

Subject Index

For the circulation of individual lyric poets on papyri, *see* 'lyric: in imperial papyri'. For ancient biographies of individual poets, *see* 'biographies of lyric poets'; for their artistic portraits, *see* 'portraits of lyric poets'.

- Alcaeus. *See also* Aristides: Alcaeus in
 'forceful' style, assimilated to political
 rhetoric, 56, 218
 and Myrsilus, 55, 215
 and Pittacus, 55, 80, 216
 as composer of hymns, 10, 48
 erotic poetry, 55–6, 218
 in imperial Lesbos, 80, 217
 poetry on civil strife ('stasiotic'), 31, 50, 55–6,
 183, 213, 215–16, 217, 222, 272
 ship imagery, 215–16
- Alcman
 Laconian connection, 36, 41, 48–9, 57,
 68, 136
 partheneia, 11, 29, 57, 136
- Alcock, Susan, 88
- Alexander of Cotiaeum (Aristides' teacher), 12,
 14, 36–7, 62–3, 108n13, 143
- Alexander the Great, 1–2, 44, 157
 admirer of Pindar, 77, 81
 'Alexandrian footnote', 216
- Amphion
 walling Thebes with music, 250
- Anacreon
 'elegant' style, 54
 Anacreontea, 54, 85
 and Polycrates of Samos, 54–5
 drunkenness, 54, 70–2, 107
 in imperial Teos, 79
 old age, 54
 paired with Sappho, 44, 46, 53–4, 83–6, 275
- Anderson, Graham, 6
- Apollonius Dyscolus, *grammaticus*. *See*
 grammatici
- Archilochus
 cult in Paros, 80
- Arion
 in imperial Lesbos, 79, 217
- Aristides
 A Monody for Smyrna (*Or.* 18), 108–10
 Alcaeus in, 182–3, 213–19, 222, 262–3,
 272
 An Address Regarding Asclepius (*Or.* 42),
 116, 142
 and epinician values, 103, 120–31, 147, 271
 and patronage, 103, 131–2, 142–5
 and Plato, 122–31, 273
 and Roman rule, 15–17, 109, 131–2, 138–45,
 147, 189, 201–2, 223, 224–6, 251–2,
 253–4, 257–9, 266–8, 269, 270, 272
 as composer of cultic lyric, 7, 14, 92, 143–5
 as hypochondriac, 13
 atomised view in scholarship, 12–13
 Concerning a Remark in Passing (*Or.* 28),
 104, 109–10, 121, 132–42, 145, 146, 147
 divine sponsorship, 13, 103, 115–16, 123,
 127–8, 130–1, 132–6, 143–7, 157, 270
 exposure to lyric authors, 12, 36–7, 62–3
 iambic persona, 273
 illness as part of his self-presentation, 13, 92,
 103, 105, 121, 127, 143, 157, 271
 immunity from public service, 15, 132n74,
 141, 202, 252, 266
 interested in his literary legacy, 14
 Isthmian Oration to Poseidon (*Or.* 46),
 148–50, 154–80, 205
 Panathenaicus (*Or.* 1), 224–5, 227, 228–33,
 237–46, 252, 254
 Panegyric in Cyzicus (*Or.* 27), 227, 247,
 249–51, 267
 Pindar in, 6, 103–4, 111–43, 146–7, 149–50,
 155, 159, 164–74, 179–80, 196,
 203–7, 271
 Platonic Orations (*Orr.* 2–4), 104, 122–31,
 147, 273
 A Reply to Plato (*Or.* 2), 123–8
 In Defence of the Four (*Or.* 3), 128–31, 227,
 228–9, 233–7, 247–9, 251

- rhythmic prose in, 120n43, 193–5, 199, 222, 256n95, 258, 262, 272
- Sacred Tales (HL)*, 13, 14, 92, 104, 142, 143–5, 146
- Sappho in, 104–10, 136, 146, 183, 262–3, 271, 273
- Simonides in, 138, 144–5
- superior self-fashioning, 61–2, 103–47, 270
- surpassing lyric models, 115–16, 144
- To Rome (Or. 26)*, 16, 141, 162, 169, 224–5, 227, 252–68
- To Sarapis (Or. 45)*, 15, 104, 110–20, 131, 135, 137, 146–7, 182, 192, 193
- To the Aegean Sea (Or. 44)*, 227, 239
- To the Rhodians Concerning Concord (Or. 24)*, 181–223, 248
- To Those Who Criticise Him Because He Does Not Declaim (Or. 33)*, 105–8, 110, 146
- Athenaeus
