

JOHN T. HAMILTON
Professor of Comparative Literature
Harvard University

Curriculum Vitae

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EDUCATION:

New York University, Graduate School of Arts and Sciences, 1994 – 1999
Ph.D. in Comparative Literature, May 1999
M.A. in Comparative Literature, January 1996
Ruprecht-Karls-Universität, Heidelberg, Seminar für Klassische Philologie, 1998 – 99
New York University in France, Paris, 1995
New York University, Washington Square College, 1981 – 1985
B.A. *magna cum laude* (German/Classical Studies) October 1985

TEACHING POSITIONS:

2009 - Professor of Comparative Literature, Harvard University (Chair 2011 – 12, 2013 – 14)
2007 – 2009 Professor of Comparative Literature and German, New York University
2006 Visiting Professor, Institute for the Classical Tradition, University of Bristol, England
2005 – 2007 John L. Loeb Associate Professor of the Humanities, Department of Comparative Literature, Harvard University
2001 – 2005 Assistant Professor of Comparative Literature and German, Harvard University
1999 – 2001 Assistant Professor of Classics, Department of Literature, University of California-Santa Cruz

PUBLICATIONS:

a. Books

1. *Soliciting Darkness: Pindar, Obscurity, and the Classical Tradition*, Cambridge: Harvard University Press, 2003. [Chinese translation, Beijing: Hermes, 2011].
Reviewed:
Gregor Staab, *Bryn Mawr Classical Review*, 07.11 (2004)
Charles Rowan Beye, *Greek Works* (April 23, 2004)
Armand D'Angour, *Times Literary Supplement*, no. 5313 (Jan. 28, 2005), 28
Leofranc Holford-Strevens, *London Review of Books*, vol. 27:4 (Feb. 17, 2005), 33-34
Penelope Wilson, *Translation and Literature* 14 (2005), 90-94
Felix Budelmann, *The Classical Review* 55:2 (2005), 406-407
Adolf Köhnken, *International Journal of the Classical Tradition* 11:4 (2005), 602-606
Helmut Müller-Sievers, *Modern Philology* 103:2 (2005), 215-217
William Waters, *Modern Language Quarterly* 67:2 (2006), 265-270
Malcolm Heath, *Greece & Rome*, 52:2 (2005), 255
2. *Music, Madness, and the Unworking of Language*, New York: Columbia University Press, 2008. [German translation: *Musik, Wahnsinn und das Außerkraftsetzen der Sprache*, trans. Andrea Dortmann, Göttingen: Wallstein, 2011].
Reviewed:
John Neubauber, *Comparative Literature Studies* 47 (2010), 243 – 46.
Keith Chapin, *Eighteenth Century Music* 7 (2010), 114 – 17.

Herbert Lindenberger, *Modern Language Quarterly* 71 (2010), 213 – 15.
Ian Miller, *Humanities and Social Sciences Net* (2010)
Pallavi Worah, *Metapsychology* 13 (2009)

3. *Security: Politics, Humanity and the Philology of Care*, Princeton: Princeton University Press (forthcoming 2013).

