

Through Soviet Windows

'From Stettin in the Baltic to Trieste in the Adriatic an iron curtain has descended across the Continent. . .' With these words Winston Churchill famously warned the world in a now legendary speech given in Fulton, Missouri, on March 5, 1946. Launched as an evocative metaphor, the 'Iron Curtain' quickly became a brutal reality in the Cold War between Capitalist West and Communist East. Not surprisingly, for many years, people on both sides of the division have assumed that the story of the Iron Curtain began with Churchill's 1946 speech. In this fascinating investigation, Patrick Wright shows that this was decidedly not the case. Starting with its original use to describe an anti-fire device fitted into theatres, Iron Curtain tells the story of how the term evolved into such a powerful metaphor and the myriad ways in which it shaped the world for decades before the onset of the Cold War. Along the way, it offers fascinating perspectives on a rich array of historical characters and developments, from the lofty aspirations and disappointed fate of early twentieth century internationalists, through the topsy-turvy experiences of the first travellers to Soviet Russia, to the theatricalization of modern politics and international relations. And, as Wright poignantly suggests, the term captures a particular way of thinking about the world that long pre-dates the Cold War - and did not disappear with the fall of the Berlin Wall.

Acorns delineates the future of humanity as a reunification of intellect with the Deep Self. Having chosen to focus upon ego (established securely by the time of Christ), much more beta brain wave development will destroy our species and others, which process has already begun. We create our own realities through beliefs, intents and desires and we were in and out of probabilities constantly. Feelings follow beliefs, not the other way around.

Over thirty years in the making, the most comprehensive work in English on Ukraine is now complete: its history, people, geography, economy, and cultural heritage, both in Ukraine and in the diaspora. This is a new release of the original 1957 edition.

From the Renaissance idea of the painting as an open window to the nested windows and multiple images on today's cinema, television, and computer screens: a cultural history of the metaphoric, literal, and virtual window. As we spend more and more of our time staring at the screens of movies, televisions, computers, and handheld devices—"windows" full of moving images, texts, and icons—how the world is framed has become as important as what is in the frame. In *The Virtual Window*, Anne Friedberg examines the window as metaphor, as architectural component, and as an opening to the dematerialized reality we see on the screen. In *De pictura* (1435), Leon Battista Alberti famously instructed painters to consider the frame of the painting as an open window. Taking Alberti's metaphor as her starting point, Friedberg tracks shifts in the perspectival paradigm as she gives us histories of the architectural window, developments in glass and transparency, and the emerging apparatuses of photography, cinema, television, and digital imaging. Single-point perspective—Alberti's metaphorical window—has long been challenged by modern painting, modern architecture, and moving-image technologies. And yet, notes Friedberg, for most of the twentieth century the dominant form of the moving image was a single image in a single frame. The fractured modernism exemplified by cubist painting, for example, remained largely confined to experimental, avant-garde work. On the computer screen, however, where multiple 'windows' coexist and overlap, perspective may have met its end. In this wide-ranging book, Friedberg considers such topics as the framed view of the camera obscura, Le Corbusier's mandates for the architectural window, Eisenstein's opinions on the shape of the movie screen, and the multiple images and nested windows commonly displayed on screens today. *The Virtual Window* proposes a new logic of visuality, framed and virtual: an architecture not only of space but of time.

The shocking and absorbing account of life in the hell of the Soviet Gulag system is told in all his horrific details here by Elinor Lipper. "IN THIS BOOK I have described my personal experiences only to the extent that they were the characteristic experiences of a prisoner in the Soviet Union. For my concern is not primarily with the foreigners in Soviet camps; it is rather with the fate of all the peoples who have been subjugated by the Soviet regime, who were born in a Soviet Republic and cannot escape from it. The events I describe are the daily experiences of thousands or people in the Soviet Union. They are the findings of an involuntary expedition into an unknown land: the land of Soviet prisoners, of the guiltless damned. From that region I have brought back with me the silence of the Siberian graveyards, the deathly silence of those who have frozen, starved, or been beaten to death. This book is an attempt to make that silence speak."-from the Author's Preface.

