

HUNTINGTON LIBRARY

INSIDE

9 Plan a Trip
to Campania

10 Make a
Mosaic

13 D.C. and
Mosaics

19 Day of
Wrath

An Integrated Curriculum For The Washington Post Newspaper In Education Program

About Day of Wrath

A Sunday Style & Arts review of the National Gallery of Art exhibit, "Pompeii and the Roman Villa: Art and Culture Around the Bay of Naples," and a Travel article, featuring the villas near Vesuvius, are the stimulus for this month's *Post* NIE online guide. This is the first exhibition of Roman antiquities at the National Gallery.

"The lost-found story of Pompeii, which seemed to have a moral — of confidence destroyed and decadence chastised — appeared ideally devised for the ripe Victorian mind." But its influence did not stop in 19th-century England. Pompeian influences exist in the Library of Congress, the Senate Appropriations Committee room and around D.C. We provide resources to take a Road Trip (or Metro ride) to some of these places.

Although the presence of Vesuvius that destroyed and preserved a way of life is not forgotten, the visitor to the exhibit is taken by the garden of rosemary and laurel, the marble and detailed craftsmanship, the frescos and mosaics. Interdisciplinary possibilities abound — science and archeology, history and mythology, art and architecture, literature and movies.

The Greek-inspired art found in the Roman villas could provide activities in sculpture, fresco and relief. Instead we focus on mosaic art that younger and older students can easily produce. Mosaics are found throughout Italy — in Aquileia, Morano, Ravenna and Venice. We focus on those discovered mostly on the floors of Pompeian homes.

A reminder to *Post* INSIDE program teachers: If you plan to use articles in this guide in the e-Replica format more than three months after their publication date, remember to bookmark them to use this school year. "Opulence and Destruction in Pompeii" in this guide focuses on the content, illustrations and layout of "Day of Wrath."



COVER PHOTO: Joseph Wright's "Vesuvius From Portici," circa 1774-1776, one of the many painted spectacles recreating the eruption after Pompeii and Herculaneum had been excavated a few decades earlier.

Lesson: The influence of ancient Greece on the Roman Empire and Western civilization can be seen in its impact on the arts that remain in contemporary society.

Level: Low to high

Subjects: Social Studies, Art

Related Activity: Mathematics, English

NIE Online Guide

Editor — Carol Lange

Art Editor — Carol Porter

Contributing to this guide: Gene Sterud, former archaeologist and mosaic artist and teacher, provided expert advice and a copy of "Mosaics of the Washington, D.C., Area" and "Choose Your Own Metro Mosaic Adventure."

Send comments about this guide to:

Margaret Kaplow, Educational Services Manager, kaplowm@washpost.com

An Integrated Curriculum For The Washington Post Newspaper In Education Program

Day of Wrath: Visions, Villas and Vesuvius

A study of Roman civilization includes the influence of Greek civilization, their shared artistic tastes and cultural ideals. A look at the sumptuous villas preserved in Pompeii with their gardens and elegant interior courtyards, colonnaded walkways situated to take advantage of the sea breeze, and decorated interiors gives insight into the values of the leaders and life of those who served them. Tours, real and virtual, allow us to see the art, consider the culture and realize its impact.

Revisit Vesuvius and Volcanoes

The rich soil of the Bay of Naples region and its agricultural products are evidence of its volcanic past. Vesuvius dominates the landscape. Its conical structure was formed by material forced through vents in the surface of the Earth. Erupting gases asphyxiated people as magma and debris covered most of the area, leaving evidence of past inhabitation and eruptions, including those before 79 AD.

This guide does not focus on volcanoes and the science involved. Nor do we present activities for including the movies and literature associated with Vesuvius and other volcanoes. We encourage teachers in inter-disciplinary studies to cover the creation of volcanoes and their impact on ancient and contemporary societies. The U.S. Geological Service has a comprehensive archive of USGS articles (www.usgs.gov/science/science.php?term=1209&type=feature) that is very helpful.

Look for the work of *The Washington Post's* science reporters who cover volcanic activity that impacts contemporary life.

Include Movies and Literature

Letters provide a personal eyewitness account of daily events that later can be great resources for historians and scientists. In his letters to the historian Tacitus,

Pliny the Younger relates the eruption, sharing his viewing of Vesuvius from the northern tip of the Bay of Naples and reports from survivors at Herculaneum.

Two of the earliest movies featuring volcanoes were *The Last Days of Pompeii* (1913), an Italian silent film, and *The Wrath of the Gods* (1914), another black-and-white silent film, but about the destruction of Sakura-Jima, Japan. The following sites are good starting points for class study or enrichment assignments for students:

[http://vulcan.wr.usgs.gov/
LivingWith/PopCulture/movies.html](http://vulcan.wr.usgs.gov/LivingWith/PopCulture/movies.html)

Volcanoes in Historical and Popular Culture "In the Movies"
USGS Living With Volcanoes site

[www.victorianweb.org/authors/
bulwer/index.htm](http://www.victorianweb.org/authors/bulwer/index.htm)

Sir Edward Bulwer-Lytton
Resources to use with Bulwer-Lytton's novel *The Last Days of Pompeii*

http://edsitement.neh.gov/view_lesson_plan.asp?id=271

In Old Pompeii
Lesson Plan from EdSiteMent:
after a virtual field trip, students
write a travelogue modeled on Mark
Twain's description of Pompeii

On the Web

www.nga.gov/exhibitions/pompeiiinfo.shtml

Pompeii and the Roman Villa

National Gallery of Art exhibit overview; video, slideshows and Children's Discovery Guide (pdf) which is an excellent resource for a study of life, art and architecture, history, and Greek influence

www.fieldmuseum.org/pompeii/

Pompeii: Stories from an Eruption

Web exhibit from 2005-06 museum exhibit includes interactive timeline, volcanism, Pompeii and Herculaneum.

http://sights.seindal.dk/sight/1073_National_Archaeological_Museum.html

National Archaeological Museum

Images of important finds of Pompeii and Herculaneum housed in the National Museum of Archaeology in Naples. Photo archive includes mosaics.

[www.stabiae.com/fountation_site/usa/
index.html](http://www.stabiae.com/fountation_site/usa/index.html)

Restoring Ancient Stabiae Foundation

Informative site on the Italian-U.S. cultural project. The "Site and Villas" section has interactive map.

www.lifeinitaly.com/art/stabiae.asp

Restoring Ancient Stabiae

Photographs, perspective on modern attempt to unearth ancient Stabiae and information about the Adopt-A-Fresco Campaign

www.smithsonianmag.com/travel/stabiae.html

Ancient Rome's Forgotten Paradise

Smithsonian magazine article on this seaside villa's archaeology project

[www.harcourtschool.com/activity/pompeii/
pmpMain.html](http://www.harcourtschool.com/activity/pompeii/pmpMain.html)

Unraveling Ancient Mysteries

HMH textbook publisher provides basic history and science of Herculaneum, Misenum and Stabiae, Vesuvius and Pompeii.

CONTINUED ON PAGE 4

An Integrated Curriculum For The Washington Post Newspaper In Education Program

CONTINUED FROM PAGE 3

Review AD 79

Read "Day of Wrath," a *Post* Style & Arts article published on Sunday, October 19, 2008. The review of the National Gallery of Art exhibit, "Pompeii and the Roman Villa" is included in this guide.

Teachers who use the e-Replica edition of *The Post* may wish to use "Opulence and Destruction in Pompeii," questions to guide reading the article and viewing the layout. In addition to the questions posed, discussion could focus on popularizing Pompeii in the 17th, 18th and 19th centuries and influences of these archaeological discoveries on art and architecture of later periods.

Produce Timelines

Students could work in teams, pairs or alone to create timelines. They could be asked to read only "Villas Come Alive 2,000 Years After Vesuvius" to get data for a timeline about Pompeii, to read only "Day of Wrath" or to read both.

Teachers might have different teams using different sources to illustrate the importance of using reliable sources and more than one source to get a more complete picture. There is also the possibility to use data to show the different kinds of timelines that can be created — for the archaeological work only, for an art and literary focus, for example.

Get a Mosaic Foundation

Introduce students to the history and creation of mosaics. Include pictures of the earliest mosaics found in Mesopotamia as well as those in Ravenna, Italy, that allow comparison of classic designs and Byzantine motifs. The Antioch

mosaics at the Baltimore Museum of Art, from the second century AD to the sixth century AD, illustrate the influence of the classical art of Greece and Rome on the early Christian era.

Web sites (See "Mosaics") and books (See "Read About It" in mosaic tour booklet) listed in this guide provide information on the history of mosaics, techniques, and examples of historic and contemporary mosaic art.

Take a Metro Ride

Give students a map and "D.C. and Mosaics," an annotated booklet of places where mosaics can be found in the D.C.-Baltimore Metropolitan area. Have students find each of the locations on the map. What would be a good route to take to view some or all of the mosaics? Have Metro maps, bus routes and street maps to assist in this part of the assignment.

As we prepared this activity, mosaic artist and teacher Gene Sterud shared "Mosaics of the Washington, D.C., Area," a guide to mosaics that was prepared for the 2005 Society of American Mosaic Artists (SAMA) convention in D.C. This guide contains more sites than we have listed. Sterud also shared "Choose Your Own Metro Mosaic Adventure" which is organized by Metro lines to emphasize the accessibility to mosaics. Some of the annotation in "D.C. and Mosaics" came from the SAMA booklet. Teachers may wish to give students only those sites located on Metro lines to locate and to plan a mosaic tour for each Metro line.

