

## Through Soviet Windows

"Zanna Sloniewska writes beautifully, with empathy, sensitivity, and with real political impact . . . an important new voice in Polish literature" OLGA TOKARCZUK, Nobel Prize-winning author of Flights
"Remarkable, a gripping, Livian evocation of a city and a family across a long and painful century . . . A novel of life and survival across the ages" PHILIPPE SANDS, author of East West Street
Amid the turbulence of 20th century Liviv, meet four generations of women from the same fractious family, living beneath one roof and each striving to find their way across the decades of upheaval in an ever-shifting city. First there is Great-Gramma, tiny and terrifying, shaped by a life of exile, hardship and doomed love, now fighting to keep her iron grip on the lives of her daughter, granddaughter and great-granddaughter. Then there is Aba, arthritic but devoted; cowed and despised by her mother, her one chance of happiness thwarted and her hopes of studying painting crushed. Thirdly, Marianna, the brilliant opera star: bold, beautiful and a fearless crusader for Ukrainian independence, who is shot during a demonstration and whose martyrdom casts a shadow upon the young life of the fourth and final woman, her daughter. More important even than these four women though is the character of the city of Liviv (or Lvov, or Lvov, depending on the point in history). A city of markets and monuments, streets and spires, whose history and the present collide, civilisations clash and stories rise up on every corner. Translated from the Polish by Antonia Lloyd-Jones. Robert Garcia presents an exceptionally original account of the lived experience of diversity in a society whose ethnic complexity has long been downplayed. For centuries, Russians have defined their country as both a multinational empire and a homogeneous nation-state in the making, and have alternately embraced and repudiated the East or Asia as fundamental to Russia's identity. The author argues that the city of Kazan, in the middle-Volga region, was the chief nineteenth-century site for mediating this troubled and paradoxical relationship with the East, much as St. Petersburg had served as Russia's window on Europe a century earlier. He shows how Russians sought through science, religion, pedagogy, and politics to understand and promote the Russification of ethnic minorities in the East, as well as to define themselves. Vivid in narrative detail, meticulously argued, and peopled by a colorful cast including missionaries, bishops, peasants, mullahs, professors, teachers, students, linguists, orientalists, archeologists, and state officials, Window on the East uses previously untapped archival and published materials to describe the creation (sometimes intentional, sometimes unintentional) of intermediate and new forms of Russianness.

This scarce antiquarian book is a facsimile reprint of the original. Due to its age, it may contain imperfections such as marks, notations, marginalia and flawed pages. Because we believe this work is culturally important, we have made it available as part of our commitment for protecting, preserving, and promoting the world's literature in affordable, high quality, modern editions that are true to the original work.

Laika's Window

For the Use of Foreign Readers

Windows of the Soul

Russian Information and Review

Developing Decision Support Systems with Microsoft Office Excel

Consular Convention with the Soviet Union

*'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 shapedthe 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 thetheatricalization 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.*

*A unique exploration of the Christian faith through an encounter with Russian Christianity and culture.*

*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, corraling foreign correspondents as their often willing allies." Lyons was one of those allies. Assignment in "Utopia "describts how 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.*

The Post-Soviet Politics of Utopia

Iron Curtain

Songs for Fat People

George Bush

The Economy and Material Culture of Russia, 1600-1725

Affect, Emotion, and Celebrity in the Russian Popular Song, 1900-1955

More than 700 'utopian' novels are published in Russia every year. These utopias – meaning here fantasy fiction, science fiction, space operas or alternative history – do not set out merely to titillate; instead they express very real Russian anxieties: be they territorial right-sizing, loss of imperial status or turning into a 'colony' of the West. Contributors to this innovative collection use these narratives to re-examine post-Soviet Russian political culture and identity. Interrogating the intersections of politics, ideologies and fantasies, chapters draw together the highbrow literary mainstream (authors such as Vladimir Sorokin), mass literature for entertainment and individuals who bridge the gap between fiction writers and intellectuals or ideologists (Aleksandr Prokhanov, for example, the editor-in-chief of Russia's far-right newspaper Zavtra). In the process The Post-Soviet Politics of Utopia sheds crucial light onto a variety of debates – including the rise of nationalism, right-wing populism, imperial revanchism, the complicated presence of religion in the public sphere, the function of language – and is important reading for anyone interested in the heightened importance of ideas, myths, alternative histories and conspiracy theories in Russia today.

