

## The Role of Person and *θυμός* in Pindar and Bacchylides

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In memoriam Bernice M. Darcus

### I. INTRODUCTION

Among psychological terms in early Greek literature *θυμός* occurs more than any other in Homer (over 700 times) <sup>(1)</sup>. It appears frequently likewise in Hesiod (60 times) and the Greek lyric poets (99 times) but without the dominant position it held in Homer <sup>(2)</sup>. In the poetry of Pindar and Bacchylides *θυμός* is mentioned 46 times where the context is clear and in a few others where it is not <sup>(3)</sup>. It has become, in terms of occurrence, similar to *νόος* (35 times), *σπένες* (65 times) and also to *ψυχή* (25 times), which has by this time acquired a wider range of function in the living person. These 46 passages of *θυμός* in Pindar and Bacchylides will be treated in this paper. One question in particular will be discussed: how does a person relate to *θυμός* within. The paper will treat as well similarities to and differences from the usage of *θυμός* in Homer, the *Homeric Hymns*, Hesiod and the other Greek lyric poets. Unique features in the appearance of *θυμός* will also be noted.

(1) On *θυμός* in Homer see most recently: T. JAHN, *Zum Wortfeld 'Seele-Geist' in der Sprache Homers* (Munich, 1987), *Zeitschrift*, 83, 9-23, 202-246. C. P. CASWELL, *A Study of Thumos in Early Greek Epic* (Leiden, 1990), *Mn. Supp.*, 114 and D. ROBINSON, "Homeric *φίλος*: Love of Life and Limbs, and Friendship with One's *θυμός*", in *Owls to Athens. Essays Dover* (Oxford, 1990), 97-108. See also my article, "How a Person Relates to *θυμός* in Homer" in *IF*, 85 (1980), 138-150 (with bibliography in 138 note 3). For further bibliography see also my article on Hesiod (next note) in note 1.

(2) These I have treated separately as follows: "Person and *θυμός* in the Poetry of Hesiod", forthcoming in *Emerita*, 61 (1993) and "The Relationship of Person and *θυμός* in the Greek Lyric Poets (excluding Pindar and Bacchylides): Parts One and Two" (forthcoming).

(3) The following fragments are too fragmentary for treatment: Pind., *Pae.*, 8.79, 13 b 15, fr., 60 a 2; Bacch., 13, 220, *Dith.*, 24.6, frs., 66.1, 66.7, 20 E 21.

Any general conclusions that we may draw in this paper will be affected by the nature of the evidence we are treating. This poetry is fragmentary and we are limited to only the instances of *θυμός* that have survived. These authors also write in the genre of encomiastic poetry, which has complex conventions and demands. The very nature of the poetry may have restricted the number of references to *θυμός* and other psychological terms that appear. This poetry likewise has complicated metrical structures which may strongly have influenced the use of psychological terms or the choice among them. These special characteristics of this poetry, however, do not negate the importance of the occurrence of *θυμός* in any passage since its particular meaning or unique shade of connotation may well have determined the author's choice of it. These conditions nonetheless may lead to a limited picture of *θυμός* in this poetry and we may suppose that its range of meaning in the spoken language of the time was perhaps different and greater.

Before treating Pindar and Bacchylides we will briefly treat the nature of *θυμός* in Homer, the *Homeric Hymns*, Hesiod, and the other lyric poets. First, Homer, the *Homeric Hymns*, and Hesiod. As mentioned above *θυμός* functions prominently as a psychological term in the formulaic epic verse of this poetry. As will be true in Pindar and Bacchylides, the word appears only in the singular in all four cases. In this poetry *θυμός* has lost any strong physical connotations it may once have had and acts primarily as a seat of intellectual, volitional, and emotional activities in the person.

The emotional range of *θυμός* covers positive feelings such as joy, love, courage, and pleasure. *θυμός* experiences negative feelings such as pain, grief, anger, fear, hate, and distress. The intellectual functions of *θυμός* include pondering, deliberating, knowing, planning, debating, and thinking. Its volitional activities include desiring, wishing, urging on, and ordering. But *θυμός* can be more than a seat of specific activities like all of these. It can function as a seat of someone's personality and moral disposition. As such its influence upon behaviour is significant. We hear of different types of *θυμός*, each distinctly affecting activity: "gentle", "eager", "dear", "courageous", and "great" <sup>(4)</sup>.

In Homer, the *Homeric Hymns*, and Hesiod *θυμός* is closely associated with a person's being alive. If it is lost or removed, someone faints or dies. While it is within the person, it can exert considerable control over the person and can itself increase. The person may act in *θυμός* as location, by it as means, or with it as an accompaniment to action. But on occasion a person in turn exerts control over *θυμός* and checks it. Person and *θυμός*, therefore, can exist in harmony or in conflict. Within the person too *θυμός* is open to the influence of outside agents and objects. When it is affected, so also

(4) On the whole range of activity of *θυμός* in this poetry with references to specific passages see especially the articles mentioned above in notes 1 and 2.

on a person's relationship to *θυμός*. In Appendix One we shall describe the syntax of each passage and suggest aspects of *θυμός* that may be present. The notations will be: "I" for intellectual, "E" for emotional, "V" for volitional, and "M" for moral. At the end of Appendix One we shall also list associations with *θυμός* that seem especially prominent in these two poets (see "Topics"). All adjectives appearing with *θυμός* will be listed separately in Appendix Two (8).

## II. THE PASSAGES

### Section A. *θυμός* as Active in a Person

In ten passages of Pindar and Bacchylides *θυμός* functions as an agent that can strongly affect behaviour. At *Is.*, 6.47-49 Heracles prays that Telamon may have a son, "one hardy in nature just as this skin of the wild creature [lion], which in my very first contest I killed once in Nemea and which now

(8) Works consulted for this article include the following: B. K. BRASWELL, *A Commentary on the Fourth Pythian Ode of Pindar* (Berlin, 1988); A. P. BURNETT, *The Art of Bacchylides*, (Cambridge, Mass., 1985); R. W. BURTON, *Pindar's Pythian Odes* (Oxford, 1962); J. B. BURY, *The Isthmian Odes of Pindar* (London, 1892); *The Nemean Odes of Pindar* (London, 1890); C. CAREY, *A Commentary on Five Odes of Pindar* (New York, 1981); D. S. CARNE-ROSS, *Pindar* (New Haven and London, 1985); K. CROTTY, *Song and Action: Odes of Pindar* (Baltimore, 1982); J. DUCHEMIN, *Pindare Pythiques, III, IX, IV, V* (Paris, 1967); L. R. FARNELL, *The Works of Pindar* (London, 1932, repr. Amsterdam, 1965), Vol. 2; C. A. M. FENNEL, *Pindar: the Nemean and Isthmian Odes* (Cambridge, 1899); S. FOGELMARK, *Studies in Pindar* (Lund, 1972); D. E. GERBER, *Lexicon in Bacchylidem* (Hildesheim, 1984); B. L. GILDESLLEEVE, *Pindar, The Olympian and Pythian Odes* (London, 1892); T. K. HUBBARD, *The Pindaric Mind* (Leiden, 1985); R. C. JEBB, *Bacchylides, The Poems and Fragments* (Cambridge, 1905); F. G. KENYON, *The Poems of Bacchylides* (London, 1897); G. KIRKWOOD, *Selections from Pindar* (Chico, Calif., 1982); M. R. LEFKOWITZ, *The Victory Ode: An Introduction* (Park Ridge, N.J., 1976); H. LLOYD-JONES, "Modern Interpretation of Pindar: the Second Pythian and Seventh Nemean Odes", in *JHS*, 93 (1973), 109-137; F. MEZGER, *Pindars Siegeslieder* (Leipzig, 1880); G. W. MOST, *The Measures of Praise: Structure and Function in Pindar's Second Pythian and Seventh Nemean Odes* (Göttingen, 1985), *Hypommnata*, 83; F. J. NISSEITICH, "Immortality in Acragas. Poetry and Religion in Pindar's Second Olympian Ode", in *CP*, 83 (1988), 1-19; O. SCHROEDER, *Pindars Pythien* (Leipzig, 1922); C. P. SEGAL, "Bacchylides Reconsidered", in *QUCC*, 22 (1976), 99-130; *Pindar's Mythmaking: the Fourth Pythian Ode* (Princeton, 1986); S. G. SHELMEKDINE, "Pindaric Praise and the Third Olympian", in *HSCP*, 91 (1987), 65-81; W. J. SLATER, *QUCC*, 58 (1988), 51-61; 1969; "Pindar's Pythian 3. Structure and Purpose", in *Lexicon to Pindar* (Berlin, 1985); E. THUMMER, *Pindar, die isthmischen Gedichte* (Heidelberg, 1969), Vol. 2; W. J. VERDENIUS, *Commentaries on Pindar* (Leiden, 1987, 1988), *Mn. Suppls.* 97, 101, Vols. 1 and 2; D. C. YOUNG, *Three Odes of Pindar. A Literary Study of Pythian 11, Pythian 3, and Olympian 7* (Leiden, 1968). References to these works will be by author's name or author's name and short title.

is the person and his behaviour. Always a person pays heed to *θυμός*, whose activity comes to the fore in many situations.

