Animals in Art
from NOMA’s Collection

Teacher’s Manual

New Orleans Museum of Art
Introduction to the Teacher’s Manual
This learning resource is intended for teachers of students in Grades 1-12 and may be adapted for specific grade levels. We hope that you will use the manual and accompanying disc to help your students gain an in-depth knowledge of the cultural and historical events surrounding the art used in this workshop. These pieces are part of NOMA’s permanent collection.

Cover:
China, Tang Dynasty, 618-906
Standing Horse
earthenware, glazed in green
22 x 6 x 17 in.

Costa Rica, Atlantic Watershed, c.900-1000
Flying Panel Ceremonial Metate,
volcanic stone
23 ½ x 35 x 32

Tlingit Peoples, Canada, British Columbia
Chilcat Blanket, c. 1870
wool, cedar bark
51 x 66 in.

Paul Poincy (American, 1838-1909)
Dogs in the French Market, 1889
oil on canvas
44 x 50 in.

Deborah Butterfield (American, born 1949)
Restrained, 1999
patinated cast iron
86 x 99 x 46 in.
Animals is Art
from NOMA’s Collection

Teacher’s Manual

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# TABLE OF CONTENTS

Looking at Animals in Art: How to Bring Art into your Classroom 1

List of Images 5

Comparative Timeline 1-1200 CE 20
1600-2005 21

Curriculum Objectives 24

Vocabulary 27

Bibliography 29

Webography 30
Looking at Animals in Art:  
How to Bring Art into Your Classroom

The Education Division at NOMA has organized this packet “Animals is Art” so that you, the educator, will use works of art from our collection and apply the ideas that surround the art into your lesson plans. In this workshop we have compiled paintings, decorative arts, non-western art and sculptures that all have animals as the common theme. Most cultures around the world produce art that includes animals or is inspired by animals. The works that have been chosen are only a small example of the many of pieces of art at NOMA that portray animals. Included in this workshop packet is a CD-ROM loaded with all of the images we will discuss, so your class can have a virtual tour of NOMA. You will be able to visually interpret the work and encourage your students to do the same. By using the image description list, you will understand more about the work of art. You will then be able to utilize the comparative timeline and vocabulary list to apply the information to the work of art. This will help you put the works into a cultural and historical context. We have provided suggestions for lesson plans correlating with the Louisiana Benchmarks and Standards to aid in your preparations. It is encouraged that after you discuss the animals represented in the art with your class, you enjoy a field trip to NOMA and the Besthoff Sculpture Garden to view more works with the animal theme. It is also interesting to compare and contrast one particular animal or species that occurs in numerous works across cultural boundaries.

Animals in Art: Looking at Paintings
Paintings with animals in the composition can be enjoyed in many different ways. Beginning with the purely visual sense, the viewer sees the animal in the work and will try to relate the animal to his/her life. Finding a connection to the work is the instinctive way that people understand. But why is the animal there? What does it mean? What did the artist intend for the animal? You as the educator and your class can understand the art on a deeper level. First, you can ask the group a series of questions and then apply the information found in the packet. This packet will provide you with several universal questions to ask when examining an artwork, as well as hints for careful observation to unlock the meaning intended by the artist.

When you first approach the painting, look at it entirely. Have the group describe the entire scene. Notice and describe the animal(s). What is it? Where is it and what is surrounding it? Describe each element of the scene. How big are the trees? How dark is the forest? Imagine what the scene would smell like. How many animals are seen and how detailed are they? How do the animals make you feel? Is there an overriding sense of color? Many artists use a palette of colors to imply the overall feeling. You may have an association with particular shades of color.
such as warm colors and cool colors. Is it orange or red that looks like a bright sun shining, or is it a shade of green that looks lush and cool? Do the animals reflect the overall feeling of the colors or do their actions help create a mood?

After reflecting on the entire painting, look at the way the artist used his/her materials to create the art. What materials did the artist use? Is it painted on canvas? Is it painted with oil or pastel? How thick or thin is the paint? How does the paint application affect the mood of the painting? Perhaps the artist has created a highly realistic scene and the oil paint is applied in thin strokes to accentuate the realism. The artist may have painted with bright pastels to create a fantasy-like world.

Look at the animal(s) in the paintings. Have you seen animals in a scene like this before? If it looks fairly realistic, but a little different than what you may be used to, why and how? Is it from a different time period? Is the artist trying to create an altered reality? How has the artist changed the scene to look beyond the real? Why do you think the artist did this and what was s/he trying to express?

After contemplating the painting, read the image description of the work of art in the packet. How does this information add to what you have discovered in the paintings? Does it answer some of your questions? Are there things that you know about this culture, time period or geographical place that you can add to the understanding of the artwork? Use the comparative timeline to put the painting into a historical and cultural context. What happened during the artist’s lifetime and the decade in which this painting was completed? Is there anything historically significant that may have influenced the artist’s painting style?

When the group discusses all of the possibilities, the educator is encouraged to utilize the curriculum suggestions or suggested activities to apply the concepts of animals in art to the curricula. By choosing a particular work of art or group of works, the theme can come alive and inspire creative thought.
Animals in Art: Looking at Sculptures, Decorative Arts and Non-Western Art

Sculptures, decorative arts and non-western art are unique because in most cases, you can walk around the art and see it from all angles. These artworks chosen for this workshop, works that have used animals as inspiration, are found in NOMA’s Besthoff Sculpture Garden, the decorative arts collection or on the third floor. The outdoor sculptures can be viewed in their environmental setting which becomes integral to the art. The decorative and non-western art should be viewed both aesthetically and with a cultural understanding to fully appreciate the techniques involved in creating the work as well as its practical purpose.

The outdoor sculptures in this workshop can be viewed similarly to the paintings. When you see the sculpture, discuss your initial impression of the work and the environment surrounding it. In NOMA’s Sculpture Garden, as opposed to the objects inside the main building, you are allowed to gently touch the sculptures.¹ What does the sculpture appear to be made of? How does the sculpture feel? Is it smooth, rough or jagged? Does the sculpture feel like you thought it would feel or does the material feel differently than it looks? What does the sculpture look like? Have the group describe the subject matter, the materials, and the placement of it in the Sculpture Garden. How does the material affect the subject matter? Compared to the actual animal that it represents, how is the texture different or the same? Using your imagination, what do you think the artist meant when s/he created the art?

