

NAOMI WEISS

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ACADEMIC EMPLOYMENT

Assistant Professor of the Classics, Harvard University, 2014 – 2019

Associate Professor of the Classics, Harvard University, 2019 – present

EDUCATION

Ph.D. University of California, Berkeley, Classics, 2014

Dissertation: *Mousike and Mythos: The Role of Choral Performance in Later Euripidean Tragedy*

Committee: Mark Griffith (co-chair), Leslie Kurke (co-chair), Donald Mastronarde, Anastasia-Erasmia Peponi, and Richard Crocker

M.A. University of California, Berkeley, Greek, 2009

MSt. University of Oxford, New College, Greek and/or Latin Languages and Literature, 2007 (Distinction)

B.A. University of Oxford, Somerville College, Classics, 2006 (Double First Class Honours)

PUBLICATIONS

Books:

1. *Genre in Archaic and Classical Greek Poetry: Theories and Models*. Edited with Margaret Foster and Leslie Kurke. Leiden: Brill, 2019.

2. *The Music of Tragedy: Performance and Imagination in Euripidean Theater*. Oakland: University of California Press, 2018.

Reviews: S. Gurd, *Classical Philology* 114.3 (2019) 520-24; E. Csapo, *Greek and Roman Musical Studies* 7 (2019) 181-84; T. Moore, *Bryn Mawr Classical Review* 2018.09.52 (2018); M. Shipton, *Classical Review* 69.1 (2019) 33-35.

Articles and book chapters:

3. “Generic Hybridity in Greek Tragedy.” In *The Genres of Archaic and Classical Greek Poetry: Theories and Models*, edited by Leslie Kurke, Margaret Foster, and Naomi Weiss. Leiden: Brill, 2019.

4. With Margaret Foster and Leslie Kurke, “Introduction.” In *The Genres of Archaic and Classical Greek Poetry: Theories and Models*, edited by Margaret Foster, Leslie Kurke, and Naomi Weiss. Leiden: Brill, 2019.

5. “Forms and Media.” In *A Cultural History of Tragedy in Antiquity*, edited by Emily Wilson. London: Bloomsbury, 2019.

6. “Speaking Sights and Seen Sounds in Aeschylean Tragedy.” In *The Materialities of Greek Tragedy: Objects and Affect in Aeschylus, Sophocles and Euripides*, edited by Melissa Mueller and Mario Telò, 169-84. London: Bloomsbury, 2018.

7. "Tracing Timbre in Ancient Greece." In *The Oxford Handbook of Timbre*, edited by Emily Dolan and Alexander Rehding (published online). Oxford: Oxford University Press, 2018.
8. "Hearing the Syrix in Euripidean Tragedy." In *Music, Texts, and Culture in Ancient Greece*, edited by Armand D'Angour and Thomas Phillips, 139-62. Oxford: Oxford University Press, 2018.
9. "Performing the *Hymenaios* in Euripides' *Iphigenia in Aulis*." In *Paths of Song: Interactions between Greek Lyric and Tragedy*, edited by Rosa Andújar, Thomas Coward, and Theodora Hadjimichael, 315-41. Berlin: De Gruyter, 2018.
10. "Noise, Music, Speech: The Representation of Lament in Greek Tragedy." *American Journal of Philology* 138, no. 2 (2017): 243-66.
11. "The Choral Architecture of Pindar's Eighth Paean." *Transactions of the American Philological Association* 146, no. 2 (2016): 237-55.
12. "The Antiphonal Ending of Euripides' *Iphigenia in Aulis*." *Classical Philology* 109 (2014): 119-29.
13. "The Visual Language of Nero's Harbor Sestertii." *Memoirs of the American Academy at Rome* 58 (2013): 65-81.
14. "Recognition and Identity in Euripides' *Ion*." *Recognition and Modes of Knowledge: Anagnorisis from Antiquity to Contemporary Theory*, edited by Teresa Russo, 33-49. Edmonton: University of Alberta Press, 2013.
15. "A Psychoanalytical Reading of Euripides' *Ion*: Repetition, Development and Identity." *Bulletin of the Institute of Classical Studies* 51 (2008): 39-50.

Forthcoming:

16. "Ancient Greek *Choreia*." In *A Companion to Ancient Greek and Roman Music*, edited by Eleonora Rocconi and Tosca Lynch. Malden: Wiley Blackwell. Forthcoming.
17. "Music and *Pathos* in Aeschylean Tragedy." In *The Beauties of Song: Aesthetic Appreciations of Music in the Greek and Roman World*, edited by David Creese and Pierre Destrée. Cambridge: Cambridge University Press. Forthcoming.
18. "Music, Dance, and Meter in Aeschylean Tragedy." In *A Companion to Aeschylus*, edited by Jacques Bromberg and Peter Burian. Malden: Wiley Blackwell. Forthcoming.
19. "Performance, Memory, and Affect: Animal Choruses in Attic Vase Painting." In *Music and Memory in the Ancient Mediterranean*, edited by Lauren Curtis and Naomi Weiss.
20. With Lauren Curtis, "Introduction." In *Music and Memory in the Ancient Mediterranean*, edited by Lauren Curtis and Naomi Weiss.

