

VASILEIOS DIMOGLIDIS

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TEACHING AND RESEARCH INTERESTS

Hellenistic poetry; Greek and Roman theater

Metapoetry; narratology; reader response theory; emotions; body metaphors; ancient performance; nonverbal behavior (esp. proxemics and chronemics)

EMPLOYMENT

2026–2027 Assistant Instructional Professor, University of Chicago, Classics department

EDUCATION

2026 **Ph.D.** in Classical Philology, University of Cincinnati
Dissertation: *Explicating pastoral pathē. Emotions in Theocritus' poetry and the construction of his reader's responses*. Committee Chair: Susan Prince

2019 **M.A.** in Classical Philology, University of Ioannina (Greece)
Thesis: *Metapoetry in Euripides' Ion*. Supervisor: Helen Gasti

2016 **B.A.** in Classical Philology, University of Ioannina (Greece)

FELLOWSHIPS, SCHOLARSHIPS, GRANTS, AND AWARDS

2025 Fondation Hardt pour l'étude de l'Antiquité classique (Geneva, Switzerland),
Bursary for Research Stay (May 26–June 14, 2025)

2025 Getzel M. Cohen Award, UC Classics

2025 UC Graduate School, Graduate Student Stipend Enhancement Award

2024 Gerondelis Foundation, Graduate School Grant

2023 Manson A. Stewart Travel Award, CAMWS SS

2020–2026 Louise Taft Semple Fellowship, University of Cincinnati

2017–2019 University of Ioannina, TA Fellowship

PUBLICATIONS

A. ARTICLES, NOTES, AND BOOK CHAPTERS

1. Dimoglidis, V. (2027), "Aestheticizing Philoctetes: the mimetic mode of the chorus in the parodos and the stasimon of Sophocles' *Philoctetes*", in M. Brown, M. Halleran, and J. Paga (eds.), *Reimagining Greco-Roman Drama*, London and New York: Routledge, forthcoming: 9,003 words.

2. Dimoglidis, V. (2027), “Re-voicing Odysseus in Theocritus 3.24”, *The Classical Quarterly* 77.1: forthcoming, 1,206 words.
3. Dimoglidis, V. (2024), “Nothing to do with the ‘head’? Hidden meanings of *caput* in Seneca’s *Agamemnon*”, *Illinois Classical Studies* 49.1–2: 142–168.
4. Dimoglidis, V. (2024), “Reflecting upon language on the Greek tragic stage: towards an interpretation of metalanguage in Euripides’ *Ion*”, *Dionysus ex Machina* 15: 25–50.
5. Dimoglidis, V. (2022), “The Latin translations of the prooemium (ll.1–18) of Aratus’ *Phaenomena*. Reception and interpretation”, *Ariadne* 28: 41–56.
6. Dimoglidis, V. (2022), “Plot-makers in Euripides’ *Ion*”, *Cuadernos de Filología Clásica. Estudios griegos e indoeuropeos* 32: 115–134.
7. Dimoglidis, V. (2021), “Euripides’ *Ion* l.528: An example of comic self-consciousness”, *Electryone* 8: 1–7.
8. Dimoglidis, V. (2020), “Metamythology in Euripides’ *Ion*”, *Eisodos – Zeitschrift für Literatur und Theorie* 2020.1 Frühling: 10–27.
9. Dimoglidis, V. (2020), “Metaperformance in Euripides’ *Ion*”, *Irinna* 7: 36–44. [in modern Greek]
10. Dimoglidis, V. (2020), “The dramatic function of the curse (ἄρρα) in Euripides’ *Hippolytus*”, in V. Dimoglidis and P. Piperias and A. Psomiadou (eds.), *Twenty Studies in Ancient Greek and Latin Literature*, Ioannina: Carpe Diem Press, pp.329–343. [in modern Greek]
11. Dimoglidis, V. (2019), “Metadrama in Plautus’ *Epidicus*”, *Dodone - Philology* 48: 69–92.
12. Dimoglidis, V. (2018), “Modalities of time in Euripides’ *Hippolytus*”, in A. Theodoraki (ed.), *Proceedings of the 9th Postgraduate and PhD Students’ Conference (Department of Philology – National and Kapodistrian University of Athens)*, Athens, pp.94–111. [in modern Greek]
13. Dimoglidis, V. (2018), “Metatheater in the Parodos of Euripides’ *Ion*. A possibility of parasatyrlic referentiality”, *Mediterranean Chronicle* 8: 207–237. [in modern Greek]
14. Dimoglidis, V. (2018), “Stage directions and metatheater in Seneca’s *Phaedra*”, *Kymothoē* 28: 367–408. [in modern Greek]

