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Cocktails by Mia



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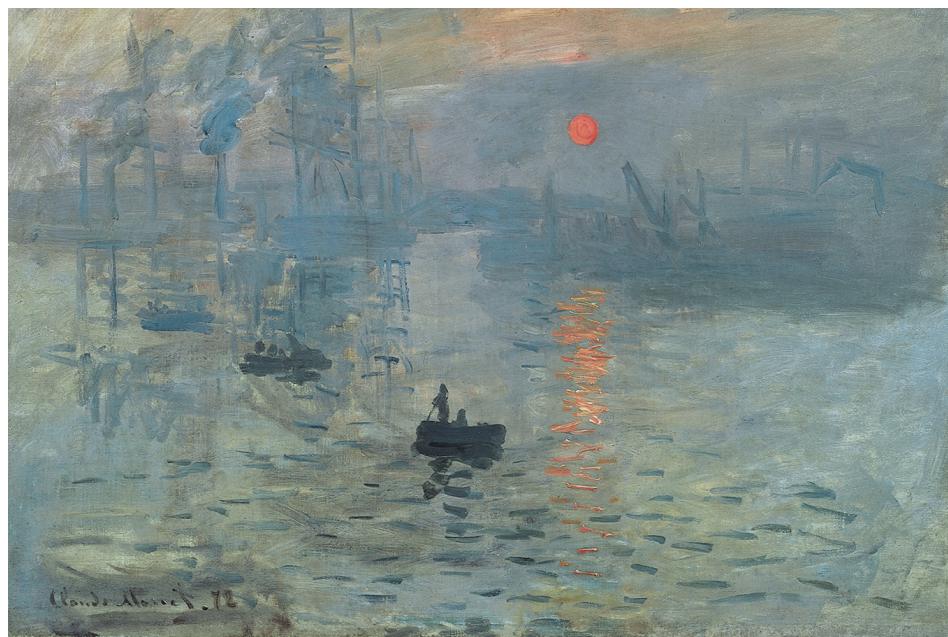
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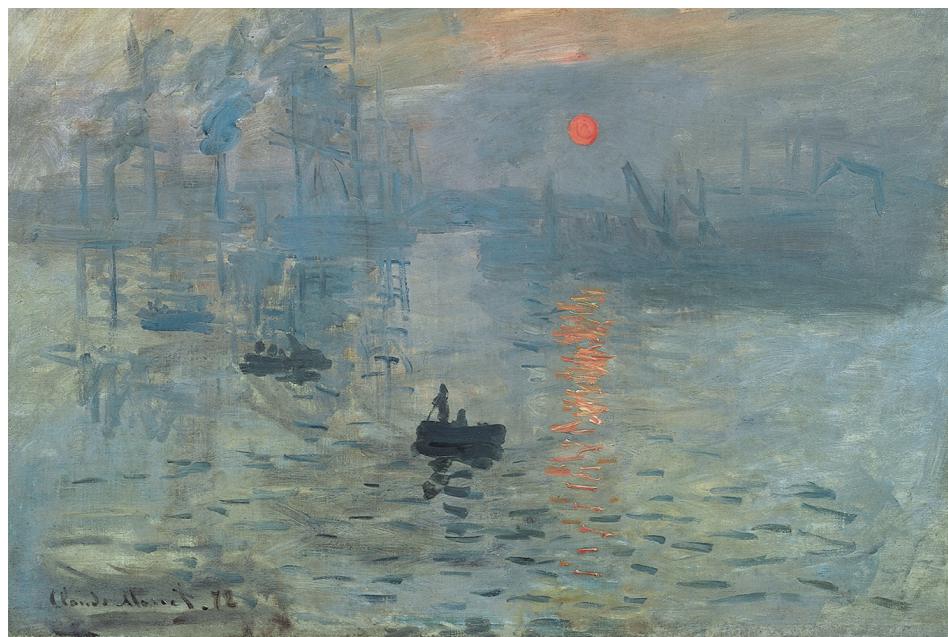
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Fall Talks

Talk

Art Collecting of Emperors and Scholars in Ancient China

Presenter: Wang Tao Thursday, September 13, 6:30pm

\$10; \$5 My Mia members, free for members of the Asian Art Affinity Group

In Chinese history, there were two categories of collector who distinguished themselves through their collection of ancient bronzes: the emperor and the social elite, who were usually educated officials. This lecture will focus on a number of archaic bronzes that were once collected by Chinese emperors and prominent scholars. Wang Tao will aim to explore these significant objects from ancient China and their deep and rich social and cultural histories. He'll describe their evolution from everyday cooking and serving vessels to powerful symbols of divine omens for dynastic rulers, as well as how they played an important role in forming relationships among the social elites.

