67)

The function of this scene is to present Minos as a formidable figure. His heroic splendor, his divine origin, his personal confidence all serve to increase the ultimate glorification of his antagonist Theseus.

<sup>6</sup> J. Stern, "The Structure of Bacchylides' *Ode 17*," *Revue Belge de Philologie et d'Histoire* 45 (1967) 44 notes the "almost exact parallelism" of the speeches, but he does not discuss the significant, though minor, variations.

<sup>7</sup> So ὁ φύτεύσας πατήρ, Sophocles *O.T.* 793, 1514; ὁ φύτεύσας alone, "the father," Sophocles *Ph.* 904, *Tr.* 1244, Euripides *Andr.* 49; opposite ἡ τεκοῦσα, Lys. 11.4.

<sup>8</sup> Albert Maniet, "Le Caractère de Minos dans l'Ode XVII de Bacchylide," *LEC* 10 (1941) 40. See also Whallon, "The Homeric Epithets," (above, n. 2) 103, on *Il.* 1.122: "The manner in which the epithets are used or omitted is therefore strikingly effective in the scenes that treat of the contention between Agamemnon and Achilles."

The last half of the dithyramb (81-132) focuses almost exclusively on the manifestation of Theseus' divine parentage. Since this section is intended to parallel Minos' own glorification, the poet employs a series of verbal echoes to point up the similarities. The willing response of Zeus (θέλων, 69) is matched by the sea's willing reception of Theseus (θελημόν, 85), the swift lightning bolt (θοάν, 55) by the swift journey of the dolphins (θοῶς, 98), the fiery portent (πυριέθειραν, 56) by the radiant limbs of the Nereids (ῶτε πυρός, 105).<sup>9</sup> Nevertheless, the balancing of miracles is broken subtly by the different reactions of the two heroes. Minos' response to the lightning bolt is brief satisfaction followed by a harsh challenge to his opponent (71-73):

ὁ δὲ θυμάρμενον  
 ἰδὼν τέρας χέρα πέτασσε  
 κλυτὰν ἐς αἰθέρα μενεπτόλεμος ἦρως

He expresses no wonder at the marvel and offers no thanks to his father. Theseus, on the other hand, is awestruck at the sight of Nereus' daughters (101-3):

τόθι κλυτὰς ἰδὼν  
 ἔδεισε<ν> Νηρήος ὀλ-  
 βίου κόρας·

The words ἰδὼν and κλυτὰς echo the previous passage, but the verb δείδω is an important addition; it suggests fear—i.e. a proper fear of the gods which leads ultimately to Theseus' triumph.<sup>10</sup>

Just as verbal parallels and epithets are used to enhance the personal conflict in the dithyramb, so is imagery used to illustrate the motives, behavior, and values of the principal figures. The erotic image is

<sup>9</sup> These parallels, as observed by A. M. Parry in his notes to *Bacchylides: Complete Poems*, trans. Robert Fagles (New Haven 1961) 119, help to resolve an uncertainty in the text. The *scriptor papyri* A has the confusing ἀμεπτον in v. 67, which Jebb interprets as ἄμετρον, "unmeasured." *P.Oxy.* 1091, however, has ἄμεμπτον, "blameless," undoubtedly the correct reading. Minos may be insolent, but his claim to divine lineage is genuine, and Zeus answers his prayer without reproach. Moreover, ἄμεμπτον is closely related to ἀμεμφέα, "flawless," used of the garland which Amphitrite gives to Theseus (114).

