

Timothy J. Moore

John and Penelope Biggs Department of Classics
Washington University in St. Louis
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314-935-6618

EDUCATION:

Ph.D., Classics, University of North Carolina at Chapel Hill, 1986
Dissertation: "Roman Virtues in Livy," director Jerzy Linderski.
B.A., *summa cum laude*, Latin and History, Millersville University, 1981.
American Academy in Rome, Summer, 1983.
American School of Classical Studies at Athens, Summer, 1985.

RESEARCH INTERESTS:

Greek and Roman Theater, Ancient Music, Ancient Historiography, Classical Reception

ACADEMIC POSITIONS HELD:

2012-: John and Penelope Biggs Distinguished Professor of Classics, Washington University in St. Louis. Affiliated faculty: Department of Comparative Literature and Thought, Performing Arts Department.
2012-2017, 2019-2020, 2023-: Chair, Department of Classics, Washington University in St. Louis.
2005-2012: Professor, University of Texas at Austin.
2011: DAAD Visiting Professor, Ruhr-Universität Bochum, Germany.
1998-2005: Associate Professor, University of Texas at Austin.
2002-2004: Chair, Department of Classics, University of Texas at Austin.
1991-1998: Assistant Professor, University of Texas at Austin.
1991-1992: Mellon Faculty Fellow, Harvard University.
1986-1991: Assistant Professor, Texas A&M University.
Summer, 1989: Visiting Assistant Professor, University of Colorado at Boulder.
Summer, 1988: Assistant Professor, Texas A&M Study Center in Italy.
1983-1986: Teaching Assistant, University of North Carolina at Chapel Hill.
1981-1984: Research Assistant for *L'Année Philologique*, University of North Carolina.

PUBLICATIONS:**Books:**

Music in Roman Comedy. Cambridge University Press, 2012, xvi & 451 pages.

Reviews:

Greek and Roman Musical Studies 2 (2014) 214-217 (author's response: *Greek and Roman Musical Studies* 3 [2015] 173-175); *Bryn Mawr Classical Review* 2014.08.46 (2014); *CJ-Online* 2014.11.05 (2014), *Classical World* 108 (2014) 129-130, *Phoenix* 68 (2014) 182-184.

Roman Theatre. Cambridge University Press, 2012, x & 185 pages.

Reviews:

Bryn Mawr Classical Review 2013.10.28 (2013); *CJ Online* 2014.04.11 (2014); *Journal of Classical Teaching* 79 (Spring 2014).

The Theater of Plautus: Playing to the Audience. Austin: University of Texas Press, 1998. xii & 263 pages.

Reviews:

Bryn Mawr Classical Review 1999.05.03 (1999); *Times Literary Supplement* (May 28, 1999) 4; *Religious Studies Review* 25 (1999) 412; *Argos* 23 (1999) 132-135; *Classical World* 94 (2001) 283-284; *Classical Journal* 97 (2001) 81-83; *Journal of Roman Studies* 91 (2001) 223-224.

Chapter 9 has been reprinted in *Oxford Readings in Menander, Plautus, and Terence*, ed. Erich Segal, Oxford University Press, 2001, pp. 161-175.

Chapter 4 has been reprinted in *Classical and Medieval Literature Criticism*, vol. 92, Gale, 2007.

Artistry and Ideology: Livy's Vocabulary of Virtue. Beiträge zur klassischen Philologie 192. Frankfurt: Athenäum Press, 1989. xii & 233 pages.

Reviews:

American Journal of Philology 112 (1991) 276-79; *Anzeiger für die Altertumswissenschaft* 47 (1994) 54-58; *L'Antiquité Classique* 59 (1990) 370-71; *Atene e Roma* 34 (1989) 167; *Athenaeum* 68 (1990) 282; *Classical Review* 50 (1990) 40-42; *Classical World* 84 (1991) 316; *Les Études Classiques* 61 (1993) 171; *Journal of Roman Studies* 80 (1990) 206-207; *Latomus* 50 (1991) 708-709; *Mnemosyne* 47 (1994) 257-58; *Revue des Études Latines* 67 (1989) 352-53.

Edited volumes:

Musical Structure in Greek Tragedy, ed. by Timothy J. Moore and Roger Woodard. *Arethusa* 57.1 (2024).

Plautus in the Heartland and Beyond: Washington University in St. Louis' 1884 Rudens and its Context, ed. by Zoe Stamatopoulou, Timothy J. Moore, and Georgia L. Irby. Special Issue of *Classical Journal* 119.4 (2024).

Form und Bedeutung im lateinischen Drama / Form and Meaning in Latin Drama, ed. by Timothy J. Moore and Wolfgang Polleichtner. Bochumer Altertumswissenschaftliches Colloquium 95. Trier: Wissenschaftlicher Verlag, 2013.

Reviews:

Bryn Mawr Classical Review 2014.07.22; *Athenaeum* 105 (2017) 361-64.

Aristophanes and Menander: Three Comedies: Peace, Money, the God, Samia, transl. by Douglass Parker, ed. with introductions and notes by Timothy J. Moore. Indianapolis: Hackett Publishing Company, 2014 xiv & 230 pages.