Jews in Soviet Culture is the first authoritative book on Jewish contributions to Soviet culture, covering the fields of literature, painting, sculpture, music, philosophy, and Oriental studies. Unlike other works on Jews in the Soviet Union that deal mainly with political history--especially with discrimination and repression--this book focusses on the creative role of Jews in various aspects of Soviet culture and civilization. This is a substantial contribution to modern Jewish studies, Soviet studies, and European cultural history. The contributors, several of whom have recently emigrated to the West, are experts from a variety of cultural fields. The volume is a painful but useful reminder that the cultural life of a people and a nation continues--sometimes in harmony, other times at odds--but it continues.

Soviet Robots in the Solar System provides a history of the Soviet robotic lunar and planetary exploration program from its inception, with the attempted launch of a lunar impactor on September 23, 1958, to the last launch in the Russian national scientific space program in the 20th Century, Mars 96, on November 16, 1996. This title makes a unique contribution to understanding the scientific and engineering accomplishments of the Soviet Union's robotic space exploration enterprise from its infancy to its demise with the collapse of the Soviet Union. The authors provide a comprehensive account of Soviet robotic exploration of the Solar System for both popular space enthusiasts and professionals in the field. Technical details and science results are provided and put into an historical and political perspective in a single volume for the first time. The book is divided into two parts. Part I describes the key players and the key institutions that build and operate the hardware, the rockets that provide access to space, and the spacecraft that carry out the enterprise. Part II is about putting these pieces together to enable space flight and mission campaigns. Part II is written in chronological order beginning with the first launches to the Moon. Each chapter covers a particular period when specific mission campaigns were undertaken during celestially-determined launch windows. Each chapter begins with a short overview of the flight missions that occurred during the time period and the political and historical context for the flight mission campaigns, including what the Americans were doing at the time. The bulk of each chapter is devoted to the scientific and engineering details of that flight campaign. The spacecraft and payloads are examined with as much technical detail as is available today, the progress is described, and a synopsis of the scientific result is given.

The conquest of Earth's moon was merely a precursor to a more dramatic step forward, which will take men and women to an outpost that might eventually become a second home for the human race. *Mars: The Next Step* illustrates how the only feasible colonization of another planet in our solar system will be on Mars. The author addresses the

various questions surrounding this theory with frank scientific caution that in no way obscures his vigorous enthusiasm and, above all, optimism for mankind's future in space. This vivid and entertaining book explores "terraforming" (planetary engineering), which could turn Mars into a more congenial environment for humans, both in terms of changing the harsh climate of the planet and the production of plants able to thrive there by means of genetic engineering. The book includes numerous diagrams of possible manned spacecraft, along with color pictures of Mars taken on previous unmanned missions.

American Jews, Russian Jews, and the Final Battle of the Cold War.

This is a story of belief, disillusionment and atonement. Long identified with leftist causes, the journalist Eugene Lyons was by background and sentiment predisposed to early support of the Russian Revolution. A "friendly correspondent," he was one of a coterie of foreign journalists permitted into the Soviet Union during the Stalinist era because their desire to serve the revolution was thought to outweigh their desire to serve the truth. Lyons first went to the Soviet Union in 1927, and spent six years there. He was there as Stalin consolidated his power, through collectivization and its consequences, as the cultural and technical intelligentsia succumbed to the secret police, and as the mechanisms of terror were honed. As Ellen Frankel Paul notes in her major new introduction to this edition, "It was this murderous reality that Stalin's censors worked so assiduously to camouflage, corralling foreign correspondents as their often willing allies." Lyons was one of those allies. Assignment in "Utopia" describes why he refused to see the obvious, the forces that kept him from writing the truth, and the tortuous path he traveled in liberating himself. His story helps us understand how so many who were in a position to know were so silent for so long. In addition, it is a document, by an on-the-scene journalist, of major events in the critical period of the first Five-Year Plan. As Ellen Frankel Paul notes in her major new introduction to this new edition, Assignment in "Utopia" is particularly timely. The system it dissects in such devastating detail is in the process of being rejected throughout Eastern Europe and is under challenge in the Soviet Union itself. The book lends insight into the "political pilgrim" phenomenon described by Paul Hollander, in which visitors celebrate terrorist regimes, seemingly oblivious to their destructive force. The book is valuable for those interested in the Stalinist era in the Soviet Union, those interested in radical regimes and political change, as well as those interested in better understanding current events in Europe. It will also be useful for the tough questions it poses about journalistic ethics.

