Presidential Faculty/Student Collaborative Grant Proposal
Eric Dugdale, Laurel Boman and Karl Grant

A. Project Details

1. Brief description of the proposed project including its collaborative nature

Project description: We are applying for a Presidential Faculty/Student Collaborative Grant to work on researching and writing an edition of Euripides' *Medea* for the *Oxford Greek and Latin College Commentaries* series recently initiated by Oxford University Press. The series is intended for students studying Greek and Latin at the intermediate or advanced levels.

Rationale and need for the series: The texts that survive from antiquity include many of the most rewarding and influential works of literature; the opportunity to read these original texts is what attracts many of our students to study Greek and Latin and major in classics. But the transition from a beginning language textbook to a Greek tragedy is a very challenging one: these great works were not composed with non-native modern students in mind. These challenges can interfere with enjoyment, and many language classes proceed at a snail's pace as students consult a variety of auxiliary resources (dictionary, translation, grammatical reference book, and commentary) to figure out what the Greek means.

The new *Oxford Greek and Latin College Commentaries* seeks to address these issues by including, on facing pages, the text, a running vocabulary, and notes offering help with grammar and syntax, along with a variety of other materials including an introduction that sets the work in its cultural context, and appendices including bibliography, indices, and frequency lists for vocabulary drills.

Offering a one-stop-shop such as this eliminates much of the 'wasted' time (e.g. time spent paging through dictionaries and grammar books), and offers contextually relevant help just when it is needed. As the series blurb indicates, the goal of the series is "to accelerate the pace of learning by removing the major obstacles that confront most students," thereby increasing substantially the amount of text a student can read also making that reading process richer by allowing the student to spend more time engaging with the text and its meanings.

This rapid reading method is wide spread in modern language pedagogy. Unfortunately, most classics textbook series still operate on unrealistic assumptions of prior knowledge, when in fact most students have had little or no prior exposure to the ancient world and do not know what terms such as *caesura* (a break in a metrical line) and abbreviations such as MS (manuscript) mean.

Last semester, we implemented the rapid reading method in the advanced Greek class on Homer in which Laurel and Karl participated. We were able to read twice as much of Homer's poetry as we would otherwise have, and gains in fluency were also more rapid. We used a text and commentary on the *Odyssey* by Geoffrey Steadman, the only such text available. It was a self-published print-on-demand book which had an unfortunately large number of typos and errors of grammar. It did, however, allow all three of us to gain experience with this type of text and be persuaded of its utility.

Why choose Euripides' *Medea*? *Medea* is arguably the best known of the plays by Euripides; certainly it is widely read in intermediate and especially advanced level Greek classes across the English-speaking world. The issues it deals with—misogyny, distrust of foreigners, and othering are ones that resonate in the twenty-first century, and it is not surprising that the play has inspired a variety of modern artistic responses, four of which we mention below.

Medea (1988) is an award-winning filmic version by Danish film director Lars von Trier. A production of *Medea* directed by Mark Fleishman and Jennie Reznek (1994-6) offered a reaction to both apartheid and African nationalism that promoted an aesthetic valuing cultural diversity. *By the Bog of Cats* (premiered 1998), performed at the Guthrie in 2009, is a retelling of the Medea story by Irish playwright Marina Carr that transforms Medea into an Irish gypsy who is distrusted as an outsider and practitioner of magic. Rhodessa Jones' *Medea Project* is a prison education project for female inmates in the San Francisco County Jail that has been documented in film (*We Just Telling Stories*, 2000). Throughout the workshop and rehearsal process, Jones invited participants to interpret Medea's story in the light of their own life story and vice versa. Thus the storytelling process is seen as an important step in reintegrating the marginalized into society by providing them with a voice and a sense of agency.

None of the available commentaries on Euripides' *Medea* offers the kind of detailed linguistic and grammatical help for the student that the *OGLCC* series provides. It is anticipated that this title will be the commentary of choice for students of Greek in the U.K. and the U.S., as well as other English-speaking markets.

Collaborative nature of proposed project: Not only does the series lead the way in making ancient texts more accessible to students, but the proposed faculty-student collaboration in authoring this particular text is also groundbreaking. Other commentaries are written solely by faculty members. If students are at all involved in shaping their content, it is at the last stage of the creative process, when the draft manuscript is test-driven in class.

Our project proposes a radically different model, in which two undergraduate students are co-creators of the commentary. For each portion of the text, we will each independently identify what aspects of a given sentence (its grammar and syntax, as well as its cultural references) are most likely to require elucidation. Laurel and Karl will provide the perspectives of students who themselves will have just studied Greek tragedy in the spring 2013 GRE 302 course and thus have direct recent experience that will help them identify and respond to the needs of their peers. Their work as Greek language tutors has also attuned them to the issues that cause problems for students with weaker language skills. Eric will bring to the project 18 years of experience teaching ancient languages, and the awareness this brings of the needs of intermediate and advanced language students.

After we have each independently written up notes for a given section of the play, we will then collate these and discuss what should be included. As a group, we will have to make decisions about what must be omitted because of space constraints. We will also revise each other's notes for clarity, concision, and accuracy. The commentary will, we hope, be more useful and of a higher quality as a result of this collaboration.