Wang Tao, PhD, is an archaeologist and art historian specializing in early Chinese art. He is the Pritzker Chair of Asian Art and Curator of Chinese Art at the Art Institute of Chicago.

Talk

Durades Dialogue

Presenters: Melvin Edwards with Kimberli Gant

Thursday, September 20, 6:30pm

\$10; \$5 My Mia members, free for members of the Contemporary Art Affinity Group

Melvin Edwards is a pioneer in the history of contemporary African American art and sculpture. Working primarily in welded steel, Edwards is perhaps best known for his "Lynch Fragments," an ongoing series of small-scale reliefs born of the social and political turmoil of the civil rights movement. For this event, Edwards will speak with curator Kimberli Gant about his lifelong engagement with the history of race, labor, and violence through his sculpture, as well as his

deep connection to Africa and the African diaspora since his first visit to the continent in the 1970s.

Born in Houston in 1937, Melvin Edwards attended college in Los Angeles, graduating with a BFA from the University of Southern California. In 1967, he moved to New York City, where he lives today, dividing his time between his studio in Plainfield, N.J., and residences, with studios, in Accord, N.Y., and Dakar, Senegal.

Kimberli Gant, PhD, is the McKinnon Curator of Modern & Contemporary Art at the Chrysler Museum in Norfolk, Va. She received her PhD in art history from the University of Texas Austin (2017), and holds both an MA and BA in art history from Columbia University (2009) and Pitzer College (2002).

Co-presented with Obsidian Arts

Talk

Don't Read This! Don't See This!:

Censorship and the Creative Truth of Words and Art

Presenters: Dennis Michael Jon and Yasufumi Nakamori Thursday, September 27, 6:30pm
\$10; \$5 My Mia members, free for members of the Library Affinity Group

Censorship and the power of expression are relevant concepts in today's world and the "fake news" environment. Books and art are both connected to the ideals of intellectual freedom. As each has its own kind of beauty and sense of creative truth, they share a common connection to museums and their collections. During the 1920s and 30s in Germany, John Hartfield and other Dada artists published their anti-Nazi collages in *AIZ* (Textile Workers) magazine. After the seizure of power by Hitler the *AIZ* went into exile in Prague, and under editor-in-chief Franz Carl Weiskopf was renamed *Die Volks Illustriete* in 1936. Just before the Nazis invaded Czechoslovakia in 1939, the publication was moved to Paris, where it published at least four issues before its demise. Yasufumi Nakamori, curator and head of the Department of Photography and New Media, will talk about issues of this important publication, which he helped Mia's Library purchase.

Dennis Michael Jon, Mia's Senior Associate Curator in the Department of Prints and Drawings, will talk about the collaborative artists' book Ten Years of Uzbekistan (1994) by British artist Ken Campbell and Irish author David King, a work with a focus on political oppression, and Goya's Los Caprichos (1797/98), an example of self-repression by the artist (fearful for his life because of the work's content) as well as a satirical political treatise about the Spanish government and merchant class.



After the talk, audience members will gather in Mia's Library and Print and Drawing Study Room to see the works up close and talk further with the curators. Books from the Library's collection of "degenerate" artists and artists who have some connection to the theme of censorship or intellectual creative expression will be displayed for viewing on the Library's Reading Room tables. This event is held to coincide with Banned Books Week, which celebrates freedom to read and the free expression of ideas.