Additional sites would include Highland Elementary School (Silver Spring, Md.), Twin Oaks Apartment

On the Web | continued

ngm.nationalgeographic.com/2007/09/vesuvius/vesuvius-text.html

Vesuvius Countdown

Recent discovery gives evidence to an eruption before 79 AD

<http://dsc.discovery.com/convergence/pompeii/pompeii.html>

Pompeii: The Last Day

Discovery Channel supplement to their program and DVD, includes a virtual volcano, Pompeii quiz and an eyewitness account from 79 A.D.

www.pbs.org/wnet/secrets/zhomepage/herculaneum-uncovered

Secrets of the Dead

PBS online archive of series on Herculaneum

http://wings.buffalo.edu/AandL/Maecenas/italy_except_rome_and_sicily/pompeii/section_contents.html

Pompeii

Images of Ancient Greece and Rome: Pompeii, funded by classical associations

http://wings.buffalo.edu/AandL/Maecenas/italy_except_rome_and_sicily/herculaneum/section_contents.html

Herculaneum

Images of Ancient Greece and Rome: Herculaneum, funded by classical associations

www.initaly.com/regions/campania/paestum.htm

Paestum

Overview of this Sybarite colony founded in 650 BC

CONTINUED ON PAGE 5

An Integrated Curriculum For The Washington Post Newspaper In Education Program

CONTINUED FROM PAGE 4

Complex (Arlington, Va.) and AFL-CIO Headquarters (D.C.).

Some of these locations provide tours with a docent or are open to the public. Consider taking a field trip as a class or encouraging parents to take children on a family outing to one or more of the mosaics.

Take a Road Trip

Follow the suggested approach found in "Take a Metro Ride" (above). Another step would be to ask students to create a Road Trip. Give students "Literary Inspiration on the Streets of D.C.," the Road Trip column from the August 24, 2008, Sunday Source section of *The Post*.

Annotate the introduction to the Road Trip that serves as a model for content and length. Questions to guide close reading and annotation include:

- In what way do the first and last paragraphs serve as bookends? [early to future writers]
- Highlight where Paul Dickson's claim that writers "come here for all different reasons" is supported.
- Annotate the third paragraph indicating the types of information that it provides about one building (one stop on the tour).
- What is the connection of the three people named in the fifth paragraph?

Talk about the route that is suggested — starting point, number of stops, logical progression, time to complete the tour and ease of getting to the stops. *The Post* archive of Road Trip columns provides additional examples (www.washingtonpost.com/wp-dyn/content/linkset/2005/04/07/LI2005040700365.html).

Older students could be asked to visit some or all of the mosaic sights in order to write brief descriptions of them. Give students "Mosaic Sketch Diary" to record their visit to a mosaic of their choice. What other locations where mosaics may be viewed could be added? The final product would be to write the introductory article and to create the marked map with its sights annotated for a Mosaics Road Trip.

Broadcast students could be asked to tape the mosaic stops and to prepare an audio tour. Lesson plans can be found at the Radio and Television News Directors high school journalism initiative site (www.hsj.org). Go to Radio Curriculum and select Fourth Year, "Audio Tour" and "Let's Walk" (4.12.0-4.12.14.0). Instructions are also available on this site to produce podcasts.

Make a Mosaic

If you have not introduced students to mosaics, begin this art project with the history of mosaics (See "Mosaics" section and the "D.C. and Mosaics" page in this guide.) Include examples that show the borders on pavement mosaics and Roman black-and-white mosaics.

The materials needed to create a mosaic may vary from construction paper to pasta to found objects such as keys, chipped china and marbles. Art and crafts supply stores, such as Plaza Art and Michaels, have mosaic kits that contain all the materials needed to do a small project.

For the two projects in this guide, we suggest the use of cardboard for the squares; if this is not

Travel Archives

Visit *The Washington Post* online Travel archives at www.washingtonpost.com. Select "International" and then "Italy." Articles that focus on western Italy from Rome to Sicily include:

"In the Eternal City, Walk in a Roman's Sandals: A Block-by-Block Weekend Tour" (*Post*, October 5, 2008, Page P7)

"See Naples ... And Eat: Food Is the Main Dish on a Tour of Naples and the Amalfi Coast" (*Post*, July 13, 2008, Page P1)

"Italy: Searching Her Past, Finding His Presence" (*Post*, March 30, 2008, Page P1)

"YOUR VACATION IN LIGHTS: Rome on Two Gelatos a Day" (*Post*, September 30, 2007, Page P6)

"Sicily: 'Agriturismo' Brings Visitors Down to the Farm" (*Post*, August 5, 2007, Page P1)

CONTINUED ON PAGE 6

An Integrated Curriculum For The Washington Post Newspaper In Education Program

CONTINUED FROM PAGE 5

available in the school's art supplies, construction paper may be used.

On the overview page, "Make Your Own Mosaics One Square at a Time," materials needed to complete the projects are listed.

The foamcore, tag board or other material should be sturdy enough to create a surface on which students will tape their grids and work.

Depending on the age of students and time available to complete the mosaics, teachers may wish to cut the 1/2-inch squares for students.

Template grids are found on each design page. It is suggested that these be enlarged 118% in order to make 1/2-inch squares. Legal size paper will work for duplicating grids. Older students could create their own grids (nine squares by 23 squares) or use graph paper.

The designs are for borders. Geometric-patterned mosaics were discovered in Sumerian as well as ancient Greek and Roman mosaics. Clay, shells, and pebbles were early materials used to create durable works on mud-brick surfaces of temples, courtyards and earthen floors. The scallop pattern used in "More Complex Design" appeared in Pompeii in Villa of the Mosaic Columns and on a bronze belt.

The mosaics discovered during excavation of Pompeii vary from a portrait made of very small tiles to displays of fruits and leaves to dogs on mosaic floors at entrances to homes. The latter often had simple two-tile deep borders.

The "Greek Key" pattern is a repeat pattern that is still popular. It is often done in gray and white. Many early Roman mosaics were in black and white. We suggest that students limit their repeat-pattern design to three colors plus a border color to "frame" the work.

Plan a Trip

The activity "Plan a Trip to Campania" gives students practice in map reading, budgeting and mathematics, determining and using reliable sources, and writing. In the tradition of the wealthy who did their continental tour and the curious who flocked to the Bay of Naples in the mid-1700s after the discovery of Pompeii, students are asked to tour Campania. Naples, founded by the Greeks and ruled by invaders beginning with the Romans, is the capital of the region. It is the home of the Museo Archeologico Nazionale, one of the world's most important museums of archaeology.

Students are asked to visit the archaeological sights as well as get acquainted with modern Campania. Choices abound. Their rainy day could be spent in a museum or under an umbrella in Sorrento. They may use local buses and the Circumvesuviana that provide frequent, reasonable transportation or pay for the comfort of a privately guided tour. They may ferry to Capri to visit Blue Grotto, climb to the Imperial villa of Tiberius, and shop in designer boutiques.

As they create a budget for the trip, introduce students to the Euro and conversion to US dollars. Lessons in passports, time zones and voltage, tipping (not expected in family-run restaurants), basic Italian (*buon giorno, scusi, grazie*) and etiquette might be added.

CONTINUED ON PAGE 7

Mosaics

www.newadvent.org/cathen/10584a.htm

Mosaics

Extensive entry in the online *Catholic Encyclopedia*, provides history, examples and locations and techniques employed

www.mosaicatlas.com/

Mosaic Atlas

Mosaics in 75 countries are listed by country. For example, select Egypt and six locations with links are available; photographs of the mosaics can be viewed at the specific place.

www.theoi.com/

Theoi Greek Mythology

Select Greco-Roman Mosaics; click on examples in the gallery for a larger image and information.

[mosaicartsouce.wordpress.com/](http://mosaicartsource.wordpress.com/)

Mosaic Art Source Blog

Current work and dialogue, books, classes, glossary

<http://sights.seindal.dk/photo/9325,s1073f.html>

Villa of the Mosaic Columns

Close-up of detail, includes the scallop pattern on columns found in Pompeii

<http://myloc.gov/EDUCATION/LESSONPLANS/Pages/lessonplans/minerva/index.aspx>

The Minerva Mosaic

LOC provides an online lesson plan, "The Minerva Mosaic of the Library of Congress: Taking a Closer Look."

An Integrated Curriculum For The Washington Post Newspaper In Education Program

ANSWERS**"Opulence and Destruction in Pompeii":**

1. Answers will vary. They were interested in myths, had wealth to purchase jewelry and art.
2. They support the headline and subhead concepts — "wrath" and "opulence."
3. To review an exhibit opening at the National Gallery of Art in D.C.
4. Answers will vary, but most should answer no. The previous paragraph sums up the quickness and extent of death that came to all levels of society.
5. On M6, the dominant painting, "Vesuvius From Portici," and the circa-1870 photograph of one of the victims.
6. D.C.'s architecture on the Mall is neo-classical, clearly showing the influence of the Greek architecture and culture that impacted ancient Rome's tastes. It also speaks to the level of living and interests of those who live in the D.C. area and even those who visit D.C., staying in the best hotels.
7. Hercules, Odysseus.
8. The author uses comparison to relate the preservation of colors and intensity of the exhibit.
9. Interest in Greek culture, show their wealth, impress the emperors who came on vacation.
10. Many were sold outside of Italy.
11. The use of frescoes of mythic figures and nature, statues and deep reds and blues that are expensive to produce.
12. The reviewer calls it a "terrific exhibition," encourages

readers "to go and see it," describes "its every telling detail." The subhead of the article indicates this will be a positive review with the use of "enlightening." The quotation that ends the exhibit also ends this review: ... "few have given so much delight to posterity."

