

Maria Gerolemou

Post-Doc Research Fellow

Department of Classics and Philosophy
University of Cyprus
gmaria@ucy.ac.cy
Gerasimou Markora 34, App. 5, 1075 Nicosia, Cyprus
00357-99188386

EDUCATION

2011 PhD in Classics (LMU), Munich
Thesis Title: Bad Women, Mad Women. Gender und Wahnsinn in der griechischen Tragödie

Apr. 2006-Jul. 2009 Doctoral Program at LMU: Major-Ancient Greek Philology, Minor-Modern Greek Literature

Apr. 2004-Mar. 2006 Magister Program at LMU: Major-Ancient Greek Philology, Minor-Modern Greek Literature

Oct. 1999-Sept. 2003 BA at the National and Kapodestrian University of Athens, Graduate degree in Classics

ACADEMIC APPOINTMENTS

Position held Jan. 2017- now, Post-doctoral Research Fellow, Department of Classics and Philosophy, University of Cyprus

Former positions Jan. 2014-Dec. 2016, Adjunct Lecturer: Department of Classics and Philosophy, University of Cyprus

Sept. 2012-Jul. 2015, Sept. 2016-Dec. 2016, Adjunct Lecturer: Hellenic Studies, Open University of Cyprus.

Sept. 2010-Aug. 2012, Research Associate (Research Program: "The Hegemon in Greek Literature" under the supervision of Prof. Dr. A. Tsakmakis) / Department of Classics and Philosophy, University of Cyprus

Dec.2009-Mar. 2010, Research Associate (Program: "Kommentierte Stellensammlung zum Poetologischen Wahnsinn in der griechischen Literatur" under the supervision of Prof. Dr. S. Gödde), Department of Classics, Ludwig-Maximilians-University Munich

Oct. 2008-Jul. 2010, Teaching Fellow, Department of Classics, Ludwig-Maximilians-University Munich

Apr. 2008- Jul. 2008, Tutor, Department of Classics, Ludwig-Maximilians-University Munich

ACADEMIC FELLOWSHIPS, GRANTS AND AWARDS

2017-2018	Post-Doctoral Research Fellowship (University of Cyprus) / Project: Producing and Consuming Miracles in Antiquity
June 2016	DAAD Fellowship- Freie Universität Berlin (BabMed- Babylonische Medizin, Geschichts- und Kulturwissenschaften, Supervisor: Prof. Dr. M. Geller)
Jul.-Aug. 2016	Tytus Fellowship (Cincinnati)
04.02.2013-23.02.2012	Research Scholarship of the Fondation Hardt
1999-2003	State Research Scholarship Foundation of Greece (IKY).
1999-2003	State Research Scholarship Foundation of Cyprus (IKYK)

RESEARCH INTERESTS

- Greek Drama
- Gender Studies
- Greek Historiography
- Ancient Religion
- Material Culture
- Ancient Mechanics
- Ancient Medicine
- Mental disorder
- Paradoxography
- Physiognomy

COURSES TAUGHT

University of Cyprus

- Greek Antiquity and India (Spring Semester 2014)

For second and third year students: The students study a corpus of Greek texts on India (Herodotus, Ctesias, Megasthenes, Diodorus, Strabo, Arrian, Plutarch, Philostratus VA, Ps.-Plutarch *de fluviis*, Lucian's *Dionysus*, Aelian, NA, Ps.-Callisthenes, *Alexander Romance*). The module is divided into two parts: The first part examines sources on India before Alexander the Great's expeditions, where India is described as the land of the monstrous. The second part draws on texts about India after the conquests of Alexander the Great. In these texts, the land is not only discussed as a land of marvels but primarily as a land of knowledge and wisdom. Grades are based on a midterm and a final examination.

- Sophocles' *Antigone* (Spring Semester 2014)

For advanced students (fourth year students): Students study, translate and discuss a selection of passages from the Sophoclean *Antigone*. Based on the interpretation of these passages, the students are introduced to various theoretical schools (e.g. feminism, structuralism, Marxism, deconstruction). Furthermore, they are provided with representative examples of the text's reception in modern literature.

Grades: The students have to submit an assignment of 3000 words and pass the final exam.

- Introduction to ancient Greek Historiography (Winter Semester 2014 and WS 2015)

For second year students: The module introduces the students into the genre of historiography. It examines the genre's origins, characteristics and questions and juxtaposes it with other prose-genres, like biography and paradoxography. It utilizes representative passages from the work of Herodotus, Thucydides and Xenophon.

Grades are based on two midterms, a final examination and active classroom participation.