Essay 3

Subtitle here

Emily Beck and Nicole La Bouff

French art consists of the visual and plastic arts (including architecture, woodwork, textiles, and ceramics) originating from the geographical area of France. Modern France was the main centre for the European art of the Upper Paleolithic, then left many megalithic monuments, and in the Iron Age many of the most impressive finds of early Celtic art. The Gallo-Roman period left a distinctive provincial style of sculpture, and the region around the modern Franco-German border led the empire in the mass production of finely decorated Ancient Roman pottery, which was exported to Italy and elsewhere on a large scale. With Merovingian art the story of French styles as a distinct and influential element in the wider development of the art of Christian Europe begins. (Faure 1909, 54)

France can fairly be said to have been a leader in the development of Romanesque art and Gothic art, before the Italian Renaissance led to Italy replacing France as the main source of stylistic developments until the age of Louis XIV, when France largely regained this role, holding it until the mid-20th century.

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- Early Modern Period
 - Baroque and Classicism
 - Rococo and Neoclassicism
- Modern Period
 - 19th Century
 - 20th Century

Early Modern Period

In the late fifteenth century, the French invasion of Italy and the proximity of the vibrant Burgundy court, with its Flemish connections, brought the French into contact with the goods, paintings, and the creative spirit of the Northern and Italian Renaissance. Initial artistic changes at that time in France were executed by Italian and Flemish artists, such as Jean Clouet and his son François Clouet, along with the Italians, Rosso Fiorentino, Francesco Primaticcio, and Niccolò dell'Abbate of what is often called the first School of Fontainebleau from 1531.

Leonardo da Vinci also was invited to France by François I, but other than the paintings which he brought with him, he produced little for the French king. (Rosenblum 1967, 103)

Baroque and Classicism

The seventeenth century marked a golden age for French art in all fields. In the early part of the seventeenth century, late mannerist and early Baroque tendencies continued to flourish in the court of Marie de Medici and Louis XIII. Art from this period shows influences from both the north of Europe, namely the Dutch and Flemish schools, and from Roman painters of the Counter-Reformation. Artists in France frequently debated the contrasting merits of Peter Paul Rubens with his the Flemish baroque, voluptuous lines and colors to Nicolas Poussin with his rational control, proportion, Roman classicism. Another proponent of classicism working in Rome was Claude Gellée, known as Le Lorrain, who defined the form of classical landscape.



A small pic of two martinis stolen from the web.

From the mid to late seventeenth century, French art is more often referred to by the term “Classicism” which implies an adherence to certain rules of proportion and sobriety uncharacteristic of the Baroque, as it was practiced in southern and eastern Europe during the same period. Under Louis XIV, the Baroque as it was practiced in Italy, was not in French taste, for instance, as Bernini's famous proposal for redesigning the Louvre was rejected by Louis XIV. Georges de La Tour, The Penitent Magdalene, c. 1640. (Berson 1996, 233)



This group caption supercedes individual captions.

For sculpture Louis XIV's reign also proved an important moment thanks to the King's protection of artists like Pierre Puget, François Girardon and Charles-Antoine Coysevox. In Rome, Pierre Legros, working in a more baroque manner, was one of the most influential sculptors of the end of the century.

Rococo and Neoclassicism

Paintings from the period show an emphasis more on color than drawing, with apparent brush strokes and very colorful scenes. Important painters from this period include Antoine Watteau, considered the inventor of thefête galante, Nicolas Lancret and François Boucher.



Inspiration by Jean-Honoré Fragonard

Public domain image.

The Louis XV style of decoration, although already apparent at the end of the last reign, was lighter with pastel colors, wood panels, smaller rooms, less gilding, and fewer brocades; shells, garlands, and occasional Chinese subjects predominated. The Chantilly, Vincennes and then Sèvres manufactures produced some of the finest porcelain of the time. The highly skilled ébénistes, cabinet-makers mostly based in Paris, created elaborate pieces of furniture with precious wood and bronze ornaments that were to be highly praised and imitated in all of Europe. The most famous are Jean-François Oeben, who created the work desk of king Louis XV in Versailles, and Bernard II van Risamburgh. Rooms in châteaux and hôtels particuliers were more intimate than during the reign of Louis XIV and were decorated with rocaille style boiseries (carved wood pannels covering the walls of a room) conceived by architects like Germain Boffrand or ornemanistes (designers of decorative objects) like Juste-Aurèle Meissonnier.



Prometheus by Nicolas-Sébastien Adam.

Public domain image.

