## **Author Biographies**

Andreas P. Antonopoulos is Assistant Professor of Greek Literature at the University of Ioannina. He is also the Director of the *Greek Fragmentary Tragedians ONLINE* project, based at the University of Patras and sponsored by the Hellenic Foundation for Research and Innovation (EL.ID.E.K.). His main research interests include Greek drama, textual criticism, literary papyrology, and digital Classics. In 2016 he co-organised with Menelaos Christopoulos the international conference 'Satyr Play: Reconstructing a Dramatic Genre from its Remnants', at the University of Patras. He is one of the founding members and acting secretary of *THIASOS – The International Society of Greek Satyr Play*. At present he is preparing for publication an edition with full-scale commentary of Sophocles' *Ichneutai*.

Anton Bierl is Professor for Greek Literature at the University of Basel (since 2002). He served as Senior Fellow at Harvard's Center for Hellenic Studies (2005–2011) and is Member of the IAS, Princeton (2010–2011). He is director and co-editor of Homer's Iliad: The Basel Commentary and director of the series MythosEikonPoiesis. His research interests include Homeric epic, drama, song and performance culture, the ancient novel, Greek myth and religion. His books include Dionysos und die griechische Tragödie (1991); Die Orestie des Aischylos auf der modernen Bühne (1996); Der Chor in der Alten Komödie (2001); English revised edition Ritual and Performativity (2009); and the co-edited volumes Literatur und Religion I-II (2007); Gewalt und Opfer (2010); Ästhetik des Opfers (2012); Intende Lector: Echoes of Myth, Religion and Ritual in the Ancient Novel (2013); The Newest Sappho (2016) and Time and Space in Ancient Myth, Religion and Culture (2017). His new translation of Sappho with a commentary and detailed introduction is in print.

**T.H. Carpenter** is the Charles J. Ping Professor of Humanities and Distinguished Professor of Classics Emeritus at Ohio University where he has also been the director of the Ping Institute for the Teaching of the Humanities. He is the author of many books and articles on Greek iconography including *Dionysian Imagery in Archaic Greek Art* (1987), *Dionysian Imagery in Fifth Century Athens* (1997) and *Art and Myth in Ancient Greece* (1991). Recently, in addition to his numerous articles on fourth century Apulia, he co-edited with K.M. Lynch and E.G.D Robinson *The Italic People of Ancient Apulia: New Evidence from Pottery for Workshops, Markets and Customs* (2014).

Laura Carrara received her PhD from the Ca' Foscari University of Venice (2012); after several years at the University of Tübingen and the Heidelberg Academy of Sciences and Humanity, she is now Rita Levi Montalcini Fellow and Senior Researcher at the Dipartimento di Filologia, Letteratura e Linguistica of the University of Pisa, where she is currently working on a project on Sophocles' lost satyr plays and problems of genre definitions. Her publications on Greek Theatre include journal articles and reviews on satyr drama, fragmentary plays and attempts at reconstruction, besides a book-length critical edition with commentary titled L'indovino Poliido. Eschilo, Le Cretesi, Sofocle, Manteis, Euripide, Poliido (Rome 2014). Among her further research interests are topics of Late antique literature (the Chronicle of John Malalas, the Tübingen Theosophy) and natural catastrophes in ancient Greek and Latin literature.

Marco Catrambone has obtained a PhD in Classics (Greek Philology) from Scuola Normale Superiore, Pisa. His early research has been widely focused on Archaic Greek Poetry and especially on Greek drama in its various aspects, including textual transmission and criticism, stagecraft, characterization, and chorality. His current interests concern the empirical application of pragmatics and sociolinguistics, particularly politeness theory, Conversation Analysis, Gricean implicature, Speech Act Theory, gender-differentiated speech, and register studies, to the study of Greek dramatic production. His doctoral dissertation is devoted to an in-depth exploration of politeness dynamics in Sophocles' stichomythia, with special attention to the conversations of female characters. Preliminary results of his research have been published in academic journals and presented on various occasions in France, Greece, Italy, the Netherlands, and the UK. He has recently co-authored with Luigi Battezzato the entry 'The Tragic Chorus' for Oxford Bibliographies Online.

