

## Through Soviet Windows

This world history text provides a comprehensive overview of modern history (1600s-2000) from a Christian perspective. Each chapter includes a timeline, listing of key terms, recommended projects, and comprehension questions. It is beautifully illustrated and contains numerous high-quality, two-color maps. Grade 10.

This book explores the memory of the First Hungarian Soviet Republic of 1919, which proved crucial for communist Hungarian political culture in the twentieth century. Apor approaches the topic in an innovative way, focusing on the understudied aspects of European memory cultures. Offering great insights on how a dictatorship remembers and the concept of authenticity, Apor's study integrates the broad range of processes through which history is sought to be rendered authentic. The volume successfully reveals the crooked history of the retrospective revisions of the iconic First Republic between the years of its 30th and 40th anniversary, 1949 and 1959.

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.

This is an oral history of several dozens of German aviation designers and engineers that were taken to the Soviet Union in October 1946 along with their DFS 346. The information contained here-in has never been made public until now. Dr Myhra traveled to all the places mentioned and with the assistance of language interpreters Margarita Reck of Salem-Neufrach, West Germany and Gerhard Hopf of Naples, FL, was able to communicate with the German-speaking engineers and designers. These are the unedited transcriptions of the actual conversations. Very interesting material! Enjoy all 5 parts of this rare and informative conversation collection!

The author sheds light on a little-known chapter of U.S.-Soviet relations, using diaries, memoirs, and letters to recall the efforts of nearly 300 relief workers in easing the

suffering of Russians during one of the country's worst famines.

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.

What happens to legacies that do not find any continuation? In Estonia, a new generation that does not remember the socialist era and is open to global influences has grown up. As a result, the impact of the Soviet memory in people's conventional values is losing its effective power, opening new opportunities for repair and revaluation of the past. Francisco Martínez brings together a number of sites of interest to explore the vanquishing of the Soviet legacy in Estonia: the railway bazaar in Tallinn where concepts such as 'market' and 'employment' take on distinctly different meanings from their Western use; Linnahall, a grandiose venue, whose Soviet heritage now poses difficult questions of how to present the building's history; Tallinn's cityscape, where the social, spatial and temporal co-evolution of the city can be viewed and debated; Narva, a city that marks the border between the Russian Federation, NATO and the European Union, and represents a place of continual negotiation of belonging; and the new Estonian National Museum in Raadi, an area on the outskirts of Tartu, that has been turned into a memory field. The anthropological study of all these places shows that national identity and historical representations can be constructed in relation to waste and disrepair too, also demonstrating how we can understand generational change in a material sense. Praise for *Remains of the Soviet Past in Estonia* 'By adopting the tropes of 'repair' and 'waste', this book innovatively manages to link various material registers from architecture, intergenerational relations, affect and museums with ways of making the past present. Through a rigorous yet transdisciplinary method, Martínez brings together different scales and contexts that would often be segregated out. In this respect, the ethnography unfolds a deep and nuanced analysis, providing a useful comparative and insightful account of the processes of repair and waste making in all their material, social and ontological dimensions.' Victor Buchli, Professor of Material Culture at UCL 'This book comprises an endearingly transdisciplinary ethnography of postsocialist material culture and social change in Estonia. Martínez creatively draws on a number of critical and cultural theorists, together with additional research on memory and political studies scholarship and the classics of anthropology. Grappling concurrently with time and space, the book offers a delightfully thick description of the material effects generated by the accelerated post-Soviet transformation in Estonia, inquiring into the generational specificities in experiencing and relating to the postsocialist condition through the conceptual anchors of wasted legacies and repair. This book defies disciplinary boundaries and shows how an attention

to material relations and affective infrastructures might reinvigorate political theory.' Maria Mälksoo, Senior Lecturer, Brussels School of International Studies at the University of Kent

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.

Includes Part 1, Number 1 & 2: Books and Pamphlets, Including Serials and Contributions to Periodicals (January - December)

Through Soviet Windows New York, Dow Jones 1957

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

A fascinating look at the aesthetic means and political ends of the graphically bold posters of the Soviet Union's TASS News Agency during WWII

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 visibility, framed and virtual: an architecture not only of space but of time.