2. Statement of anticipated outcomes

We anticipate that the commentary will be published by Oxford University Press as part of its new *Oxford Greek and Latin College Commentaries* series (see project description above as well as section 3 for full details). Below are a few other anticipated outcomes:

(a) We anticipate that the commentary will have significant learning outcomes for students of Greek at the intermediate and advanced levels, offering them a tool that will provide the assistance that will increase their mastery of Greek, and their confidence and fluency in reading authentic Greek texts.

(b) We anticipate that we will offer a valuable model for a new approach to authoring books intended for use by students that involves close collaboration between faculty and students from

the first stages of development. This approach is largely unknown in classics and in humanities in general. It has, we believe, great potential, especially in a future in which e-readers and other technologies make possible new types of publication on a larger scale (e.g. multi-author, open source resources that are regularly updated).

(c) We therefore plan to publicize our project, highlighting its method and outcomes. First we will seek to present a paper at a major classics conference: at the spring 2014 Classical Association of the Middle West and South, at the summer 2014 American Classical League Institute, or at the conference of Eta Sigma Phi, the classics honors society (of which both Laurel and Karl are members). If we present at the CAMWS or ACL meetings, the paper would be jointly presented by the three of us, whereas at the Eta Sigma Phi conference, Laurel and Karl would be the co-presenters. After receiving feedback from oral presentation, we plan to write up our project in the hope that other classics faculty will be encouraged to use a collaborative approach as they produce textbooks. Anticipated placement for this short jointly authored article will be *Classical Outlook* or *Classical World*, two peer-reviewed journals that welcome material of pedagogical interest. We would seek to time the publication of this article to coincide with the publication date of the commentary (estimated spring 2015).

(d) On a personal level, we anticipate that the project will yield valuable outcomes for each of us, enhancing skills in critical thinking, research, writing, and collaboration, and will have significantly impact our educational and career trajectories (see separate section on pp. 6-9).

3. Likely placement for publication

We anticipate that the commentary will be published in the new *Oxford Greek and Latin College Commentaries* series. The series editors are Profs. Stephen F. Esposito (Boston University), Mary Lefkowitz (Wellesley College), Barbara Weiden Boyd (Bowdoin College). I (Eric) first heard about this new series in conversation with Charles Cavaliere, executive and commissioning editor for the classics list of Oxford University Press at the 2012 convention of the American Philological Association; familiar with my commentary on Sophocles' *Electra* with CUP, he invited me to propose a commentary for the *OGLCC* series and suggested that I contact Prof. Stephen Esposito, who is editor-in-chief on the Greek side. I did so, and he agreed to my proposal to write a commentary on Euripides' *Medea*, a play widely read at the undergraduate level. Thus the commentary has been given the go-ahead, though the manuscript will have to go through the normal vetting process before approval is granted. Although no commentaries in the series have been published yet, Stephen Esposito's commentary on *Oedipus Tyrannos* is close to completion, and he has included along with his *Advice to OGLCC Greek authors on writing the commentary* (included as an appendix) extensive sample material from his commentary as a guide to authors.

4. Preparation, timeline and anticipated project completion date

Preparation: We have been preparing for this project for a while now. Both Laurel and Karl took an advanced level Greek class with me this fall (GRE 303) in which we applied the rapid reading method (see project description in section 1 above) that our commentary will be using. Along with Janella Reiswig, another student in the class, we also collaborated on two pieces of work that will be published: the transcription of a folio of the 10th century Byzantine Escorialiensis Upsilon 1.1 [E3] manuscript of Homer's *Iliad* as part of the Homer Multitext Project (see details below), and a review of Irene de Jong's new commentary on Homer's *Iliad,*

Book 22 (Cambridge University Press 2012), forthcoming in *Classical Review*. Evaluating de Jong's commentary helped us think through the authorial choices involved in writing a commentary, including factors such as scope, pacing, layout and intelligibility. As part of this course, Laurel and Karl also each wrote a research paper; the quality of their papers demonstrated their capabilities in conducting research.

This spring semester, Laurel and Karl will both be taking two courses directly preparing them for our project. They are enrolled in Greek tragedy (GRE 302) with Prof. Valerio Caldesi Valeri; in this course they will be reading and studying in depth a Greek tragedy in the original Greek. They will also be taking the classics capstone seminar (CLA 399) with me, which this year is focused on ancient drama. This course will explore the ways in which ancient drama intersects with other sub-fields of classics, from archaeology and epigraphy to papyrology and linguistics. They will also be introduced to various research tools and approaches and will conduct a major independent research project. The course is normally taken by seniors; by taking it early, Laurel and Karl will be able to apply what they have learnt to our proposed project.

Timeline: Beyond the advanced preparation outlined above, the implementation of the project itself will follow the following trajectory:

Spring semester 2013: If the grant proposal is successful, Eric will gather the commentaries and reference books necessary for the project. The Gustavus library owns some; others are available through ILL and at the Wilson Library at the University of Minnesota, where we plan to conduct our research. For certain books, including the standard text of the play by Christopher Collard (Oxford University Press, 1984), and the commentaries on *Medea* by William Allan (Duckworth Press 2002), Donald Mastronarde (Cambridge University Press 2002) and Judith Mossman (Aris and Phillips 2011), we will want to purchase individual copies for Laurel and Karl to use and keep.

