

## Chapter 1 : Ian Breakwell (Author of An Actor's Revenge)

*Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.*

For the most part it deals with efforts to develop the exhibits and collections at NASM, but historical inquiries also represent a significant part of the whole. Lloyd, Box 3 of 64 Folder 21 Bernath, Mrs. Correspondence concerns shows at the Smithsonian of work by Bonestell, a well-known painter and illustrator of space art Box 4 of 64 Folder 3 Bonestell, Chesley, March-July exhibition, photographs Box 4 of 64 Folder 4 Bonestell, Chesley, September-November exhibition, photographs Box 4 of 64 Folder 5 Bonestell, Chesley, "Beyond Jupiter" exhibition, March-September , correspondence. Includes photographs Box 4 of 64 Folder 16 Bornstein, C. Bova is a noted science fiction writer and editor of Analog, a popular science fiction magazine. Of special note is a guide for teaching a course on science fiction. Includes photographs Box 5 of 64 Folder 14 Bryan, C. Includes transcript of an interview with Rear Admiral Olaf M. The noted science fiction writer, pundit, and futurist, Arthur C. Clarke, visited the Smithsonian and the Air and Space Museum, on a number of occasions. Box 6 of 64 Folder 26 Clarke, Arthur C. Val Cleaver was a highly regarded British aeronautical engineer, and presided over the British space program for a number of years. He was also a man of considerable acumen and frankness, which make his correspondence with Durant worth reading. Box 7 of 64 Folder 12 Cleaver, A. Includes photographs Box 8 of 64 Folder 13 Crneski, Paule, This material contains a war-time pass to the Dover area signed by Winston Churchill, as well as photographs. Box 8 of 64 Folder 18 Ctein, Mr. Refers to his experiences in the astronaut program and includes photographs Box 8 of 64 Folder 22 Dalton, Joseph R. Concerns an article on an imaginary bestiary of space creatures published in the October Smithsonian Box 8 of 64 Folder 24 Dalzell, Bonnie, article. Includes drafts and corrections of the article, as well as the published version. This manuscript seems to be a precis of the intended book. Box 8 of 64 Folder 28 Danilov, Victor J. Co-written with Guillermo Trotte. Includes photographs Box 10 of 64 Folder 10 Dupas, Dr. Includes photograph Box 13 of 64 Folder 3 Ferry, J. Includes photograph Box 15 of 64 Folder 9 Gilborn, Craig, Includes plans, programs and photographs of the event. Goddard is considered the father of American rocketry and in fact received significant support from research grants made by the Smithsonian. Goddard, his wife, played an active role in these events, and her efforts are recorded here also. Box 15 of 64 Folder 20 Goddard, Robert H. Esther , Box 16 of 64 Folder 5 Goddard, Mrs. Esther , Auburn, Massachusetts, memorial to Robert H. Goddard, Box 16 of 64 Folder 6 Goddard, Mrs. Cargill, Box 17 of 64 Folder 11 Hall, R.

Chapter 2 : Beatles Ashram - Wikipedia

*Diary Extracts, [Ian Breakwell] on racedaydvl.com \*FREE\* shipping on qualifying offers.*

The Franks were discovered, arrested and transported to Auschwitz on August 4th. A little while later Margot appeared in the kitchen doorway looking very agitated. Visions of concentration camps and lonely cells raced through my head. How could we let Father go to such a fate? The van Daans are going with us. There will be seven of us altogether. The thought of Father off visiting someone in the Jewish Hospital and completely unaware of what was happening, the long wait for Mother, the heat, the suspense – all this reduced us to silence. At the top of the stairs is a landing, with doors on either side. The door on the left takes you up to the spice storage area, attic and loft in the front part of the house. A typically Dutch, very steep, ankle-twisting flight of stairs also runs from the front part of the house to another door opening onto the street. The door to the right of the landing leads to the Secret Annex at the back of the house. No one would ever suspect there were so many rooms behind that plain grey door. Straight ahead of you is a steep flight of stairs. To the right of the stairs is a windowless washroom with a sink. Because so many houses are being searched for hidden bicycles, Mr. Kugler thought it would be better to have a bookcase built in front of the entrance to our hiding place. It swings out on its hinges and opens like a door. Voskuijl did the carpentry work. Now whenever we want to go downstairs we have to duck and then jump. After the first three days we were all walking around with bumps on our foreheads from banging our heads against the low doorway. Then Peter cushioned it by nailing a towel stuffed with wood shavings to the doorframe. Our many Jewish friends and acquaintances are being taken away in droves. It must be terrible in Westerbork. Men and women sleep in the same room, and women and children often have their heads shaved. We assume that most of them are being murdered. And besides, there are no greater enemies on earth than the Germans and Jews. We turned white with fear. Had he heard something after all and did he now want to check out this mysterious looking bookcase? It seemed so, since he kept knocking, pulling, pushing and jerking on it. He had sad news. Countless friends and acquaintances have been taken off to a dreadful fate. Night after night, green and grey military vehicles cruise the streets. They knock on every door, asking whether any Jews live there. If so, the whole family is immediately taken away. If not, they proceed to the next house. They frequently offer a bounty, so much per head. I get frightened myself when I think of close friends who are now at the mercy of the cruellest monsters ever to stalk the earth. Any student refusing to sign will be sent to a German labour camp. Bolkestein, the Cabinet Minister, speaking on the Dutch broadcast from London, said that after the war a collection would be made of diaries and letters dealing with the war. Of course, everyone pounced on my diary. I see the world being slowly transformed into a wilderness, I hear the approaching thunder that, one day, will destroy us too, I feel the suffering of millions. And yet, when I look up at the sky, I somehow feel that everything will change for the better, that this cruelty too will end, that peace and tranquillity will return once more. In the meantime, I must hold on to my ideals.