"Villas and Vesuvius":

1. a. West coast, b. Tyrrhenian Sea and Bay of Naples.
2. Places Italy into geographic perspective, indicates Rome's location and location of the larger map;
3. a. South; b. a peninsula; c. 1) three miles, 2) nine miles, 3) seven miles, 4) 19 miles south.
4. Definitions of the terms.
5. The resort town drew emperors, patrician Romans and the rich who wanted to be near them away from Rome.
6. Mt. Vesuvius erupted.
7. Charles VII, the Spanish Bourbon ruler of Naples and Sicily, wanted to find Pompeii; Stabiae was discovered instead. When Pompeii was discovered attention and money moved there.
8. Libero d'Orsi, a school principal, worked without funding to unearth Stabiae. Leo Varone initiated founding the Restoring Ancient Stabiae Foundation to preserve the remains and educate the public.
9. Answers will vary. Greek influence, interest in myths and ancestors, love of nature; wealth to acquire and ability to create artworks.
10. Answers will vary.



BY KEVIN CLARK — THE WASHINGTON POST

Villas and Vesuvius

Read *The Washington Post Travel* article, "Villas Come Alive 2,000 Years After Vesuvius." Answer the following questions on your own paper.

DETAILS • Stabiae



1. Locate Rome (Roma) and Naples (Napoli) on a map of Italy.
 - a. On which coast are they located?
 - b. On or near what bodies of water are they located?
2. Use the inset map on this page. What information does it provide?
3. Use the "Details: Stabiae" map.
 - a. Where is Pompeii located in relation to Mount Vesuvius?
 - b. Sorrento is located on 1) an island, 2) a mountain, or 3) a peninsula?
 - c. Using the legend, determine approximately how many miles Stabiae is from
 - 1) Pompeii, 2) Mount Vesuvius, 3) Sorrento, 4) Naples.
4. Define the following terms that are used in this travel article and use four of them in a paragraph that tells about the Roman resort of Stabiae.

Archaeology	Galley
Asphyxiated	Glitterati
Eruption	Mosaic
Excavation	Patrician
Fresco	

5. Who lived in Stabiae in the first century A.D.?
6. What happened on August 24, A.D. 79?
7. How did Bourbon kings get involved with excavation of Stabiae? Why did excavation work stop here?
8. Libero d'Orsi and Leo Varone are examples of what one man who loves history and respects the past of his community can do. What did they do?
9. What do the frescoes, mosaics and remnants of villas reveal about the interests and lifestyle of those who lived in them?
10. The author suggests that readers might imagine being a resident of Stabiae, an 18th-century archaeologist on a dig there or a student of Libero d'Orsi. Write 2-4 paragraphs about being one of these three or being a sailor on a galley with Pliny the Elder approaching the harbor in August A.D. 79.

Name _____

Date _____

Plan a Trip to Campania

You and your family want to spend five days exploring western Italy south of Rome. There are many choices. Think about what will interest members of your family, meet your budget and allow your family to enjoy the sights without being too rushed.

Do the research — talk to people who have traveled in Campania, read travel guides, visit travel agencies and Web sites including *The Washington Post* archive of Travel section articles, and contact the Italian embassy and official bureaus of tourism.

You are to 1) prepare a budget for the trip, 2) plan an itinerary and 3) explain what each destination offers.



WHAT TO DO

You definitely plan to spend one day in Pompeii, Herculaneum and Stabiae. Will members of your family want to spend more than one day exploring these ancient sites? Will you want to explore places that appeal to modern-day glitterati — Capri and Amalfi? What will your base city offer for a day without travel? Where will you go if it's a rainy day?

1. What attractions does the base city provide in the following areas?
 - a. Culture
 - b. History
 - c. Entertainment
2. Decide where you will visit each day.
 - a. Why have you selected this place?
 - b. Write a 2- to 3-paragraph description of the sights to be visited each day.
 - c. To whom will it appeal in your family?

WHERE TO STAY

You do not want to carry suitcases daily so you will have a base city from which to travel. Instead of staying in Naples, you decide to stay in Sorrento, Amalfi or Salerno. Which will be the best place to use as your base for daily excursions?

- a. What are your options for a hotel for 1) No more than \$150 US, and 2) No more than \$250 US per day?
- b. Are there homes or villas to rent for five days?
- c. What amenities are provided for the price?

GETTING THERE

Italy welcomes many visitors each year and has a transportation network of roads, trains and buses. The Amalfi Coast is dramatic, but also a serpentine challenge to drive.

- a. What public transportation is available to travel to sites you wish to visit? For example, check the route of the Circumvesuviana, the commuter train.
- b. Are there options to hike or boat to places you want to see? There are several locations from which to ferry to Capri, for example.
- c. What would it cost to rent a car for five days? Be sure to include fuel and insurance. Is an international driver's license required in Italy?
- d. Is it possible to arrange for a private guide?

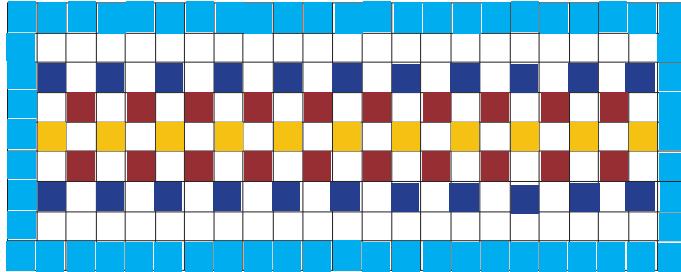
Make Your Own Mosaics One Square at a Time

Large, impressive mosaic works are seen in places of worship, office buildings and even homes. Mosaics, pictures or decorations made of small pieces of stone, glass and other material, have been made for more than 5,000 years in many cultures.

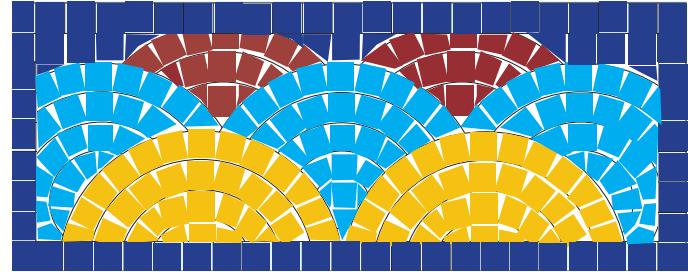
Mosaics can be very elaborate or a simple repetition of design elements. You will begin with a simpler design so you can get acquainted with the process. You will make it your own through the colors you choose.

Below are your patterns that were created on a grid, using squares cut from colored cardboard paper. There are many kinds of designs and subjects. These are borders that were used by Greek and Roman mosaic artists.

Simple Design



More Complex Design



Cardboard is easy to cut and comes in different colors. When you glue the squares onto the grid, it will support the little squares. For this project, you will use 1/2" squares.

Materials

- White heavy (24- to 30-pound) paper (for the grid)
- Brightly colored cardboard or construction paper
- Sketch pad or graph paper for ideas and color choices
- Ruler, pencil
- Colored pencils or markers
- Safety scissors
- Glue stick
- Old newspaper to cover work area
- Paper towels
- Foamcore board, tag board or other sturdy material, 12" x 15"
- Masking tape

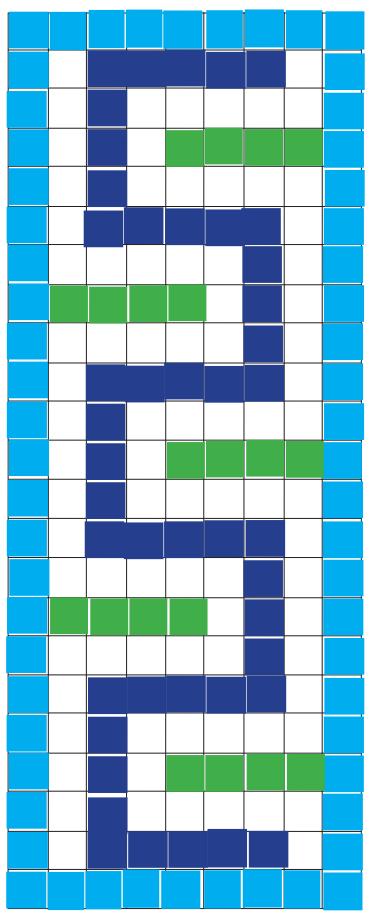
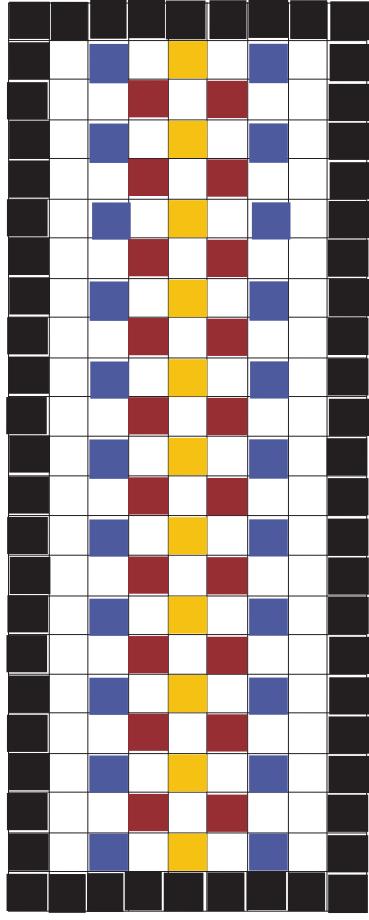