Most view the relationship of Jews to the Soviet Union through the lens of repression and silence. Focusing on an elite group of two dozen Soviet-Jewish photographers, including Arkady Shaykhet, Alexander Grinberg, Mark Markov-Grinberg, Evgenii Khaldei, Dmitrii Baltermants, and Max Alpert, Through Soviet Jewish Eyes presents a different picture. These artists participated in a social project they believed in and with which they were emotionally and intellectually invested—they were charged by the Stalinist state to tell the visual story of the unprecedented horror we now call the Holocaust. These wartime photographers were the first liberators to bear witness with cameras to Nazi atrocities, three years before Americans arrived at Buchenwald and Dachau. In this passionate work, David Shneer tells their stories and highlights their work through their very own images—he has amassed never-before-published photographs from families, collectors, and private archives. Through Soviet Jewish Eyes helps us understand why so many Jews flocked to Soviet photography; what their lives and work looked like during the rise of Stalinism, during and then after the war; and why Jews were the ones charged with documenting the Soviet experiment and then its near destruction at the hands of the Nazis.

If the home remained a safe space for families during the Soviet occupation of Lithuania, why is it that the memories of women's domestic lives in Soviet Lithuania are so fragmented? In Family and the State in Soviet Lithuania, Dalia Leinarte deftly challenges the commonplace 'kitchen culture' idea that the home was a site of silent resistance where traditional Lithuanian values continued to be nurtured. Instead, this fascinating book reveals how the totalitarian state gradually abolished the private lives of Lithuanian families altogether. Based on over 100 interviews and an array of archival sources, this book analyses how family policy formed the everyday life of men and women and considers how the internalisation of Soviet ideology took place in the private sphere. From a well-developed after-school activity program for children to strict rules regarding the working hours of men and women, ultimately the family could not remain isolated from the regime. Family and the State in Soviet Lithuania is the first book to explore family policy in the Soviet Baltic states and is therefore a vital resource for scholars of Soviet and gender history.

Offers a survey of commercial products created in Russia during the 1960s and 1970s through photographs and essays that describe the inspiration, design, and consumer success of each product.

A reissue of E. E. Cummings's long-unavailable, yet pointed and moving story of a journey through Soviet Russia. Unavailable for more than fifty years, EIMI finally returns. While sometimes termed a "novel," it is better described as a novelistic travelogue, the diary of a trip to Russia in the 1930s during the rise of the Stalinist government. Despite some contempt for what he witnesses, Cummings's narrator has an effective, occasionally hilarious way of evoking feelings of accord and understanding. As Ezra Pound wrote, Cummings's Soviet Union is laid "out there pellucidly on the page in all its Slavic unfinishedness, in all of its Dostoievskian slobberyness....Does any man wish to know about Russia? 'EIMI!'" A stylistic tour de force, EIMI is a mélange of styles and tones, the prose containing many abbreviations, grammatical and syntactical shifts, typographical devices, compounds, and word coinages. This is Cummings's invigorating and unique voice at its finest, and EIMI is without question one of his most substantial accomplishments.