b. Journal Articles

4. “Poetica obscura: Reexamining Hamann’s Contribution to the Pindaric Tradition,” *Eighteenth-Century Studies* 34:1 (2000): 93-115.
5. “*hymnos/poikilos* – On Pindar’s First Olympian Ode,” *Helios* 28:2 (2001): 1-22.
6. “Revolting Translation: Sophocles and Hölderlin,” *Metamorphoses* 9:1 (2001): 113-134.
7. “Thunder from a Clear Sky: On Lessing’s Redemption of Horace” *Modern Language Quarterly* 62:3 (2001): 203-218.
8. “Fulguratores: Lessing and Hölderlin,” *Poetica* 33:3-4 (2002): 445-464.
9. “Modernity, Translation, and Poetic Prose in Lessing’s *Briefe, die neueste Literatur betreffend*,” *Lessing Jahrbuch* 36 (2004/2005): 79-96.
10. “Integration, Subversion and the Rape of Europa: Heinrich Böll’s *Er kam als Bierfahrer*,” *Comparative Literature* 58 (2006): 387 – 402.
11. “‘Ist das Spiel vielleicht unangenehm?’ Musical Disturbances and Acoustic Space in Kafka,” *Journal of the Kafka Society of America* (2005).
12. “Sinneverwirrende Töne: Musik und Wahnsinn in Heines *Florentinischen Nächten*,” *Zeitschrift für Deutsche Philologie* 126/4 (2007): 1 – 18.
13. “Hans Zender: *Mnemosyne* und *Cabaret Voltaire*,” Commentary, Vienna: Kairos, 2006.
14. “Philology and Music in the Work of Pascal Quignard,” *Studies in Twentieth- and Twenty-first-Century Literature* 33 (2009): 43 – 67.
15. “Music on Location: Rhythm, Resonance, and Romanticism in Eichendorff’s *Marmorbild*,” *Modern Language Quarterly* 70 (2009): 195 – 221.
16. “Die Erziehung des Teufels: Über Hoffmanns *Berganza*-Novelle,” *Hölderlin Jahrbuch* 36 (2009): 75 – 84.
17. “Moraleja cruel” *La Vanguardia* (November 4, 2009): 5.
18. “Unlimited, Unseen, and Unveiled: The Force of the Aorist in Pascal Quignard’s *Sur le jadis*,” *Esprit Créateur* (2011)
19. “Kinder der Sorge: Ein Mythos über die Sicherheit,” *Polar* 11 (2011),

20. "Cosi fan tutti i compositori: The Cephalus-Procris Myth and the Birth of Romantic Opera in Hoffmann's *Aurora*," *The Opera Quarterly*
21. "Reception, Gratitude and Obligation: Lessing and the Classical Tradition," *Studies in Voltaire and the Eighteenth Century* (forthcoming)
22. "The Bull of Phalaris: The Birth of Music out of Torture," *Music Quarterly* (forthcoming)
23. "Extemporalia: Music, Philology, and Nietzsche's Misology," *Philia/Filia*, 2013
24. "Security, Conspiracy and Human Care in Donnersmarck's *Leben der Anderen*," *Historical Social Research* 38 (2013), 1–13

c. Book Chapters

25. "A Short History of Archaeology in the Academy" in *Lingua Franca Guide to Graduate Schools: Humanities and Social Sciences*, eds. Robert Clark and John Palatella, New York: Lingua Franca Press, 1997, 347-359.
26. "Temple du Temps: Valéry et le Verbe opaque" in *Poétiques de l'objet: L'Objet dans la poésie française du Moyen Âge au XXe siècle*, ed. François Rouget, Paris : Champion, 2001, 155-64.
27. "Ernst Bloch: 1885-1977," *Twentieth Century European Cultural Theorists, Dictionary of Literary Biography*, Paul Hansom, ed. Columbia: Bruccoli Clark Layman (2004): 53 – 62.
28. "The Task of the Flâneur: Proust in Berlin," *New History of German Literature*, eds. David Wellbery and Judith Ryan, Cambridge: Harvard University Press, 2004.
29. "Ecce Philologus: Nietzsche and Pindar's *Second Pythian Ode*," *Nietzsche and Antiquity: His Reaction and Response to the Classical Tradition*, Paul Bishop, ed. London: Boydell and Brewer, 2004: 54 – 69.
30. "The Revival of the Ode" in *Companion to European Romanticism*, ed. Michael Ferber, London: Blackwell, 2004, 345 – 359.
31. "Poetry and Poetics," *The New Dictionary of the History of Ideas*, ed. M. C. Horowitz, New York: Scribner, 2004.
32. "Canis canens, oder Kafkas Respekt vor der Musikwissenschaft," *Kafkas Institutionen*, ed. Arne Höcker and Oliver Simons, Bielefeld: Transcript, 2007: 145 – 156.
33. "Look and See, See and Read: Sung Hwan Kim's 'Visual Literature'," *Hermès Korea Missulsang*, Pascale Mussard and Pierre-Alexis Dumas, ed., Seoul: Hermès Aetelier, 2007: 26 – 31.
34. "Ovids Echographie" in *Narziss und Eros. Bild oder Text?*, ed. Eckart Goebel and Elisabeth Bronfen, Göttingen: Wallstein, 2009, 18 – 40.