Reviews:

Bryn Mawr Classical Review 2015.05.27, *Classical Review* 67 (2015) 306-307.

Translations:

Translations of relevant passages from Plautus for *Homosexuality in Greece and Rome: A Sourcebook of Basic Documents*, edited by Thomas K. Hubbard (Berkeley: University of California Press, 2003) 315-319.

Translation of Terence's *Phormio*, with an introduction on Terence and an essay on the play, in *Greek and Roman Comedy: Translations and Interpretations of Four Representative Plays*, edited by Shawn O'Bryhim (Austin: University of Texas Press, 2001) 241-320.

Reviews: *Classical Outlook* 79 (2002) 127; *Bryn Mawr Classical Review* 2002.02.14 (2002); *Gymnasium* 112 (2005) 88-90.

Online databases

Images of Ancient Music: <https://library.artstor.org/#/collection/87731759>. 2019.

The Meters of Roman Comedy: <http://romancomedy.wulib.wustl.edu/>. 2016

Online bibliographies

- “[Euripides’ *Orestes*](#)” (with Efimia Karageorgiou), in *Oxford Bibliographies Online: Classics*. New York: Oxford University Press. 2023.
- “[Plautus’s *Miles Gloriosus*](#)” (with Amanda Kubic), in *Oxford Bibliographies Online: Classics*. New York: Oxford University Press. 2018.

Articles and book chapters

- “Meter and Roman Music,” forthcoming in *The Oxford Handbook of Greek and Latin Meter*, edd. Joel Lipov and Andrew Becker (Oxford University Press).
- “Roman Comedy,” forthcoming in *The Oxford Handbook of Greek and Latin Meter*, edd. Joel Lipov and Andrew Becker (Oxford University Press).
- “La realizzazione scenica: poesia e musica,” in *Teatro: attori e pubblico nell’ antica Roma*, edd. Salvatore Monda, Orietta Rossini, and Lucia Spagnuolo (“L’Erma” di Bretschneider, 2024) 81-89.
- “Plautus in the Heartland and Beyond: Washington University in St. Louis’ 1884 *Rudens* and Its Context: Introduction,” with Zoe Stamatopoulou. *Classical Journal* 119 (2024) 379-383.
- “Women and Their Voices in Plautus’ *Rudens*,” *Classical Journal* 119 (2024) 384-412.
- “Musical Structure in Greek Tragedy: Introduction,” *Arethusa* 57 (2024) 3-6.
- “Anapests and the Tragic Plot,” *Arethusa* 57 (2024) 25-54.
- “Anapestic Dance Scenes in Plautus,” in *Plautus Revisited. Problemstellungen und Perspektiven der Plautusforschung*, edd. Gregor Vogt-Spira and Bernhard Zimmermann (Verlag Antike, 2023) 56-82.
- “Roman Comedy and the Final Dance,” in *Aspects of Roman Dance Culture: Religious Cults, Theatrical Entertainments, Metaphorical Appropriations*, ed. Karin Schlapbach. *Potsdamer Altertumswissenschaftliche Beiträge* 80. (Franz Steiner Verlag, 2022) 159-178. <https://doi.org/10.25162/9783515133258>
- “Towards an Online Database of Ancient Dramatic Meters” (with Jennifer McLish). *Futuro Classico* 7 (1921) 143-164. <https://ojs.cimedoc.uniba.it/index.php/fc/article/view/1383>
- “Ancient Plays: Are They Musicals?” *Greek and Roman Musical Studies* 10 (2022) 306-326. DOI: [10.1163/22129758-bja10045](https://doi.org/10.1163/22129758-bja10045)
- “Meter, Music, and Memory in Roman Comedy,” in *Music and Memory in the Ancient Mediterranean*, edd. Lauren Curtis and Naomi Weiss (Cambridge University Press, 2021) 234-257.
- “Virgil and Roman Musical Theater,” in *Habent Sua Fata Libelli: Studies in Book History, the Classical Tradition, and Humanism in Honor of Craig Kallendorf*, edd. Steven Oberhelman, Giancarlo Abbamonte, and Patrick Baker (Brill, 2021) 162-187.
- “Ludic Music in Ancient Greek and Roman Theater,” in *Ludics: Play as Humanistic Inquiry*, edd. Vassiliki Rapti and Eric Gordon (Palgrave/MacMillan, 2021) 181-211.
- “Music in Roman Drama,” in *A Companion to Ancient Greek and Roman Music*, edd. Tosca Lynch and Eleonora Rocconi (Wiley-Blackwell, 2020) 145-158.
- “The State of Roman Theater c. 200 BCE,” in *A Companion to Plautus*, edd. George Fredric Franko and Dorota Dutsch (Wiley-Blackwell, 2020) 17-29.
- “Music and Metre,” in *The Cambridge Companion to Roman Comedy*, ed. Martin Dinter (Cambridge University Press, 2019) 101-119.
- “Music in the Time of Vergil: Insights from a Symposium,” *Greek and Roman Musical Studies* 6 (2018): 51-60.