In the other lyric poets *θυμός* has many of these same features (8). It is engaged in a broad range of activity. Prominent are the emotions of joy, love, endurance, and courage and likewise those of grief and pain. It is still associated with intellectual functions, such as knowing, considering, and reckoning. It is connected as well with volitional activity such as desiring, choosing, or wishing.

Within the person *θυμός* often acts as an independent agent, affecting choices and decisions. Several times it is addressed in the vocative, called on to be strong, to endure, to behave in particular ways, or to be young. These passages show how significantly *θυμός* could influence someone's overall attitude. *θυμός* also acts frequently as a means, instrument, or accompaniment to action. Most often in the other lyric poets a person has a direct relationship with *θυμός*, many times exerting control over it. Passages where this occurs suggest that *θυμός* was active within, able to be directed or needing to be. Frequently too *θυμός* is open to the influence of outside objects and agents.

In particular in the other lyric poets we see a connection of *θυμός* with various topics, appropriate to the focus of the poetry itself. With courage, endurance, grief, pain, and joy it is associated. It is involved much in love. In the poetry that treats fighting, *θυμός* is of prime importance, especially in the young. In several contexts *θυμός* is related to moral behaviour. With its activity it can lead a person to good or evil actions. In nature it varies. It can be "gentle", "kindly", "moderate", or "courageous". But it can also be "greedy", "raging", "fickle", and "sinful". Nor is it static: it can "change with the day".

In the treatment of *θυμός* to follow, we shall treat most of the 46 passages in the text, with all mentioned in Appendix One (6). These passages of Pindar and Bacchylides (7) will be classified into six Sections, focusing in particular

(5) For a detailed treatment of these poets see my article mentioned in note 2 above.  
(6) On *θυμός* in Pindar and Bacchylides see especially S. M. DARCUS, "Phton Epithets of *Thumos*", in *Glotta*, 55 (1977), 178-182; D. J. FURLEY, "The Early History of the Concept of the Soul", in *BICS*, 3 (1956), 3-10; V. N. JARCHO, "Zum Menschenbild der nachhomerischen Dichtung", in *Philologus*, 122 (1968), 166-172; R. B. ONIAN, *The Origins of European Thought?* (Cambridge, 1954), 13-89; S. D. SULLIVAN, "The Function of *θυμός* in Hesiod and the Greek Lyric Poets", in *Glotta*, 59 (1981), 147-155; M. TREU, *Von Homer zur Lyrik* (Munich, 1955), *Zetemata*, 12, 195-203.

(7) The following editions of the two poets will be used: *Pindari Carmina cum Fragmentis*, post B. SNEHLI, ed. H. MAEHLER (Leipzig, 1971), Part 1; *Pindari Carmina cum Fragmentis*, ed. H. MAEHLER (Leipzig, 1989), Part 2; *Bacchylidis Carmina cum Fragmentis*, post B. SNEHLI, ed. H. MAEHLER (Leipzig, 1970); H. MAEHLER, *Die Lieder des Bakchylides* (Leiden, 1982), Parts 1 and 2.

wraps me around, and let his *thymós* follow" (*ἔπομαι*). The boy is to have a *thymós* of a lion<sup>(9)</sup>. In Homer we hear of the *thymós* of animals (as, e.g., at *Il.*, 22.263 and *Od.*, 3.455) but never that of a lion. Heracles, however, is called *thymoíoion* (*Il.*, 5.639, *Od.*, 11.267). Hesiod mentions the *thymós* of a lion at *Theog.*, 833. Tyrtæus (13 W) and Simonides (Ep. 83 [b]) likewise refer to a *thymós* of this kind. This type of *thymós* is clearly one filled with courage and valour. Often in earlier poets *thymós* was connected with courage<sup>(10)</sup>. It probably functions also as seat of character in regard to this trait. This *thymós* is positive in nature.

In another passage the opposite is true. At *Nem.*, 11.29-32 Pindar says: "One man empty-minded pride (*αὐχάρι*) casts from noble achievements. Another man, who blames too much his strength, *thymós*, being unadventurous (*ἄτολμος*), drawing him back by the hand, deprives (*παρὰσφάλλει*) of honours rightly his". Here we see an important connection between *thymós* and the achievement of "honours" (*καλά*), ones that heredity might give a rightful claim to (*οἰκεῖός*). If *thymós* proves lacking in daring, it hinders a person from taking chances and prevents high accomplishment<sup>(11)</sup>; this one is the opposite. A *thymós* that is *τολμητής* (*Il.*, 10.205, *Od.*, 17.284); this one is the opposite. In this passage *thymós* is vividly personified as holding a person back "by the hand" and taking away what he might attain. This *thymós* appears to be filled with fear. It is strongly related in a negative way to the person's character.

In contrast we find *thymós* urging individuals to action in two passages of *Ol.*, 3. At 3.25 we hear of Heracles: "then his *thymós* urged (*ὀρμάτω*) him to journey to the land of Ister" where he was to bring back the olive tree for Pisa. Frequently in Homer and Hesiod is *thymós* connected with "urging" (see, e.g., *Il.*, 6.439, 10.319, 13.74, *Od.*, 1.275, 18.61, Hes., fr. 200.7). So here it incites Heracles to courageous activity. At 3.38 Pindar says of himself: "therefore in some way my *thymós* prompts (*ὀτρύνω*) me to say (*φαμί*) that prestige (*κῆδος*) has come to the Emmenidae and to Theron". Once again *thymós* urges action, in this case causing Pindar to speak in a certain way. In Homer *thymós* is associated with speech (*Il.*, 11.407, 17.97, 22.122); in the other lyric poets it leads to song (Alc., 308 [b] 2 and *Theog.*, 826). Here the role of *thymós* in leading to positive activity is made clear.

In the remaining four passages of Pindar in this Section, *thymós* is addressed in the vocative. This does not occur in Homer, the *Homeric Hymns*, or Hesiod but appears several times in the other lyric poets<sup>(12)</sup>. The usage suggests the

strength of independent activity on the part of *thymós* within the person. At *Ol.*, 2.89-90, Pindar says: "Come, *thymós*, hold (*ἐπέχω*) now the bow to the mark. Whom are we hitting, sending again arrows of fame from a gently *phrḗn*? The image here is of *thymós* as a Bowman aiming an arrow accurately at a target. It acts as the seat of will to sing with the capacity of expressing effective words. Once again, as in *Ol.*, 3.38 (App. One, 4), *thymós* is associated with song. In this passage *thymós* is closely connected with *phrḗn*, which acts as the source of words that Pindar and *thymós* send forth<sup>(13)</sup>. The image of "shooting" could be a negative one but in this case the arrows are to bring fame and their source is called "gentle". *Phrḗn* provides the ideas, it seems, *thymós*, the will to act and the accuracy of performance<sup>(14)</sup>.

In another passage too *thymós* is connected with song. At *Nem.*, 3.26 Pindar says: "*thymós*, to what foreign headland do you lead astray (*παρὰμείβω*) my voyage? I bid you to bring (*φέρω*) the Muse to the race of Aeacus; the flower of justice attends the saying: 'praise the noble'. In this case Pindar has been praising Heracles but then wishes to change the focus of his ode. He calls upon *thymós* as seat of desire and source of his thoughts not to lead him astray from this theme. Instead *thymós* is to "bring the Muse to the family of Aeacus": this now is to be an object of praise, which it is right to bestow. The image here is of *thymós* as pilot of a ship who is choosing the wrong destination. Pindar must check this "pilot" and give new directions.