SIMPLE DESIGN

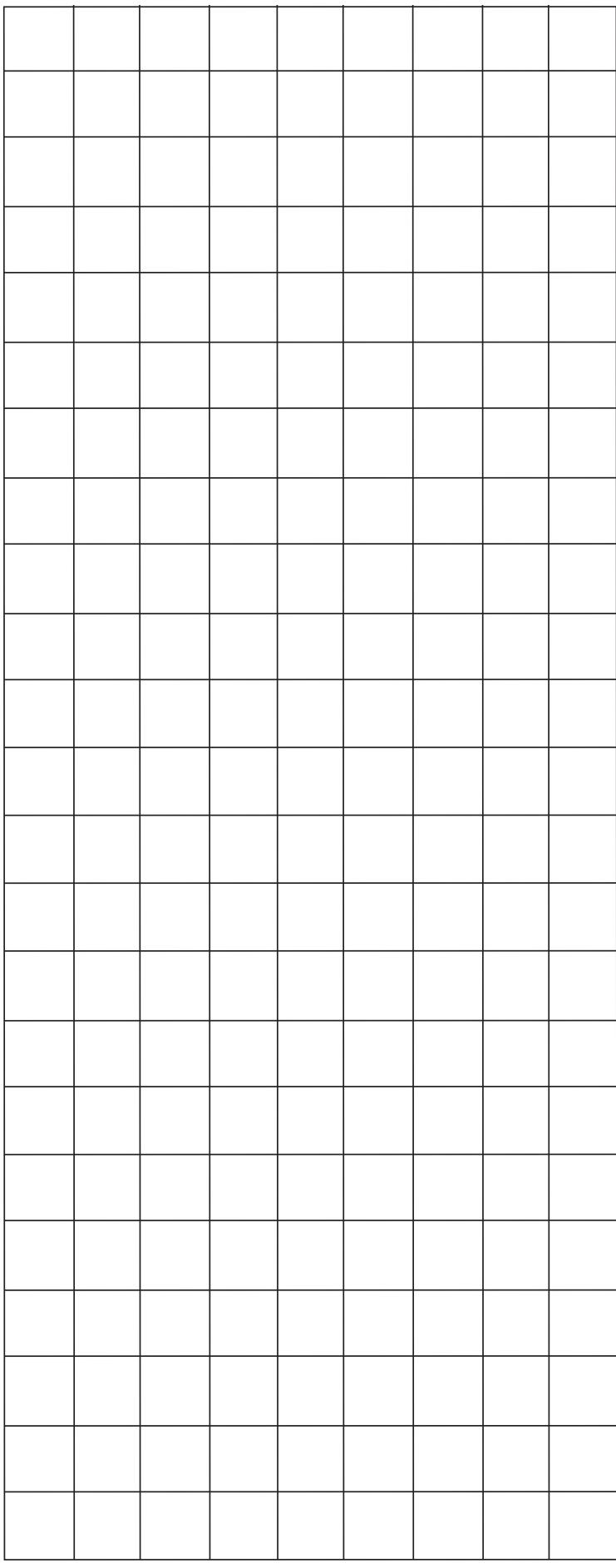
- ① Mount the grid onto the sturdy material on four corners with masking tape. This will secure your paper surface.
- ② Pick your colors. On a sketch pad or graph paper, experiment with different color combinations. Use markers or colored pencils.
- ③ Do a rough sketch. It is better to have some idea of your design before you begin to paste your color squares onto the gridded paper. Once the glue has dried, it is not possible to remove without destroying your work.
- ④ Select your color palette. Black, white, and gray were popular in early Roman mosaics. Muted earth tones (Think of fall leaves, beige and olive green) were used in Pompeii.

Or use bright red, blue, yellow and green.

- ⑤ After you have your design, use a glue stick to paste your color squares on to the final paper grid. Look at your sketch for reference.
- ⑥ Clean your hands often with a wet towel to keep extra glue off the colored squares. Try to keep your work as neat and clean as possible.



Enlarge 118%



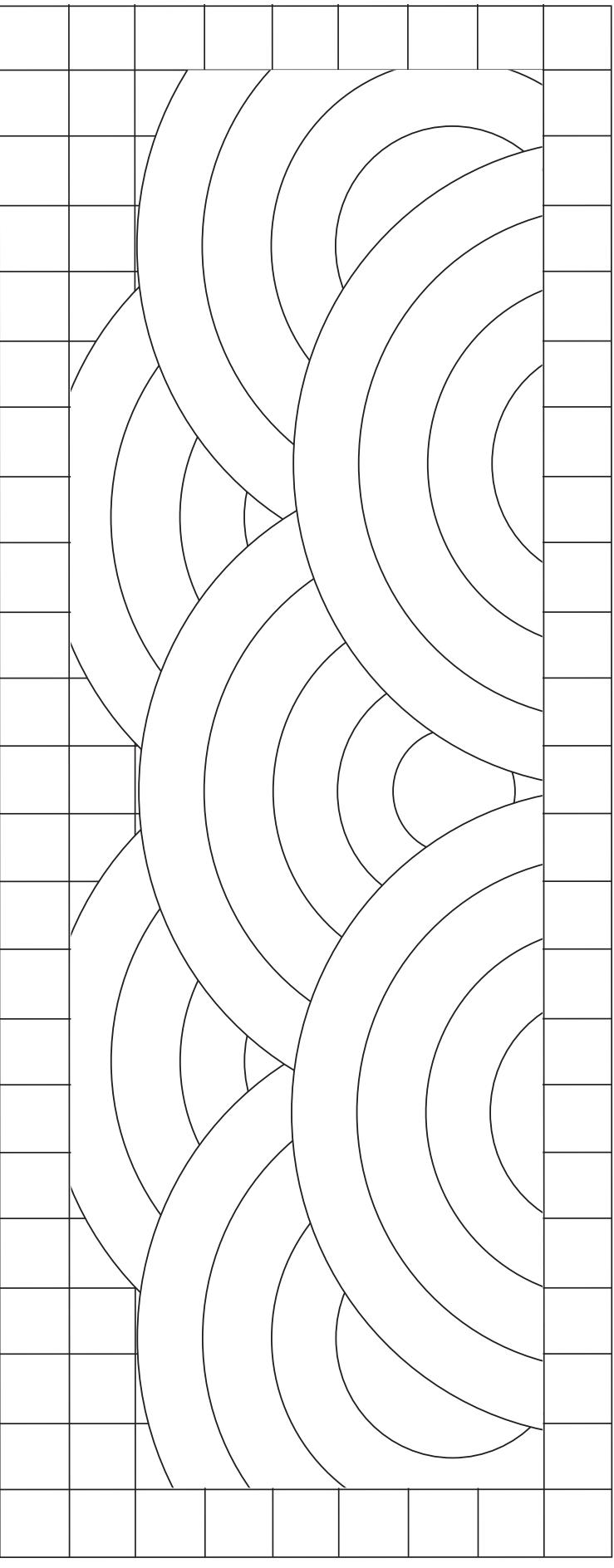
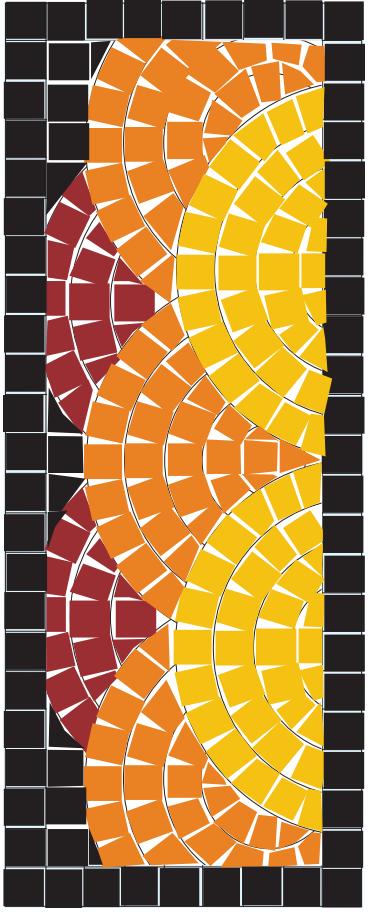
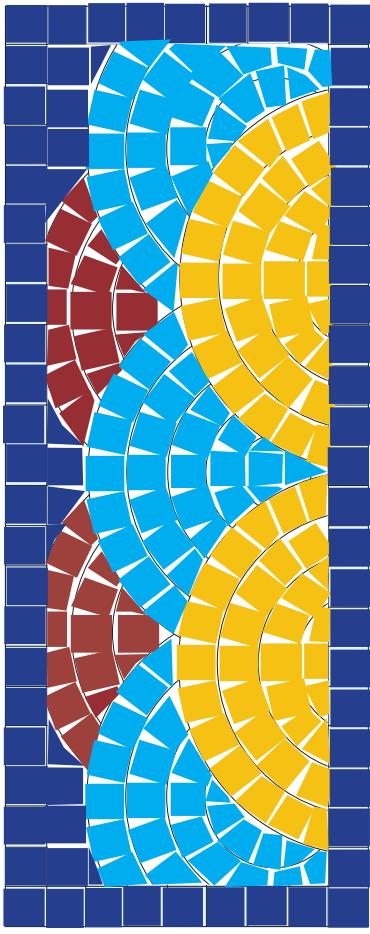
MORE COMPLEX DESIGN

- ❶ Mount the grid onto the sturdy material on four corners with masking tape. This will secure your paper surface.
- ❷ Pick your colors. On a sketch pad or graph paper, experiment with different color combinations. Use markers or colored pencils.
- ❸ Do a rough sketch. It is better to have some idea of your design before you begin to paste your color squares onto the grid paper. Once the glue has dried, it is not possible to remove without destroying your work.
- ❹ Select your color palette. Black, white, and gray were popular in early Roman mosaics. Muted earth tones (Think of fall leaves, beige and olive green) were used in Pompeii.