15. Dimoglidis, V. (2015), “Stage directions in Euripides’ *Electra*”, *Kymothoē* 25: 269–297. [in modern Greek]
16. Dimoglidis, V. (2014), “Euripides’ *Electra*: The presentation of Clytemnestra’s character”, *Kymothoē* 24: 271–285. [in modern Greek]

B. EDITED VOLUMES

1. V. Dimoglidis and C.L. Gipson (eds.), *Revisiting the Scene. Mirror Scenes in Greek and Roman Theater*, Turnhout: Brepols. [book proposal accepted for the series “Innovative Contributions in Classics” (IConiC)]
2. V. Dimoglidis and P. Piperias and A. Psomiadou (eds.) (2020), *Twenty Studies in Ancient Greek and Latin Literature*, Ioannina: Carpe Diem Press. [394 pages 17x24 cm, in modern Greek, ISBN: 978-618-84504-8-6]

C. BOOK REVIEWS

1. Dimoglidis, V. (2022), “A new commentary on Euripides’ *Ion* - Gibert (J.C.) (ed.) *Euripides*: *Ion*. Pp. xiv + 383. Cambridge: Cambridge University Press, 2019”, *The Classical Review* 72.1: 46–48.

WORKS IN PROGRESS

1. *Small Suffering, Grand Poetics. Emotion, Self-fashioning, and Poetic Authority in Theocritus*. [monograph project]
2. *The Hidden Meanings of the ‘Head’ in Seneca’s Tragedy. Domestic Strife, Role Anxieties, and Civic Violence*. [monograph project]
3. “Between bucolic and epic poetry: generic identity in [Theocritus’] *Idyll* 27”. [article to be submitted to a peer-reviewed academic journal]
4. “From structural craft to closure and finality: mirror scenes in Euripides’ *Ion*”, in V. Dimoglidis and C.L. Gipson (eds.), *Revisiting the Scene. Mirror Scenes in Greek and Roman Theater*, Turnhout: Brepols. [book proposal accepted for the series “Innovative Contributions in Classics” (IConiC)]
5. “Setting the stage: Introduction” (with C.L. Gipson), in V. Dimoglidis and C.L. Gipson (eds.), *Revisiting the Scene. Mirror Scenes in Greek and Roman Theater*, Turnhout: Brepols. [book proposal accepted for the series “Innovative Contributions in Classics” (IConiC)]