In two other passages *thymós* is addressed in the vocative in contexts of love. In fr. 123.1<sup>(15)</sup> he says: "it was necessary, *thymós*, to cull (*δρέπομαι*) loves (*ἔρωτες*) according to due season, with the prime of life". In Homer *thymós* is associated with love and this is frequently the case in the other lyric poets<sup>(16)</sup>. Here Pindar suggests that *thymós* should focus on love when age is appropriate but in the present instance the appeal of Theoxenos cancels that. The image of *thymós* in this fragment is that of a gatherer of fruit or flowers. In *thymós* desire is found and attraction to another.

In another passage, fr. 127.4, Pindar again gives this advice: "May it be that we love and indulge love according to due season; *thymós*, do not pursue (*διώκω*) accomplishment (*πρᾶξιτι*) older than your number". Here *thymós* is to be aware of its "age"; activities of love beyond a certain age would be inappropriate and result, apparently, in unseemly behaviour. In both these fragments we see a connection of *thymós* not only with love but also with the character of the person.

(13) On *phrḗnes* in this passage see my article, "A Study of *phrḗnes* in Pindar and Bacchylides", in *Gloria*, 67 (1989), 148-189.

(14) In *Ol.*, 2, *thymós* is mentioned also at line 8 (App. One, 12).

(15) See the commentary of Kirkwood, 339, on this fragment.

(16) See *Il.*, 14.315-316, *H. Merc.*, 434; *Arch.*, 196 a.3 W; *Sa.*, 1.4, 18, 27; *Alc.*, 283.4, 9; *Theog.*, 983, 1091, 1256, 1295, 1305, and 1321.

(9) On this interpretation see BURY, *Isthmian Odes*, 114, and FENNEL, 197.

(10) See, e.g., *Il.*, 10.220, *Od.*, 1.320; HES., *Theog.*, 641; CALL., 1.1. W; Tyr., 5.5, 10.13, 17, 12.18, 44 W; MIM., 14.1 W.

(11) See the comment on *ἀτολμος* in VERDENIUS, Vol. 2, 109.

(12) See in my article (note 2), Appendix One, nos. 1, 9-14.

In Section A. we find two passages of Bacchylides. At 17.82 Minos challenges Theseus to leap into the sea and in Theseus "θυμὸς did not again bend back" (*ἀνακάμπτω*). Here as in *Is.*, 6.49 above (App. One, 1), *θυμὸς* is connected with courage. As in *Ol.*, 3.25 and 38 (App. One, 3-4) it urges on to action, in this instance the gallant jump by Theseus. This *θυμὸς* could have been *ἄτολμος*, as it was in *Nem.*, 11.32 (App. One, 2), but in this case it did not fear. It "bent into" the required act of courage and did not change and "bend back".

In the second passage of Bacchylides *θυμὸς* seems associated with joy: "not the bodies of bulls are here, nor gold, but a gracious (*εὐμενής*) *θυμὸς* and the delightful Muse and sweet wine in Boeotian cups" (fr. 21.1-3). In Homer and Hesiod *θυμὸς* is often connected with joy; in the other lyric poets this is also true (17). Here too it is associated with wine, another connection found in earlier poets (18). Elsewhere *θυμὸς* is not called *εὐμενής*, although this adjective is found with *νόος* (Pind., *Pyth.*, 8.18, *Pa.*, 5.45). This *θυμὸς* appears to be calm and well-disposed, affecting how the person enjoys the occasion.

**Section A. Observations:** These ten passages of Section A show us a range of activities of *θυμὸς*, acting as an independent agent in the person. It can be courageous and lead to gallant action. It can urge to activity. It can be "gracious". It can and should love at the time appropriate in one's life. It is connected with song, its origin and direction. But it can hinder someone from excellence by being unadventurous. We see Pindar use vivid images of *θυμὸς*. It is an archer aiming his bow, a pilot directing a ship, someone who gathers fruits or flowers or holds a person by the hand. *Θυμὸς* clearly has a strong influence upon behaviour both in a positive and negative way.

#### Section B. A Person Acts in, by, or with *θυμὸς*

*Θυμὸς* can be a location, means, or accompaniment to action. As the last, it may contribute activity of its own in a situation (19). In this Section we find nine passages, five of these describing *θυμὸς* in a positive context. At *Ol.*, 8.4-7, people consult Zeus at Olympia to see "if he has any message about human beings striving to take (*λαμβάνω*) great excellence (*ἀρετή*) in *θυμὸς* and space to breathe (*ἀπνοῖά*) after labours". In contrast to *Nem.*, 11.32 (App. One, 2), where *θυμὸς* hinders achievement, a person in this passage "strives" in or with *θυμὸς* for excellence. As so often elsewhere, *θυμὸς* is connected with courage (see note 10). We see too its association with moral

(17) See, e.g., *Il.*, 24.321, *Od.*, 4.548; *Hes.*, *W. & D.*, 58, 358; *Arch.*, 128 W; *Sem.*, 7.70 W; *Stes.*, S148.19; *Theog.*, 765, 983, 1029, 1070a, 1122, 1224, and 1256.

(18) See, e.g., *Od.*, 21.297; *Hes.*, fr. 239.2; *Stes.*, S148.19; *Alc.*, 335.1, 358.5; *Theog.*, 765, 983.

(19) Instances of this comitative-instrumental dative will be abbreviated "C-I" in Appendix One.

character as will frequently be the case in Pindar (see App. One, "Topics") and was true as well in the other lyric poets (20).

In *Ol.*, 2.6-9 (21) Pindar describes Theron as "foremost of fathers of high repute who, toiling (*κἀμνω*) much in *θυμὸς*, hold the holy city beside the river". Again activity in or with *θυμὸς* has led to high achievement. Again too the moral character of Theron's forefathers appears to be related to *θυμὸς* which has contributed to their having rule.

In another passage, *Pyth.*, 9.96 (22), Pindar describes the proper response that noble deeds should elicit: "therefore, if one is a friend of citizens, if someone is an enemy, let him not conceal the deed laboured over well for the good of all, violating the saying of the old man of the sea. He said to praise (*ἀνέω*) with all (*παῖς*) *θυμὸς* and with justice the enemy achieving noble deeds". It is right for glorious feats to win praise regardless of the relationship of others to the one performing them. And these feats deserve recognition with "all *θυμὸς*". In this passage *θυμὸς* is connected with the will, as we have seen elsewhere in Pindar (see App. One, "Topics") and was common in Homer, Hesiod, and the other lyric poets. *Θυμὸς* acts as the source of praise and is associated with the "just" action of the one who praises (23).

In another passage in Section B we see the association of *θυμὸς* with the will. At *Is.*, 6.43 (24) Heracles, praying for Telamon, says: "if ever, o father Zeus, willing (*ἑθέλω*) in *θυμὸς*, you have heard my prayer". Often in Homer, Hesiod, and the other lyric poets *θυμὸς* is found with this verb (25). It likewise appears in the context of a prayer as elsewhere in the lyric poets (26). Here *θυμὸς* acts as the seat of desires of Zeus; Heracles hopes for willingness to heed his prayers.

In another passage a god acts with *θυμὸς*. At *Pyth.*, 4.18 (27), Pindar says: "for willingly with cheerful (*γελανής*) *θυμὸς* Boreas, king of the winds, quickly made ready (*ἐντόνω*) Zetes and Calais" for the expedition of the Argonauts (28). The adjective *γελανής* appears only here with *θυμὸς* in Pindar, although at *Ol.*, 5.2 he has the expression *καρδίᾳ γελανῆι*. We will hear below in Bacch., 5.80 of Heracles "calming" (*γελανῶω*) his *θυμὸς*. The adjective is related to

(20) See my article (note 2), App. One, "Topics".

(21) See the other reference to *θυμὸς* in this ode at line 89 (App. One, 5).

(22) See also below the instance of *θυμὸς* in *Pyth.*, 9.30 (App. One, 42).

(23) On this passage see DUCHEMIN, 82, FARNELL, 210, and KIRKWOOD, 230.

(24) For the other instance of *θυμὸς* in *Is.*, 6 see above on 6.49 (App. One, 1).

(25) See, e.g., *Il.*, 18.262, 21.65; *Od.*, 11.566; *Hes.*, *Theog.*, 443, 446, fr. 204.42, 54; *Sa.*, 1.18, 5.3.

(26) See *Sa.*, 1.4, 1.18, 27.5.3; *Alc.*, 34.3, 129.10.

(27) *Θυμὸς* also occurs in *Pyth.*, 4 at 73, 96, and 295. See discussion below (App. One, 37, 18, and 20).

(28) The same verb, *ἐντόνω*, will be found with *θυμὸς* in *Nem.*, 9.37 (App. One, 44).

