

## Panhellenic Publicity in Epinician Poetry

When Pindar and Bacchylides composed poetry for a given patron, they naturally tailored their odes to the myths, politics, and culture of his locale. But an important element of these poets' professional appeal was their supralocal reputation. Advertising it in their compositions had to be carefully balanced against the need for local color. In this paper I take a new look at self-promotion in epinician odes (cf. Gzella 1970) by considering the claims of Pindar and Bacchylides to Panhellenic fame. Although commissioned as itinerant poets to celebrate local victories, their epinicians evidence a concern to appeal to a geographically wider audience. I analyze how these poets used their odes for self-promotion in their competition for patronage and how they sought to reconcile local interests with the Panhellenic projection of their work.

While Bacchylides explicitly identifies the setting of athletic competitions as 'Panhellenic' (ἐν Πανελλάνων ἀέθλοις 13.198), Pindar subtly hints at the Panhellenic dimensions of the local victory. He connects, for example, Hiero's military success to the Greek victories against the Persians (*P* 1.73-80), thus evoking a common Panhellenic identity. In so doing, Pindar tailors the epinician to a wider audience and not only asserts his patron's "Panhellenic profile" (cf. Fries 2017) and political power but also his own Panhellenic reputation. Pindar's odes repeatedly signal his Panhellenic status in prominent places: e.g., at a programmatic opening (*N.* 5.1-4); at the end, as the final message to take away (*O.* 1.116-117); and at gnomic junctures (*P.* 1.42-49).

At the start of *Nemean* 5, for instance, Pindar famously bids his song to sail on every cargo ship (ὀλκάς) and every boat (ἄκατος) departing from Aigina and to proclaim the Olympian victory. Scholars have given much attention to his opening *recusatio*, 'I am not a sculptor (ἀνδριαντοποιός)': some see in it a preference for one mode of commemoration over another (cf. Segal 1998: 179); others, a display of Aigina's strong maritime economy (cf.

Kowalzig 2010: 130). Pindar certainly celebrates local culture, elegantly weaving into his poetry Aegina's renown for its sculpture workshops and seafaring prowess. But this local color simultaneously serves to highlight the supralocal reach of Pindar's fame, by contrasting the spread of his song, personified and commanded to sail away, with the immobility of a sculpture.

While scholars have generally considered the textual dissemination of epinician odes in the archaic period (cf. Hubbard 2004) and along Mediterranean trade networks (cf. Kowalzig 2010), I focus in particular on the poets' construction of a Panhellenic context into which they inscribe the local victories, and on the resulting Panhellenic appeal of their odes as a calling card for new commissions.

#### Bibliography

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