Through a series of interdisciplinary studies this book argues that the Athenians themselves invented the notion of ‘classical’ tragedy just a few generations after the city’s defeat in the Peloponnesian War. In the third quarter of the fourth century BC, and specifically during the ‘Lycurgan Era’ (338–322 BC), a number of measures were taken in Athens to affirm to the Greek world that the achievement of tragedy was owed to the unique character of the city. By means of rhetoric, architecture, inscriptions, statues, archives and even legislation, the ‘classical’ tragedians (Aeschylus, Sophocles and Euripides) and their plays came to be presented as both the products and vital embodiments of an idealised Athenian past. This study marks the first account of Athens’ invention of its own theatrical heritage and sheds new light upon the interaction between the city’s literary and political history.

JOHANNA HANINK is Assistant Professor of Classics and Robert Gale Noyes Assistant Professor of Humanities at Brown University, where she is also a member of the Graduate Field Faculty in the Department of Theatre Arts and Performance Studies. She works primarily on the intellectual and performance cultures of classical Athens and has published widely on Athenian tragedy and its reception in antiquity.
LYCURGAN ATHENS AND THE MAKING OF CLASSICAL TRAGEDY

JOHANNA HANINK
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I am grateful to a number of people who have helped this book along, from its beginnings as a Ph.D. thesis to its publication. First among these is my Ph.D. supervisor, Richard Hunter, whose knowledge and patience were essential ingredients both to my studies and to this work. I was also fortunate enough to benefit from the encouragement and erudition of James Diggle, who generously read and commented upon early drafts and made my time at Cambridge possible. As ever, Simon Goldhill asked the right questions and pushed for the big ideas, and kept me from forgetting the forest for the sake of the trees. Patricia Easterling and Peter Wilson were generous and challenging examiners of the Ph.D., and I thank them for their insight and suggestions. I am also indebted to Robin Osborne for his helpful comments at many stages of the process. Other teachers, too, have left their mark on me and on this book: Benjamin Acosta-Hughes, H. D. Cameron, Marco Fantuzzi, Mark Griffith, Erich Gruen, Leslie Kurke, Emily Mackil, Donald Mastronarde and Andy Stewart have each indirectly shaped the thoughts that I have set down here.

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SHORT TITLES AND ABBREVIATIONS

Standard abbreviations for ancient authors and texts as well as for reference works have been used, but the following should be noted:


_CGFPR_ Austin, C. (1973) _Comicorum graecorum fragmenta in papyris reperta._ Berlin and New York.


Short titles and abbreviations

**GV**  

**IE**  

**IG**  

**Le Guen**  

**LSJ**  

**Meiggs–Lewis**  

**Millis–Olson**  

**Rhodes–Osborne**  

**Schwenk**  

**SH**  

**SOD**  
Short titles and abbreviations


Unless otherwise noted, fragments of tragic drama follow the texts and use the numbering of:

情趣


Unless otherwise noted, fragments of comic drama follow the texts and use the numbering of:

情趣


All translations into English are by the author except where otherwise noted.
REFERENCE CHRONOLOGY

<table>
<thead>
<tr>
<th>Year(s)</th>
<th>Archon</th>
<th>Event(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>c. 355–337</td>
<td>Eubulus</td>
<td>administrator of theorikon treasury (the theoric fund)</td>
</tr>
<tr>
<td>c. 350</td>
<td></td>
<td>Construction renewed on the ‘Lycurgan’ Theatre of Dionysus (first planned/begun under Pericles)</td>
</tr>
<tr>
<td>347/6</td>
<td>Themistocles</td>
<td>Peace of Philocrates (spring; just after the Great Dionysia)</td>
</tr>
<tr>
<td>346/5</td>
<td>Archias</td>
<td>Aeschines, Against Timarchus</td>
</tr>
<tr>
<td>347/6–343/2</td>
<td></td>
<td>The Fasti (IG ii2 2318) first inscribed at some point</td>
</tr>
<tr>
<td>343/2</td>
<td>Pythodotus</td>
<td>Aeschines and Demothenes, On the False Embassy</td>
</tr>
<tr>
<td>341/40</td>
<td>Nicomachus</td>
<td>Astydamas victorious at the Great Dionysia; awarded honours</td>
</tr>
<tr>
<td>338/7</td>
<td>Chaerondes</td>
<td>Battle of Chaeronea (summer)</td>
</tr>
<tr>
<td>338–322</td>
<td></td>
<td>The ‘Lycurgan Era’; Lycurgus son of Lycothron, of Butadae overseer of the Athenian treasury</td>
</tr>
<tr>
<td>336/5</td>
<td>Pythodelos</td>
<td>King Philip II of Macedon assassinated at the theatre in Aegae; Alexander the Great ascends to the throne (autumn)</td>
</tr>
<tr>
<td>332/1</td>
<td>Nicetes</td>
<td>Alexander the Great founds the city of Alexandria (7 April); Alexander’s theatre festival in Phoenicia (spring); First attested ‘Assembly in [the Theatre of] Dionysus’</td>
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<tr>
<td>331/30</td>
<td>Aristophanes</td>
<td>Lycurgus, Against Leocrates</td>
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### Reference chronology

<table>
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<tr>
<th>Year(s)</th>
<th>Archon</th>
<th>Event(s)</th>
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<tr>
<td>c. 330</td>
<td></td>
<td>Lycurgan law on scripts and statues of the three tragedians; Aristotle, <em>Poetics</em></td>
</tr>
<tr>
<td>325/4</td>
<td>Anticles</td>
<td>Death of Lycurgus</td>
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<td>324/3</td>
<td>Hegesias</td>
<td>Death of Alexander the Great (10 June)</td>
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<td>324/3–323/2</td>
<td></td>
<td>Lamian War; Athens falls to Macedon</td>
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<td>323/2</td>
<td>Cephisodorus</td>
<td>Death of Aristotle</td>
</tr>
<tr>
<td>322/1</td>
<td>Philocles</td>
<td>Demosthenes commits suicide</td>
</tr>
<tr>
<td>320/19</td>
<td>Neaechmus</td>
<td>‘Lycurgan’ Theatre of Dionysus completed</td>
</tr>
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