**Section C. A Person Has a Direct Relationship with θυμός**

The largest number of occurrences, thirteen, fall into this Section. In them a person affects his θυμός directly and in most cases the picture is a positive one. At *Pyth.*, 4.294-295<sup>(29)</sup> Atlas prays to see his home and "at the spring of Apollo, devoting himself to revelry, to give (ἐκδιδόμι) his θυμός to youthful spirit (ψῆψη) often". Here we see θυμός connected with celebration and youth, an association also found in Theognis (630, 877, 1122, 1325). Θυμός is seat of joy, as often elsewhere (see App. One, "Topics").

This is true also of *Is.*, 7.1-2: "o blessed Thebe, [tell] over which of your former native splendors in particular do you delight (εὐφραίνω) your (τέρος) θυμός"? This same verb is found with θυμός in *Stes.*, S148 i 9, *Theog.*, 1029, and *Bacch.*, 3.83 (App. One, 26, below). Again we see the association of θυμός with positive emotion.

The two instances of θυμός in *Nem.*, 7 occur in this Section, both appearing with the same verb. At 9-10 Pindar describes the sons of Aeacus: "he [Sogenes] dwells in the city loving music, a city of the sons of Aeacus of the clashing spears; they are willing to cherish (ἀμφέπω) a θυμός familiar with contest" (σήμερος ἀγωνία). Here θυμός is associated with courage and initiative for competition. It also acts as a seat of character in these heroes. This θυμός is in marked contrast to the one described in *Nem.*, 11.32 (App. One, 2) which, being ἀρόλος, keeps one from high endeavour.

At 86-92 Pindar says that a neighbour loving neighbour with an "earnest νόος" is a priceless joy. "If the god also should support this, it is by your favour, o you [Heracles] who conquered the Giants, that Sogenes, cherishing (ἀμφέπω) a gentle (ἀραλός) θυμός to his father, wish to dwell with good fortune by the holy, fair-founded street of his ancestors". Once again θυμός is a seat of character, in this case one gentle in attitude. This reference echoes the earlier one in the ode and suggests that Sogenes reflects the sons of Aeacus in their courageous θυμός. Turning gently to father suggests sympathy of interest and similarity in nature. In these lines θυμός is mentioned with νόος and part of behaviour recommended to Sogenes may involve this psychic entity as well<sup>(35)</sup>.

In the last two passages of Pindar in this Section we see likewise an association of θυμός with character. At *Pyth.*, 2.73-74 Pindar says that "Rhada-manthus fared well because he received as his lot the blameless fruit of φρένες and did not delight (τίπτομαι) his θυμός within by deceits" (ἀπάτη). Θυμός appears frequently with this verb in earlier authors<sup>(36)</sup>, but in this context

(34) For other instances of θυμός in this ode see above note 27.

(35) On νόος in this passage see my article "An Analysis of the Psychic Term νόος in Pindar and Bacchylides", in *Glotia*, 68 (1990), 189.

(36) See, e.g., *Il.*, 9.189, 21.45; *Hes.*, *W. & D.*, 58, 358; *Theog.*, 1070a.

the verb, γελᾶω, meaning primarily "to shine", but then also "to rejoice at"<sup>(29)</sup>. Boreas is happy to send his sons on the Argo. The adjective is well chosen to describe the θυμός of "the king of the winds": it is shining and joyful. It acts as the seat of will in Boreas.

In four contexts the picture of θυμός is negative. At *Nem.*, 1.39-40 it is the seat of anger: "but the queen of the gods, irritated (στέργχω) in her θυμός, sent snakes at once" against the child Heracles. Often in Homer and Hesiod θυμός was associated with anger<sup>(30)</sup>. So too at *Od.*, 6.37-38 is anger found in θυμός. Aegyptus, upset because Evadne was with child by Apollo, "went to Pytho, crushing (πιέζω) in his θυμός inexpressible anger (χόλος) with keen resolution, to inquire about this unendurable misfortune". In Homer we find this noun with θυμός at *Il.*, 6.326, 9.671, and *Od.*, 24.248. Anger wells up in the θυμός of Aegyptus but he must restrain it in order to consult Apollo's oracle. In both these passages we see θυμός function as a seat of emotion.

It acts in a similar way for the emotion of fear in *Pyth.*, 4.96<sup>(31)</sup>. Pelias, "concealing (κλέπτω) fear (δέϊμα) in his θυμός, addresses Jason. We saw θυμός possibly connected with fear above at *Nem.*, 11.32 (App. One, 2). This occurs quite often in Homer<sup>(32)</sup>. Θυμός becomes the hiding place for this fear, still there but not expressed<sup>(33)</sup>.

In the fourth passage, *Nem.*, 5.31-32, θυμός again is associated with emotion. Hippolyta spreads the tale that Peleus pursued her: "the opposite was true. For she with all (πᾶσι) her θυμός besought (ἀρτανέω) him with many beguiling words". As in frs. 123 and 127 above (App. One, 7-8), θυμός is connected with love as also in Homer and the other lyric poets (see above, note 16). It is the seat too of Hippolyta's desire and will as she strongly makes her appeal. But her action is not honourable.

**Section B. Observations:** The nine passages of this Section show us θυμός as location, means, or accompaniment. With it a person can "strive" for excellence, "toil much" in holding a city, "praise", "crush anger", "conceal fear", or "beseech" another individual. One can be "irritated" in θυμός or act with "willing" or "cheerful" θυμός. We see this psychic entity much associated with emotion, will, and moral character. Although subordinate to the person, it may contribute its own activity and influences strongly behaviour.

(29) On the meaning of γελᾶνός see BRASWELL, 263.

(30) See, e.g., *Il.*, 1.429, 4.494; *Od.*, 2.138, 22.477; *Hes.*, *Theog.*, 554, 617, 868. See also *Ol.*, 6.37 (App. One, 17).

(31) For other instances of θυμός in this ode see note 27.

(32) See, e.g., *Il.*, 8.138, 17.625, 21.574; *Od.*, 7.50, 16.306.

(33) On the meaning of κλέπτω see BRASWELL, 188, GILDERSLEEVE, 291, and KIRKWOOD, 184.

we see a possible negative connotation. *θυμός* could "delight in deceits" but does not in the case of Rhadamanthus. As elsewhere in Pindar we see its connection with morality (see App. One, "Topics"). In this passage *θυμός* is associated with *φρένες*; both psychic entities are the seat of traits of character<sup>(37)</sup>. Rhadamanthus proves a just judge, one who was in no way deceitful<sup>(38)</sup>.

At *Nem.*, 9.24-27 Pindar says<sup>(39)</sup>; "Zeus for Amphiareus split with the all powerful thunderbolt the broad-bosomed earth and concealed him with his horses, before the warrior, struck in the back by the spear of Perichymenus, might shame (*αἰσχρόνω*) his *θυμός*". It is possible for someone to "shame" *θυμός*; this would involve behaviour that was ignoble or cowardly<sup>(40)</sup>. Zeus will not let this happen to Amphiareus. Here we see the connection of *θυμός* with courage (see also note 10). It acts as the seat of admirable behaviour in war.

Into this Section seven passages of Bacchylides fall. Twice *θυμός* is connected with delight. At 3.83-84 Apollo says to Admetus: "being mortal, you should foster two opinions, that you will see only tomorrow's light of the sun and that you will complete a life of fifty years with much wealth. Doing holy acts, delight (*εὐφραίνω*) *θυμός*. For this is the highest of gains". As above at *Is.*, 7.2 (App. One, 21) we see this verb appearing with *θυμός* and as at *Pyth.*, 4.295 (App. One, 20) we see its association with enjoyment (see also note 17). Although human beings dwell in the realm of uncertainty about the future, they can consider two possibilities. If life is to be soon over, they should take time for joy. If it is to be long and prosperous, that in itself is cause for delight. But whatever it is, the joyous state of *θυμός* is crucial. If one can be cheerful, this constitutes the "greatest gain". But there is a necessary requirement: the person is to do "holy acts". Then the *θυμός* can justly rejoice. This passage shows how important *θυμός* can be in the person. It is related to moral behaviour and acts as the centre of a happy life, short or long.

Bacchylides repeats this view of *θυμός* in fr. 20 B 19-20<sup>(41)</sup>: "for what greater profit for human beings is there than to delight (*χαρίζομαι*) *θυμός* in lovely things" (*καλῶ*)? The passage is quite fragmentary but we know that this verb is found often with *θυμός* in earlier poets<sup>(42)</sup>. Again *θυμός* is essential for happiness, its object being positive in nature.