- Plato on Poetry (Spring Semester 2015)

For advanced students: The seminar aims at exploring Plato's attitude towards poetry. The purpose of this module is twofold: First, it discusses the character of poetic inspiration (autonomous or heteronomous) and its origin and development (Muses, Dionysus, madness) from the Archaic to Plato. Second, it concentrates on the platonic corpus itself (*Ion*, *Phaedrus*, *Politeia*, *Nomoi*) and on the problem of mimesis, the notion of *pseudos* and on poetry as educational instrument.

Grades: The students write an assignment of 3000 words and must pass the final exam.

- The ideological Use and or Abuse of the Translation of Classic Texts (Spring Semester 2015)

For advanced students: Block-Seminar on texts of classical antiquity and the practice of translation (with Maria Pavlou and Chrysanthi Demetriou). The seminar is divided into three parts. I teach the first part which deals with translations during the second humanism (Weimarer Klassik, German Idealism, Hölderlin's Pindar and Sophocles), with translations which are related to the institution of the Humanistisches Gymnasium (cf. Humboldt's *A. Agamemnon*) and with translations produced during New-classicism (cf. Wilamowitz's translation of Plato). Chr. Demetriou studies English translations of Latin poetry in the 20th and 21st ce. Maria Pavlou investigates modern Greek translations of Greek poetry.

(ungraded)

- Introduction to Classical Philology (Winter Semester 2015 and WS 2016)

For first-semester students: The module introduces students to Classical Greek and Latin Literature. The students study the history of transmission of Greek texts from Antiquity to Renaissance, the history of Classical Philology as an academic discipline, the apparatus criticus, the basic research tools in the field of classical studies – the most important dictionaries, encyclopedias and other study aids, printed and digital.

Grades are based on a midterm and a final examination.

- Introduction to Greek Drama (Spring Semester 2016)

For second year students: The module introduces the students to the origin of drama and its ritualistic, religious and political milieu. The students study certain authors and texts from ancient Greek Drama, Hellenistic Tragedy, mime and pantomime.

Grades are based on a midterm and a final examination.

- Aeschylus' *Oresteia* (Spring Semester 2016)

For second and third year students: The students study selective passages from the Aeschylean trilogy and are introduced to the various editions and commentaries of the text. During the analysis of the text, various interpretations are offered, such as approaches from the perspective of gender studies.

Grades are based on a midterm and a final examination.

- Euripides' *Bacchae* (Spring Semester 2017)

For advanced students: The students study the text of the *Bacchae* (translation and textual criticism). The course gives particular emphasis on Greek religion, in general, and on the phenomenon of the Dionysianism, in particular. It also studies the metatheatrical character of the play and its allusions to the origins of drama.

Grades: The students have to write an assignment of 3000 words and pass the final exam.

Open University of Cyprus

- Ancient Greek Literature and early Byzantine (Homer, Lyric Poetry, Greek Historiography, Greek Drama, Early Byzantine Literature) (2012-2015 and 2016)

This module (online) examines a representative selection of authors, texts and themes in translation from the Archaic to the Late Antiquity and Early Byzantium. It also provides students with general information about classical philology (history), genres, terminology and various questions (see e.g. the Homeric Question).

Grades: The students have to write four assignments of 3000 words and pass the final exam.

Ludwig-Maximilians-University, Munich

- Introduction to Greek Language and Culture (2008-2010)

Ancient Greek for Beginners (Preparation for the Graecum-Exam)

Freie Universität, Berlin

- “Automation in Antiquity: Early Robotics” Summer School Global Humanities Campus 2017, Principles of Cultural Dynamics: Digging and Reconstructing vs. Reading/Viewing and Interpreting: How Do Our Research Methods Affect Our Understanding of What Culture Is? (August the 4th 2017)

The course investigates the notion of automation (physical and mechanical) and the concept of the automata in antiquity, i.e. self-animated animals, humans, statues, objects, as they are represented in myth, literature and philosophy. (without grades)