*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 TodayKen 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) MercuryEach 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 AdvocateWindows 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 LivingWindows 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*

*Demonstrates how US foreign policy has been embedded in social, economic and cultural factors of domestic and foreign origin. It argues that the campaign to realize full civil rights for racial and ethnic minorities in the US is best understood in the context of competitive international relations.*

Soviet-Cuban Active Measures and Strategic Propaganda in Central America and the Caribbean

A Personal Report on Soviet Jewry

Soviet Tass Posters at Home and Abroad, 1941-1945

Secrets of VBA for Modelers

Windows on the War

This is a new release of the original 1957 edition.

In this study of the Russian economy from 1600-1725, Richard Hellie offers a glimpse of the material life of the people of Muscovy during that tumultuous period - how they lived, what they ate, how they were taxed, what their wages allowed them to enjoy. The Economy and Material Culture of Russia, 1600-1725 will be an invaluable resource and reference work for all readers interested in economic history and the history of material culture.

My camera...this is how I taste the glitz of this city. I walk through all the light and the shadow behind the glimmer, recording the moments when these girls experience the city—their expressions, their postures, and their demeanor. The city changes every day, with the continuous emergence of unexpected transcendence, but there must be something left. What’s eternity? Eternity means something will stay the same in an instant. Eternity allows us to realize that one single flower is an entire blossoming world. Shenzhen’s true development didn’t start until the institution of the policy of ‘reform and opening’ in 1978. Shenzhen has developed at an incredible speed in the past forty years. The town that was once home to just 30,000 residents has grown to a metropolis that boasts an urban population of over 20 million in 2018. She has changed from a nameless fish town to one of the most prosperous cities in China. Shenzhen’s most important economic sector lies in its role as the headquarters for many of China’s high-tech companies. She is home to many internationally successful high-tech companies, including Tencent, Huawei, BYD, and Foxconn, and Shenzhen also plays a pivotal role in China’s high-tech industries, financial services, foreign trade exports, and ocean transportation industries. I live in this city and perceive that she is progressing every minute. I am concerned about all changes of the city; while I am incredibly proud of her achievements, I am more concerned about the people who live in this city. I was deeply influenced by a film of the former Soviet Union, Moscow Does not Believe in Tears. For the first time, the film breaks down ideological barriers between the East and West. The film has been so popular in the United States for the reason that it expresses humanity, friendship, and love—emotions that people commonly share—and the film reflects the issues concerning human value, morality, and happiness that everyone may face on the path of life. These are common to people in both the former Soviet Union and the United States, so the film can cross boundaries and resonate with audiences in the two different countries. The Associated Press believes it shows that the selection criteria of the Academy Award are indeed based on artistic factors, instead of political concerns. We would expect that the Soviet Union could produce such a romantic light comedy that is developed around the theme of women and is applied with realistic technique. What Time May Bring in the United States most appreciates is that the film uses distinctive and prominent descriptions of the spirit of the heroine Katerina, who strives for her own personal pursuit even enduring forbearance and humiliation. In the film Mirrors and Windows: Girls in Shenzhen with No Significance, the protagonists are more than 70 girls in Shenzhen, regardless of age, ancestry, and color. The film uses two clues to show Shenzhen women: age and psychology, tracing the period from childhood to adulthood and until they step into the society and become members of one of the social groups. They have innocence, freedom, confusion, fortitude, and faith. They are happy children playing in the fountain, young dream catchers, young, confused women, female entertainers involved in tenacious struggles, and devout people. They are standing in factories, schools, stations, apartments, the street, and even on the stage; they are looking into the distance; they are looking at Shenzhen, from a small view to a large view, and from inside to outside. Shenzhen seems like a cloud of smoke whispering rapidly through their sights. Girls in Shenzhen are trying to adapt to this rhythm, with steps tight or fast, panicked or mature; but they also follow such a fast-paced life all the times. One girl said: “Although I am a small being, I will never be a passer-by in Shenzhen.” I have an understanding of life and art in that era. I have been deeply moved by the heroine Katerina. She is an ill-fated female worker who strives for everything by her own efforts to seek her true happiness. Shenzhen women also have this same spiritual trait. What makes them look attractive is not that they are beautiful Cinderellas who have finally married a prince; their stories are as tortuous and gripping as the story of Snow White; they use their own hands to create their own kingdoms; they are their own masters and the masters of their own destinies. They are Katerinas.