Or use bright red, blue, yellow and green.

❺ After you have your design, use a glue stick to paste your color squares on to the final paper grid. Look at your sketch for reference.

❻ Clean your hands often with a wet towel to keep extra glue off the colored squares. Try to keep your work as neat and clean as possible. neat and clean as possible.



See Mosaics | Continued

D.C. and Mosaics

Mosaics are found in traditional locations and lively street corners in D.C. Scenes from the Bible are found in the chapels of the National Cathedral and the Shrine of the Immaculate Conception. Deep blues and greens, gold and rich reds express the sacred as the stories come to life in intricate patterns and colorful tesserae. The flow of modern life and movement of passengers are reflected in the marine subjects of the mosaics found outside the Anacostia Metro station.

Where To See Mosaics In the Washington, D.C., Area

For a limited time

www.nga.gov/exhibitions/pompeiiinfo.shtml

Pompeii and the Roman Villa

Exhibit: Oct. 19, 2008, to March 22, 2009. Check the National Gallery of Art site for lectures, films and 5-part podcast. Workshops for middle and high school students, Nov.-March; teachers, Feb.

Where to Take Classes

www.americanmosaics.org/

The Society of American Mosaic Artists

SAMA site includes resource list and contact information for Virginia and classes around the world

<http://residentassociates.org/ticketing/index.aspx>

Smithsonian Resident Associates
Under Studio Arts, select "Other Media." Current listings include "Marvelous Mosaics," an 8-session class beginning Jan. 2009. This course is taught by Alfredo Ratinoff (<http://alfredoratinoff.com>) who also offers private classes.

www.theartleague.org/

The Art League School

At the Torpedo Factory Art Center in Alexandria, Va., ALS offers classes in visual arts. "Mosaics" will be taught by Gene Sterud in winter and spring.

www.instituteofmosaicart.com/

Institute of Mosaic Art

San Francisco Bay Area classes, exhibits, lectures
Review the instructional programs at community colleges, community centers and art schools near you. For example, Fairfax County Adult and Community Education (ACE) program offers mosaic classes.

www.nationalcathedral.org

Wisconsin & Mass Ave

Washington, DC 20001

(202) 537-6263

In the Resurrection and Bethlehem chapels vibrant mosaics depict the appearances of Christ. Take time to view the stained glass windows.

www.nga.gov/exhibitions/pompeiiinfo.shtml

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Exhibit: Oct. 19, 2008, to March 22, 2009. Check the National Gallery of Art site for lectures, films and 5-part podcast. Workshops for middle and high school students, Nov.-March; teachers, Feb.

www.avam.org/

American Visionary Art Museum

800 Key Highway

Baltimore, MD 21230

(410) 244-1900

The exterior glitters with mosaic panels of tile, stained glass, pottery shards and bottles. High school and college students and volunteer artist mentors created the panels. Exhibits include an old car covered in bottle caps.

www.artbma.org/collection/overview/mosaics.html

Baltimore Museum of Art

10 Art Museum Drive

Baltimore, MD 21218

(410) 396-7100

The Antioch Collection, mosaics from southeastern Turkey. Mosaics found on the floors and gardens of Antioch, a great Roman city and early Christian world center; see transformation from a pagan to Christian society.



www.loc.gov

Library of Congress

First Street and Independence Avenue, S.E.
Washington, DC

Some of the best mosaic artists of the 1900s designed in ancient and modern styles to recreate the feeling of ancient Romanesque and Byzantine churches. Mosaics abound in vaulted ceilings, arches, floors and chapels (including all-mosaic chapel of the Virgin of Guadalupe).



www.nationalshrine.com

Basilica of the National Shrine of the Immaculate Conception
400 Michigan Ave NE

Read About It

See Mosaics | Ccontinued

Biggs, Emma
Encyclopedia of Mosaic Techniques: A Step-by-Step Visual Directory
Running Press (1996)
Use this or one of Biggs more recent books for designs and easy-to-follow techniques

Dierks, Leslie
Making Mosaics: Designs, Techniques & Projects
Sterling/Lark (1997)
History, tools and four methods; projects are well illustrated with steps to follow

Cheek, Martin
Making Mosaics
Creative Publishing International (2003)
From beginner to advanced level, 15 step-by-step projects are detailed in word and photo; pattern templates are included

Cheek, Martin
Mosaic Art: Design & Inspiration
New Holland (2004)
Master mosaic artist shares his techniques; 150 color photographs

Clarke, John R.
Roman Black-and-White Figural Mosaics
New York University Press (1979)
Excellent resource for teachers and art scholars, organized by periods beginning with the First Century. Photographs of some little known works may inspire the mosaic artist.

SAMA past president provides a history of mosaics, global examples and array of materials; instructions for 15 projects in the second half. Highly recommended.

Powell, Michelle
Mosaics
Heinemann Library (2004)
Step-by-step guide for students, grades 3-5; projects include an African mask, Egyptian necklace and Aztec design-inspired book cover

Dawson, D. T.
The New Mosaics
Lark Books (2001)
Basic mosaic-making applied to buttons, beans, found objects in 40 projects

www.myfranciscan.org/
The Franciscan Monastery
1400 Quincy Street, NE
Washington DC 20017
(202) 526 6800
Many traditional religious mosaics are in the Rosary Portico, gardens and monastery entry. Daily tour schedule; virtual tour and video available of interior and grounds.

Goodwin, Elaine
Classic Mosaic
Trafalgar Square Publishing (2000)
Designs and projects inspired by 6,000 years of mosaic art

King, Sonia
Mosaic Techniques & Traditions: Projects & Designs from Around the World
Sterling (2006)

MetroArts
See art installed at Metro stations. Two of them: Anacostia Metro station has the mosaic, "River Spirits of the Anacostia," by Martha Jackson-Jarvis (www.jacksonjarvisstudio.com). H Street Bridge or "Hopscotch Bridge" at 1st and 2nd streets N.W. and H Street N.E. (Union Station) won awards for its colorful mosaic figures that cover the walls spanning the length of the bridge over the train tracks; an engineering feat to withstand the vibration of trains and Metro trains. D.C. students designed the figures.

National Zoological Park
3001 Connecticut Avenue
Washington, DC
Mosaic tile mural begins on the exterior wall and continues into the Visitor's Center. Look for mosaics created by Walt Whitman H.S. students in the Elephant House.

Ronald Reagan Washington National Airport
Arlington, VA
In the remodeling of the airport, MWAA selected artists to unite art with architecture. Ten artists designed the marble, glass and Terrazzo floor medallions installed in the length of the B/C terminal concourse. Look also for glass railing panels, glass friezes, sculptures and murals.

Saint Sophia Greek Orthodox Cathedral
36th Street and Massachusetts Avenue, N.W.
Washington, DC
(202) 333-4730
The walls and ceiling of the traditional cathedral are covered in stone and glass mosaics, depicting saints and other sacred images. In the Byzantine style, much use has been made of gold mosaic.

Mosaic Sketch Diary

Name _____ Date _____

Mosaic's Name _____ Period/Style _____

Location _____

Sketch

Description

Mosaic Sketch Diary

Name _____ Date _____

Mosaic's Name _____ Period/Style _____

Location _____

Sketch

Description

An Integrated Curriculum For The Washington Post Newspaper In Education Program

Literary Inspiration on the Streets of D.C.

• Originally Published Sunday,
August 24, 2008

WHERE: The District

WHY: Writerly homes, anti-Bic pens and caffeinated poetry

HOW FAR: About 14 miles from start to finish

1 Since Thomas Jefferson first came to Washington, the city has played host and home to some of the most prolific and celebrated writers to put pen to paper. After meeting President Abraham Lincoln here, Nathaniel Hawthorne was moved to write the essay "Chiefly About War Matters," published in the *Atlantic Monthly's* July 1862 issue. During the same period, Louisa May Alcott worked as a nurse at a Civil War hospital in Georgetown before writing her novel *Little Women* in 1868.

2 Writers "come here for all different reasons," says Paul Dickson, a local author who co-wrote *On This Spot: Pinpointing the Past in Washington, D.C.* "For all people, this has always been a place to express themselves."

