

THE FREE WORLD: ART AND THOUGHT IN THE COLD WAR

Works Cited

Books and articles

Aaron, Daniel. *Writers on the Left*. New York: Harcourt Brace & World, 1961.

Abel, Elie. "U. S. Forebodings Eased by the Trend at Banding." *New York Times*, April 23, 1955, 1.

Abel, Lionel. *Intellectual Follies: A Memoir of the Literary Venture in New York and Paris*. New York: W. W. Norton, 1984.

____. "Stalin's Advocate." *Politics 2* (1945): 146–48.

Abel, Richard. *French Cinema: The First Wave, 1915-1929*. Princeton: Princeton University Press, 1984.

Abernethy, David B. *The Dynamics of Global Dominance: European Overseas Empires, 1415–1980*. New Haven: Yale University Press, 2000.

Abrahams, Peter. "The Blacks." *Holiday* 25 (April 1959), 74ff.

Abrams, Mark. *The Teenage Consumer*. London: The London Press Exchange, 1959.

Acheson, Dean. *Among Friends: Personal Letters of Dean Acheson*. David S. McLellan and David C. Acheson, eds, New York: Dodd, Mead, 1980.

Adams, Frank S. "Columbia Student Kills Friend and Sinks Body in Hudson River." *New York Times*, August 17, 1944, 1, 13.

Adams, Henry. *Tom and Jack: The Intertwined Lives of Thomas Hart Benton and Jackson Pollock*. New York: Bloombury, 2009.

Adams, Phoebe Lou. "Through a Lens Darkly." *The Atlantic Monthly* 195 (April 1955), 69–72.

Addison, Paul. *No Turning Back: The Peacetime Revolutions of Postwar Britain*. Oxford: Oxford University Press, 2010.

Adler Les K., and Thomas G. Paterson. "Red Fascism: The Merger of Nazi Germany and Soviet Russia in the American Image of Totalitarianism, 1930s–1950s," *American Historical Review* 75 (1970): 1046–64.

Adorno, Theodor W. Betty Ruth Aron, Else Frenkel-Brunswick, Daniel J. Levinson, Maria Hertz Levinson, William R. Morrow, and R. Nevitt Sanford. *The Authoritarian Personality*. New York: Harper & Brothers, 1950.

A. J. "Jean-Paul Sartre à Bruxelles." *Le Quotidien*, October 26, 1945, 1.

Akhmatova, Anna. *The Complete Poems of Anna Akhmatova*. Trans. Judith Hemschemeyer. Ed. Roberta Reeder. Somerville, MA: Zephyr Press, 1990.

Albera, Giovanni, and Nicolas Monti. *Italian Modern: A Design Heritage*. New York: Rizzoli, 1989.

Albers, Josef, and Wassily Kandinsky. *Josef Albers and Wassily Kandinsky: Friends in Exile: A Decade of Correspondence, 1929–1940*. Ed. Nicholas Fox Weber and Jessica Boisel. Manchester, VT: Hudson Hill Press, 2010.

Aldred, Nanette. "Art in Postwar Britain: A Short History of the ICA." In Alistair Davies and Alan Sinfield, eds. *British Culture of the Postwar: An Introduction to literature and Society, 1945–1999*. London: Routledge, 2000]. Pp. 146–68.

Aldrich, Richard J. "OSS, CIA, and European Unity: The American Committee on United Europe, 1948–60." *Diplomacy and Statecraft* 8 (1977): 184–227.

Alexander, Darsie, with Batholomew Ryan, eds. *International Pop*. Minneapolis: Walker Art Center, 2015.

Allen, Donald M. Ed. *The New American Poetry*. New York: Grove, 1960.

Alliluyeva, Svetlana. *Only One Year*. Trans. Paul Chavchavadze. New York: Harper & Row, 1969.

Alloway, Lawrence. "The Arts and the Mass Media." *Architectural Design* 28 (February 1958), 84–85.

____. "The Long Front of Culture." *Cambridge Opinion*, No. 17 (1959), 25–26.

____. "Personal Statement." *Ark*, No. 19 (Spring 1959), 28.

Alpers, Benjamin L. *Dictators, Democracy, and American Public Culture: Envisioning the Totalitarian Enemy, 1920s–1950s*. Chapel Hill: University of North Carolina Press, 2003.

Altschuler, Glenn, and Stuart M. Blumin. *The G.I. Bill: A New Deal for Veterans*. New York: Oxford University Press, 2009.

Altshuler, Bruce. *The Avant-Garde Exhibition: New Art in the Twentieth Century*. New York: Harry N. Abrams, 1994.

