Preface

This book could not have been completed without many people. It originated as a Habilitationsschrift, which I wrote during my assistant professorship at the Institute of Classical Philology at the University of Freiburg and completed in July 2018. The roots, as always, lie much deeper. I owe my initial interest and my passion for Greek comedy to Bernhard Zimmermann, who inspired many studies of drama in Freiburg, especially in his project to comment fragmentary Greek comedy (KomFrag), which began in 2011 and is still ongoing. Bernhard organised a group of scholars called the KomFrag-Colloquium, of which I was a member for years and learned immensely from the weekly discussions there. From that group, Douglas Olson, Stelios Chronopoulos and Christian Orth commented on various parts of my work over many years and contributed enormously with their sharp criticism and brilliant ideas. The development of scholarship is an obsession of my own, and the clash of these two worlds led to the core idea of this monograph – the interplay of comedy and scholarship in Classical Greece.

I am very grateful to Richard Hunter and Stephen Halliwell, who advised and encouraged me on drafts of earlier chapters. Three anonymous readers made constructive suggestions that improved this book considerably. The Moscow Bakhruishin Theatre Museum team assisted in obtaining the image on the cover and permission to use it. I am also grateful to the publisher, De Gruyter, and especially to Serena Pirrotta, who tackled the enterprise of this manuscript with great professionalism. The project managers, Anne Hiller and Ulla Schmidt, have worked efficiently and competently. I am indebted to Florence Low for her proofreading. I cannot list everyone who wittingly or unwittingly participated in this process and supported me, but I am grateful to them all. Needless to say, none of the persons mentioned here bears responsibility for the remaining errors and shortcomings.

My family has been a source of unwavering encouragement. My parents, Alexey and Irina Novokhatko, and my sister, Ekaterina Novokhatko, have asked questions, discussed, and offered criticism at various stages of this project. During the writing of this book, my sons Konstantin, Gregor and Michael developed from non-existence to even writing their own poems. But above all, my husband Iannis Carras, who read the text several times at different stages, always commenting, constantly protesting, has been my absolutely faithful supporter in this work and in everything I do. To all these people I owe more than I can ever express.

Finally, I dedicate this book to the memory of my father, who passed away after the completion of the Habilitation but before it was altered into its present...
form. I can never thank him enough for my love of the universe, and in particular of scholarship, of laughter, of people, of ancient and modern languages. He simply taught me to love and appreciate being loved. I miss him every minute.

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