- and lyric poetry, 44n87, 46n97, 54
- Athens
- Aegean empire, 225, 228, 238, 241–6, 269, 272
 - as political and cultural centre, 237–46
 - portrayed as in tension with Rome, 235, 237, 245–6, 259, 269, 272
 - re-constructed topography, 237–41, 246, 254, 269, 272
 - self-presentation of the imperial community, 228, 238, 241
 - vs. Persia, as musical confrontation, 229–37, 272
- Atticism, 40–2
- Augustus
- cosmic propaganda, 244–5
 - musical politics, 89n88, 261
- Bacchylides
- and Pindar. *See* Pindar: and Bacchylides
- Barbantani, Silvia, 59–60
- Barrett Browning, Elizabeth, 59
- Behr, Charles, 168, 185n16, 187, 201n65, 219n116, 227, 239, 242
- biographies of lyric poets, 30–1, 57, 59, 124, 144–5
- Bloom, Harold, 110–11
- Boeke, Hanna, 127
- Bowie, Ewen, 6, 45, 46, 97, 121, 134, 242
- Bresson, Alain, 186, 187
- Brewster, H.B., 213
- Calame, Claude, 241
- Calvino, Italo, 149, 172
- Catullus
- and Greek lyric, 27, 52, 58
- choruses
- as microcosm, 211, 212, 233, 235
 - as political metaphor, 208, 220, 232–7, 238–46, 257, 264–8, 271, 272
 - as site of civic instruction, 212, 234–5
 - as site of hierarchy and leadership, 233–7, 265, 269
 - between Greek identity and Roman influence, 96–8
 - imperial performances, 92–8, 196, 203, 209–11
 - macrocosmic ramifications of, 235, 241–6
- Christodorus, *Ecphrasis of the Statues at the Baths of Zeuxippus (AP 2)*, 64–7, 77, 191
- Cicero
- and lyric poetry, 38n57
- citharodia. *See also* Terpander
- as political metaphor, 229, 247–8, 249–50, 267
 - as popular genre, 86–90, 192
 - at the imperial court. *See* Mesomedes; Nero
 - citharodes as rivals of sophists, 86–7, 193
 - prooimia*, 196, 229
- Clement of Alexandria, *Stromateis*
- and lyric poetry, 274–5
- Corinth
- and Carthage, 150
 - as culturally contested, 152–3, 157–9, 178, 179, 271
 - as imaginary city, 149–50, 160, 172, 176, 179
 - cultural hybridity of, 148, 151–2, 161, 162, 170, 176
 - destroyed and re-founded by Rome, 148, 150–3, 162–3, 169–70, 172, 175–6, 178, 179, 271
 - imperial centre, 152, 160–2, 167, 168–9, 178, 179
 - in Pausanias. *See* Pausanias: on imperial Corinth
 - self-presentation of the imperial community, 150, 152, 154–5, 163, 179
- Csapo, Eric, 240
- Demetrius, *On Style*
- on lyric models, 53, 54
- Demetrius Poliorcetes
- Athenian hymn for, 244
- Demosthenes
- popularity among imperial readers, 32–3
- Derrida, Jacques, 105, 108

- Dio Chrysostom
and lyric poetry, 38, 43–4, 53
and musical performances, 1–2, 86, 274
On Kingship, 1–2, 43, 53
- Dionysius of Halicarnassus
on lyric models, 38, 39–41, 53–4, 56,
58–9, 164
- dithyramb
circularity, 239–40
imperial performances, 95–6, 260
repurposed for Rome, 259–60
- Downie, Janet, 109, 119, 145
- ‘double-sided diction’, 254
- Dryden, John, 1n2
- Euripides
popularity among imperial readers,
32–3, 34–5
- festivals. *See also* Rome: Empire as a constant
‘festival’
as site of lyric performance, 87, 96–7
Isthmian festival. *See* Aristides: *Isthmian
Oration to Poseidon* (Or. 46)
Panathenaic festival. *See* Aristides:
Panathenaicus (Or. 1)
- figured speech, as strategy to tackle imperial
politics, 16–17, 189, 255
- Franco, Carlo, 190
- Galen
and lyric poetry, 7
- Gellius
Attic Nights, 84–6