CONFERNCES/WORKSHOPS ORGANISED

- Workshop: “Poetry in Hellenistic Poetry and beyond”, University of Cyprus, Department of Classics and Philosophy, 26.05.2014 (http://www.ucy.ac.cy/cph/documents/%CE%97%CE%BC%CE%B5%CF%81%CE%AF%CE%B4%CE%B1_26.5.2014.pdf)
- Conference: “Wonders and Miracles in Antiquity and Byzantium”, University of Cyprus, 16-18/2014 (with Stavroula Constantinou/ Department of Greek and Byzantine Studies) (<http://www2.ucy.ac.cy/~miracles/>)
- Research Classic Seminars/ Department of Classics and Philosophy, University of Cyprus, Jan. 2014-now
- Event, 2/11/2015 (with M. Zira, M. Pavlou, Ch. Demetriou): Translating *Iphigenia in Aulis* for the Modern Greek Theater Stage (invited Speaker: Edith Hall)
- International Workshop (with Lilia Diamantopoulou, Un. of Vienna): Mirrors and Mirroring from Antiquity to the early modern period (6/7.10.2017)/ University of Vienna. (https://www.academia.edu/30514670/Mirrors_and_Mirroring_From_Antiquity_to_the_Early_Modern_Period_International_Workshop_6-7_October_2017_University_of_Vienna_Call_for_Papers)-
<http://mirrorsandmirroring.univie.ac.at/>
- International workshop (with George Kazantzidis, Uni. Of Patras): Medicine and Mechanics: Towards an Early History of latromechanics (1.12.2017)/ University of Cyprus. (https://www.academia.edu/31929004/The_Body_as_Machine_in_Antiquity_Towards_an_Early_History_of_latromechanics_Nicosia_1_December_2017_)

ACADEMIC TALKS

- | | |
|-----------------|--|
| 06-09. 04. 2018 | “Material Agents: Hesiod’s Pandora and Posthuman Feminism” (CA 2018, University of Leicester) |
| 1.12.2017 | “Opening Speech” (Medicine and Mechanics in Antiquity: Towards an Early History of latromechanics, University of Cyprus) |

6-7.10.2017	“Opening Speech” (with L. Diamantopoulou, Mirrors and Mirroring from Antiquity to the early modern period, University of Vienna)
3-4.07.2017	“Aristophanes against the machine” (Aristophanic Laughter: How Was/Is Old Comedy Funny?, Kings College London)
17-18. 05.2017	“Hippocratic Bone Machines” (Medical Machines in Antiquity, University of Glasgow)
15.12.2016	“Miracles take a little longer: Automation in Herodotus” (Medicine and Paradoxography, University of Patras)
16-17.02.2016	“Callistratus’ <i>Statuarum descriptiones</i> : Portraying Mental disorder”, (Physiognomy and <i>Ekphrasis</i> : The Mesopotamian Tradition and its Transformation in Graeco-Roman and Semitic Literatures, Berlin FU)
11-13.12.2015	“Gendering Hope in Greek Tragedy” (The emotion of Hope in ancient literature, History, and Art, Uni. Of Crete, Rethymno)
20-22.05.2015	“Educating kings through travel: The wanderings of Odysseus as an exemplum (Polybius <i>Hist.</i> , Heraclitus’ <i>Homeric Allegoriae</i> , Ps. Scymnus, <i>Ad Nicomedem regem</i>)” (Homer and the good ruler: The Reception of Homeric Epic as Princes’ Mirror, Uni. Ghent)
16-18.10.2014	“The author as <i>Thaumatoipoios</i> and his work as <i>thauma idesthai</i> : The Cases of Herodotus’ <i>Hist.</i> , Aelianus’ <i>Varia Historia</i> , Aelius Aristides’ <i>Hieroi Logo</i> ” (Wonders and Miracles in Antiquity and Byzantium», University of Cyprus).
25-30. 08.2014	“Wundersame Erfahrungen in der griechischen Tragödie“ (FIEC, Bordeaux)
21-22.11.2013	“Dressing Priests and Priestesses in ancient Mediterranean (-5th. ce. BC): Herodotus as a source-book” (Textiles and Cult in the Mediterranean Area in the 1st millennium BC, CTR/ Copenhagen)
15-16.07.2013	“Miraculous births: Alexander the Great as Theios Aner?” (Infertility and Sacred Space: From Antiquity to the Early Modern, University of Cambridge).
4-7.04.2013	“Wonders in early Greek Thought” (ACLA, Global Positioning Systems, University of Toronto)
3-6.02. 2010	“Dionysus going Mad: The poetics of tragic madness” (Redefining Dionysus, Madrid, Universidad Complutense)

OUTREACH LECTURES

1. “Sophocles’ Oedipus Tyrannus and the irrational”. (Paper given at Pankyprio Highschool of Larnaca, Cyprus, Classics Day, Feb. 2010)/ In Greek
2. „Nausicaa meets Odysseus. Book 6 of the *Odyssey*” (Paper given at the culture society of Όμιλος Ελευθερης Σκέψης, Paphos, Cyprus, Mar. 2012)/ In Greek
3. “Women in Crisis. From Clytemnestra to Angela Merkel” (Public University of Cyprus, Nov. 2012 and Mar. 2013)/ In Greek
4. Miracles in Ancient Greek Thought (Public University of Cyprus, Apr. 2016)/ In Greek

LIST OF ACADEMIC PUBLICATIONS

Books

1. Gerolemou M., ***Bad Women, Mad Women. Gender und Wahnsinn in der griechischen Tragödie***, Classica Monacensia, Tübingen, 2011.

