

NAOMI WEISS
CURRICULUM VITAE

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ACADEMIC EMPLOYMENT

Gardner Cowles Associate Professor of the Humanities, Harvard University, 2019-
Assistant Professor of the Classics, Harvard University, 2014-19

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
- M.St. 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 – monographs:

1. *Seeing Theater: The Phenomenologies of Classical Greek Drama*. Oakland: University of California Press, forthcoming 2023.

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

Reviews:

- M. Shipton, *Classical Review* 69.1 (2018) 33-35.
T. Moore, *Bryn Mawr Classical Review* 2018.09.52 (2018).
E. Csapo, *Greek and Roman Musical Studies* 7 (2019) 181-84.
S. Gurd, *Classical Philology* 114.3 (2019) 520-24.
C. W. Marshall, *Phoenix* 73.3/4 (2019) 400-402.
A. Shirazi, *Theatre Journal* 71.4 (2019) 523-24.
I. Torrance, *Journal of Hellenic Studies* 140 (2020) 251-52.
M. Ercoles, *Clio* 103.2 (2021) 711-17.

Books – edited volumes:

3. *Music and Memory in the Ancient Greek and Roman Worlds*. Edited with Lauren Curtis. Cambridge: Cambridge University Press, 2021.

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

Reviews:

J. Radding, *Classical Review* 71.1 (2020) 28-30

R. Rawles, *Bryn Mawr Classical Review* 2020.10.26 (2020)

R. Bertolín Cebrián, *Ancient History Bulletin* 10 (2020) 39-42.

Peer-reviewed articles:

5. “Tragic Form in Kamila Shamsie’s *Home Fire*.” *Classical Receptions Journal* (forthcoming 2022; article preview published online 2021).

6. “Opening Spaces: Prologic Phenomenologies in Greek Tragedy and Comedy.” *Classical Antiquity* 39 (2020): 330-67.

7. “Noise, Music, Speech: The Representation of Lament in Greek Tragedy.” *American Journal of Philology* 138 (2017): 243-66.

8. “The Choral Architecture of Pindar’s Eighth Paean.” *Transactions of the American Philological Association* 146 (2016): 237-55.

9. “The Antiphonal Ending of Euripides’ *Iphigenia in Aulis*.” *Classical Philology* 109 (2014): 119-29.

10. “The Visual Language of Nero’s Harbor Sestertii.” *Memoirs of the American Academy at Rome* 58 (2013): 65-81.

11. “A Psychoanalytical Reading of Euripides’ *Ion*: Repetition, Development and Identity.” *Bulletin of the Institute of Classical Studies* 51 (2008): 39-50.

Book chapters:

12. “Audience.” In *Improntas de danza antigua: textos, cuerpos, imágenes, movimiento / Imprints of Ancient Dance: Texts, Bodies, Images, Movement*, edited by Zoa Alonso Fernández and Sarah Olsen. Madrid: Universidad Autónoma de Madrid Ediciones, forthcoming.

13. “Bodies That Shock: The Erinyes and Lyssa.” In *Sensing Greek Drama*, edited by Zachary Case, Marcus Ellis, and Antonia Reinke. Cambridge: Cambridge University Press, forthcoming.

14. "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.
15. "Music, Dance, and Meter in Aeschylean Tragedy." In *A Companion to Aeschylus*, edited by Jacques Bromberg and Peter Burian, 242-53. Malden: Wiley Blackwell, 2022 (in press).
16. "Tracing Timbre in Ancient Greece." In *The Oxford Handbook of Timbre*, edited by Emily Dolan and Alexander Rehding, 229-48. Oxford: Oxford University Press, 2021.
17. "Performance, Memory, and Affect: Animal Choruses in Attic Vase Painting." In *Music and Memory in the Ancient Greek and Roman Worlds*, edited by Lauren Curtis and Naomi Weiss, 203-33. Cambridge: Cambridge University Press, 2021.
18. With Lauren Curtis, "Introduction." In *Music and Memory in the Ancient Greek and Roman Worlds*, edited by Lauren Curtis and Naomi Weiss, 3-24. Cambridge: Cambridge University Press, 2021.
19. "Ancient Greek *Choreia*." In *A Companion to Ancient Greek and Roman Music*, edited by Eleonora Rocconi and Tosca Lynch, 161-72. Malden: Wiley Blackwell, 2020.
20. "Generic Hybridity in Greek Tragedy." In *Genre in Archaic and Classical Greek Poetry: Theories and Models*, edited by Leslie Kurke, Margaret Foster, and Naomi Weiss, 167-90. Leiden: Brill, 2019.
21. With Margaret Foster and Leslie Kurke, "Introduction." In *Genre in Archaic and Classical Greek Poetry: Theories and Models*, edited by Margaret Foster, Leslie Kurke, and Naomi Weiss, 1-28. Leiden: Brill, 2019.
22. "Forms and Media." In *A Cultural History of Tragedy in Antiquity*, edited by Emily Wilson, 17-34. London: Bloomsbury, 2019.
23. "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.
24. "Hearing the Syrinx 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.
25. "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.

26. "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.