- George of Gaza (?), *grammaticus*. *See*
grammatici
- Gkourogiannis, Theodoros, 6
- Goeken, Johann, 178
- Goff, Barbara, 244
- Goldhill, Simon, 65, 66, 274
- Gorgias, 12
Encomium of Helen, 108
- grammatici*, 35–7, 41, 108n13, 215, 263
- Gray, Thomas, 103
- Greensmith, Emma, 98, 112
‘re-animation’, 25
- Handel, Georg Friedrich, 1n2
harmoniai, musical theory, 220–1
- Hawes, Greta, 154
- Heraclitus, *grammaticus*. *See* *grammatici*
- Hermogenes, *On Types of Style*
on lyric models, 40, 53, 60
- Herodian, *grammaticus*. *See* *grammatici*
- Hesiod, 197
‘metanastic’ voice, 191
as model of epideictic rhetoric, 10
popularity among imperial readers, 35–7
- Himerius
lyric self-fashioning, 274
- Hinds, Stephen, 216
- Holford-Strevens, Leofranc, 37
- Homer, 160–2, 163, 164–5, 197, 203
as model of epideictic rhetoric, 10
popularity among imperial readers,
32–3, 35–7
- homonoia*, centrality to imperial rule, 177–8,
248–50
- Horace
Carmen Saeculare (CS), 253, 261–3
engagement with Greek lyric, 27, 30, 49–50,
55, 58–9, 60, 62, 84, 143, 263
- Horapollon, *grammaticus*. *See* *grammatici*
- Houston, George W., 35
- Howgego, Chris, 80
- Hutchinson, Gregory, 193–4
- hymns, 92–4, 111, 146, 256–7, *see also*
dithyramb; paean; prose hymn, as
rhetorical form
- Ibycus
between erotic and encomiastic
themes, 55–7
- identity, as (re-/de-)constructed, 8–9, 188
- intertextuality
and pragmatics of reading, 20, 62, 165–6,
203, 205–7, 213, 215–16
approach to, 18–20, *see also* lyric: quotations,
approach to
- Isocrates, 12, 117, 158
Evagoras, 110
Panegyricus, 160
- Jackson, Lucy, 233, 236
- Jarratt, Susan, 255, 268
- Johnson, William, 34–5
- Julia Balbilla, 96
Sapphic poetry by, 90–2
- Julian, *Misopogon*
lyric self-fashioning, 274
- König, Jason, 154–5, 163
- Kristeva, Julia, 18
- Lefteratou, Anna, 37
- Libanius

- admirer of Aristides, 13
 libraries, 'small' vs. 'big', 32–3, 45, 61
 Longus, *Daphnis and Chloe*
 and lyric poetry, 46, 273
 Lucian
 and lyric poetry, 44, 52
 sophists as birds, 139–40, 141
 lyric
 'knowingness' of, 8, 43
 and elegy, 2, 196
 and *iambos*, 2, 7, 37
 and imperial grammarians. *See* Alexander of
 Cotiaeum (Aristides' teacher);
 grammatici
 and λυρικός, 7
 as manifold song tradition, 2, 6, 18, 25–7,
 182, 226, 272–3
 as more advanced reading, 9, 28, 33–7, 41, 61
 as system of voices/personas, 4, 49–61,
 62–3, 271
 as μέλος/μελικός, melic, 2, 7–8
 at the imperial court. *See* Julia Balbilla;
 Mesomedes; Nero
 choral, 51, 56–61, *see also* choruses
 dialectal variety, 9, 33, 40–2, 91, 263
 Hellenistic systematisation, 25, 30, 31, 50, 61
 imperial performances, 7, 26, 64, 82–98, 273,
 see also choruses; dithyramb; paean
 in imperial *paideia*. *See* *paideia*
 in imperial papyri, 28–35, 41
 in rhetorical training. *See* rhetoric
 (epideictic)
 kinship with epideictic rhetoric. *See* rhetoric
 (epideictic)
 local significance of, 4, 25, 41–2, 48–9, 64, 68,
 78–82, 98–9, 149, 155, 165–6, 179, 183,
 192, 196–7, 203, 204–7, 223, *see also*
 lyric: dialectal variety
 monodic, 51–6
 political situatedness of, 3, 9, 15, 64–99, 165,
 167, 182, 222, 226, 271
 quotations, approach to, 5–7, 8, 12, 42–3,
 272–3
- Martin, Richard, 191
 Maximus of Tyre
 and lyric poetry, 30, 44, 54, 218