- “Stinging *Auloi*: Aristophanes, *Acharnians* 860-71,” *Greek and Roman Musical Studies* 5 (2017): 178-190.
- “Sophocles after Ferguson: *Antigone* in St. Louis, 2014,” *Didaskalia* 13 (2016–2017): 49-68. <http://didaskalia.net/issues/13/10/>
- “Music in Roman Tragedy,” in *Roman Drama and its Contexts*, edd. Stavros Frangoulidis, Stephen J. Harrison, and Gesine Manuwald (Trends in Classics
- “Roman Comedy in Performance: Using the Videos of the 2012 NEH Summer Institute,” (with Sharon James), *Didaskalia* 12 (2015): 37-50. <http://www.didaskalia.net/issues/12/6/>.
- “The 2012 NEH Summer Institute on Roman Comedy in Performance: Genesis and Reflections” (with Sharon L. James and Meredith Safran), *Classical Journal* 111 (2015): 1-9.
- “Using Music in Teaching Roman Comedy” (with T.H.M. Gellar-Goad), *Classical Journal* 111 (2015): 37-51.
- “Music and Gender in Terence’s *Hecyra*,” in *Women in the Drama of the Roman Republic*, edited by Dorota Dutsch, Sharon James, and David Konstan (University of Wisconsin Press, 2015) 68-87.
- “Meter and Music,” in *The Blackwell Companion to Terence*, edd. Antonios Augoustakis and Adriana Traill (Malden, MA: Wiley-Blackwell, 2013) 89-110.
- “*Andria*: Terence’s Musical Experiment,” in *Form und Bedeutung im lateinischen Drama / Form and Meaning in Latin Drama*, edd. Timothy J. Moore and Wolfgang Polleichtner (Bochumer Altertumswissenschaftliches Colloquium 95. Trier: Wissenschaftlicher Verlag, 2013) 87-114.
- “Song in the Greek Classroom,” *Teaching Classical Languages* 4.2 (Spring 2013): 66-85 (<http://www.tcl.camws.org/spring2013/Moore.pdf>).
- “Rodgers and Hart’s ‘The Boys from Syracuse’: Shakespeare Made Plautine,” in *Ancient Comedy and Reception*, ed. Douglas Olson. Boston University Studies in the Classical Tradition (Leiden: Brill, 2013) 762-785.
- “Don’t Skip the Meter! Introducing Students to the Music of Roman Comedy,” *Classical Journal* 108 (2012/13) 218-234.
- “An *Aulos* in Eelde, the Netherlands,” in *Studien zur Musikarchäologie VIII*, edd. R. Eichmann, F. Jianjun, and L.-C. Koch (Orient-Archäologie 27. Rahden: Leidorf, 2012) 91-101.
- “A Musical Merchant: The *Cantica* of *Mercator*,” *New England Classical Journal* 37 (2010) 15-26.
- “Livy’s Hannibal and the Roman Tradition,” in *Livy and Intertextuality*, ed. Wolfgang Polleichtner. Bochumer Altertumswissenschaftliches Colloquium 84 (Trier, Wissenschaftlicher Verlag, 2010) 135-167.
- “When Did the *Tibicen* Play? Meter and Musical Accompaniment in Roman Comedy,” *Transactions of the American Philological Association* 138 (2008) 3-46.
- “*Parakataloge*: Another Look,” *Philomusica on-line* 7 (2008) 143-152 (<http://riviste.paviauniversitypress.it/index.php/phi/article/view/07-02-Moisa-14>).
- “Terence as Musical Innovator,” in *Terentius Poeta*, ed. P. Kruschwitz, W.W. Ehlers, and F. Felgentreu (Zetemata 127. Munich: Beck, 2007) 93-109.
- “Pessuli, heus pessuli: La porta nel *Curculio*,” in *Lecturae Plautinae Sarsinates VIII: Curculio*, edd. Renato Raffaelli and Alba Tontini (Urbino: Quattro Venti, 2005) 11-36.
- “Music in a Quiet Play,” in *Studien zu Plautus’ Poenulus*, ed. Thomas Baier (Tübingen, Gunter Narr, 2004) 139-161.

- “Meter and Meaning in *Cistellaria* I 1,” in *Studien zu Plautus’ Cistellaria*, edd. Rolf Hartkamp and Florian Hurka (Tübingen, Gunter Narr, 2004) 319-333.
- “Confusing the Gods: Plautus, *Cistellaria* 512-527,” in *Augusto augurio: Rerum humanarum et divinarum commentationes in honorem Jerzy Linderski*, ed. C.F. Konrad (Wiesbaden, Steiner, 2004) 53-67.
- “Japanese Kyōgen in the Ancient Comedy Classroom,” *Classical Journal* 98 (2002-2003) 189-198.
- “Music in *Persa*,” in *Studien zu Plautus’ Persa*, ed. Stefan Faller (Tübingen, Gunter Narr, 2001) 255-272.
- “Music in *Epidicus*,” in *Studien zu Plautus’ Epidicus*, ed. Ulrike Auhagen (Tübingen, Gunter Narr, 2001) 313-334.
- “Facing the Music: Character and Musical Accompaniment in Roman Comedy,” *Syllecta Classica* 19 (1999) 130-153.
- “Music and Structure in Roman Comedy,” *American Journal of Philology* 119 (1998) 245-273.
- “Tragicomedy as a Running Joke: Plautus’ *Amphitruo* in Performance,” *Didaskalia*, Supplement 1 (1995): <http://www.didaskalia.net/issues/supplement1/moore.html>.
- “Seats and Social Status in the Plautine Theatre,” *Classical Journal* 90 (1994) 113-23.
- “Morality, History, and Livy’s Wronged Women,” *Eranos* 91 (1993) 38-46.
- “*Palliata togata*: Plautus, *Curculio*, 462-86,” *American Journal of Philology* 112 (1991) 343-362.
- “Plautus, *Captivi*, 818-22,” *Latomus* 50 (1991) 349-351.
- “Tibullus 1.7: Reconciliation through Conflict,” *Classical World* 82 (1989) 423-430.