With the decorative and non-western art, you can first appreciate the work for its craftsmanship, design and general impressions. When looking at the art, what animals do you see? Is the animal realistic or stylized? If it isn’t at first easily identifiable, it may be a stylized form. First, find parts of an animal and then try to see it as a whole. What knowledge do you have about the animals represented? Do the animals symbolize anything to you such as being fierce, strong, wise, or scary? Do you get a sense of the animal’s purpose in the work of art? Can you think of what the animal and the work of art are made for? Think of the materials that the work is made from. How was it created? Do the materials reflect the symbolic representations of the animal (such as strong bronze, or solid stone)?

¹ Sculpture is artwork! Please do not climb on the sculpture and please respect the ground cover and plantings. We ask that you use the “Two Finger Rule” when touching sculptures. This prevents poking, scratching or any additional damage to the artwork.
In the same manner of looking at the paintings, read the image description of the work of art that is found in the packet. How does this information add to what you have discovered by your own interpretation? What did you learn about the culture that created the work of art? How did the culture utilize it and what did the animals represent? Use the comparative timeline to put the artwork into a historical and cultural context. What happened during the artist’s life or time period in which it was created? Is there anything significant that may have influenced the creation of the work of art?

Use the lesson plan suggestions to apply what you have learned about the works of art and the time in which it was created. Use several of the works to compare and contrast how a variety of cultures depict similar animals in different ways. What was the intention behind the creation and how does it differ from one work to the next? How is the painted animal different from the sculpted one?

In addition to these artistic concepts, there are many different ways animals in art can be brought into lesson plans for other subjects. Review the curriculum suggestions at the back of this packet as a starting point, then try a few of your own ideas. We hope this will stimulate the imagination and the artworks will inspire creative thought.

The **Tang Dynasty** (618-907) was a period of great cultural splendor in China. The capital Chang’an had a population of approximately one million and was one of the world’s most cosmopolitan cities. Because of the thriving trade along the Silk Road, which extended from Constantinople to Chang’an, the city was a popular destination for foreign and domestic visitors and traders, and exotic goods from every region of China and the Western world were sold in the city’s markets.

The arts also flourished during the Tang Dynasty period. One of the most beautiful innovations, that of the *sancai* (pronounced SAHN-SIGH), or three-colored glaze, took place in the field of ceramics. The Tang *Horse* is a tomb sculpture, or *mingqi* (pronounced MING-CHEE). The practice of burying objects indicative of the wealth and status of the deceased derived from *Shang* and *Zhou* practices of human sacrifice. Most tomb sculptures of the Tang period represent humans, animals or spirits. The strongly muscled *Horse* is a realistic portrait of the new breeding stock available in China during the Tang Dynasty. The mane and tail that were originally attached to the horse (after firing) survive only partially (excerpted from NOMA’s Handbook, p. 240).

**Did You Know:** The Chinese depended heavily on horses, leading to the invention of the stirrup in approximately 400 CE, which made it easier for cavalrymen to fight. The Chinese also invented the breast strap harnessing system, which wouldn’t appear in Europe for another millennium.

**Activities for your class:** Create an animal out of self-hardening clay. Paint with three colors in the style of the Tang Dynasty.

Create a map of the Silk Road that connected trade routes from the Eastern world to the West.
volcanic stone, 23 ½ x 35 x 32 in.

A *metate* (meh-TAH-tay) is a grinding stone that is common to Mesoamerican cultures both past and present. Corn and other grain materials are ground on the volcanic stone with another stone held in the hand. The *Flying Panel Ceremonial Metate* is a type of metate that was used for ceremonial or burial ceremonies only. This special metate became part of ceremonies and rituals because of the symbolic meanings of the grinding of the grain.

Grain (and the flour made from it) is a staple of Mesoamerican foods. The seemingly miraculous effect of grain becoming flour could also be applied to the transformations seen in the human life cycle. These deeper meanings, carved into the stone of this metate, gave it a special place of honor during religious or burial ceremonies for important or high ranking officials.

Because the ceremonial metate represents the cycle of life, the animals represented powerful gods, animals and effects central to the ceremony of burial rituals. Carved from a single piece of volcanic rock, the *tripod* base combines a variety of animals, most prominently the monkey standing on a crab. The monkey holds a human figure above a jaguar head, and on each of the tripod legs a huge beaked bird stands upright, pecking the back of crocodiles. The long beaked bird is associated with fertility. The jaguar and crocodiles recall the gods that preside in the underworld, thus all symbolizing aspects of the cycle of life.

*Did You Know:* Throughout Costa Rica several perfectly round carved spheres, also made of volcanic stone, have been found over the years. The largest found reached two meters in diameter. The origins of these artifacts are unknown, although they have been dated as being from 800-1200 CE, and many locals and visitors use them as lawn ornaments.

Such funerary urns with conical lids are known to the Maya throughout their history. The lid and cover of the urn have finger indentations made as decoration while the clay was still wet. Modeled in **high-relief**, a jaguar head with paws protrudes from the mouth of a reptilian Earth monster. In the Maya **pantheon**, the jaguar god is frequently associated with death and thus is an appropriate image for a burial urn.

The Maya saw jaguars as the top of the food chain, and they admired the animal for its cunning stealth and power. The jaguar was seen as an animal able to transgress natural boundaries. It was unique to the Maya because it could live in the three different realms. It lived in the upper world of the treetops (in the world of flying animals) where it could descend unseen and pounce on its prey. It lived in the terrestrial world among its human counterparts. And, it lived in the spiritual world in caves and water. Symbolically, the cave and underwater world were where the gods presided, thus the jaguar would move effortlessly from this world to the gods’ world. Because of the jaguar’s ability to move from one world to the next, many Maya gods carry jaguar attributes.

**Did You Know:** Jaguars are one of the few species of cats that likes the water. In the wild, jaguars are often found near or in the water and are considered very good swimmers.

