

NAOMI WEISS
CURRICULUM VITAE

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ACADEMIC EMPLOYMENT

Professor of the Classics, Harvard University, 2022-
Gardner Cowles Associate Professor of the Humanities, Harvard University, 2019-22
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 (under contract; publication expected in Spring 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 Reception 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:

"The Phenomenologies of Classical Greek Drama," University of Southern California, forthcoming April 2022

"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.

“τιν’ 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	CLS-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	CLS-STDY 152: The Construction of Gender and Sexuality in Ancient Greece
Spring 2016	CLS-STDY 152: The Construction of Gender and Sexuality in Ancient Greece
Fall 2015	CLS-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

Extrdepartmental 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