June 3-23: The first three weeks will be spent in background reading, training, and in developing our modus operandi.
(i) We will begin by immersing ourselves in Euripides' *Medea*, studying the play itself as well as key scholarship on it. As we discuss our responses to the play, we will begin to take stock of what we might include in our commentary.
(ii) We will then work through the first portion of Stephen Esposito's commentary on Sophocles' *Oedipus Tyrannos*; it is the pilot text for the series, written by the series editor, and serves as a guide for authors of other books in the series. Although not yet published, he has already sent the first half of the manuscript to authors in the series as a PDF document.
(iii) Next, we will write our own commentary for the next portion of Sophocles' *Oedipus Tyrannos* without consulting Esposito's commentary. For this initial stage, Eric will take the lead, modeling how the team might make use of the various assembled resources. We will then compare Esposito's version against our own, and discuss issues (e.g. of pacing, grammatical terminology, referencing) that emerge.
(iv) We will then begin work on the *Medea* commentary. For the first 100 lines, we will be working together, developing a modus operandi.

June 24-July 26: During these five weeks, we will be working collaboratively on the research and writing of our commentary. For a project such as this, research and writing occur concurrently. We read a given scene of the play in Greek, consult the relevant sections of existing commentaries, figure out what grammatical/linguistic/contextual help we want to provide for our student users, and then write our commentary, cross-referenced to specific line numbers in the text using lemmas. We will each work concurrently on the same set of lines, then compare notes and arrive at a single version that combines the best of our ideas. Eric will also help Laurel

and Karl develop skills in peer review, drawing on his experience as a series editor by suggesting what to look out for in reviewing someone else's work.

Dates: Although we are applying for funding for six weeks of full-time work, our proposal spreads that work over eight weeks. This allows some flexibility, e.g. to take the day off on the Fourth of July, a Thursday. We will be working on a daily basis at Wilson Library on the University of Minnesota campus. Eric, Laurel and Karl live in Chanhassen, St. Paul and Stillwater respectively, and will be using commuter buses to come in for full 8am-5pm workdays. Eric, for example, will be arriving at the U. of M. campus at 7:49am on route no. 695 and catching the 5:14pm bus home. Wilson Library has an extensive collection of relevant resources as well as study rooms that we can use as our base of operations.

Anticipated project completion date: We will not complete the entire commentary during our eight weeks working together; collaboration is typically slower than independent work, though the commentary will, we hope, be better as a result. We hope to complete the bulk of the line-by-line commentary on the text. The rest of it, as well as the introduction, bibliography and appendix material will be completed in summer 2014, when Eric will begin a sabbatical that will also see the commentary through the process of external review and revision ahead of anticipated publication in 2015.

B. Participant Details

1. Names and brief bios of all participants

Eric Dugdale: Eric is an Associate Professor of Classics with a research interest in Greek tragedy. He has published a translation and commentary on Sophocles' *Electra*, as well as *Greek Theatre in Context*, both with Cambridge University Press. He is co-editor of *Greece and Rome: Texts and Contexts*, a series of textbooks for undergraduate students offering new translations of key texts along with the context necessary for understanding them. He serves on the Education Committee of the American Philological Association (the main classics organization in the U.S.) and on the editorial board of the journal *Teaching Classical Languages*; in both capacities he is working on initiatives to enhance the teaching and learning of Greek and Latin. He is excited at the prospect of collaborating with Laurel and Karl, with whom he has worked closely since their freshman year, when he taught them beginning Greek. They are both his advisees and have worked with him as Greek tutors. Indeed, he first met Laurel as a prospective student when she interviewed with him for a Presidential Scholarship.

Laurel Boman: Laurel is a junior classics major with a Greek concentration. Her academic interests in such diverse disciplines as language, literature, history, art, and philosophy led her to the study of classics and involvement in Curriculum II. Currently, she is interested in applying the methodology of classics to contemporary models of education by advocating for integrative and rigorous models of secondary schooling. In her work as a Greek tutor, she has learned how to effectively communicate difficult grammatical concepts and structures. She is recognized by the department for academic performance as a 2012 Youngquist Memorial Scholarship in Classics recipient, and by the college as a 2012 Gerhard T. Alexis Scholar, a 2013 Albert G. Swanson Scholar, and a 2012 Maedl Scholarship recipient. This spring, she will be presenting her research on the Greek New Testament at the American Academy of Religion/Society of Biblical Literature regional meeting. Her other interests include social justice, as a third year Building Bridges member, and music as the principal saxophone in the Gustavus Wind Orchestra.

Karl Grant: Karl is currently a junior studying classics and music, aiming to graduate in 2014. He began studying Greek his first semester at Gustavus and since then his interest in the language and all that knowing it offers has only increased. Although his principal interests are in the Greek New Testament and early Christianity, Karl has gained much from the study of Greek philosophers and literature, and he looks forward to investigating the world of Greek drama in the coming months. Karl also works as a tutor in the classics department to help other students reap the benefits of studying Greek. Karl is involved in several spheres of campus life: he is co-president of Prepare Ministries, a Christian student organization focused on knowing God and making God known; he is a member of two of the College's touring musical ensembles, the Gustavus Jazz Lab Band and the Gustavus Choir; he is a representative on the Gustavus Adolphus College Music Council, a student-elected body sponsored by the music department. Karl is a Presidential Scholar, a Jussi Björling Music Scholar, and through his induction into the Eta Sigma Phi classics honor society has been recognized as an accomplished classicist. In the future, Karl hopes to attend seminary school to receive theological and pastoral training with the end goal of entering into vocational ministry.