(37) On *φρένες* see SULLIVAN (note 13) 171.

(38) On this passage see BURTON, 111-134.

(39) See also the other instance of *θυμός* in *Nem.*, 9 at 37 (App. One, 44).

(40) Cf. *Theog.*, 1029 where *θυμός* is called on "not to be ashamed" (*αἰσχρόνω*).

(41) See also the other instance of *θυμός* in fr. 20 B at line 7 (App. One, 41).

(42) See, e.g., *Il.*, 5.243, 10.234; *Od.*, 4.71; *Hes.*, *W. & D.*, 685; *Theog.*, 1224.

In another passage of Bacchylides we see the connection of *θυμός* with hope (10.45)<sup>(43)</sup>. He describes different ways that lead human beings to fame and the hope that these ways bring. Some people engage in poetry, prophecy, or archery; others "increase (*αἰῶζω*) their *θυμός* with labours and herds of bulls". The notion of *θυμός* increasing is found already in Homer at *Il.*, 17.226, describing the growth in strength as a result of eating, and at *Od.*, 2.315, where Telemachus mentions the way his *θυμός* changed with the passing years. In Hesiod a "courageous *θυμός*" increases in the gods (*Theog.*, 641, cf. fr. 317). At *Theog.*, 1029 *θυμός* is able to increase its pain<sup>(44)</sup>.

In the present passage some people "increase their *θυμός*" with the farming they do. With this activity they enlarge their hopes and their sense of security. As often in Homer and as at Archilochus 181.12 W *θυμός* is connected with hope. But this can prove elusive and Bacchylides proceeds in Ode 10 to say that the future is unpredictable. *θυμός* may in adverse circumstances face becoming smaller once again.

In another passage, 5.80, Bacchylides suggests that *θυμός* is a seat of fear and distress. Meleager says to Heracles: "son of mighty Zeus, stay in your place and, calming (*θελανόω*) your *θυμός*, do not shoot your arrow at the shades of the dead". At *Pyth.*, 4.181 (App. One, 15) we heard of the *θελανής θυμός* with which Boreas prepared his sons for the trip of the Argo. In this passage of Bacchylides Heracles is alarmed when he sees the shades of the dead. It is in *θυμός* that his emotions are felt and it is *θυμός* that apparently incites him to action. This *θυμός* needs "calming down". The verb *θελανόω* is found only here<sup>(45)</sup>, suggesting the need for an absence of agitation.

In another passage Bacchylides describes the ideal state of the human being and of *θυμός* (fr. 11.2): "one goal, one path of good fortune is there for mortals, if someone, having (*ἔχω*) a *θυμός* without pain (*ἀπενθής*), is able to pass through life". He contrasts this condition with the person who, "busy about ten thousand things with his *φρήν*, is tossed about in his heart (*κάεψ*) night and day for the sake of things to come and had fruitless labour". Here as so often in Homer, Hesiod, and the other lyric poets *θυμός* is a psychic entity that someone has<sup>(46)</sup>. We have here an association of *θυμός* with pain, one that is frequent in Pindar and Bacchylides as it was in earlier authors (see App. One, "Topics"). Ideally *θυμός* will be "free from pain" (*ἀπενθής*) like that described as *ἀκηρής* in Hesiod<sup>(47)</sup> and contrasting the ones described

(43) On this passage see the discussion of JEBB, 319, and MAEHLER (note 7), Part 2, 191.

(44) For the idea of *θυμός* increasing see also below on PIND., *Nem.*, 3.58 (App. One, 43).

(45) See JEBB, 279, KENYON, 47, and MAEHLER (note 7), Part 2, 106.

(46) See, e.g., *Il.*, 5.670; *Od.*, 23.97; *Hes.*, *W. & D.*, 170, 340; *Theog.*, 239, 833; *Sem.*, 1.24; *Sol.*, 13.28; *Alc.*, 129.10; *Theog.*, 81, 384, 748.

(47) See *W. & D.*, 112, 170; *Theog.*, 61.

as *νιπενθής*, *πολύπενθής*, and *ταλαπενθής* at *Od.*, 11.39, 23.15, and 5.222. The condition of *θυμός* appears crucial in this passage. Mentioned with it and sharply contrasting it are *φρήν* and *κάρα*, both connected with excessive activity that prevents serenity. Not only does this activity disturb the person but it also bears no fruit. The three terms are closely connected in this passage, with the painless state of *θυμός* being the most desirable condition. This passage recalls also Bacch. 3.83-84 (App. One, 26) where being able to rejoice in *θυμός* is described as the highest gain.

In 1.143 of Bacchylides we hear of another type of *θυμός* that one can have: "Argeius, strong in hand, having (*ἔξω*) the *θυμός* of a lion" (48). Once again, as at Hes., *Theog.*, 833, Tyr., 13 W, Sim., Epig. 83 (b) P, and Pind., *Is.*, 6.43 (App. One, 2) above, we have a *θυμός* of a lion, suggesting one courageous and bold.

In the last passage of Bacchylides, 17.23 (49), Theseus says to Minos, wrongly having touched the cheeks of Eriboea: "no longer do you guide (*κυβερνάω*) a holy (*ἅγιος*) *θυμός* within your *φρένες*". Here *θυμός* is connected with moral activity. It can be in a holy state but Minos in failing to control it shows that its condition is no longer that. We see *θυμός* associated with the beginning of activity, negative in nature. Elsewhere in Homer, the *Homeric Hymns*, and Hesiod *φρένες* function quite frequently as the location of *θυμός* and other psychic entities (50). In the other lyric poets *θυμός* is mentioned in combination with *φρένες* but the latter are not location (except at Tyr., 10.17 W). This is true also of Pindar and Bacchylides (see App. One, "Topics") and only here are *φρένες* a location.

**Section C. Observations:** In this Section we treated the thirteen passages where a person relates directly to *θυμός*. One can "give" *θυμός* to "youthful spirit", "delight" it in various ways, "cherish" a *θυμός* "familiar with contest" and one that is "gentle" and "increase" it with hope. Someone may need to "calm" *θυμός*. It is good if one not "delight" it with "deceits" or "cast shame" upon it. One needs to "guide" a "holy" *θυμός*. "Having" the *θυμός* "of a lion" or one "without pain" is desirable. These passages show the control over *θυμός* that a person could exhibit. They suggest again that *θυμός* and its activity play a significant role in someone.

**Section D. A Person Is Described in respect to *θυμός***

In three passages of Pindar a person is spoken of specifically in relation to *θυμός*. This occurs in two passages of *Is.*, 8. First at 5-5a, Pindar says of

himself: "And, therefore, I also, even though I am distressed (*ἀγχινομα*) in *θυμός*, am led to summon the golden Muse". Here as elsewhere in Pindar and Bacchylides *θυμός* is connected with pain (see App. One, "Topics"). Pindar suffers distress over Aegina but will nonetheless present this ode. *θυμός* appears with this verb in Hom., *Il.*, 14.39 and *Od.*, 14.170 (51). It suggests the negative emotion present in *θυμός*.

Later in the ode, at 26, Pindar describes the sons of Aeacus and their children as excellent in war and says: "they were moderate (*σώφρονες*) and wise (*πυρρός*) in *θυμός*". Here we find a connection of *θυμός* with intellectual activity. This was very common in Homer, the *Homeric Hymns*, Hesiod, and the other lyric poets. Part of the excellence of the Aeacids lies in the way their *θυμός* functions.

In *Is.*, 4.45-47 we find a vivid description of Melissus: "similar (*ἕοικα*) in *θυμός* to the daring (*τόλμα*) of the loud-thundering lions among beasts when in action, and in cleverness, to the fox which, falling on its back, checks the swoop of the eagle". Once again as in *Is.*, 6.49 (App. One, 2) and Bacch., 1.143 (App. One, 31) we see here *θυμός* related to that of lions, specifically to the "daring" they possess. *θυμός* is parallel to the reference to "cleverness". It functions prominently as a seat of courage and energy for the contest.

**Section D. Observations:** In these three passages *θυμός* again functions prominently in the person. It is associated with pain, wisdom, and courage.

