Remarks for the Domina Illustris Panel

**How to Edit a Festschrift for a Friend with two other Friends and Remain Friends Throughout the Process**

I have edited many things in my life - - a journal (AJP) for 7 years, most recently a Blackwell Companion to Roman Elegy (also containing work by Judy Hallett), but never a festschrift until I was asked by Don Lateiner, prime mover extraordinaire, if I would join the Judyschrift (as we got to calling it) team. Having sworn off of editing forever after the Blackwell Companion with its 33 authors, I had some hesitation but soon I was on board for a rollicking ride through the remarkable friends of Judy. The wide range of the contributors is a real testament to the breadth of Judy’s own scholarship: the articles cover Roman poetry (Vergil, Ovid, Lucretius, Horace, Propertius, Gallus), prose (Cicero) and Satire (Petronius); also gender in texts from Terentia’s letters (which we never knew existed until Amy Richlin conjured them up), to the prison narrative of the martyr Perpetua and the late poetry of Claudian; also post-classical reception of Martial, Xenophon, Greek drama and Greek physicians in venues as disparate as Giorgio Agamben, the modern Olympics, Shakespeare’s *Othello*, theater in 19th century Philadelphia, post-war engaged performance, and theater in San Francisco prisons. Last but not least was a contribution on classical women in Victorian Oxbridge.

We three editors had a hard time dividing up the spoils: should we choose our close friends’ papers to edit? Or papers on something we knew well? Or papers on things we knew nothing about (to cast a fresh eye)? Or papers on languages that we only
read imperfectly (we had a several contributors from abroad who submitted their papers in their native languages)? We ended up with 1 or 2 from each category, and all presented interesting problems. Is it easier to negotiate over style, syntax, and grammar problems with a close friend or relative stranger (probably a relative stranger)? In editing a paper written in another language and then translated, who has the final say: editor or author? Is it easier to enforce deadlines of length and due dates upon dear friends or authors not known to you (the latter)?

Working with three editors was fun, maddening, complicated and exhilarating. At times, we tripped over each other, each trying to solve issues and impose order in his or her own way. Some days our normal daily email totals sky-rocketed as we cajoled, berated and encouraged each other. We became as close to each other as a pregnant woman to her obstetrician. When we finally sent the manuscript off to Routledge for the last time, I suffered withdrawal for weeks - - where were my daily emails from my pals Don and Judith P? How to fill up all that unaccustomed empty time?

Looking back, the process was at time difficult, at times bumpy, but nearly always interesting with the three completely different personalities (or four or five counting Judy and Amy Richlin, co-author of the introductory homage to Judy). When Judith P. hesitated or worried, Don cajoled, Barbara soothed. When Don fretted, Judith P. figured out how to fix it and Barbara tried to take the long view.
When Barbara despaired, Judith P. gave a virtual shoulder to lean on and Don made her laugh with his wry and funny obiter dicta.

And then, in the background, was our Judy, the *patrona virgo* of the volume. For each essay, some connection existed between the subject matter and Judy. For me, who was writing on my favorite topic, Perpetua the martyr, the connection was clear: 2 courageous women who led the way for women after them, each in her own way. Fortunately Judy has not (yet anyway) ended up in an amphitheater fighting a wild heifer, and yes, Judy is Jewish, not a Christian martyr. But she, like Perpetua, does fight for all her many causes and concerns (and they are legion – Democrats – or D’s as she calls them; women; feminist classicists [and men are in here too]; students; Jewishness in all its manifestations; friends; family; teachers at all levels; those who put classics in the public eye; social justice in all its forms). And she even cooks too!

Judy cares about people (as Peter Wiseman says in his essay); she is a “woman Warrior” (as Tom Van Nortwick says in his). And like Perpetua, another force of nature, she has inspired so many of us to try to sacrifice ourselves for what we strongly believe.

Thanks, Judy, for giving us the opportunity to celebrate you!