Book reviews:

Sarah Nooter, *The Mortal Voice in the Tragedies of Aeschylus*. *Bryn Mawr Classical Review* 2018.10.29.

Judith Mossman (ed. and trans.), *Euripides: Medea*. *Classical Review* 66 (2016): 39-41.

Johanna Hanink, *Lycurgan Athens and the Making of Classical Tragedy*. *Classical Philology* 111 (2016): 89-94.

Renaud Gagné and Marianne Govers Hopman (eds.), *Choral Mediations in Greek Tragedy*. *Classical Review* 65 (2015): 25-27.

In progress:

"Gestures of Violence: Competing Discourses in Lucian's *Dialogues of the Courtesans* 10." Journal article.

COLLABORATIVE RESEARCH PROJECTS

Improntas de danza Antigua: textos, cuerpos, imágenes, movimiento, funded by Programa Logos de Ayudas a la Investigación en Estudios Clásicos, Fundación BBVA, Spain (Principal Investigator: Zoa Alonso Fernández).

PRESENTATIONS

Invited lectures:

"Tragic Form in Kamila Shamsie's *Home Fire*," Archive of Performances of Greek and Roman Drama, University of Oxford, February 2021.

"Seeing and Feeling Prometheus," *Corpus Christi Classical Seminar*, University of Oxford, December 2019.

"Teaching Aeschylus' *Oresteia*," Columbia University, October 2019.

"Seeing Space in Classical Greek Theater," King's College London, April 2019.

"This and That: Seeing Theater in Fifth-Century Athens," *New Faculty Lunch*, Mahindra Humanities Center, Harvard University, April 2019.

"Seeing the Spectator in Classical Greek Theater," Universidad Autónoma de Madrid, March 2019.

"Performance, Memory, and Affect: Animal Choruses in Attic Vase Painting," University of Cambridge, November 2018.

- “This and That: Seeing Theater in Fifth-Century Athens,” University of Cambridge, October 2018.
- “Music and the Musical Imaginary in Euripidean Tragedy,” *Standing Committee on Women Symposium*, Harvard University, April 2018.
- “Speaking Sights and Seen Sounds in Aeschylean Tragedy,” University of Vermont, April 2017.
- “Music and the Musical Imaginary in Later Euripidean tragedy: Performing the *Hymenaios* in *Iphigenia in Aulis*,” University of Sydney, June 2014.
- “*Mousike* and *Mythos*: The Force of *Choreia* in Euripides’ *Electra*,” Stanford University, May 2014.

Invited conference papers:

- “Audience,” *Improntas de danza Antigua*, Universidad Autónoma de Madrid, forthcoming September 2022.
- “Pots and Performance: Approaching Theatrical Spectatorship through Vase Painting,” *Les rôles des spectateurs: identités multiples et réception du spectacle*, École Normale Supérieure de Lyon, forthcoming September 2022.
- “Translating Music from Aeschylus’ *Oresteia* to Yaël Farber’s *Molara*,” *Music in Manuscript Cultures*, The Queen’s College, University of Oxford, forthcoming September 2022.
- “*Dustheatos*: The Phenomenology of Pain in *Prometheus Bound*,” *Sensing Greek Drama*, University of Cambridge, January 2021.
- “This and That: Seeing Theater in Fifth-Century Athens,” *Aesthetics Roundtable*, Columbia University, November 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.
- “Music and *Pathos* in Aeschylean Tragedy,” *Ancient Conceptions of Music*, University of Newcastle, April 2017.
- “Seeing Dolphins on the Tragic Stage,” *Minds on Stage: Cognitive Approaches to Greek Tragedy*, Leiden University, April 2016.
- “Noise, Music, and Speech: The Representation of Lament in Greek Tragedy,” *The Melpomene Chair Greek Studies Conference*, University of California, Berkeley, December 2015.
- “The Choral Body in Greek Tragedy,” Music and the Body in Greek and Roman Antiquity, MOISA annual conference, Newcastle, July 2015.
- “Music and the Musical Imaginary in Euripidean Tragedy,” *University of California Society of Fellows in the Humanities Meeting*, UC Santa Barbara, April 2014.
- “Singing Without *Choreia*: The Paradox of Performed Absence in Euripides’ *Troades*,” *Epichoreia VI*, New York University, May 2013.
- “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.

Conference papers:

- “Lament in the Land of *Logos*,” *Annual Meeting of the Society of Classical Studies*, San Francisco, January 2016.
- “Generic Hybridity in Greek Tragedy,” *The Genres of Archaic and Classical Greek Poetry*, University of California, Berkeley, September 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.
- “Dolphins, Nereids, Monsters, and Stars: The Choral Imaginary of Euripides’ *Electra* (431-486),” Classical Association Annual Conference, University of Nottingham, April 2014.
- “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*,” Annual Meeting of the Society for Classical Studies, Seattle, WA, January 2013.
- “Mimetic Polyphony in Euripides’ *Helen*,” *Color and Sound in Antiquity*, John Hopkin’s University, March 2012.
- “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 lectures:

