

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, 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.

Review:

C. Simone, *Bryn Mawr Classical Review* 2023.06.07 (2023)

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* 14 (2022) 240-63.
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. “Music and *Pathos* in Aeschylean Tragedy.” In *The Beauties of Song: Aesthetic Appreciations of Music in the Greek and Roman World*, edited by Theodora Hadjimichael and Pierre Destrée. Forthcoming.
13. “Teaching Tragic Form with Luis Alfaro.” In *The Art and Artistry of Luis Alfaro: Reimagining Classics in the Classroom and Community*, edited by Young R. Kim. London: Routledge.
14. “Bodies That Shock: The Erinyes and Lyssa.” In *Sensing Greek Drama*, edited by Zachary Case, Marcus Ellis, and Antonia Reinke, 145-62. Cambridge: Cambridge Philological Society.

15. "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, 157-82. Madrid: Universidad Autónoma de Madrid Ediciones.
16. "Music, Dance, and Meter in Aeschylean Tragedy." In *A Companion to Aeschylus*, edited by Jacques Bromberg and Peter Burian, 242-53. Malden: Wiley Blackwell, 2023.
17. "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.
18. "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.
19. 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.
20. "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.
21. "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.
22. 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.
23. "Forms and Media." In *A Cultural History of Tragedy in Antiquity*, edited by Emily Wilson, 17-34. London: Bloomsbury, 2019.
24. "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.
25. "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.
26. "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.
27. "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:

Euripides: Orestes. Co-edited with Sarah Olsen. Under contract with Cambridge University Press.

“Aristotle’s Tereus: Birds and Humans in the *History of Animals*.” Submitted to *Classical Philology*.

“Acrobats and Audiences in West Greek Vase Painting.” In *Unsettled Dynamics: The Engagement of Audiences in Ancient Greek Theatre*, edited by Anne-Sophie Noel, Al Duncan, and Pascale Brillet.

OTHER RESEARCH PROJECTS AND EDITORIAL WORK

Series editor (with Anna Uhlig), *Ancient Greek and Roman Drama and Performance*, Cambridge Elements, Cambridge University Press, 2023-

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), 2020-22

PRESENTATIONS

Invited lectures:

“Seeing Theater: The Phenomenology of Classical Greek Drama,” Duke University, April 2024

“Euripides’ *Bacchae*,” Trinity University, San Antonio, October 2023

“Seeing Theater: The Phenomenology of Classical Greek Drama,” Providence College, October 2023

“The Phenomenologies of Classical Greek Drama,” University of Southern California, 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.
- “*Mousikē* and *Mythos*: The Force of *Choreia* in Euripides’ *Electra*,” Stanford University, May 2014.

Invited conference papers:

- “Double Wives in Euripides’ *Ino*,” *The New Euripides Papyrus*, Center for Hellenic Studies, DC, June 2024
- “Acrobats and Audiences in West Greek Vase Painting: Two Case Studies,” École Normale Supérieure de Lyon, November 2023
- “Audience,” *Improntas de danza Antigua*, Universidad Autónoma de Madrid, 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, September 2022.
- “Translating Music from Aeschylus’ *Oresteia* to Yaël Farber’s *Molara*,” *Music in Manuscript Cultures*, The Queen’s College, University of Oxford, September 2022.
- “Is Popular Performance Good to Think With? From Ancient Greece to Contemporary South Korea.” Keynote conversation with Roald Maliangkay (ANU), *Global Asia and the Global Mediterranean*, The University of Chicago Center in Beijing, June 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:

- “Aristotle’s Tragic Birds,” *CorHaLi*, Cornell University, June 2023
- “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 Syrnix 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:

- “Greek Tragedy: A Multimedia Spectacle,” *Certamen*, Harvard University, March 2023
- “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

Cultural Poetics in Ancient Greece: New Directions, conference in honor of Leslie Kurke, co-organized with Margaret Foster, Richard Neer, and Ellen Oliensis, University of California, Berkeley, September 2024

“Premodern Race Seminar,” interdepartmental seminar series, co-hosted with Anna Wilson, Rachel Love, Nicholas Watson, Sean Gilsdorf, and Dan Smail, Harvard University, Fall 2022 – Spring 2023.