**Nikos G. Charalabopoulos** is Assistant Professor in Classics in the Department of Philology at the University of Patras. He is the author of *Platonic Drama and its Ancient Reception* (2012, Cambridge University Press). His research and teaching center on Plato, the philosophical dialogue, their reception in antiquity and Byzantium, and the Greek *paraklausithyron*. He is currently completing a monograph on the dream narratives in Plato.

Menelaos M. Christopoulos is Professor of Ancient Greek Literature at the Department of Philology of the University of Patras. Born in Athens, he studied Ancient Greek Literature (MA University of Thessaloniki, PhD University of Paris 4-Sorbonne), Ancient Greek Philosophy (MA University of Paris 10-Nanterre) and music (piano, song, history of music). He has worked as Research Fellow (Academy of Athens), Assistant Professor of Ancient Greek Literature (University of Cyprus), Associate Professor of Ancient Greek Literature (University of Patras) and Professor and Coordinator of Ancient Greek Literature (Hellenic Open University). He is director of the Centre for the Study of Myth and Religion in Greek and Roman Antiquity (http://mythreligion.upatras.gr) and President of the Centre for Odyssean Studies (http://cods.upatras.gr). He has published several books and articles on Homeric and Archaic Epic, Greek Drama, Second Sophistic, Greek Myth and Religion.

Paolo B. Cipolla is Associate Professor of Greek Literature at the University of Catania. In 2003 he published a revised version of the doctoral thesis, consisting in the critical edition, with Italian translation and commentary, of the fragments of satyr dramas by minor tragedians (*Poeti minori del dramma satiresco*, Amsterdam). Other works concern Aeschylean satyr drama ('Il 'Frammento di Dike' (Aesch. fr. 281a R.): uno status quaestionis sui problemi testuali ed esegetici', *Lexis* 28, 2010, 133–154; 'Gli 'oggetti misteriosi' dei Θεωροὶ ἢ Ἰσθμασταί', in M. Taufer (ed.) *Contributi critici sul testo di Eschilo. Ecdotica ed esegesi*, Tübingen 2011, 233–49), tragic quotations in Athenaeus ('Le citazioni dei tragici in Ateneo', in Id., *Studi sul teatro greco*, Amsterdam 2006, 79–136), and, more recently, the marginalia of the Codex Marcianus of *Deipnosophistae* (*Marginalia in Athenaeum*, Amsterdam 2015). He is currently working at the fragments of Aeschylus' satyr dramas; an edition with critical text, translation and commentary is expected to appear soon as a part of an editing project concerning the whole Aeschylean corpus, sponsored by the 'Accademia dei Lincei' and directed by Vittorio Citti.

James Diggle is Emeritus Professor of Greek and Latin in the University of Cambridge and a Fellow of Queens' College, and was University Orator from 1982 to 1993. He is the editor of the Oxford Classical Text of Euripides (1981–1994). His other books are: *The Phaethon of Euripides* (1970); (with F.R.D. Goodyear) *Flavii Cresconii Corippi Iohannidos Libri VIII* (1970) and *The Classical Papers of A.E. Housman* (1972); *Studies on the Text of Euripides* (1981); *The Textual Tradition of Euripides' Orestes* (1991); *Euripidea: Collected Essays* (1994); *Cambridge Orations* (1984); *Tragicorum Graecorum Fragmenta Selecta* (1998); *Theophrastus, Characters* (2004); (with R. Bittlestone and J. Underhill) *Odysseus Unbound: The Search for Homer's Ithaca* (2005). He is a Fellow of the British Academy and a Corresponding Member of the Academy of Athens, and is Editor-in-Chief of the *Cambridge Greek Lexicon* (2021).