Ambrose, Stephen E. *Eisenhower*. 2 vols. New York: Simon and Schuster, 1984.

Amburn, Ellis. *The Sexiest Man Alive: A Biography of Warren Beatty*. New York: HarperCollins, 2002).

"The American Dream and the American Negro." *New York Times Magazine*, March 7. 1965, 332f.

- American Psychiatric Association. *Diagnostic and Statistical Manual of Mental Disorders*. Washington, DC: American Psychiatric Association, 1952.
- Ames, Van Meter. "Current Western Interest in Zen." *Philosophy East and West* 10 (1960): 23–33.
- Ampiah, Kweku. *The Political and Moral Imperatives of the Bandung Conference of 1955: The Reactions of the U. S., U. K., and Japan*. Folkestone, Kent: Global Oriental, 2007.
- Andrew, Dudley. *André Bazin*. New York: Oxford University Press 1978.
- _____. "Bazin before *Cahiers*: Cinematic Politics in Postwar France." *Cineaste* 12, No. 1 (1982), 12–16.
- Andy Warhol*. Stockholm, 1968.
- "Announcing *Western World*." *Western World*, No. 1 (May, 1957), 11–16.
- Anon. *The Dark Side of the Moon*. London: Faber and Faber, [1946].
- Ansermoz-Dubois, Félix. *L'Interprétation française de la littérature américaine d'entre-deux-guerres (1919–1930): Essai de bibliographie*. Lausanne: Imprimerie La Concorde, 1944.
- Appiah, Kwame Anthony. "A Long Way from Home: Wright in the Gold Coast." In *Richard Wright: Modern Critical Views*. Ed. Harold Bloom. New York: Chelsea House, 1987. Pp. 173–90.
- Applebaum, Anne. *Iron Curtain: The Crushing of Eastern Europe, 1945–1956*. New York: Doubleday, 2012.
- Arendt, Hannah. "The Concentration Camps." *Partisan Review* 7 (1948): 743–63.
- _____. *Hannah Arendt/Karl Jaspers Briefwechsel, 1926–1969*. Ed. Lotte Köhler and Hans Saner. Munich: Piper 1985.
- _____. *Hannah Arendt/Karl Jaspers Correspondence, 1926–1969*. Ed. Lotte Kohler and Hans Saner. Trans. Robert and Rita Kimber. New York: Harcourt Brace Jovanovich, 1992.
- _____. *Hannah Arendt/Martin Heidegger Briefe 1925 bis 1975, und andere Zeugnisse*. Frankfurt am Main: Vittorio Klostermann, 1999.
- _____. *The Human Condition*. Chicago: University of Chicago Press, 1958.
- _____. *The Last Interview and Other Conversations*. New York: Melville House, 2013.
- _____. *Letters, 1925–1975: Hannah Arendt and Martin Heidegger*. Ed. Ursula Ludz. Trans. Andrew Shields. Orlando, FL: Harcourt, 2004.
- _____. Letter to the Editor. *Midstream* 8 (September 1962), 85–87.

- ____. "Martin Heidegger at Eighty." Trans. Albert Hofstadter. *New York Review of Books* 17 (October 21, 1971), 50–54.
- ____. "Martin Heidegger ist achtzig Jahre alt." *Merkur* 10 (1969): 893–902.
- ____. *Men in Dark Times*. New York: Harcourt, Brace & World, 1968.
- ____. "Philosophy and Politics." *Social Research* 57 (1990): 73–103.
- ____. *The Origins of Totalitarianism*. New York: Harcourt, Brace, 1951.
- ____. *The Origins of Totalitarianism*. Rev. ed. New York: Meridian, 1958.
- ____. *The Origins of Totalitarianism*. New York: Schocken Books, 2004.
- ____. "Reflections on Little Rock." *Dissent* 6 (1959): 45–56.
- ____. "'The Rights of Man': What Are They?" *Modern Review* 3 (1949): 24–37.
- ____. "We Refugees." *Menorah Journal* 31 (1943): 69–77.
- Armstrong, Hamilton Fish. "Europe Revisited." *Foreign Affairs* 25 (1947): 537–49.
- Arnold, Matthew. *Essays in Criticism: First Series*. London: Macmillan, 1865.
- Aron, Raymond. "L'Essence du totalitarisme." *Critique* 80 (1954): 51–70.
- ____. *In Defense of Political Reason: Essays by Raymond Aron*. Ed. Daniel J. Mahoney. Lanham, MD: Rowman & Littlefield, 1994.
- ____. *Memoirs: Fifty Years of Political Reflection*. Trans. George Holoch. New York: Holmes and Meier, 1990.
- Aronowitz, Al. "The Beat Generation—XII." *The New York Post*, March 22, 1959, M5.
- ____. *The Blacklisted Masterpieces of Al Aronowitz*. Bearsville, NY: The Author, 1981.
- Aronson, Ronald. *Camus and Sartre: The Story of a Friendship and the Quarrel That Ended It*. Chicago: University of Chicago Press, 2004.
- "The Art of Assemblage: A Symposium." *Studies in Modern Art* 2 (1992), 118–59.
- Artaud, Antonin. *Oeuvres complètes*. Paris: Gallimard, 1955–.
- ____. *The Theater and Its Double*. Trans. Mary Caroline Richards. New York: Grove, 1958.
- Ashbery, John. Foreword to *The New Realists*. New York: Sidney Janis Gallery, 1962).
- Ashton, Dore. *The New York School: A Cultural Reckoning*. New York: Viking, 1973.