Architects like Ledoux and Boullée developed a radical style of neoclassical architecture based on simple and pure geometrical forms with a research of simetry and harmony, elaborating visionary projects like the complex of the Saltworks of Arc-et-Senans by Ledoux, a model of an ideal factory developed from the rational concepts of the Enlightenment thinkers.

Modern Period

19th Century

The French Revolution and the Napoleonic wars brought great changes to the arts in France. The

program of exaltation and myth making attendant to the Emperor Napoleon I of France was closely coordinated in the paintings of David, Gros and Guérin. Jean-Auguste-Dominique Ingres was the main figure of neoclassicism until the 1850s and a prominent teacher, giving priority to drawing over color. Meanwhile, Orientalism, Egyptian motifs, the tragic anti-hero, the wild landscape, the historical novel, and scenes from the Middle Ages and the Renaissance —all these elements



Jacques-Louis David, Oath of the Horatii (1786)

Public domain image.

Romantic tendencies continued throughout the century, both idealized landscape painting and Naturalism have their seeds in Romanticism. The work of Gustave

20th Century

The early years of the twentieth century were dominated by experiments in colour and content that Impressionism and Post-Impressionism had unleashed. The products of the far east also brought new influences. At roughly the same time, Les Fauves (Henri Matisse, André Derain, Maurice de Vlaminck, Albert Marquet, Raoul Dufy, Othon Friesz, Charles Camoin, Henri Manguin) exploded into color, much like German Expressionism. (Broude 1991)



Georges Braque, Violin and Candlestick, 1910

Public domain image.

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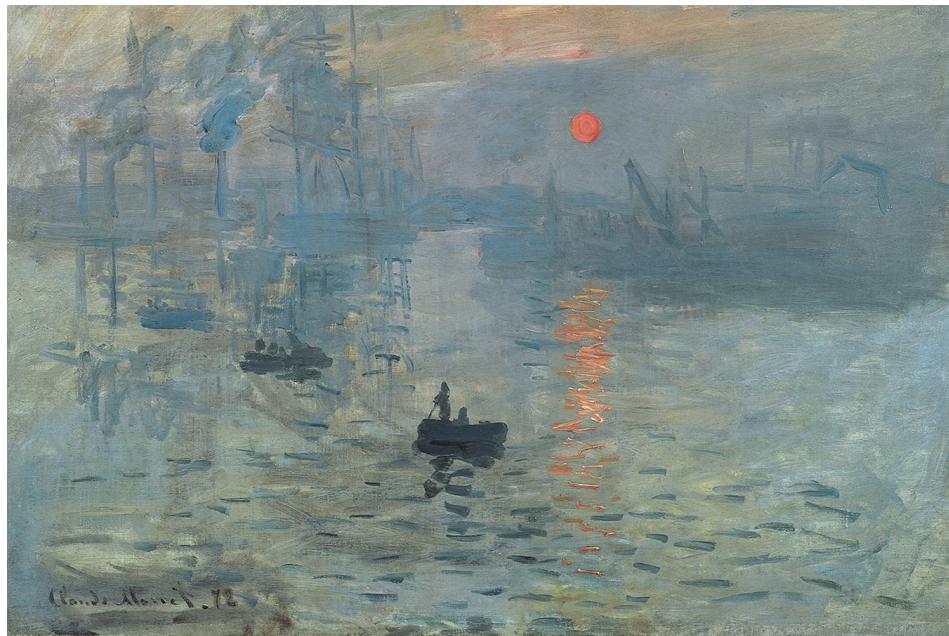
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Recipes



The Luncheon on the Grass



Impression, Sunrise



Reading



Classic Cocktail Recipes 2



The History of Rum



Musée d'Orsay, Paris

The Luncheon on the Grass

Artist	Édouard Manet
Dimensions	208 cm × 264.5 cm (81.9 in × 104.1 in)
Figure	[map[id:cat1]]
Location	Musée d'Orsay, Paris
Medium	Oil on canvas
Year	1863