Chapter 3 : The Art Project - Sophie J Williamson Sophie J Williamson

*Samuel Pepys' Diary with information about his life and the 17th century background. Selected extracts are supported by a complete transcription of his shorthand text.*

It was the first time I have read the letters of a writer whose books I have not yet read. In addition, it marked the first time I have experienced a collection of letters in the audiobook format. That worked pretty well, since his letters make for good listening, and since the book provides a lot of insight into the life and thoughts of Thompson during the most creative period of his life. I am familiar with the legend of the n Listening to this represents a couple of firsts for me as a reader. I am familiar with the legend of the notorious gonzo journalist, a figure who has come to us thru the popular culture with films including a documentary directed by the great Alex Gibney and a key role in the Doonesbury comic strip. Here we see the legend taking shape, as Thompson settles down or tries to anyway in Woody Creek, Colorado and pursues his unique career in freelance journalism. He was working on a full-length work on the death of the American Dream for Random House, a project that he never really got going. We can practically hear the wheels in his head spinning in his letters to his editor, Jim Silberman, as he tries desperately to outline and come to grips with the book. Thompson struggled with constant debts, and salved his anxieties with liberal applications of alcohol, mescaline, and LSD althou marijuana did not interest him much. Eventually salvation showed up in the form of a position as a staff writer at Rolling Stone magazine. He also was a big aficionado of firearms, and approached one editor with an offer of a humorous monthly column on the subject, written by his bad boy alter ego, Raoul Duke. Many of these letters contain some fine writing, but others do not. I grew a little bored with his itemized expense requests and demands for payment from publishers. Both these efforts came up short, but only by a handful of votes. We can only wonder what that might have turned out like if they had won! A few things definitely become clear about the man. He was rebellious, angry, incisive, and funny. He was easily outraged and frequently outrageous. I did begin to grow a bit tired with his constant invective and lashing out at others - he seemed pretty unwilling to look at the possibility that one source of his difficulties was his own behavior. His political outlook could best be described as left-libertarian - he despised the Republican Party and viewed the establishment with some paranoia - the fear and loathing he is always putting into his letters "Yours in Fear and Loathing". I also began to perceive some instability in the man - despite his talents he was probably struggling with some sort of psychological disorder. He later became a shadow of his former self - barely able to write, in bad shape physically, and still consuming lots of psychoactive substances. Eventually he himself became the spectacle, rather than his writing.

**Chapter 4 : Fisher Library Exhibition**

*THE depth of Richard Burton's passion for Elizabeth Taylor is laid bare in diary extracts to be published for the first time this year. The actor, who died in , was known for his voice, which.*

Plot summary[ edit ] The story begins in March , during the Battle of the Alamo , twenty-two years after the event depicted at the end of *The Seekers* , book three of the series. Amanda Kent, daughter of Gilbert Kent and Harriet Lebow, was among the women and children who survived the ensuing massacre. After the massacre, she was taken before Santa Anna , who led the Mexican forces against the Texans. He was willing to grant her clemency, an offer she declined, putting her life in danger. Cordoba put Amanda to work as his servant and they eventually fell in love. She remained a camp follower with the Mexican army until April 21, when she witnessed the Battle of San Jacinto , during which Cordoba was killed. Amanda gave birth to his son in January , and named him Louis in his honor. There she founded a small but profitable tavern. She fell in love with Barton McGill, a sea captain, who made regular trips from California to New York City , and through him she discovered that a publishing firm called Kent and Son still operated. The firm was once owned by her father, but had been lost in a game of cards by her stepfather to Hamilton Stovall. McGill told her that Stovall still owned it and from that moment on, Amanda became obsessed with buying it back from him. The California Gold Rush , in part, provided her the means. She found out through McGill that her cousin Jared Kent, believed to be dead, was in fact still alive. When the Gold Rush began, Amanda expanded her tavern into a hotel and because so many came seeking gold, the establishment made her a great deal of money. He and two partners found a profitable gold claim involving a mine called the Ophir. Amanda had not seen her cousin in thirty-four years, but they were unexpectedly reunited for a brief time during Christmas. During the short-lived reunion, Jared gave a brief account of his life since , i. Jared would have preferred that his son stay with him in the west, but Jephtha moved to Lexington, Virginia and became a Methodist minister. He also discussed his gold-mining venture. Jared was enraged to learn from Amanda that he had not killed Walpole before fleeing Boston in , which is what he had believed until then. Men who were opposed to American immigrants attempted to kill Amanda in retaliation for the death of one of their kind, a bigoted bartender called Felker, that had occurred earlier. The incident brought the two cousins together. Amanda replaced Jared as the third partner to his gold claim and with that financial backing, she returned to Boston to reclaim the Kent and Son publishing firm. After meeting Benbow and then banker Joshua Rothman, she discovered that, unbeknownst to her mother, her father had invested in a textile company late in his life. This investment made her a millionaire and, with this money, she attempted to buy Kent and Son. This did not deter her from her goal. She proceeded to buy stocks in Kent and Son in an attempt to become the majority shareholder. Though he lived in a southern state, Jephtha became morally opposed to slavery and he became a conductor on the Underground Railroad. In , he mailed a female slave belonging to his father-in-law, Virgil Tunworth, in a wooden box to Amanda in New York City , where she was now living, and she inadvertently also became a conductor. While she was opposed to the Fugitive Slave Act , she had previously believed it should be obeyed simply because it was the law of the land, but she aided her cousin. Then, after he left, she sneaked the runaway out of her house disguised as another woman who was visiting Amanda. When Stovall read the article, he blocked Amanda from ever gaining a majority of the stocks in Kent and Son. He then called on her and said that he intended to ruin her life and the life of her son, and to take legal action that would prevent Amanda from ever buying Kent and Son. As Stovall fled, he knocked Louis unconscious with his cane. Thinking that her son had been killed, Amanda shot Stovall dead. However, in that same raid, one of the gang members shot Amanda and mortally wounded her. Historic figures the fictional Amanda Kent interacts with throughout the novel[ edit ].