 McNamee, Kathleen, 35
 Menander
 popularity among imperial readers,
 32–3, 34–5
 Menander Rhetor, 177
 on lyric models, 10, 38, 53
- Mesomedes
 as court citharode, 89–90
 Hymn to Helios, 90, 207n85, 245–6
 Miguélez-Cavero, Laura, 38
 monody vs. chorality
 as metaphor of absolute power, 232–3, 247,
 250–1, 266, 267, 269, 272, *see also*
 citharodia: as political metaphor
 Morgan, Kathryn, 141, 142
 Morgan, Theresa, 32, 34, 38
 Mueller, Melissa, 52
 Mummius, Lucius, 150–1, 163, 172, 178, 179
- Nero
 as citharode, 87–9, 250
 declaration of Greek 'freedom', 88, 152
 musical tour of Greece, 87–8
 political use of citharodia, 87–9
 Netz, Reviel, 29, 33, 67–8, 72
 New Music, 233
 North, John, 73
- Oliver, James H., 257
 Orpheus
 and Lesbian song tradition, 81–2, 216–17
 cult in Lesbos, 81
 enchanter, 219
 sparagmos, 81, 217, 275
 Ovid
 and Greek lyric, 30, 52, 54
- paean
 as expression of Greek identity, 230–1
 imperial performances, 92, 93–5, 260, 261
 repurposed for Rome, 259–63, 272
paideia
 special place of lyric in, 4–5, 9, 27–49, 61,
 66–7, 70, 166, 205, 270, 273, *see also*
 lyric: as more advanced reading
Palatine Anthology (AP), 49–60, 153, *see also*
 Christodorus, *Ecphrasis of the Statues at*
 the Baths of Zeuxippus (AP 2)
 patronage. *See* Aristides: and patronage;
 Pindar: poet and patron in the
 Epinicians; Simonides: patronage and
 compensation
- Pausanias
 and lyric poetry, 41, 48–9, 54, 273
 on imperial Corinth, 153
 Pernot, Laurent, 11, 16–17, 141, 255, 256
 Philostratus
 and lyric poetry, 7, 45, 53, 59, 273
 Imagines, 45, 53, 59, 273

- Philostratus (cont.)
Life of Apollonius, 45
- Pindar. *See also* Aristides: Pindar in
 ‘grand’, ‘magnificent’, ‘solemn’ style, 59, 114
 and Bacchylides, 59, 127
 and Corinth. *See* Pindar: *Ol.* 13
 and Simonides, 59, 127
 and the sublime, 26, 40, 59, 134
 and Thebes, 81
 as model of metapoetics, 103, 112, 116–20,
 134–9, 147, 271, 275
 avian imagery, 127–8, 135, 136, 138–9,
 141–3
 chariot imagery, 117–18, 119n42, 135
 craftsmanship imagery, 137
 liquid imagery, 134–5, 137
 voyage imagery, 135
 close relationship with the divine, 59–60,
 74–5, 81, 103, 112, 114–16, 136–7,
 271, 275
 cult in Delphi, 81, 114
Hymn 1, 60
Isthm. 2, 118–20
Isthm. 4, 113
 leader of the lyric canon, 31–2, 49–50,
 103, 271
Ol. 1, 45, 174
Ol. 2, 31, 127–8, 136, 138–9, 141–3
Ol. 3, 113
Ol. 4, 34
Ol. 5, 34
Ol. 6, 113
Ol. 7, 39, 45, 166, 203–7
Ol. 13, 149, 155, 159, 165–9, 170–1, 173–4,
 175, 176, 177, 178, 179–80, 205, 222
 Pan performing his poetry, 59, 116
 poet and patron in the *Epinicians*, 60, 142
 poetic investiture by bees, 59, 66
 poetics of self-praise, 31, 121, 127–8, 132–8,
 147, 271
Pyth. 8, 129–30
- Pirenne-Delforge, Vinciane, 153
- Plato
 and Pindar, 77, 124
Gorgias, 122–31, 233–7, 247
Laws, 212, 234, 257
 ship of state, 214
Timaeus, 257
- Plutarch
 and lyric poetry, 45n97, 46–8, 273
 and Roman rule, 47–8, 188–9
How a Young Man Should Listen to
Poetry, 46
- Marcellus*, 47
On Exile, 48
On the Fortune of the Romans, 47
Should an Old Man Take Part in Politics?, 48
Table Talk, 45n97, 83–4
- poetry/prose relationship
 as polarity, 15, 110–20, 271, *see also*
 Aristides: *To Sarapis* (*Or.* 45)
 intermediality, 15, 112, 116–20, 146–7, 182,