More Information: The book investigates female deviant behavior in Greek tragedy through the lens of gender studies and seeks to define the influence of social and ideological discourses on the presentation of normative behavior. The portrayal of women in tragedy as mad served, as I argue, an ideology of “female inferiority”, showing how Athenian democracy was based on an ideology of exclusion. Investigating female malady in several plays by Aeschylus, Sophocles and Euripides, I have come to the conclusion that maddened female protagonists, though stylized and dispelled as mavericks, are at the same time welcomed as alternatives to the traditional patriarchal, Athenian way of thinking.

Reviews:

Ch. Thumiger in: Bryn Mawr Classical Review. Bd. 2012.11.12.

B. Zimmermann in: Gymnasium 2012, 119, 603f.

R. Scodel in: Gnomon 2015, 67-9.

2. Gerolemou M. (ed.), ***Recognizing Miracles in Antiquity and Beyond***, Trends in Classics - Supplementary Volumes 53, De Gruyter, Berlin, 2018 (forthcoming). <https://www.degruyter.com/view/product/484418>

[Participants: Maria Gerolemou, Andrew G. Nichols, Clarisse Pretre, George Kazantzidis, Lisa Irene Hau, Sophia Papaioannou, András Kraft, Chrysanthi Demetriou, Margot Neger, Charles Delattre, Karen Ni-Mheallaigh, Christine Hunzinger, Irene Pajon Leyra, Lydia Langerwerf, Antonis Tsakmakis, Regine May, Donald Lateiner].

More Information: In recent years, scholars have extensively explored the function of the miraculous and wondrous in ancient narratives, mostly pondering on how ancient authors view wondrous accounts, i.e. the treatment of the descriptions of wondrous occurrences as true events or their use. More precisely, these narratives investigate whether the wondrous pursues a display of erudition or merely provides stylistic variety; sometimes, such narratives even represent the wish of the author to grant a “rational explanation” to extraordinary actions. At present, however, two aspects of the topic have not been fully examined: a) the ability of the wondrous/miraculous to set cognitive mechanisms in motion and b) the power of the wondrous/miraculous to contribute to the construction of an authorial identity (that of kings, gods, or narrators). To this extent, the volume approaches miracles and wonders as counter intuitive phenomena, beyond cognitive grasp, which challenge the authenticity of human experience and knowledge and push forward the frontiers of intellectual and aesthetic experience. Some of the articles of the volume examine miracles on the basis of bewilderment that could lead to new factual knowledge; the supernatural is here registered as something natural (although strange); the rest of the articles treat miracles as an endpoint, where human knowledge stops and the unknown divine begins (here the supernatural is confirmed). Thence, questions like whether the experience of a miracle or wonder as a counter intuitive phenomenon could be part of long-term memory, i.e. if miracles could be transformed into solid knowledge and what mental functions are encompassed in this process, are central in the discussion.

3. Gerolemou, M., ***Automatic Theatre in Ancient Greek Drama: Distinguishing Technology and Humanity*** (under contract, Bloomsbury academic, 2020)

More Information: The book examines the notion of automatic theatre, which incorporates the figure of the puppet as a performance object and a metaphor. The book focuses on the analysis of the plays of Euripides and Aristophanes and examines the problems of artificial and manufactured bodies and minds imitating human faculties. Specifically, automatic theatre relates to the idea of an automated body and mind, functioning as a replica of the human living body and mind and, essentially, which challenges its autogenic effects, i.e. matter, reflexes and limits. The material reproduction of the human body could be absolute or limited; the latter concerns the augmentation of bodily parts, which, for instance, can take the form of tools or weapons. On the other hand, in order to mechanize thought, one would have to map the mechanisms of the mind and intelligence, assuming that the mind can be reduced to a series of instructions, i.e. through imitation, mimesis. Nevertheless, Greek ancient drama,

while describing automatic entities, underlining the fact that the physical body and mind can, under certain circumstances, transcend its former physical features and characteristics, at the same time it parodies or bemoans the possibility of an artificial reproduction of body and mind. Furthermore, by skillfully mimicking biological and cognitive functions, automata in Greek drama question the character of physical theater, while they simultaneously point towards a theater which is not based on liveness, i.e. on a non-reproducible performance with living humans.