The Luncheon on the Grass (*Le Déjeuner sur l'herbe*)—originally titled *Le Bain* (*The Bath*)—is a large oil on canvas painting by Édouard Manet created in 1862 and 1863. It depicts a female nude and a scantily dressed female bather on a picnic with two fully dressed men in a rural setting. Rejected by the Salon jury of 1863, Manet seized the opportunity to exhibit this and two other paintings in the 1863 *Salon des Refusés*¹ where the painting sparked public notoriety and controversy.² The piece is now in the Musée d'Orsay in Paris.³ A smaller, earlier version can be seen at the Courtauld Gallery, London.⁴

Description and Context

The painting features a nude woman casually lunching with two fully dressed men. Her body is starkly lit and she stares directly at the viewer. The two men, dressed as young dandies, seem to be engaged in conversation, ignoring the woman. In front of them, the woman's clothes, a basket of fruit, and a round loaf of bread are displayed, as in a still life. In the background, a lightly clad woman bathes in a stream. Too large in comparison with the figures in the foreground, she seems to float above them. The roughly painted background lacks depth—giving the viewer the impression that the scene is not taking place outdoors, but in a studio. This impression is reinforced by the use of broad “studio” light, which casts almost no shadows. The man on the

right wears a flat hat with a tassel, of a kind normally worn indoors.

Despite the mundane subject, Manet deliberately chose a large canvas size, measuring 208 x 264.5 cm (81.9 by 104.1 in), normally reserved for historical, religious, and mythological subjects.⁵ The style of the painting breaks with the academic traditions of the time. He did not try to hide the brush strokes; the painting even looks unfinished in some parts of the scene. The nude is also starkly different from the smooth, flawless figures of Cabanel or Ingres.

A nude woman casually lunching with fully dressed men was an affront to audiences' sense of propriety, though Émile Zola, a contemporary of Manet's, argued that this was not uncommon in paintings found in the Louvre; he also felt that such a reaction came from viewing art differently than "analytic" painters like Manet, who use a painting's subject as a pretext to paint.

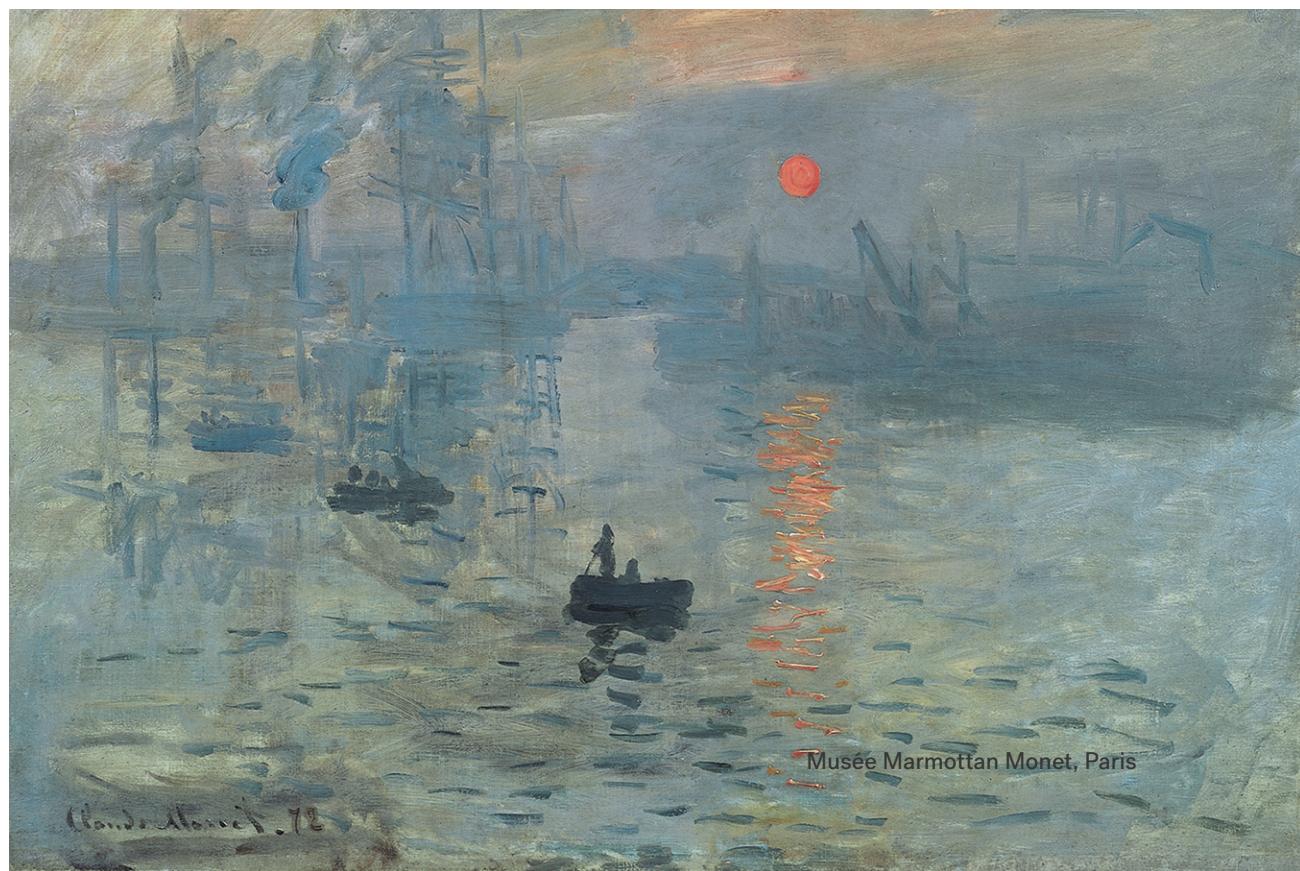
There is much that we still do not know about the painting, such as when he actually began painting it, exactly how he got the idea, and how and what sort of preparation works he did. Though Manet had claimed this piece was once valued at 25,000 Francs in 1871, it actually remained in his possession until 1878 when Jean-Baptiste Faure, opera-singer and collector, bought it for just 2,600 Francs.