3 Before the National Portrait Gallery became home to a painting of Walt Whitman, the grand old building housed

the Patent Office and the Bureau of Indian Affairs, where the "Leaves of Grass" poet did his 9 to 5. During the Civil War, the building became a makeshift hospital where Whitman spent many evenings tending to the wounded, an experience that inspired much of the poetry in his 1865 collection, *Drum Taps*.

4 Elsewhere in the city, Whitman contemporary Julia Ward Howe not only slept at the Willard Hotel but by candlelight scribbled the words to "The Battle Hymn of the Republic."

5 And pay attention, wannabe Maya Angelous: Harlem Renaissance writer Langston Hughes proved that being discovered doesn't happen only in New York and London publishing circles. While working as a busboy at the Wardman Park Hotel, now owned by Marriott, Hughes grabbed the attention of American poet Vachel Lindsay by dropping his poems next to Lindsay's dinner plate.

6 As for tomorrow's talent, check out the poetry scene at Ebenezers Coffeehouse. Who knows? You might be listening to the next Sterling A. Brown, the first poet laureate of our book-smart city.

— Karen Hart

An Integrated Curriculum For The Washington Post Newspaper In Education Program

THE WASHINGTON POST

SUNDAY, AUGUST 24, 2008 N7

RoadTrip

Literary Inspiration on the Streets of D.C.

Start here: KEELEY STREET

Driver's route: A red line on the map indicates the route taken by the driver.

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— Karen Hart

1 Road Trip maps are available at www.washingtonpost.com/roadtrip, as are addresses and hours of operation. (Be sure to check before you go.) Have an idea for a trip? E-mail roadtrip@washpost.com.

MAP BY JEROME COOKSON FOR THE WASHINGTON POST; BUSBOYS AND POETS PHOTO BY SUSAN BIDDLE — THE WASHINGTON POST; OTHERS BY KAREN HART FOR THE WASHINGTON POST

Opulence and Destruction in Pompeii



"Day of Wrath: The National Gallery's Enlightening Look at the Opulence and Destruction of 'Pompeii,'" was published October 19, 2008, in the Style & Arts section of *The Washington Post*.
Answer the following questions about the article and the artwork and photographs that accompany it.

1. Before reading the article, look at the two illustrations on M1. The dominant image is a close-up of a marble plaque unearthed in one of the homes of Pompeii. The second is the picture of a bracelet. What do these images tell the reader about the culture, arts and style of the people in Pompeii?
2. In what way do these illustrations work with the headline and subhead?
3. What is the purpose of this article?
4. Is it an exaggeration to call the eruption of Vesuvius the "epitome of catastrophe"? Explain your answer.
5. Which illustration(s) support the "horror" of the event?
6. What point is made to the visitor of the exhibit and the residents of D.C. in the paragraph that begins "And what we see we recognize, for the culture of Pompeii — its polished marble tabletops, its luxurious expectations, its antiquarian bragging, its conspicuous vacations — is already there within us"?
7. What mythic figures are associated with the Bay of Naples area?
8. What literary device does the author use when he writes: "The colors of the walls there seemed as startlingly fresh as those of shining butterflies ... brought to life as did stuffed birds in a bell jar"? What purpose does this paragraph serve?
9. Look at the busts under the subhead "Under the Volcano" and read the captions that add more information than is given in the article. Why might the residents of Pompeii have had these busts in their homes?
10. The individuals and institutions that loaned their works for the exhibit are indicated in the credit lines. What do they reveal about the discoveries made during excavation?
11. What are "Vesuvian fashion" and "Pompeian red and blue"?
12. What is the author's view of the exhibit? Give three examples of where this is stated.

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PHOTO BY LUCIANO PEDICINI, COURTESY OF SOPRINTENDENZA SPECIALE PER I BENI ARCHEOLOGICI DI NAPOLI E POMPEI

A marble plaque from the House of Gilded Cupids

DAY OF WRATH

*The National Gallery's Enlightening Look
at the Opulence and Destruction of 'Pompeii'*

By PAUL RICHARD
Special to the Washington Post

• Originally Published Sunday,
October 19, 2008

Aug. 23, A.D. 79, was the last day of Pompeii. Who has not imagined what befell that chic resort?

The towering volcano, then the wrath-of-God explosion, the rivers of red lava, the hot snows of gray ash, the fluted columns crashing, the statues

overturned, and the panic of the dying as the tradesmen in their shops, and the dogs still in their kennels, and the nobles in their jewels are buried all at once.

That epitome of catastrophe smolders at the core of "Pompeii and the Roman Villa: Art and Culture Around the Bay of Naples," the terrific exhibition that goes on view today at the National Gallery of Art.

Portrait busts and goddesses, atria and niches, a living Roman garden of rosemary and laurel, mosaics underfoot,

frescoes on the walls; you ought to go and see it. Its objects are deluxe. Its every telling detail (the old bronze of the cases, the entasis of the columns) feels learnedly considered. The show in the East Building is one of those spectaculars, generous and costly, that no one does as well as the National Gallery of Art. And the terrible yet tingly story that it tells is pretty hard to beat. First we get the horror, and then a

CONTINUED ON PAGE 20

An Integrated Curriculum For The Washington Post Newspaper In Education Program

CONTINUED FROM PAGE 19

kind of miracle, a sort of resurrection, as the victims of Vesuvius — their reading lamps, their fountains, the very postures of their bodies — are brought back into light.

And what we see we recognize, for the culture of Pompeii — its polished marble tabletops, its luxurious expectations, its antiquarian bragging, its conspicuous vacations — is already there within us. It is also all about us. Step out of the gallery, look up and down the Mall, and what you mostly see is a kind of faux antiquity — of pediments and statues, acanthus leaves and obelisks — stretching far away. Believe it or not, there had never been a major show of ancient Rome in Washington.

Here, for the first time, we get to see the real thing.

Had the National Gallery delivered just a show of Roman treasures — these tall statues brought alive by their eyes of colored stone, that great bronze of Alexander, these standard lamps and birdbaths — it would have done enough. But its director, Earl A. "Rusty" Powell III, who finagled these grand loans and raised the needed money (from the Bank of America), and the curator in charge, Carol C. Mattusch of George Mason University, and the gallery's Mark Leithauser, whose cool team of designers devised the installation, have done a whole lot more. Their exhibition shows how the last day of Pompeii adjusted our aesthetic, set a template for our wishes, and got so



PHOTO BY LUCIANO PEDICINI, COURTESY OF SOPRINTENDENZA SPECIALE PER I BENI ARCHEOLOGICI DI NAPOLI E POMPEI

A serpentine bracelet has an intricate "snakeskin" surface.

deep into our minds.

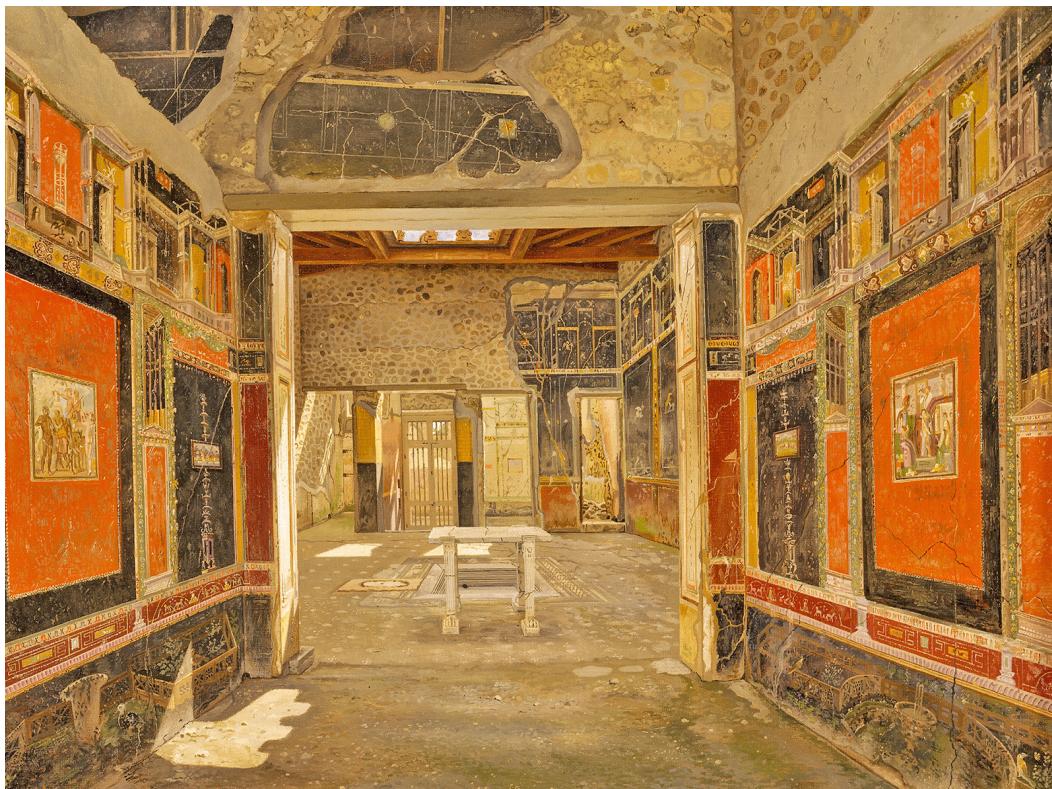
* * *

People with the wherewithal have been finding their way gladly to the coast below Vesuvius (with its sweet herb-scented breezes, its incomparable seafood, and its view of far-off Capri) for millennia at least.