- Asia-Africa Speaks from Bandung*. Djakarta: Ministry of Foreign Affairs, Republic of Indonesia, 1955.
- "Asia: Can the West Hold Back the Tide?" *Newsweek* 45 (January 17, 1955), 32–33.
- Associated Councils for the Arts. *The Arts: Planning for Change*. New York, 1966.
- Association of National Advertisers. *Magazine Circulation and Rate Trends*. New York: National Association of Advertisers, 1956.
- Assouline, Pierre. *Gaston Gallimard: A Half-Century of French Publishing*. Trans. Harold J. Salemson. San Diego: Harcourt Brace Jovanovich, 1988.
- Auden, W. H. "An Improbable Life." *New Yorker* 39 (March 9, 1963), 155–77.
- Auerbach, Erich. *Figura*. Florence: Leo S. Olschki, 1939.
- Avedon, Richard, and James Baldwin. *Nothing Personal*. New York: Atheneum, 1964.
- Ayer, A. J. "Novelist-Philosophers: V–Jean-Paul Sartre." *Horizon* 12 (1945): 12–26, 101–110.
- Ayre, John. *Northrop Frye: A Biography*. Toronto: Random House, 1989.
- Azéma, Jean-Pierre. *From Munich to the Liberation, 1938–1944*. Trans. Janet Lloyd. Cambridge: Cambridge University Press, 1984.
- Azéma, Jean-Pierre, and François Bédarida, eds. *1938–1948, les années de tourmente: de Munich à Prague: dictionnaire critique*. Paris: Flammarion, 1995.
- Baehr, Peter. *Hannah Arendt, Totalitarianism, and the Social Sciences*. Stanford: Stanford University Press, 2010.
- Bailey Martha J., and William J. Collins. "Did Improvements in Household Technology Cause the Baby Boom? Evidence from Electrification, Appliance Diffusion, and the Amish." *American Economic Journal: Macroeconomics* 3 (2011): 189–217.
- Bair, Deidre. *Simone de Beauvoir: A Biography*. New York: Simon and Schuster, 1990.
- Baiwir, Albert. *Abrégé de l'histoire du roman américain*. Brussels: Editions Lumière, 1946.
- Baldwin, James. "The Art of Fiction LXXVIII: James Baldwin, An Interview." *Paris Review* 26 (Spring 1984), 49–82.
- _____. "The Black Boy Looks at the White Boy." *Esquire* 55 (May 1961), 102–106.
- _____. "Conversation: Ida Lewis and James Baldwin." *Essence* 1 (October 1970), 22–27.
- _____. "A Conversation with James Baldwin." *Freedomways* 3 (Summer 1963), 361–68.