Figures in the Painting

The figures of this painting are a testament to how deeply connected Manet was to *Le Déjeuner sur l'herbe*. Some assume that the landscape of the painting is meant to be l'île Saint-Ouen, which was just up the Seine from his family property in Gennevilliers. Manet often used real models and people he knew as reference during his creation process.⁶ The female nude is thought to be Victorine Meurent, the woman who became his favorite and frequently portrayed model, that later was the subject of *Olympia*. The male figure on the right was based on a combination of his two brothers, Eugène and Gustave Manet. The other man is based on his brother-in-law and Dutch sculptor named Ferdinand Leenhoff. Nancy Locke referred to this scene as Manet's family portrait.

Notes

1. Catalogue des ouvrages de peinture, sculpture, gravure, lithographie et architecture : refusés par le Jury de 1863 et exposés, par décision de S.M. l'Empereur au salon annexe, palais des Champs-Elysées, le 15 mai 1863, Édouard Manet, *Le Bain*, no. 363, Bibliothèque nationale de France.
2. Boime, Albert (2007). *Art in an Age of Civil Struggle*. Los Angeles: The University of Chicago Press. p. 676. ISBN 978-0-226-06328-7.
3. Musée d'Orsay, *Le déjeuner sur l'herbe* (*Luncheon on the Grass*).
4. The Courtauld Gallery version.
5. Tucker, Paul Hayes (1998). *Manet's Le Déjeuner Sur L'Herbe*. Cambridge: Cambridge UP. pp. 5–14.
6. Armstrong, Carol (1998). "To Paint, To Point, To Pose" Manet's *Le Déjeuner Sur L'Herbe*. Cambridge: Cambridge UP. pp. 93–111.



Impression, Sunrise

Artist	Claude Monet
Year	1872
Dimensions	48 cm × 63 cm (18.9 in × 24.8 in)
Medium	Oil on canvas
Location	Musée Marmottan Monet, Paris

Impression, Sunrise (*Impression, soleil levant*) is a painting by Claude Monet. Shown at what would later be known as the "Exhibition of the Impressionists" in April 1874, the painting is attributed to giving rise to the name of the Impressionist movement. *Impression, Sunrise* depicts the port of Le Havre, Monet's hometown, and is his most famous painting of the harbor.