Encyclopedia articles and other:

- “Unheard Melodies: Music and Meaning in Ancient Greek and Roman Theater.” *CHS Research Bulletin* 7 (2019)
- “Piper,” in *Encyclopedia of Greek Comedy*, ed. Alan Sommerstein (Hoboken, NJ: Wiley-Blackwell, 2019), 717-718.
- “Music in the Time of Vergil: Symposium Cumanum, 21-24 June 2016,” *Vergilius* 62 (2016) 167-169.
- “Music, Greek and Roman,” in *The Oxford Encyclopedia of Ancient Greece and Rome* (New York, 2010), 5.12-22.
- “Theatrical Production, Roman,” in *The Oxford Encyclopedia of Ancient Greece and Rome* (New York, 2010) 7.23-25.
- “Terence,” in *The Oxford Encyclopedia of Ancient Greece and Rome* (New York, 2010) 7.4-6.
- “The Year of the Four Emperors,” and “Dinner Entertainment,” Historical Vignettes for Karen Moore and Gaylan DuBose, *Latin Alive, Book Two* (Camp Hill, PA: Classical Academic Press, 2010).
- “Petronius,” in *The Literary Encyclopedia*. The Literary Dictionary Company. 6 April 2006: <http://www.litencyc.com/php/speople.php?rec=true&UID=3541>.
- “Plautus,” in *Dictionary of Literary Biography 211: Ancient Roman Writers* (Detroit, 1999) 227-234.

Book Reviews:

- Edward J. Watts, *The Eternal Decline and Fall of Rome: The History of a Dangerous Idea*, *The Common Reader*, Nov. 8, 2022. <https://commonreader.wustl.edu/c/the-roots-and-persistence-of-the-idea-of-decline/>.

- Martin Revermann, ed. *A Cultural History of Theatre in Antiquity, Greek and Roman Musical Studies* 10 (2022) 253-263.
- Ferdinand Addis, *The Eternal City: A History of Rome, The Common Reader*, August 28, 2020 (<https://commonreader.wustl.edu/c/all-the-roads-that-lead-to-rome/>).
- Naomi A. Weiss, *The Music of Tragedy: Performance and Imagination in Euripidean Theater*, *Bryn Mawr Classical Review* 2018.09.52 (<http://bmcr.brynmawr.edu/2018/2018-09-52.html>).
- Michael Fontaine and Adele C. Scafuro, eds., *The Oxford Handbook of Greek and Roman Comedy*, *College Literature* 42 (2015): 525-527.
- Renato Raffaelli and Alba Tontini, eds., *Lecturae Plautinae Sarsinates XV. Poenulus. Sarsina, 24 settembre 2011*, *Classical Review* 66 (2015): 290. (http://journals.cambridge.org/abstract_S0009840X15002085).
- Terence, *Phormio*, edited with Introduction, Translation and Commentary by Robert Maltby, *Gnomon* 87 (2015): 752-4.
- Pauline A. LeVen, *The Many-Headed Muse: Tradition and Innovation in Late Classical Greek Lyric Poetry*, *Bryn Mawr Classical Review* 2015.07.06 (<http://www.bmcreview.org/2015/07/20150706.html>).
- Alessio Umbrico, *Terenzio e i suoi nobiles*, *Gnomon* 85 (2013): 750-2.
- John Briscoe, *A Commentary on Livy, Books 41-45*, *Bryn Mawr Classical Review* 2013.6.46 (<http://bmcr.brynmawr.edu/2013/2013-06-46.html>).
- Wolfgang De Melo, *Plautus* (Loeb Classical Library, Volumes I-IV), *CJ Online* 2012.08.04 (<http://camws.org/CJ/reviews.php>).
- Ferdinand Stürner, *Monologe bei Plautus*, *Mnemosyne* 65 (2012) 825-827.
- Gianna Petrone, *Quando le muse parlavano latino. Studi su Plauto*, *Classical Review* 60 (2010) 428-430.
- Stuart Lyons, *Music in the Odes of Horace*, *Hermathena* 189 (2010): 124-7.
- C. W. Marshall, *The Stagecraft and Performance of Roman Comedy*, *Theatre Survey* 50 (2009) 139-140.
- R. Drew Griffith and Robert B. Marks, *A Funny Thing Happened on the Way to the Agora: Ancient Greek and Roman Humour*, *Phoenix* 63 (2009) 402-404.
- Matthew Leigh, *Comedy and the Rise of Rome*, *Classical Outlook* 84 (2007) 129.
- Amy Richlin, *Rome and the Mysterious Orient: Three Plays by Plautus*, *Classical Outlook* 84 (2007) 176.
- Ellen Hickmann and Ricardo Eichmann (eds.), *Studien zur Musikarchäologie IV*, *American Journal of Archaeology Online Reviews* 110.4 (2006): <http://ajaonline.org/onlinebookreviews>.
- Carlin A. Barton, *Roman Honor: The Fire in the Bones*, *Electronic Antiquity* 6.1 (2002): <http://scholar.lib.vt.edu/ejournals/EIAnt/V6N1/moore.html>.
- Claude Pansieri, *Plaute et Rome ou les ambiguïtés d'un marginal*, *Classical Review* 52 (2002) 175.
- John G. Landels, *Music in Ancient Greece and Rome*, *Phoenix* 55 (2001) 431-433.
- Piero Totaro, *Le seconde parabasi di Aristofane*, *Drama* 10 (2001) 343-345.
- Richard C. Beacham, *Spectacle Entertainments of Early Imperial Rome*, *Theatre Journal*, 53 (2001) 348-349.
- Andrew Feldherr, *Spectacle and Society in Livy's History*, *American Journal of Philology* 121 (2000) 487-490.
- Ferruccio Bertini, *Plauto e dintorni*, *Classical Review* 49 (1999) 265-266.
- Kathryn Argetsinger, *A Latin Course for Colleges Based on Ancient Authors*, *Texas Classics in Action* (Summer 1998) 26-28.

