Lycophron

Lycophron belongs to the Anatolian branch of the Indo-European family and is thus more closely related to Hittite, Palaeo-Luwian, and Hittite. Nevertheless, it also shares several features with Lydian, and the frequent assumption of a pre-historic "Luvu-Lycaian" unity is premature. Lycophron shares several highly characteristic features of the Anatolian group of Indo-European: e.g. the demonstrative prefix *de- ('his' in Hittite and 'their', etc.) and the first person pronoun *me, 'me', with the same peculiar pre-syllabic in Hittite anwyaq, Lydian amos, etc.

Lycophron shares with Luvian and Lydian a tendency to replace the genitive case with an adjectival construction ("personal house" for the Periplus school, which he directed for 44 years. The sources for his life, mostly derived from a later biography by *Aetius(ou) of Catana, show that he was a man of the world, a friend of kings and benefactor of the people, a lover of pleasure and luxury of all kinds—everything but a great philosopher. He wrote like his predecessors. He was a fluent and interesting speaker, had little to teach (Conon, Frs. 5, 13), calls him "with much eloquence, but rather lacking in content", and with him began a long period of decline in the history of the Periplus school. Only a few fragments of his writings have survived.
lyric poetry

Greek

The term 'lyric' (λυρικός) is derived from ἱλασμός. As a designation of a category of poetry it is not found before the Hellenistic period (earlier writers such as such a poetic mode, 'song', 'song-making', 'composer of song'; before we find 'lyric' used as a synonym for 'lyric'. Its use in the ancient world was more precise than the term 'lyric' and 'lyric' as now used with reference to modern or to ancient poetry. Though the term was extended to poetry sung in other arranged instruments to the flute, it is always used of song poetry as distinct from choric, didactic (elegy included), or epic poetry which were recited or spoken.

The 'lyric' type begins in the 7th cent. BC, though the finished manner of the earliest extant pieces indicates that they were the forerunners of a long tradition of popular song. So does the evidence of ἱλασμός, whose narrative counterparts are the 'lyre' (see L. 419-21, 21. 391-164, Hymn, Apollon, 157-161, Hesiod, 226. 226-318, Euphorion, Σεμερικαλικός (3. 281-491), and Εύθυκρινος (3. 281-491). The feature that this composer's name survives from this period suggests a concept akin to songwriting from the 7th cent. A.C., which is then extended with the term 'lyric'. The reason for this change is not clear.

Modern scholars doubt lyric chant and monody (note). There is no evidence of any such division in ancient scholarship, and an inability to have been disposed, but do agree with the former.

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