

NAOMI WEISS

214 Boylston Hall
Harvard University
Cambridge MA 02138
nweiss@fas.harvard.edu

ACADEMIC EMPLOYMENT

Assistant Professor of the Classics, Harvard University, 2014 - 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

Book:

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

Articles and book chapters:

2. "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.

3. "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.

4. "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.
5. "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.
6. "Noise, Music, Speech: The Representation of Lament in Greek Tragedy." *American Journal of Philology* 138, no. 2 (2017): 243-66.
7. "The Choral Architecture of Pindar's Eighth Paean." *Transactions of the American Philological Association* 146, no. 2 (2016): 237-55.
8. "The Antiphonal Ending of Euripides' *Iphigenia in Aulis*." *Classical Philology* 109 (2014): 119-29.
9. "The Visual Language of Nero's Harbor Sestertii." *Memoirs of the American Academy at Rome* 58 (2013): 65-81.
10. "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.
11. "A Psychoanalytical Reading of Euripides' *Ion*: Repetition, Development and Identity." *Bulletin of the Institute of Classical Studies* 51 (2008): 39-50.

Forthcoming:

12. Editor with Leslie Kurke and Margaret Foster, *The Genres of Archaic and Classical Greek Poetry: Theories and Models*. Leiden: Brill. Forthcoming.
13. "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. Forthcoming.
14. 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. Forthcoming.
15. "Forms and Media." In *A Cultural History of Tragedy in Antiquity*, edited by Emily Wilson. London: Bloomsbury. 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.

Book reviews:

Review of Nooter, Sarah, *The Mortal Voice in the Tragedies of Aeschylus*. *Bryn Mawr Classical Review* (2018).

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: Staging and Spectacle in Classical Athens.

Editor (with Lauren Curtis), *Music and Memory in the Ancient Mediterranean*.

“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.

With Lauren Curtis, “Introduction.” In *Music and Memory in the Ancient Mediterranean*, edited by Lauren Curtis and Naomi Weiss.

PAPERS DELIVERED

Invited papers:

“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, forthcoming 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.

“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 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.

“Singing Without *Choreia*: The Paradox of Performed Absence in Euripides’ *Troades*,” *Epichoreia* VI, New York University, May 2013.

Invited conference papers:

“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*, Newcastle, April 2017.

“Seeing Dolphins on the Tragic Stage,” *Minds on Stage: Cognitive Approaches to Greek Tragedy*, Leiden, April 2016.

“Noise, Music, and Speech: The Representation of Lament in Greek Tragedy,” *The Melpomene Chair Greek Studies Conference*, Berkeley, December 2015.

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*, 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.

“Dolphins, Nereids, Monsters, and Stars: The Choral Imaginary of Euripides’ *Electra* (431-486),” *Classical Association Annual Conference*, Nottingham, UK, 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*,” 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.

“τίν' 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).

TEACHING

Primarily for undergraduate students:

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

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, “No Going Back: Autocracy and the Tragic 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

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

Freshman Advisor, 2017-2018

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

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

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*

FELLOWSHIPS AND AWARDS

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

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

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