David Wiles, *The Masks of Menander*, *American Journal of Philology* 114 (1993) 448-451.

Richard E. Mitchell, *Patricians and Plebeians: The Origin of the Roman State*, *American Journal of Philology*, 113 (1992) 463-465.

Richard C. Beacham, *The Roman Theatre and Its Audience*, *Theatre Journal* 44 (1992) 556-557.

Kenneth J. Reckford, *Aristophanes' Old-and-New Comedy*, *Seventeenth Century News* 46 (1988) 39-40.

Book notes:

Gregory W. Dobrov, *Greek Drama and Metafictional Poetics*, *Religious Studies Review* 28 (2002) 71.

John Henderson, *Writing Down Rome: Satire, Comedy, and other Offences in Latin Poetry*, *Religious Studies Review* 26 (2000) 276.

Peter Riemer, *Das Spiel im Spiel: Studien zum plautinischen Agon in Trinummus und Rudens*, *Religious Studies Review* 24 (1998) 76.

Alan Griffiths (ed.), *Stage Directions: Essays in Ancient Drama in Honour of E. W. Handley*, *Religious Studies Review* 24 (1998) 411-412.

Theater review:

Euripides, *Herakles*, Minor Latham Theater, New York, April 4-6, 2019, *Didaskalia* 15.04 (2019): <http://didaskalia.net/issues/15/4/>.

GRANTS AND AWARDS:

External:

Ovatio (Latin speech in my honor), Classical Association of the Middle West and South, April 2021.

Center for Hellenic Studies Fellowship, 2019.

NEH Summer Institute (co-director with Sharon James), 2012.

DAAD Guest Professorship, Bochum, Germany, 2011.

Loeb Classical Library Foundation Fellowship, 2005-2006.

Alexander von Humboldt Research Fellowship, 1999-2000 (renewed 2004, 2005).

Rome Prize Fellowship, American Academy in Rome, 1998-1999.

Mellon Faculty Fellowship, Harvard University, 1991-1992.

Internal:

Center for the Humanities Fellowship, Washington University in St. Louis, 2018.

Texas Foreign Language Teaching Excellence Award, University of Texas at Austin, 2012.

College Research Fellowship, College of Liberal Arts, University of Texas, 2010.

Instructional Technology Grant, University of Texas, 2009-2010.

Faculty Fellowships, Department of Classics, University of Texas, 1999-2000, 2008-2010.

Faculty Research Assignments, University of Texas, 1998-1999, 2005-2006.

President's Associates Teaching Excellence Award, University of Texas at Austin, 2002.

URI Summer Research Award, University of Texas, 1993.

Summer Research Grant, Texas A&M University, 1987.

SCHOLARLY EVENTS ORGANIZED:

Institute:

NEH Summer Institute for College Teachers, “Roman Comedy in Performance,” 2012 (co-director with Sharon James).

Conferences:

“Music in the Time of Vergil,” Symposium Cumanum sponsored by the Vergilian Society, Villa Vergiliana, Cuma, Italy, June 2016.

“Form and Meaning in Latin Drama / Form und Bedeutung im lateinischen Drama,” Ruhr-Universität Bochum, Germany, May 2011 (with Wolfgang Polleichtner).

Exhibition:

“Picturing Narrative: Greek Mythology in the Visual Arts,” Mildred Lane Kemper Art Museum, Washington University in St. Louis, September 2014-January 2015.

Seminar:

“The Audience of Roman Comedy,” American Philological Association, January, 2011.

Workshop:

“Roman Comedy in Performance,” American Philological Association, January 2013 (with Sharon James).

Panels:

“Ancient Music and Cross-Cultural Comparison” Society for Classical Studies, January 2017.

“Roman Comedy in the Classroom,” American Philological Association, January 2012 (with Mary English).