**Section E. Outside Objects Affect *θυμός*.**

In six passages we find outside objects affecting *θυμός*. As so often in Homer, Hesiod, and the other lyric poets, *θυμός* proves vulnerable to outside influences and can be altered thereby. At *Pyth.* 3.63-65 Pindar says: "if our sweet-voiced hymns (*ῥήματα*) might have placed (*τίθημι*) charm (*φίλτρον*) in his [Chiron's] *θυμός*". Pindar wishes Chiron could have heard his poetry and that it would have delighted him (52). *θυμός* is a seat of emotion, expressing joy at Pindar's composition. At *Pyth.* 4.73 (53) a different object comes to *θυμός*; "the chilling oracle (*μάντευμα*) came (*ἐρχομαι*) to him [Pelias] in his shrewd (*σοφρός*) *θυμός*". Here *θυμός* is associated with intellectual activity. Pelias will send Jason to Colchis in an attempt to avoid the effects of this oracle. The adjective *σοφρός* suggests cleverness and shrewdness. Elsewhere Pindar uses *σοφρός* with *μῆτις* (*Ol.*, 13.52) and *βουλαί* (*Is.*, 7.8). It is with *θυμός*, apparently, that Pelias will devise his plan.

In two other passages of Pindar *θυμός* is negatively affected. At *Pyth.*, 1.81-84 Pindar gives advice to Hieron: "if you would speak opportunely,

(51) Cf. the pain experienced in *θυμός* in Hes., *Theog.*, 612 and Sa., 1.4.

(52) On this passage see DUCHEMIN, 50, and YOUNG, 45.

(53) For other instances of *θυμός* in this ode see note 27.

### Section F. Outside Agents Affect or Relate to *θυμός*

drawing together the strands of many matters in a brief compass, less censure of men follows. For dull satiety blunts swift hopes. And the hearing of citizens (*ἀστῶν ἀκοά*) makes heavy (*βαρύνω*) their secret (*κρυφίως*) *θυμός*, especially at the glorious exploits of others" (54). People are envious, especially at the wonderful deeds of others nor in particular do they show patience in listening to a long account of such. But people realise that this reaction is itself not admirable and therefore they keep it hidden. *Θυμός* is the seat of the thoughts and emotions involved in this reaction which weigh it down.

At *Nem.*, 6.57 Pindar says: "it is the wave ever rolling at the foot of a ship (*τὸ ἐλασσόμενον κυμάτων*) that in particular is said to disturb (*δονέω*) *θυμός*". In this passage (55) Pindar says that he could praise people in the past but that recent events interest and "disturb" *θυμός*. Here *θυμός* is the seat of negative emotions that strongly colour one's behaviour.

Bacchylides too speaks of a *θυμός* negatively affected. He says (1.179) (56): "the man whose *θυμός* the most trivial cares (*μέμπινα*) disturb (*δονέω*), for whatever time he lives, has taken his allotment of honour". He contrasts this situation with *αρετε* which lasts beyond death, even though it brings labour during life. *Θυμός* can be filled with intellectual and emotional activity that can distract it and so absorb it that the person really accomplishes nothing exceptional. His focus upon these "trivial cares" prevents concentrated effort for *αρετε*. As in *Nem.*, 6.57 just discussed, the verb *δονέω* is found with *θυμός*. This *θυμός* under distress recalls the mention in Bacch., 5.80 (App. One, 29) of one which needed calming.

In fr. 20 B 7 (57) Bacchylides describes banquets on twentieth days, "when sweet necessity (*ἀνάγκη*) warms (*θάλπω*) the *θυμός* of noble youths as the cups pass swiftly around and hope of Kypris sets *πρόνεες* aflutter". Here *θυμός* and *πρόνεες* are involved in the joy of the banquet. As often in Homer, Hesiod, and the other lyric poets wine influences *θυμός*, in this case in a positive way.

*Section E. Observations*: In these six passages of Pindar and Bacchylides we see *θυμός* affected by various influences. In two cases this is positive. "Hymns" might "charm" *θυμός*, and wine can "warm" it. In four instances it is negative. A "chill oracle" comes to *θυμός*, "hearing" of the glorious exploits of others "bears heavy" upon it, present concerns can "disturb" it as can "cares". *Θυμός* is described in this Section as "shrewd" or "secret". It is vulnerable and, when influenced, markedly affects behaviour.

In five passages of Pindar some relationship between an outside agent and *θυμός* is described. In *Pyth.* 9.30-32 (58) Apollo says to Chiron: "son of Philyra, leaving your holy cave, admire (*θαυμάζω*) the *θυμός* and great power of the woman [Cyrene], how the young woman carries on a struggle with fearless bearing (*κεραλά*), having an *ήτροπ* superior to toil. Her *πρόνεες* are not tempest-tost by fear". Here, as so often elsewhere, *θυμός* is a seat of courage. It is mentioned with *ήτροπ* and *πρόνεες* which are filled with strength for a task and free from any fear. The three psychic entities allow Cyrene to perform an amazing feat.

In another ode also we meet Chiron in relation to *θυμός*, *Nem.*, 3.58: "in turn he brought about the marriage of Nereus' daughter [Thetis] of the shining breasts, and nurtured her glorious offspring [Achilles], increasing (*αἰξέω*) his *θυμός* in all things fitting". Chiron did this in order that Achilles might excel at Troy in fighting. As in Bacch., 10.45 (App. One, 28) and in other passages of these early poets *θυμός* is again "increased" or "enhanced". In whatever was "fitting" (*ἰσπρίστω*) for warlike endeavour Achilles was trained. His *θυμός* functions as a seat of energy, enthusiasm, and courage. Its condition will be crucial in allowing him to be the greatest fighter who came to Troy.

In *Nem.*, 9.37 Pindar says to Zeus: "if you had been shield-bearer to Chromius amid footmen, horsemen, or in the battles of ships, you would have decided the danger of the sharp conflict, for in battle that goddess [*αἰδώς*] urged on (*ἐντόνω*) his warlike (*αἰχμαράς*) *θυμός* to repel the blight of Ares". As in *Ol.*, 3.25 and 38 (App. One, 3-4), *θυμός* is urged on to activity. In this case it is the goddess *αἰδώς* that encourages Chromius to act in a noble fashion (59). His *θυμός* is "warlike". Again we see the association of *θυμός* with courage. We see too its connection with moral character. Zeus is the same ode at line 27 keeps the "warrior (*μαχαραός*) Amphiareus" from shaming his *θυμός* (App. One, 25). In the current line Pindar may echo the term for "warrior" and show that Chromius resembles the earlier hero in courage" (60). *Θυμός* is related strongly to admirable behaviour.

In the last two passages of this Section *θυμός* is again associated with joy. At *Ol.*, 7.39-43 Helios ordered his children to found an altar for Athena and "placing a holy sacrifice to delight (*ταίνω*) the *θυμός* of her father [Zeus] and the maid of the ringing spear". At *Il.*, 24.119, *Od.*, 15.379, and Theog., 1122, this same verb is found with *θυμός*. Both Zeus and Athena will be pleased

(54) On this ode see BURTON, 107-108, and GILDERSLEEVE, 251.

(55) On the interpretation of this passage see FARNELL, 285-286 and FENNELLS, 75.

(56) See the other instance of *θυμός* in Ode I at 143 (App. One, 31).

(57) See the other instance of *θυμός* in this poem at line 20 (App. One, 27).

(58) For the other instance of *θυμός* in this ode at line 96 see above on App. One, 13.

(59) See also the other instance of the verb *ἐντόνω* with *θυμός* at *Pyth.*, 4.181 (App. One, 15).

(60) For this interpretation see MEZGER, 119.



in *θυμός* by the sacrifice. At fr. 124 d 1 Pindar says: "to soothe with the lyre (*βασιβριτίζω*) a blunted (*ἀμβλύς*) *θυμός* and voice in wine". Here as above at Bacch. fr. 20 B 7 (App. One, 41) we see *θυμός* associated with wine, in this case a negative picture. Wine has "blunted" *θυμός*. It has become "dull" or "sluggish". It has apparently lost brightness or clarity of perception. But music can "soothe" it and bring some calm. We see again the association of *θυμός* with song. Elsewhere we heard of hymns being able to charm it (*Pyth.*, 3.64, App. One, 36). So here the lyre can bring some peace.

*Section F. Observations*: In these five passages we see *θυμός* affected by outside agents. They can "admire" *θυμός*, "increase" it, "urge it on", "delight" it, or "soothe" it with music. This *θυμός* can be "warlike" or "blunted". It is open to these influences and, when affected, strongly affects in turn the behaviour of the person.

### III. Conclusion

The analysis of *θυμός* in Pindar and Bacchylides presented in this study has focused on a person's relationship with it. We treated 46 instances, all of them in the singular, as was true of instances found in Homer, the *Homeric Hymns*, Hesiod, and the other lyric poets.