<sup>10</sup> Aeschylus insists strongly upon this quality in *Eum.* 517-25 (Loeb trans. Smyth): "Times there are when fear is well and should abide enthroned as guardian of the heart. . . . But who that traineth not his heart in fear, be it State or be it man, is like in the future to reverence justice?"

especially noteworthy.<sup>11</sup> Minos' passion is aroused by the beauty of an Athenian maiden endowed with loveliness by Aphrodite. The goddess herself embodies desire: *ἡμεράμπυξ* (9). She is lovely to behold and inspires love in others. Her powerful gifts sting the heart of Minos with painful longing: *κνίσεν τε Μίνωϊ κέαρ* (8),<sup>12</sup> and he cannot resist touching Eriboia. The pangs which Minos experiences are sharpened in the breast of Theseus as he heeds the cries of the girl. A cruel bane lacerates his heart: *καρδίαν τέ οἱ / σχέτλιον ἄμυξεν ἄλγος* (18–19). Theseus' pain, however, springs not from the desire to possess the maiden but from the wish to preserve her chastity. His attitude stands in sharp contrast to the insolence of Minos. The respect for honor, the concern for those with him, point out the nobler traits of the Athenian.<sup>13</sup>

Theseus is justifiably angry. As the self-appointed protector of the youths, he is responsible for their welfare. He cannot permit Minos to insult one of them without feeling a personal affront. Furthermore, his own line is noble; if the daughter of Phoenix, maiden of lovely name (*ἔρα/τώννυμος*, 31–32), bore Minos *λέχει Διὸς ὑπὸ κρόταφον* "Idas / *μιγεῖσα* (30–31), yet he too was born by the daughter of Pittheus *πλαθεῖσα ποντίῳ . . . / Ποσειδᾶνι* (35–36). The mention of sexual passion in this context is not unexpected, but it is interesting to note that Minos does not give voice to it in his reply: *εἴ πέρ με νύμ[φα] / Φοίνισσα λευκώλενος σοὶ τέκεν, / . . . εἰ δὲ καὶ σὲ Τροιζηνία σεισίχθονι / φύτευσεν* (53–59). Minos seems unable to recognize the very element which has initiated the quarrel. Theseus, however, repeatedly reflects the erotic element in his speech. Life itself is desirable to him, but only in so far as the chastity of the young maidens is respected (41–44):

οὐ γὰρ ἄν θέλοι—  
μ' ἄμβροτον ἔρανδον Ἀο[ῦς]  
ἰδεῖν φάος, ἐπεὶ τιν' ἡϊθέ[ων]  
σὺ δαμάσειας ἄεekon—  
τα·

<sup>11</sup>Wind (above, n. 5) 79, notes that "the frequency of epithets based on the root *ἐρα* (31, 42, 110, 129), while they have no explicit connection with her, suggest the subliminal operation of Aphrodite's influence everywhere."

<sup>12</sup> See Douglas E. Gerber, "The Gifts of Aphrodite," *Phoenix* 19 (1965) 212–13.

<sup>13</sup>Wind (above, n. 5) 65 disagrees: "The passage is packed with description of physical sensation, but we learn from it nothing of the characters or thoughts of the protagonists."

The scenes beneath the sea further enhance and deepen the erotic imagery. The palace of Poseidon is suffused with passion of the noble kind. Here the bride Amphitrite dwells with her husband in ἐρατοῖ/σιν . . . δόμοις (110-11). Here the gifts of Aphrodite have brought happiness and honor, not grief and dishonor. These gifts Theseus willingly embraces in the form of a wreath which Amphitrite once received from the Cyprian goddess ἐν γάμῳ (115). The tranquility of the scene contrasts with the tension on the ship. Bacchylides thus shows the beauty of a marriage sanctioned by the gods.

In the climactic lines of the poem, the erotic image is employed for last time to intensify Theseus' glorification: ἡῖθεοι δ' ἐγγύθεν / νέοι παιάνιξαν ἐρατῇ ὀπί (128-29). The higher values of the Athenian, which gradually have been unfolded and developed through the erotic imagery, are at last fully recognized. The triumphant mood is symbolized by the lovely voices of the youths whom Theseus has saved from shame.