George W.M. Harrison has devoted much of his career to the question of the performance of Seneca's plays. He has edited or co-edited books such as *Satyr Drama: Tragedy at Play* (2005) *Seneca in Performance* (2000), *Performance in Greek and Roman Theatre* (2013), *Brill's Companion to Roman Tragedy* (2015), and has contributed to *Brill's Companion to Seneca* (2013). He is preparing parallel readers' guides to the *Octavia* and to the *Hercules Oetaeus* and has begun work on a volume on Seneca and Plutarch. He is a founding member of the *International Plutarch Society*, and the founding Πρόεδρος of *THIASOS – The International Society of Greek Satyr Play*.

**Guy Hedreen** is Amos Lawrence Professor of Art at Williams College. He is author of *Silens in Attic Black-figure Vase-painting: Myth and Performance* (1992), *Capturing Troy: The Narrative Functions of Landscape in Archaic and Early Classical Greek Art* (2001), and *The Image of the Artist in Archaic and Classical Greece: Art, Poetry, and Subjectivity* (2016). He has published essays on Dionysiac myth and ritual, choral poetry, drama, the Trojan War, primitive life, and the nature of visual narration. His awards include the Rome Prize, a Guggenheim Fellowship, and the Arlt Award for his first book.

**Lucy C.M.M.** Jackson is Assistant Professor of Classics at Durham University. She teaches and works on the history and practicalities of theatre performance from ancient Greece to the modern era. Her first monograph, *Song of the Chorus*, an examination of the presence and representation of the chorus of drama in the fourth century BC, was published in 2019 by Oxford University Press. Her current research focuses on the translation of Greek drama into Latin during the sixteenth century in Europe.

Agnieszka Kotlińska-Toma is Assistant Professor at the Institute of Classical, Mediterranean and Oriental Studies, University of Wroclaw, Poland. She is the author of *Hellenistic tragedy: texts, translations and a critical survey* (Bloomsbury Academics 2015). Her research interests focus on Hellenistic drama and poetry. She is the co-author of the first Polish translation of and commentary on the works of Callimachus (vol. 1–2, Wroclaw 2017), and has recently completed a monograph on political wit and allusion in Hellenistic comedy.

Ralf Krumeich is Associate Professor of Classical Archaeology at the University of Bonn; he has also taught at the Universities of Bochum, Münster, Freiburg, Hamburg and Munich. His research interests include ancient portraits and their contexts, theatrical iconography, and cultural contacts between the Greek, Roman and 'Oriental' cultures. His publications include Bildnisse griechischer Herrscher und Staatsmänner im 5. Jahrhundert v. Chr. (Munich 1997),

Das griechische Satyrspiel (Darmstadt 1999, coedited with Nikolaus Pechstein and Bernd Seidensticker) and Die Akropolis von Athen im Hellenismus und in der römischen Kaiserzeit (Wiesbaden 2010, coedited with Christian Witschel). His 'Habilitationsschrift' Theaterbilder. Formen der Rezeption eines kulturellen Phänomens in der attischen und italischen Vasenmalerei des 6.–4. Jhs. v. Chr. is in preparation for publication. Together with Christian Witschel, he is currently working on a complete catalogue of the statue bases from the Athenian Acropolis in the Hellenistic and Roman imperial periods (in preparation for publication).

Chiara Meccariello is Research Fellow at the University of Cassino, Italy, and Teaching Associate in Ancient History at the University of Göttingen, Germany. Her research interests include Greek drama and the ways in which it was read, summarised, commented upon, and taught at school in antiquity. She has published articles on Euripidean tragedy and worked extensively on tragic hypotheseis: her monograph Le hypotheseis narrative dei drammi euripidei. Testo, contesto, fortuna was published in 2014 (Roma, Edizioni di Storia e Letteratura), and her editions of Euripidean hypotheseis appeared in J. Brusuelas and C. Meccariello (eds.) The Oxyrhynchus Papyri, vol. LXXXI, London 2016, as 'P. Oxy. 5283–5285'.

