

# **Harkness Archiver**

**Compiled from Wikipedia pages and published by  
Dr Googelberg**

## **Hans Hollein and Postmodernism** Eva

Branscome, 2017-12-14 Set within the broader context of post-war Austria and the re-education initiatives set up by the Allied forces, particularly the US, this book investigates the art and architecture scene in Vienna to ask how this can inform our broader understanding of architectural Postmodernism. The book focuses on the outputs of the Austrian artist and architect, Hans Hollein, and on his appropriation as a Postmodernist figure. In Vienna, the circles of radical art and architecture were not distinct, and Hollein's claim that 'Everything is Architecture' was symptomatic of this intermixing of creative practices. Austria's proximity to the so-called 'Iron Curtain' and its post-war history of four-power occupation gave a heightened sense of menace that emerged strongly in Viennese art in the Cold War era. Seen as a collective entity, Hans Hollein's works across architecture, art, writing, exhibition design and publishing clearly require a more diverse, complex and culturally nuanced account of architectural Postmodernism than that offered by critics at the time. Across the five chapters, Hollein's outputs are viewed not as individual projects, but as symptomatic of Austria's attempts to come to terms with its Nazi past and to establish a post-war identity.

## *Archaeologists in Print* Amara Thornton, 2018-06-25

*Archaeologists in Print* is a history of popular publishing in archaeology in the nineteenth and twentieth centuries, a pivotal period of expansion and development in both archaeology and publishing. It examines how British archaeologists produced books and popular periodical articles for a non-scholarly audience, and explores the rise in archaeologists' public visibility. Notably, it analyses women's experiences in archaeology alongside better known male contemporaries as shown in their books and archives. In the background of this narrative is the history of Britain's imperial expansion and contraction, and the evolution of modern tourism in the Eastern Mediterranean and

Middle East. Archaeologists exploited these factors to gain public and financial support and interest, and build and maintain a reading public for their work, supported by the seasonal nature of excavation and tourism. Reinforcing these publishing activities through personal appearances in the lecture hall, exhibition space and site tour, and in new media – film, radio and television – archaeologists shaped public understanding of archaeology. It was spadework, scripted. The image of the archaeologist as adventurous explorer of foreign lands, part spy, part foreigner, eternally alluring, solidified during this period. That legacy continues, undimmed, today. Praise for Archaeologists in Print

This beautifully written book will be valued by all kinds of readers: you don't need to be an archaeologist to enjoy the contents, which take you through different publishing histories of archaeological texts and the authors who wrote them. From the productive partnership of travel guide with archaeological interest, to the women who feature so often in the history of archaeological publishing, via closer analysis of the impact of John Murray, Macmillan and Co, and Penguin, this volume excavates layers of fascinating facts that reveal much of the wider culture of the late nineteenth and twentieth centuries. The prose is clear and the stories compulsive: Thornton brings to life a cast of people whose passion for their profession lives again in these pages. Warning: the final chapter, on Archaeological Fictions, will fill your to-be-read list with stacks of new titles to investigate! This is a highly readable, accessible exploration into the dynamic relationships between academic authors, publishers, and readers. It is, in addition, an exemplar of how academic research can attract a wide general readership, as well as a more specialised one: a stellar combination of rigorous scholarship with lucid, pacy prose. Highly recommended!' Samantha Rayner, Director of UCL Centre for Publishing; Deputy Head of Department and Director of Studies, Department of Information Studies, UCL