**Chapter 5 : Diary extracts from explorer Adrian Hayes - Telegraph**

*Diary Extracts - Breakwell, Ian. Signed by Author(s) 1st Edition. Memoirs of the Life of Colonel Hutchinson - With the Essay By Francois racedaydvl.com*

In this essay, I pose the question of whether funding predominantly projects where the outcomes are outlined, predictable and easily achievable is the best investment strategy in the long-run. If it is assumed that a key function of contemporary art in an open society is to test concepts, assumptions and boundaries, it can also be argued that it is in the discussion, dialogue and debate produced that the political and social value of art lies. Crucially, these qualities do not only exist in completed works of art, as they were initially conceived. I will explore how projects where outcomes are uncertain, intangible and sometimes unrealised, can have an equal – if not a greater – cultural and social impact than those that are predictable or predefined. The focus of this argument therefore lies in endeavour and process, and crucially positions the evaluation of artistic outcomes within a long-term perspective. Whilst interest in APG has begun to emerge over the past few years, contextualisation of their practice within social and political theory has been minimal, and perhaps more importantly there has yet to be evaluation of the long-term effects of their work, either by the artists or by others. For the ancient Greeks the idea of success was intrinsically linked to the idea of perfection. In such a world view, no idea could be more foreign than that expressed by those dangerous new religions that glorified the potential of the child or the imperfections of a repentant sinner. For us, thousands of years later, the conflicting ideas of ancient Greeks and early Christians operate within us simultaneously rather than sequentially. This should not be possible, but it is. The result is that we sometimes review success as finished perfection – at other times as the perfectibility of growth. Judgment and Purpose, Joel Fisher

INTRODUCTION If it is assumed that a key function of contemporary art in an open society is to test concepts, assumptions and boundaries, it can also be argued that it is in the discussion, dialogue and debate produced that the political and social value of art lies. I will explore how projects where outcomes are uncertain, intangible and sometimes unrealized, can have an equal – if not a greater – cultural and social impact than those that are predictable or predefined. The focus of this argument therefore lies in endeavour and process, in opposition to fixed outcomes in art production, and crucially positions the evaluation of artistic outcomes within a long-term perspective. At what is a crucial moment in the future of arts funding in the UK, when arts funders are reassessing their criteria and new philanthropic strategies are being instigated, this matter is of pressing importance for the future possible contribution of the arts in our society. As public funding for the arts in the UK becomes increasingly tight and ever more vulnerable to Neoliberal attitudes, the role of the producer, their collaborations and the production process is more significant than ever. Whilst the need to carefully assess the value of an art project before investing is beyond doubt, in this essay I wish to pose the question of whether funding predominantly projects where the outcomes are outlined, predictable and easily achievable is the best investment strategy in the long-run. There is little doubt that art can influence the way that society thinks, behaves and develops with little or no funding. These are practices that need support over a long period, where inevitable failures and struggles are integral to achieving their long-term aims; their practices are those of tireless endeavour. In , seeking to counteract the conception of the of the artist as producer of the luxury object that inevitably marginalised them in society, Barbara Steveni and John Latham established the Artist Placement Group. Whilst interest in APG has begun to emerge over the past few years, contextualization of their practice within social and political theory has been minimal, and perhaps more importantly there has yet to be evaluation of the long-term effects of their work, either by the artists or by others. This had particular importance when considering artwork; transcending the materialistic conception of art, it recognized the phenomenological experience of the viewer and the temporal character of the creative act. Latham further developed this into his theory of flat-time, which he illustrated through Time-Base Roller. As the roller winds down, representing the passing of time, the marked events seep through to the reverse of the canvas; traces of history visible from the perspective of the present. It is then possible to conceptually represent and therefore compare absolutely anything within the same frame of reference. APG saw that