Book reviews:

- Review of Nooter, Sarah, *The Mortal Voice in the Tragedies of Aeschylus*. *Bryn Mawr Classical Review* 2018.10.29.
- Review of Mossman, Judith (trans.), *Euripides: Medea*. *Classical Review* 66 (2016): 39-41.
- Review of Hanink, Johanna, *Lycurgan Athens and the Making of Classical Tragedy*. *Classical Philology* 111 (2016): 89-94.
- Review of Gagné, Renaud and Hopman, Marianne Govers (ed.), *Choral Mediations in Greek Tragedy*. *Classical Review* 65 (2015): 25-27.

In progress:

Seeing Theater in Classical Athens.

Music and Memory in the Ancient Mediterranean. Edited with Lauren Curtis. Under review at Cambridge University Press.

PAPERS DELIVERED

- “Performance, Memory, and Affect: Animal Choruses in Attic Vase Painting,” Song Seminar, University of Cambridge, November 2018
- “This and That: Seeing Theater in Fifth-Century Athens,” Aesthetics Roundtable, Columbia University, November 2018
- “This and That: Seeing Theater in Fifth-Century Athens,” University of Cambridge, October 2018
- “Music and/as Law in Greek Tragedy,” Acoustic Justice Workshop, Harvard University, December 2017.
- “Music and *Pathos* in Aeschylean tragedy,” Music in Context: Perspectives on Ancient Greek Tragedy and Performance, University of Chicago, October 2017.
- “From Performance to Pot: Remembering and (Re)performing in Archaic and Classical Vase Painting,” Music and Memory in the Ancient Mediterranean, Radcliffe Institute for Advanced Studies, June 2017.
- “Speaking Sights and Seen Sounds in Aeschylean Tragedy,” University of Vermont, April 2017.
- “Music and *Pathos* in Aeschylean Tragedy,” Ancient Conceptions of Music, Newcastle, April 2017.
- “Seeing Dolphins on the Tragic Stage,” Minds on Stage: Cognitive Approaches to Greek Tragedy, Leiden, April 2016.
- “Lament in the Land of *Logos*,” Annual Meeting of the Society of Classical Studies, San Francisco, January 2016.
- “Noise, Music, and Speech: The Representation of Lament in Greek Tragedy,” The Melpomene Chair Greek Studies Conference, Berkeley, December 2015.
- “Generic Hybridity in Greek Tragedy,” The Genres of Archaic and Classical Greek Poetry, International Conference of the Network for the Study of Archaic and Classical Greek Song, Berkeley, September 2015.
- “The Choral Body in Greek Tragedy,” Music and the Body in Greek and Roman Antiquity, MOISA annual conference, Newcastle, July 2015.
- “The Choral Architecture of Pindar’s Eighth Paean,” *CorHaLi*, Paris, June 2015.
- “Hearing the Syrinx in Euripidean Tragedy,” Music and Text in Ancient Greece, University of Oxford, July 2014.
- “Music and the Musical Imaginary in Later Euripidean tragedy: Performing the *Hymenaios* in *Iphigenia in Aulis*,” University of Sydney Classics and Ancient History Research Seminar, June 2014.
- “*Mousike* and *Mythos*: The Force of *Choreia* in Euripides’ *Electra*,” Stanford University, May 2014.
- “Music and the Musical Imaginary in Euripidean Tragedy,” UC Society of Fellows in the Humanities Meeting, UC Santa Barbara, April 2014.
- “Dolphins, Nereids, Monsters, and Stars: The Choral Imaginary of Euripides’ *Electra* (431-486),” Classical Association Annual Conference, Nottingham, UK, April 2014.

- “Singing Without *Choreia*: The Paradox of Performed Absence in Euripides’ *Troades*,” *Epichoreia* VI, New York University, May 2013.
- “Performing the *Hymenaios* in Euripides’ *Iphigenia in Aulis*,” *Paths of Song: Interactions between Greek Lyric and Tragedy*, University College London, April 2013.
- “The Antiphonal Ending of Euripides’ *Iphigenia in Aulis*,” the annual meeting of the American Philological Association, Seattle, WA, January 2013.
- “Mimetic Polyphony in Euripides’ *Helen*,” *Color and Sound in Antiquity*, John Hopkin’s University, March 2012.
- “τὴν ἐς χορόν; Different worlds of choral dancing in Euripides’ *Electra*,” *Imagining Other Worlds: Eschatology and Utopia in Ancient Greece and Rome*, Madrid-Harvard Colloquium, Harvard University, May 2010.
- “Repetition, Recognition and Identity in Euripides’ *Ion*,” *From Ignorance to Knowledge: Recognition from Antiquity to the Postmodern and Beyond*, University of Toronto, April 2008.

