

The Cultural Cold War Cia And World Of Arts Letters Frances Stonor Saunders

Film and cinema.

This book analyses a key episode in the cultural Cold War - the formation of the Congress for Cultural Freedom. Whilst the Congress was established to defend cultural values and freedom of expression in the Cold War Struggle, its close association with the undermined its claims to intellectual independence or non-political autonomy. By examining the formation of the Congress and its early years of existence in relation to broader issues of US-European relations, Giles Scott-Smith reveals a more complex interper story. The Politics of Apolitical Culture provides an in-depth picture of the various links between the political, economic and cultural realms which led to the Congress.

A collection of the work of some of the best cultural critics writing about the period, American Literature and Culture in an Age of Cold War reveals a broad range of ways that American cultural production from the late 1940s to the present might be understood. Cold War. Critically engaging the reigning paradigms that equate postwar U.S. culture with containment culture, the authors present suggestive revisionist claims. Their essays draw on a literary archive—including the works of John Updike, Joan Didion, Richard Ginsberg, Edwin Denby, Alice Childress, Frank Herbert, and others—strikingly different from the one typically presented in accounts of the period.

During the Cold War, freedom of expression was vaunted as liberal democracy’s most cherished possession—but such freedom was put in service of a hidden agenda. In The Cultural Cold War, Frances Stonor Saunders reveals the extraordinary efforts of a new generation, which some of the most vocal exponents of intellectual freedom in the West were working for or subsidized by the CIA—whether they knew it or not. Called “the most comprehensive account yet of the [CIA’s] activities between 1947 and 1967” by the New York Times, this book presents shocking evidence of the CIA’s undercover program of cultural interventions in Western Europe and at home, drawing together declassified documents and exclusive interviews to expose the CIA’s astonishing campaign to deploy the likes of Hannah Arendt, Bertolt Brecht, Leonard Bernstein, Robert Lowell, George Orwell, and Jackson Pollock as weapons in the Cold War. Translated into ten languages, this classic work—now with a new preface by the author—is “a real contribution to popular understanding of the postwar world.” (Street Journal), and its story of covert cultural efforts to win hearts and minds continues to be relevant today.

The Visual Politics of Beirut’s Global Sixties

The CIA, the Pentagon, and the Growth of Dual Use Anthropology

The Woman Who Shot Mussolini

Patriotic Betrayal

Art, Literature, and American Cultural Diplomacy

A Critical Reassessment

THE CULTURAL COLD WAR: THE CIA & THE WORLD OF ARTS &....

Stories of the Unexpected, Slightly Odd, and Strangely Wonderful in Art History

This book questions the conventional wisdom about one of the most controversial episodes in the Cold War, and tells the story of the CIA’s backing of the Congress for Cultural Freedom. For nearly two decades during the early Cold War, the CIA secretly sponsored some of the world’s most feted writers, philosophers, and scientists as part of a campaign to prevent Communism from regaining a foothold in Western Europe and from spreading to Asia. By backing the Congress for Cultural Freedom, the CIA subsidized dozens of prominent magazines, global congresses, annual seminars, and artistic festivals. When this operation (QKOPERA) became public in 1967, it ignited one of the most damaging scandals in CIA history. Ever since then, many accounts have argued that the CIA manipulated a generation of intellectuals into lending their names to pro-American, anti-Communist ideas. Others have suggested a more nuanced picture of the relationship between the Congress and the CIA, with intellectuals sometimes resisting the CIA’s bidding. Very few accounts, however, have examined the man who held the Congress together: Michael Josselson, the Congress’s indispensable manager—and, secretly, a long time CIA agent. This book fills that gap. Using a wealth of archival research and interviews with many of the figures associated with the Congress, this book sheds new light on how the Congress came into existence and functioned, both as a magnet for prominent intellectuals and as a CIA operation. This book will be of much interest to students of the CIA, Cold War History, intelligence studies, US foreign policy and International Relations in general.

