

Public Domain Day 2019

An Expansion of the Commons:
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American University College of Law

January 17, 2019



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Robert Fernandez

Wikimedia District of Columbia

@wikigamaliel

Literature

- *New Hampshire* (including “Stopping by Woods on a Snowy Evening”) – Robert Frost
- *Cane* – Jean Toomer
- *The Prophet* – Kahlil Gibrain
- *Jacob’s Room* – Virginia Woolf
- *The World Crisis* – Winston Churchill
- *The Prisoner* (book 5 of *In Search of Lost Time*) – Marcel Proust
- *Tulips & Chimneys* – e. e. cummings



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Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

Film



- *Safety Last!* – Harold Lloyd
- *The Pilgrim* – Charlie Chaplin
- *Our Hospitality* – Buster Keaton
- *Scaramouche* – Rex Ingram
- *The Ten Commandments* – Cecil B. DeMille



Music

- “Yes! We Have No Bananas”
- “The Charleston”
- “Who’s Sorry Now?”
- “Tin Roof Blues”
- *London Calling!* – musical by Noel Coward
- Violin Sonata No.1 and 2 – Bela Bartok



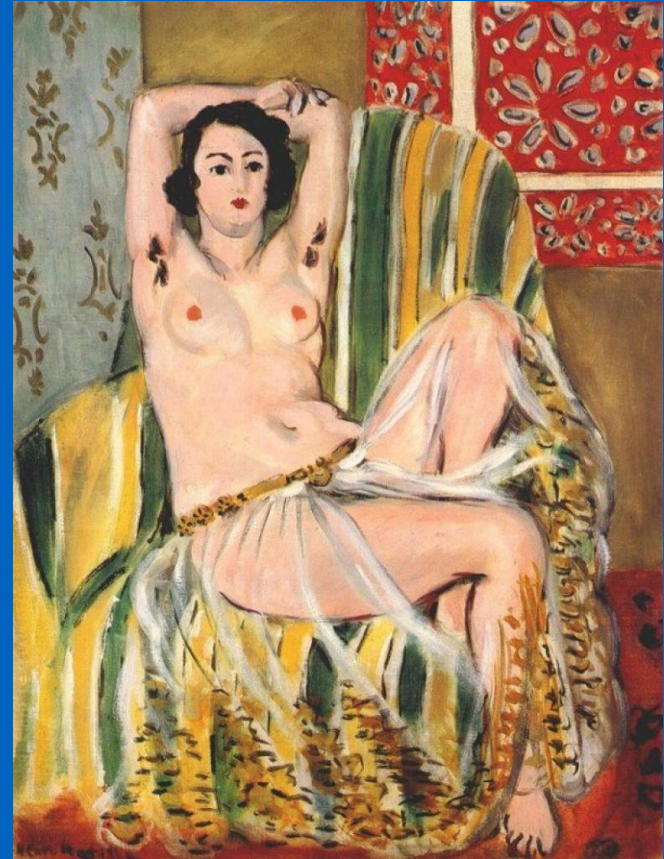
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Art

- Henri Matisse
- Wassily Kandinsky
- Max Ernst
- Marcel Duchamp
- Pablo Picasso
- M. C. Escher
- Constantin Brancusi
- Man Ray



Wassily Kandinsky – On White II,
Centre Georges Pompidou



Henri Matisse – Odalisque With Raised Arms,
National Gallery of Art



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On White II (Q18705520)

ORES predicted quality: Template:Class (4.08)

painting by Wassily Kandinsky

- In more languages

Language	Label	Description	Also known as
English	On White II	painting by Wassily Kandinsky	
Spanish	No label defined	cuadro de Wassily Kandinski	

All entered languages

Statements

instance of painting edit

→ 0 references + add reference

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image edit



Vassily Kandinsky, 1923 - On White II.jpg
1,000 × 1,081; 218 KB

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inception 1923 edit

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location Musée national d'Art moderne edit

