

## CURRICULUM VITAE: EUGENE J. DWYER

**Education:** B.A. (1965) Harvard; M.A., Ph.D. (1974) New York University

**Employment:** Professor of Art History, Kenyon College (1973-date)

### **Awards, Grants, and Fellowships:**

Faculty Development Grant for Research in Pompeii, Kenyon College (2004, 2012)

National Endowment for the Humanities Summer Seminars (Urbana 1978; Rome 2001)

Faculty Development Grant for Research in Pompeii, Kenyon College (2001)

Faculty Development Grant-Sabbatical Supplement, Kenyon College (1994-95)

National Endowment for the Humanities Fellowship. Project--A Study in Portrait Collecting:  
*Imagines Illustrium* (1987-88)

National Endowment for the Humanities Fellowship. Project on Pompeian Documentation  
(1980-81)

National Endowment for the Humanities Summer Stipend. Project on Pompeian Oscilla  
Collections (1976)

Tatiana Warsher Award for Research in Pompeii, Herculaneum, Stabia, 1972-73 (American  
Academy in Rome)

Samuel H. Kress Foundation Fellowship (1971-72)

### **Books and Articles:**

“Pompeii versus Herculaneum,” in Carol Mattusch and Thomas Willette (Eds.),  
*Rediscovering the Ancient World on the Bay of Naples* (in connection with the  
exhibition *Pompeii and the Roman Villa: Art and Culture around the Bay of Naples*,  
Washington, National Gallery of Art, October 19, 2008 – March 22, 2009). *Studies in  
the History of Art*, 79, Center for Advanced Study in the Visual Arts, Symposium  
Papers LVI. Washington: National Gallery of Art, 2013, 245-263.

“From Fragment to Icon: Stages in the Making and Exhibiting of the Casts of Pompeian  
Victims, 1863-1888,” in Jeffrey Jones (Ed.), *Interpreting Ceramics: Selected Essays*.  
Bath, England: Wunderkammer Press, 2013, 151-159 (reprinted from *Interpreting  
Ceramics*, Issue 8 [<http://www.uwic.ac.uk/icrc/issue008/articles/06.htm>]).

“Collectible Singletons in Pompeian Domestic Sculpture,” *Arethusa* 45 (2012), 305-318.  
*Pompeii's Living Statues: Ancient Roman Lives Stolen from Death*. Ann Arbor: University of  
Michigan Press, 2010.

“The First Plaster Casts of the Pompeian Victims,” in Jonathan Wood (Ed.), *Sculpture and  
Archaeology, Subject/Object: New Studies in Sculpture* (HMI/Ashgate, 2011), 45-60.

“Science or Morbid Curiosity: Giuseppe Fiorelli and the Last Days of Romantic Pompeii,” in  
Victoria C. Gardner Coates and Jon L. Seydl (Eds.), *Antiquity Recovered. The Legacy  
of Pompeii and Herculaneum* (Los Angeles: J. Paul Getty Museum, 2007), 171-188.

“Bellori as Iconographer: the *Virorum illustrium imagines*,” in Janis Bell and Thomas  
Willette (Eds.), *Art History in the Age of Bellori* (Cambridge University Press 2002),  
145-169, 333-338.

“The Unified Plan of the House of the Faun,” *Journal of the Society of Architectural*

