

Near the end of his *Isthmian* 5, occasioned by Phylakidas the Aiginetan's victory in the pancration, Pindar mentions the laudandus' older brother, Pytheas: αἰνέω καὶ Πυθέαν ἐν γυσιδάμοις | Φυλακίδα πλαγᾶν δρόμον εὐθυπορήσαι | χερσὶ δεξιόν, νόῳ ἀντίπαλον (lines 59-61). In this paper I shall argue that Pindar presents Pytheas not as his brother's trainer, nor as a parallel recipient of the ode's praise, but as an exemplum worthy of emulation. As will be seen, the emulation of exempla—divine or human—is a pattern of thought found throughout *Isthmian* 5.

That Pindar presents Pytheas in the role of trainer is suggested by the scholiast and has been accepted without argument almost unanimously by scholars, most recently by Nicholson (*Aristocracy and Athletics* [2005] 172ff). Race's Loeb translation is typical: "I praise Pytheas too... for guiding straight (εὐθυπορήσαι) the course of Phylakidas' blows." Michael Silk, in the course of dealing with the textual problems vexing the ode's final epode, points out that εὐθυπορήσαι cannot be construed as having a causal force, and thus the basis for the identification of Pytheas as trainer is removed (*TAPhA* 128 [1998] 71-2).

Silk, however, offers a reading that is no more satisfactory, taking εὐθυπορήσαι as dependent upon δεξιόν (73). The result is similar to Bury's characterization of lines 60-1 as "a highly elaborate expression for 'skilful in the pancration'" (1892, 103). Such a reading, while grammatically plausible, skirts the basic problem of how the mention of Pytheas works in context. Silk's explanation that Pytheas' appearance is meant "to subsume the achievements of both brothers" (60) amounts to little more than an admission of defeat, and is little helped by his appeal to an "associative principle" (68).

Pindar offers Pytheas at *I.* 5.59-61 as an exemplum to the laudandus, Phylakidas. Pindar's use at line 59 of αἰνέω in the sense of "commend by way of praising" is paralleled by the present participles at *I.* 7.32-3, where the laudandus' uncle is said to have died in battle while following the praiseworthy examples of heroes: αἰνέων Μελέαγρον, αἰνέων δὲ καὶ Ἔκτορα | Ἀμφιάραον τε.

Pindar presents the brothers, Phylakidas and Pytheas, as an instance of the pattern set out earlier in the triad, lines 54-6: "Let a man strive to perform in the games after th[oroughly] learning (ἐκμαθών) about the family of Kleonikos" (trans. Race). The appropriate response to Pytheas' example of "traveling straight" (εὐθυπορήσαι) is to "travel straight" oneself, as we see in a parallel passage at *O.* 7.90-2, where Pindar says of Diagoras of Rhodes that he "travels straight (εὐθυπορεῖ) down a road that abhors insolence, having clearly learned (δαεῖς) what an upright mind inherited from noble forebears declared to him" (trans. Race).

The emulation of exempla—divine or human—is a pattern of thought found often in *Isthmian* 5. One example is the image at lines 44-5 of Aigina as a tower built "for lofty *aretai* to climb" (πύργος ὑψηλαῖς ἀρεταῖς ἀναβαίνειν). The image of the tower does not represent "strength" (Bowra 1964, 241) or increased visibility for deeds done (Norwood 1945, 193); the point is that present achievements follow a path whose direction and extent are determined by the deeds of the heroic past. It is this pattern of thought—exemplum and emulation—that explains why Pindar credits Aigina with Achilles' kills (lines 39-44) and why he closes the ode with the command that Phylakidas, the laudandus, give crown, fillet, and song to his brother Pytheas (lines 62-3).