“Performing 'Identity': National and Social Transformations in Modern Performance,” American Philological Association, January 2008.

“*Virtutes Romanae*: Whose Creation?” American Philological Association, December 1993.

RECENT PAPERS DELIVERED and PRESENTATIONS:

Invited:

“Why Athens?” and “Ancient Greek Music,” Washington University Alumni Tour “Ancient Greece,” May 2024.

“Greek Tragedy as Musical Theater,” Keynote address, Annual Meeting, Texas Classical Association, November 2023.

“Music in the Latin Classroom,” Keynote address, Annual Meeting, Texas Classical Association, November 2023.

“Space” and “Music,” NEH Summer Institute, Roman Comedy in Performance, Boston College, July 2023.

Panelist, “Greek and Roman Performance, Reimagined,” California Classical Association South,” April 2023.

“The Musical Structure of Aristophanes’ *Lysistrata*,” University of Vermont Workshop on Ancient Music (via Zoom), March, 2023.

“Anapests and the Tragic Plot,” Peradotto Sessions III, University of Buffalo (via Zoom), September, 2022.

“Anapestic Dance Scenes in Plautus,” Plautus Revisited: Problemstellungen und Perspektiven der Plautusforschung, Villa Vigoni (German-Italian Centre for the European Dialogue), Italy, July 2021.

“Roman Comedy and the Final Dance,” Universidade Federal Fluminense, Brazil, July 2021.

“Excited Voices: Anapests in Greek and Roman Theatre,” St. Andrews University, Scotland (Annual Lecture, Centre for the Public Understanding of Greek and Roman Drama), April 2021 (<https://www.youtube.com/watch?v=Fdlrt1zrTnE>).

- “Comedy and Interpretation” (member of panel), Ludics Seminar, Harvard University, April 2021.
- “Women and Their Voices in Plautus’ *Rudens*,” Plautus and the Women of Washington University Symposium, Washington University in St. Louis, February 2021 (https://wustl.zoom.us/rec/share/zYFcp_g78Lxrn9KT-rTvarMldiOKLpEkK_5M-wPH3vQs2_x3Y5a_GGzf6iKx_so9.w0-K7nMrsKHXGe9E?startTime=1612619664000; lecture starts minute 5).
- “Japanese Kyōgen and Ancient Comedy,” Tanaka Japan Lecture and Performance Series, Illinois Wesleyan University, November 2019.
- “Music in Roman Comedy” and “The Phrygian’s Monody in Euripides’ *Orestes*,” Euterpe Lyre School, June 2019.
- “Meter, Music, and Meaning in Euripides’ *Orestes*,” Center for Hellenic Studies, May 2019.
- “Musical Repetition in Euripides,” Bryn Mawr College, April, 2019.
- “Meter, Music, and Power in Euripides’ *Medea*,” Music in Context: Perspectives on Ancient Greek Tragedy and Performance, University of Chicago, October 2017.
- Response to Marden Nichols, “Roman Comedy’s Varnished Truth,” Washington Ancient Mediterranean Seminar, Classical Association of the Atlantic States, October 2017.
- “Topsy-Turvy Comedy in Ancient Rome and Medieval Japan,” University of Mississippi, September 2017.
- “Plautus’ *Aulularia* as Musical Comedy,” Mississippi State University, September 2017.
- “A Funny Thing Happened on the Way to the Forum and Plautine Comedy,” Truman State University, September 2017.
- “Meter, Music and Memory in Roman Theater,” Music and Memory in the Ancient Mediterranean, Radcliffe Seminar, Harvard University, June 2017.
- “Continuity and Change in Roman Theatrical Music,” University of Michigan, March 2017.
- “Music in Euripides’ *Bacchae*” and “Singing the Songs of Ancient Theater” (workshops), University of Vermont, October 2016.
- “Ludic Music in Ancient Greece and Rome,” Harvard University, October 2016.
- “The End of the Roman Republic: What Happens When Politics Fail,” Lifelong Learning Institute, Washington University in St. Louis, September 2016.
- “Travel in Classical Lands,” St. Louis Classical Association, September 2016.
- “Musical Medeas,” MOISA Ancient Music School, Riva del Garda, Italy, July 2016.
- “Greek Tragedy after Ferguson,” Butler University, March 2016.
- “Greek Tragedy after Ferguson: Sophocles’ *Antigone* in St. Louis, 2014,” Washington University in St. Louis University Management Team, February 2016.
- “The Paradox of Politics in Ancient Comedy,” Humanities Lecture, Washington University in St. Louis, October 2015
- “Musical Theatre in Ancient Greece and Rome,” Saint Louis University, April 2015
- “Breaking into Song: Opening Music on the Ancient Stage,” University of California at Berkeley, March 2015
- “Greek Mythology on Art in the Kemper Art Museum,” Life-Long Learning Institute, Washington University, February 2015
- “Classic Texts in Trouble Times,” Washington University in St. Louis, February 2015 (with Joe Loewenstein, Ampersand Week event)
- “Greek Gods,” Life-Long Learning Institute, Washington University, February 2015
- Gallery Talk, “Picturing Narrative: Greek Mythology in the Visual Arts,” Mildred Lane Kemper Art Museum, Washington University in St. Louis, October 2014.