- ____. "The Dangerous Road Before Martin Luther King." *Harper's* 222 (February 1961), 33–42.
- ____. "Dark Days." *Esquire* 94 (October 1980), 42–46.
- ____. "Faulkner and Desegregation." *Partisan Review* 23 (1956): 568–73.
- ____. "Freaks and the American Ideal of Manhood." *Playboy* 32 (January 1985), 150ff.
- ____. "The Image of the Negro." *Commentary* 5 (1948): 378–80.
- ____. "Letter from a Region of My Mind." *New Yorker* 38 (November 17, 1962), 59–144
- ____. "Letter from the South: Nobody Knows My Name." *Partisan Review* 26 (1959): 71–82.
- ____. "Letters from a Journey." *Harper's* 226 (May 1963), 48–52.
- ____. "Many Thousands Gone." *Partisan Review* 18 (1951): 665–80.
- ____. "Maxim Gorki as Artist." *Nation* 164 (1947): 427–28
- ____. "Me and My House." *Harper's* 211 (November 1955), 54–61.
- ____. "The Negro in Paris." *The Reporter* 2 (June 6, 1950), 34–36.
- ____. "The New Lost Generation." *Esquire* 56 (July 1961), 113–15.
- . *Nobody Knows My Name: More Notes of a Native Son*. New York: Dial, 1961.
- ____. *Notes of a Native Son*. New York: Beacon Press, 1955.
- ____. "Preservation of Innocence." *Zero* (Summer 1949), 14–22.
- ____. *The Price of the Ticket: Collected Nonfiction, 1948–1985*. New York: St. Martin's/Marek, 1985.
- ____. *No Name in the Street*. New York: Dial, 1972.
- ____. "A Word from Writer Directly to Readers." In Herbert Gold, ed. *Fiction of the Fifties: A Decade of American Writing*. Garden City, NY: Doubleday, 1959. Pp. 18–19.
- Baldwin, James, et al. "Norman Mailer." *Time* 76 (December 26, 1960), 2.
- Baldwin, James, and Sol Stein. *Native Sons: A Friendship That Created One of the Greatest Works of the Twentieth Century: "Notes of a Native Son."* New York: One World, 2004.
- "Baldwin Clan Flops in Meet with 'RFK.'" *Pittsburgh Courier*, June 8, 1963, 2.
- Balio, Tino. *The Foreign Film Renaissance on American Screens, 1946–1973*. University of Wisconsin Press, 2010.

Balken, Debra Bricker. "Harold Rosenberg and the American Action Painters." In Norman L. Kleeblatt, ed. *Action/Abstraction: Pollock, de Kooning, and American Art, 1940–1976*. New Haven: Yale University Press, 2008. Pp.. 205–13.

Baltzell, E. Digby. *The Protestant Establishment: Aristocracy and Caste in America*. New York: Random House, 1964.

Banham, Reyner. "The Atavism of the Short-Distance Mini-cyclist." *Living Arts*, No. 3 (1964), 91–97.

_____. "Detroit Tin Re-visited." In T. Faulkner, ed. *Design 1900-1960: Studies in Design and Popular Culture of the 20th Century*. Newcastle upon Tyne: Newcastle upon Tyne Polytechnic, 1976. Pp. 120–40.

_____. "Industrial Design and Popular Art." *Industrial Design* 7 (March 1960), 61–65.

_____. "Industrial Design e arte popolare." *Civiltà delle macchine* 3 (November/December, 1955), 12–15.

_____. "Machine Aesthetes," *New Statesman* 56 (August 16, 1958), 192–93.

_____. "Machine Aesthetic." *Architectural Review* 117 (1955): 225–28.

_____. "Packaging." *Art News and Review* 3 (February 24, 1951), 6.

_____. "Representations in Protest." *New Society* 13 (May 8, 1969): 717–18.

_____. "Vehicles of Desire." *Art* 1 (September 1, 1955), 3.

Barbour, Thomas. "Little Magazines in Paris." *Hudson Review* 4 (1951), 278–283.

Barboza, David. "An Interview with David Riesman." *Partisan Review* 61 (1994): 574–91.

Baring, Edward. *The Young Derrida and French Philosophy, 1945–1968*. Cambridge: Cambridge University Press, 2011.

_____. "Liberalism and the Algerian War: The Case of Jacques Derrida." *Critical Inquiry* 36 (2010), 239-261.

Barish, Evelyn. *The Double Life of Paul de Man*. New York: Liveright, 2014.

Barker, Martin. *A Haunt of Fears: The Strange History of the British Horror Comics Campaign*. London: Pluto Press, 1984.

Barnhisel, Greg. *Cold War Modernists: Art, Literature, and American Cultural Diplomacy*. New York: Columbia University Press, 2015.

Barr, Richard, and Cyril Egan, Jr. "Mural Is Something Yegg-stra." *New York Journal American*, April 15, 1964, 1, 3.