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.

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.

"Written in the tradition of Tolstoy's *War and Peace*, Grossman's *Life and Fate*, and Solzhenitsyn's *The Gulag Archipelago*, Yuri Slezkine's ... narrative tells the true story of the residents of an enormous Moscow apartment building where top Communist officials and their families lived before they were destroyed in Stalin's purges. [An] ... account of the personal and public lives of Bolshevik true believers, the book begins with their conversion to Communism and ends with their children's loss of faith and the fall of the Soviet Union"--Provided by publisher.

The book presents 170 images, mainly shop window displays, shot by artist David Hlynsky during the final years of the collapsing Soviet empire in Poland, Czechoslovakia, Hungary, Yugoslavia, Bulgaria, East Germany and Moscow, using a Hasselblad camera to capture the slow, undramatic moments of daily life on the streets. The photographs are accompanied by essays by art historian Martha Langford and cultural studies specialist Jody Berland, as well as Hlynskys own account of his time as a flâneur in the shopping plazas behind the Iron Curtain.

Offers an array of documents, short fiction, poems, songs, plays, movie scripts,

and folklore to offer a look at the mass culture that was consumed by millions in Soviet Russia between 1917 and 1953. This work focuses on the entertainment genres that both shaped and reflected the social, political, and personal values of the regime and the masses.

This volume presents work from an international group of writers who explore conceptualizations of what defined “East” and “West” in Eastern Europe, imperial Russia, and the Soviet Union. The contributors analyze the effects of transnational interactions on ideology, politics, and cultural production. They reveal that the roots of an East/West cultural divide were present many years prior to the rise of socialism and the Cold War.

The chapters offer insights into the complex stages of adoption and rejection of Western ideals in areas such as architecture, travel writings, film, music, health care, consumer products, political propaganda, and human rights. They describe a process of mental mapping whereby individuals “captured and possessed” Western identity through cultural encounters and developed their own interpretations from these experiences. Despite these imaginaries, political and intellectual elites devised responses of resistance, defiance, and counterattack to defy Western impositions.

Socialists believed that their cultural forms and collectivist strategies offered morally and materially better lives for the masses and the true path to a modern society. Their sentiments toward the West, however, fluctuated between superiority and inferiority. But in material terms, Western products, industry, and technology, became the ever-present yardstick by which progress was measured. The contributors conclude that the commodification of the necessities of modern life and the rise of consumerism in the twentieth century made it impossible for communist states to meet the demands of their citizens. The West eventually won the battle of supply and demand, and thus the battle for cultural influence.

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 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.

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.

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

SCOTT (copy 1) from the John Holmes Library collection.

With sweeping changes in the Soviet Union and East Europe having shaken core assumptions of U.S. defense policy, it is time to reassess basic questions of American nuclear strategy and force requirements. In a comprehensive analysis of these issues, Charles Glaser argues that even before the recent easing of tension with the Soviet Union, the United States should have revised its nuclear strategy, rejecting deterrent threats that require the ability to destroy Soviet nuclear forces and forgoing entirely efforts to limit damage if all-out nuclear war occurs. Changes in the Soviet Union, suggests Glaser, may be best viewed as creating an opportunity to make revisions that are more than twenty years overdue. Glaser's provocative work is organized in three parts. "The Questions

behind the Questions" evaluates the basic factual and theoretical disputes that underlie disagreements about U.S. nuclear weapons policy. "Alternative Nuclear Worlds" compares "mutual assured destruction capabilities" (MAD)--a world in which both superpowers' societies are highly vulnerable to nuclear retaliation--to the basic alternatives: mutual perfect defenses, U.S. superiority, and nuclear disarmament. Would any basic alternatives be preferable to MAD? Drawing on the earlier sections of the book, "Decisions in MAD" addresses key choices facing American decision makers. Originally published in 1990. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

'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.

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