- “Music in Roman Tragedy,” Trends in Classics, Thessaloniki, Greece, June 2014.
- “Ancient Latin Lyric and Roman Music,” Saint Louis Chamber Chorus, February, 2014.
- “Singing Roman Comedy,” Long-distance lecture, Wake Forest University, October 2013.
- “Latin at the University in 2013,” St. Louis Classical Club, October 2013.
- “The NEH Roman Comedy in Performance Videos: Tools for the Classroom,” Illinois Classical Conference, October 2013.
- “Whine and Song: Lamenting Lovers in Plautus,” Columbia University, September 2013, University of Toronto, October 2013.
- “Music and Gender in Terence’s *Hecyra*,” Integrating Approaches to Ancient Drama, University of Illinois at Urbana-Champaign, April 2013.
- “Discovering Music in Roman Comedy,” National Council, College of Arts and Sciences, Washington University in St. Louis, April 2013.
- “Greek and Latin Songs,” Eta Sigma Phi Initiation, Washington University in St. Louis, March 2013.
- “Roman Comedy on Stage,” Illinois Wesleyan University, February 2013, Truman State University, October 2013.
- “Music and Metatheater in Plautus’ *Amphitruo*,” Webinar, Dartmouth University, February 2013.
- “Performance and Interpretation: Some Case Studies from Roman Comedy,” University of Missouri, November 2012
- “Music in Ancient Greece and Rome,” St. Louis Classical Club, October 2012.
- “Musical Merriment in *Mostellaria*,” Binghamton University, May 2012.
- “Greek and Roman Mythology and History in the French Prints of the Blanton Art Museum,” University of Texas at Austin, October 2011.
- “Song in the Language Classroom: Some Examples from Ancient Greek and Latin,” University of Texas at Austin, September 2011.
- “Vom Metrum zur Musik in der römischen Komödie,” Marburg University, June 2011.
- “*Andria*: Terence’s Musical Experiment,” Form and Meaning in Latin Drama / Form und Bedeutung im lateinischen Drama, Ruhr-Universität Bochum, May 2011.
- “Hearing Roman Comedy,” Washington University in St. Louis, March 2011.
- “Ancient *Auloi* in Eelde and Elsewhere,” Rijksuniversiteit Groningen, The Netherlands, May 2010.
- “Musical Comedy: Roman and American,” Bernice L. Fox Classics Lecture, Monmouth College, March 2010; Texas A&M University, April 2010; Butler University, October 2010.
- “Music in Roman Comedy,” Association of Graduate Ethno/Musicology Students, The University of Texas at Austin, February 2010.
- “Livy’s Hannibal and the Annalistic Tradition,” Livy and Intertextuality, The University of Texas at Austin, October 2009.
- “Sing Plautus!” The University of North Carolina at Chapel Hill, September 2009.
- “Even the Meter is Funny,” Playing Around with Plautus, Langford Conference, Florida State University, March 2009.

Refereed abstract:

- “Women, Doors, and Song in New and Roman Comedy,” MOISA Annual Meeting, Aquileia, Italy, June 2024.
- “Music, Meter, and the Performance of Isolated Iambic Trimeters in Greek Drama,” Ninth Interdisciplinary Symposium on the Hellenic Heritage of Sicily and

- Southern Italy, with emphasis on *metron kai mousikē*, Fonte Aretusa, Syracuse, Italy, May, 2024
- “Towards a Database of Greek Dramatic Meters” (with Jennifer McLish), MOISA Annual Meeting, Cremona, Italy, June 2023.
- “Towards a Database of Greek Dramatic Meters” (with Jennifer McLish), MOISA Annual Meeting, Cremona, Italy, July 2021.
- “Ancient Dramatic Meters Online: Towards a Comprehensive Database” (with Jennifer McLish), Society for Classical Studies, January, 2022.
- “An Online Database of Greek Dramatic Meters” (with Jen McLish), Ancient Greek Theatre in the Digital Age,” Remotely from Bari, Italy, September 2020.
- “Anapests and Medea’s Revenge,” Ancient Drama in Performance V, Lynchburg, VA, October 2018.
- “A Database of the Meters of Roman Comedy,” Society for Classical Studies, January 2018.
- “What Zukofsky Found: Sight, Sound, and Sense in *Rudens* 615-705,” Society for Classical Studies, January 2017.
- “Stinging *Auloi*: Aristophanes, *Acharnians* 860-869,” MOISA Annual Meeting, Athens, Greece, July 2016.
- “Sophocles after Ferguson: *Antigone* in St. Louis, 2014,” Society for Classical Studies, January 2015.
- “Song in the Greek Classroom,” Classical Association of the Middle West and South, April 2013.
- “The Texas Two-Step in the Ancient World,” Texas Classical Association, November 2011.
- “Singing Plautine Lyrics,” Workshop, American Philological Association, January 2011.
- “An Aulos in Eelde, the Netherlands,” 7th Symposium of the International Study Group on Music Archaeology, September 2010.
- “False Starts: Isolated Trochaic Septenarii in Roman Comedy,” American Philological Association, January 2010.
- “A Musical Merchant: The *Cantica* of *Mercator*,” Classical Association of the Middle West and South, April 2009.