At the height of the Cold War in the 1950s, the United States government unleashed covert operations intended to weaken the Soviet Union. As part of these efforts, the CIA committed to supporting Russian exiles, populations uprooted either during World War Two or by the Russian Revolution decades before. No one seemed better prepared to fight in the American secret war against communism than the uprooted Russians, whom the CIA directed to carry out propaganda, espionage, and subversion operations from their home base in West Germany. Yet the American engagement of Russian exiles had unpredictable outcomes. Drawing on recently declassified and previously untapped sources, Cold War Exiles and the CIA examines how the CIA’s Russian operations became entangled with the internal struggles of Russia abroad and also the espionage wars of the superpowers in divided Germany. What resulted was a transnational political sphere involving different groups of Russian exiles, American and German anti-communists, and spies operating on both sides of the Iron Curtain. Inadvertently, CIA’s patronage of Russian exiles forged a complex sub-front in the wider Cold War, demonstrating the ways in which the hostilities of the Cold War played out in ancillary conflicts involving proxies and non-state actors.

Shortly after it was founded in 1947, the CIA launched a secret effort to win the Cold War allegiance of the British left. Hugh Wilford traces the story of this campaign from its origins in Washington DC to its impact on Labour Party politicians, trade unionists, and Bloomsbury intellectuals. The idea of the Cold War as a propaganda contest as opposed to a military conflict is being increasingly accepted. This has led to a re-evaluation of the relationship between economic policies, political agendas and cultural activities in Western Europe post 1945. This book provides an important cross-section of case studies that highlight the connections between overt/covert activities and cultural/political agendas during the early Cold War. It therefore provides a valuable bridge between diplomatic and intelligence research and represents an important contribution towards our understanding of the significance and consequences of this linkage for the shaping of post-war democratic societies.

The CIA and the Cultural Cold War

Who Paid the Piper?

The Mighty Wurlitzer

How the C.I.A. Tricked the World's Best Writers

The Cultural Cold War in Western Europe, 1945-1960

Killing Hope

The CIA and the Marshall Plan

The Influence of Foundations, Mccarthyism, and the CIA

A “well-told” insider account of the State Department’s twenty-first-century struggle to defend America against malicious propaganda and disinformation (The Washington Post). Disinformation is nothing new. When Satan told Eve nothing would happen if she bit the apple, that was disinformation. But today, social media has made disinformation even more pervasive and pernicious. In a disturbing turn of events, authoritarian governments are increasingly using it to create their own false narratives, and democracies are proving not to be very good at fighting it. During the final three years of the Obama administration, Richard Stengel, former editor of Time, was an Under Secretary of State on the front lines of this new global information war—tasked with unpacking, disproving, and combating both ISIS’s messaging and Russian disinformation. Then, during the 2016 election, Stengel watched as Donald Trump used disinformation himself. In fact, Stengel quickly came to see how all three had used the same playbook: ISIS sought to make Islam great again; Putin tried to make Russia great again; and we know the rest. In Information Wars, Stengel moves through Russia and Ukraine, Saudi Arabia and Iraq, and introduces characters from Putin to Hillary Clinton, John Kerry, and Mohamed bin Salman, to show how disinformation is impacting our global society. He illustrates how ISIS terrorized the world using social media, and how the Russians launched a tsunami of disinformation around the annexation of Crimea—a scheme that would become a model for future endeavors. An urgent book for our times, now with a new preface from the author, Information Wars challenges us to combat this ever-growing threat to democracy. “[A] refreshingly frank account . . . revealing.” —Kirkus Reviews “This sobering book is indeed needed to help individuals better understand how information can be massaged to produce any sort of message desired.” —Library Journal
In 1952, John T. “Jack” Downey, a twenty-three-year-old CIA officer from Connecticut, was shot down over Manchuria during the Korean War. The pilots died in the crash, but Downey and his partner Richard “Dick” Fecteau were captured by the Chinese. For the next twenty years, they were harshly interrogated, put through show trials, held in solitary confinement, placed in reeducation camps, and toured around China as political pawns. Other prisoners of war came and went, but Downey and Fecteau’s release hinged on the United States acknowledging their status as CIA assets. Not until Nixon’s visit to China did Sino-American relations thaw enough to secure Fecteau’s release in 1971 and Downey’s in 1973. Lost in the Cold War is the never-before-told story of Downey’s decades as a prisoner of war and the efforts to bring him home. Downey’s lively and gripping memoir—written in secret late in life—interweaves horrors and deprivation with humor and the absurdities of captivity. He recounts his prison experiences: fearful interrogations, pantomime communications with his guards, a 3,000-page overstuffed confession designed to confuse his captors, and posing for “show” photographs for propaganda purposes. Through the eyes of his captors and during his tours around China, Downey watched the Great Leap Forward, the Cultural Revolution, and the drastic transformations of the Mao era. In interspersed chapters, Thomas J. Christensen, an expert on Sino-American relations, explores the international politics of the Cold War and tells the story of how Downey and Fecteau’s families, the CIA, the U.S. State Department, and successive presidential administrations worked to secure their release. Pisani shows how the U. S. added a Cold War Corollary to the principle of self-determination: massive foreign aid and nonmilitary covert operations to reshape war-torn Europe in the image of the U. S. She tells, for the first time, the story of the top CIA operatives who were instrumental in developing the non-military covert intervention policies of the early Cold War years and the Office of Policy Coordination that carried them out. Exploring the intersections of visual culture, design and politics in Beirut from the late 1950s to the mid-1970s, this compelling interdisciplinary study critically examines a global conjuncture in Lebanon’s history, marked by anticolonial struggle and complicated by a Cold War order. Against a celebratory reminiscence of the ‘golden years’, Beirut’s long 1960s is conceived of as a liminal juncture, an anxious time and space when the city held out promises at once politically radical and radically cosmopolitan. Zeina Maasri examines the transnational circuits that animated Arab modernist pursuits, shedding light on key cultural transformations that saw Beirut develop as a Mediterranean site of tourism and leisure, a nexus between modern art and pan-Arab publishing and, through the rise of the Palestinian Resistance, a node in revolutionary anti-imperialism. Drawing on uncharted archives of printed media this book expands the scope of historical analysis of the postcolonial Arab East.

