ACKNOWLEDGMENTS

The difficulty is not beginning, it is knowing where to end. Ordinarily, the boundaries seem clear. Readers think of a book as a discrete object, the product of a single author, a commodity, a physical thing, an elaborated argument. As an author, however, "my book" does not primarily describe the object you are holding but one of the principles that has organized my life for many years, a kind of ἄσκησις or discipline. I do not think first of my claims about Athenian litigation but about my writing routine: By 7 each morning I am at work at my desk, which sits in a sweeping bay window looking east over the stacked houses in Noe Valley. After at least two hours' work, about the time the fog begins to thin, I walk down 24th Street, stopping for coffee and to read the morning paper. I time the rest of my morning by the shouts of the children at recess at 10 and 12 across the street at St. Philip's School, and so on. This peculiar, sometimes even obsessive, discipline has governed not only my own life but those of the people around me as well. Thus, there are many I want to thank not only for supporting me in this project but also for acquiescing themselves to the discipline of the book.

Although sometime in the summer of 1993 I realized that my dissertation, even in a revised form, was not the book I wanted to write, the present project grew out of that earlier attempt. I cannot imagine a better place than the Department of History at the University of Chicago to have been trained in the rigor and imagination of the discipline. My understanding of history in large part comes from the many extraordinary

people, both students and faculty, I met there. Dan Beaver, Mike Kugler, Dan Gordon, Emie Aronson, Bill Kunze, David Goodman, Joe McCormick, and Martin Zelder were all essential to my life as a graduate student. Antoinette Burton continues to be so brilliant and so funny that she deserves a sentence of her own. Probably more. My dissertation committee—Ian Morris, James Redfield, Charles Grey, and particularly my advisor, Richard Saller—not only oversaw that project; their comments, suggestions, and insights have continued to animate this work just as their practice as historians continues to be a model for my own. Earlier still than even all this, Carol Thomas first introduced me to the joys and potentials of Greek history when I was an undergraduate at the University of Washington. Although most of these people have not seen the present work, in small ways and large, their influence runs throughout it.

Scholarship is much more a collective than an individual endeavor, and this book is the product of many conversations over the last few years. I think immediately of Jerry Shurman, Mary James, William Diebold, Darius Rejali, Jennifer Dellner, Wally Englert, Andrew Kelley, Martin Bloomer, Leslie Kurke, and Lisa Maurizio. During most of the period when I was writing this book, the Classics Department at Stanford University provided a collegial, intellectually stimulating home. The department provided essential institutional support, both buying my computer and arranging my teaching schedule to have time off, for which I am extremely grateful. While at Stanford, I also taught in the Program in Cultures, Ideas, and Values; my colleagues in Great Works were an extraordinary group of scholars, teachers, and friends. Although it sometimes seems like there is a tradeoff between teaching and research, this book would not be as good as it is without all I have learned from my students at both Reed College and Stanford.

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S. J.

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