The Benin Kingdom exists today as part of southern Nigeria (not to be confused with the Republic of Benin located to the west of Nigeria) and covers approximately 4,000 square miles. The Kingdom of Benin and the Edo peoples within the kingdom flourished until 1897 at the onset of the British Punitive Expedition which destroyed the Kingdom and the Oba rulership. Considered divine by nature, the Oba, or king, was the supreme ruler over the kingdom and ruled as the final judge, chief executive and landlord. The Oba was deposed from rule when the British took over, but the Oba’s position was restored years later with limited rule. Today, Oba Erediauwa is the present King presiding over the court, palace rituals and artist guilds.

There had been a long tradition of brass casting in the Benin Kingdom which developed its first brass center in the 14th century. The guild of brasscasters was under the royal hand because of the significance and use of brass as royal commemorative art. The wall plaques decorated the Oba’s palace and were created to commemorate historical events, life at court and related matters. Wall plaques, such as *Leopard Plaque*, have African and non-African influences, such as an illustrated book that the Portuguese introduced to the culture in 1485.

The image of the leopard was a common subject on regal art and body adornment in the Benin Kingdom. *Leopard Plaque* depicts a leopard in high relief. Symbolically the Oba related himself to the leopard because leopards were considered kings of the forest and therefore the animal counterpart of the Oba. Leopards were captured and kept for royal sacrifice as well as paraded in the Oba’s annual procession through town. This walk signified the domination of the Oba over the king of the forest. In low relief on the plaque is a floral decor representing the leaves of water plants. The four-leafed design represents the cosmological world of the Edo people: four directions of wind, four days of the Edo week, and four divisions of day (morning, afternoon, evening and night).

*Did You Know:* The leopard is similar to the jaguar with a rosette patterned coat. The jaguar’s rosettes are larger than a leopard’s and usually has spots within the spots whereas a leopard has none. The base color of a leopard differs from region to region depending on the environment.
5. Otto Marseus van Schrieck (Dutch, 1613-1678), *Serpents and Insects*, c. 1650, oil on canvas, 38 x 28 ¾ in.

*Serpents and Insects* is considered a still life painting depicting a variety of flora and fauna as it might appear on the forest floor. Still life paintings of animals, food items, and ceramic wares were popular during the Golden Age in the Netherlands. Otto Marseus van Schrieck was known for his accurate depiction of animals and had a keen interest in the behavior of animal relationships. His dedication was so great that he had his own vivarium and outside garden to study reptiles, amphibians and insects.

The Dutch population was fond of images which reflected their surroundings as well as their values. While images such as this one may seem like simple reflections of the surrounding world, there are usually undertones of moralistic and religious meanings. In this depiction snakes rear up against each other, a toad captures a moth and a mushroom grows next to an upturned mushroom. There are other minute details such as the moss over a dead tree, insects flying and a spider hanging from its web. In this ominous and dangerous world of van Schrieck’s, he has depicted the transience of life. In *Serpents and Insects* the viewer understands that life is short and that by living a moral life, there will be a heavenly reward. There is a feeling that the strong will overtake the weak, but in the belief that Christ rose from the dead, the moth (or butterfly) symbolizes the human soul and its possibility of redemption.

**Did You Know:** The adult Luna moth has no mouth, it never eats. It lives for about one week and only mates and reproduces.

Gypsy moths were brought to the United States in 1869. In the last 20 years, they have defoliated 5 million acres of forest in the Eastern United States.
6. Christophe Huet (French, 1694-1759), *Spaniel Guarding Trophies of the Hunt*, 1728, oil on canvas, 37 x 49 in.

Christophe Huet came from a family of artists. He was well known for his animal paintings as well as for painting interiors of wealthy patrons in and around Paris -- Madame du Pompadour in particular. He participated in the **Paris Salon**, one of the highest honors for artists, in 1751, 1752 and 1756. Of all of the works that he showed at the Paris Salon, the paintings were of similar theme and format of *Spaniel Guarding Trophies of the Hunt*. In this painting a prized hunting dog protects the bounty after a sporty hunt.

This work of art is a fine example of a painting of a gentleman’s prized hunting dog. It was probably intended to be hung in a gentleman’s room or residence in a country estate hunting chateau, possibly the chateau painted in the background of this painting. The dog looks fierce as it protects the spoils of the hunt. The dog’s pedigree and hunting ability were among the gentleman’s most valuable possessions.

**Did You Know:** Since its beginning in 1907, the Westminster Kennel Club has awarded ‘Best In Show’ to spaniels 11 times. They are known as ‘the smallest member of the sporting dog family.’

The Chilcat (or Chilkat) (pronounced CHILL-CAT) blanket comes from one of the sixteen tribes that constitute the Tlingit (pronounced TL-EEN-KIT) peoples of northwest British Columbia in Canada. The Tlingit tribes share a similar language base and customs, including the tradition of making the elaborate and time consuming Chilcat Blanket. Chilcat refers to a single tribe but the name is universally associated with the blanket. To each of the tribes in their native languages, the blanket name varies but translates as “dancing blanket” and “the fringe about the body.” It is an intricately designed and woven blanket that is made of goat wool, thin strips of cedar bark and natural dyes. When worn, the blanket would be draped over the shoulders and fastened in the front with the fringes “dancing” with every movement of the person wearing the garment.

Tribal leaders, both men and women, would wear the Chilcat Blanket for special or elaborate ceremonies. Most likely, the person wearing the blanket would be adorned in other ceremonial attire from head to toe. The design on the blanket is multiple views of the crest animal that is the symbol of a family. The family was the unit of social and political life in the matriarchal Tlingit society. The crest animal design was part of an elaborate pictorial language to communicate with fellow families, clan members or with the extended community. The design of the animal has become a highly stylized form of representation. Aside from the frontal face and the multiple eyes, the design of the animal looks unrecognizable to an outsider. But to the Tlingit and other Northwest coast Native Americans, it would be easily identifiable. The crest animal symbolized an animal that protected and represented the family. When the Chilcat blanket is worn over the shoulders, the frontal face of the crest animal is centered on the person’s back, and the profiles of the same animal would be identified on the person’s sides. The person wearing the blanket was enveloped and protected by the crest animal.