- “From Sappho of Lesbos to Lesbian Sappho,” Classics Day, Massachusetts Junior Classical League, Boston University, December 2021.
- “The Music of Tragedy: Performance and Imagination in Ancient Greek Theater,” Fiveash Legacy Lecture, Lexington, September 2019
- “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 AND WORKSHOPS ORGANIZED AND HOSTED

- “Premodern Race Seminar,” interdepartmental seminar series, co-hosted with Sean Gilsdorf and Nicholas Watson, Harvard University, Spring 2022.
- “Premodern Race Seminar,” interdepartmental seminar series, co-founded with Rachel Love and Anna Wilson, Harvard University, Fall 2020.
- Thiasos: Working Group for Female Classicists*, regional workshop, Harvard University, April 2019.
- “Soundscapes of the Ancient Greek World,” international *CorHaLi* conference, co-organized with David Elmer, Center for Hellenic Studies, Nafplio, Greece, June 2017.
- “Music and Memory in the Ancient Mediterranean,” seminar, co-organized with Lauren Curtis, Radcliffe Institute for Advanced Study, June 2017.
- Thiasos: Early Career Working Group in Classics*, departmental workshop, Harvard University, December 2014.

TEACHING

Courses:

Spring 2022	GEN ED 1168: Tragedy Today
Fall 2020	GREEK 114: Homer's <i>Iliad</i> GREEK 201: Reading Greek
Spring 2020	CLASPHIL 261: Aeschylus: New Approaches to Early Tragedy
Fall 2019	CLAS-STDY 152: The Construction of Gender and Sexuality in Ancient Greece FRSEMR 63D: Ancient Greek Tragedy for the 21st Century
Spring 2018	CLASPHIL 272: Tragedy beyond the Theater
Fall 2017	CLAS-STDY 152: The Construction of Gender and Sexuality in Ancient Greece
Spring 2016	CLAS-STDY 152: The Construction of Gender and Sexuality in Ancient Greece
Fall 2015	CLAS-STDY 97A: Greek Culture and Civilization FRSEMR 30H: Living on the Edge: Imagining the Unknown in Ancient Ethnography
Spring 2015	GREEK 104: Herodotus' <i>Histories</i>
Fall 2014	CLASPHIL 213: Music and the Musical Imaginary in Archaic and Classical Greece GREEK 106: Greek Tragedy: The Electra Plays

Special Examinations:

2020-21	Davide Napoli, "Euripides"
2019-20	Rebecca Deitsch, "Euripides"
2017-18	Christopher Cochran, "Herodotus" Suzanne Pazkowski, "Ancient Greek Music"
2016-17	Anne Remillard, "Euripides" Alexandra Schultz, "Euripides"
2015-16	Massimo Cè, "Archaic Greek Lyric" James Taylor, "Herodotus"

ADVISING

Dissertation – adviser:

Keating McKeon, "Despotic Nostalgias: Classical Athens and the Autocratic Return," 2017-20

Dissertations – committee member:

Davide Napoli, "Antilogy: Opposed Speeches in Classical Athens," 2021-
Rebecca Deitsch, "Immortal Women in Flavian Epic," 2020-

Gregory Mellen, “The Silent Orator: Isocrates’ Pseudo-Deliberative Orations,” 2015-18
Monica Park, “The Mortal Divine: Callimachus and the Making of an Imperial Theology,” 2016-18

Senior Theses – adviser:

2019-20 Christopher Colby, “Voicing Tragedy: A Realization of Ancient Greek Music”
Classics adviser, co-advised with Professor Alexander Rehding, Music adviser
Hoopes Prize winner
2015-16 Veronica Wickline, “The Changing Social and Economic Status of Roman Widows
in Late Antiquity”
2014-15 Erin Williams, “Toni Morrison and Greek Tragedy”

A.L.M. Thesis, Harvard Extension School – adviser:

2014-15 Magdalini Dasteridou, “Fear and Healing through Serpent Imagery in Greek
Tragedy”

SERVICE

Professional service:

Reader for *American Journal of Philology*, *Bulletin of the Institute of Classical Studies*, *Classical Antiquity*,
Classical Journal, *Classical Philology*, *Classical Quarterly*, *Classical World*, and *Mnemosyne*.
Reader for Bloomsbury, Cambridge University Press, and Oxford University Press.
Member, Local Arrangements Committee for the 2018 Annual Meeting of the Society for Classical
Studies.

Departmental service:

Director of Undergraduate Studies, 2017-18, 2022-
Committee for Diversity, Inclusion, and Anti-Racism, 2022-
Curriculum Committee, 2017-18, 2022-
Placement Committee, 2014-17, 2022-
Sargent Prize Committee, 2021-22
Bowdoin Prize Committee (Greek), 2016-18, 2019-20, 2021-22
Graduate Committee, 2014-17, 2020
Coordinator of *Nota Bene*, 2020
Minutes Secretary, 2019-20

Extradepartmental service:

Student-Faculty Judicial Board, 2022-
Standing Committee on Women, 2021-
Standing Committee on Theater, Dance, and Media, 2019-
Hoopes Prize Arts and Humanities Committee, 2020, 2022
Freshman Advisor, 2017-18, 2019-20

FELLOWSHIPS AND AWARDS

Clark Award, Harvard University, 2019
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