creative thinking would become increasingly important to help industry capitalize on developments in technologies. The artist was paid a salary equal to that of other employees by the host organisation and was involved in its day-to-day mechanisms, whilst remaining autonomous in their work there. They hoped that the artist working in the midst of the establishment could act as a catalyst for change, both within the organisation and in society as a whole, by introducing new ideas and viewpoints. Building on the Conceptual Art movement whilst employing the language and administration of the business world, APG pioneered a newly professional and socially responsible role for the artist, steering the focus of their artistic production away from the art object and towards a time-based creative process [Appendix 1]. The concept of process-based art practice was in the air when APG first came together; the following year two seminal texts appeared that continue to have significant influence in art production. He proposed that, in order to counteract the alienating and divisive effects of capitalism, art must therefore take on an active role in society. As with APG, these art practices, where artists devise social situations as dematerialised, anti-market, politically engaged projects, can be seen to continue the avant-garde ambition of making art a more vital part of life. Due to the unfaltering determination of Steveni, and despite the complexity of persuading organisations to accept such radical notions, artists were successfully appointed by private companies, and later by government departments. Adopting the language and administrative techniques of the industries they worked with, placements consisted of an initial feasibility study, lasting one or two months, followed by a longer engagement, which constituted! Whilst it was left up to the host organisation to adopt these ideas or not, many of the placements illuminated how the artist could act as a catalyst for change within organisational workings and wider society. Take for example three diverse placements: The concept of the Incidental Person was completely unique to APG; outside the hierarchy and promotional ladder and hence could not be subordinate to anyone, they were seen as autonomous from any company or personal agendas. Presented as neutral figures, outside of any power groups within the company, in theory everyone could speak to them freely. This stance attracted much heated criticism from the politically active art scene of the time. It was also the cause for ongoing unrest among the group itself, most notably resulting in Stewart Brisley leaving the organisation and his public denouncement of the group in *Studio International* [Appendix 3]. The validity of the Incidental Person came under particular attack. For APG, political and social objectives were combined into a greater ambition for change that would see larger and lasting effects over a significantly longer time frame. Ironically, this has increasingly become the role of the arts in the eye of government. There is no doubt that to have aligned themselves with such strong political views and agendas as other politically and socially engaged artists at the time would have inevitably hindered the possibility of placements, scaring off potential host organisations. Furthermore, bearing in mind the grand statements made, there has been no attempt to prove the theory over time. Despite their conviction in the influence of the Incidental Person over the long-term, they failed to build in further evaluation to their working structure. Forty years on it is now difficult to trace these influences, but is nevertheless vital to attempt if APG are to be evaluated against their long-term aims. Foucault, writing at the same time in France, was proposing a counterpointing view using an analogy of history as sedimentary strata. Within these rhythms, ruptures, mutations, and transformations can occur, acting as a catalyst for change and re-directing the course of history. Just as those activist artists mentioned in the introduction act as a catalyst for realisations in a public realm, so did the APG artist, as Incidental Person, act within the structure of organisations and institutional operations, capable of both causing a reevaluation of institutional structure through exposure and shock techniques. However, they were also equally capable of creating change through working with the system to gradually influence its course. After his initial feasibility study, Breakwell was invited to join a new interdisciplinary team brought together by the DHSS Architect Division. The architects involvement in the development of high security hospitals, had spurred anger over the conditions and attitudes prevailing in these institutions and over years they had become more involved in how the built environment affected the people within it. He joined an environmental psychologist, student nurse and architects, in undertaking a community study of Rampton and Broadmoor psychiatric hospitals. Along with a vigorous critique of the organisation and its management, it outlined their recommendations for the design, staffing, patient population, treatment programs and daily organisation of the building, as well as a proposal for a new

experimental treatment unit. The report deeply offended the management of Broadmoor and embarrassed the high levels of the DHSS hierarchy. The report remains unattainable. Under these stifling conditions, Breakwell continued to attempt to extend the experiences of his placement with the DHSS through his own artwork, publishing *Diary Extracts*, both in print and through tape-cassette, and presented it at APG public events and exhibitions, including Documenta 6, and exhibitions at the Whitechapel Gallery. Unable to get access to Rampton Hospital, the television team exhaustively interviewed ex-patients and staff around the country television team built up a devastating picture of conditions and mistreatment within the hospital! The programmes were broadcast nationwide at peak viewing times, causing public outcry and making headline news in the newspapers, radio and television for many days, and resulted in a police enquiry, followed by a Government enquiry. The project sought to find an audio-visual method to stimulate reminiscence in elderly people and develop a realisable way to incorporate this into the everyday care service. A multidisciplinary team was once again gathered, this time consisting of a photographer, a writer and filmmaker, an audio artist, a designer, a musician, an architect and a medical student, as well as an advisory committee of health care workers, psychiatrists and BBC broadcasting staff. The Reminiscence Aids Project, as it came to be known, consisted of a great deal of practical research, such as testing out compilations of imagery and audio in care homes across London, resulting in interviews with elderly residence, and collecting reminiscence reports and memories further afield through a series of BBC radio talk shows [Appendix 5]. The project drew immediate interest; articles appeared both in the professional press and mainstream newspapers, including internationally, through Reuters. The placement culminated in a slide and audio presentation pack, spanning four eras, and a supporting publication, called *Recall*. It provided care staff with an accessible structure, which could easily be adapted for each individual, which stimulated reminiscence and kept alert the elderly with whom they worked. A paper written by psychiatrist Dr. Robert Butler in argued the importance reminiscence and life review as a normal and essential part of ageing, and legitimised the intervention from nurses and care workers, who had previously been discouraged from promoting reminiscence. Prior to this, reminiscence was seen a symptom of pathological and progressive cognitive deterioration. Although Butler is credited for starting the social movement of reminiscence therapy, development was slow, and between his paper being published and DHSS placement there only been one study undertaken to advance his theory Charles Lewis in *The Reminiscence Aids Project*, and the subsequent *Recall* pack, made a dramatic intervention in the realisation of these aims, raising general awareness of reminiscence as an activity. The DHSS began using Reminiscence Therapy as group therapy and training professionals in the therapeutic process, and continues to be used today. The demand for *Recall* packs far exceeded first expectations and *Help the Aged* were amazed at the response that came from all over the British Isles. According to oral historian and gerontologist, Joanna Bornat, who has written extensively about the history and effects of reminiscence work, the importance of *Recall* lay in its apparent simplicity; a cassette player, slide projector and white wall were all within the means of most institutions and community settings. The project has been widely written about academically as a turning point in oral history, and the collection of audio recordings produced by the artists during their placement, recently digitised, are currently used for educational and research purposes at the Museum of London. Arguably more significant to the development of health care practice, including the sensitive understanding of reminiscence of the process, has been the subsequent observations of psychologists, nurses, social care workers, gerontologists and other professionals, however there is little doubt that the project acted as a catalyst for the development of a new approach in social care. Having been republished by *Help the Aged*, an updated variation of the pack and book is still widely distributed and commonly used in the care of elderly across Britain. Since the performing artist necessitates a public space for their work to exist, a strong affinity with politics must be inherent. By replacing the pianist, orator, or priest with the APG artist, the audience becomes those people with whom they interact with on their placement – their co-workers, board members or publics – and the public space becomes their place of work. Whilst I do not want to suggest the reduction of the APG placement to a mere performance, reframing the artist as virtuoso enables the innate political nature of the placements to become apparent. The DoE had initiated six urban studies with the purpose of developing a more comprehensive approach for local authorities in their urban regeneration plans. Coward was invited to carry