35. "Pindar" in *The Classical Tradition*, eds. Anthony Grafton, Glenn Most, and Salvatore Settis, Cambridge: Harvard University Press, 2010, 729 – 30.
36. "Pindar: Rezeptionsgeschichte" in *Der neue Pauly: Komparatistik der Antike*, Supplement-band 5, ed. Christine Walde, Stuttgart: Metzler, 2010
37. "I love you like the grave": Rhetoric, Revolution, and Necromancy in *Dantons Tod*," *Humanism and Revolution: Eighteenth-Century Europe and its Transatlantic Legacy*, Uwe Steiner, Martin Vöhler, and Christian Emden, ed. Heidelberg: Winter, 2011.
38. "Foreword," *Interpreting Great Classics of Literature as Metatheatre and Metafiction*, David Gallagher, ed. Lampeter: Edwin Mellen Press, 2010), i – v.
39. "Security," in *Dictionary of Untranslatables: A Philosophical Lexicon*, E. Apter, J. Lezra and M. Wood, ed. (Princeton: Princeton University Press, 2012).
40. "The Flight into Orgonomy: Wilhelm Reich in New York," in *Escape to Life*, E. Goebel and S. Weigel, ed. (Berlin-New York: De Gruyter, 2012).
41. "O mi fili, o mi discipule! Der Vater als Philosophiemeister im alten Rom," *Meister und Schüler, Master and Disciple: Tradition, Transfer, Transformation*, A.-B. Renger and J. Lee-Kalisch, ed., Weimar: VDG, 2012 (forthcoming)
42. "Der pythagoreische Kult und die akousmatische Mitteilung von Wissen," *Performanz von Wissen: Strategien der Wissensvermittlung in der Vormoderne*, T. Fuhrer and A.-B. Renger, ed., Heidelberg: Winter (forthcoming)
43. "Mi manca la voce: How Balzac Talks Music—Or How Music Takes Place—in *Massimilla Doni*," in *Speaking of Music*, K. Chapin and A. Clark, ed., New York: Fordham University Press, 2013.
44. "Before Discipline: Philology and the Horizon of Sense," *Marginality, Canonicity, Passion*, Christina Krauss and Marco Formisano, ed., Cambridge: Cambridge University Press (forthcoming).
45. "Rome," *Anselm's Figures: Festschrift für Anselm Haverkamp*, M. Lowrie, ed.
46. "Ineluctable Ulysses: A Glossarium," *The Nabokov Paper*, K. Briggs, ed.
47. "Why My Work will Disappear," in *How to Disappear Completely*, Boris Eldagsen, ed. (Paris: Arte, 2013).

d. Reviews

48. Jan Assmann, *Das verschleierte Bild zu Sais: Schillers Ballade und ihre griechischen und ägyptischen Hintergründe*, *Bryn Mawr Classical Review*, 2000.
49. Christine Walde, *Die Traumdarstellungen in der griechisch-römischen Dichtung* in *Bryn Mawr Classical Review*, 2002.

50. Stefan Willer, *Poetik der Etymologie: Texturen sprachlichen Wissens in der Romantik*, *Zeitschrift für deutsche Philologie* 124 (2005): 290-292.
51. Winfried Menninghaus, *Hälfte des Lebens: Versuch über Hölderlins Poetik*, *Hölderlin-Jahrbuch* 34 (2004/2005), 388-391.
52. Martin Vöhler, *Pindarrezeptionen: Sechs Studien zum Wandel des Pindarverständnisses von Erasmus bis Herder*, *Journal for Hellenic Studies* (2007)
53. Kim Fordham, *Trials and Tribunals in the Dramas of Heinrich von Kleist*. *Hyperion* 5 (2010): 102 – 104.
54. Benjamin Bennett, *The Dark Side of Literacy: Literature and Learning Not to Read*. *Modern Language Quarterly* 71 (2010), 226 – 28.
55. Stella P. Revard. *Politics, Poetics, and the Pindaric Ode: 1450 – 1700*. *Classical World* 104 (2011), 509 – 511.
56. Kartrin Rosenfield, *Antigone: Sophocles' Art, Hölderlin's Insight*. *Hölderlin-Jahrbuch*