- Barrett, William. "Culture Conference at the Waldorf." *Commentary* 7 (1949): 487–93.
- _____. *What Is Existentialism?* New York: Partisan Review, 1947.
- Barrot, Olivier. *L'Écran français, 1943–1953: histoire d'un journal et d'une époque*. Paris: Les Éditions Français Reunis, 1979.
- Barthes, Roland. "The Death of the Author." trans. Richard Howard. *Aspen*, Nos. 5 & 6 (Fall-Winter 1967), Item 3.
- _____. "La Grande Famille des Hommes." *Les lettres nouvelles* 4 (1956): 475–78.
- _____. "La Nouvelle Citroën." *Les lettres nouvelles* 34 (1955): 825–27.
- _____. *Mythologies*. Paris: Éditions du Seuil, 1957.
- _____. *Mythologies*. Trans. Richard Howard and Annette Lavers. New York: Hill and Wang, 2012.
- _____. Roland Barthes to [Jean] Ristet. *Les lettres françaises*, No. 1429 (March 19, 1972), 3.
- _____. "Suis-je marxiste?" *Les lettres nouvelles* 3 (1955): 191.
- Barzun, Jacques. "Remembering Lionel Trilling." *Encounter* 47 (October 1976), 82–88.
- Basso, Hamilton. "Philosopher." *New Yorker* 21 (May 12, 1945), 27–41.
- Bayer, Alan E. *College and University Faculty: A Statistical Description*. Washington, D. C.: American Council on Education, 1970.
- Bazin, André. *Écrits complets*. Ed. Hervé Joubert-Laurencin. 2 vols. Paris: Éditions Macula, 2018.
- _____. "La Splendeur des Ambersons: Un drame de l'orgueil: toujours Orson Welles." *L'Écran français*, No. 73 (November 19, 1946), 7–8.
- _____. "La Technique de *Citizen Kane*." *Les Temps modernes* 2 (1947): 943–49.
- _____. *Qu'est-ce que le cinéma?* 4 vols. Paris: Les Édition du Cerf, 1958.
- Beach, Sylvia. *Shakespeare and Company*. New York: Harcourt, Brace, 1959.
- Beal, Amy C. *New Music, New Allies: American Experimental Music in West Germany from the Zero Hour to Reunification*. Berkeley: University of California Press, 2006.
- _____. "Negotiating Cultural Allies: American Music in Darmstadt, 1946–1956." *Journal of the American Musicological Society* 53 (2000): 105–39.
- "Beatlemania!" *Daily Mail*, October 21, 1963, p. 3.

The Beatles Anthology. San Francisco: Chronicle Books, 2000.

Beaufret, Jean. "À propos de l'existentialisme." *Confluences* 1 (1945): 531–38, 637–642.

Beauvoir, Simone de. "An American Renaissance in France." *New York Times*, June 22, 1947, 7f.

_____. "Brigitte Bardot and the Lolita Syndrome." Trans. Bernard Frechtman. *Esquire* 52 (August 1959), 32–38.

_____. *Le deuxième sexe*. 2 vols. Paris: Gallimard, 1949.

_____. "Femininity, the Trap—A French View." *Vogue*, March 15, 1947, pp. 171ff.

_____. *La Force de l'âge*. Paris: Gallimard, 1960.

_____. *La Force des choses*. Paris: Gallimard, 1963.

_____. *The Force of Circumstance*. Trans. Richard Howard. New York: Putnam, 1965.

_____. "Jean-Paul Sartre: Strictly Personal." *Harper's Bazaar*, January 1946, 113ff.

_____. *Les Mandarins*. Paris: Gallimard, 1954.

_____. *The Mandarins*. Trans. Leonard M. Friedman. Cleveland: World Publishing, 1956.

_____. *Mémoires d'une jeune fille rangée*. Paris: Gallimard, 1958.

_____. *Memoirs of a Dutiful Daughter*. Trans. James Kirkup. Cleveland: World Publishing, 1959.

_____. *Philosophical Writings*. Ed. Margaret A. Simons. Urbana: University of Illinois Press, 2004.

_____. *The Prime of Life*. Trans. Peter Green. New York: Harper and Row, 1962.

_____. *The Second Sex*. Trans. and ed. H. M. Parshley. New York: Knopf, 1953.

_____. Rev. of *Les Structures élémentaires de la parenté*, by Claude Lévi-Strauss. *Les Temps modernes* 5 (1949–1950): 943–49.

Be-Bomb: The Transatlantic War of Images and All That Jazz, 1946–1956. Barcelona: Museo d'Art Contemporani de Barcelona, 2007.

Bechloss, Michael. *Reaching for Glory: Lyndon Johnson's Secret White House Tapes, 1964–1965*. New York: Simon & Schuster, 2001.

Becker, Gary S. *Human Capital: A Theoretical and Empirical Analysis, with Special Reference to Education*. New York: National Bureau of Economic Research, 1964.