out research for the Birmingham Inner Area Study, which was specifically concerned with the problems of inner-city areas, analyzing over a several years the functioning and the needs of the area. Confidence had suffered; there had been a great deal of activity and talk, but few signs of real action. After a period of informal discussion with residents, making an effort to integrate himself into the social make-up of the area, Coward worked with three different community groups, training them to use film, in order to present their perspective to the City Council officers, whilst others used group authorship techniques to improvise or collectively write four publicly performed plays. Equally important however was the process of making the material: In this way, he passed on the role of virtuoso to those participants who continued an active role in representing the community, activators of political action. This has been of lasting benefit. Perhaps most importantly, the projects highlighted the value of forming a residents Association, an uncommon concept at the time, in order to articulate a collective voice. The Small Heath Tornado reported: The Association evolved directly out of the group of people that Coward had brought together for the projects, and it continued in strength long after his departure. Although there was no finished product at the end of the placement in quite the form the sponsors originally had in mind, the whole project turned out to be an example of step-by-step adjustment by all parties to a constantly evolving process. The placement report includes a detailed description and evaluation of the project by the consultants; they discussed lessons learnt from it and made recommendations about supporting community arts in Inner Areas and artists in government organisations. Significantly, the report advocated a move towards political devolution, administrative decentralisation and community organisation in order to advance a form of neighbourhood democracy. However, its endorsement saw a shift in focus from the artists and arts organisations as producers to the audience and participants as consumers. The political urgency of this social task has led to a situation in which all socially engaged practices are perceived to be equally important to repairing the social bond, each art project necessarily proving its worth to the social aims of the current political agenda. Comparing the 1971 Arts Council strategy to the current one, now with austerity measures at the forefront of arts spending forecasts, an overriding emphasis on quantitative cultural consumption has developed. However, this incentive for philanthropy only engrains a culture of immediate results, tick-box funding, where long-term and intangible aims are forgotten for relatively short-term and visible results. Since the early work of APG and their peers working in the 1960s, discursive practices have become a deliberate strategy in art. However, by the late 1970s a shift to the for-profit mentality and the disbandment of the welfare state, encouraged by Regan and Thatcher, saw the rise in the art market, putting these discursive practices under immense pressure from market forces.

**Chapter 6 : Samuel Pepys Diary extracts**

*of 45 results for "extracts from adam's diary" Extracts from Adam`s diary: Funny story about first man on earth (The Diaries of Adam and Eve) (Volume 1).*

A notation on the memorandum indicates the President saw it. Memorandum From John H. Memorandum of Conversation Washington, April 12, , Top Secret; Sensitive; Eyes Only. The statements in quotations marks are actually paraphrases. Memorandum of Conversation Washington, April 12, , 3: Drafted on April In an April 14 covering memorandum, Holdridge suggested that no further distribution be made. Kissinger initialed his approval. Kissinger and Chow met from 3: Library of Congress, Manuscript Division. A notation on the memorandum indicates Kissinger saw it on April Copies were sent t. Connally, Stans, Moorer, and Shakespeare. A copy was sent to Moorer. According to a covering memorandum from Saunders to Kissinger, Hilaly called at 3: Library of Congress, Manuscript Division, Kissinger Papers, Box , Miscellany, â€”, Record of Schedule A handwritten copy of this statement, apparently prepared by Hilaly, is attached to the typed version. The versions are identical. Hilaly also handed over a record of his December 16, , meeting with Kissinger, Document There is also a tape of this conversation. Memorandum of Conversation Taipei, May 3, Yen on May 1 and Finance Minister K. Li on April 30 are *ibid*. Memoranda of conversations he held were forwarded to Rogers on May Extract of Memorandum of Conversation Washington, May 5, A full memorandum of conversation has not been found. This extract was apparently prepared by the NSC staff. According to an attached covering memorandum. Holdridge drafted the memorandum for Haig on April Top Secret, Sensitive; Eyes Only. A handwritten note at the top of the first page reads: You were designated as point of contact for travel arrangements. This message was sent via special channels from Kissinger to Farland on May A copy of the message contains the handwritten notation: Memorandum of Conversation Washington, May 25, , 1: Sainteny, Kissinger, Lord, and Smyser also met from 2: Memorandum from Brown to Kissinger; *ibid*.

**Chapter 7 : Extracts from the diary of Anne Frank ()**

*The following extracts are taken from the diary of Anne Frank between and , when she lived in hiding in Amsterdam with her family. The Franks were discovered, arrested and transported to Auschwitz on August 4th July 8th "At three o'clock (Hello had left but was supposed to.*

