

Contents

<i>List of illustrations</i>	page x
<i>Preface</i>	xiii
<i>List of abbreviations</i>	xiv
Introduction	1
Part I THE INSTITUTION	
1 Private wealth for public performance	11
A cultural revolution?	12
Festival <i>leitourgiai</i>	21
Serving Dionysos: the City Dionysia	21
Processional <i>leitourgiai</i> : place and service in the city	25
The Lenaia	27
Anthesteria	32
Service for Apollo	32
Dancing for Hephaistos and Prometheus?	35
Panathenaia	36
Other services	43
An ‘international’ <i>khoregia</i>	44
‘Whoever honours the gods best with khoroi are the best in war . . .’	46
2 Organisation and operation	50
The city and its <i>khoregoi</i>	50
Appointment	51
After nomination	57
Poets, patrons and the polis	61
The tasks of the <i>khoregos</i>	71

In the <i>khoregeion</i>	71
Recruitment	75
Civic purity	80
Training	81
Materials of performance	86
The politics of khoregic extravagance	89
Dithyramb, tragedy, comedy: comparative expenditure	93
Before the <i>agones</i> : <i>proagon</i> and procession	95
Judgement	98
Epinikian practice	102
Part II THE <i>KHOREGIA</i> IN ACTION: Social performance and symbolic practice	
3 Aristocratic style	109
The figure of the dramatic <i>khoregos</i>	109
Leading a <i>khoros</i>	111
Death in the <i>didaskaleion</i>	116
Khoregic prestige	120
Khoregic patronage	123
<i>Khoregos</i> , <i>koryphaios</i> ?	130
Khoregic performance	136
4 <i>Khoregia</i> and democracy	144
Competition, victory, transgression: the power and politics of choral leadership	144
Alkibiades, <i>khoregos</i> ‘to the envy of my fellow-citizens . . .’	148
Khoregic curses	155
The theatre of conflict	156
Khoregic power	168
Phyletic honours	171
The leitourgist and the demos	172
The demos as oppressor?	184
The ‘love of honour’: a history of conflict	187
Tragic ambitions	194
5 Monumentalising victory	198
The politics of tripods	199
The rhetoric of tripods	201
Choral memorials	206
The street of tripods	209

Inscribing victory	214
The early period	216
‘ <i>They name the place after certain temples, rather large for the purpose to which they are put . . .</i> ’	219
Oligarchic extravagance	226
Dramatic memorials	236
Remembering Dionysos in the demes	244
The <i>khoregos</i> in ceramic	252
 Part III BEYOND CLASSICAL ATHENS	
6 Challenge, change, diffusion	265
The end of democracy and the ‘ <i>khoregia</i> of the demos’	270
The Athenian revival	276
The <i>khoregia</i> beyond Attike	279
 <i>Appendices</i>	
1 ‘Tripodes’	303
2 Thargelian and other dedications	304
3 Dithyramb in the demes	305
4 The date of the reform of the <i>khoregia</i>	307
5 <i>Khoroi</i> and the <i>Tekhnitai</i>	308
6 Further evidence for choral contests	309
 <i>Notes</i>	
	311
<i>Bibliography</i>	395
<i>General index</i>	421
<i>Index of passages</i>	428
<i>Epigraphic index</i>	433

Illustrations

1	Base of khoregic monument for tragedy and comedy (Lenaia), from the Athenian Agora: Onesippos' herm. Athens, Inscr. Agora 17168	<i>page</i> 30
2	Remains of the khoregic monument of Atarbos (for <i>pyrrhikhe</i> and (?) dithyramb). Athens, Akropolis Museum 1338	39
3	Late Archaic Attic wine-cup (kylix) with images of choral training. Metropolitan Museum, New York 27.74	74
4	Attic red-figured bell-krater with (?) dithyrambic <i>khoros</i> : Copenhagen 13817. Photograph courtesy of the Department of Near Eastern and Classical Antiquities, National Museum, Denmark	76
5	The 'Pronomos' vase: Attic red-figured volute-krater c. 400 B.C. from Ruvo, Puglia. Naples, Museo Nazionale 3240 inv. no. 81673	78
6	Base of khoregic monument for tragedy from Varkiza (the deme Anagyrous?). Athens, Epigraphic Museum 13180	132
7	Fragment of a (?) khoregic relief with an adult male in <i>himation</i> and tripod. Athens, Akropolis Museum 2995	208
8	Fragment of a khoregic (?) monument – a relief with an adult male in long <i>himation</i> and a small, bearded satyr seizing (?) a large tripod by its base. Athens, National Museum 1490	208
9	Plan of the theatre and sanctuary of Dionysos in Athens (after Korres (1988))	210
10	Athenian Akropolis and environs, indicating the course of the Street of Tripods (after Kazamiakes (1994))	211
11	The khoregic monument of Lysikrates: the design of Stuart and Revett (1762)	220
12	The khoregic monument of Lysikrates: the reconstruction of Amandry (1976)	223
13	The khoregic monument of Lysikrates: the reconstruction of Bauer (1977)	224

14	The khoregic monument of Lysikrates: the frieze (after Ehrhardt (1993))	225
15	The khoregic monument of Nikias: the reconstructed plan of Dinsmoor (1910)	228
16	The khoregic monument of Nikias: the reconstruction of Dinsmoor (1910)	229
17	The khoregic monument of Thrasylos: its current state. Photograph courtesy of Barbara Kowalzig	230
18	The khoregic monument of Thrasylos: the drawing of Stuart and Revett (1787)	232
19	The khoregic monument of Thrasylos: the reconstruction of Welter (1938)	233
20	The khoregic monument of Thrasylos: its place in the upper region of the theatre of Dionysos. Photograph courtesy of Barbara Kowalzig	234
21	Remains of a khoregic monument for <i>pyrrhikhe</i> and ? drama: Athens, National Archaeological Museum 3854 (front and right-hand side)	237
22	Monument from the Attic deme Aixone honouring two <i>khoregoi</i> for comedy at the local Dionysia: Athens, Epigraphic Museum	239
23	Fragment of an Attic volute-krater with masks and column-capitals in a Dionysiac environment: Samothrace 65.1041	240
24	Remains of a theatrical khoregic monument: fragment of relief carving from the Attic deme Ikarion. Athens, National Museum 4531	241
25	The semicircular khoregic monument of Hagnias, Xanthippos and Xanthides from the Attic deme Ikarion. Reconstruction after Biers and Boyd (1982)	250
26	Attic krater with victorious <i>lampadephoroi</i> of the <i>phyle</i> Antiokhis. British Museum 98.7–16.6 (drawing after Froeher (1898))	254
27	Attic neck-amphora with khoregic tripod being dressed with (?) ribbons by a (?) Nike and the inscription ‘The <i>phyle</i> Akamantis was victorious’ and ‘ <i>Glaukon kalos</i> ’ on the steps of the base. British Museum E298	255
28	Fragmentary Attic skyphos (drinking cup) with (?) khoregic tripod: reconstruction after Amandry (1976) (design of I. Athanasiadou)	255
29	Attic hydria with performing satyrs and <i>auletes</i> , watched by a (?) <i>khoregos</i> . Boston Museum of Fine Arts 03.788	258
30	Attic volute-krater with dancing satyrs, <i>auletes</i> and (?) <i>khoregos</i> . Ferrara, Museo Archeologico Nazionale di Spina 3031; photograph courtesy of Hirmer Verlag Munich	259
31	The ‘Khoregoi’ vase: Apulian red-figured bell-krater c. 400 B.C. J. P. Getty Museum, Malibu 96.AE.29	259