- Becker, Howard. *Art Worlds*. Berkeley: University of California Press, 1982.
- Beckett, Samuel. *L'Innommable*. Paris: Éditions de Minuit, 1953.
- _____. *The Letters of Samuel Beckett*. Ed. George Craig, Martha Dow Fehsenfeld, Dan Gunn, and Lois More Overbeck. 4 vols. Cambridge: Cambridge University Press, 2009–2016.
- _____. *Waiting for Godot*. New York: Grove, 1954.
- _____. *The Unnameable*. New York: Grove, 1958.
- Beevor, Antony. *The Second World War*. London: Weidenfeld and Nicolson, 2012.
- Beevor, Antony, and Artemis Cooper. *Paris After the Liberation, 1944–1949*. Rev. ed. London: Penguin, 2004.
- Belgrad, Daniel. *The Culture of Spontaneity: Improvisation and the Arts in Postwar America*. Chicago: University of Chicago Press, 1998.
- Belknap, Michal R. *Cold War Political Justice: The Smith Act, the Communist Party, and American Civil Liberties*. Westport, CT: Greenwood, 1977.
- Bell, Daniel. *The End of Ideology: On the Exhaustion of Political Ideas in the Fifties*. Glencoe, IL: Free Press, 1960.
- _____. "The Power Elite—Reconsidered." *American Journal of Sociology* 64 (1958): 238–50.
- _____. "The Strange Tale of Bruno R." *New Leader* 42 (September 28, 1959), 19–20.
- Bellamy, Chris. *Absolute War: Soviet Russia in the Second World War*. New York: Knopf, 2007.
- Bellow, Saul. *Dangling Man*. New York: Vanguard, 1944.
- _____. Foreword to Fyodor M. Dostoevsky, *Winter Notes on Summer Impressions*. Trans. Richard Lee Renfield. New York: Criterion Books, 1955.
- Benhabib, Seyla. *The Reluctant Modernism of Hannah Arendt*. Thousand Oaks, CA: Sage, 1996.
- Bender, Thomas. "Politics, Intellect, and the American University, 1945–1995." In Bender and Carol E. Schorske, eds. *American Academic Culture in Transformation: Fifty Years, Four Disciplines*. Princeton: Princeton University Press, 1997. Pp. 17–54.
- Bender, Thomas, and Carl E. Schorske, eds. *American Academic Culture in Transformation: Fifty Years, Four Disciplines*. Princeton: Princeton University Press, 1997.
- Benedict, Ruth. *The Chrysanthemum and the Sword: Patterns of Japanese Culture*. Boston: Houghton and Mifflin, 1946.

- Benjamin, Walter. *Gesammelte Werke*. 2 vols. Frankfurt: Zweitausendeins, 2011.
- _____. *Illuminations*. Ed Hannah Arendt. Trans. Harry Zohn. New York: Harcourt, Brace & World, 1968.
- Bennett, Eric. *Workshops of Empire: Stegner, Engle, and American Creative Writing during the Cold War*. Iowa City: University of Iowa Press, 2015.
- Benoist, Jean-Marie. "Claude Lévi-Strauss Reconsiders." *Encounter* 53 (July 1979), 19–26.
- Benson, Raymond. *The James Bond Bedside Companion*. New York: Dodd, Mead, 1984.
- Benton, Thomas Hart. "The Mechanics of Form Organization in Painting." *Arts* [New York City] 10 (1926): 285–89, 340–42; *Arts* 11 (1927): 43–44, 95–96, 145–48.
- Berg, Gretchen. "Andy Warhol: My True Story." *East Village Other* 1 (November 1–15, 1966), 9–10.
- Berghahn, Volker R. *America and the Intellectual Cold Wars in Europe: Shepard Stone between Philanthropy, Academy, and Diplomacy*. Princeton: Princeton University Press 2003.
- _____. *The Americanization of West German Industry, 1945-1973*. New York: Berg, 1986.
- _____. "Elitism, Money, and Popular Culture." In R. Laurence Moore and Maurizio Vaudagna, eds. *The American Century in Europe*. Ithaca: Cornell University Press, 2003.
- Berlin, Isaiah. *Building: Letters 1960-1975*. Ed. Henry Hardy and Mark Pottle. London: Chatto & Windus 2013.
- _____. *Enlightening: Letters 1946–1960*. Ed. Henry Hardy and Jennifer Holmes. London: Chatto & Windus, 2009.
- _____. *Flourishing: Letters, 1928–1946*. Ed. Henry Hardy. London: Chatto & Windus, 2004.
- _____. *Four Essays on Liberty*. New York: Oxford University Press, 1969.
- _____. *Freedom and Its Betrayal*. 2nd ed. Ed. Henry Hardy. Princeton: Princeton University Press, 2014.
- _____. *Karl Marx: His Life and Environment*. London: T. Butterworth, 1939.
- _____. *Personal Impressions*. Ed. Henry Hardy. New York: Viking, 1980.
- _____. *Personal Impressions*. 3rd ed. Ed. Henry Hardy. Princeton: Princeton University Press, 2014.
- _____. *Political Ideas in the Romantic Age*. 2nd ed. Ed. Henry Hardy. Princeton: Princeton University Press, 2014.
- _____. "Political Ideas in the Twentieth Century." *Foreign Affairs* 28 (1949–1950): 351–85.