Where Two Rivers Meet

Remote Sensing with Soviet Satellites and Results from Telephoto 82 and Gyunesh-84 Experiments

Assignment in Utopia

Through Soviet Windows

From Cold War to Peaceful Competition in U.S.-Soviet Relations

1989 . . .

Through Soviet Windows

Vladimir Mayakovsky (1893-1930) was Russian Soviet poet, playwright, artist and actor. He is one of the most famous Russian poets, and during his early, pre-Revolution period, Mayokovsky became renowned as a prominent figure of the Russia Futurist Movement. Though Mayakovsky's work regularly demonstrated ideological and patriotic support for the ideology of the Communist Party and a strong admiration of Vladimir Lenin, Mayakovsky's relationship with the Soviet state was always complex and often tumultuous. Mayakovsky often found himself engaged in confrontation with the increasing involvement of the Soviet State in cultural censorship and the development of the State doctrine of Socialist realism. The State Museum of V Mayakovsky in Moscow dedicated to the work of Vladimir Mayakovsky. The museum was founded 80 years ago and is located in a house where he lived from 1919-1930 and where his life tragically ended after he committed suicide. The museum has a large collection of agitational Soviet posters from Mayakovsky's time working for the Russian Telegraph Agency (ROSTA), titled ROSTA Windows or Windows of ROSTA. It is a specific form of mass agitational art that arose in Soviet Russia during the period of revolution and civil war. Satirical posters were made in a sharp and accessible artistic manner in the style of popular art and in the tradition of Russian iconography. Figures were accompanied by laconic texts in verse and devoted to actual events. Kazemir Malevich and Vladimir Mayakovsky developed and used an alphabet of this agitational art. Nowadays these posters are seen as great works of avant-garde art. The museum has more than three hundred authentic posters in its collection, created by Vladimir Mayakovsky as an artist and as author of the texts. The book will comprise approximately 200 posters from the collection. The subjects of these posters are very different; from the realities of the revolutionary and military years to the economic and domestic issues of the young Soviet state. The author of this magnificent book is the Russian expert Vera Terekhina, Doctor of Philology, chief research fellow of the Gorky Institute of World Literature, a specialist in Russian literature of the 20th century and the literary and artistic avant-garde. In addition to the illustrations, the album will include articles for each section, annotations with the illustrations, and indexes. The book will coincide with a big exhibition from the Mayakovsky family, located in the huge exhibition space, Man 6 ge, in the centre of Moscow. At this exhibition, starting on the 19th July 2018, on what would have been Mayakovsky's 125th birthday, there will a large section dedicated to his posters. Many other events will take place during 2018 in celebration of Mayakovsky.

A Window on Russia is a collection of Edmund Wilson's papers on Russian writers and the Russian language (which he taught himself to read), written between 1943 and 1971. Writers discussed include Pushkin, Gogol, Chekov, Turgenev, Tolstoy, among others. "In A Window on Russia, which Wilson modestly calls 'a handful of disconnected pieces, written at various times when I happened to be interested in the various authors,' we encounter that rare pleasure of entering a living world where the dead hand of academia never casts its shadow." - Kirkus Reviews

The Bridge Over the Neroch: And Other Works

Window of Opportunity

The Legacy of a Soviet Space Dog

Hearings ... 90-1, on Executive D, 88th Congress, 2d Session, January 23; February 3, 17, 1967