The conclusion of the dithyramb is marked also by an emergence from darkness into light. Bacchylides employs the movement of light to emphasize the joyous victory of the Athenian hero. Theseus is the only character who is not associated with light from the start of the narrative. His name is juxtaposed with the dark-prowed ship, *κυνόπρωρα* (1); the adjective stands significantly as the first word of the ode and points up the sinister tone of the voyage.<sup>14</sup> Further, his nature is indicated by his dark eye, *μέλαν* (17).<sup>15</sup> The gloomy fate which draws him to Crete, the anger which forces him to oppose Minos find expression only in frightening darkness.

Light seems to represent in Theseus' mind the immortal, the noble and honorable. Accordingly, he speaks of the divinely-approved union of Poseidon and his mother in terms of the gift of a golden veil from the radiant-locked Nereids: *χρυσέον / τέ οἱ δόσαν ἰόπλοκοι κά/λυμμα Νηρηίδες* (36-38). Moreover, he refuses to look upon the "divine, lovely light of Dawn" (οὐ γὰρ ἄν θέλοι/μ' ἄμβροτον ἐραννὸν Ἀο[ὺς] ἰδεῖν φάος, 41-43) until he is assured that Minos will not violate any of the maidens.

<sup>14</sup> Parry, "Introduction," (above, n. 9) xxii.

<sup>15</sup> Wind (above, n. 5) 67, observes that *μέλαν* "recalls the description of the ship and its dark purpose."

The dark colors surrounding Theseus are counter-balanced by the bright clarity of the rest of the poem. The Athenian companions, as if unaware of their plight, reflect the splendor of youth (ἀγλαοί, 2); fittingly, they stand in the text next to the far-gleaming sail (τηλαυγής, 5) which promises a happy conclusion to the ominous mission.<sup>16</sup> Even Eriboia makes her appearance with brightness: λευκᾶν παρηϊδων (13).

Minos, too, is distinguished by splendid images of light. His marriage with Pasiphae is alluded to in the phrase Ἀλίου τε γαμβρῶ (50). His great wealth is reflected by the χρύσειον / χειρὸς ἀγλαὸν / . . . κόσμον (60–62) which he casts into the sea as a challenge to Theseus. His noble lineage is signified by the fair beauty of his mortal mother (λευκώλενος, 54) and the lightning bolt of his immortal father (πυριέθειραν ἀστραπᾶν, 56). The imagery reaches a dynamic climax in the flash from heaven (ἄστραψε, 71) which Zeus sends to make his son πανδερκέα (70).

Beginning with Antistrophe B (90), the dark shadows which had surrounded Theseus dramatically give way to bright images. Since it is in the halls of Poseidon's palace that his lineage is attested and the challenge of Minos met, it is there that the poet begins Theseus' emergence from darkness. The scene opens with a lovely description of the Nereids; their deep-colored locks are now golden (χρυσεόπλοκοι, 106), their limbs like fire (ὥτε πυρός, 105). After watching them with awe, Theseus catches sight of Amphitrite, who gives him a purple robe (αἶόνα πυρφυρέαν, 112)<sup>17</sup> and a wreath of roses (ρόδοις, 116).<sup>18</sup>

<sup>16</sup> According to tradition, when Theseus left Athens, he promised that if he succeeded in killing the Minotaur, he would substitute a white sail for the black one that the ship of mourning always carried. Here Bacchylides anticipates this moment of triumph. Interestingly, however, the sinister nature of the voyage may be implied in the choice of φάρος to denote "sail." In Homer's *Odyssey*, the word three times refers to the shroud Penelope is making for Laertes (2.97, 19.142, 24.132), and once (8.84 ff.) is used of the great cloth drawn over Odysseus (perhaps with ritual significance as part of a king-must-die ceremony). See E. A. S. Butterworth, *Some Traces of the Pre-Olympian World in Greek Literature and Myth* (Berlin 1966) 120 f., 129–33. Note also its ominous meaning in Bacchylides 3.13–14, μελαμ/φαρεῖ . . . σκότῳ.