**The Lady and the Panda** Vicki Croke, 2009-03-25 Here is the

astonishing true story of Ruth Harkness, the Manhattan bohemian socialite who, against all but impossible odds, trekked to Tibet in 1936 to capture the most mysterious animal of the day: a bear that had for countless centuries lived in secret in the labyrinth of lonely cold mountains. In *The Lady and the Panda*, Vicki Constantine Croke gives us the remarkable account of Ruth Harkness and her extraordinary journey, and restores Harkness to her rightful place along with Sacajawea, Nellie Bly, and Amelia Earhart as one of the great woman adventurers of all time. Ruth was the toast of 1930s New York, a dress designer newly married to a wealthy adventurer, Bill Harkness. Just weeks after their wedding, however, Bill decamped for China in hopes of becoming the first Westerner to capture a giant panda—an expedition on which many had embarked and failed miserably. Bill was also to fail in his quest, dying horribly alone in China and leaving his widow heartbroken and adrift. And so Ruth made the fateful decision to adopt her husband's dream as her own and set off on the adventure of a lifetime. It was not easy. Indeed, everything was against Ruth Harkness. In decadent Shanghai, the exclusive fraternity of white male explorers patronized her, scorned her, and joked about her softness, her lack of experience and money. But Ruth ignored them, organizing, outfitting, and leading a bare-bones campaign into the majestic but treacherous hinterlands where China borders Tibet. As her partner she chose Quentin Young, a twenty-two-year-old Chinese explorer as unconventional as she was, who would join her in a romance as torrid as it was taboo. Traveling across some of the toughest terrain in the world—nearly impenetrable bamboo forests, slick and perilous mountain slopes, and boulder-strewn passages—the team raced against a traitorous rival, and was constantly threatened by hordes of bandits and hostile natives. The voyage took months to complete and cost Ruth everything she had. But when, almost miraculously, she returned from her journey with a baby panda named Su Lin in her arms, the story became an international

sensation and made the front pages of newspapers around the world. No animal in history had gotten such attention. And Ruth Harkness became a hero. Drawing extensively on American and Chinese sources, including diaries, scores of interviews, and previously unseen intimate letters from Ruth Harkness, Vicki Constantine Croke has fashioned a captivating and richly textured narrative about a woman ahead of her time. Part Myrna Loy, part Jane Goodall, by turns wisecracking and poetic, practical and spiritual, Ruth Harkness is a trailblazing figure. And her story makes for an unforgettable, deeply moving adventure.

*West Germans Against The West* C. Müller, 2010-05-13 An exploration of how the theme of Anti-Americanism was employed by influential sections of the West German media to oppose the modernisation of the Federal Republic of Germany during the 'long 1950s'. In the public battle over the future direction of Germany, America stood as a symbol of social, political and economic corruption.

American Biographical Archive ,1989

**The Walter Gropius archive** Walter Gropius

Archive, Winfried Nerdinger, Busch-Reisinger Museum, 1990

**Brett Whiteley** Ashleigh Wilson, 2016-08-01 When he died in 1992 Brett Whiteley left behind decades of ceaseless activity—some works bound to a particular place or time, others that are masterpieces of light and line. Whiteley had arrived in Europe in 1960 determined to make an impression. Before long he was the youngest artist to have work acquired by the Tate. With his wife, Wendy, and daughter, Arkie, Whiteley then immersed himself in bohemian New York. But within two years he fled, having failed to break through. Back in Sydney, he soon became Australia's most celebrated artist. He won the Archibald, Wynne and Sulman prizes in the same year—his prices soared, as did his fame. Among his friends were Francis Bacon and Patrick White, Billy Connolly and Dire Straits. Yet addiction was taking its toll: Whiteley struggled in vain to separate his talent from his

disease, and an inglorious end approached. Written with unprecedented behind-the-scenes access, and handsomely illustrated with classic Whiteley artworks, rare notebook sketches and candid family photos, this dazzling biography reveals for the first time the full portrait of a mercurial artist. Ashleigh Wilson has been a journalist for almost two decades. He began his career at the Australian in Sydney before spending several years in Brisbane, covering everything from state politics to the Hollingworth crisis to indigenous affairs. He then moved north to become the paper's Darwin correspondent, a posting bookended by the Falconio murder trial and the Howard government's intervention in remote Aboriginal communities. During that time he won a Walkley Award for reports on unethical behaviour in the Aboriginal art industry, a series that led to a Senate inquiry. He returned to Sydney in 2008 and has been the paper's Arts Editor since 2011. He lives in Sydney. 'Ashleigh Wilson has produced an intriguing, absorbing and assured account of Brett Whiteley's life and work'. Mark Knopfler 'With relentless precision, Ashleigh Wilson has provided a peerless grasp of the life and genius of Brett Whiteley. This storied journey of one of Australia's most mercurial twentieth-century artists will be impossible for the reader to put aside until it is finished. It is the dispassionate biography Whiteley has long needed: a career clarified from the brilliant clouds of myth.' Barry Pearce, Emeritus Curator of Australian Art at the Art Gallery of NSW 'A full-dress life of Whiteley that speeds and soars and never ceases to do homage to the colossal confrontation and contradiction the artist represents...Wilson has written that rarest of things, a 400-page biography that is hard to put down...[It] will make you weep for this exasperation of a man and hunger for his art.' Australian 'An essential and invaluable resource for any Whiteley scholar...Wilson's achievement is considerable...Ashleigh Wilson's Brett Whiteley: Art, Life and the Other Thing is a benchmark publication in Whiteley studies.' Sydney Review of Books 'The