Material Culture in Russia and the USSR comprises some of the most cutting-edge scholarship across anthropology, history and material and cultural studies relating to Russia and the Soviet Union, from Peter the Great to Putin. Material culture in Russia and the USSR holds a particularly important role, as the distinction between private and public spheres has at times developed in radically different ways than in many places in the more commonly studied West. With case studies covering alcohol, fashion, cinema, advertising and photography among other topics, this

wide-ranging collection offers an unparalleled survey of material culture in Russia and the USSR and addresses core questions such as: what makes Russian and Soviet material culture distinctive; who produces it; what values it portrays; and how it relates to 'high culture' and consumer culture.

During the two decades ending at Pearl Harbor, Mr. Powell was owner and editor of the China Weekly Review. His opposition to Japanese expansion into China was consistent and bitter, and carried on at great personal risk. His chapters on this phase of recent Chinese history are written at first-hand and are important. It is in his discussion of internal Chinese affairs that he sometimes seems a less reliable guide, being thoroughly committed to Chiang Kai-shek and the Kuomintang.—Robert Gale Woolbert

Months before crowds in Moscow dismantled monuments to Lenin, residents of the western Ukrainian city of Lviv toppled theirs. Risch argues that Soviet politics of empire created this anti-Soviet city, and that opposition from the periphery as much as from the imperial center was instrumental in unraveling the Soviet Union.

This book is about how the Wall Street Journal's opinion pages became the leading forum for the discussion of political and economic policies in the US. The Wall Street Journal also is international, with print editions in Europe and Asia, translated supplements in many foreign newspapers and online products available globally. The opinions on its pages are thus also part of an international debate. This book goes back to the original editorials of Charles Dow and his beliefs in political and economic freedom, to explain how the Journal attained such prominence and influence.

Overextension is the common pitfall of empires. Why does it occur? What are the forces that cause the great powers of the industrial era to pursue aggressive foreign policies? Jack Snyder identifies recurrent myths of empire, describes the varieties of overextension to which they lead, and criticizes the traditional explanations offered by historians and political scientists. He tests three competing theories—realism, misperception, and domestic coalition politics—against five detailed case studies: early twentieth-century Germany, Japan in the interwar period, Great Britain in the Victorian era, the Soviet Union after World War II, and the United States during the Cold War. The resulting insights run counter to much that has been written about these apparently familiar instances of empire building.

This first-hand witness account – originally written by Ludmila Miklashevskaya in 1976 and here translated into English by historian Elaine MacKinnon for the first time – tells the important story of one woman's persecution under Stalin. From Miklashevskaya's middle-class Jewish childhood in Odessa, to her life in exile as the wife of 'an enemy of the people' and false imprisonment in a labour camp for the attempted murder of NKVD leader Nikolai Yezhov, to her later attempts at rehabilitation, her memoir is a fascinating tapestry of Soviet artistic, intellectual, and political life set against the tumultuous backdrop of revolutions, wars, and repressive regimes. Accompanied by a translator's introduction and detailed historical explanatory notes, *Gender and Survival in Soviet Russia* sheds new light on the relationship between power, gender, and society in 20th-century Russia. This book is thus a vital primary resource for scholars of modern Russian history and gender studies, offering a compelling and personal route into understanding how the machinations of Soviet Russia destroyed everyday life, tearing families apart and leaving scars that never healed.

This volume showcases important new research on World War II memory, both in the Soviet Union and in Russia today. Through an examination of war remembrance in its various forms—official histories, school textbooks, museums, monuments, literature, films, and Victory Day parades—chapters illustrate how the heroic narrative of the war was established in Soviet times and how it continues to shape war memorialization under Putin. This war narrative resonates with the Russian population due to decades of Soviet commemoration, which continued virtually uninterrupted into the post-Soviet period. Major themes of the volume include the use of World War II memory for political legitimation and patriotic mobilization; the striking continuities between Soviet and post-Soviet commemorative practices; the place of Holocaust memorialization in contemporary Russia; Putin's invocation of the war to bolster national pride and international prestige; and the relationship between individual memory and collective remembrance. Authored by an international group of distinguished specialists, this collection is ideal for scholars of Russia across a range of disciplines, including history, political science, sociology, and cultural studies.

Russian texts of the songs are included in the book.