<sup>17</sup> Both αἶόνα and πυρφυρέαν may relate to the sea imagery as well. See Wind (above, n. 5) 78.

<sup>18</sup> The papyrus reading ρόδοις ἐρεμνόν presents some problem. H. Frisk, *Griechisches Etymologisches Wörterbuch* (Heidelberg 1954) 1.550 shows that ἐρεμνός is related to ἔρεβος, "dark" (root \*ereq<sup>w</sup>-), and the epithet is usually found in the sense of "murky, gloomy," as with blood (Sophocles *Aj.* 376) or night (*Od.* 11.606). However, metaphorically it does have the connotation of "obscure, enigmatic" (Sophocles *Ant.* 700),

This is an excellent touch; Amphitrite's acknowledgement of her husband's son by another woman leaves no doubt of Theseus' divine lineage.

In 122–28, the poet moves rapidly to a conclusion. Theseus is now surrounded by light. He appears unwetted from the sea, his limbs shining with the immortal radiance of the gods, his glory hailed by the gleaming sea nymphs (123–28):

λάμ-  
πε δ' ἀμφὶ γυίοις θεῶν δῶρ', ἀγλαό-  
θρονοί τε κοῦραι . . .  
ὠλόλυξαν, ἔ-  
κλαγεν δὲ πόντος·

This climactic passage provides the key to a third image in the dithyramb, that of the sea. The sea furnishes more than picturesque background. First, it is the primary image that divides the poem into two distinct parts at Antistrophe B—the conflict aboard ship and the narrative after Theseus' leap.<sup>19</sup> In each passage, the vessel (*ναῦς*, 1; *δόρυ*, 90) speeds along, driven by North winds (*Βορήϊαι* . . . *αὔραι*, 6; *Βορεὰς* . . . *ἄητα*, 91), bearing the tribute victims (*κούρους* . . . / . . . *ἕκατι* . . . ' *Ἀθάν[ας]*, 3–7; *Ἀθαναίων* / *ἡιθέων*, 92–93). In the latter passage, however, Theseus' separation from the other youths is emphasized by the verbal echo: *ναῦς* . . . / *Θησέα* . . . τ' *ἀγλαοὺς ἄγουσα* / *κούρους* (1–3), but *τρέσσαν δ' Ἀθαναίων* / *ἡιθέων γένος* (92–93). Bacchylides thus underscores the completion of events which led to Minos' challenge. In the remainder of the dithyramb, he concentrates on Theseus alone in his adventures beneath the sea and his final victory by the ship.

Sea terminology is also used to express control versus non-control. Theseus rebukes the Cretan ruler for not “steering” (*κυβερνᾶς*, 22) a

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and perhaps we can understand here “a wreath so intricately entwined as to appear difficult to unravel.” Cf. Wind (above, n. 5) 78, who finds it a symbol “of the devious and obscure process of destiny itself.” In any case, even if darkness alone is meant, the difference between *ἐρεμνόν* and *μέλαν* (17) is clear. This darkness results from roses, suggesting here, as in *πορφύρεος* (112), an element of color which is absent from the beginning of the ode.

<sup>19</sup> This division was observed by Stern (above, n. 6) 41 ff., who traced occurrences of several echo patterns between the two parts (*ναῦς*, *δῶρα*, *ῥμμα*, *δινάω*, *κέαρ*). However, the use of the sea image as a structural principle was not pointed out.



righteous spirit within his breast, and bids him to await the *μοῖρα* (24) of the gods. But this advice Minos refuses to follow, and so he loses control altogether. Though he orders the ship to be held down-wind, Fate arranges a different course favorable to Theseus: *μοῖρα δ' ἑτέραν ἐπόρσυν' ὁδόν* (89). The steersman imagery thus emphasizes Theseus' alignment with fate and Minos' deviation from it.