**Did You Know:** Art was very important to the Tlingit people, whose higher social classes used everyday items from bowls to spoons to fish hooks that were elaborately carved, painted, or inlaid with various materials. The Tlingit would hold an elaborate winter ceremony, known as a ‘potlatch’, to honor the dead and raise the social standing of the host. A single potlatch could easily bankrupt its host, but the elevated prestige was seen as well worth the price.

Paul Poincy was a native New Orleanian of French descent. Because he showed talent in art, his parents sent him to Paris to study painting. After training at the Ecole des Beaux Arts and the Academie Julien he returned to his hometown in 1859 to begin work as an artist. He became a successful portraitist in the city, but also painted the city life and religious paintings. He complained that the New Orleans public was not interested in landscapes or cityscapes, as he preferred, but only of their likeness. Poincy appeared at almost every art exhibition in New Orleans at the time. He worked closely and shared studio space with Richard Clague, the noted New Orleans landscape artist. Most of what survives of his works are portraits but there are a few paintings of city life of New Orleans from the 1870s through the turn of the century.

In the painting *Dogs in the French Market* he has depicted a market scene that was probably common in the 1880s in the French Market or in any of the thirty neighborhood markets that existed in New Orleans at the time. The French Market opened at the riverfront of New Orleans at the end of the 18th century when the city was under Spanish rule. Originally, it was the site of Native American trading but the Spanish regulated the buying and selling of goods. By the 1880s, the French Market was at its high point in popularity but in its lowest in cleanliness and general condition of the buildings with cobwebs and broken plaster walls. It was a common site to see gutters full of waste, and food scraps everywhere. Dogs ran through the market scrounging for morsels to eat. In this depiction, Poincy has painted a dog snatching food off the butcher’s table and the bulldog underneath about to attack.

**Activity:** Discuss how people shipped goods from the countryside to the markets in New Orleans. Map the old canal, bayou and river routes that were used for boat cargo.

**Did You Know:** The New Orleans French Market has existed on the same site since 1791, and is the oldest city market in the United States. The French Market was called “Les Halles des Boucheries” or the Meat Market until the 1850s. It was the only place in the French Quarter that one could legally purchase meat until after the Civil War.
9. Lèon Brard (1830-1902), *Oval Platter with a Serpent, Two Beetles and Shells*, c.1890-1900, earthenware, lead-glazed, 1 1/2 x 13 5/8 x 9 1/2 in.

*Oval Platter* is called “Palissy Ware” as it follows in the tradition of Bernard Palissy (ca. 1510-1590), a French Renaissance ceramic artist who created whimsical and fantastical ceramic creations. Among the large variety and superiority of ceramic ware, Palissy created life-like lizards, snakes and frogs and applied them to platters, basins or any normal type of pottery ware. The objects were glazed with naturalistic colors to create a watery realism. Beginning in 1843, French and Portuguese artists revived Palissy’s secret recipes for his realistic creations. As with Palissy, the Palissy Ware artists of the 19th century created works that enhanced a *trompe l’œil* effect.

Lèon Brard worked in Tours, France where the Palissy revival began. He was a painter of still lifes and landscapes in Paris and became entranced by the ceramic work in Tours. He studied under the Tours masters to become a leader in the realistic ceramic style. In *Oval Platter*, he has utilized the platter shape and applied a variety of flora and fauna that may be found in a rain forest or wet coastal area. Among the ferns, leaves and flowers are a serpent, a beetle and a variety of shells. The glaze makes the objects on the platter look wet and alive from the bottom of the forest floor. On view at NOMA are a variety of Palissy Wares showcasing the technical mastery and creativity to making these realistic ceramics.

**Did You Know:** Snakes cannot hear sounds like humans. They pick up vibrations in their jaw bones and on scent molecules on their tongues.

Only one fifth of the Earth’s original forests remain pristine and undisturbed.
10. Odilon Redon (French, 1840-1916), *Beasts at the Bottom of the Sea*, c. 1900-1905, pastel on paper, 24 x 19 ¾ in.

Odilon Redon was a Symbolist, a loosely based group of artists that used imagination and fantasy rather than the modernized and industrialized world surrounding them. Redon’s mother was a native New Orleanian and he was born shortly after the family moved from New Orleans to Bourdeaux, France. Redon trained as a painter but he spent a great deal of his artistic career from 1870 to 1895 completing charcoal drawings and lithographs.

Turning to brightly colored pastels, Redon created images with an imaginative bent. He was influenced by the writings of Baudelaire and Flaubert, and had a particular affection for the works of Edgar Allen Poe. He was also interested in the microscope and views of worlds that are unseen to the naked eye. In *Beasts at the Bottom of the Sea*, Redon has transformed the unknown depths of the ocean to a fanciful, colorful world filled with imaginary beasts and creatures.

Did You Know: Some animals living deep in the ocean, where sunlight cannot penetrate, can use chemicals within their bodies to produce light, known as bioluminescence.

Louise Bourgeois was born in Paris in 1911. Her parents were tapestry makers and introduced Bourgeois to art at a young age. Bourgeois was incredibly affected by her upbringing in an apparently dysfunctional family. She often cited the family’s English tutor, who was also her father’s mistress, as a source of her deep-seated emotions. In Paris during the 1930s, Bourgeois studied mathematics, art and philosophy in various well-known schools. It was also in Paris at that time that she surrounded herself with the vibrant *avant-garde* artists and philosophers. In 1938 at the dawn of World War II, Bourgeois moved to New York City preceding the wave of European artists who would soon take refuge in the city a few years later. Although Bourgeois was exposed to *Surrealist* art in Paris, it wasn’t until she associated herself with the European artists in New York that she embraced the art style. Bourgeois’ art cannot be characterized into any particular style, but her artwork tends to have *Surrealistic* overtones. It is mostly autobiographical, expressing her inner psyche, anxieties and pleasures. Bourgeois always questioned what sculpture should be as well as the role of the female artist in a male dominated arena.