Soviet Russia

Window on Freedom

*In the fall of 1965 the Israeli newspaper Haaretz sent a young journalist named Elie Wiesel to the Soviet Union to report on the lives of Jews trapped behind the Iron Curtain. “I would approach Jews who had never been placed in the Soviet show window by Soviet authorities,” wrote Wiesel. “They alone, in their anonymity, could describe the conditions under which they live; they alone could tell whether the reports I had heard were true or false—and whether their children and their grandchildren, despite everything, still wish to remain Jews. From them I would learn what we must do to help . . . or if they want our help at all.” What he discovered astonished him: Jewish men and women, young and old, in Moscow, Kiev, Leningrad, Vilna, Minsk, and Tbilisi, completely cut off from the outside world, overcoming their fear of the ever-present KGB to ask Wiesel about the lives of Jews in America, in Western Europe, and, most of all, in Israel. They have scant knowledge of Jewish history or current events; they celebrate Jewish holidays at considerable risk and with only the vaguest ideas of what these days commemorate. “Most of them come [to synagogue] not to pray,” Wiesel writes, “but out of a desire to identify with the Jewish people—about whom they know next to nothing.” Wiesel promises to bring the stories of these people to the outside world. And in the home of one dissident, he is given a gift—a Russian-language translation of Night, published illegally by the underground. “‘My God,’ I thought, ‘this man risked arrest and prison just to make my writing available to people here!’ I embraced him with tears in my eyes.*

*From the acclaimed author of Summer in Baden-Baden, a collection of short work finally in English. Leonid Tsypkin's novel Summer in Baden-Baden was hailed as an undiscovered classic of 20th-century Russian literature. The Washington Post claimed it “a chronicle of fevered genius,” and The New York Review of Books described it as “gripping, mysterious and profoundly moving.” In her introduction,Susan Sontag said: “If you want from one book an experience of the depth and authority of Russian literature, read this book.” At long last, here are the remaining writings of Leonid Tsypkin: in the powerful novella Bridge Across the Neroch, the history of four generations of a Russian-Jewish family is seen through the lens of a doctor living in Moscow. In Norartkir, a husband and wife on vacation in Armenia bask in the view of Mt. Ararat and the ancient history of the land, until they are unceremoniously kicked out of their hotel and returned to Soviet reality. The remaining stories offer knowing windows into Soviet urban life. As the translator Jamey Gambrell says in her preface: “For Tsypkin’s narrator, history is a lightrope to be walked every minute of every day, in both his internal and external world.”*

*Dear reader, if you are one of those who are not able to watch “Silence of the Lambs” to the end, you better not read this book. Life can be a lot tougher than the movie.This is an autobiographical book about the Soviet Union and gangster Russia of the early 90th.*

Biographical Dictionary of Dissidents in the Soviet Union

1956- 1975

Jews in Soviet Culture

Hearing God in the Everyday Moments of Your Life

MIRRORS AND WINDOWS

Writing History in the Soviet Union

*Laika began her life as a stray dog on the streets of Moscow and died in 1957 aboard the Soviet satellite Sputnik II. Initially the USSR reported that Laika, the first animal to orbit the earth, had survived in space for seven days, providing valuable data that would make future manned space flight possible. People believed that Laika died a painless death as her oxygen ran out. Only in recent decades has the real story become public: Laika died after only a few hours in orbit when her capsule overheated. Laika's Window positions Laika as a long overdue hero for leading the way to human space exploration. Kurt Caswell examines Laika's life and death and the speculation surrounding both. Profiling the scientists behind Sputnik II, he studies the political climate driven by the Cold War and the Space Race that expedited the satellite's development. Through this intimate portrait of Laika, we begin to understand what the dog experienced in the days and hours before the launch, what she likely experienced during her last moments, and what her flight means to history and to humanity. While a few of the other space dog flights rival Laika's in endurance and technological advancements, Caswell argues that Laika's flight serves as a tipping point in space exploration "beyond which the dream of exploring nearby and distant planets opened into a kind of fever from which humanity has never recovered." Examining the depth of human empathy—that we are willing to risk and sacrifice in the name of scientific achievement and our exploration of the cosmos, and how politics and marketing can influence it—Laika's Windows also about our search to overcome loneliness and the role animals play in our drive to look far beyond the earth for answers.*