“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:

GEN ED 1168: Tragedy Today (Spring 2022, Spring 2024)

GREEK 129: Dionysus and Greek Tragedy: Euripides’ *Bacchae* (Fall 2023)

GREEK 112a: Ancient Greek Literature: Texts and Contexts (Fall 2022, Fall 2024)

GREEK 114: Homer’s *Iliad* (Fall 2020)

GREEK 201: Reading Greek (Fall 2020)

GREEK 104: Herodotus’ *Histories* (Spring 2015)

GREEK 106: Greek Tragedy: The Electra Plays (Fall 2014)

CLASPHIL 205: Tragedy and Comedy in Conversation (Spring 2023)

CLASPHIL 261: Aeschylus: New Approaches to Early Tragedy (Spring 2020)

CLASPHIL 272: Tragedy beyond the Theater (Spring 2018)

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

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

CLS-STDY 97A: Greek Culture and Civilization (Fall 2015)

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)

Special Examinations:

William Edwards, Aeschylus, 2023-24

Davide Napoli, Euripides, 2020-21
Rebecca Deitsch, Euripides, 2019-20
Christopher Cochran, Herodotus, 2017-18
Suzanne Pazkowski, Ancient Greek Music, 2017-18
Anne Remillard, Euripides, 2016-17
Alexandra Schultz, Euripides, 2016-17
Massimo Cè, Archaic Greek Lyric, 2015-15
James Taylor, Herodotus, 2015-16

ADVISING

Dissertations (adviser):

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

Dissertations (committee member):

Sarah Eisen, "Synaesthesia and Animal Sacrifice in Classical Greece," 2022-24
Marina Haworth, "The Gymnasium and the Symposium on Attic Red-Figure Pottery in the Sixth and Fifth Centuries: The Erotic Sympotic World of the Greek Athlete," 2022-24
Davide Napoli, "Antilogy: Opposed Speeches in Classical Athens," 2021-24
Rebecca Deitsch, "Constructing Female Divinities in Flavian Epic," 2020-23
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:

Gabriel Ashe-Jones, "Transgender Rome," 2022-24 (Hoopes Prize winner)
Christopher Colby, "Voicing Tragedy: A Realization of Ancient Greek Music," 2019-20, co-advised with Professor Alexander Rehding (Hoopes Prize winner)
Veronica Wickline, "The Changing Social and Economic Status of Roman Widows in Late Antiquity," 2015-16
Erin Williams, "Toni Morrison and Greek Tragedy," 2014-15

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

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

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*, *Mnemosyne*, and *Classical Outlook*.
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:

Chair, 2024-

Director of Undergraduate Studies, 2017-18, 2022-24

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:

Standing Committee on Women, 2021-24

Standing Committee on Theater, Dance, and Media, 2019-

Hoopes Prize Arts and Humanities Committee, 2020, 2022, 2023

Search Committee (Ancient Art), History of Art and Architecture, 2022

Study Group on Regions, Languages, and Cultures, Strategic Planning Committee, 2022

Student-Faculty Judicial Board, 2022-

Freshman Advisor, 2017-18, 2019-20

FELLOWSHIPS AND AWARDS

Cabot Fellowship, Harvard University, 2024

Clark Award, Harvard University, 2019

Beaufort Visiting Scholarship, St. John's College, University of Cambridge, 2018-19

Loeb Classical Library Foundation Fellowship, 2018-19

Radcliffe Institute for Advanced Study Exploratory Seminar award, 2015-17

Apollo Visiting Fellowship, University of Sydney, 2014

Doreen B. Townsend Center for the Humanities Fellowship, UC Berkeley, 2013-14

Fellow of the University of California Society of Fellows in the Humanities, 2013-14

Outstanding Graduate Student Instructor Award, UC Berkeley, 2012

Dean's Fellowship, UC Berkeley, 2012

Hesperian Fellowship, UC Berkeley, 2008-10

UK Arts and Humanities Research Council Postgraduate Award, 2006-7

Mary Somerville Prize, University of Oxford, 2006

Somerville Seymour Scholarship, University of Oxford, 2004-6

Somerville College Seymour Exhibition, University of Oxford, 2003-4
Somerville College Prize, University of Oxford, 2003