4. Gerolemou, M. (ed. with L. Diamantopoulou), *Mirrors and Mirroring: From Antiquity to the Early Modern* (under review, Bloomsbury academic)

[Confirmed Participants: Maria Gerolemou, Lilia Diamantopoulou, Katerina Ierodiakonou, Daniel Markovic, George Kazantzidis, Mikhail Silian, Isabella Bonati / Nicola Reggiani, Eirini Afentoulidou, Nikolas P. Kakkoufa, Ava Shirazi, Efthymia Priki, Loreto Casanueva Reyes, Tatiana Bur, Jeff Ulrich, Myrto Garani, Karen Ni Mheallaigh, Kallirroe Linardou]

More Information: The figure of the mirror as a medium for self-reflection (autoscopy), i.e. for perceiving, evaluating and knowing the self, or as provoking the reflection of the other, and also its metaphorical use as agent of transformation, has received some attention. However, less emphasis has been laid on the potential of mirrors as artifacts for conceptualizing a reality in Antiquity and on a comparative analysis between ancient and modern uses. Specifically, this volume is interested in the intersection between technology and cultural dynamics of mirrors, and, more importantly, it tries to answer two aspects related with the mirror artifact and the phenomenon of mirroring: a. What is a mirror? Beside the common visual registration of an action or inaction, in a two dimensional and reversed form, various types of mirrors often possess special abilities which can produce a distorted picture of reality, serving in this way illusion and falsehood (*speculum fallax*); for instance, some mirrors shrink or enlarge their objects, others create three-dimension copies (concave and convex mirrors). Oracular mirrors and magical mirrors as well as mirrors revealing the invisible divine are also taken into consideration. In this vein, mirrors are actually explored as prosthetics that allow us to look where the eye cannot reach. B. What do we see in a mirror? Mirror images are not perceived as the product of a perspicuous reflection of a physical object. Often, mirror images distort the nature of the reflecting object and engender falsehood, acting as *trompe l'oeil*. Nonetheless, images are the products of the interrelationship between the action of viewing and the reflected object.

5. Gerolemou, M. (ed. with G. Kazantzidis), *The Body as Machine in Antiquity: Towards an early History of Iatromechanics* (to be submitted, CUP)

[Confirmed Participants: Maria Gerolemou (Un. of Cyprus), George Kazantzidis (Patras), Orly Lewis (Hebrew University of Jerusalem), Matteo Valleriani (Max Planck Institute, Berlin) Giouli Korobili (Humboldt, Berlin), Marquis Berrey (Iowa), Sean Coughlin (Humboldt), Ian Ruffell (Glasgow), Kirsi Lorentz (The Cyprus Institute), Jane Draycott (Glasgow), Sylvia Berryman (UBC), Robert Mayhew (Seton Hall), Colin Webster (UC Davis), Marc Schiefsky (Harvard), Jean De Groot (CUA)]

More Information: The aim of this volume is to explore the dialogue between the sciences of medicine and mechanics in antiquity. Iatromechanics (or iatrophysics) makes its appearance as a medical school of thought during the seventeenth century: by adopting mechanical principles for explaining human physiology, its proponents advance the view that human life can be fully explained in terms of physics. Furthermore, the volume examines the extent to which similar models of the human body can be traced in ancient medical texts (as was maintained, for the first time, in the work of Friedrich Hoffmann, 1660-1742) in relation to the increased anatomical knowledge gained through dissection and in dialogue with scientific advancements in the field of mechanics – especially from the Hellenistic period onward. At the same time, it discusses the adaptation of medical lore and discourse in mechanical texts, in contexts where engineers contrive and produce artifacts which, despite extending beyond the natural world, are still conceived in analogy with the human body and its functions. By insisting on the desired life-like qualities of its technology, ancient mechanics invokes medicine in a way that essentially blurs the line between the natural and the artificial and invites us to consider the operation of a well-crafted machine in light of the spontaneous automatisms that rule human life.