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creator Wassily Kandinski edit

Wikipedia (3 entries) edit show

- ca: En blanc II
- de: Auf Weiß II
- pt: No branco II

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- commons: Category:On White II - Wassily Kandinsky



Articles on the topic on all language Wikipedias



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VI AF

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
Kandinsky, Wassily 1866-1944 | Auf Weiß Documenta 1955,249

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Preferred Forms

 100 1 _ [1a](#) Kandinsky, Wassily [td](#) 1866-1944 [tt](#) Auf Weiß [tn](#) Documenta 1955,249

Vassily KANDINSKY  

Nationalité française depuis 1939 (allemande (avant 1949) depuis 1928, russe (avant 1918) à la naissance)
Moscou (Russie, Empire Russe), 1866 - Neuilly-sur-Seine (Seine, France), 1944


Auf Weiss II (Sur blanc II)
1923
Réalisé à Weimar, février-avril 1923

Huile sur toile
105 x 98 cm
MOD.B.G.; VK 23


Mots clés iconographiques : forme géométrique
Mots clés mouvement : Bauhaus
Mots clés sujet : abstraction


Donation Mme Nina Kandinsky 1976
Inv.:AM 1976-855

Domaine public
Crédit photographique : Centre Pompidou, MNAM-CCU/Georges Meguerditchian/Dist. RMN-GP

Référence image : 4N05930
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Œuvre exposée : Musée niveau 5, collections modernes

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File:Vassily Kandinsky, 1923 - On White II.jpg

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Back in Germany and the Bauhaus (1922–

1933) [edit | edit source]

In May 1922 he attended the [International Congress of Progressive Artists](#) and signed the "Founding Proclamation of the Union of Progressive International Artists".^[17]

Kandinsky taught the basic design class for beginners and the course on advanced theory at the [Bauhaus](#); which he



your theory with new elements of form psychology. The development of his works on forms study, particularly on points and line forms, led to the publication of his second theoretical book (*Point and Line to Plane*) in 1926. His examinations of the effects of forces on straight lines, leading to the contrasting tones of curved and angled lines, coincided with the research of Gestalt psychologists, whose work was also discussed at the Bauhaus.^[18] Geometrical elements took on increasing importance in both his teaching and painting—particularly the circle, half-circle, the angle, straight lines and curves. This period was intensely productive. This freedom is characterised in his works by the treatment of planes rich in colours and gradations—as in *Yellow – red – blue* (1925), where Kandinsky illustrates his distance from the [constructivism](#) and [suprematism](#) movements influential at



On White II, 1923

- [Video remake](#) of the stage production of "Pictures at an Exhibition" by Kandinsky in 1928 in Dessau, 2015.
- [Wassily Kandinsky papers, 1911–1940](#). The Getty Research Institute, Los Angeles, California.
- Discussion of *Yellow - Red - Blue* by [Janina Ramirez](#) and Marc Canham: [Art Detective Podcast, 19 April 2017](#)



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Writing by Kandinsky

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- ["Concerning the Spiritual in Art"](#). *Guggenheim Internet Archives*. Retrieved 25 October 2013.



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For works with similar titles, see The Prophet.

The Prophet (1926)

by *Kahlil Gibran*

Published by Alfred A. Knopf.

related portals: Religion.

sister projects: [Wikipedia article](#), [Commons gallery](#), [quotes](#), [Wikidata item](#).