A Different History of Modernism

Hot Books in the Cold War

The CIA and Third Force Movements in China during the Early Cold War

Cold Warriors

How the CIA Played America

Diabolical Englishman

Cold War Modernists

The CIA, the British Left and the Cold War

In this brilliant account of the literary war within the Cold War, novelists and poets become embroiled in a dangerous game of betrayal, espionage, and conspiracy at the heart of the vicious conflict fought between the Soviet Union and the West. During the Cold War, literature was both sword and noose. Novels, essays, and poems could win the hearts and minds of those caught between the competing creeds of capitalism and communism. They could also lead to blacklisting, exile, imprisonment, or execution for their authors if they offended those in power. The clandestine intelligence services of the United States, Britain, and the Soviet Union recruited secret agents and established vast propaganda networks devoted to literary warfare. But the battles were personal, too: friends turned on one another, lovers were split by political fissures, artists were undermined by inadvertent complicities. And while literary battles were fought in print, sometimes the pen was exchanged for a gun, the bookstore for the battlefield. In Cold Warriors, Duncan White vividly chronicles how this ferocious intellectual struggle was waged on both sides of the Iron Curtain. Among those involved were George Orwell, Stephen Spender, Mary McCarthy, Graham Greene, Aleksandr Solzhenitsyn, John le Carré, Anna Akhmatova, Richard Wright, Ernest Hemingway, Boris Pasternak, Gioconda Belli, and Václav Havel. Here, too, are the spies, government officials, military officers, publishers, politicians, and critics who helped turn words into weapons at a time when the stakes could not have been higher. Drawing upon years of archival research and the latest declassified intelligence, Cold Warriors is both a gripping saga of prose and politics, and a welcome reminder that—at a moment when ignorance is all too frequently celebrated and reading is seen as increasingly irrelevant—writers and books can change the world.

In Killing Hope, William Blum, author of the bestselling Rogue State: A Guide to the World’s Only Superpower, provides a devastating and comprehensive account of America’s covert and overt military actions in the world, all the way from China in the 1940s to the invasion of Iraq in 2003 and - in this updated edition - beyond. Is the United States, as it likes to claim, a global force for democracy? Killing Hope shows the answer to this question to be a resounding ‘no’. When news broke that the CIA had colluded with literary magazines to produce cultural propaganda throughout the Cold War, a debate began that has never been resolved. The story continues to unfold, with the reputations of some of America’s best-loved literary figures—including Peter Matthiessen, George Plimpton, and Richard Wright—tarnished as their work for the intelligence agency has come to light. Finks is a tale of two CIAs, and how they blurred the line between propaganda and literature. One CIA created literary magazines that promoted American and European writers and cultural freedom, while the other toppled governments, using assassination and censorship as political tools. Defenders of the “cultural” CIA argue that it should have been lauded for boosting interest in the arts and freedom of thought, but the two CIAs had the same undercover goals, and shared many of the same methods: deception, subterfuge and intimidation. Finks demonstrates how the good-versus-bad CIA is a false divide, and that the cultural Cold Warriors again and again used anti-Communism as a lever to spy relentlessly on leftists, and indeed writers of all political inclinations, and thereby pushed U.S. democracy a little closer to the Soviet model of the surveillance state.
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Wilford provides the first comprehensive account of the clandestine relationship between the CIA and its front organizations. Using an unprecedented wealth of sources, he traces the rise and fall of America’s Cold War front network from its origins in the 1940s to its Third World expansion during the 1950s and ultimate collapse in the 1960s.