Our study divided the instances into six Sections. Section A showed *θυμός* as an active agent in a person. Section B showed it as location, means, or accompaniment in, by, or with which someone acted. Section C, the largest Section with 13 passages, treated instances in which a person directly influenced *θυμός*. Section D examined passages in which a person was described in some way in relation to *θυμός*. Sections E and F illustrated the way in which *θυμός* could be open to outside objects and agents.

Features prominent to *θυμός* emerge in these passages (see the Observations at the end of each Section and App. One, "Topics"). Once it is located in *σπρένες* (App. One, 32), but usually is referred to as parallel to them. It is mentioned also with *ἦτρον*, *κέαρ*, and *νόος*. As in Homer, Hesiod, and the other lyric poets *θυμός* shows a wide range of function, emotional, intellectual, and volitional. In particular it is connected with the emotions of anger, courage, fear, joy, love, pain, and distress. *Θυμωτός* functions as a seat of thought, sometimes calm, sometimes disturbed. In *θυμός* one can be "wise" or "shrewd" (App. One, 34, 37). In these passages we see also *θυμός* associated with moral character and behaviour. Its nature is crucial in situations of fighting and competition. It can make *areté* possible or take away the chance for high achievement.

A range of adjectives appears with *θυμός* (see App. Two). They show us that it can be "holy", "cheerful", "clever", "well-disposed", "warlike", "without pain", and "familiar with contest". On the negative side it can be "secret",

"unadventurous", and "sluggish". These adjectives suggest the closeness of *θυμός* and character.

The poetry of Pindar and Bacchylides is written in complicated metrical patterns and is characterised by conventions of the epinician mode. The themes it presents, therefore, are in a way limited by the focus upon praise and honour for athletic victors. Within such contexts, however, *θυμός* assumes an important role. It acts as a seat of courage, strength, and energy for high achievement and can be seen in examples from past and present generations to contribute significantly to positive behaviour. If it is somehow lacking or troubled, a person fails to excel. Bacchylides suggests that having a *θυμός* "free from pain" is both the "goal and path of good fortune". Pindar suggests that *θυμός* in Achilles was the well-spring of his glorious exploits at Troy. Within the person *θυμός* has a significant role. It remains always distinct from the person, strongly affecting conduct. This study has shown the varied manner in which someone relates to this important psychic entity in these two poets.

### APPENDIX ONE

#### *θυμός* in Pindar and Bacchylides

**Annotations**: I = intellectual, E = emotional, V = volitional, M = moral

**Section A**: *θυμός* as Active in a Person.

Passage	Description	Syntax	Aspects
1. <i>Ib.</i> 6.49	"and let his <i>θυμός</i> follow" ( <i>ἔπαιμα</i> )	Nom. s.	I-E-V-M
2. <i>Nem.</i> 11.32	" <i>θυμός</i> , being unadventurous, drawing him back by the hand, deprives him of honours rightly his"	Nom. s.	V-I-E-M
3. <i>Oi.</i> 3.25	( <i>Ἐλκω</i> , <i>παρὰσφάλλω</i> , <i>ἀτολμός</i> ) his " <i>θυμός</i> urged him to journey to the land of Ister"	Nom. s.	V-I-E-M
4. <i>Oi.</i> 3.38	"my <i>θυμός</i> prompts me to say" ( <i>ἰσχυρῶς</i> , <i>φράσι</i> )	Nom. s.	V-I-E-M
5. <i>Oi.</i> 2.89	"come, <i>θυμός</i> , hold now the bow -to the mark" ( <i>ἔρχεο</i> )	Voc. s.	V-I-E
6. <i>Nem.</i> 3.26	<i>σπρήν</i> mentioned with <i>θυμός</i> . " <i>θυμός</i> , to what foreign head-land do you lead astray my voyage? I bid you to bring the Muse to the race of Aeacus" ( <i>τραπαμείβω</i> , <i>γίβω</i> )	Voc. s.	V-I-E

**Section C : A Person Has a Direct Relationship with θυμός.**

Passage	Description	Syntax	Aspects
7. Pind., fr. 123.1	"It is necessary, θυμός, to cull loves according to due season" (ἀρέσσομαι, ἔρωτες)	Voc. s.	E-I-V-M
8. Pind., fr. 127.4	"θυμός, do not pursue accomplishment older than your number" (διώκω)	Voc. s.	E-I-V-M
9. Bacch. 17.82	"his θυμός in him did not again bend back" (ἀνακάμπτω)	Nom. s.	E-I-V-M
10. Bacch., fr. 21.3	"but a gracious θυμός is here" (εἰμί, εὐμένης)	Nom. s.	E-I-V-M

  

**Section B : A Person Acts in, by, or with θυμός.**

11. Ol. 8.6	"human beings striving to take great excellence in θυμός and space to breathe after labours" (λιμβάνω, ἀρετή, ἀπαιτιά)	Dat. s./ C-I	E-I-V-M
12. Ol. 2.8	"fathers who toiling much in θυμός" (κάμνω)	Dat. s./ C-I	E-I-V-M
13. Pyth. 9.96	"to praise with all θυμός and with justice the enemy achieving noble deeds" (ἀνέω, πᾶς)	Dat. s./	I-E-V-M?
14. Is. 6.43	"if ever, o Zeus, father, willing in θυμός, you have heard my prayers" (ἐθέλω)	Dat. s./ C-I	V-I-E-M
15. Pyth. 4.181	"for willingly, with cheerful θυμός, Boreas made ready Zetes and Calais" (ἐντόνω, γέλανης)	Dat. s./ manner	E-I-V-M
16. Nem. 1.40	"but the queen of the gods, irritated in her θυμός, sent snakes at once" against Heracles (σπέρχω)	Dat. s./ loc.	E-I-V-M
17. Ol. 6.37	"he went to Pytho, crushing with keen resolution, inexpressible anger in his θυμός" (πιέω, χόλος)	Dat. s./ ἐν	E-I-V-M?
18. Pyth. 4.96	"concealing fear in his θυμός" (κλέπτω, δέσμα)	Dat. s./ C-I	E-I-V-M
19. Nem. 5.31	"for she with all her θυμός besought him with many beguiling words" (ἀρρανεύω, πᾶς)	Dat. s./ manner	I-E-V-M?

**Section C : A Person Has a Direct Relationship with θυμός.**

Passage	Description	Syntax	Aspects
20. Pyth. 4.295	"to give his θυμός to youthful spirit often" (ἐκδίδωμι, ἦβη)	Acc. s./ d.o.	E-I-V
21. Is. 7.2	"over which of your former native splendors in particular do you delight your θυμός?" (εὐφραίνω, τεός)	Acc. s./ d.o.	E-I-V
22. Nem. 7.10	"they are willing to cherish a θυμός familiar with contest" (ἀμφέτω, σύμπαιρος)	Acc. s./ d.o.	E-I-V-M
23. Nem. 7.92	"Sogeneis, cherishing a gentle θυμός to his father" (ἀμφέτω, ἀτάλως)	Acc. s./ d.o.	V-E-I
24. Pyth. 2.74	"Rhadamantus did not delight his θυμός within by deceits" (τέρπτομαι, ἀπάτη)	Acc. s./ d.o.	E-I-V-M
25. Nem. 9.27	"before the warrior might shame his θυμός" (αἰσχύνω)	Acc. s./ d.o.	V-M-I-E
26. Bacch. 3.83	"doing holy acts, delight θυμός" (εὐφραίνω)	Acc. s./ d.o.	E-I-V-M
27. Bacch., fr. 20 B 20	"for what greater profit for human beings is there than to delight θυμός?" (χαρίζομαι)	Dat. s./ w. verb.	E-I-V-M
28. Bacch. 10.45	"some increase their θυμός in labours and in herds of bulls" (αἰξω)	Acc. s./ d.o.	E-I-V-M
29. Bacch. 5.80	"calming your θυμός, do not shoot your arrow at the shades of the dead" (γελανώω)	Acc. s./ d.o.	E-I-V-M
30. Bacch. fr. 11.2	"if someone, having a θυμός without grief, is able to pass through life" (ἔχω, ἀπειθής)	Acc. s./ d.o.	E-I-V-M
31. Bacch. 1.143	"Argaeus, having the θυμός of a lion" (ἔχω)	Acc. s./ d.o.	E-I-V-M
32. Bacch. 17.23	"no longer do you guide a holy θυμός within your φρένες" (κυβερνάω, ὄστος)	Acc. s./ d.o.	V-I-E-M