 192–6, 212, 222, 255–6, 271–2, *see also*
 Aristides: rhythmic prose in
- portraits of lyric poets, 25, 64–80, 98, 114
- Power, Timothy, 87
- prose hymn, as rhetorical form, 93n106,
 110–20, 146, 149, 160, 256, *see also*
 Aristides: *An Address Regarding*
Asclepius (*Or.* 42); *To the Aegean Sea*
(Or. 44); *To Sarapis* (*Or.* 45); *Isthmian*
Oration to Poseidon (*Or.* 46)
- Pseudo-Longinus, *On the Sublime*
 on lyric models, 40, 53, 58, 134
- Pseudo-Plutarch, *On Music*, 6
- pyrrhic (war dance), 232
- Quintilian, *Institutio oratoria*
 on lyric models, 31, 38, 40, 53, 56, 58–9, 103
- Race, William, 11
- rhetoric (epideictic)
 declamation, 14, 32, 39–40, 106
 kinship with lyric, 3, 10–12, 38
progymnasmata, 39, 44, 198
 use of lyric in rhetorical training, 37–41
- Rhodes
 ‘freedom’ from Rome, 181, 183–9, 211, 223
 ally of Rome against Mithridates, 221
 as centre of choral performances, 196, 203,
 207–12, 220, 222
 as Dorian community, 183, 185–6, 192,
 212–13, 214, 219–23
 self-presentation of the imperial community,
 184–6, 188, 220, 222–3
stasis in, 181, 183, 190, 201, 271
- Richter, Daniel, 158
- Robinson, Betsey A., 176
- Rome. *See also* Aristides: and Roman rule
 as universal rule, 254–5
 effective imperial machine, 265, 267
 Empire as a constant ‘festival’, 258
 eternal, 259, 264, 265
 globalising drive of, 4, 8, 25, 42, 49, 82,
 98–9, 162
Pax Romana, 177, 178, 202, 258, 267

- Rosenmeyer, Patricia, 70–1
 Rushdie, Salman, 226
 Russell, Donald, 11, 149
 Rutherford, Ian, 43, 121, 230
- Sappho. *See also* Aristides: Sappho in
 ‘sweet’, ‘charming’, ‘elegant’ style, 26, 53, 85
 and the sublime, 40, 109
 as composer of hymns, 10, 45, 52–3
 as sexually transgressive, 30, 52
 at the imperial court. *See* Julia Balbilla:
 Sapphic poetry by
 epithalamia, 51, 52–3
 fr. 1 Voigt, 108, 146
 fr. 16 Voigt, 107–8, 146, 275
 fr. 31 Voigt, 47, 53, 109
 in imperial Lesbos, 79, 80, 217
 paired with Anacreon. *See* Anacreon: paired
 with Sappho
 poetic glory, tenth Muse, 51–2, 109–10, 136
 recasting, sanitisation, sublimation, 46–7,
 52–3, 66, 73–4, 91–2, 104–10, 146,
 271, 275
 suicide, 36, 72–4
 ugly appearance, 30
- Second Sophistic, use of term, 4
- Simonides. *See also* Aristides: Simonides in
 and Pindar. *See* Pindar: and Simonides
 and the Dioscuri, 58, 144–5
 invention of mnemotechnics, 58
 patronage and compensation, 58–9, 119,
 144–5
 threnoi, 58
- Smyth, Ethel, 213
- Solon
 political elegy, 196, 197–202, 222, 271
 reception in sophistic literature, 198n58, 198
- Statius
 on Statius the Elder, *grammaticus*, 35–7
- Stertz, Stephen, 16
- Stesichorus
 Palinode, 57, 105, 108, 231–2
 relation to Homeric epic, 48, 50, 57–8, 60
- Strabo
 on Alcaeus’ ‘stasiotic’ poetry, 55
 on the poetry/prose polarity, 117
- Swain, Simon, 16–17, 253, 255
- symposia
 as expression of Greek identity, 84–6
 as site of lyric performance, 54, 68–9, 83–6
- Synesius, *Hymns*
 and lyric poetry, 275
- Terpander
 political citharodia, 66, 191–3, 195, 217, 219,
 222, 247, 251
- Timotheus of Miletus, 1n2, 69n20
- Timotheus of Thebes, 1–3
- Tyrtaeus
 political elegy, 219–20
- Ucciardello, Giuseppe, 34
- Whitby, Mary, 65
- Whitmarsh, Tim, 17, 90, 117, 245
- Wilson, Peter, 210
- Zeitlin, Froma, 243