CONFERENCE TALKS

1. “Between bucolic and epic poetry: generic identity in [Theocritus’] *Idyll* 27”, Society for Classical Studies, 158th Annual Meeting, Boston, MA (January 10, 2027).
2. “Aeschinas unraveled: male jealousy and obsession in Theocritus’ *Idyll* 14”, Society for Classical Studies, 157th Annual Meeting, San Francisco, CA (January 10, 2026).
3. “Emotions in Theocritus” (lightning talk), University of Cincinnati/Ohio State University 1st Classics Colloquium, Cincinnati, OH (November 15, 2025).
4. “Mirror scenes in Euripides’ *Ion*: artistic skillfulness, closure and finality”, *Revisiting the scene: mirror scenes in Greek and Roman theater*, panel at the 16th Celtic Conference in Classics, Coimbra, Portugal (July 17, 2025).
5. “Imitating Philoctetes: the mimetic mode of the chorus in the Parodos and the first Stasimon of Sophocles’ *Philoctetes*”, international conference *From Text to Performance: Reimagining Ancient Drama*. Organizers: Mitch Brown, Michael Halleran, and Jess Paga. College of William & Mary, Williamsburg, VA (April 25, 2025).
6. “Bracketed information on letter-writing: an interpretation of the meta-communicative parenthesis of Pliny’s *Letters*”, Society for Classical Studies, 156th Annual Meeting, Philadelphia, PA (January 3, 2025).
7. “«Her Space, Her Time»: proxemics, chronemics, and female agency in Theocritus’ *Idyll* 2”, The Classical Association of the Atlantic States, 2024 Annual Meeting, New Brunswick, NJ (October 18, 2024).
8. “κοινὸς γὰρ δὴ ἔστω ὑμῖν ὁ λόγος (*Prt.* 358a2–3): Internal audience’s reactions as models for external readers’ response in Plato’s *Protagoras*”, AMPHORAE XVIII - The Annual Meeting of Postgraduates in Hellenic or Roman Antiquity and Egyptology, University of Western Australia, Perth (September 5, 2024). [online via Zoom]
9. “An unusual slave on the Greek comic stage: Xanthias as a ‘trickster slave’ in Aristophanes’ *Frogs*”, The Classical Association of the Middle West and South, 120th Annual Meeting, St. Louis, MO (April 5, 2024).
10. “Discussing the ‘Other’ in Roman tragedy: ethnography and anxiety in Seneca’s *Phaedra*”, The Classical Association of the Middle West and South – The Southern Section, 103rd Anniversary Meeting, Greensboro, NC (November 3, 2023).

11. “Nothing to do with the ‘head’? Hidden meanings of the *caput* in Seneca’s *Thyestes* and *Agamemnon*”, Society for Classical Studies, 154th Annual Meeting, New Orleans, LA (January 6, 2023).
12. “The Latin translations of the prooemium (ll.1–18) of Aratus’ *Phaenomena*. Reception and interpretation”, 7th Graduate Students Conference in Classics, University of Ioannina (June 5, 2021). [online *via* Microsoft Teams]
13. “The dramatic function of the curse (ἄρᾶ) in Euripides’ *Hippolytus*”, 6th Graduate Students Conference in Classics, University of Ioannina (June 1, 2018). [in modern Greek]
14. “Modalities of time in Euripides’ *Hippolytus*”, 9th Postgraduate and Ph.D. Students’ Conference, National and Kapodistrian University of Athens (October 5, 2017). [in modern Greek]
15. “Stage directions and metatheater in Seneca’s *Phaedra*”, 5th Graduate Students Conference in Classics, University of Ioannina (June 2, 2017). [in modern Greek]
16. “Stage directions in Euripides’ *Electra*”, 4th Graduate Students Conference in Classics, University of Ioannina (January 28, 2014). [in modern Greek]
17. “The course of Phaedra’s erotic passion in Euripides’ *Hippolytus*”, 2nd Annual Meeting of Graduate Students in Classics – Spring Session, University of Ioannina (March 31, 2013). [in modern Greek]
18. “Euripides’ *Electra*: The presentation of Clytemnestra’s character”, 3rd Graduate Students Conference in Classics, University of Ioannina (November 27, 2012). [in modern Greek]

LECTURES

1. “Simaetha’s affective topography and female readers in Theocritus’ *Idyll* 2”, HelleNET – International Research Network on Hellenistic Studies (March 30, 2026). [online *via* Zoom]
2. “Ἀφατον ἄφραστον ἀναύδητον λόγον ἐμοὶ θροεῖς: Metalanguage in Euripides’ *Ion*”, 2022–2023 Postgraduate Work-in-Progress Seminar Series, Institute of Classical Studies, School of Advanced Study, University of London, UK (December 9, 2022). [online *via* Zoom]
3. “Plot-makers and generic hybridity in Euripides’ *Ion*”, University of Ioannina, Department of Philology. The lecture was given for the graduate seminar “Metapoetry in Greek and Latin Literature” (December 14, 2020). [in modern Greek; online *via* Microsoft Teams]