2. Explanation of how this project fits into the career of the faculty

Eric Dugdale: I embrace the liberal arts model of the teacher-scholar whose teaching and scholarship mutually enhance each other. My scholarship focuses mainly on Greek drama and on the scholarship of teaching and learning. Rob Gardner generously used an early version of my new translation of Sophocles' *Electra* (Cambridge University Press 2008) as the script for his show on the Anderson stage, and I had the privilege of working with him on the production. This experience had a big impact on both my teaching and professional work, which has increasingly concerned itself with issues of performance of Greek drama. It has also sparked further creative work by a former student, alumna Maggie Sotos. When she invited us to attend the show (Troy! The Musical) that she wrote and directed at the Minneapolis Fringe Festival last summer, she noted:

> "This work has been an on-going project of mine since I was in Eric Dugdale's translation of Electra my first year at GAC, and I have drafted many short plays and scenes about this subject. Over time the work has accumulated into this fun patchwork of intertwining characters and plots, and just a little touch of Broadway rhythm… my homage to the great classic that we performed on our Gustavus stage back in 2006."

My second book is *Greek Theatre in Context* (Cambridge University Press 2008). It is written very much with Gustavus students in mind, and assembles key literary, artistic, archaeological, and epigraphic evidence for the performance of drama in ancient Greece. It enables students to explore the religious context of the performance of drama in Athens, to draw conclusions about the status of actors in the city-state, and to determine whether the mythological traditions of drama and the visual arts influenced each other or developed largely independently. It has served well as a text in my Theatre of Greece and Rome (CLA 103) course, enriching students' appreciation for the original performance context of Greek drama, which is so different from ours. And it has helped inform these students' creative interpretations of ancient drama in the Festival of Dionysus.

A desire to provide students with direct access to primary sources from the ancient world prompted James Morwood (Wadham College, Oxford) and me to launch a new series of

textbooks (*Greece and Rome: Texts and Contexts*, published by Cambridge University Press). We had become increasingly aware of the disjuncture between what our students know about the ancient world and what texts assume they know. Classicists raised on a diet of arcane scholarship tend to forget that not everyone finds terms such as *terminus post quem* and praetorship self-evident. Many textbooks are either out of touch with the realities of our students' limited exposure to the ancient world or else compensate for this constraint by offering a redacted, over-simplified, and second-hand summary of the subject matter: stating, for example, that Greek tragedy used only three speaking actors without indicating how we know this.

Our series takes a different approach. It provides new translations of key texts, allowing students to engage directly with source material, and providing explanatory notes and context to equip them to make their own informed interpretations. Since its inception in 2007, we have published 12 books in the series, including my *Greek Theatre in Context* mentioned above. Several of the manuscripts received their first test run in Gustavus classrooms and my colleagues and I have used several of the published texts in our courses. Experience gained as co-editor of this series has given me a greater appreciation for what help students need.

I have published several articles that showcase student work. For example, my recent article in *Didaskalia*, the journal for ancient performance ("Up Close and Personal: Encountering Ancient Drama through Performance," *Didaskalia* 9.10) presents a case for integrating performance into the classics curriculum, highlighting the benefits this brings to students. It features two student-directed performances from the 2010 biennial Festival of Dionysus at Gustavus Adolphus College, and describes the conceptual and creative thinking that went into staging these adaptations of Greek tragedy and comedy. Another recent article ("Creative Composition in Beginning Latin," *Teaching Classical Languages* 3.1, 1-23) offers examples of a variety of creative compositions by Gustavus students taking beginning Latin.

In the last couple of years, I have been learning how to involve students more directly and more extensively in my research. At first, the scope of their involvement was rather narrow. So, for example, I enlisted classics major Jonathan Peasley ('08, now a classics teacher at Trinity School in Eagan) to provide feedback on the draft of my *Greek Theatre in Context* manuscript. In my 2011 GRE 302 (Greek tragedy) course, students critiqued the draft of my encyclopedia article on Sophocles' *Electra*; I then revised it extensively in the light of their comments, and resubmitted it to them. The class then collaboratively wrote a similar article on Sophocles' *Oedipus Tyrannus*, each member writing certain subsections and then submitting them to each other for review.

A conference organized by the Council of Independent Colleges in spring 2012 gave me valuable information on the design and implementation of more fully collaborative projects. This fall, the GRE 303 (Homer) course, in which Laurel and Karl were enrolled, participated in an inter-institutional project called the Homer Multitext (www.homermultitext.org), spearheaded by the College of the Holy Cross and Harvard University under the aegis of the Center for Hellenic Studies. This project involves teams in creating editions of the text and marginal scholia of Byzantine manuscripts. Our class transcribed a folio of the Escorialiensis Upsilon 1.1 [E3] manuscript from the Escorial Library in Madrid. Through this assignment, students learnt experientially about codicology (the study of manuscripts) and paleography (the study of ancient letterforms). Having already worked on this project together, the three participants in this proposal are confident that they will be able to work well together as a collaborative team.