- Historians* 60 (2001), 328-343.
- "Fulvio Orsini's Book of Famous Greeks and Romans: The Codex Capponianus 228," *VRA Bulletin* 23/4 (1996), 41-45.
- "Andre Thevet and Fulvio Orsini: The Beginnings of the Modern Tradition in Classical Portrait Iconography in France" *The Art Bulletin* 75 (1993), 467-480.
- "The Temporal Allegory of the Tazza Farnese," *American Journal of Archaeology* 96 (1992), 255-82.
- "The Pompeian Atrium House in Theory and in Practice" in Elaine K. Gazda (Ed.), *Roman Art in the Private Sphere: New Perspectives on the Architecture and Decor of the Domus, Villa, and Insula* (Ann Arbor: The University of Michigan Press, 1991), 25-48 and plates [1-2].
- "Marco Mantova Benavides e i ritratti di giureconsulti illustri," *Bollettino d'Arte* 64 (1990/6), 59-70. (English title: "Marco Mantova Benavides and the Portraits of Famous Jurisconsults".)
- "Decorum and the History of Style in Pompeian Sculpture" in Robert I. Curtis (Ed.), *Studia Pompeiana & Classica in Honor of Wilhelmina F. Jashemski*, I, ed. (New Rochelle: Caratzas, 1988), 105-25.
- Pompeian Domestic Sculpture* (Rome: Giorgio Bretschneider, 1982).
- Pompeian Gleanings*, Nos. 1-10 (1980-1983), editor, with Hartmut Döhl
- "Pompeian Oscilla Collections," *Mitteilungen des deutschen archäologischen Instituts, römische Abteilung* 88 (1981), 247-306, pls. 80-130.
- "On the Meaning of the Griffen Pelta," *Studies in Archaeology in Honor of P. H. von Blanckenhagen* (1979), 255-59.
- "The Fowler and the Asp': Literary versus Generic Illustration in Roman Art," *American Journal of Archaeology* 82 (1978), 400-404.
- "Narrative and Allegory in a Coptic Textile," *American Journal of Archaeology* 78 (1974), 295-97.
- "Augustus and the Capricorn," *Mitteilungen des deutschen archäologischen Instituts, römische Abteilung* 80 (1973), 59-67.
- "The Subject of Dürer's *Four Witches*," *Art Quarterly* 34 (1971), 456-73.
- "A Note on the Sources of Mantegna's *Virtus Combusta*," *Marsyas: Studies in the History of Art* 15 (1970-71), 58-62.
- "An Alexander/Macedonia Contorniate," *The American Numismatic Society Museum Notes* 15 (1968), 93-96.

### **Book Reviews:**

- Hales, Shelley and Joanna Paul (Eds.), *Pompeii in the Public Imagination from its Rediscovery to Today*. Oxford: Oxford University Press, 2011. In *Reviews in History* (review no. 1284) URL: <http://www.history.ac.uk/reviews/review/1284>
- Ellis, Simon P., *Roman Housing*. London: Gerald Duckworth, 2002 (paper) in *American Journal of Archaeology* 108 (2004), 474-476.
- Parslow, Christopher Charles, *Rediscovering Antiquity: Karl Weber and the Excavation of Herculaneum, Pompeii, and Stabiae*. New York: Cambridge University Press, 1998 (paper) in *American Journal of Archaeology* 105 (2001), 568-569.

- Isthmia. Excavations by the University of Chicago under the Auspices of the American School of Classical Studies at Athens. VII: The Metal Objects (1952-1989)*, by Isabelle K. Raubitschek. Princeton: American School of Classical Studies, 1998 in *American Journal of Archaeology* 103 (1999), 152-153.
- Kalveram, Katrin, *Die Antikensammlung des Kardinals Scipione Borghese, Römische Studien der Bibliotheca Herziana 11*, Worms am Rhein: Wernersche Verlagsgesellschaft, 1995 in *International Journal for the Classical Tradition* 5 (1998), 304-306.
- Laurence, Ray, *Roman Pompeii: Space and Society*. London and New York: Routledge, 1994 in *Classical World* 90 (1997), 296-297.
- Cornell, T.J. and Lomas, Kathryn, *Urban Society in Roman Italy* New York: St. Martin's Press, 1995 in *Classical World* 90 (1997), 298.
- Pirzio Biroli Stefanelli, Lucia, et al., *L'Argento dei Romani: Vasellame da Tavola e d'Apparato*, edited by. Rome: "L'ERMA" di Bretschneider, 1991 in *American Journal of Archaeology* 97 (1993), 371.
- Pirzio Biroli Stefanelli, Lucia, et al., *Il Bronzo dei Romani: Arredo e Suppellettile*, by Rome: "L'ERMA" di Bretschneider, 1990 in *American Journal of Archaeology* 95 (1991), 355-356.
- Laidlaw, Anne, *The First Style in Pompeii: Painting and Architecture*. Rome: Giorgio Bretschneider, 1985 in *Classical World* 81 (1988), 228-229.
- Schleier, Reinhart, *Tabula Cebetis, oder "Spiegel des Menschlichen Lebens darin Tugend und untugend abgemalet ist,"* Berlin: Gebr. Mann Verlag, 1993 in *The Art Bulletin* 58 (1976), 295-297.