*Spider* is a good example of the menace, anxiety and drama that has come to characterize her works. The monumentality of *Spider* can be disturbing because of one’s own predisposed associations with arachnids. One cannot help but be reminded of the poisonous black widow spider who often kills her mate after she is impregnated. On the one hand it is likely that Bourgeois intended this anxious, predatory association. Customary for Bourgeois, her art is full of contradictions. She referred to this piece as an homage to her mother. She felt that female spiders are protective of their young, as her mother was protective of her family. Also, just as spiders weave webs, Bourgeois’ mother was a master tapestry maker.

*Did You Know:* The Goliath Birdeater, the largest spider in the world, is native to South America and can grow to a 12 inch legspan.
Rona Pondick was born and raised in Brooklyn. Her early sculptures focused on basic human urges, such as sleep and nourishment. She has worked in a variety of materials including wax and lead, often creating fragments of the human body. She currently works mostly in stainless steel yielding a shiny, sensuous surface. Her latest series features animals.

*Monkeys* presents a gleaming tangle of simians whose bodies morph into parts of the artist’s own. Pondick has included casts of her face and arms which are strangely attached to the bodies of her monkeys. These hybrids embody cultural fears about genetic manipulation and experimental mutation.

**Did You Know:** A group of monkeys is called a troop or a band.

Monkeys are categorized as “Old World” (those of Africa and Asia) and “New World” (those deriving from Central and South America).
Deborah Butterfield was born and raised in California. After she studied art at the University of California in Davis, she and her family moved to a ranch in Montana where she continued her art career. Butterfield’s sculptures are limited to a single subject: the horse. The sculptures stand quietly or are lying down, with a suggestion of little or no action. Butterfield’s horses are always either larger-than-life size, or on a miniature level, three to four feet in length. She forms her horses out of cast wood pieces as well as out of recycled materials, constructing the found pieces to an exact fit. Butterfield limits her range of subjects, materials, and size, to envelop herself in the subject matter and as she says, “to try to communicate with another species, which happens to be the horse, and perhaps to gain more and different information.”

In NOMA’s piece, the slightly larger than life size horse was cast in bronze pieces. In this process, Butterfield constructs a horse from found wood pieces. The wood she chooses for these pieces are evidently weathered and well-worn. The artist constructs her horse from found wood and then photographs the wooden sculpture from all angles. Then the sculpture is disassembled and each wood piece is individually cast in bronze. Butterfield reconstructs the horse with the bronzed “wood” using the photographs of the original wooden horse to put each bronze piece in its exact place. The bronze horse is then painted with patina to make it look like the original weathered wood.

**Did You Know:** A horse’s height is measured in hands. One hand is equal to about four inches. Most horses measure between 15 and 17 hands high (hh) from the ground to the withers (the base of the neck). Horse’s heads are not included in the measurement.
14. Tom Uttech (American, born 1942), *Nind Awatchige (Large Migration)*, 2003, oil on canvas, 112 x 122 in.

Tom Uttech is a painter and photographer of northern American landscapes. He says he paints where he wants to be, which is in the woods in Wisconsin near the Canadian border. Uttech loves the natural, untouched wilderness and he says that he feels at home in this northern forest. His paintings capture the mysteries of the wilderness in a highly realistic representation that is subtly beyond the real.

In this painting *Nind Awatchige* (translated from the Ojibwe language for “large migration”), the birds are brought closer to the viewers sight, where in reality there wouldn’t be nearly as many birds at one time in an area such as this. The fallen trees bend and twist in strange arrangements. And as the viewer looks intensely, one can see that every bit of the painting has an animal in it, whether it is a fish in the water or an insect under a tree. Uttech feels that his paintings are
reflections of himself. He identifies himself as the bear that stands erect on the forest floor staring back at the viewer. Around the bear are birds and animals all moving in one direction from right to left.

Uttech has studied in detail every element of this scene from the lichen growing on the tree stumps to the vast variety of birds and animals that are found in this part of Wisconsin. As we know, birds migrate south for the winter and many of these birds can be found flying to the warmer weather through our area, which is part of the Mississippi flyway. All of the animals have been identified by experts. How many can you identify?

A few of the species in the painting are listed here:

<table>
<thead>
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<th>Merganser</th>
<th>Eagle</th>
<th>Falcon</th>
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**Did You Know**: Birds can tell their direction during migration by using the stars, sun, and sense of smell, as well as by monitoring the earth’s magnetic fields with tiny grains of a mineral called magnetite in their heads. The longest migration is made by the arctic tern, which makes a 20,000 mile round trip flight each year from the Arctic to the Antarctic and back.
### Timeline
#### 1 - 1200 CE