The *Medea* commentary is a much more ambitious collaborative project, and I believe it will have a substantial impact on my career. It could also potentially have a positive influence on the discipline as a whole, ushering in a new way of authoring textbooks that could be emulated by others. Another pioneering commentary is the online commentary on Xenophon's *Education of Cyrus* (http://www.cyropaedia.org/), which bills itself as "the world's first comprehensive, online, communal commentary or 'communtary' for a Classical text." I am in close conversation with the director of this project, Prof. Norman Sandridge, and hope to become a leader in developing innovative resources for classics students. As a member of the Education Committee

of the American Philological Association, the main classics organization in the U.S., I have a prominent platform from which to advocate and foment change.

3. Explanation of how this project fits into the educational trajectory of the students
(include year of graduation; student eligibility is limited to full-time returning students)

Laurel Boman: This project will support me in my goals as an undergraduate as well as my goals after graduating from Gustavus in 2014. Last January, I had the opportunity to work with Ben Leonard, Elizabeth Baer, and my classmates in the course *Commemorating Controversy: The Dakota-U.S. War of 1862* to create an exhibit on the Dakota-U.S. War. In the course, we extensively discussed how to best bring the intricacies of the historical context to the modern reader in a set of panels of 250 words or less. My experience in communicating this exhibit in-person in Flandreau, SD and Washington, D.C. fine-tuned my ability to succinctly portray historically accurate and accessible information.

I see the proposed project as a continuation of this effort. This project will also strengthen my knowledge and understanding of the Greek language, enhancing not only my abilities as a Greek tutor but also my own scholarship in the field of Classics. This April, I will be presenting a paper at the American Academy of Religions/Society of Biblical Literature regional meeting on the interpretation of Jesus' command to Mary, *mē mou haptou* or "do not touch me," in John 20:17. My argument begins with the Greek grammar of the command and then expands to a consideration of the larger context of the gospel of John. It is precisely this consideration of both the grammar and context of a text that we hope to provide students in our commentary on Euripides' *Medea*. In the future, I hope to teach high school for a period of time, go to graduate school, and then either work in school administration or as a professor. Over the course of my career, I seek to advocate for educational reform consisting of—among other things—an integrated core curriculum heavily influenced by my Classical training. An early foray into writing this commentary will give me new insight regarding the creation of classroom texts and provide more direction for future goals.

Karl Grant: As a hellenist, anything related to the ancient Greek language is of interest to me. What began a few years ago as an interest in Greek only for the sake of gaining the ability to read the Greek New Testament has since blossomed into a deep and broad intellectual curiosity; I have discovered how Greek, beyond its intrinsic value, can function as a tool with which to plumb the depths of philosophy, literature, art, drama, history, and theology. In short, the study of Greek in general has become an integral part of my intellect and education.

Specific to this project, I envision several benefits to be reaped. On a pedagogical level, helping to create a text to be used by teachers and students in a classroom setting that I myself am familiar with will challenge me to reexamine my own experiences from a different perspective, thus gaining deeper understanding of what I already know as well as new insight into the learning process. The essential question in creating a commentary on a text is "what does the reader really need to know?" This exercise of presenting only truly necessary material will be beneficial to me in two senses: firstly, the critical thinking required to handle such a question will surely increase my own capacity for precision in communication of ideas; secondly, this exercise will help me develop an eye more able to discern what is of most importance in my own reading and studying.

An advantage of the liberal arts approach is the ability to examine a given subject from several different perspectives; the well-rounded individual, the ideal product of a liberal arts education, is able to consider one topic in a robust manner because of their sophisticated

knowledge base. The combination of two courses on Greek drama in the spring of 2013 and collaborative research on the same topic in the following summer will provide me with a strong command of the material. Although I do not plan to pursue graduate studies in classics, having more opportunities to study a given topic helps ensure that my liberal arts education is not only wide but also sufficiently deep. Having such a knowledge base is of great value for anyone, but I esteem it especially highly in my anticipated roles of writing, preaching, teaching, and pastoring in Christian ministry. Perhaps the greatest example of this sort of education operating in the Christian ministry is the man C.S. Lewis, who was himself a classics major; his broad and deep education allowed him to make a staggering effect on Christian thought and literature.

C. Appendix Materials

1. *Advice to OGLCC Greek Authors on Writing the Commentary*

2. Front cover form

3. Budget form

Advice to OGLCC Greek authors on writing the commentary   4-15-12

Steve Esposito   8 page document, PDF

The following advice is to be understood within the overall purpose of the OGLCC which is that each lexical entry should provide a succinct and clear *explanation* for the reader. User-friendly presentation is a major consideration in all instances.