Complete text of January 16th e went towards Westminster on foot, and at the Golden Lion, near Charing Cross, we went in and drank a pint of wine, and so parted; and thence home, where I found my wife and maid a-washing. I staid up till the bell-man came by with his bell, just under my window as I was writing of this very line, and cried, "Past one of the clock, and a cold, frosty, windy morning. But the common joy that was everywhere to be seen! In King-streete, seven or eight; and all along burning and roasting and drinking for rumps - there being rumps tied upon sticks and carried up and down. The butchers at the maypole in the Strand rang a peal with their knives when they were going to sacrifice their rump. On Ludgate Hill there was one turning of the spit, that had a rump tied upon it, and another basting of it. Indeed, it was past imagination, both the greatness and the suddenness of it. At one end of the street you would think there was a whole lane of fire, and so hot that we were fain to keep still on the further side merely for heat.. About Ware we overtook Mr Blayton Where we had a loin of mutton fried and were very merry; but the way exceeding bad from Ware thither. Then up again and as far as Foulmer [Foulmere], within six miles of Cambridge, my mare being almost tired; here we lay at the Chequer. Playing at cards till supper, which was a breast of veal roasted. I lay with Mr Pierce, who we left here the next morning upon his going to Hinchinbroke to speak with my Lord before his going to London; and we two came to Cambridge by 8 a-clock in the morning, to the Faulcon in the Petty Cury I went to see Mrs Jem, at whose chamber door I found a couple of ladies; but she not being there we hunted her out and found that she and another had hid themselves behind a door. Well, they all went down into the dining room, where it was full of tag, rag and bobtail, dancing, singing and drinking, of which I was ashamed and so after I had stayed a dance or two I went away Then to Westminster-hall, where I heard how the parliament had this day dissolved themselves and did pass very cheerfully through the Hall and the Speaker without his Mace. The whole Hall was joyful thereat, as well as themselves; and now they begin to talk loud of the King. Tonight I am told that yesterday, about 5 a-clock in the afternoon, one came with a ladder to the great Exchange and wiped with a brush the inscription that was upon King Charles, and that there was a great bonfire made in the Exchange and people cried out "God bless King Charles the Second. The statue itself had been pulled down in After dinner I went in one of the boats with my boy before my Lord, and made shift before night to get my cabin in pretty good order. It is but little; but very convenient, having one window to the sea and another to the Deck - and a good bed They set sail on April 6th. Richard Ingoldsby met the rebels near Daventry on the 22nd. Lambert and his followers were taken without a fight; the rest fled. Dined today with Captain Clerke on board the Speaker After dinner, home, not a little contented to see how I am treated and with what respect made a fellow to the best commanders in the fleet. I hear that his Majesty did with a great deal of affection kiss my Lord upon his first meeting. Infinite shooting off of the guns, and that in a disorder on purpose, which was better then if it had been otherwise. Upon the Quarter-deck [The King] fell in discourse of his escape from Worcester. Where it made me ready to weep to hear the stories that he told of his difficulties that he had passed through. As his travelling four days and three nights on foot, every step up to the knees in dirt, with nothing but a green coat and a pair of country breeches on and a pair of country shoes, that made him so sore all over his feet that he could scarce stir. Yet he was forced to run away from a miller and other company that took them for rogues. His sitting at table at one place, where the master of the house, that had not seen him in eight years, did know him but kept it private; when at the same table there was one that had been of his own Regiment at Worcester, could not know him but made him drink the Kings health and said that the King was at least four fingers higher than he. Another place, he was by some servants of the house made to drink, that they might know him not to be a Roundhead, which they swore he was. At Roane he looked so poorly that the people went into the rooms before he went away, to see whether he had not stole something or other. May 25th I went [to accompany the King to the shore] Infinite the Croud of people and

the gallantry of the Horsmen, Citizens, and Noblemen of all sorts. May 27th My Lord hath sumoned all the commanders on board him to see the ceremony. Then laying it down with the things upon it upon a chair - he takes the letter and delivers it to my Lord, which my Lord breaks open and gives him to read. It was directed to "Our trusty and well beloved Sir Edw. So the Herald, putting the ribbon about his neck and the garter about his left leg - he salutes him with joy as Knight of the Garter and that was all. After dinner, my wife and I walk in Lincolnes-Inne walks. After prayers she home and I to my Lord. To bed with my wife. In this post, held until , Pepys made his reputation as an administrator. Mountagu had no close connection with either Portsmouth or Sandwich, but both had maritime interests. Huntingdon, which would have been the most obvious territorial title for him to take, was already an Earldom in the Hastings family. July 13th [Pepys collected the patent for his post as Clerk and showed it to his wife along with his new rooms, which were soon to become their new house] So to the Navy Office and showed her my house, and were both mightily pleased at all things there, and so to my business. To bed - a little troubled that I fear my boy Will is a thief and hath stole some money of mine - perticularly a letter that Mr Jenkins did leave the last week with me with half a crown in to send to his son. August 29th Before I went to the office my wife and I examined my boy Will about his stealing of things, as we doubted yesterday; but he denied all with the greatest subtlety and confidence in the world At which I was vexed and entend to put him away September 5th The Duke of Glocester is fallen ill and it is said will prove the small-pox. September 13th This day the Duke of Glocester dyed of the small-pox - by the great negligence of the doctors. Back by water about 8 a-clock; and upon the water saw the corps of the Duke of Gloucester brought down by Somerset House stairs to go by water to Westminster to be buried tonight. And afterwards did send for a Cupp of Tee a China drink of which I never had drank before and went away. But my Lord not being up, I went out to Charing-cross to see Major-Generall Harrison hanged, drawn and quartered - which was done there - he looking as cheerfully as any man could do in that condition. Thus it was my chance to see the King beheaded at White-hall and to see the first blood shed in revenge for the blood of the King at Charing-cross. This afternoon, going through London and calling at Crowes the upholster in Saint Bartholmew - I saw the limbs of some of our new Traytors set upon Aldersgate, which was a sad sight to see; and a bloody week this and the last have been, there being ten hanged, drawn, and quarterd. A section of wax candle an inch in length was lit for each lot, and the successful bidder was the one who shouted immediately before the candle went out. And so to Mr de Cretz But it came today. And ended it is the most pleasant and the most like him that ever I saw picture in my life. And then did take my wife and I to the Queenes presence-Chamber. Where I got my wife placed behind the Queenes chaire and I got into the crowd. The Queen, a very little plain old woman and nothing more in here presence in any respect nor garb than any ordinary woman. The Princesse of Orange I have often seen before. The Princess Henriettee is very pretty, but much below my expectation - and her dressing of herself with her hair frized short up to her eares did make her seem so much the less to me. But my wife, standing near her with two or three black patches on and well dressed, did seem to me much handsomer than she.