INVITED PRESENTATIONS AND LECTURES:

- Yale University
- Oxford University
- Bard College
- Ludwig-Maximilian-Universität-Munich
- University of Bamberg
- Scuola Normale Superiore-Pisa
- University of Leiden
- University of Utrecht
- Princeton University
- University of Montreal
- Zentrum für Literaturforschung-Berlin
- Freie Universität-Berlin
- University of Bristol
- University of Bonn
- Northwestern University
- University of Michigan
- University of Bern
- University of California-Santa Cruz
- Rice University
- Rutgers University
- University of Minnesota
- University of Glasgow
- Mary Washington College
- Washington and Lee University
- University of Chicago
- Columbia University

- Barnard College

AWARDS AND FELLOWSHIPS

- Whitney J. Oates Fellowship, Princeton University, 2013–14
- Mellon Foundation, Sawyer Seminar, “Hearing Modernity,” 2013–14
- Mahindra Humanities Center Workshop Grant, Harvard University, “Classical Traditions,” 2012–15
- Fellowship, Zentrum für Literatur- und Kulturforschung, Berlin, 2011
- Petra Shattuck Excellence in Teaching Award, Harvard University, 2011
- Fellowship, Radcliffe Institute for Advanced Study, 2009
- Benjamin Meaker Visiting Professorship, University of Bristol, England, 2006
- Resident Fellowship, Wissenschaftskolleg zu Berlin, 2005–06
- GSAS Research Workshop Committee Grant, Harvard University, 2002

GRADUATE WORKSHOPS, CONFERENCES, AND EXHIBITS:

- Chair, “Classical Traditions,” Mahindra Humanities Center, Harvard, 2012 – 15
- Curator, “Pavel Schmidt-Franz Kafka: Verschieben & Verzeichnet,” Sert Gallery, Carpenter Center, Harvard, 2011
- Chair, Renato Poggioli Graduate Student Colloquium Series, Harvard, 2010 – pres.
- Organizer, “On Security,” Poetics and Theory Institute, New York University, 2009
- Co-Chair, “Word and Image Revisited,” Humanities Center, Harvard, 2004 – 05 (with Ewa Lajer-Burcharth)
- Chair, “Searching for Traditions: Methodologies of Comparative Literature” Harvard, 2002–03
- Co-Chair, “The Classical Tradition” (with Richard Thomas, in conjunction with the Department of the Classics), Harvard, 2001–03
- Co-Chair, “Forum Kulturpoetik” (with Kristin Kopp), Harvard, 2001–04

EXTERNAL SERVICE

- Co-editor, Manhattan Manuscripts Series, Wallstein Verlag (Göttingen)
- Co-editor, Metaforms Series, Brill (Leiden)
- Editorial Board, *The German Quarterly*
- Selection Committee, Bellagio Center Residency, Rockefeller Foundation, 2003 – pres.
- Selection Committee, American Academy in Berlin, 2011 – pres.
- Selection Committee, European Institutes for Advanced Study Program, 2010 – pres.
- Evaluator, Minerva Stiftung, Max Planck Institute, Berlin, 2011 – pres.
- Referee: *Comparative Literature*, *Classical World*, *Modern Language Quarterly*, *Hölderlin Jahrbuch*, *Zeitschrift für deutsche Philologie*, *Millennium: Journal of International Studies*, *Classical Antiquity*, *Medieval and Renaissance Texts and Studies*, *PMLA*
- Tenure Reviews: Yale University, University of Michigan, Brown University, Northwestern University, New York University, Wesleyan University, University of Nebraska, Rice University, Columbia University
- Reader: Stanford University Press, Fordham University Press, Continuum, University of Chicago Press, Ohio State University Press, University of Pennsylvania Press