PUBLIC SCHOLARSHIP, PODCASTS, AND OTHER WORK ON LINE:

- “From Ancient Greece to Broadway, Music Has Played a Critical Role in Theater,” *The Conversation* November 15, 2023 (<https://theconversation.com/from-ancient-greece-to-broadway-music-has-played-a-critical-role-in-theater-204606>).
- Panelist, Virtual Panel Discussion: “The Art of Reading an Ancient Greek Vase,” Washington University in St. Louis, Mildred Lane Kemper Art Museum, June 6, 2020 (https://www.youtube.com/watch?v=zaz_cUSfoLA).
- Commentator, Euripides’ *Bacchae*, sponsored by the Center for Hellenic Studies, April 15, 2020 (<https://www.youtube.com/watch?v=ARCUDhedr14&list=PLq5eajR9u2ojLpe4x3suBCx1eGuXwnL2&index=5&t=0s>).
- “A Life in Verse,” Hold that Thought, Retellings, Washington University in St. Louis, June 24, 2013 (with Carl Phillips, <https://holdthatthought.wustl.edu/news/life-verse-conversation-carl-phillips-and-timothy-moore>).
- “Classical Theater,” Hold that Thought, People, Places, and Ideas, Episode 7, Washington University in St. Louis, June 10, 2013 (<https://holdthatthought.wustl.edu/news/classical-theater>).

Co-director and performer, videos of the NEH Summer Insitute, “Roman Comedy in Performance,” July 2012

(<https://www.youtube.com/channel/UCmBs1K1ruw2i48CmDku1HrQ>).

Recordings of Plautine *Cantica*, 2012

(<https://sites.wustl.edu/tjmoore/links/recordings-of-plautine-cantica/>).

ADVISING AND MENTORSHIP (since July 2012, all at Washington University in St. Louis and in Classics unless otherwise noted)

Post-doc supervised:

Ferdinand Stürner (Feodor Lynen Fellow, Würzburg University), “Livy and Silius Italicus,” 2012-2014.

Dissertations directed:

Henry Schott, “Military Vocabulary in Plautus,” in progress.

Marleigh Anderson, “Solo Dance in Greek and Roman Comedy,” 2023.

Constantine Karathanasis, “Enter *Homo Oeconomicus*: Civic Motivation and Civic Education in Aristophanic Comedy,” 2022.

Dissertation committees:

Theodore MacDonald, “Narrative, Gender, and Metanovelistic Discourse in Achilles Tatius,” in progress.

Van Le (Comparative Literature), “Lucretius in Victorian England,” in progress.

Di Wang (Comparative Literature), “Satirizing Empire: A Comparison of Ancient China and Rome,” 2022.

Anna Conser (Columbia University), “The Musical Design of Greek Tragedy,” 2021.

Yuki Tanaka (English), “Tempo and Temporality in Anglo-American Modernist Literature,” 2017.

Charles Oughton (University of Texas), “*Opsis* and Exemplarity in the Hannibalic War: Narrators, Intertext, and Tradition in Polybius and Livy,” 2016.

Laura Brooke Rich (University of Texas), “Ridicule, Emotion, and Community in Ancient Rome,” 2016.

Benjamin Vines Hicks (University of Texas), “The Satiric Effect in Horace’s *Sermones* in the Light of His Epicurean Reading Circle,” 2013.

Donna Hobbs (English, University of Texas), “Telling Tales out of School: Schoolbooks, Audiences, and the Production of Vernacular Literature in Late Medieval England,” 2012.

Masters theses directed:

Joshua Bayona, “Livy, *Concordia*, and the Tribunes of the Plebs,” in progress.

Zixing Chen, “For Whom is She Singing? The Songs of Electra in Euripides’ and Sophocles’ *Electra*,” 2020.

Henry Schott, “The Ins and Outs of Plautus’ *Mostellaria*: Representing Internal and External Space on and around the Plautine Stage,” 2020.

Constantine Karathanasis, “*Sophrosyne* in Aeschylus,” 2017.

Tori Lee, “Catullan Obscenity and Modern English Translation,” 2016.

BA honors theses directed:

Chase Moriarty, “Understanding Livian Women: Agency, Morality and Change in the Women of Books 1-5 of Livy’s *History of Rome*,” 2021.

Elena Steiert, “Ariadne as Heteropessimist: Finding Queer Futures in the Poetry of Catullus, H.D., and Analicia Sotelo,” (Comparative Literature), 2021.

Grace Kavinsky, “Classical Inheritance: Sexual Violence and Political Change in Livy’s *Ab Urbe Condita* and *The Birth of a Nation*,” 2020.

Pascale Stain, "Tracking the Trickster: Critical Comparison of Ancient Greek, African, and African-American Trickster Figures and Myths," 2018.

Charles Cotton, "Samian and Argive Cults of Hera," 2016.

PROFESSIONAL ORGANIZATIONS

Alexander von Humboldt Association of America

American Classical League

Centro Internazionale di Studi Plautini

Classical Association of the Middle West and South

MOISA (The International Society for the Study of Greek and Roman Music and its Cultural Heritage)

Society for Classical Studies

Society of Fellows, American Academy in Rome

Vergilian Society