**Chapter 8 : ANDREEV, Vadim Leonidovich () - Library | University of Leeds**

*A diary which was deemed inadmissible when the case first went to trial has helped a Queensland coroner determine the cause of death for murdered schoolgirl Rachel Antonio, nearly two decades on.*

As artists, curators and art practitioners we are all too familiar with the constant demands, complexities and compromises made to secure project funding, in each instance compulsorily outlining the outcomes the project aims to achieve. However, if it can be assumed that a key function of contemporary art in an open society is to test concepts, assumptions and boundaries, it can also be argued that it is in the discussion, dialogue and debate produced that the political and social value of art lies. Exterior factors, most commonly influenced by funding criteria, impose a time frame and structure, preventing the project from evolving organically into society. Furthermore, while the formulation of diverse projects is a major preoccupation of the contemporary artist, the project is in fact a very vulnerable creation, too easily abandoned if unsuccessful in securing funding approval. At this crucial junction concerning the future of arts funding in the UK, when arts funders are reassessing their criteria and new philanthropic strategies are being instigated, this matter is of pressing importance for the future possible contribution of the arts in our society. As public funding for the arts in the UK becomes increasingly tight and ever more vulnerable to neoliberal policies, the role of producers and their collaborators, and the nature of the production process itself, are more significant than ever. While the need to carefully assess the value of an art project before investing is beyond doubt, I question whether, in the long run, funding projects where the outcomes are outlined, predictable and easily achievable is the best investment strategy. Since the early s, discursive and process-based practices have been a deliberate strategy in art. However, by the late s a shift to the for-profit mentality and the disbandment of the welfare state by Margaret Thatcher saw the rise in the art market, putting these more fluid art practices under immense pressure from market forces. Neoliberal ideology has increasingly restructured the goals and priorities of social infrastructure into a theoretical programme of political economic practices that is driven by strong private property rights, free markets and free trade. Simultaneously, social welfare services that were previously taken for granted have been replaced with social engagement initiatives, often employing short-term arts projects to compensate for the lack of dependable provision. As Claire Bishop has proposed in her book *Artificial Hells* *Reviews AM*, the political urgency of this social task has led to a situation in which all socially engaged practices are perceived to be equally important to repairing the social bond, each art project necessarily proving its worth to the social aims of the current political agenda. Drawing on a history throughout the 20th century of artists working in the public domain and addressing social issues, the Arts Council England strategy for to , titled *Great Art for Everyone*, solidified the recognition of the social function of art. However, its endorsement saw a shift in focus from the artists and arts organisations as producers to the audience and participants as consumers. While inevitably rewarding for the donor, this incentive for philanthropy only ingrains a culture of immediate results and tick-box funding, where long-term and intangible aims are forgotten for relatively short-term and visible results. There is little doubt that art can influence the way that society thinks, behaves and develops with little or no funding. But how can we also support those artistic and curatorial practices that seek to provoke social and cultural change not through shock and controversy, but gradually and osmotically within the institutional system. These are practices which need support over a long period, where inevitable failures and struggles are integral to achieving their long-term aims. Established in by Barbara Steveni and John Latham, APG sought to reposition the role of the artist within a wider economic context. The implication was that it would render both capitalist practice and socialist ideals redundant, instead focusing on a much longer-term vision of social change. Building on the ideas associated with Conceptual Art, APG pioneered a newly professional and socially responsible role for the artist, steering the focus of their artistic production away from the art object and towards a time-based creative process. The outcome was a large, illustrated and rigorously critical report called the *Broadmoor Community Study*. The report remains unobtainable. Undeterred by these stifling conditions, Breakwell continued to attempt to extend the experiences of his placement through his own artwork, publishing *Diary Extracts*, both in print and through tape-cassette, and