Image courtesy of Cleveland Museum of Art

Reading

The fashionable woman seated in the foreground is the artist's sister, Edma. However, the painting is not a portrait. Morisot's principal concern was to render a figure in a natural, outdoor environment. Edma's white dress—the prime vehicle for Morisot's study of reflected light—is saturated with delicate lavender, blue, yellow, and rose tonalities. Deftly executed with quick brushstrokes, the painting resounds with a feeling of freshness, vibrancy and delicate charm. "Every day I pray that the Good Lord will make me like a child," Morisot wrote, "That is to say, that He will make me see nature and render it the way a child would, without preconceptions." Morisot, the great granddaughter of the 18th-century French painter Jean-Honoré Fragonard, selected this painting as one of her four works shown in the first Impressionist exhibition of 1874.



Classic Cocktail Recipes 2

Artist	Mitchell Thayer
Year	2018
Dimensions	12 x 12 inches
Medium	Fruit juice plus vodka
Location	Distillery

Aviation Cocktail

- 2 ounces London dry gin
- ½ ounce Maraschino liqueur
- ½ ounce lemon juice

Shake all ingredients with ice and strain into a chilled cocktail glass. Garnish with a Maraschino Cherry.



Bellini

- 1½ ounces white peach puree
- 4 ounces Champagne
- (Optional: ½-ounce peach liqueur)

Gently stir ingredients in a mixing glass and strain into a champagne flute. Optional: float a half-ounce of peach liqueur.

Blood and Sand

- ¾ ounce Scotch whisky
- ¾ ounce Cherry Heering
- ¾ ounce Italian sweet vermouth
- ¾ ounce fresh-squeezed orange juice

1. Shake all ingredients with ice
2. strain into a chilled cocktail glass.
3. Garnish with an orange peel.

Bloody Mary

- 1½ ounces vodka
- 2 dashes Worcestershire sauce
- 4 dashes Tabasco sauce

- salt and pepper
- $\frac{1}{4}$ ounce fresh lemon juice
- 4 ounces tomato juice

Combine all ingredients in mixing glass and roll back and forth to mix. Strain into an chilled goblet. Garnish with a wedge of lemon, olives and a stick of celery. Celery salt and horseradish are optional.

Caipirinha

(Caipirissima with Rum or Caipiroska with Vodka)

- 2 ounces cachaça
- $\frac{3}{4}$ ounce simple syrup
- $\frac{1}{2}$ lime, quartered

1. Chill a rocks glass with cracked ice.
2. Muddle lime and simple syrup in a mixing glass.
3. Add cachaça and the ice into the mixing glass and shake well.
4. Pour the entire contents back into the rocks glass and serve.



The History of Rum

Artist	Audrey Thayer
Year	2018
Dimensions	12 x 12 inches
Medium	Fruit juice plus vodka
Location	Distillery

World Production Of Rum

The oldest and the most varied distilled spirit are known as rum. Rum is distilled from the extracts of the sugar cane plant or the by-product of sugar cane known as molasses. Rum is an aged spirit which is usually aged in charred oak casks for a period of 30 years which is in cases of a few authentic brands but is usually aged for a period of 15 years and below. Rum that is aged in charred oak casks get a golden to dark brown colour because of the oak casks. Rums which are aged in stainless steel tanks remain colourless.¹

Rums vary from place to place depending on the tradition that they followed. Rum that originate from Puerto rico have a golden colour are light bodied and are aged for minimum 3 years while on the other side rums that originate from Jamaica are dark rum which are naturally fermented for a period of 3 weeks and are distilled twice in pot stills and are aged minimum for 5 years in oak casks. This is a test citation for Rum Book (Rum Reference).

The majority of the world production of rum takes place in the Caribbean and Latin America which also include a few other countries. Rum is also produced by Australia, New Zealand, and Fiji islands, Mexico, India and Canada. The federal law states that rum should be distilled from the fermented products of sugar cane like sugar cane juice, sugar cane syrup or the by product or sugar cane which is molasses at less than 190 proof.

Dark rums are usually consumed neat or with a mixed while light rums are used to make

cocktails. 2.2 billion dollars were generated in 2009 in the United States because of the sales of rum. This is the link to a wiki article on rum.

History of Rum

The origin of rum dates back to the ancient times. Fermented sugar cane juice is believed to be first developed in ancient India or China. It is believed that rum originated in the island of Barbados. Brazil also started rum production in 1620s. It was discovered by the people who planted sugar cane that the by-product of sugar cane which is molasses can be fermented into alcohol.² The distillation process changed later in order to make the alcohol more concentrated and remove the impurities that were present. The Spanish and English have played an important role in distilling sugar cane throughout the West Indies.