Articles/Chapters

1. “Why can’t I have wings? Aristophanes’ *Birds*, On the Ethics of Prosthesis”. In G. M. Chesis and F. Spiegel (eds.), *Undoing the Human: Classical Literature and the Post-Human* (submitted)

2. **"Miracles take a little longer: Automation in Herodotus"**. In Kazantzidis G. (ed.) *Medicine and Paradoxography in the Ancient World* (Trends in Classics, special issue) (submitted)
3. **"Depicting Insanity: Callistratus' *Statuarum Descriptiones*"**. In Stavru A., Cale Johnson J. (eds.), *Physiognomy and Ekphrasis: The Mesopotamian Tradition and its Transformation in Graeco-Roman and Semitic Literatures*, Berlin (submitted).
4. **"Staging Artificial Behavior"**, In. Meineck P. (ed.), *Routledge Companion to Classics and Cognitive Theory* (forthcoming)
5. **"The politics of female madness in Greek Tragedy"**. In Tsakiropoulou-Summers T. and Kitsi K. (eds.), *Women, Democracy, and the Ideology of Exclusion From the Birth of Democracy through the Early 20th Century*, Routledge (forthcoming).
6. **"Introduction: In search of the Miraculous"**. In Gerolemou, M. (ed.), *Recognizing Miracles in Antiquity and Beyond*, de Gruyter, Berlin (forthcoming).
7. **"Wonder-ful Memories in Herodotus' *Histories*"**. In Gerolemou, M. (ed.), *Recognizing Miracles in Antiquity and Beyond*, de Gruyter, Berlin (forthcoming).
8. **"Zur Auffassung des Wunders in der griechischen Tragödie"**. In *Mnemosyne* (forthcoming).
9. **"Educating kings through travel: The wanderings of Odysseus as a mental model in Polybius' *Histories*"**, in Klooster, J. et al. (eds.), *Homer and the good ruler: The Reception of Homeric Epic as Princes' Mirror*, Brill (forthcoming).
10. **"Priestly Dress in the ancient Mediterranean: Herodotus as a source-book"**, in Brøns C. & Nosch M-L (eds), *Textiles and Cult in the Mediterranean Area in the first millennium BC*. Oxbow Books, Ancient Textile Series, 58-64.
11. **"Euripides' *Hypsipyle*"**, in *Literary Encyclopedia* (<http://www.litencyc.com>).
12. (with M. Zira), **"The architecture of memory: the case of Euripides' *Iphigenia in Aulis*"**, in: *Skene. Journal of Theater and Drama Studies* 3.1, 2017: 59-81.
13. **"Thinking of autonomy as automatism: the case of autonomy in Thucydides' *History*"**, in: *Araucaria. Revista Iberoamericana de Filosofía, Política y Humanidades*, año 19, nº 37, 2017: 199-211 (Special Issue, Thucydides, ed. by A. Tsakmakis and C. Marcaccini)
14. **"Homeric and Tragic Madness"**, in Perdikogianni-Paleologou E. (ed.), *The concept of Madness from Homer to Byzantium: History and aspects* (Supplementi di Lexis N.S., Nr. V), Amsterdam, 2016, 1-34.
15. **"„ταχύμορον γυναικογήρυτον ὄλλυται κλέος“ - Zum Problem des weiblichen Ruhmes in der griechischen Tragödie"** *Classica et Mediaevalia* 63, 2013: 33-71.
16. **"Menopause"**, in Bagnall R.S., Broderson K., Champion C., Erskine A., Hubner S. (eds.), *Blackwell's Encyclopedia of the Ancient World*, Vol. 8, p. 4441, 2013.

Under preparation

17. **"Aristophanes against the machine"**. In E. Hall (with the help of P. Swallow) *Aristophanic Laughter: How Was/Is Old Comedy Funny?* (to be submitted)

More Information: This paper explores how the mechanical behavior of dramatis personae, and the audience's reaction to it, could be perceived as an organic part of Aristophanes' mechanic of laughter. It is my contention that Aristophanes, experimenting with the borders between mimesis and artificiality, plays with the concept of mechanical behavior (*pace* Wiles 2008, p. 386), i.e. with the possibility that the audience could laugh at a person who lacks an élan vital and functions like a machine. To have a codified, non-spontaneous inelastic behavior in places where the audience expects to see behavioral adaptability to a changing environment, i.e. physicality, produces comic incongruity and this naturally tends to provoke laughter. This idea was introduced by Henri Bergson in his work *Le Rire*, which was first published in 1900.

18. (ed., with Marcus Hafner), **Lucian (special Issue)**. In: Araucaria. Revista Iberoamericana de Filosofía, Política y Humanidades (to be submitted, Dec. 2018)

[Participants: Marcus Hafner, Maria Gerolemou, Pilar Gómez Cardó, Vicente Flores Militello, Matías Fernandez Robbio, George Kazantzidis]

19. (with M. Hafner) **“Introduction”**. In M. Gerolemou, M. Hafner, *Lucian (special Issue)*, in: Araucaria. Revista Iberoamericana de Filosofía, Política y Humanidades (to be submitted, Dec. 2018)
20. **“Animation and Lychnopolis”** In M. Gerolemou, M. Hafner, *Lucian (special Issue)*, in: Araucaria. Revista Iberoamericana de Filosofía, Política y Humanidades (to be submitted, Dec. 2018)

More Information: In ancient literature the *topos* of animation is primarily related to human-made objects (works of art and household objects). The animation of the artifacts aims at making statements about their specific faculties, especially their ability to move. This paper specifically studies how animation is achieved and described in the satirical-fabulous portrayal of animated lamps in Lucian’s *True Stories* (1, 29).