presented it at APG public events and exhibitions, including Documenta 6 and exhibitions at the Whitechapel Gallery. Unable to get access to the hospitals, the television team exhaustively interviewed ex-patients and staff, building up a devastating picture of conditions and mistreatment within the hospital. Broadcast nationwide at peak viewing times, the documentaries caused public outcry and made headline news in the media for many days, resulting in a police inquiry and then a government inquiry. Had he been obliged to outline these outcomes from the start, it is unlikely the project would have been authorised or developed in this way. This example alone, however, does not make an argument for non-objective led funding for arts projects; it is no doubt unsustainable if potential supporting institutions fear what they might see as damaging outcomes. Interestingly, though, the DHSS saw the importance and illuminating potential of this artistic, outside perspective, independent from the institutional targets, objectives and hierarchies; it subsequently employed Breakwell on a second placement. At the time, reminiscence was seen a symptom of pathological and progressive cognitive deterioration. Although psychiatrist Dr Robert Butler had argued for the importance of reminiscence as a normal and essential part of ageing, proposing reminiscence therapy in the early s, development in the field was slow and had been largely ignored by the care sector. The Reminiscence Aids Project, as it came to be known, therefore sought to find an audio-visual method to stimulate reminiscence in elderly people. A multidisciplinary team was once again gathered, including APG artists Bill Furlong, David Toop and Hugh Davies, a designer, photographer, psychologist and medical student, as well as an advisory committee of health care workers, psychiatrists and BBC broadcasting staff. Pooling their skills in visual, audio and sensory production, as well as utilising their research and process-based working methods, the collaborative group undertook a great deal of practical research, such as testing out compilations of imagery and audio in care homes across London, resulting in interviews with elderly residents, and collecting reminiscence reports and memories further afield through a series of BBC radio talk shows. The project drew immediate interest; articles appeared both in the professional press and mainstream newspapers, including internationally through the news agency Reuters. The project culminated in a slide and audio presentation pack and publication, *Recall*, spanning four eras. It provided a realisable and effective means of introducing Reminiscence Therapy into the care sector – a cassette player, slide projector and white wall were all within the means of most institutions and community settings – and it provided care staff with an accessible structure, which could easily be adapted for each individual, which stimulated reminiscence and kept alert elderly people with whom they worked. The demand for *Recall* packs far exceeded first expectations and the DHSS subsequently began training professionals in Reminiscence Therapy. The collection of audio recordings produced by the artists during their placement was the first of its kind; it continues to be used for educational and research purposes in the Museum of London and instigated numerous other such audio collections. It cannot be argued that Breakwell and the other artists he worked with in the placements were fully autonomous. However, just as those activist artists mentioned earlier acted as a catalyst for realisations in the public sphere, so did Breakwell act within the structure of the DHSS and wider society, causing a revaluation of institutional structure through exposure and shock techniques. However, playing the same role he was also capable of creating equal change through working with the system to gradually influence its course. Ironically, we have seen this increasingly become the role of the arts in the eye of government policy. Despite its shortfalls, it is vital to remember that APG was proposing a radically new and controversial position for art and the artist within society. However, it is also those projects which face the most opposition that are most likely to fail and to remain unrealised; the Broadmoor report is still unpublished. These aspects of risk and the uncertainty of outcomes are important for us to consider when reassessing current funding criteria and considering the way in which we support contemporary art practices. This is the worry of encouraging a support system for the arts that plays it too safe, determining outcomes before a project has even started. When the course and outcomes of a project are inevitable and obvious to everyone involved from the outset, the project loses its inherent purpose. If creative production is not allowed the freedom to fail, it cannot be a truly creative process.

**Chapter 9 : Mandela diary extract - The O'Malley Archives**

*The Daily Telegraph publishes extracts from the online diary of British explorer Adrian Hayes, who has broken the record for reaching the world's "Three Poles".*

Colin Rhodes, Australian Spirit I. Found wood and bark. Bark and enamel paint. Nek Chand, element from Rock Garden. Colin Rhodes, Half-length Nude Woman. Pebble from France and enamel paint Colin Rhodes, Woman hugging towel. Colin Rhodes, Head after Paul Klee. Found, unaltered pebble from Forster, NSW Colin Rhodes, Australian Personnage I. Colin Rhodes, Grotesque Head. Found, unaltered object from NSW Colin Rhodes, Reclining Woman. Found, unaltered stone from Kingscliff, NSW. This object gave rise to a number of drawings, then finally a small painting, as I attempted to seek out, somehow, the form within it. An agglomeration of found pieces. Her body is a jar full of the things that flow in and out of our lives; and most often the overlooked and highly ephemeral. Pebble from ETTY Bay, Qld, with a cassowary, painted from life in watercolour. Colin Rhodes, Abstraction after Arp. Two found pebbles from Kingscliff, NSW Found, unaltered pebble from Kingscliff, NSW Found, unaltered stone from a British beach Kevin Meagher, Bipartite God Figure, Meagher had a solo show at the Callan Park Gallery in June Colin Rhodes, Winged Figure. Found wood two pieces. Colin Rhodes, Mask, Wood, plaster, paint and seeds. Die cast metal and plastic toy. This normally sits on my desk and continues the theme of collection and reuse of detritus and garbage, though within an overwhelmed and non-transforming environment. Eponymous character from Pixar movie. Ceramic saltshaker in the form of a girl. She is a piece of old-time kitsch; contained form, interior looking, and to my mind, somewhat sinister. Smith is represented by the Henry Boxer Gallery, London. Colin Rhodes, Jar of Stuff, , mixed media. More stuff that has ephemeral existence in my own life and little resonance " only through placing in the jar do the objects acquire significance and perhaps a level of the numinous. I still consider this a work in progress; this object was and is intended to be inserted in the abdominal cavity of a figure sculpture. Institute of Contemporary Art, London, not in library Forty Years of Modern Art. Robert Goldwater, Primitivism and Modern Art. Copies in University libraries: Colin Wilson, The Outsider. So I laid it on its face, spine turned away from viewers. It is our secret. Copy in the Fisher Library: Copy in Fisher Library: Ross Gibson, 26 Views of the Starburst World: William Dawes at Sydney Cove, A beautiful, magical text. It conjures an intensely human fullness out of sparse material remains. It confirms the immense power of echoes. Peter Ackroyd, Milton in America. Robert Hughes, The Fatal Shore. First read mostly shivering in bed in my first month living in Sydney, in a cold, haunted gatehouse. Copies in Fisher Library: To me, a kind of touchstone. From the Life and Songs of the Crow. Stands for Yorkshire " my country " which to me is primal and dark. Copy in Fisher library: Ted Hughes, Tales from Ovid. Metamorphosis is at the centre of all of this. Hughes and Ovid were made for each other. Lewis Hyde, Trickster Makes this World. This is such an important book in understanding this exhibition. Not in the University Library. Also stands for my history; my context. Copy in Storage [https: Sigmund Freud, Psychopathology of Everyday Life. Sigmund Freud, Totem and Taboo.](https://www.amazon.com/dp/0007123456)