The history of the Soviet Union has been charted in several studies over the decades. These depictions while combining accuracy, elegance, readability and imaginativeness, have failed to draw attention to the political and academic environment within which these histories were composed. *Writing History in the Soviet Union: Making the Past Work* is aimed at understanding this environment. The book seeks to identify the significant hallmarks of the production of Soviet history by Soviet as well as Western historians. It traces how the Russian Revolution of 1917 triggered a shift in official policy towards historians and the publication of history textbooks for schools. In 1985, the Soviet past was again summoned for polemical revision as part and parcel of an attitude of openness (glasnost') and in this, literary figures joined their energies to those of historians. The Communist regime sought to equate the history of the country with that of the Communist Party itself in 1938 and 1962 and this imposed a blanket of conformity on history writing in the Soviet Union. The book also surveys the rich abundance of writing the Russian Revolution generated as well as the divergent approaches to the history of the period. The conditions for research in Soviet archives are described as an aspect of official monitoring of history writing. Another instance of this is the manner by which history textbooks have, through the years, been withdrawn from schools and others officially nursed into circulation. This intervention, occasioned in the present circumstance by statements by President Putin himself, in the manner in which history is taught in Russian schools, continues to this day. In other words, over the years, the regime has always worked to make the past work. Please note: Taylor & Francis does not sell or distribute the Hardback in India, Pakistan, Nepal, Bhutan, Bangladesh & Sri Lanka

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Praise for *Windows of the Soul* Every once in a while a book comes along that makes you stop and think—and then think some more—like Ken Gire's wonderful book *Windows of the Soul*.—John Trent in *Christian Parenting Today* Ken Gire has created a book that gently pours forth, like water out of a garden bucket, cleansing our thoughts and opening the petals of our spirits, providing us with a new sense of clarity in our search for God. —Manhattan (KS) Mercury Each word, each phrase, is painstakingly wrought, loaded with thoughts and prayer, and filled with new glimpses of God's love, grace, and strength.

—The Christian Advocate *Windows of the Soul* will surprise you with the many and varied windows God uses to speak to us. With the heart of an artist, Ken Gire paints word pictures in prose and poetry that will thrill your heart.—Mature Living *Windows of the Soul* is a rare book, resounding with the cry for communion that is both ours and God's. With passion, honesty, and beauty, Ken Gire calls us to a fresh sensitivity to God's voice speaking through the unexpected parables that surround us.—Christian Courier

From 1929 until 1953, Iosif Stalin's image became a central symbol in Soviet propaganda. Touched up images of an omniscient Stalin appeared everywhere: emblazoned across buildings and lining the streets; carried in parades and woven into carpets; and saturating the media of socialist realist painting, statuary, monumental architecture, friezes, banners, and posters. From the beginning of the Soviet regime, posters were seen as a vitally important medium for communicating with the population of the vast territories of the USSR. Stalin's image became a symbol of Bolshevik values and the personification

of a revolutionary new type of society. The persona created for Stalin in propaganda posters reflects how the state saw itself or, at the very least, how it wished to appear in the eyes of the people. The 'Stalin' who was celebrated in posters bore but scant resemblance to the man Iosif Vissarionovich Dzhugashvili, whose humble origins, criminal past, penchant for violent solutions and unprepossessing appearance made him an unlikely recipient of uncritical charismatic adulation. The Bolsheviks needed a wise, nurturing and authoritative figure to embody their revolutionary vision and to legitimate their hold on power. This leader would come to embody the sacred and archetypal qualities of the wise Teacher, the Father of the nation, the great Warrior and military strategist, and the Saviour of first the Russian land, and then the whole world. This book is the first dedicated study on the marketing of Stalin in Soviet propaganda posters. Drawing on the archives of libraries and museums throughout Russia, hundreds of previously unpublished posters are examined, with more than 130 reproduced in full colour. The personality cult of Stalin in Soviet posters, 1929–1953 is a unique and valuable contribution to the discourse in Stalinist studies across a number of disciplines.

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