21. **“Real vs. Virtual Images: Flat and Curved Mirrors in Antiquity”**. In M. Gerolemou and L. Diamantopoulou (eds.), *Mirrors and Mirroring: From Antiquity to the Early Modern* (under consideration, Bloomsbury academic).

More Information: This paper discusses distorted and normative mirror-images, specifically their production-conditions and characteristics. The discussion of catoptrics in Classical Antiquity revolves around the reflection of light by mirrors of different shapes. According to Euclid in his *Catoptrics*, mirrors are generally separated into two categories, flat mirrors and curved mirrors; a flat mirror seems to produce virtual life-size images, although in reverse order (right-left), while a curved mirror expands the relationship between the physical object and its reflected imitation. The depiction of optical illusions from curved mirrors, as described in Ptolemaic age (Euclid and Hero, but see also Ptolemy), implies that, in order for mirroring to manifest correctly, certain normative conditions must be met, which involve the practice of vision itself. According to Ptolemy, for instance, the distance between the reflected object, the mirror and the eye must not be too great; furthermore, the eyesight must not be weakened by old age or other diseases (e.g. diplopia) and the time needed for proper perception must not be too short or too long. The material of the mirror, its size, quality of surface and brightness, seems to also influence reflections.

22. (with L. Diamantopoulou) **“Introduction”**. In M. Gerolemou and L. Diamantopoulou (eds.), *Mirrors and Mirroring: From Antiquity to the Early Modern* (under consideration, Bloomsbury academic).
23. **“The Hippocratic Automaton”**. In M. Gerolemou and G. Kazantzidis (eds.), *The Body as Machine in Antiquity: Towards an early History of Iatromechanics*.

More information: The paper focuses on the concept of automation in the Hippocratic Corpus. In her book *The Symptom and the Subject* (2010), Holmes argues that the study of human nature and the effects of the visualization of the inner body in Hippocratic writings have revealed its hidden forces; specifically, Hippocratic writers have concluded that the body operates in a spontaneous, regular manner, *automata* (cf. e.g. *Epid.* 5.1.19, *Art.* 46.29), *ek tyches*, randomly, or, when the physician forcibly intervenes, according to his guidance and knowledge. The paper argues that automation, unlike, *tyche*, is not always related to a purpose that is reached or missed in an unpredicted and unplanned manner. Sometimes, the automatic function of organisms in the Hippocratic corpus relates to motivated actions and *techne* (cf. *De Humoribus*).

24. (with G. Kazantzidis) **“Introduction”**. In M. Gerolemou and G. Kazantzidis (eds.), *The Body as Machine in Antiquity: Towards an early History of Iatromechanics*.

25. **Gendering Hope in Greek Tragedy** (to be submitted to a journal)

More Information: As a motivational force, *elpis*, drives humans to certain actions and is dominated by the power relations imposed by pre-established gender roles and the concept of *philia*. In this vein, women’s hoping and planning is linked to private ends, such as the protection of their family of origins, their children and husband, and relies on kinship for its fulfillment. Nevertheless, women’s hope often seems to have a destructive force towards cultural expectations of feminine emotional expression. This is due to the fact that female hoping often presupposes a sense of agency, which only occurs beyond the realm of the *oikos*, something non-eligible for women in tragedy. Interestingly, men’s hoping is supported by non-family members and is not defined by gender-inconsistencies, but rather unfolds in relation to civic virtues such as bravery.

26. **Callistratus’ Statuarum Descriptiones: Representing Animated Art** (to be submitted to a journal)

More Information: The aim of this paper is to uncover the ways in which lifelike art is depicted by the orator Callistratus. His depictions of sculptures and paintings ascribe movement and self-sufficiency to inanimate matter with the purpose of attributing human traits, emotions and intentions to art. This kind of

art, naturally, evokes amazement to the audience. However, the astonishment of the addressees is not Callistratus' objective *per se*, despite the fact that wonderment in his work functions as a sign for the existence of artistic value. In order to protect the unaware viewer, reader or listener, who is intrigued and at the same time ignorant of the perplexing phenomenon of the animated artwork, and also to help in expanding his visual experience and aesthetic horizons, Callistratus feels obligated to explain how this paradoxical art truly works: Animated matter and wonderment are prerequisites of the ancient notion of the automaton, which appears to be the ideological framework of Callistratus' work. Nevertheless, unlike, for example, the automata found in Epics, which are portrayed as the products of divine expertise, Callistratean images, like the genuine automatic machines of the Hellenistic engineers, lead us to the real truth of their nature by encouraging the possibility that they could be the outcome of a skillful mechanical craftsmanship with the ability to give 'life' to inanimate artefacts by simply applying mechanical principles to materials.