CONFERENCES AND PANELS ORGANIZED

1. “Revisiting the scene: mirror scenes in Greek and Roman theater”, three-day panel at the 16th Celtic Conference in Classics. Coimbra (Portugal), July 15–17, 2025. Co-organized with Christopher L. Gipson (Loyola Marymount University).
2. 6th Graduate Conference in Classics, University of Ioannina (Greece). June 1, 2018. Co-organized with Dimitris Bakogiannis, Pavlos Piperias, and Anastasia Psomiadou.
3. 5th Graduate Conference in Classics, University of Ioannina (Greece). June 2, 2017. Co-organized with Aikaterini Katsimboki, and Pavlos Sarras.

TEACHING EXPERIENCE

UNIVERSITY OF CHICAGO

Elementary modern Greek I: Fall Quarter 2026
Elementary modern Greek II: Winter Quarter 2027
Elementary modern Greek III: Spring Quarter 2027
Intermediate modern Greek I: Fall Quarter 2026
Intermediate modern Greek II: Winter Quarter 2027
Intermediate modern Greek III: Spring Quarter 2027

UNIVERSITY OF CINCINNATI

Elementary Latin I: Fall Semester 2023
Elementary Latin II: Spring Semester 2024
Intensive Greek II (co-instructor): Spring Semester 2023
Intensive Greek I (co-instructor): Fall Semester 2022
Sports and Entertainment in the Ancient World (on-line): Summer 2026
Great Books from Ancient Greece: Fall Semester 2025

UNIVERSITY OF CINCINNATI - AS TEACHING ASSISTANT

Classics and Cinema: Spring Semester 2026
Sports and Entertainment in the Ancient World (on-line): Summer 2024
Athenian Democracy: Spring Semester 2022
Greek and Roman Mythology: Fall Semester 2021
Greek History (on-line due to Covid 19): Spring Semester 2021
Roman History (on-line due to Covid 19): Fall Semester 2020

SERVICE

TO THE PROFESSION

2023 - present Anonymous reviewer for the classics journal *Rosetta*.
2024 CAMWSCorps - Interviews editor.

TO THE CLASSICS DEPARTMENT OF THE UNIVERSITY OF CINCINNATI

- 2025 - 2026 President of the Classics Graduate Student Association (CGSA).
2024 - 2026 Undergraduate Research Mentorship Program. Graduate Supervisor of:
- Ben Krietemeyer (major in Classics), “The Greek Melodic Palette: Music Theory and Philosophy in Ancient Greece”, SS2025.
 - Celia Jansen (major in Classics and History), “The useless sacrifice: *Anacyclosis* and Thomas Jefferson’s failure to break the cycle”, FS2025.
- 2023 - 2026 Peer Mentor for first-year graduate students; 2025-2026 “International Student Touchstone Mentor” (for all first-year international students).
2024 - 2025 MetaClassics committee: graduate representative.

TO THE CLASSICS DEPARTMENT OF THE UNIVERSITY OF IOANNINA

- 2017 - 2019 Graduate Assistant: Laboratory of the Ancient Greek and Latin Language (support of Faculty’s teaching and exams; organization of the department’s library and the ‘Classics Collection’; organization assistant of Faculty’s Annual Meeting ‘Symposium of Classical Studies’).

OTHER RESEARCH PROJECTS

- 2026 Research assistant, University of Cincinnati (Classics department)
Project: Susan Prince and Christopher Moore (eds.) (forthcoming), *An Oxford Handbook to Stobaeus’ Anthology*, Oxford: Oxford University Press.

LANGUAGES

English (fluent), German (Goethe Zertifikat B2), Greek (native speaker)
Reading Skills: French (UC Sight Exams), Italian, Spanish

MEMBERSHIPS

- HelleNET. An International Research Network on Hellenistic Studies
- The Classical Association (CA; UK)
- The Classical Association of Canada
- Society for Classical Studies (SCS)
- Classical Association of the Middle West and South (CAMWS)
- International Ovidian Society
- New York Classical Club