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The object of *Classical Antiquity* is to publish significant research on topics from the entire spectrum of ancient Greek and Roman cultures in the context of the ancient Mediterranean. No particular area or methodology is preferred. In general, the editors look for articles that combine detail with a broad vision of the subject. We discourage narrowly technical work and papers that in the judgment of the editors are too brief, normally defined as 20 manuscript pages or less. The journal does not consider reviews but welcomes critical appraisals of current work on major authors or topics. *Classical Antiquity* appears twice a year.

Instructions to Contributors

Address submissions to clant@berkeley.edu. Submissions should be attached as documents in Microsoft Word or as a PDF, and should include an abstract (100–150 words). All Greek must be in a unicode font. Text, quotations, notes, bibliography, and figure captions must all be double-spaced, and should also be included. Cite secondary literature in shortened form in the notes, providing full information in a bibliography; cf. most recent articles in *Classical Antiquity*. For abbreviations, refer to <http://www.ajaonline.org/submissions/abbreviations>.

Submissions are refereed anonymously. Contributors should omit their names and other identifying references from the manuscript, and include a cover letter with name, address, and title of article. Previous publications by the contributor should be referred to in the third person.

If illustrations are included, the entire document (including the illustrations) should be submitted as a PDF. For final copy, illustrations should also be submitted as separate files in JPEG format (.jpg, .jpeg). Halftone illustrations (photographs, etc.) require a resolution of 300 DPI. Line art illustrations require a resolution of 1200 DPI, except for vector drawings (Adobe Illustrator) which may be submitted in Illustrator (PDF-compatible .ai) files. It is the responsibility of the author to secure any permissions necessary to reproduce the required images.

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For Mark

This issue of *Classical Antiquity* is dedicated to Mark Griffith, who spent his entire career teaching in the Departments of Classics and Theater, Dance & Performance Studies at the University of California, Berkeley (except for a brief sojourn as Assistant Professor at Harvard). Mark is a classical scholar of tremendous breadth, energy, and imagination, who has published voluminously on Greek tragedy, comedy, satyr play, education, gender, sexuality, psychoanalysis, and, more recently, on Greek music. Mark retired quietly, with no fanfare, hoping no one would notice, on June 30, 2020.

We did not set out to organize a special issue of *Classical Antiquity* to honor Mark. In typical modest fashion, Mark had specifically forbidden us from organizing anything—a festschrift, a conference, or even a party—to celebrate his remarkable career and articulate the moment of his retirement, and we felt we had to respect his wishes.

But it happened serendipitously, as the October 2020 issue of *Classical Antiquity* began to take shape, that a significant number of papers submitted and accepted for publication came from former students of Mark's, now distinguished members of the profession. We did not solicit any of these papers, and each one worked its way separately and independently through our regular refereeing process. But once we noticed the convergence, we (the former and current Editors-in-Chief of the journal) decided to make an issue that would be *For Mark*, and asked each contributor to add brief mention and acknowledgment of their intellectual debts to Mark at the beginning of their papers.

As we see it, the reasons for this serendipitous coalescence into a special issue are twofold. First, Mark has, over his long teaching career, advised and trained an enormous number of graduate students, and helped launch their careers in various fields. It's hard to get accurate numbers—there's no master list anywhere of all the dissertations with which Mark was involved in his three years at Harvard (1974–77) and forty-four years at Berkeley (1973–74, 1977–2020)—but we estimate that the total number must be upwards of 100 students inspired, trained, and supported. (And that, of course, does not include the generations of undergraduates Mark drew into the field and helped educate.) That is to say, Mark has played an

outsized role in training generation(s) of scholars and populating the whole field of Classics. Indeed, because of the cross-disciplinary energies of Berkeley and Mark's own wide-ranging interests and erudition, he has mentored students in Classics, but also in Ancient History and Mediterranean Archaeology (AHMA), Comparative Literature, Rhetoric, Theater, Dance & Performance Studies (TDPS), Music, English, and the Graduate Theological Union (GTU). Some of Mark's remarkable range can be seen just in the five papers in the current issue: Maud Gleason (UCB PhD Classics, 1990), writing on the Imperial-era medical writer Aretaeus; Erik Gunderson (UCB PhD Classics, 1996), writing on 3rd- to 4th-century CE Roman panegyric; James I. Porter (UCB PhD Comparative Literature, 1986), writing on subjectivity in Roman philosophy; Jonathan Ready (UCB PhD Classics, 2004), writing on the narratological affordances of minor characters in Homer; and Naomi Weiss (UCB PhD Classics, 2014), writing on the construction of dramatic space in Classical Greek drama.

The second reason for this remarkable convergence is the kind of journal *Classical Antiquity* is, fostering rigorous, theoretically informed, substantive work across the whole range of ancient Greek and Roman cultures—qualities of the journal that (again) are owed in no small measure to Mark. Mark served on the Editorial Board of *Classical Antiquity* for decades, and as Editor-in-Chief from January 2004 through May 2016. In that period especially, Mark worked tirelessly to ensure that the journal represented the best of Classics, across a wide range of fields, approaches, and interdisciplinary interactions. It is this unique intellectual profile of the journal, guided for so long by Mark's judicious and visionary editing, that made it the venue of choice for our five contributors.

For both these reasons, it is particularly appropriate that this volume of *Classical Antiquity* should serve as the accidental festschrift for our colleague and friend, Mark Griffith. Like an Aeolian harp, the winds or drift of the field itself have formed the particular music and rhythms of this gift for him.

Leslie Kurke and Mario Telò

