Whatever aspect of Athenian culture one examines, whether it be tragedy and comedy, philosophy, vase-painting and sculpture, oratory and rhetoric, law and politics, or social and economic life, the picture looks very different after 400 BC from before 400 BC. Scholars who have previously addressed this question have concentrated on particular areas and come up with explanations, often connected with the psychological effect of the Peloponnesian War, which are very unconvincing as explanations for the whole range of change. This book attempts to look at a wide range of evidence for cultural change at Athens and to examine the ways in which the changes may have been co-ordinated. It is a complement to the examination of the rhetoric of revolution as applied to ancient Greece in Rethinking Revolutions through Ancient Greece (Cambridge, 2006).

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Preface

From 2001 to 2005 the Arts and Humanities Research Board funded a research project based in the Faculty of Classics, University of Cambridge, on ‘The Anatomy of Cultural Revolution: Athenian art, literature, language, philosophy and politics 430–380 BC’. The aim of the project was to look more closely at the ways in which the culture of classical Athens, with ‘culture’ understood in its broadest sense, changed at the end of the fifth century BC, and to consider what factors may have produced the changes and the extent to which they might be related to one another. Part of the work of the project involved consideration of how changes get constructed as revolutionary, and that work is reflected in Rethinking Revolutions through Classical Greece published by Cambridge University Press in 2006. This volume is concerned rather with the description and analysis of the changes themselves. The chapters here were first given as papers at a conference in Cambridge in July 2004 at which those whose research had been funded by the project, and others with close interests in the topic, explored together the nature of the changes that can be seen in Athenian political, literary, religious, and artistic culture at the end of the fifth century BC.

I am grateful to the AHRB, the Cambridge University Faculty of Classics, and King’s College, Cambridge, for their support for the project and for this conference, and to Ben Akrigg, Elizabeth Irwin, Julia L. Shear, Claire Taylor, and Robert Tordoff, who carried the project through. The project discussions which helped to shape the papers given here had the advantage of input from a very large number of colleagues. In particular we are grateful to Peter Burian, Paul Cartledge, Pat Easterling, Peter Fawcett, Simon Goldhill, Josiah Ober, Peter Rhodes, Richard Seaforth, Dorothy Thompson, and Stephen Todd. I am further indebted to Elizabeth Irwin for her work in consolidating the bibliographies, and to Brandon Foster for compiling the index.

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ROBIN OSBORNE
Abbreviations

Abbreviations of journal titles follow the scheme used in L’Année philologique. Abbreviations of classical writers’ names follow the scheme used in the Oxford Classical Dictionary.

AP Palatine Anthology
DTA Wünsch, R., Defixionum Tabellae Atticae, Inscr. Gr., iii.3. Berlin, 1887.
FGrHist Jacoby, F., Die Fragmente der griechischen Historiker. Berlin and Leiden, 1923–
IG Inscriptiones Graecae
List of abbreviations

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<tr>
<th>Abbreviation</th>
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<tr>
<td>SEG</td>
<td><em>Supplementum Epigraphicum Graecum</em></td>
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<td>TGrF</td>
<td><em>Tragicorum Graecorum Fragmenta</em></td>
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