You would not be here today, in this room for this celebration, if you did not agree that Judith Hallett has done as much as, or more than, anyone else to advance three crucial causes. We might not all put them in the same order, but they probably include:

1] Advance the position of women in the Classics profession, in Academia more broadly, and in politics, toward equality with us men, the other Other.

2] Advance scholarship on issues of Roman and Greek gender, Roman history, ancient poetry, and the history of classical scholarship, to name but a few areas in which Judy is prominent and eminent.

3] Advance each of us, whatever our color, gender, faith, or age, as persons and scholars, by her warm written and oral advice, by her gentle admonitions, by her belief that we could succeed despite whatever adversity we have faced—prejudice, envy, often even stupidity.

Because I believed that all of us who have benefitted from her help needed to show our appreciation in a tangible and permanent way to Judy, I initiated this Festschrift volume in her honor. I needed help, and I wanted the best of the best, but Judy this one time was not available when I needed her. Thus, I asked the esteemed Classical scholars Judith Perkins and Barbara Gold to join me in editing
"Domina Illustris, Essays on Roman, Literature, Gender and Reception." My busy colleagues enthusiastically took on the burden of soliciting the right authors, finding a publisher, responding to referees, editing contributions to a reasonably common standard, proofreading, organizing contracts and permissions, revising the professional indexer’s problematic indexes, etc. If you have never compiled an index, be sure to do so, and I don’t mean the sort generated by a computer program rather than ratiocinated by a human brain. An index is an alternate set of windows to the house that is a book. Any monkey can index proper nouns, but excavating concepts, even themes and concepts that you the writer did not know were there, when you wrote the book, can be as exciting as finding les mots justes for the title. Routledge’s presses produced our baby in May.

Even Judy’s massive bibliography was not something that could simply be copied, because all scholars add to their curricula vitae from year to year, changing punctuation and capitalization procedures: e.g., whether to deploy all caps on articles or just the First word and Proper Nouns? So, editing that untheoretical list took hours and hours, and we had to cut out many of Judy’s published Latin laudations generously honoring senior colleagues and friends of Classics. Judy’s eight tightly packed pages of publications is, of course, still a work in progress, and Judy herself—this is a compliment, in case you are unsure—is a work in progress, always growing, open to new ideas, climbing higher and more obscure mountains—for instance, traveling to lovely Slovenian Ljubljana to discuss Classicists who persevered in their subversive studies behind the Soviets’ Iron Curtain.

Supervising this intercontinental project, with contributions originally conceived in three languages, or four—if you count British English—took more time than we could have expected. Requests were genially granted or plain ignored, deadlines came and went, promises were kept or forgotten, nudging was perpetual,
but we editors were determined to present the results with all deliberate speed. Now you have it! This great collaborative effort honors the greatest academic collaborator that we know.

Working with the brilliant Amy Richlin on the Hallett biographical essay was both exhilarating and exhausting, since we had conflicting calendars of time available for a large task and each of us wanted to emphasize different facets of Judy’s remarkable life. So, however you judge the result, you don’t see the blood that was shed in disputes over whether to include this childhood anecdote or that descriptor. I wanted to term Judy our *Doktormutter*, but Amy rejected this genealogical metaphor.

Among other virtues, Judy has the rare skill of making you think her suggestions were somehow already in the back of your mind. My own essay on Ovid’s tale of Ceyx and Alcyone benefitted years ago from Judy’s detailed criticisms. I was excited to place it in this distinguished collection.

The publisher’s editors chose a cover exhibiting a wimpy woman cowering on a rock as some male victimizing monster approached. We three knew this image was wrong, all wrong, not only wrong but profoundly counter to the title’s message, our honorand’s career, and the contents of the essays, but little time was allowed us to find a better. The one that you see today shows two empowered *Gallo-Roman Women* (1865: 32”x40”), as imagined by the wonderful Victorian artist Lawrence Alma-Tadema (1836-1912). Scenes of ancient daily life were one of his specialties after his visits to Pompeii and Herculaneum. He painted imaginary moments in the lives of Catullus and Tibullus and other elegiac luminaries. The intelligence and concentration shown in the portraits of these two *amicae Gallicae* find a parallel in Judy, another very social woman proud of her non-elite roots. Although we rescued the cover from grotesque inappropriateness, the brilliant colors were unfortunately lost in this two-color reproduction, so visit at
least a full-color reproduction. The original painting is in private hands, but visit e.g., http://poulwebb.blogspot.com/2013/05/lawrence-alma-tadema-part-1.html.

My students and I for nearly a decade have been exchanging with Judy Hallett and her students drafts of a commentary on the Latin poet Ovidius’ autobiographical elegy, Tristia 4.10. Our commentary may see the light someday as one tool for undergraduates developing awareness of elegiac vocabulary, formulae, tropes, grammar and syntax. These student-annotated versions are one example of Judy’s collaborative efforts on every level. Judy is the most collaborative person in Classics that I can think of. Although she has not the power or prestige of Berlin’s Theodor Mommsen in a previous century, she does have the energy, the drive, and endless supplies of selfless assistance. I regard this volume as the tip of the iceberg of our debt to a modest scholar who has revolutionized the study and practices of women—and not only women in Classics. Judy Hallett is the Humanist’s human.

Judy, thank you!