I. FORMATTING

  A. Parameters

  B. Indentation

II. ABBREVIATIONS

  A. General Policy

  B. Standard reference books

III. CROSS- REFERENCING

  A. External

  B. Internal

IV. LEXICAL ENTRIES

  A. Amount of info per entry

  B. Use of <u>underlining</u> and *italics* in lexical entries

  C. Use of *parentheses, curly brackets, and square brackets*

  D. Types of entries (nouns, verbs, adjs., advs., particles, etc.)

  E. Repetition of lexical data already provided

V. ENGLISH DERIVATIVES

VI. INDO-EUROPEAN ETYMOLOGIES

VII. APPENDICES

VIII. BIBLIOGRAPHIES

I. FORMATTING

    A. Parameters (set by OUP):
      1. The line length will be **5.70 to 5.75 inches across**; do not exceed this.
      2. The font size will be **11 point**.
      3. Spacing WITHIN each lexical entry will be *single* **space**.
      4. Spacing BETWEEN entries will be *1.5* **spacing**.
      5. English font will be *Times*.
      6. Greek font will hopefully be Unicode (if you know how to use that); otherwise OUP will have to convert whatever you use, e.g. SuperGreek, SP Ionic, etc... **If you don't use Unicode it would be great if you could use SP Ionic** since that is the font I am most fluent in and that would make our editing correspondence much faster; but that's just my preference and need not be yours if you don't feel comfortable with SP Ionic.

    B.   **Indentation**
    I have found that setting an indentation of 1 inch from the left margin generally works very well and allows me to include the necessary amount of info on that word. That is to say, I start my lexical entry at 0, then I type the Greek word, then I begin my explanation at an indentation of one inch from where I started typing the Greek word (which was at point 0). The desire here is to create a more or less straight vertical line (from entry to entry) in the commentary; this vertical line in turn creates a sense of symmetry and orderliness that makes the overall presentation easy to follow. So a typical run of (say) seven entries might look something like the following:

τίς, τί   (interrog. pron.; gen. τίνος) who? which? what? L. *quis*? [< IE $k^w i$-, who]

ποθ' (ποτέ)   (indef. adv., enclit., S #181b) at some time [stem πο- < IE $k^w o$-, 'which?']

τίνας ποθ'   what ever? (ποτέ *intensifies* τίς, S #346c, LSJ III.3; on elision, S #174a)

τίνας...τάσδε   = τίνες εἰσὶν αἱ ἕδραι αἵδε ἅς θοάζετε: "what ever (are) these sittings (which) you are sitting?" In the common combo τίς...ὅδε (14x in Soph.) τίς is a pred. adj., εἶναι & relat. pron. are omitted & vb. of relat. cl. becomes the governing vb. of the interrog. sentence (LSJ τίς B.2; SS 161)

ἕδρᾱ, ἡ   seat; sitting, *esp. of suppliants* (cogn. acc., S #1567) [< IE *sed*-, sit down]

ὅδε, ἥδε, τόδε   this here, L. *hic* (S #333). Old demon. pronoun ὁ, ἡ,τό + encl. suffix –δε which oft. designates what is present at hand (*deictic*, S #1120c)

δυσ–ἀλγητος,–ον   (< ἄλγος) hard-hearted, unfeeling; δυσάλγ. = οὐκ οἰκτίρων

As the last entry here (δυσ–ἀλγητος,–ον) shows clearly, a one-inch indentation won't always allow for vertical symmetry between entries; in this case δυσ–ἀλγητος,–ον extends beyond one inch and there is just no getting around that. But most of the time (as evidenced by the first five entries above) a one-inch indentation works pretty well. You may prefer to set your indentation at 1.5 inches but understand that it will shorten your line by half an inch and give you less room for explaining your entry. Whichever indentation you choose, please be sure to achieve substantial vertical symmetry between entries as this will make the notes much more user-friendly.

II. ABBREVIATIONS

A.   General Policy on abbreviations

Given the (often severe) brevity of our entries a significant number of abbreviations will be necessary; that turns out to be a good thing since, by their conciseness, these abbreviations will make our commentaries more succinct and hence more user-friendly. To that end I will provide all authors will my list of abbreviations; I have created some and culled others from various sources, e.g. LSJ, OCD, etc) to suit the needs of our format. OGLCC authors don't need to follow my list slavishly but it will certainly be useful to have some basic element of uniformity across the series in this regard. Of course you might well conjure up new or better abbreviations and I am certainly eager for such suggestions. Obviously the general desideratum of any abbreviation is that its meaning be easily understood (i.e. without, generally, having to go to our long list of abbreviations at the front of the book). Here are some examples of entries with numerous abbreviations:

εἰμί, opt. εἴην   be (form, S #768; pres. opt. in protasis of FLV, S #2329) [< IE *h_1es-, be]

ὡς θέλοντος ἂν ἐμοῦ **a]** ὡς w/ causal ptc. sets forth *the ground of belief* on which the
          agent acts: "*In the assurance that* I would be willing (to assist you in every
          way)", S #2086. **b]** ptc. + ἄν in gen. abs. = pot. opt. (S #1846b, 2146)

ὁρᾷς…ἡμᾶς…προσήμεθα   The subj. of the depend. cl. is often anticipated (= *prolepsis*)
          and made object of vb. of main cl. (S #2182; cf. SS 47-48); so 224, 779-80.