In addition to nautical language, words denoting the sea itself (*πόντος*, *ἄλς*, *πέλαγος*) serve to increase our understanding of the poem. The *πέλαγος* (4) that introduces the dithyramb sets the tone for the first eighty lines. It is a hostile element through which the ship must "cut" its way to Crete where the victims will be sacrificed. Minos doubts that Theseus will dare to tempt this violent *πέλαγος*; it is too inanimate and impersonal, a force of nature cold and unyielding. Confidently, then, he challenges the Athenian hero to dive into its depths: *σὺ δ' ὄρνυ' ἐς βα/ρύβρομον πέλαγος* (76-77). It is significant that Theseus accepts Minos' challenge; his ability to conquer this sea shows his courage and his heritage.

In contrast to the *πέλαγος*, the *πόντος* is employed to represent the benevolent sea. In mythology (*Theog.* 233), Pontus was the father of Nereus; he in turn fathered the Nereids who once gave Aethra a golden veil and who now reside with Amphitrite. The *πόντος* is also closely associated with Theseus' father, *ποντίω . . . / Ποσειδῶνι* (35-36). Bacchylides accordingly depicts the *πόντος* as serene and kind in its relationship to Theseus.<sup>20</sup> Thus, when Minos bids Theseus to cast himself into the deep-thundering *πέλαγος*, it is the kind sea which receives him: *πόντιόν τέ νιν / δέξατο θελημὸν ἄλσος* (84-85).

It is noteworthy that in the remaining portion of the poem, the sea appears only in its benevolent aspect. After Theseus leaps *πόντονδε* (94), friendly dolphins, dwellers in the sea (*ἄλι/ναιέται*, 97-98), carry him to the great palace of Poseidon. Like *πόντος*, *ἄλς* has a positive connotation in the ode. Only once is it used in an apparently adverse sense; in 62, Minos dares Theseus to fetch his ring *ἐκ βαθείας ἄλός*. In retrospect, however, Minos' words appear ironic, because the *ἄλς* for Theseus turns out not harsh but helpful. After watching

<sup>20</sup> *πόντος* (cf. *πάτος*, root \**pñh-*) also may represent here a "path" or "bridge" for Theseus through the *πέλαγος* to the underwater palace and later to Crete. See Frisk (above, n. 18) 2. 579.

the Nereids whirl in dance with "supple" (literally "wet, moist") feet, ὑγροῖσι ποσσίν (108), while wreaths undulate in their hair, δίνηντο (107), Theseus reappears ἀδίσαντος ἐξ ἁλός (122). In this final moment, all the elements hail him (124-28):

ἀγλαό-  
θρονοί τε κοῦραι σὺν εὐ-  
θυμίᾳ νεοκτίτῳ  
ὠλόλυξαν, ἔ-  
κλαγεν δὲ πόντος· ἡῖθεοι δ' ἐγγύθεν  
νέοι παιάνιζαν ἔρατ' ὀπί.

Lines 80-132, then, differ in tone from 1-79.<sup>21</sup> At the start, the atmosphere is sinister. The sea is harsh; love is distorted; light is restricted. Further, the conflict between the two men, so closely matched in appearance and genealogy, is tense, and the position of Theseus seems precarious. After his willing reception by the sea, however, the validity of Theseus' claim to divine lineage becomes clear, and the tone shifts to a lighter, more joyous context. Now the sea becomes benevolent; honorable love is assured; and Theseus is thoroughly surrounded in light. The conflict has been resolved; physically, emotionally, and morally Theseus is triumphant. Thus the shout of terror with which the ode commences (14) is replaced with a shout of joy from the Athenians, the Nereids, and the sea itself.<sup>22</sup>

<sup>21</sup> Compare Stern (above, n. 6) 44-45, who finds a pattern of gaiety throughout the poem ranging from hyperbole to a more lyrical realm.

<sup>22</sup> I am indebted to the referee for helpful comments in preparing this paper.