### **Films/Videos:**

Historical expert for film to accompany the exhibition *Pompeii and the Roman Villa*, National Gallery of Art, Washington, D.C., 2008

### **Databases:**

*NAPFOTO* (Alinari photographs of sculpture in Naples Archaeological Museum)

*MUSEUM* (Approximately one thousand works of sculpture in Naples Archaeological Museum)

### **Dictionary and Encyclopedia Articles:**

*Macmillan Dictionary of Art* (now: *Grove Dictionary of Art*): "Pompeii, 2. Sculpture" (1150w); "Rome, ancient, I. Introduction, 4.(i) Architects" (1800w); "Vitruvius, 1. Life and work" (750w); "Vitruvius, 2. De Architectura" (3000w); "Italy, III. Painting, 1. Ancient" (1500w); "Orders, architectural, II.2. Vitruvius" (750w); "Fede, Count" (225w); "Candelabrum (i)" (750w); "Well-head" (1000w); "A Columbarium" (250w); "Pediment, III. Sculpture & decoration, 2. Rome" (700w)

*Encyclopedia of Comparative Iconography*, Helene Roberts (Ed.) (Chicago: Fitzroy Dearborn, 1998): articles: "Destruction of City"; "Luxury"; "Excess"; "Envy"; "Evil Eye"; "Gaze"; "Voyeurism." (Each entry about 2000 words; 6 of a total of 119 articles.) The *Encyclopedia* won four Aindustry@ awards in its first year of publication

**Blogs:**

Contributor to *Blogging Pompeii* (<http://bloggingpompeii.blogspot.com/>)

“The New Realism: Pompeii’s Living Dead,” *Wonders and Marvels* (August 1, 2010)  
(<http://www.wondersandmarvels.com/2010/08/the-new-realism-pompeii%E2%80%99s-living-dead.html>)

**Websites:**

“Torre del Greco Epitaffio (Texts and Translations) by Eugene Dwyer.” Posted to *Google Sites* 3 July 2010 (<https://sites.google.com/a/kenyon.edu/torre-del-greco-epitaffio/>)

“Naples Archaeological Museum: A Lapidary History (Texts Transcribed).” Posted to *Google Sites* 29 June 2010 (<https://sites.google.com/a/kenyon.edu/naples-museum-a-lapidary-history-texts-transcribed/>).

“Lapidary History of the Museo Nazionale Archeologico di Napoli.” Posted to *Google Sites* 24 June 2010 (<https://sites.google.com/a/kenyon.edu/naplesmuseum-lapidary-history/>).

“Letter of Sebastiano Ciampi to Lorenzo Bartolini (Italian text).” Posted to *Google Sites* 24 June 2010 (<https://sites.google.com/a/kenyon.edu/sebastiano-ciampi-a-lorenzo-bartolini/>).

“The *Epitaffio di Portici*: Text and Translation.” Posted to *Google Sites* 22 June 2010.  
(<https://sites.google.com/a/kenyon.edu/portici-epitaffio/>).

**Papers Presented/Public Lectures:**

“The Pompeian Casts as Art” (Cleveland Museum of Art, March 31, 2013)

“Pompeii as Cultural Property: Political Asset and Liability” (Archaeological Association of America, Annual Meeting, Seattle WA, Jan 2013)

“Pompeii’s Living Statues,” (School of Art, Northern Illinois University, March 28, 2011).