**Johanna A. Michels** is affiliated with KU Leuven university and is editorial staff of the *Corpus Christianorum Series Graeca*. Her main research interests are the *Bibliotheca* of Pseudo-Apollodorus, the mythographic tradition, and the many transformations of myth in the Post-classical and Byzantine period. Despite her focus on what is commonly conceived as the most traditional of mythographers, she often broadens her scope to multifarious texts that display mythographic qualities.

Patrick O'Sullivan is Associate Professor of Classics at the University of Canterbury (UC), New Zealand. He has published on many aspects of Archaic and Classical Greek literature and cultural history, and recently he has focused on ancient aesthetics and literary criticism, satyr play and tragedy, links between poetics and athletics, and atheism in ancient Greece. Other publications include work on Greek and Roman art and their reception beyond antiquity. He has received awards for his research – including major research grants and Visiting Fellowships at Wolfson and Trinity Colleges in Cambridge – and has twice been voted Top Lecturer in the College of Arts at UC. In 2008 he was involved as translator and actor in a full production of Euripides' Cyclops, produced in Christchurch; and in 2013 he published a book (co-authored with Chris Collard) on Euripides' Cyclops and Major Fragments of Greek Satyric Drama, through Oxbow.

**Riccardo Palmisciano** is Associate Professor of Greek Literature at the University of Naples 'L'Orientale'. His main areas of interest are: epic and lyric poetry of the archaic period, early dramatic performances, traditional poetry and its relationships with authorial poetry, myth as a traditional tale. He edited, with Matteo D'Acunto, the proceedings of the Conference *Lo Scudo di Achille nell'Iliade. Esperienze ermeneutiche a confronto* (2010), and published the monograph *Dialoghi per voce sola. La cultura del lamento funebre nella Grecia antica* (2017).

Hollister Nolan Pritchett is Professor of Art History at Ball State University in Muncie, Indiana. She completed her Ph.D. on *Representations of children through stages of childhood development in Athenian art* at Bryn Mawr College, Pennsylvania She has worked at the Tarsus Gözlükule Excavation (Tarsus, Turkey) as the Ceramic Supervisor, overseeing the pottery

processing team and an international group of students. Her main fields of interest include Greek pottery with an emphasis on depictions of children (human, divine, and satyr) along with a special interest in the East Greek Wild Goat Style Pottery.

Jordi Redondo is Professor of Greek Philology at the University of Valencia. His doctoral dissertation, under the supervision of Antonio López Eire, was a study of the literary language of the orator Antiphon and its effect on the development of *Koine* Greek. His main fields of research have been the history of the Greek language and the style of Classical rhetoric, and more recently historical syntax, Greek religion and the reception of Greek literature, especially in the Late Middle Ages. He has published editions of the orators Antiphon (2003–2004), Andocides (2006–2007) and Alcidamas (2014), as well as introductions to Greek Religion and Mythology (2006), Greek syntax (2009) and Greek literature (2011), and a monograph on the Greek sociolinguistics (2016). A recent book deals with Greek postcolonial literature in the Augustan age. He is now working on erotic literature and ethnography. An edition of Hesiod is in press.

**Richard Seaford** is Emeritus Professor of Ancient Greek at the University of Exeter. His books include Commentaries on Euripides' *Cyclops* (Oxford U.P., 1984) and on Euripides' *Bacchae* (Aris and Phillips, 1996), as well as *Reciprocity and Ritual* (Oxford U.P., 1994), *Dionysos* (Routledge, 2006), *Money and the Early Greek Mind* (Cambridge U.P., 2004), and *Cosmology and the Polis* (Cambridge U.P., 2012). His selected papers will be published by Cambridge U.P. in 2019. In 2009 he was Honorary President of the Classical Association (UK). His research has been funded by the Leverhulme Foundation and by the Arts and Humanities Research Council.