27. Hippocratic Bone Machines (to be submitted to a journal)

More Information: This paper aims to elucidate the function of Hippocratean bone-machines such as the Hippocratic ladder, the Hippocratic board and the Hippocratic bench. These are mainly included in three treatises: the Hippocratean texts "On Fractures" and "On Articulations", which are two of the oldest works in the Hippocratic collection dealing with bone reduction, and the "On Articulations" of the Empiricist Apollonius of Citium (1st c. BC). The latter is interesting because it summarizes, in a critical manner, the aforementioned Hippocratean treatment on joints; it also includes illustrations of the Hippocratean bone reduction techniques, which are preserved in a Florentine surgical manuscript (*Laurentianus 74. 7*) of the 9th century AD.

The paper consists of three parts: In the first part, I explain the term "mechanical" and how it is eligibly used for describing Hippocratean medical devices. I, then, try to differentiate between Hippocratean bone machines and technical equipment, according to their function and effects. I conclude my discussion with an exploration of whether machinery *per se* raises ethical issues in classical medicine and if this was in Apollonius' time, i.e. after the Hellenistic mechanical technologies emerged, situated in the dichotomy between artificial technical means that function against nature and natural means that work with nature.

Reviews/Responses

28. Rev. Roby, Courtney. Technical ekphrasis in Greek and Roman science and literature: the written machine between Alexandria and Rome. Cambridge; New York: Cambridge University Press, 2016, *Bryn Mawr Classical Review* 2016.12.17
29. Rev. Lauren J. Apfel, The Advent of Pluralism. Diversity and Conflict in the age of Sophocles, *Gnomon* 84, 2012: 71-73.
30. Rev. Barbara Feichtinger (ed.), Gender Studies in den Altertumswissenschaften: Aspekte von Macht und Erotik in der Antike, Trier 2010, *Bryn Mawr Classical Review* 2012.04.35.
31. Resp. on Thumiger on Gerolemou, Bad Women, Mad Women, *Bryn Mawr Classical Review* 2013.01.47
32. Rev. Verena Vogel-Ehrensperger, Die übelste aller Frauen?: Klytimestra in Texten vom Homer bis Aischylos und Pindar. Schweizerische Beiträge zur Altertumswissenschaft, 38. Basel: Schwabe Basel, 2012, *Bryn Mawr Classical Review* 2012.04.35.
33. Rev. Matthew, Leigh, From Polypragmon to Curiosus: Ancient Concepts of Curious and Meddlesome Behaviour. New York and Oxford: Oxford University Press, 2013. Pp. xii + 249. In: *Classical Review* 2014.03.03.

Under Review

34. "Prosthetics and the Heroic Body: The Case of Heracles and His Bow in Greek Tragedy"

More Information: On the basis of Heracles' relationship with his bow in the eponymous play of Euripides, this paper aims to investigate two issues which rise from the interaction between human nature and technology. The first deals directly with heroic identity. In ancient Greek literature, the incredible physical strength of heroes, in general, and Heracles, in particular, is portrayed as supplemented by weapons attached to their physical body, functioning as technological prosthetics. This opens up a discussion with regard to what extent heroic deeds are the result of the hero's skills or of his weapons. A second issue then appears: if the power of technological prosthetics is so great that can define the character of bravery, the texts also consider the possibility that the technological prosthesis trespasses their limits or 'rights', i.e. they take over the role of human nature.

Teaching Material

"Narratology and Ancient Greek Literature" (Used in the Master program 'Greek language and Literature'; Module: Theoretical Approaches to Ancient Greek Literature), Open University of Cyprus, 2011. [in Greek]

Non-Academic

Translation in modern Greek of Euripides' *Iphigenia in Aulis* (with M. Pavlou and Chr. Demetriou) for the *Fantastico Theatre*, Summer 2017 (director: Magdalena Zira, <https://magdalenazira.wordpress.com/2015/11/16/iphigenia-at-aulis-a-staged-reading/>)