best biography I read [this year] was Ashleigh Wilson's Brett Whiteley: Art, Life and the Other Thing...Combines journalistic rigour and personal compassion his landmark account of one of our greatest artists.' Australian 'Ashleigh Wilson's biography of Brett Whiteley is hard to put down. The narrative hums along beautifully, allowing readers a rare insight into Whiteley's complex genius. A colossal undertaking, helped by extraordinary access. Wilson has delivered readers—and history—an absorbing, detailed and fascinating read.' Walkley Magazine 'Ashleigh Wilson methodically tracks this mercurial artist from early family days to his final years—a motley of sex, drugs and rock'n'roll, and importantly, art.' Art Almanac

**Action Learning in Practice** Mike Pedler, 2016-03-23

Previous editions of Action Learning in Practice established this authoritative overview of action learning around the world. Over the last decade the move towards action-based organizational learning and development has accelerated, and action learning is now an established part of the education and development mainstream in large and small organizations. Fully revised and updated, this fourth edition covers the origins of action learning with Reg Revans' ideas, and looks at their development and application today. Action learning is self-directed learning through tackling business and work problems with the support of peers and colleagues. A professional and diverse workforce, attracted, influenced and developed in this way is more able to deal effectively with the growing complexity and pressures of working life. As the limits of conventional training and development become more obvious, leaders are increasingly attracted to action-based approaches to learning when seeking better outcomes and returns on investment.

*The World of All Souls* Deborah Harkness, 2018-05-08 A fully illustrated guide to Deborah Harkness's #1 New York Times bestselling All Souls series—"an irresistible . . . wonderfully imaginative grown-up fantasy" (People). Look for the hit series "A

Discovery of Witches,” now streaming on AMC+, Sundance Now, Shudder, and Max! A Discovery of Witches introduced Diana Bishop, Oxford scholar and reluctant witch, and vampire geneticist Matthew Clairmont. Shadow of Night and The Book of Life carried Deborah Harkness's series to its spellbinding conclusion. In The World of All Souls, Harkness shares the rich sources of inspiration behind her bewitching novels. She draws together synopses, character bios, maps, recipes, and even the science behind creatures, magic, and alchemy—all with her signature historian's touch. Bursting with fascinating facts and dazzling artwork, this essential handbook is a must-have for longtime fans and eager newcomers alike.

The Harkness Collection in the Library of Congress Library of Congress. Manuscript Division, 1936

*Who Killed Tom Thomson?* John Little, 2018-08-21 Tom Thomson was Canada's Vincent van Gogh. He painted for a period of five years before meeting his untimely death in a remote wilderness lake in July 1917. He was buried in an unofficial grave close to the lake where his body was found. About eight hours after he was buried, the coroner arrived but never examined the body and ruled his death accidental due to drowning. A day and a half later, Thomson's family hired an undertaker to exhume the body and move it to the family plot about 100 miles away. This undertaker refused all help, and only worked at night. In 1956, John Little's father and three other men, influenced by the story of an old park ranger who never believed Thomson's body was moved by the undertaker, dug up what was supposed to be the original, empty grave. To their surprise, the grave still contained a body, and the skull revealed a head wound that matched the same location noted by the men who pulled his corpse from the water in 1917. The finding sent shockwaves across the nation and began a mystery that continues to this day. In *Who Killed Tom Thomson?* John Little continues the sixty-year relationship his family has had with Tom Thomson and his fate by teaming up with



two high-ranking Ontario provincial police homicide detectives. For the first time, they provide a forensic scientific opinion as to how Thomson met his death, and where his body is buried. Little draws upon his father's research, plus recently released archival material, as well as his own thirty-year investigation. He and his colleagues prove that Thomson was murdered, and set forth two persons of interest who may have killed Tom Thomson.