Cold War Anthropology

Music and Literature Against the Grain

The Politics of Apolitical Culture

The CIA and the Filming of Animal Farm

Venona

The Story of Jack Downey, America’s Longest-Held POW

Archives of Authority

Information Wars

Patrick Iber tells the story of left-wing Latin American artists, writers, and scholars who worked as diplomats, advised rulers, opposed dictators, and even led nations during the Cold War. Ultimately, they could not break free from the era’s rigid binaries, and found little room to promote their social democratic ideals without compromising them.

The astonishing untold story of a woman who tried to stop the rise of Fascism and change the course of history At 11 a.m. on Wednesday, April 7, 1926, a woman stepped out of the crowd on Rome’s Campidoglio Square. Less than a foot in front of her stood Benito Mussolini. As he raised his arm to give the Fascist salute, the woman raised hers and shot him at point-blank range. Mussolini escaped virtually unscathed, cheered on by practically the whole world. Violet Gibson, who expected to be thanked for her action, was arrested, labeled a “crazy Irish spinster” and a “half-mad mystic”—and promptly forgotten. Now, in an elegant work of reconstruction, Frances Stonor Saunders retrieves this remarkable figure from the lost historical record. She examines Gibson’s aristocratic childhood in the Dublin elite, with its debutante balls and presentations at court; her engagement with the critical ideas of the era—pacifism, mysticism, and socialism; her completely overlooked role in the unfolding drama of Fascism and the cult of Mussolini; and her response to a new and dangerous age when anything seemed possible but everything was at stake. In a grand tragic narrative, full of suspense and mystery, conspiracy and backroom diplomacy, Stonor Saunders vividly resurrects the life and times of a woman who sought to forestall catastrophe, whatever the cost.

In Cold War Anthropology, David H. Price offers a provocative account of the profound influence that the American security state has had on the field of anthropology since the Second World War. Using a wealth of information unearthed in CIA, FBI, and military records, he maps out the intricate connections between academia and the intelligence community and the strategic use of anthropological research to further the goals of the American military complex. The rise of area studies programs, funded both openly and covertly by government agencies, encouraged anthropologists to produce work that had intellectual value within the field while also shaping global counterinsurgency and development programs that furthered America’s Cold War objectives. Ultimately, the moral issues raised by these activities prompted the American Anthropological Association to establish its first ethics code. Price concludes by comparing Cold War-era anthropology to the anthropological expertise deployed by the military in the post-9/11 era.

The first introduction to writing about intelligence and intelligence services. Secrecy has never stopped people from writing about intelligence. From memoirs and academic texts to conspiracy-laden exposes and spy novels, writing on intelligence abounds. Now, this new account uncovers intelligence historiography’s hugely important role in shaping popular understandings and the social memory of intelligence. In this first introduction to these official and unofficial histories, a range of leading contributors narrate and interpret the development of intelligence studies as a discipline. Each chapter showcases new archival material, looking at a particular book or series of books and considering issues of production, censorship, representation and reception.

Anthropology at the Dawn of the Cold War

The Limits of Making Common Cause

Four CIA Spies at the Dawn of the Cold War--a Tragedy in Three Acts

The Inside Story of the CIA’s Secret Campaign to Enroll American Students in the Crusade Against Communism

Calling the Tune?

A Biography

The CIA and the World of Arts and Letters

Hidden Hands

This study reveals the hidden story of the secret book distribution program to Eastern Europe financed by the CIA during the Cold War. At its height between 1957 and 1970, the book program was one of the least known but most effective methods of penetrating the Iron Curtain, reaching thousands of intellectuals and professionals in the Soviet Bloc. Reichs conducted thorough research on the key personalities involved in the book program, especially the two key figures: S. S. Walker, who initiated the idea of a ‘mailing project,’ and G. C. Minden, who developed it into one of the most effective political and psychological tools of the Cold War. The book includes excellent chapters on the vagaries of censorship and interception of books by communist authorities based on personal letters and accounts from recipients of Western material. It will stand as a testimony in honor of the handful of imaginative, determined, and hard-working individuals who helped to free half of Europe from mental bondage and planted many of the seeds that germinated when communism collapsed and the Soviet bloc disintegrated.