Public presentations:

- “Music and the Musical Imaginary in Euripidean Tragedy,” Standing Committee on Women Symposium, Harvard University, April 2018.
- “Greek Tragedy as Multimedia Spectacle,” *Classics Day*, Massachusetts Junior Classical League, Boston University, December 2017.
- “Musical Theater in Classical Athens,” *Certamen*, Harvard University, March 2016.

CONFERENCES ORGANIZED

- “Soundscapes of the Ancient Greek World,” Center for Hellenic Studies, Nafplio, Greece, June 2017 (co-organized with David Elmer).
- “Music and Memory in the Ancient Mediterranean,” Radcliffe Institute for Advanced Study, Cambridge, MA, June 2017 (co-organized with Lauren Curtis).

FELLOWSHIPS AND AWARDS

- Beaufort Visiting Scholarship, St. John’s College, University of Cambridge, 2018-2019
- Loeb Classical Library Foundation Fellowship, 2018-2019
- Radcliffe Institute for Advanced Study Exploratory Seminar award, 2015-2017
- Apollo Visiting Fellowship, University of Sydney, 2014
- Doreen B. Townsend Center for the Humanities Fellowship, UC Berkeley, 2013-2014
- Fellow of the University of California Society of Fellows in the Humanities, 2013-2014
- Outstanding Graduate Student Instructor Award, UC Berkeley, 2012
- Dean’s Fellowship, UC Berkeley, 2012
- Hesperian Fellowship, UC Berkeley, 2008-2010
- UK Arts and Humanities Research Council Postgraduate Award, 2006-2007
- Mary Somerville Prize, University of Oxford, 2006

Somerville Seymour Scholarship, University of Oxford, 2004-2006
Somerville College Seymour Exhibition, University of Oxford, 2003-2004
Somerville College Prize, University of Oxford, 2003

TEACHING

Primarily for undergraduate students:

CLAS-STDY 152: The Construction of Gender and Sexuality in Ancient Greece, Spring 2016, Fall 2017, Fall 2019

FRSEMR 63D: Ancient Greek Tragedy for the 21st Century, Fall 2019

FRSEMR 30H: Living on the Edge: Imagining the Unknown in Ancient Ethnography, Fall 2015

CLAS-STDY 97A: Greek Culture and Civilization, Fall 2015

GREEK 104: Herodotus' *Histories*, Spring 2015

GREEK 106: Greek Tragedy: The Electra Plays, Fall 2014

Primarily for graduate students:

CLASPHIL 272: Tragedy beyond the Theater, Spring 2018

CLASPHIL 213: Music and the Musical Imaginary in Archaic and Classical Greece, Fall 2014

Special Examinations:

Ancient Greek Music: Suzanne Pazkowski, 2017-2018

Herodotus: James Taylor, 2015-2016; Christopher Cochran 2017-2018

Euripides: Anne Remillard, 2016-2017; Alexandra Schultz, 2016-2017

Archaic Greek Lyric: Massimo Cè, 2015-16

ADVISING

PhD Dissertation – chair:

Keating McKeon, “Despotic Nostalgias: Classical Athens and the Autocratic Return,” 2017-

PhD Dissertation – committee member:

Gregory Mellen, “The Silent Orator: Isocrates’ Pseudo-Deliberative Orations,” 2015-2018

Monica Park, “The Mortal Divine: Callimachus and the Making of an Imperial Theology,” 2016-2018

Senior Theses:

Veronica Wickline, “The Changing Social and Economic Status of Roman Widows in Late Antiquity,” 2015-2016

Erin Williams, “Toni Morrison and Greek Tragedy,” 2014-2015

A.L.M. Thesis at the Harvard Extension School:

Magdalini Dasteridou, "Fear and Healing through Serpent Imagery in Greek Tragedy," 2014-2015

INSTITUTIONAL SERVICE

Minutes Secretary, Department of the Classics, 2019-2020

Freshman Advisor, 2017-2018, 2019-2020

Member, Bowdoin Committee (Greek), Department of the Classics, 2016-2018, 2019-2020

Director of Undergraduate Studies, Department of the Classics, 2017-2018

Member, Curriculum Committee, Department of the Classics, 2017-2018

Member, Placement Committee, Department of the Classics, 2014-2017

Member, Graduate Committee, Department of the Classics, 2014-2017

PROFESSIONAL SERVICE

Member, Local Arrangements Committee for the 2018 Annual Meeting of the Society for Classical Studies

Referee for *Classical Antiquity*, *Classical Philology*, *Classical Quarterly*, *Classical World*, and *Mnemosyne*

Reader for Bloomsbury and Oxford University Press

REFERENCES

Prof. Armand D'Angour, University of Oxford, armand.dangour@jesus.ox.ac.uk

Prof. Mark Griffith, UC Berkeley, markg@berkeley.edu

Prof. Leslie Kurke, UC Berkeley, kurke@berkeley.edu

Prof. Donald Mastronarde, UC Berkeley, djmastronarde@berkeley.edu

Prof. Anastasia-Erasmia Peponi, Stanford University, peponi@stanford.edu