<table>
<thead>
<tr>
<th>Time</th>
<th>Mesoamerica</th>
<th>China</th>
<th>World</th>
</tr>
</thead>
</table>
| 250 - 600 CE | **Early Classic Maya**  
  c. 100 Pyramids of Sun and Moon built at Teotihuacán.  
  292 Stelae 29, the earliest dated monument at Tikal, is constructed.  
  c. 400 Maya highlands fall under domination of Teotihuacán, leading to the disintegration of culture and language in some parts of the highlands.  
  500 Tikal becomes the first great Maya city, developing new ideas in weaponry, ritual practices, and human sacrifice. | 25 CE Eastern Han Dynasty takes control. Buddhism is introduced to China, and art, education, and science are emphasized.  
  105 Old papermaking techniques are improved through the application of plant fibers.  
  220 The Han Dynasty falls, followed by a long period of Chinese disunity.  
  581 The Sui Dynasty takes control and reunifies China.  
  c. 600 The Sui Dynasty begins large-scale expansion of the Grand Canal in eastern China, the longest man-made waterway. | 79 Mt. Vesuvius erupts destroying Pompeii  
  306 Constantine the Great rules as Roman Emperor  
  394 Last securely dated inscription in hieroglyphs is written and later found at the Temple of Isis at Philae.  
  395 Roman empire is divided into two empires. Egypt is controlled by Byzantium. During this period (395-641), Egyptian hieroglyphic writing falls out of use and soon becomes unintelligible. |
| 600 - 900 CE | **Late Classic Maya**  
  c. 600 Peak of development at the Maya site of Tikal, as well as the sites of Yaxchilán, Bonampak, Copán, and Palenque.  
  c. 700 Teotihuacán is destroyed by fire. Tikal becomes largest city-state in Mesoamerica.  
  751 Trade between Maya city-states declines and inter-state conflict increases.  
  899 Tikal is abandoned. | 618 The Tang Dynasty replaces the Sui, bringing about an age of great prosperity and cultural advancement.  
  c. 690 Wu Daozi, known as one of the most prominent artists of the Tang period, creates *Guanyin, the Bodhisattva of Compassion*, which exists now only as an ink rubbing.  
  713 Beginning of carving of Leshan Buddha in Sichuan Province, Central China. At 71 meters tall, it is the largest stone sculpture of Buddha in the world. | 622 This year coincides with the first year of the Islamic calendar.  
  641 Conquest of Egypt by the Muslim Arabs; Egypt becomes Islamic.  
  686 The last of the Library at Alexandria is burned by Arab conquerors.  
  800 Charlemagne I becomes the first Holy Roman Emperor.  
  861 Norsemen discover Iceland. |
| 900 - 1200 CE | **Post Classic Maya**  
  c. 900 Maya southern lowland cities collapse. Cities in northern Yucatán continue to thrive.  
  c. 1200 Northern Maya cities are abandoned. The causes and means are unknown. | 907 The Tang Dynasty falls.  
  960 The Song Dynasty reunifies China. | 1066 William the Conqueror invades England.  
  1191 Richard the Lion-Hearted and the Crusaders defeat the Saracens in Palestine. |
<table>
<thead>
<tr>
<th>Year</th>
<th>Art History</th>
<th>United States</th>
<th>World</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1600-1700</strong></td>
<td>c. 1600 The Baroque style begins, which features such artists as Caravaggio and Bernini.</td>
<td>1607 Jamestown is founded. John Smith is elected president of the Jamestown Colony council the following year.</td>
<td>1609 Galileo demonstrates his first telescope to Venetian lawmakers.</td>
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<td></td>
<td>1648 The Royal French Academy of Painting and Sculpture is founded.</td>
<td>1620 The Mayflower, with 102 people seeking religious freedom, lands in Plymouth Rock. Plymouth colony is founded.</td>
<td>1619 A Dutch ship brings the first African slaves to British North America. William Harvey discovers circulation of blood, based on his firsthand observations of human and animal dissections.</td>
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<td></td>
<td>1653 Jan Vermeer is admitted to the Delft painters guild.</td>
<td>1664 The Dutch lose American colonies to the British. New Amsterdam is renamed New York.</td>
<td>1644 Ming Dynasty in China ends.</td>
</tr>
<tr>
<td></td>
<td>1607 Jamestown is founded. John Smith is elected president of the Jamestown Colony council the following year.</td>
<td>1690 The first paper money in America is issued in the colony of Massachusetts.</td>
<td>1687 Isaac Newton devises theory of gravity.</td>
</tr>
<tr>
<td><strong>1700-1800</strong></td>
<td>1715 French Rococo begins. This light, elaborate, decorative style of art included artists such as Watteau and Fragonard.</td>
<td>1720 Spain occupies Texas.</td>
<td>1714 Gabriel Fahrenheit invents the mercury thermometer.</td>
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<td></td>
<td>1738 Pompeii and Herculaneum are discovered, giving the modern world a clear view of life and art during the Roman Era.</td>
<td>1754 The French and Indian War begins.</td>
<td>1765 James Watt develops a more efficient steam engine, with double the power of old models.</td>
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<td>1768 The British Royal Academy of Arts is founded with Sir Joshua Reynolds as its first president.</td>
<td>1773 The first public museum established in the United States opens in South Carolina.</td>
<td>1799 The metric system is established in France.</td>
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<td></td>
<td>1784-85 David launches Neoclassicism.</td>
<td>1776 The Declaration of Independence is signed.</td>
<td>1784 Napoleon Bonaparte is crowned emperor of France in Paris by Pope Pius VII.</td>
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<tr>
<td><strong>1800-1900</strong></td>
<td>1837 Daguerre invents photography.</td>
<td>1803 The Louisiana Purchase Treaty is signed.</td>
<td>1804 Napoleon Bonaparte is crowned emperor of France in Paris by Pope Pius VII.</td>
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<td>1841 Collapsible tin tubes are patented for oil paint.</td>
<td>1805 Lewis and Clark reach the Pacific Ocean.</td>
<td>1857 Gregor Mendel begins genetic experiments.</td>
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<td>Year</td>
<td>Event</td>
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<tr>
<td>1862</td>
<td>Mathew Brady displays his photographs of battlefield corpses from the Civil War battle of Antietam in his New York gallery.</td>
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<td>1874</td>
<td>The first Impressionist exhibition is held in Paris.</td>
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<tr>
<td>1880</td>
<td>Van Gogh begins his painting career.</td>
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<td>1846</td>
<td>The Smithsonian Institute is chartered.</td>
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<tr>
<td>1861</td>
<td>The American Civil War begins.</td>
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<td>1872</td>
<td>Yellowstone becomes the world’s first National Park.</td>
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<td>1880</td>
<td>Thomas Edison patents the electric incandescent lamp.</td>
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<td>1896</td>
<td>The first public showing of a motion picture occurs in New York City.</td>
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<td>1885</td>
<td>Louis Pasteur successfully tests an anti-rabies vaccine.</td>
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<td>1889</td>
<td>The Eiffel Tower opens, commemorating the French Revolution.</td>
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<td>1895</td>
<td>Freud develops psychoanalysis.</td>
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<td>1899</td>
<td>The Boxer Rebellion begins in China, lasting until the Peace of Peking in 1901.</td>
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<td></td>
<td>1911</td>
<td>The Isaac Delgado Museum of Art, later renamed the New Orleans Museum of Art, opens.</td>
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<td></td>
<td>1913</td>
<td>New York Armory show opens in New York.</td>
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<td></td>
<td>c.1920</td>
<td>The Harlem Renaissance, an unprecedented outburst of creative energy among African Americans in all fields of art, begins.</td>
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<td></td>
<td>1929</td>
<td>The Museum of Modern Art opens in New York City.</td>
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<tr>
<td></td>
<td>1940</td>
<td>The Lascaux caves, with prehistoric wall paintings from c.20,000 BCE, are discovered in Southern France.</td>
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<td>c.1940</td>
<td>Many Europeans, including well-known artists, flee war torn Europe to the United States.</td>
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<td>1903</td>
<td>The Wright brothers make the first flight at Kittyhawk.</td>
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<td>1931</td>
<td>The Empire State building opens.</td>
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<td>1941</td>
<td>Japan bombs Pearl Harbor, Hawaii; US declares war on Germany and Italy in WWII.</td>
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<td></td>
<td>1953</td>
<td>Dr. Salk develops the polio vaccine.</td>
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<td></td>
<td>1955</td>
<td>Disneyland opens in Anaheim, California.</td>
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<td></td>
<td>1963</td>
<td>President John F. Kennedy is assassinated in Dallas.</td>
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<td></td>
<td>1965</td>
<td>The United States enters war with Vietnam.</td>
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<td></td>
<td>1969</td>
<td>Neil Armstrong takes the first step on the moon.</td>
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<td>1974</td>
<td>Richard Nixon resigns from presidency; Gerald Ford becomes the 38th President.</td>
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<td>1905</td>
<td>Albert Einstein formulates the special theory of relativity.</td>
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<td></td>
<td>1914</td>
<td>World War I begins with the assassination of Archduke Ferdinand of Austria.</td>
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<td></td>
<td>1920</td>
<td>The League of Nations holds its first meeting in Geneva.</td>
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<td></td>
<td>1928</td>
<td>Alexander Fleming discovers penicillin.</td>
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<td></td>
<td>1945</td>
<td>The United Nations is established.</td>
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<tr>
<td></td>
<td>1953</td>
<td>Scientists identify DNA.</td>
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<td></td>
<td>1989</td>
<td>The Berlin Wall falls, uniting communist East Germany and capitalist West Germany.</td>
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<td></td>
<td>1994</td>
<td>The Chunnel, which took eight years to build and links Britain and France by a tunnel beneath the English Channel, opens.</td>
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<td>Year</td>
<td>Event</td>
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<tr>
<td>1952</td>
<td>Andy Warhol has his first one-man show exhibition at the Hugo Gallery in New York.</td>
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<tr>
<td>1993</td>
<td>NOMA reopens after a large expansion project; <em>Spiritgates</em> are installed shortly after the opening.</td>
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<tr>
<td>2003</td>
<td>Besthoff Sculpture Garden opens in City Park.</td>
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<tr>
<td>1981</td>
<td>The personal computer (PC) is launched by IBM.</td>
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<tr>
<td>1984</td>
<td>The AIDS virus is identified.</td>
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<tr>
<td>2001</td>
<td>Hijacked planes crash into the World Trade Center Towers in New York City.</td>
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<tr>
<td>1996</td>
<td>Dolly, the first mammal to be cloned from an adult cell, is born in Edinburgh, Scotland.</td>
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</tbody>
</table>
Curriculum Objectives