It's a place alive with myths. Hercules dropped by while performing his Tenth Labor (hence the town of Herculaneum; and Pompeii takes its name from the triumph that he held there — *pompa* — when his heavy work was done). Odysseus came as well (Baios, his old helmsman, drowned in these blue waters, and gave his name to Baiae, a nearby resort town).

"Baiae," noted Cicero, "is synonymous with lechery, love, adultery, the good life, banquets, parties, song."

Neapolis, now Naples, had been a Greek city for 500 years before it became officially a Roman one in 89 B.C. The rich resorts around it kept their



"Interior at Pompeii," 1905 oil on canvas by Josef Theodore Hansen, depicting the house of Marcus Lucretius Fronto.

PRIVATE COLLECTION, COURTESY OF ROBLANT + VOENA, LONDON

CONTINUED ON PAGE 21

An Integrated Curriculum For The Washington Post Newspaper In Education Program

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Greek aesthetic. The Romans of the region venerated Homer, Alexander and all things ancient Greek. You see that in their art.

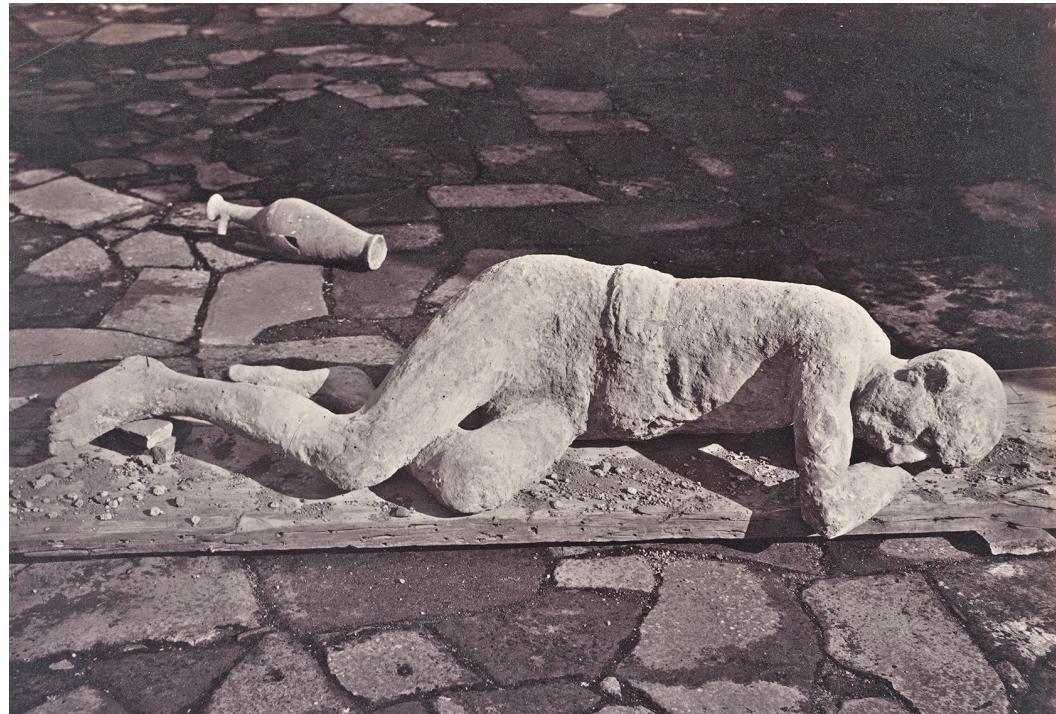
By then that lovely curving coast had famously become a place of leisured pleasure, a sort of a Hamptons to busy Rome's Manhattan. Seaside homes were built there by Julius Caesar, by Augustus the first emperor, Tiberius, Caligula, Claudius and Nero, and the richest of their countrymen. The villas they constructed, as one might imagine, were competitively grand.

One of these, the Villa dei Papiri (named for the black scrolls of carbonized papyrus discovered in its ruins), was a 65,000-square-foot wonder high above the water with staircases and terraces descending to the sea. The startling bronze statue "Girl Fastening her Peplos" (or perhaps she's undoing it) is just one of more than 80 large-scale statues from that buried villa's grounds.

In 1974, the oilman J. Paul Getty did his best to re-create that villa by the sea — in Malibu, Calif. Like a lot of other people, Getty kept on dreaming of Pompeii.

Imagine the music. And the scale of the feasting, and the exotic dishes served there on gold-and-silver plates (one cookbook of the time discusses camel heels and flamingo tongues). And imagine the entertainments, the dancing girls, the acrobats, the gladiatorial battles. (Pompeii, in its heyday, had 23,000 people and an amphitheater large enough to seat almost all of them.)

Then Vesuvius erupted. For the next 16 centuries most of this was lost.



DEPARTMENT OF IMAGE COLLECTIONS, NATIONAL GALLERY OF ART LIBRARY

A circa-1870 albumen print of Michele Amodio's plaster cast of a fallen man.



Caligula was a sadist, a glutton, an adulterer. Many thought him mad. Here he seems a sweet young man. This bust, unearthed in Baia, is on loan from the Museo Archeologico dei Campi Flegrei.

The town of Herculaneum was not seen again until its theater was discovered by well-diggers at work in 1738.

Excavations quickly followed. They were paid for by the king (the enlightened Charles VII, the Spanish Bourbon ruler of Naples and Sicily), and directed by a pro (Karl Jakob Weber, a skilled Swiss engineer who may have been the first scientific archaeologist), but the treasures brought to light there were not for the many, only for the few. Only the important were invited to the dig. Weber's team had drilled 90 feet through the dark, cementlike pyroclastic flow, and the theater could be seen now, but the visit wasn't fun. The viewer was "conducted," one of them reported, "down a dark flight of more than a hundred steps to the dank and chilly theater. ... An accurate idea of the place is not easily formed ..."

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CONTINUED FROM PAGE 21

It rather resembles a profoundly dark subterranean labyrinth."

It was not until much later — with the Napoleonic wars finally concluded, and the banditti of Campania pretty well suppressed, and steamship tourism expanding, and the advent of the photograph — that the last day of Pompeii seized the wider public's awe.

Pompeii's resurrection, as the show makes clear, was to a large degree a Victorian phenomenon. Science and romance, terrifying cataracts and moralizing stories, scientific study of rocks and plants and newts and yearning for belief, were all mixed up together in the Victorian imagination.

The colors of the walls there seemed as startlingly fresh as those of shining butterflies brought from far away and pinned down on a card. The dead of the disaster, once their molds were filled with plaster, seemed as nearly brought to life as did stuffed birds in a bell jar. The lost-found story of Pompeii, which seemed to have a moral — of confidence destroyed and decadence chastized — appeared ideally devised for the ripe Victorian mind.

So what you got were fads — a suddenly erupting interest in volcanoes, and in ancient Romans (those patriotic, prosperous, world-ruling imperialists so very much like us), and in the heated climate of Naples and Pompeii.

Artists across Europe began to fill their paintings with wild, scary images of Vesuvius erupting, preferably at night. Their oils are on view. In Britain and in France, and America

as well, grand rooms reflected the new Vesuvian fashion. One of these evoked in the National Gallery exhibit — the Senate Appropriations Committee's main committee room in the U.S. Capitol — was decorated boldly by Constantino Brumidi in 1856 in Pompeian red and blue.

Two very famous Englishmen also helped to make the last day of Pompeii a sensational phenomenon. The first was William Hamilton, a learned British diplomat who spent many years in Naples in the second half of the 18th century. When visitors who mattered landed in that city, Hamilton would take them to the smoking summit of Vesuvius; he ascended the volcano more than 60 times. He was also a collector who, in 1772, sold his vast collection of Neapolitan antiquities — more than 700 vases, 600 bronzes and 6,000 coins — to the British Museum, London.

The second was a novelist, Edward Bulwer-Lytton, whose *The Last Days of Pompeii* was published to immense acclaim in 1834. Before the century was over his book would be republished more than 20 times. The historically recorded stories of Pompeii, and those invented by the novelist, were soon so mixed together that visitors to Italy were confidently shown the very houses in Pompeii where his characters had lived.

The gallery's exhibit closes with a triumph, an enormous painted fiction by Sir Lawrence Alma-Tadema — "A Sculpture Gallery" (1874) — which blends antiquarian learning and rich Victorian kitsch in almost equal measure. The earlier pre-Raphaelites mostly had depicted medieval castles and knights in shining armor. Here, instead, we see a family of Romans who seem to be selecting sculptures for their seaside villa in Pompeii. The statues look authentic, which shouldn't be surprising, since they're elsewhere in the show. The Romans look Victorian, which is not surprising either, since they are the painter's young wife and two daughters.

The movies would come later. (The 1935 one with Basil "Sherlock Holmes" Rathbone may have been the scariest.) So, too, would the slide shows, and the fireworks displays of "The Last Days of Pompeii." But Pompeian archaeology and imaginary drama had already merged.

Painted on the wall toward the exhibition's end is a quote from J. W. von Goethe, who visited Pompeii in 1787: "There have been many disasters in this world," wrote the German poet, "but few have given so much delight to posterity." A motto for this show. ■



COURTESY OF SOPRINTENDENZA SPECIALE PER I BENI ARCHEOLOGICI DI NAPOLI E POMPEI
A marble torso from a statue of a woman, dating from the 1st century A.D.

