

Contents

<i>List of figures</i>	<i>page</i> ix
<i>List of contributors</i>	xi
<i>Preface and acknowledgements</i>	xv
<i>Abbreviations</i>	xviii
<i>Critical signs</i>	xxv
<i>Introduction</i>	xxvi
<i>Peter Agócs, Chris Carey and Richard Rawles</i>	

PART I THE LOST HISTORY OF EPINICIAN

1 Early epinician: Ibycus and Simonides	3
<i>Richard Rawles</i>	
2 The lost <i>Isthmian</i> odes of Pindar	28
<i>Giovan Battista D'Alessio</i>	
3 Epinician sounds: Pindar and musical innovation	58
<i>Lucia Prauscello</i>	
4 Epinicians and ‘patrons’	83
<i>Ewen Bowie</i>	
5 What happened later to the families of Pindaric patrons – and to epinician poetry?	93
<i>Simon Hornblower</i>	

PART II CONTEXTS OF PERFORMANCE AND RE-PERFORMANCE

6 Performance, re-performance and Pindar’s audiences	III
<i>A. D. Morrison</i>	

viii	<i>Contents</i>	
7	Performance and re-performance: the Siphnian Treasury evoked (Pindar's <i>Pythian</i> 6, <i>Olympian</i> 2 and <i>Isthmian</i> 2) <i>Lucia Athanassaki</i>	134
8	Representations of cult in epinician poetry <i>Franco Ferrari</i>	158
9	Epinician and the <i>symposion</i> : a comparison with the <i>enkomia</i> <i>Felix Budelmann</i>	173
10	Performance and genre: reading Pindar's κῶμοι <i>Peter Agócs</i>	191
11	Pindar's 'difficulty' and the performance of epinician poetry: some suggestions from ethnography <i>Rosalind Thomas</i>	224
PART III CRITICAL APPROACHES TO THE VICTORY ODE: RHETORIC, IMAGERY AND NARRATIVE		
12	Poet and public: communicative strategies in Pindar and Bacchylides <i>Glenn W. Most</i>	249
13	Image and world in epinician poetry <i>G. O. Hutchinson</i>	277
14	Metaphorical travel and ritual performance in epinician poetry <i>Claude Calame (translated by Lucy Whiteley)</i>	303
15	Bacchylidean myths <i>David Fearn</i>	321
EPILOGUE		
16	Reading Pindar <i>Michael Silk</i>	347
	<i>Bibliography</i>	365
	<i>Index of Greek/technical terms</i>	395
	<i>Index of proper names</i>	397
	<i>General index</i>	401