*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*

Language, Fiction and Fantasy in Modern Russia

Window on the East

Rosta Windows

Windows of opportunity

Soviet Russia Pictorial

Consolidated Review of Current Information

Soviet orders and medals are milestones in the history of the USSR, a record of the progress made by the world's first socialist country over the last seventy-odd years. This period was characterised by unexampled valour displayed by the Soviet people in the defence of their Homeland in war and by their heroic efforts in the building of a new society. An award gives an insight into the life of the person who has received it and the feat he or she performed. An order or medal is historical evidence. It can, for instance, help establish the name of a person who was listed as missing for many years. In July 1943 Alexander Gorovets, a fighter pilot, engaged 20 Luftwaffe bombers near the town of Kursk (Central Russia). The pilot was killed in the battle, but not before he managed to shoot down nine of the Nazi planes. Fourteen years later some collective farmers discovered the wreckage of a fighter in their field. The remains of the pilot were identified as Alexander Gorovets, Hero of the Soviet Union, only thanks to the number on the Order of the Red Banner he was wearing. In some cases it took many years before the award could be presented to the person honoured with it. As of today the USSR Ministry of Defence has not been able to present some million and a half orders and medals, because the officers and men on whom they have been bestowed have not returned from battle or are missing.

Over the past two decades in the West there has been a substantial re-appraisal of the Stalinist period. Social historians, in particular, have focused their attention on the social dynamics of Stalinism. This collection of essays is based on a conference held at the School of Slavonic & East European Studies, the University of London, on 'Stalin and Stalinism'. The contributors have analysed specific areas of the research available on Stalin and Stalinism in the USSR debate. Their work should be placed within the context of current scholarship in the field, both in the Former Soviet Union and the West. This groundbreaking text will be critical in stimulating interest in the subject and providing material for further debate.

Looks at the West's stakes in the Soviet reorganization, and suggests a program of economic assistance

A Window on Russia

Wiping the Frost from the Windows

I Glanced Out the Window and Saw the Edge of the World

Race, Civil Rights, and Foreign Affairs, 1945-1988

Rebecca. End of USSR, Yekaterinburg in early 90s, or Lessons on survival in difficult times

Russian Windows on the Gospel

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.

During this period estrada - which includes comedy, literary readings, and circus arts as well as popular song - saw the birth of tangos, foxtrots, waltzes, and big bands. MacFadyen shows how a nomadic art form survived the pressures of business before the 1917 Revolution and those of politics afterwards.

The history of the Soviet Union has been charted in several studies over the decades. However, earlier examinations have failed to draw attention to the political and academic environment within which these histories were composed. Identifying the significant hallmarks of the production of Soviet history by Soviet as well as Western historians, this book attempts to fill this gap. It shows how the Russian revolution of 1917 triggered a shift in official policy towards historians and the publication of history textbooks for schools and surveys the rich body 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, which continues to this day.

Windows XP. Komp'yuternaya Shpargalka (in Russian Language)

From Stage to Cold War

The Grand Bargain for Democracy in the Soviet Union

National and Imperial Identities in Late Tsarist Russia

Politics, Society and Stalinism in the USSR

The Jews of Silence

*This book is about WAR—not the causes and results, not the planning and the campaigns, not the artillery and the bombs. It is about the heinous crimes committed by the combatants, the horrifying experiences of civilians, the devastation of cities and villages, the killing and the dying, the glory leading to revulsion and guilt, and the assimilation of suffering that either ends in death or in the triumph of the soul. It looks at the struggle of the church to remain faithful and the servants of the church who seek to bring sense and solace to the victims. It discusses antisemitism, racism, and war itself from biblical perspectives. It reveals the unjustifiable reasons for engaging in war and how this brings catastrophic results for all peoples—the mental instability of the survivors and the loss and grief of those on the home front. In war, how can men and women carry out the actions that they do? As Viktor Frankl writes: "After all, man is that being who has invented the gas chambers of Auschwitz; however, he is also that being who has entered those gas chambers upright, with the Lord's Prayer or the Shema Yisrael on his lips."*

from cold war to peaceful competition in U.S.-Soviet relations : a joint statement

The House with the Stained-Glass Window

*Windows of Opportunity*  
*Making the Past Work*  
*A View of Soviet Business - Through Window Or Mirror?*