Taking her cue from W. E. B. Du Bois, Juliana Spahr explores how state interests have shaped U.S. literature. What is the relationship between literature and politics? Can writing be revolutionary? Can art be autonomous or is escape from nations and nationalisms impossible? As her sobering study affirms, aesthetic resistance is easily domesticated.

When the Chinese Communists defeated the Chinese Nationalists and occupied the mainland in 1949–1950, U.S. policymakers were confronted with a dilemma. Disgusted by the corruption and, more importantly, failure of Chiang Kai-shek’s Nationalist armies and party and repelled by the Communists’ revolutionary actions and violent class warfare, in the early 1950s the U.S. government placed its hopes in a Chinese “third force.” While the U.S. State Department reported on third forces, the CIA launched a two-prong effort to actively support these groups with money, advisors, and arms. In Japan, Okinawa, and Saipan, the agency trained third force troops at CIA bases. The Chinese commander of these soldiers was former high-ranking Nationalist General Cai Wenzhi. He and his colleagues organized a political group, the Free China Movement. His troops received parachute training as well as other types of combat and intelligence instruction at agency bases. Subsequently, several missions were dispatched to Manchuria—the Korean War was raging then—and South China. All were failures and the Chinese third force agents were killed or imprisoned. With the end of the Korean War, the Americans terminated this armed third force movement, with the Nationalists on Taiwan taking in some of its soldiers while others moved to Hong Kong. The Americans flew Cai to Washington, where he

took a job with the Department of Defense. The second prong of the CIA's effort was in Hong Kong. The agency financially supported and advised the creation of a third force organization called the Fighting League for Chinese Freedom and Democracy. It also funded several third force periodicals. Created in 1951 and 1952, in 1953 and 1954 the CIA ended its financial support. As a consequence of this as well as factionalism within the group, in 1954 the League collapsed and its leaders scattered to the four winds. At the end, even the term "third force" was discredited and replaced by "new force." Finally, in the early 1950s, the CIA backed as a third force candidate a Vietnamese general. With his assassination in May 1955, however, that effort also came to naught.

Examines the influence of McCarthyism and the CIA on anthropology in the cold war era.

On Late Style

Literary Resistance and State Containment

ArtCurious

Historiography since 1945

The Congress for Cultural Freedom and the Political Economy of American Hegemony 1945-1955

Cosmopolitan Radicalism

The Great American Dream

The CIA-Funded Secret Western Book Distribution Program Behind the Iron Curtain

European intellectuals of the 1950s dismissed American culture as nothing more than cowboy movies and the A-bomb. In response, American cultural diplomats tried to show that the United States had something to offer beyond military might and commercial exploitation. Through literary magazines, traveling art exhibits, touring musical shows, radio programs, book translations, and conferences, they deployed the revolutionary aesthetics of modernism to prove—particularly to the leftists whose Cold War loyalties they hoped to secure—that American art and literature were aesthetically rich and culturally significant. Yet by repurposing modernism, American diplomats and cultural authorities turned the avant-garde into the establishment. They remade the once revolutionary movement into a content-free collection of artistic techniques and styles suitable for middlebrow consumption. Cold War Modernists documents how the CIA, the State Department, and private cultural diplomats transformed modernist art and literature into pro-Western propaganda during the first decade of the Cold War. Drawing on interviews, previously unknown archival materials, and the stories of such figures and institutions as William Faulkner, Stephen Spender, Irving Kristol, James Laughlin, and Voice of America, Barnhisel reveals how the U.S. government reconfigured modernism as a trans-Atlantic movement, a joint endeavor between American and European artists, with profound implications for the art that followed and for the character of American identity.

During the Cold War, writers and artists were faced with a huge challenge. In the Soviet world, their freedom was often denied, while in the West freedom came at a cost. This book describes the CIA

influence on cultural life during the Cold War.

Asserts that the CIA turned the National Student Association into an intelligence asset during the Cold War, with students used—often wittingly and sometimes unwittingly—as undercover agents inside America and abroad.