**Section D : A Person is Described in Relation to *θυμός*.**

33. <i>Is.</i> 8.26	"they were moderate and wise in <i>θυμός</i> " ( <i>γίννομαι, πινυτός</i> )	Acc. s./ resp.	I-E-V-M
34. <i>Is.</i> 8.5a	"and, therefore, I also, even though distressed in <i>θυμός</i> , am led to summon the golden Muse"	Acc. s./ resp.	E-I
35. <i>Is.</i> 4.46	( <i>ἔχρυμαι</i> ) Melissus : "similar in <i>θυμός</i> to the darling of the loud-thundering lions" ( <i>δοίκα, τόλιμα</i> )	Acc. s./ resp.	E-I-V-M

**Section E : Outside Objects Affect *θυμός*.**

36. <i>Pyth.</i> 3.64	"if our sweet-voiced hymns placed charm in any way in his <i>θυμός</i> " ( <i>ἴμνοι, φίλτρον, τῆθημι</i> )	Dat. s./ <i>ἐν</i>	E-I
37. <i>Pyth.</i> 4.73	"the chilling oracle came to him in his shrewd <i>θυμός</i> " ( <i>μάντευμα, ἐρχομαι, πυκινός</i> )	Dat. s./ loc.	I-E-V-M
38. <i>Pyth.</i> 1.84	"and the hearing of citizens makes their secret <i>θυμός</i> heavy, especially at the glorious exploits of others" ( <i>ἀκοά, βαρόνω, κρήσιος</i> )	Acc. s./ d.o.	E-I-V-M
39. <i>Nem.</i> 6.57	"but it is the wave ever rolling at the foot of a ship that in particular is said to disturb <i>θυμός</i> " ( <i>τὸ ἐλισσόμενον κυμάτων, δονέω</i> )	Acc. s./ d.o.	E-I-V-M?
40. Bacch. 1.179	"the man whose <i>θυμός</i> the most trivial cares disturb" ( <i>μέριμνα, δονέω</i> )	Acc. s./ d.o.	E-I-V-M
41. Bacch., fr. 20 B 7	"when sweet necessity warms the <i>θυμός</i> of noble youths" ( <i>ἀνάγκα, θερπασ</i> ) <i>πρόνες</i> mentioned with <i>θυμός</i> .	Acc. s./ d.o.	E-I-V-M

**Section F : Outside Agents Affect or Relate to *θυμός*.**

42. <i>Pyth.</i> 9.30	"Son of Philyra, admire the <i>θυμός</i> and great power of the woman" ( <i>θυμιάζω</i> ) <i>πρόνες</i> and <i>ἦτρον</i> mentioned with <i>θυμός</i> .	Acc. s./ d.o.	E-I-V-M
43. <i>Nem.</i> 3.58	Chiron "nurtured her glorious offspring, increasing his <i>θυμός</i> in all things fitting" ( <i>αἰΐω, ἀραρίσκω</i> )	Acc. s./ d.o.	I-E-M-V
44. <i>Nem.</i> 9.37	"for in battle that goddess urged on his warlike <i>θυμός</i> " ( <i>ἐντόνω, ἀχμαράς</i> )	Acc. s./ d.o.	E-I-V-M
45. <i>Ol.</i> 7.43	"placing a holy sacrifice to delight the <i>θυμός</i> of her father and the maid of the ringing spear" ( <i>ταίνω</i> )	Acc. s./ d.o.	E-I
46. Pind., fr. 124 d 1	"to soothe with the lyre a blunted <i>θυμός</i> " ( <i>βαρβρίζω, ἀμβλύς</i> )	Acc. s./ d.o.	E-I-V-M?

**Topics**

**A. Psychic Entities**

*νόος* : 23

*πρόνες* : 5, 24, 30, 32, 41-42

**B. Subjects**

Anger : 16-17

Animal : 31, 35

Character : 1-2, 11-12, 25, 43

Courage : 1, 9, 22, 31, 35, 42, 44

Fear : 2, 18, 29

Increasing : 22, 28, 43

Intellectual : 33, 37, 39-40

Joy : 10, 15, 21, 27, 45

Love : 7-8, 19, 41

Moral :

Positive : 11, 22, 25, 34, 43, 45

Negative : 2, 32, 38

Pain/Distress : 30, 34, 39, 40  
 Song : 4-6, 36, 46  
 Will : 3-5, 13-14  
 Wine : 41, 46

APPENDIX TWO  
 Descriptive Adjectives with Θυμός

Passage	App. One	Adjective	Meaning
<i>Nem.</i> 9.37	F.44	αἰγματιάς	"warring", "warlike".
Pind., fr. 124 d 1	F.46	ἀββλός	"blunt", "dull", "sluggish".
<i>Bacch.</i> fr. 11.2	C.3	ἀρενθής	"without sorrow", "without pain".
<i>Nem.</i> 11.32	A.2	ἀτολαός	"unadventurous", "lacking in daring".
<i>Nem.</i> 7.92	C.23	ἀταλός	"gentle".
<i>Pyth.</i> 4.181	B.15	γελανής	"cheerful".
<i>Bacch.</i> fr. 21.3	A.10	εὐμενής	"well-disposed", "favourable", "kindly".
<i>Pyth.</i> 1.84	E.38	κρύπτος	"secret", "hidden".
<i>Bacch.</i> 17.23	C.32	δασιός	"holy".
<i>Pyth.</i> 9.96	B.13	πάς	"all", "entire".
<i>Nem.</i> 5.31	B.19	πάς	"all", "entire".
<i>Pyth.</i> 4.73	E.37	πικνός	"clever", "shrewd".
<i>Nem.</i> 7.10	C.22	συμπειρός	"familiar with".

## Heracles' destructive impulses : a Transgression of natural Laws (Sophocles' *Trachiniae*)

Marlene RYZMAN

The dramatization of Heracles provides a fascinating illustration of a figure who behaves completely contrary to the unwritten laws, and yet it may be thought that his powerful nature, which is characterized by intense feelings, indicates that he does act in accordance with these laws (1). This view, however, is based upon a definition represented, for example, by Callicles or Thrasymachus (2). Moreover, he is traditionally regarded as a civilizing figure of great physical prowess who destroys the enemies of Greece (?). In this sense he is perceived as a character who represents values pertaining to nomos; he fights in the name of justice for the Greeks, and attempts to restore a balance in a world disrupted by wild forces. His role is set against a background

(1) Of course, this depends upon one's definition of physis in Sophoclean drama. I believe there is a moral basis to the unwritten laws of the kosmos. In Sophoclean drama acts of humanity are basic expressions of the unwritten laws; the core of the notion of physis is love and friendship. The importance of human relationships is a vital component. (I have argued this in detail in my PhD thesis).

(2) According to this definition of physis, the 'Law of Nature' is such that any action is justified in the acquisition of power. See Pl. *Gorg.* 483a and Pl. *Rep.* 1.336b.

(3) See, for example, Pindar's odes, especially *OI.3* & 10 and *Nem.* 1 for this view of Heracles' civilized accomplishments. For a contrary opinion of Heracles' relationship with the values represented by nomos, see Pindar, frag. 169 and [P. Oxy. no. 2450, frag. 1] on νόμος βλαπτικός in which Heracles' labours are described. See M. OSTWALD ('Pindar, Nomos, and Heracles', *HSCP* 69 [1965], 109-38) for an interesting discussion of νόμος which he believes is related here to violence which is usually regarded as being the opposite of justice in Greek thought (see e.g. Hom. *Il.* 16.387-88; Hesiod, *Works and Days* 275; and Solon, frag. 24.16 [DK] where the opposition is implied). Ostwald contends that Geryon is depicted in Pi. (frags. as noted above) not as the terrifying triple-bodied monster (which he is in other versions of the legend, e.g. Hesiod, *Theogony* 287-94 & 981-83; Stesichorus, *Geryoneis* in J. VORTHEIM, *Stesichorus' Fragmente und Bibliographie* [Leiden, 1919] 13-21; Aesch. *Ag.* 870; Eur. *Her.* 422-23; Aristoph. *Ach.* 1082; and Apollodorus 2.5.10), but as the victim of violence 'unjustly perpetrated by that hero who is commonly regarded as the liberator par excellence from monsters that trouble mankind' (p. 118). This contrasts with Pindar's attitude to Heracles in *Nem.* 1.62-69.