Mathematics

- Draw or find a picture of a spider web. What shapes do you see? How do these shapes combine to make other shapes? (G-1-E, M, H; G-2-E, M, H; G-5-E, H)

- A horse is measured by the width of a hand, approximately 4 inches. Measure yourself and objects found in the classroom with the same unit of measurement. (M-2-E, M, H; M-4-E; M-5-M, H; PS-E-A2)

- Arrange the images featured in the workshop in chronological order according to the date they were created. Where did the objects come from and what materials were they created from? Compare and contrast. (M-1-E, M; H-1A-E1, M1, H1; G-1A-E1; PS-E-A3; PS-M-A9)

Language Arts

- Write a poem about your favorite animal. Find a depiction of the animal from art books or from magazines. (ELA-2-E4)

- Most of the waters covering the earth are unexplored. Draw or paint a picture of what you think you would find if you explored these waters and write a story to tell of your adventure. (ELA-2-E1, M1, H1; ELA-2-E3)

- Create a collage of different animal parts to create the ‘ultimate animal’. Write an essay explaining how your animal would be the ‘ultimate animal.’ What parts of animals did you choose and why? Present your animal to the class. (ELA-4-E1, M1, H1; ELA-4-E4, M4, H4; ELA-4-E5)

- With your class, create a long list of many different types of animals. Then, as a class, write the plural forms of the animal names beside the singular forms. (ELA-3-E3, M5, H5; ELA-4-E2, M2, H2; ELA-4-E5, M6, H6; LS-H-C4)

Science

- Research the proper scientific names of animals shown in the images. What are other animals of the same kingdom, genus, species, etc.? (LS-E-B2; LS-M-C1; ELA-5-E2, M2, M3, H3; LS-H-E3, C4, C5)

- What types of changes/adaptations of animals have occurred over time? What do you think are the reasons for this, and how do these adaptations benefit the animals? (LS-E-B3; LS-M-D1, D2; G-1B-E3; SE-H-A8)
• Animal life differs in freshwater from saltwater. Research these differences and compare life found in the Mississippi River to that of the Atlantic or Pacific Ocean. (LA-E-B2; LA-E-C1; LS-E-C2; G-1B-E1; ELA-5-M2, M3; LS-M-C3)

• What types of animals are present in your backyard? Spend some time outside your house and keep notes or a log of the different animals/insects you see. Compare your findings with those of other students in your class. (S1-E-A3; S1-E-A5; LS-E-C2; SE-M-A1; LS-M-C3, C4; SE-H-A7)

• Discuss different climates throughout the world and the types of animals found in each (tundra, temperate, desert, rainforest, etc.). (LS-E-A4; LS-E-C1; G-1B-E1; LA-M-C3, C4; SE-H-A1)

• Collect an assortment of photos/drawings of animals. Have the students sort the animals into different categories, such as number of legs, water/land dwelling, mammal/bird/reptile/etc. (PS-E-A1; LS-E-A4; LS-E-B2; LS-M-A2, C1)

Social Studies

• Look at Great Migration. Try to identify the names of twenty birds. Then, find the four major bird migration routes of North America. Draw them on a map. What migration routes do the twenty birds take? Measure the distance from beginning to end of each route. (M-1-E, M; G-1A-E1, M1, M2; G-1A-E3, H1)