"Enthralling. . . . Lying and stealing and invading, it should be said, make for captivating reading, especially in the hands of a storyteller as skilled as Anderson." —The New York Times Book Review
A NEW YORK TIMES NOTABLE BOOK OF THE YEAR At the end of World War II, the United States was considered the victor over tyranny and a champion of freedom. But it was clear—to some—that the Soviet Union was already seeking to expand and foment revolution around the world, and the American government's strategy in response relied on the secret efforts of a newly formed CIA. Chronicling the fascinating lives of the agents who sought to uphold American ideals abroad, Scott Anderson follows the exploits of four spies: Michael Burke, who organized parachute commandos from an Italian villa; Frank Wisner, an ingenious spymaster who directed actions around the world; Peter Sichel, a German Jew who outwitted the ruthless KGB in Berlin; and Edward Lansdale, a mastermind of psychological warfare in the Far East.

But despite their lofty ambitions, time and again their efforts went awry, thwarted by a combination of ham-fisted politicking and ideological rigidity at the highest levels of the government. Told with narrative brio, deep research, and a skeptical eye, *The Quiet Americans* is the gripping story of how the United States, at the very pinnacle of its power, managed to permanently damage its moral standing in the world.

Parapolitics

Writers Who Waged the Literary Cold War

The CIA and the Congress for Cultural Freedom in the Early Cold War

American Literature and Culture in an Age of Cold War

Cultural Freedom and the Cold War

Plotting to Free Russia

Hawkwood

Orwell Subverted

The articles that comprise this collection constitute an evaluation of overt and covert influences on political and cultural activity in Western European democracies during the earliest period of the Cold War.

An examination of the use of modernism in the twentieth-century battle for US hegemony, through the activities of the CIA-funded Congress for Cultural Freedom. Parapolitics confronts the contemporary fate of intellectual autonomy and artistic freedom by revisiting the use of modernism in the twentieth-century battle for US hegemony. It builds on a major exhibition at Haus der Kulturen der Welt (2017–18) that took as its starting point the Congress for Cultural Freedom (CCF)—an organization covertly funded by the Central Intelligence Agency in order to steer the Left away from its remaining commitment to communism. Paying particular attention to CCF activities in the non-European world during a period of decolonization and the Civil Rights Movement, Parapolitics assembles archival documentation from five continents alongside a selection of historical artworks to explore the context in which artists negotiated the framing and meaning of their work. A rich reference book for future researchers and everybody interested in the legacy of modernism, the publication also presents more than thirty newly commissioned contributions by contemporary artists and scholars.

The hugely acclaimed, best-selling life of Hawkwood, one of the outstanding figures of English and European history. John Hawkwood was an Essex man who became the greatest mercenary in an age when soldiers of fortune flourished – an age that also witnessed the first stirrings of the Renaissance. When England made a peace treaty with the French in 1360, during a pause in the Hundred Years War, John Hawkwood, instead of going home, travelled south to Avignon, where the papacy was based during its exile from Rome. He and his fellow mercenaries held the pope to ransom and were paid off. Hawkwood then crossed the Alps into Italy and found himself in a promised land: he made and lost fortunes extorting money from city states like Florence, Siena, and Milan, who were fighting vicious wars between themselves and against the popes. This man of war husbanded his use of violence, but for all his caution he committed one of the most notorious massacres of his time – an atrocity that still clouds his name.

*Drawing on newly declassified government files, this is the dramatic story of how a forbidden book in the Soviet Union became a secret CIA weapon in the ideological battle between East and West. In May 1956, an Italian publishing scout took a train to a village just outside Moscow to visit Russia's greatest living poet, Boris Pasternak. He left carrying the original manuscript of Pasternak's first and only novel, entrusted to him with these words: "This is Doctor Zhivago. May it make its way around the world." Pasternak believed his novel was unlikely ever to be published in the Soviet Union, where the authorities regarded it as an irredeemable assault on the 1917 Revolution. But he thought it stood a chance in the West and, indeed, beginning in Italy, Doctor Zhivago was widely published in translation throughout the world. From there the life of this extraordinary book entered the realm of the spy novel. The CIA, which recognized that the Cold War was above all an ideological battle, published a Russian-language edition of Doctor Zhivago and smuggled it into the Soviet Union. Copies were devoured in Moscow and Leningrad, sold on the black market, and passed surreptitiously from friend to friend. Pasternak's funeral in 1960 was attended by thousands of admirers who defied their government to bid him farewell. The example he set launched the great tradition of the writer-dissident in the Soviet Union. In *The Zhivago Affair*, Peter Finn and Petra Couvée bring us intimately close to this charming, passionate, and complex artist. First to obtain CIA files providing concrete proof of the agency's involvement, the authors give us a literary thriller that takes us back to a fascinating period of the Cold War—to a time when literature had the power to stir the world. (With 8 pages of black-and-white illustrations.)*