B.   Standard reference books

Several key reference books with method of citation are as follows:

Smyth, H.W. *Greek Grammar* (rev. edn., G. Messing1956)   > **S #124** (refers to <u>paragraph</u> #)
Goodwin, W.W.   *Syntax of the Moods and Tenses of the Greek Verb* (1889)
> **GMT #245** (refers to <u>paragraph</u> #)
Denniston, J.D.*Greek Particles* (2nd edn. w/ corrrections, 1966) **> GP 267** (refers to <u>page</u> #)
Liddell, Scott, Jones, *Greek-English Lexicon* (9th edn.).   > **LSJ**

Also useful, esp. for tragedy, is:

Moorhouse, A.C. *The Syntax of Sophocles* (1982)   > **SS 23** (refers to <u>page</u> #)

All authors should use H.W. Smyth as the main grammar reference; Smyth is used for numerous reasons, not the least of which, besides its time-honored excellence, is that Smyth can be downloaded online at no cost; it is also the standard grammar for Perseus. References from Smyth should read, e.g., S #124

A very useful 28 page index of passages cited in Smyth can be found in *Greek, Roman and Byzantine Studies: Scholarly Aids #1*, compiled by Walther A. Schumann (Camb., Ma., 1961). This index is available online at http://www.duke.edu/web/classics/grbs/online.html. Denniston's magisterial *GP* contains contains an index of all the (25,000!) references in the book by author; likewise Goodwin's *GMT*.

Sometimes multiple references to several of these books might be desirable in one entry, esp. if the construction is complex and the various reference works approach the passage in question from different perspectives. For example, one of my entries (OT 13) reads as follows:

μὴ οὐ   sts. used instead of μή w/ ptc. after a negat. or *virtually* negat. vb. of moral
repugnance (<u>δυσάλγητος</u> εἴην) to denote negat. condition (= εἰ μή,except,
unless: S #2750, GMT #818, SS 333). μὴ οὐ + ptc. occurs 3x in trag., all in
Soph. Μὴ οὐ is slurred into 1 syll. by *synizesis* (S #60, LSJ μή, E); so 221.

III. CROSS- REFERENCING

A.   External cross-references (i.e. to standard grammars and lexicons):

How often should one give a reference to LSJ, or Smyth, *et al*.? Answer: as often as space allows and the reference is pertinent to a substantial grammatical or lexical point. *But the cross-reference should never replace an explanation, it should supplement it*. Most students probably will not track down our cross-

references so it is important that a succinct, clear explanation be given on the spot. It is worth remembering, however, that our audience is varied in ability, from novice undergrads to advanced undergrads to grad students to professors. So the more advanced readers (e.g. a professor) may often want to track down those cross-references to get a fuller explanation.

Reference to LSJ should be made thoughtfully: sometimes LSJ provides a full translation of a (vexed) passage and that may be useful to provide. Or sometimes the word in question has an unusual meaning and LSJ cites that unusual meaning; in that case, if room allows, a quick reference to (e.g.) "LSJ II.7.a" would facilitate the interested reader's search.

B. Internal cross-references

Sometimes it will be useful to give other important references to the recurrence of a word in the text or the author on which you're writing; or even, though much more rarely, to other relevant others. But all these should be kept to a minimum and used only in important or instructive instances. Some examples:

ὧδε   (demon. adv. < ὅδε) in this way, thus; <u>hither</u>, δεῦρο (**so 144, 298**; LSJ II.1)

μακράν   (adj. used as adv. or supply ὁδόν, S #1029) <u>far</u> (**so 220; cf. ἴσην, 810**)

δ᾽   Elision at the *end* of a trimeter connects it closely to the following verse; **occurs 6 or 7x in *OT*: 29, (523), 785, 791; 1224; 332; 1184** (10x in Soph.)

ξυμ−φορά, ἡ (< συμ−φέρω) bringing together, collecting; event, hap. Cf. τὸ συμφέρον = use, profit, advantage **(7x in *OT*: 33, <u>44</u>, 99, 515, 832, 1347, 1527)**

σκήπτω, ἔσκηψα throw down; <u>swoop down</u>; **cf. Thuc. 2.47** (Soph. hapax) [etym. unc.]

IV. LEXICAL ENTRIES

A. Amount of info per entry

The great majority of entries should be just <u>one or two lines</u>. Only rarely (in the case of complex grammatical constructions) should an entry extend to three or four lines. **Don't leave lines half full (or, worse, less than half full);** use the whole line to give as much info as possible; sometimes a half line can be effectively filled out with interesting English derivatives. **Literary or historical info should be keep to an absolute minimum; that kind of thing**

can be covered in the introduction. If you have a lot of a certain kind of knowledge that you would like to transmit, e.g. about figures of speech (anaphora, polytptoton, etc.), you may find that the best avenue will be to create a brief appendix.

B.   **Use of <u>underlining</u> and *italics* in lexical entries:**

In some instances the underlining of key info within an entry will be helpful. In general I have reserved *italics* for Latin or Indo-European words, or the relevant part of a derivative. Some examples:

παρ–έχω,–<u>ειχον</u>   hand over, supply, <u>pay</u> {> *Hector, hectic,* eun*uch*} [< IE *$se\acute{g}^{h}$-,* have]

κάρᾱ, κρᾱτός, τό   head, L. *caput* (declen., S #285.14) 8x in *OT* [< IE *$\acute{k}rh_{2}$-(e)s-n,* head]

πέτομαι, ἐπτόμην (> <u>πτέσθαι</u>, sync. aor. 2, S #549) fly {> helico*pter*} [< IE *pet-,* fall]

C.   **Use of *parentheses, curly brackets, and square brackets***

I would strongly suggest that each author make a note in his or her preface about the different functions that will be served by *parentheses, curly brackets, and square brackets*. To give an example, in my volumes I will generally be using **(…)** for grammatical explanations, **{…}** for modern English derivatives of Greek words, and **[…]** for Indo-European etymologies of Greek words. This kind of consistency of usage creates more user-friendly notes and gives the reader a greater sense of what to expect when approaching that particular set of bracket symbols. Each scholar will have his or her own method, but the goal should be fairly rigorous internal consistency.