• What animals were sacred to the Maya? What kinds of properties would these animals have that would make them special? Concentrate your research on the following animals: snake, caiman, bird, turtle, frog, jaguar. (G-1B-E2, M2, H2; ELA-5-E2, M2, M3, H3; G-1C-E4; H-1A-E1, E2, E3; G-1B-M4; H-1C-H1)

• Find out when horses were brought to North America. How did the arrival of horses change the lives of people living on the continent? (ELA-5-E2; G-1B-E3; H-1A-M6, H3)

• Research and write a report on one of the cultures featured in the workshop (Egyptian, Maya, Tlingit, etc.). (G-1B-E2; G-1C-E4, H4; G-1C-E3; H-1A-E2; ELA-5-M2, M3, H3)

• Discuss inventions that have affected how people help animals (i.e.-thermometer, medicines, horseshoes), how animals help people (i.e.-plows), or have decreased peoples’ dependence on animals (i.e.-automobiles). (H-1A-E2, M3, H6; G-1B-E3; H-1A-H2)
Visual Arts

• Using images from the image list, discuss the different ways artists created works of art inspired by animals. What are the different materials used by each artist? (CE-1VA-E3, CE-1VA-M3, CE-1VA-H3, AP-2VA-H3)

• Draw or paint a picture of an animal. Include its surroundings like trees, other animals, plants and flowers. (CE-1VA-2, AP-2VA-5)

• Create three works of art focusing on one animal. Use a variety of methods such as painting, drawing, photography, sculpture or relief printing. Use the images list as inspiration to create a different rendition of the animal for each work of art. (CE-1VA, HP-3VA, CA-4VA, ELA-1, ELA2)

• Use a wide variety of found objects such as old cans, bottle caps, paper towel rolls, old gardening tools, etc. to create a three dimensional sculpture of an animal. (CE-1VA-2, AP-2VA-5)

• Discuss the Chilcat blanket of the Tlingit peoples. Discuss its purpose, materials and design. Use several paper bags to make a blanket-like form and make your own family clan design on the blanket. Cut up strips of paper bags to make the fringe.
Vocabulary

**Avant-garde:** A style of art which is experimental or daring. The content is often unfamiliar, shocking or radical for its time. Avant-garde is derived from the French military term meaning "front line."

**British Punitive Expedition:** In 1897 the British invaded the Benin Kingdom, stripped the palaces of the art and shipped the collection to Europe.

**Crest animal:** An animal that represents a family or clan. Usually the animal’s strengths or attributes are transferred to the family’s identity.

**Fauna:** The animal life that is indigenous to a specific area.

**Flora:** Plant life that is indigenous to a specific area.

**Golden Age:** In reference to the Netherlands, it refers to the 17th century when the country was at its high point in the industries and productivity of art, trade and the markets.

**High relief:** Relief is a sculptural term and is the projection of a figure or ornament from the sculpting plane. High and low refers to the projection of the figure or ornament from the surface of the sculpted material. The higher the relief, the deeper the shadows.

**Mesoamerica:** A term coined by anthropologist Paul Kirchoff in the 1940s. It refers to the areas of North and Central America where indigenous people shared, among other things, the use of a 260 day ritual calendar, religious beliefs including the definitions of gods, the practice of bloodletting, the cultivation of maize (corn), the use of cacao as a drink and type of money, a ballgame played with a rubber ball, screen-fold books (codices), the construction of pyramids and plazas (urban life), and a sense of common cultural identity. The traditional boundaries stretch from Northern Mexico to western Honduras and El Salvador.

**Metate:** A Mesoamerican grinding stone to create flour out of grains. There is usually a flattened stone surface where the grains are placed. A round stone is held in the hands and used to rub or roll over the grains on the flat stone creating flour.

**Oba:** The divine king of the Benin Kingdom in Nigeria.

**Pantheon:** A reference to all of the gods pertaining to a particular culture or religion.

**Paris Salon:** Name given to the official exhibition of the members of the French Royal Academy of Painting and Sculpture, first held in 1667. Held annually, this was the only government sponsored and controlled exhibition for artists. The Salon defined taste for artists and patrons and was the only real exhibition for contemporary artists in France until the end of the 19th century.
**Shang Dynasty:** It is the earliest Chinese dynasty (1523-1027 BCE) for which we have written evidence. Shang civilization was a series of towns united under the Shang king.

**Still life:** A painting of inanimate objects.

**Surrealism:** a movement founded by André Breton in 1924. The term is French for transcending the real. The movement absorbed the nonsensical Dada movement and was heavily based on the writings of Sigmund Freud. Surrealist practices are meant to liberate the unconscious through various methods and suspend conscious control.

**Symbolist:** A movement that was centered around art and literature from 1885 to about 1910. The symbolists rejected objectivity in favor of fantasy worlds, religious mysticism and ambiguous subject matter.

**Tang Dynasty:** The Dynasty (618-907) under which China enjoyed its greatest period of literature and art.

**Tripod:** An object having three feet or legs.

**Trompe l’oeil:** French for “deceives the eye,” in painting it is a technique to persuade the viewer that he is looking at the actual object rather than a painted one.

**Vivarium:** A place for keeping live animals, fish or plants in a pond, aquarium or cage.

**Zhou Dynasty:** The first dynasty (1027-777 BCE) to unite most of China under a single government. It followed the Shang Dynasty.
Bibliography


Webography

www.hyperhistory.com Historically comprehensive website providing timelines, lifelines and maps.

www.frenchquarter.com Historical overview of the French Quarter and up-to-date directory of New Orleans’ amenities.

www.forestinformation.com A website geared towards educating about and preserving the forests of North America.

www.kidsplanet.org Children’s website with games, activities and facts about wildlife.

www.worldalmanacforkids.com A complementary website to the book of the same name, providing wide-ranging facts and games.

www.insects.org An inside look at the world of insects, including photographs, articles and links to other web resources.

www.enchantedlearning.com An all-encompassing activities website for levels K-3.

www.nationalgeographic.com The official website of the National Geographic Society, providing information on various topics ranging from history and geography to nature and exploration.