- _____. *The Roots of Romanticism*. Ed. Henry Hardy. Princeton: Princeton University Press, 1999.
- _____. *The Soviet Mind: Russian Culture Under Communism*. Ed. Henry Hardy. Washington, D. C.: Brookings Institution Press, 2004.
- _____. *Two Concepts of Liberty*. Oxford: Clarendon Press, 1958.
- _____. "A Visit to Leningrad." *Times Literary Supplement*, March 23, 2001, 13–15.
- Berman, Art. *From the New Criticism to Deconstruction: The Reception of Structuralism and Post-Structuralism*. Urbana: University of Illinois Press, 1988.
- Berman, Paul. *A Tale of Two Utopias: The Political Journey of the Generation of 1968*. New York: W. W. Norton, 1996.
- Bernstein, Carl. "The CIA and the Media." *Rolling Stone*, No., 250 (October 20, 1977), 55–67.
- Bernstein, David W. "John Cage, Arnold Schoenberg, and the Musical Idea." In David W. Patterson, ed. *John Cage: Music, Philosophy, and Intention, 1933-1950*. New York: Routledge, 2002. Pp. 15–45.
- Bernstein, Matthew. "Perfecting the New Gangster: Writing *Bonnie and Clyde*." *Film Quarterly* 53 (Summer 2000), 16–31.
- Bernstein, Roberta. "Interview with Jasper Johns." *Fragments: Incompletion and Discontinuity*. New York: New York Literary Forum, 1981. Pp. 279–90.
- Berriault, Gina. "Interview with Carolyn Cassady." *Rolling Stone*, October 12, 1970.
- Berstein, Serge. *The Republic of de Gaulle, 1958–1969*. Trans. Peter Morris. Cambridge: Cambridge University Press, 1993.
- Bertholet, Denis. *Claude Lévi-Strauss*. Paris: Plon, 2003.
- Bettelheim, Bruno. *Freud and Man's Soul*. New York: Knopf, 1983.
- Beyeler Museum AG and Philippe Büttner, eds. *Surrealism in Paris*. Ostfildern : Hatje Cantz, 2011.
- Bibby, Cyril. "The Power of Words." *The UNESCO Courier* 9 (February 1956), 24.
- Bideleux, Robert, and Ian Jeffries. *A History of Eastern Europe: Crisis and Change*. 2nd ed. New York: Routledge, 2007.
- Biesenbach, Klaus, and Christophe Cherix. *Yoko Ono: One Woman Show, 1960–1971*. New York: Museum of Modern Art, 2015.
- "Bi-Racial Buses Attacked, Riders Beaten in Alabama." *New York Times*, May 15, 1961, 1, 22.

Biskind, Peter. *Easy Riders, Raging Bulls: How the Sex-Drugs-and-Rock 'n' Roll Generation Saved Hollywood*. New York: Simon & Schuster, 1998.

Bittner, Stefan. "German Readers of Dewey—Before 1933 and After 1945." In Jürgen Oelkers and Heinz Rhy, eds. *Dewey and European Education: General Problems and Case Studies*. Dordrecht: Kluwer Academic Publishers, 2000. 83–108.

Black, Lawrenc. *The Political Culture of the Left in Affluent Britain: Old Labour, New Britain?* New York: Palgrave Macmillan, 2003.

Blake, Andrew. "Americanisation and Popular Music in Britain." In Neil Campbell, Jude Davies, and George McKay, eds. *Issues in Americanisation and Culture*. Edinburgh: Edinburgh University Press, 2004. Pp. 147–62.

Bloch, Marc. *Strange Defeat: A Statement of Evidence Written in 1940*. Trans. Gerard Hopkins. London: Oxford University Press, 1949.

Bloch, Mark. *Meat, Maps, and Militant Metaphysics: Robert Delford Brown*. Wilmington, NC: Cameron Art Museum, 2008.

Bloom, Alexander. *Prodigal Sons: The New York Intellectuals and Their World*. New York: Oxford University Press, 1986.

Bloom, Harold. "A New Poetics." *Yale Review* 47 (1957): 130–33.

Blotner, Joseph. *Faulkner: A Biography*. 2 vols. New York: Random House, 1974.

_____. *Robert Penn Warren: A Biography*. New York: Random House, 1997.

Blower, Brooke L. *Becoming Americans in Paris: Transatlantic Politics and Culture beteen the World Wars*. New York: Oxford University Press, 2011.