D.   **Types of entries** (w/ examples: nouns, verbs, adjs., advs., particles, etc.)

<u>SEE SEPARATE ATTACHMENT</u>

E.   **Repetition of lexical data already provided**

It is often tricky to know when to repeat basic info (like the imperatives φέρε or ἄγε, or οἶδα, or ἔρχομαι, or εἶμι). Each author will have her own preferences but space (or lack thereof) needs to be part of one's considerations. Some

volumes may have an appendix of the 10-15 most frequent irregular nouns and verbs (and their princ. parts).

It is probably best to repeat less common words that won't be in an appendix but which will be forgotten if one occurrence is at line 10 and another is at line 1300. I think the most prudent way to think about this is to put yourself in the shoes of the average student and ask, "Would the student remember this word from my entry 500 lines ago?" So it's a balance between being user-friendly and being conscious of space limitations.

V. ENGLISH DERIVATIVES

It will often be useful, if space allows, to include an interesting derivative or two (in English, or Latin or Greek generally, but perhaps occasionally in Sanskrit, French, German, Italian or Spanish) since **derivatives can be useful mnemonic devices for students**. And sometimes, even when derivatives don't serve very well as mnemonics, they may just be interesting from the perspective of the afterlife of the Greek word in question. So, for example,

γυνή, γυναικός, ἡ   woman {> *gyn*ecology, andro*gyny*, **queen**} [< IE **g*ʷ*en-h₂*, woman]

In this case **queen** is neither obvious nor mnemonically helpful but it is quite interesting that it is derived from γυνή.

VI. INDO-EUROPEAN ETYMOLOGIES

In the several volumes that I am writing I will very frequently be presenting the Indo-European etymologies of the Greek words (where they exist). Most OGLCC authors will probably not have the time, energy, or inclination to do this. But it is a possibility for those interested, even if only on a limited basis for really important words. One reason that I am including this info is that many of the etymologies in LSJ are simply wrong (naturally so since it was, for the most part, written over a century ago); and secondly, given that there is Calvert Watkins' wonderful *American Heritage Dictionary of Indo-European Roots* [3] (2011), it will be a good thing to introduce more Classics students to the beauties of Indo-European linguistics. Even if a student chooses not to pay much attention to this part of my entry, at least she will quickly get a sense of the root meaning of the Greek word. Here are several examples of what those I-E etymologies look like.

τέκνον, τό   child [< τίκτω, ἔτεκον, beget < IE *tek-*, produce; cogn. τόκος, birth]

Κάδμος, ὁ   Cadmus, Agenor's son, king of Phoenicia, mythical founder of Thebes, Laius' great grandfather (gen. of poss., S #1301) 7x in *OT* {> *cadmium, calamine*} [< Semitic noun **qadm- < qdm* = front, east, earlier time]

πάλαι   long ago, ancient (adv. preceded by article = *attrib.* adj., S #1096). Iota of πάλαι is *locative*; cf ποῖ, οἴκοι, ἐκεῖ (S #341) [< IE $k^w el$-, far; cogn. τῆλε]

νέος (3)   new, recent, last-born, L. *novus* {> *neo*phyte} [< **νέϝος* < IE *newo-*, new]

τροφή, ἡ   nourishment; rearing; (rare) offspring (LSJ: "sts. in poets for concrete θρέμμα; "a new *generation*") {> a*troph*y, *-troph*} [< τρέφω, etym. unk.]

τίς, τί   (interrog. pron.; gen. τίνος) who? which? what? L. *quis?* [< IE $k^w i$-, who]

ποθ' (ποτέ)   (indef. adv., enclit., S #181b) at some time [stem πο- < IE $k^w o$-, 'which?']

Sometimes it will be useful and informative to supply info on interesting proper names; often this will require a distinction between folk etymologies and "real" ones ; e.g.

Οἰδίπους, ὁ   gen. = Οἰδίποδος, Οἰδίπου, Οἰδιπόδᾱ (decl., S #285.18) [< οἰδέω, *swell* + πούς, ποδός, hence "*Swollen*-Foot" (1036) but by folk etymology linked to οἶδα, hence "*Know*-foot" (397). Cf. the pun at v. 924-26]

VII. APPENDICES

Various brief appendices, depending on the text, will often be a good idea. For example, an appendix with the most significant and frequent irregular nouns and/or verbs (with their principal parts). Or a list of all the proper names in the text, with brief descriptions.

VIII. BIBLIOGRAPHY

Each author will want to provide some sort of bibliography, however, succinct, in his or her volume. My bibliography will focus on linguistic / philological matters since literary bibliographies for *Oedipus Tyrannus* are easily obtainable elsewhere. But each author will determine the nature of his or her bibliography.

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