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Villas Come Alive 2,000 Years After Vesuvius

By SUSAN DAVIDSON
Special to the Washington Post

• Originally Published Sunday,
 October 19, 2008

A rickety turnstile stands between the not-very-distinguished city of Castellammare di Stabia, 19 miles south of Naples, and Stabiae, a cluster of villas built by wealthy Romans more than 2,000 years ago. Walking through the ineffective barrier between the two, as I did in July, feels like taking a trip back to the 1st century B.C., when Stabiae became a resort town. Putting aside the discomfort of walking on a dusty, unpaved lane in sandals that seem to attract rather than repel stones, discovering where and how patrician Romans spent some of their leisure time is the kind of sightseeing people who love art and history live for.

With its stunning views of the Bay of Naples and nearby Mount Vesuvius, Stabiae was a playground for the glitterati of the day. Arriving by boat, they came to exercise their bodies as well as their minds, to talk about art and philosophy, and to enjoy the good weather, the view and locally made wine. But the end to all that came suddenly and dramatically with the eruption of Vesuvius on Aug. 24 in the year A.D. 79. Stabiae and the nearby cities of Pompeii and Herculaneum were buried under volcanic ash for almost two millenniums.

The entire area remained untouched until 1748, when engineers and soldiers were hired by the ruling Bourbon

kings to find Pompeii. They dug tunnels and trenches and were rewarded by finding not Pompeii — not at first, anyway — but Stabiae's Villa San Marco, Villa Arianna and evidence of other homes of up to 200,000 square feet each, which tells us plenty about the wealth of their owners. When Pompeii was unearthed three miles to the north, around 1750, the king did not have enough manpower to explore both sites at the same time. Attention and workers were diverted to Pompeii, and Stabiae's tunnels and trenches were filled in to prevent weather damage and looting. The site remained closed and all but forgotten for another 200 years.

In 1950, Libero d'Orsi, a local high school principal, took it upon himself, with help from the school's janitor, to learn more about Stabiae. Working with their bare hands, they found astonishingly well-preserved remnants of villas. The frescoes had retained their original colors of red, black, white, yellow and pale green; the mosaics had kept their sharply contrasting black and white.

As I strolled around Stabiae, stones in my shoes aside, I loved turning a corner and being startled by the clarity of the murals' pastoral scenes, some

CONTINUED ON PAGE 24



PHOTO FROM THE NATIONAL MUSEUM OF ARCHAEOLOGY

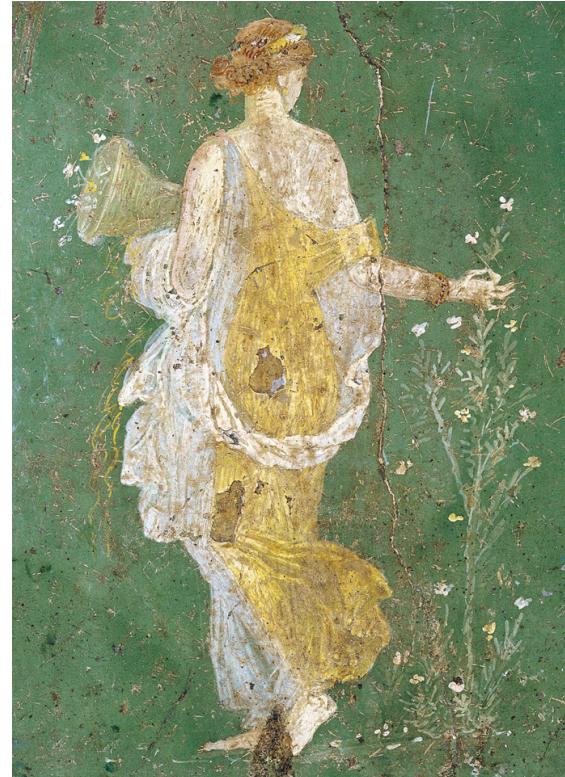
This fresco, which probably dates from the first century A.D., shows a harbor town.

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PHOTO FROM THE NATIONAL MUSEUM OF ARCHAEOLOGY

A re-creation of the Villa San Marco hints at the wealth of the people who came to Stabiae for pleasure and relaxation.



NATIONAL MUSEUM OF ARCHAEOLOGY

Roman frescoes remain vibrantly colorful two millennia after Stabiae was buried in the eruption that also destroyed Pompeii.

CONTINUED FROM PAGE 23

with perspective. And there was room after room built on an axis to maximize the circulation of summer breezes and provide magnificent vistas of the bay. Because excavations are ongoing, a visitor can watch diggers sifting through 2,000-year-old ash, working under a canopy to shade them at least partially from the punishing sun.

Thinking about the drama of the site's history is moving. The inhabitants of the villas were not unmindful of the danger as they saw Vesuvius erupting, but many apparently thought the best way to escape was to descend from their hillsides and wait for rescue by boat. In fact, the ancient naturalist author Pliny the Elder launched galleys to rescue

some friends (and to get a better look at the eruption) and was killed near Stabiae, presumably asphyxiated by poisonous gases or volcanic ash. Many people died on the beaches or drowned trying to flee.

And for romantic musings about Stabiae, we can choose between wondering what it must have been like to have lived (and been incredibly wealthy) in ancient times and, alternatively, what it might have felt like to be on the 18th-century archaeology team that unearthed such beautiful, unspoiled frescoes. We can even imagine what it would have been like to be a student hearing Libero d'Orsi talk about his findings.

No one is more concerned about the future of Stabiae than Washington

architect Leo Varone. Like a character in an Italian opera, he speaks with great passion, and he uses the expressive hand gestures of his native Campania, a region that includes Stabiae, Herculaneum and Pompeii. Channeling his energy and knowledge, Varone and colleagues from his alma mater, the University of Maryland, formed the Restoring Ancient Stabiae Foundation, a nonprofit group dedicated to preservation and education. (For more information, go to <http://www.stabiae.org>.)

"History repeats," Varone says. "Stabiae was the little sister to Herculaneum and Pompeii. It is a three-times-told story," with the small city overshadowed first in ancient times, then reburied in favor of Pompeii and even now in the shadow of the better-known excavation sites. ■

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Academic Content Standards

This lesson addresses academic content standards of Maryland, Virginia and the District of Columbia.

Maryland

Visual Arts: Plan personal artworks that incorporate attributes of selected subject matter, styles and techniques of various cultures and periods of art history (Grade 7, Historical, Cultural and Social Context: Students will demonstrate an understanding of visual art as an essential aspect of history and human experience.)

Visual Arts: Demonstrate ways the elements of art and principles of design are manipulated to communicate ideas (Grade 6-8, Creative Expression and Production)

History: Analyze the emergence and enduring influence of Aegean civilizations. Describe the major cultural achievements of the Greek civilization, such as art, science, political systems, and philosophy across time (Grade 6, Standard 5, Topic B: Emergence, Expansion and Changes in Nations and Empires)

Geometry: The student will construct and/or draw and/or validate properties of geometric figures using appropriate tools and technology. (Goal 2, Expectation 4)

Reading/ELA: Analyze text features to facilitate understanding of informational texts.
b) Analyze graphic aids that contribute to meaning

The Maryland Voluntary State Curriculum Content Standards can be found online at <http://mdk12.org/assessments/vsc/index.html>.

Virginia

History: The student will demonstrate knowledge of ancient Greece in terms of its impact on Western civilization by f) citing contributions in drama, poetry, history, sculpture, architecture, science, mathematics and philosophy (WHI.5)

Mathematics: The student will apply transformations (rotate or turn, reflect or flip, translate or slide, and dilate or scale) to geometric figures represented on graph paper. The student will identify applications of transformations, such as tiling, fabric design, art and scaling. (Grade 8, Geometry, 8.8)

Mathematics: The student will make a model of a three-dimensional figure from a two-dimensional drawing and make a two-dimensional representation of a three-dimensional object. Models and representations will include scale drawings, perspective drawings, blueprints or computer simulations (Geometry, G.12)

English: The student will write in a variety of forms, including narrative, expository, persuasive and informational (Grade 8, Writing, 8.7)

Standards of Learning currently in effect for Virginia Public Schools can be found online at www.pen.k12.va.us/VDOE/Superintendent/Sols/home.shtml.

Washington, D.C.

Visual Arts: Understand the historical contributions and cultural dimensions of the visual arts, noting how human diversity is revealed in visual arts and artists (3, HSP, HSA)

Visual Arts: Creates designs using the effect of visual structures (design elements such as color, space and form; principles of design such as repetition, rhythm and balance) and functions of art (Grade 5, Artistic Perception, content and performance standards)

Mathematics: Apply spatial reasoning by recognizing and drawing two-dimensional representations of three-dimensional objects (e.g., nets, projections and perspective drawings of cylinders, prisms and cones) (Grade 8, Geometry, 8.G.5)

Social Studies: Students use cardinal directions, map scales, legends and titles to locate places on contemporary maps of D.C. and local communities — Identify and locate major monuments and historical sites in and around Washington, D.C. (Geography, 3.1.3)

Learning Standards for DCPS are found online at www.k12.dc.us/dcps/Standards/standardsHome.htm.