**British Archives** J. Foster, J. Sheppard, 2016-04-30 British Archives is the foremost reference guide to archive resources in the UK. Since publication of the first edition more than ten years ago, it has established itself as an indispensable reference source for everyone who needs rapid access on archives and archive repositories in this country. Over 1200 entries provide detailed information on the nature and extent of the collection as well as the organization holding it. A typical entry includes: name of repository; parent organization ; address, telephone, fax, email and website; number for enquiries; days and hours of opening; access restrictions; acquisitions policy; archives of organization; major collections; non-manuscript material; finding aids; facilities; conservation; publications New to this edition: email and web address; expanded bibliography; consolidated repository and collections index

**Strangers in the Archive** Heidi Kaufman, 2022-09-07 Traditionally the scene of some of London's poorest, most crime-ridden neighborhoods, the East End of London has long been misunderstood as abject and deviant. As a landing place for migrants and newcomers, however, it has also been memorably and colorfully represented in the literature of Victorian authors such as Charles Dickens and Oscar Wilde. In *Strangers in the Archive*, Heidi Kaufman applies the resources of archives both material and digital to move beyond icon and stereotype to reveal a deeper understanding of East End literature and culture in the Victorian age. Kaufman uncovers this engaging new perspective on the East End through Maria Polack's *Fiction without Romance*

(1830), the first novel to be published by an English Jew, and through records of Polack's vibrant community. Although scholars of nineteenth-century London and readers of East End fictions persist in privileging sensational narratives of Jack the Ripper and the infamous Fagin the Jew as signs of universal depravity among East End minority ethnic and racial groups, *Strangers in the Archive* considers how archival materials are uniquely capable of redressing cultural silences and marginalized perspectives as well as reshaping conceptions of the global significance of literary and print culture in nineteenth-century London. Many of this book's subjects—including digital editions of rare books and manuscript diaries, multimedia maps, and other related East End print records—can be viewed online at the Lyon Archive and the Polack Archive.

**The Archive of the Theban Choachyte Petebaste Son of Peteamunip (Floruit 7th Century BCE)** Koenraad Donker Van Heel, 2021-05-12 This book is the first ever edition of an abnormal hieratic business archive from the Louvre of a mortuary priest in 7th century BCE Thebes (Egypt), discussing points of history, law, economics, religion, grammar, chronology and abnormal hieratic palaeography.

**Annals of Mathematics**, 1891

**The Human Radiation Experiments** United States. Advisory Committee on Human Radiation Experiments, 1996-06-06 This book describes in fascinating detail the variety of experiments sponsored by the U.S. government in which human subjects were exposed to radiation, often without their knowledge or consent. Based on a review of hundreds of thousands of heretofore unavailable or classified documents, this Report tells a gripping story of the intricate relationship between science and the state. Under the thick veil of government secrecy, researchers conducted experiments that ranged from the mundane to such egregious violations as administering radioactive tracers to mentally retarded teenagers, injecting

plutonium into hospital patients, and intentionally releasing radiation into the environment. This volume concludes with a discussion of the Committee's key findings and guidelines for changes in institutional review boards, ethics rules and policies, and balancing national security interests with individual rights. Ethicists, public health professionals and those interested in the history of medicine and Cold War history will be intrigued by the findings of this landmark report.

*A Complete Latin Grammar* Albert Harkness, 1898

*Doctor Who-Guide 2/3* Compiled from Wikipedia pages and published by Dr Googelberg,

Final Report United States. Advisory Committee on Human Radiation Experiments, 1995

Advisory Committee on Human Radiation Experiments United States. Advisory Committee on Human Radiation Experiments, 1995

Unveiling the Energy of Verbal Beauty: An Mental Sojourn through **Harkness Archiver**

In a world inundated with screens and the cacophony of quick transmission, the profound power and emotional resonance of verbal artistry often fade in to obscurity, eclipsed by the regular assault of sound and distractions. Yet, nestled within the musical pages of **Harkness Archiver**, a fascinating work of fictional brilliance that impulses with organic feelings, lies an remarkable trip waiting to be embarked upon. Published with a virtuoso wordsmith, that magical opus instructions viewers on a psychological odyssey, softly exposing the latent potential and profound influence stuck within the delicate internet of language. Within the heart-wrenching expanse with this evocative examination, we can embark upon an introspective exploration of the book is central styles, dissect its interesting writing model,

and immerse ourselves in the indelible effect it leaves upon the depths of readers souls.

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**Harkness  
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Introduction**

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