“Collectible Singletons in Pompeian Domestic Sculpture,” *Roman Archaeology Conference*, Ann Arbor, MI, April 3-5, 2009.

“Pompeii versus Herculaneum,” *Rediscovering the Ancient World on the Bay of Naples* (in connection with *Pompeii and the Roman Villa: Art and Culture around the Bay of Naples*, Washington, National Gallery of Art, January 30-31, 2009).

“A Presentation Copy of Hubert Goltzius’s *Lebendige Bilder Gar Nach Aller Keysern* for Maximilian King of Bohemia” (The Renaissance Society of America, Annual Meeting, San Francisco, California, 23-25 March 2006)

From Fragment to Icon: Stages in the Making and Exhibiting of the Casts of Pompeian Victims, 1863-1888 (*The Fragmented Figure*, University of Wales, Cardiff, June 2005)

Archaeology and Sculpture at Pompeii after 1850 (*Object-Excavation-Intervention: Dialogues between Sculpture and Archaeology*, Henry Moore Institute, Leeds, 3-5 June 2004)

Pompeii as Intellectual Property (*Emily Harpham Lecture*, The University of Akron, April 21, 1998)

Sidonius Apollinaris and the Portraits of Distinguished Philosophers in Athens (College Art Association, February 1998)

Fulvio Orsini's Book of Famous Greeks and Romans: The Codex Capponianus 228 (XXIX International Congress of the History of Art, 1996, Amsterdam, Visual Resources Association Satellite Meeting)

In Search of the Famous Greeks and Romans: the Beginnings of Modern Portrait Iconography (Archaeological Institute of America, Columbus Chapter, O.S.U., Feb. 28, 1996)

Recent Work on the History of Ancient Portraiture (Classics Research Seminar, University of Exeter, May 29, 1995)

Learning from Herculaneum (Oberlin College, December 1, 1993)

The Real Museo Borbonico and the Classical Tradition in Naples, 1816-1870 (International Society for the Classical Tradition, 2nd Annual Meeting, Tübingen, August 13-16, 1992)

The Origins of the Modern Tradition in Classical Portrait Iconography from Fulvio Orsini to Ennio Quirino Visconti (Archaeological Institute of America, Annual Meeting, San Francisco, 27-30 December, 1990)

The Case of the *Familia Balbi* (College Art Association, Annual Meeting, New York, February 16, 1990)

Care and Feeding of the Gods: Small Bronzes from Pompeii (Cleveland Museum of Art, *The Gods Delight*, 14 December 1988)

The Cult of Appearances: Decorum and the Atrium House (College Art Association, Annual Meeting, Boston, 12 February 1987)

Propaganda and Decorum: Design in Coins and Stamps (Bryn Mawr, 10 Feb. 1986)

The Decorum of Money: Designs on Currency (20th International Congress on Medieval Studies, Kalamazoo, Michigan, 1985)

The Tazza Farnese Reconsidered (College Art Association, Annual Meeting, Toronto, 1984)

Sculpture and its Display in Private Houses of Pompeii, in *Pompeii and the Vesuvian Landscape*, Symposium sponsored by the Archaeological Institute of America, Washington Society and the Smithsonian Institution (Washington, D.C., 1979)

Remarks on the History of the Decorative Putto (Indiana Classical Conference, Indiana University, 1979)

Sculpture in Vesuvian Villas (for *Pompeii. A.D. 79*, Boston Museum of Fine Arts, 1978. Repeated: Archaeological Institute of America/Miller Committee, University of Illinois, Champaign/Urbana, 1979)

Pompeian Oscilla: Dionysiac Religion and Decorative Sculpture (College Art Association, Annual Meeting, New York, 1978)

### **Interviews, Podcasts:**

(Featured Podcast for month of July 2010 on University of Michigan Press Podcasts)

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