Bernd Seidensticker is Emeritus Professor of Classics at the Freie Universität Berlin, and member of the Berlin-Brandenburg Akademie der Wissenschaften; PhD Hamburg (1968); 'Habilitation' Hamburg (1979). Main research interests: Greek and Roman drama and theatre; reception of antiquity. Major Publications: Die Gesprächsverdichtung in den Tragödien Senecas, Heidelberg (1969); Komische Elemente in der griechischen Tragödie, Göttingen (1982); Erinnern wird sich wohl noch mancher an uns, Studien zur Antikerezeption nach 1945, Bamberg (2003); Über das Vergnügen an tragischen Gegenständen, Studien zum antiken Drama, Leipzig-München (2005).

**Pavlos Sfyroeras** is Professor of Classics at Middlebury College (Vermont, USA). In addition to several articles that he has published on a number of Greek poets, including Aristophanes, Euripides, Sophocles, and Pindar, his forthcoming book *The Feast of Poetry: Sacrifice and Performance in Aristophanic Comedy* (Harvard, Center for Hellenic Studies) combines his interests in poetic genres, both dramatic and non-dramatic, and ritual performance. He is currently working on a book-length project tentatively entitled *Pindar and Athens: Epichoric Traditions of Mythmaking*.

**Carl Shaw** is Professor Greek Language and Literature at New College, the honors college of Florida. His scholarly interests lie broadly in the areas of Greek literature and culture, with a particular focus on drama and archaic performance. His monograph, *Satyric Play: The Evolution of Greek Comedy and Satyr Drama*, was released on Oxford University Press in 2014, and his book on *Euripides' Cyclops* was published by Bloomsbury Press in 2018.

Mali Skotheim is Assistant Professor at Ashoka University. She works on the performance of post-classical Greek drama and para-theatre. She has a PhD from Princeton University (2016), and has held the Rome Prize at American Academy in Rome (2015–2016) and the Solmsen Postdoctoral Research Fellowship at the Institute for Research in the Humanities at the University of Wisconsin-Madison (2017–2018). As a National Endowment for the Humanities Fellow at the American School of Classical Studies at Athens and the American Research Institute in Turkey (2018–2019), she is preparing a monograph on the performance of drama at Greek festivals in the Hellenistic and Roman periods.

Niall W. Slater is Samuel Candler Dobbs Professor of Latin and Greek at Emory University. He focuses on the ancient theatre and its production conditions, prose fiction, and popular reception of classical literature. His books include *Spectator Politics: Metatheatre and Performance in Aristophanes* (Penn 2002), *Reading Petronius* (JHUP, 1990), and *Plautus in Performance: The Theatre of the Mind* (Princeton, 1985; 2nd revised edition 2000), as well as the *Bloomsbury Companion to Euripides' Alcestis* (2013). His translations of various Middle and New Comedy poets are included in *The Birth of Comedy: Texts, Documents, and Art from Athenian Comic Competitions, 486–280*, edited by Jeffrey Rusten (The Johns Hopkins University Press, 2011). With C.W. Marshall he is the co-editor of the series *Bloomsbury Ancient Comedy Companions*. He is currently working on fragments of Roman Republican drama as part of the new Loeb Fragmentary Republican Latin.

Willeon Slenders is Assistant Professor of Ancient and Modern Greek at the Radboud University of Nijmegen, who for many years now has combined his academic work with a teaching position in secondary education. His fields of interest are Greek philology with an emphasis on linguistics, Greek drama and lyric. He has written several publications on satyr drama: 'Intentional Ambiguity in Aeschylean Satyr Plays?', \*\*Mnemosyne\*\* 45, 145–58 (1992); 'Λέξις ἐρωτική in Euripides', in: Harrison, G.W.M. (ed.) \*\*Satyr Drama. Tragedy at Play, 39–52 (2005); 'The λέξις ἐρωτική in Sophocles' Satyr Plays', in: Lardinois, A.P.M.H., Van der Poel, M.G.M., and Hunink, V.J.C. (eds.) \*\*Land of Dreams. Greek and Latin Studies in Honour of A.H.M. Kessels, 133–45 (2006); \*\*Tpayωδία παίζουσα. Taaleigen en stijl van het Klassiekgriekse satyrspel (diss. Nijmegen, 2007); 'Sophocles' Ichneutae or How to Write a Satyr Play', in: Ormand, K. (ed.) \*\*A Companion to Sophocles, 155–68 (2012).