[Title]

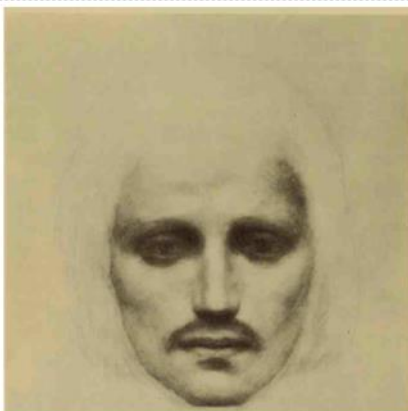
THE PROPHET

BY
KAHLIL GIBRAN



NEW YORK · ALFRED A. KNOPF · MCMXXVI

[img]



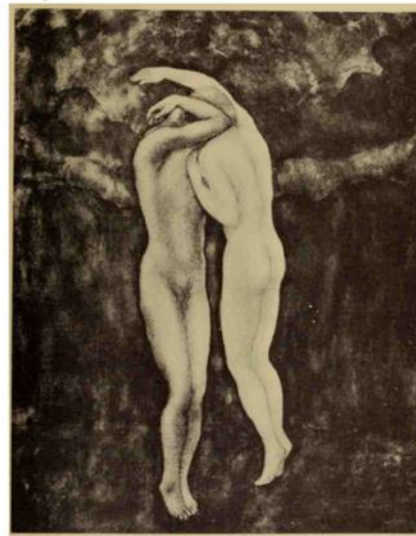
The knees you until you are plain,

And then he assigns you to his sacred fire, that you may become sacred bread for God's sacred feast.

All these things shall love do unto you that you may know the secrets of your heart, and in that knowledge become a fragment of Life's heart.

But if in your fear you would seek only love's peace and love's pleasure,

Then it is better for you that you cover



[17]

your nakedness and pass out of love's threshing-floor,

Into the seasonless world where you shall laugh, but not all of your laughter, and weep, but not all of your tears.

[18]

Love gives naught but itself and takes naught but from itself.

Love possesses not nor would it be possessed;

For love is sufficient unto love.

When you love you should not say, "God is in my heart," but rather, "I am in the heart of God."

And think not you can direct the course of love, for love, if it finds you worthy, directs your course.

[19]

Love has no other desire but to fulfil itself.

But if you love and must needs have desires, let these be your desires:

To melt and be like a running brook that sings its melody to the night.

To know the pain of too much tenderness.

To be wounded by your own understanding of love;



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Page:In bad company and other stories.djvu/14

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2 IN BAD COMPANY CHAP.

Crown Land, had paid up two shillings per acre of the upset price, leaving the balance of eighteen shillings, to be paid off when convenient. He had constructed thereon, chiefly with his own hands, a comfortable, four-roomed cottage, of the 'slab' architecture of the period, and after fencing in his property and devoting the proceeds of a couple of shearings to a modest outlay in furniture, had married Jenny Dawson, a good-looking, well-conducted young woman, whom he had known ever since he was big enough to crack a stockwhip.

In her way she was as clever and capable; exceptionally well adapted for the position of a farmer's wife, towards which occupation her birth and surroundings had tended. She was strong and enduring in her way, as were her husband and brothers in theirs. She could milk cows and make excellent butter, wasn't afraid of a turbulent heifer in the dairy herd, or indisposed to rise before daylight in the winter mornings and drive in the milkers through the wet or frozen grass. She could catch and saddle her own riding-horse or drive the spring cart along an indifferent road to the country town. She knew all about the rearing of calves, pigs, and poultry; could salt beef and cure bacon—in a general way attend to all the details of a farm. Her father had acquired a small grant in the early colonial days, and from its produce and profits reared a family of healthy boys and girls.

They had not been educated up to the State school standard now considered necessary for every dweller in town or country, but they could read and write decently; had also such knowledge of arithmetic as enabled them to keep their modest accounts. Such having been the early training of Bill's helpmate, it was a fair augury that, with luck and good conduct, they were as likely as any young couple of their age to prosper reasonably, so as eventually to acquire a competence, or even, as indeed not a few of their old friends and neighbours had done, to attain to that enviable position generally described as 'making a fortune.'

For the first few years nothing could have been more promising than the course of affairs at Chidowla or 'Appletree Flat,' as their homestead was formerly named, in consequence of the umbrageous growth of the 'angophora' in the meadow by the mountain creek, which bordered their farm. Bill stayed at home and worked steadily, until he had put in his

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