The Cultural Cold War

The Zhivago Affair

US Military and CIA Interventions since World War II

The Quiet Americans

Du Bois's Telegram

Lost in the Cold War

Decoding Soviet Espionage in America

How We Lost the Global Battle Against Disinformation & What We Can Do About It

A wildly entertaining and surprisingly educational dive into art history as you've never seen it before, from the host of the beloved ArtCurious podcast We're all familiar with the works of Claude Monet, thanks in no small part to the ubiquitous reproductions of handbags, scarves, and dorm-room posters. But did you also know that Monet and his cohort were trailblazing rebels whose works were originally deemed unbelievably ugly and vulgar? And while you probably know the tale of Vincent van Gogh's suicide, you may not know the compelling evidence that the artist didn't die by his own hand but was accidentally killed—or even murdered. Or how about the fact that one of Andy Warhol's most enduring legacies involves Caroline Kennedy's moldy birthday cake and a collection of toenail clippings? *ArtCurious* takes a deep look at the world of art history, revealing some of the strangest, funniest, and most fascinating stories behind the world's great artists and masterpieces. Through these and other incredible, weird, and wonderful tales, ArtCurious presents an engaging look at a riveting and relevant world to explore.

Reveals telegrams to prove Soviets spied in the 1930s and 1940s

On Late Style examines the work produced by great artists -Beethoven, Thomas Mann, Jean Genet among them - at the end of their lives. Said makes it clear that, rather than the resolution of a lifetime's artistic endeavour, most of the late works discussed are the result of an impenetrable complexity. He helps us see how, though these works often stood in direct contrast to the tastes of society, they were, just as often, announcements of what was to come in the artist's discipline - works of true artistic genius.

James Lockhart blends Chilean, inter-American and transatlantic national, regional and world-historical trends into a century-long Cold War narrative. He argues that Chileans made their own history as highly engaged internationalists while reassessing America's intelligence, surveillance and secret warfare operations in Chile and southern South America. The book transcends a well-known, US-centred historiography while offering a more equitable and global interpretation of Chile's Cold War experience than previously published works that has progressively expanded the framework of Chile's Cold War experience since the arrest of General Augusto Pinochet in the UK for human rights violations more than 20 years ago.

Intelligence Studies in Britain and the US

The Kremlin, the CIA, and the Battle Over a Forbidden Book

Empire, Culture, and the Cold War

Cold War Exiles and the CIA

The Cultural Cold War in Latin America

Neither Peace Nor Freedom

The Cultural Cold War in Western Europe, 1945-60

Finks

Combining literary, cultural, and political history, and based on extensive archival research, including previously unseen FBI and CIA documents, Archives of Authority argues that cultural politics--specifically America's often covert patronage of the arts--played a highly important role in the transfer of imperial authority from Britain to the United States during a critical period after World War II. Andrew Rubin argues that this transfer reshaped the postwar literary space and he shows how, during this time, new and efficient modes of cultural transmission, replication, and travel--such as radio and rapidly and globally circulated journals--completely transformed the position occupied by the postwar writer and the role of world literature. Rubin demonstrates that the nearly instantaneous translation of texts by George Orwell, Thomas Mann, W. H. Auden, Richard Wright, Mary McCarthy, and Albert Camus, among others, into interrelated journals that were sponsored by organizations such as the CIA's Congress for Cultural Freedom and circulated around the world effectively reshaped writers, critics, and intellectuals into easily recognizable, transnational figures. Their work formed a new canon of world literature that was celebrated in the United States and supposedly represented the best of contemporary thought, while less politically attractive authors were ignored or even demonized. This championing and demonizing of writers occurred in the name of anti-Communism--the new, transatlantic "civilizing mission" through which postwar cultural and literary authority emerged.

A Transatlantic Perspective

Chile, the CIA and the Cold War