

Recent work on Pindar highlights the poet's use of Theban myth in imparting a specifically Theban cast to Boiotian ethnicity in poems performed within the borders of Boiotia. Pindar also presents a Theban-focused version of Boiotian identity outside Boiotia, however, where he potentially has more to gain (and lose) by marking Theban tradition as preeminent.

It is on Pindar's Theban focus for panhellenic audiences outside Boiotia that I concentrate in this paper. In particular I discuss *Nemean 1*, *Nemean 3*, and *Isthmians 3/4* – the latter celebrating a Theban victor, the former two pieces for Sicilian and Aeginetan victors, respectively. In *Nemean 1* and *3*, I demonstrate the effects of Pindar's use of the term *alldapos*, “one of foreign extraction,” to refer to the poetic persona within a web of Theban myth (Felson-Rubin's epinician-speaker: 1984, 377; Lefkowitz's "bardic I:" 1991 [1963], 3, 37, 43-71; [1988], 194-201). *Nemean 1* proves particularly illuminating in this regard. In a personal aside, near the poem's opening, the poet defines his persona as *alldapos*, thereby immediately highlighting the poet's Theban origins. Pindar continues by using the mythic exemplum of Herakles' birth in Boiotian Thebes, a tale which not only serves as the Theban myth *par excellence* but which also uncharacteristically occupies the entirety of the rest of the poem. I use this example as a springboard to discuss the same nexus of associations between *alldapos* and Heraklean myth in *Nemean 3*; I then compare these uses of Boiotian identity to Pindar's famous overt reference to Boiotian pigs at *Olympian 6.89-90*. My treatment of the *Nemean* and *Olympian* examples is grounded in Lefkowitz's arguments for a monodic performer of the *epinikia* (Lefkowitz 1991 [1963] 1-71; [1988] 191-201); the specific performer's identity, however, whether Pindar or otherwise, is tangential to my main concentration on Pindar's identity as composer and his recognition as such by the panhellenic audience.

In the paper's second half I turn to *Isthmians 3/4*, where Pindar offers perhaps his most illustrative example of linkage between Herakles, Thebes, and the poetic persona. In *Isthmian 4*, celebrating Melissos of Thebes, the poet praises Melissos' family members, their role as Theban *proxeniai* and favorites of Onchestian Poseidon; at *Isthmian 3.3* Pindar marks Melissos worth eulogy by his townsfolk, thereby implicating this very ode as part of that tradition of praise. I compare *Isthmians 3/4* with Pindar's second *parthenion* fr. 94b (SM), a choral poem performed in Thebes at the Ismenian Daphnephoria, which offers this same nexus of relationships between *proxenia*, Poseidon, and Theban ancestry. In expanding upon Kurke's brief comparison of these works (2007, 94-5), I conclude that in publicizing these relationships both inside and outside Boiotia and within both monodic and choral poetry, Pindar consistently maintains a Theban-centered focus with no apologies. In juxtaposing Theban myth and the poetic persona in a panhellenic context, Pindar manages to raise the level of his own symbolic capital, thereby bringing the composer nearer the level of the *laudandus*.