Tyler Jo Smith is Professor of Classical Art and Archaeology in the McIntire Department of Art at the University of Virginia. A specialist and vase-painting and iconography, her research focuses on the relationship between performance and art in Archaic and Classical Greece. She is the author of Komast Dancers in Archaic Greek Art (Oxford, 2010) and co-editor (with D. Plantzos) of A Companion to Greek Art (Wiley-Blackwell, 2012). She serves on the Editorial Advisory Board of the American Journal of Archaeology, the American editorial board of the Corpus Vasorum Antiquorum, and as a member of the Board of Delegates of the American Research Institute in Turkey. Her current research projects explore the visual and material manifestations of religion in Graeco-Roman art and the associations between art and alcohol in ancient cultures around the world.

Maurizio Sonnino is Associate Professor of ancient Greek Language and Literature at the University of Rome 'Sapienza'. He is member of the editorial board of the review Seminari Romani di Lingua Greca. He has published several papers on Greek tragedy, comedy, satyr drama, and mime, with particular attention to fragmentary texts rescued from papyrus finds, as well as Aristophanic and Euripidean drama. He has also worked on ancient theory of comic drama, Ptolemaic papyri of Homer, and the History of Classical Scholarship. He is the author of the monographs Euripidis Erechthei quae exstant (Florence 2010), and Michel'Angelo Giacomelli. Aristofane, voll. I–II (Rome 2017–2018); the latter consists of the editio princeps with full commentary of the unedited 18th cent. manuscript written by the Italian scholar Michel'Angelo Giacomelli (1695–1774), containing the most ancient Italian translation with philological notes of four comedies of Aristophanes. He is co-editor (with C. Pace) and contributor of the collection of papers La commedia attica: testo, teoria, immagini («SemRom» n.s. 8), Rome 2019.

Oliver Thomas is Assistant Professor in Classics at the University of Nottingham. Besides satyr drama his areas of expertise include Aeschylus, Greek hymns (especially the Homeric Hymns) and Homer. He is the co-author with David Raeburn of *The Agamemnon of Aeschylus: A Commentary for Students* (Oxford: OUP, 2011) and he has recently published an edition of and commentary on the *Homeric Hymn to Hermes* (Cambridge: CUP, 2020).

**Paul Touyz** is Assistant Professor of Classics at the University of Kansas. He works broadly on Greek literature, history, and reception. His current research focuses on the postclassical history of satyr drama and its place in ancient criticism. He has published previously on the ancient reception of Aeschylus as a satyric poet and on Goethe's reading and appraisal of Aristophanes.

Anna Uhlig is Associate Professor of Classics at the University of California, Davis. She is co-editor (with Richard Hunter) of Imagining Reperformance in Ancient Culture: Studies in the Traditions of Drama and Lyric (Cambridge, 2017) and (with Lyndsay Coo) of Aeschylus at Play: Studies in Aeschylean Satyr Drama, a themed issue of the Bulletin of the Institute of Classical Studies (2019), and author of Theatrical Reenactment in Pindar and Aeschylus (Cambridge, 2019).

Pierre Voelke is 'Maître d'enseignement et de recherche' in Greek language and literature at the University of Lausanne. His main field of research is Athenian drama. He has published *Un théâtre de la marge. Aspects figuratifs et congurationnels du drame satyrique dans l'Athènes classique* (Bari 2001) and papers on satyr drama, Euripidean tragedy, ancient and new comedy, and classical tradition.