Quote: This will be a wonderful quote right here from someone important.

History of rum in Jamaica

In Jamaica sugar cane and the distilling process dates back to the 15th century. Jamaica has the perfect climate, fertile soil, spring water which is filtered by limestone. Jamaica became the producer of one of the finest rums because of their climatic conditions.

The English used to transport rum back to England in barrels and they discovered that the amount of time the rum spent in the barrel along with the rocking of the ship gave a finer and smoother tasting rum. Entire paragraph is italic.



A delightful image of a splashy cocktail stolen from the web.

How rum got its name

The first recorded name of this alcohol was kill devil hills because of its alcohol properties. Island of Barbados used the name kill devil hills till the nineteenth century. Early 1650s a new name emerged called rumbullion which was later shortened to rum. Rumbustion was another term that was used for rum during the 17th century. A similar word to rum was rummage.

Rummage was the place in ships where rum was stored in the ship for long journeys across the Atlantic. Number of theories suggests that rum got its name from the latin word of sugarcane which was *saccharum officinarum*.

Raw materials used

Sugarcane juice italic: French rums are usually made of 100% sugarcane juice which is fermented and then aged. Rums which are made with 100% sugarcane contain high level of herbal aromas and are totally different from molasses based rums.

Molasses italic: When sugarcane is processed to make sugar the sugar cane juice is boiled until it starts to form crystals leaving behind a liquid known as molasses. The molasses depends upon how much time the juice is boiled for and how much sugar is extracted from that. **The more sugar the better grade of molasses and in turn the best quality rum is produced.³**

Fermentation Method

Natural fermentation: natural fermentation is when the distilleries depend on yeast that naturally occurs in the air and also in the sugar cane juice to convert the sugar into alcohol. Natural fermentation takes place in big open containers to expose it to the air and takes about 1 or 2 weeks to ferment.

- Bullet one
 - Sub bullet one
 - Sub-bullet two
 - Bullet two
 - Bullet three
1. Number one
 2. Number two
 3. Number three

Controlled fermentation (continuous): The most advance method of fermenting is the continuous fermentation process. The continuous fermentation process consists of a fermentation tank that continuously receives diluted molasses because of which the yeast keep converting the sugar into alcohol and it all gets collected which is further distilled. endnote reference⁴

Notes

1. This is the first endnote.
2. This is the second endnote.
3. This is the third endnote.
4. This is the fourth endnote.

Bibliography

Rum Reference

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Contributors



Alex Bortolot

https://en.wikipedia.org/wiki/Denis_Diderot

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Félix-Sébastien Feuillet de Conches

Félix-Sébastien Feuillet de Conches (4 December 1798 – 5 February 1887 in Paris) was a French diplomat, journalist, writer and collector. Having occupied the posts of 'intendant des ambassadeurs' and head of protocol at the Ministry of Foreign Affairs, he was able to form a collection specialising in English painting, 19th century French painting, the history of civilisations, the art of the Near East and the art of Asia. His contemporary Charles Monselet judged de Conches' collection as unequalled, but it included some pieces of dubious authenticity.



Nicole LaBouff

<https://collections.artsmia.org/curators/nicole-labouff>

Nicole works with Mia's remarkable collection of textiles, particularly those from Europe and America. A Los Angeles native, she came to Mia in 2013 after working for six years in the Department of Costume and Textiles at the Los Angeles County Museum of Art. She has a background in anthropology, studied for her MPhil (1997) in archaeology at the University of Cambridge, and for her MA (2001) in art history and the history of dress at the Courtauld Institute of Art. For her PhD in history from the University of California, Irvine (2013), she studied the surviving 16th century embroideries of Mary, Queen of Scots and Bess of Hardwick. At Mia, Nicole has overseen a number of exhibitions, including Italian Style (2012), Cut from the Same Cloth: American Quilts at Mia (2016), and several period room reinstallations as part of the Living Rooms project.



Kris Thayer

Kris has worked at the Minneapolis Institute of Art for ten years.

References

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