Bodin, Lars Gunnar, and Bengt Emil Johnson. "John Cage: Musical Pleasure." *Ord och Bild* [Stockholm] 74 (January 1, 1965), 142–49.

Bohlen, Charles. *Witness to History 1929–1969*. New York: W. W. Norton, 1972.

Bockris, Victor. *Warhol*. London: Frederick Muller, 1989.

Bonn, Thomas L. *Undercover: An Illustrated History of American Mass Market Paperbacks*. New York: Penguin, 1982.

"Boom on Canvas." *Time* 71 (April 7, 1958), 82.

Borchardt-Hume, Achim. "Two Bauhaus Histories." In Borchardt-Hume, ed. *Albers and Moholy-Nagy: From Bauhaus to the New World*. London: Tate Publishing, 2006. Pp. 66–78.

Bordin, Ruth. *The University of Michigan: A Pictorial History*. Ann Arbor: University of Michigan Press, 1967.

- Bornstein, Robert. "Exposure and Affect: Overview and Meta-analysis of Research, 1968–1987." *Psychological Bulletin* 106 (1989): 265–89.
- Borstelmann, Thomas. *The Cold War and the Color Line: American Race Relations in the Global Arena*. Cambridge: Harvard University Press, 2001.
- Boswell, Peyton. "Defense on Two Fronts." *Art Digest* 16 (December 15, 1941), 3.
- Bourdon, David. "A Letter to Charlotte Moorman." *Art in America* 88 (June 2000), 80–85, 135–37.
- _____. *Warhol*. New York: Abrams, 1989.
- Bowers, Faubion. "A Feast of Astonishments." *Nation* 199 (1964): 172–75.
- "Boxing Match." *Time* 83 (May 15, 1964), 86.
- Boyd, Herb. *Baldwin's Harlem: A Biography of James Baldwin*. New York: Atria Books, 2008.
- Boyer, Kathryn Anne. "Political Promotion and Institutional Patronage: How New York Displaced Paris as the Center of Contemporary Art, ca. 1955–1968." PhD dissertation, University of Kansas, 1994.
- Brackett, David. "The Politics and Practice of 'Cross-over' in American Popular Music, 1963 to 1965." *Musical Quarterly* 78 (1994): 774–97.
- Braden, Thomas W. "I'm Glad the CIA Is 'Immoral.'" *Saturday Evening Post* 240 (May 20, 1967), 10–14.
- Bradley, Mark Philip. "Decolonization, the Global South, and the Cold War, 1945–1962." In Melvyn P. Leffler and Odd Arne Westad, eds. *The Cambridge History of the Cold War*. 3 vols. Cambridge: Cambridge University Press, 2010. Vol. 1: *Origins*. Pp. 154–74.
- _____. *Vietnam at War*. New York: Oxford University Press, 2009.
- Bradnock, Lucy. "White Noise at Black Mountain." In Kaira M. Cabañas, ed. *Spectres of Artaud: Language and the Arts in the 1950s*. Madrid: Museo Nacional Centro de Arte Reina Sofía, 2012. Pp. 64–80.
- Branch, Taylor. *America in the King Years*. 3 vols. New York: Simon and Schuster, 1988–2006.
- Brands, H. W. *Inside the Cold War: Loy Henderson and the Rise of the American Empire, 1918–1961*. New York: Oxford University Press, 1991.
- Brauer, David E. "British Pop Art: 1956–1966, A Documentary Essay." In David E. Brauer, Jim Edwards, Christopher Finch, and Walter Hopps, eds. *Pop Art: U. S./U. K. Connections, 1956–1966*. Houston: Menil Collection, 2001. Pp. 55–87.

- Breitman, Richard, and Allan J. Lichtman. *FDR and the Jews*. Cambridge, MA: Harvard University Press, 2013.
- Breslin, James E. B. *Mark Rothko: A Biography*. Chicago: University of Chicago Press, 1993.
- Breton, André. *La Clé des champs*. Paris: Les Éditions du Sagittaire, 1953.
- _____. *Oeuvres complètes*. 4 vols. Paris: Gallimard, 1988–2008.
- Breton, André, and Diego Rivera. "Manifesto: Toward a Free Revolutionary Art." Trans. Dwight Macdonald. *Partisan Review* 6 (Fall 1938), 49–53.
- Briggs, Asa. *The History of Broadcasting in Britain*. 5 vols. Oxford: Oxford University Press, 1961–1995.
- Brinkmann, Reinhold. *Arnold Schönberg: Drei Klaviertstücke Op. 11*. Weisbaden: Franz Steiner Verlag, 1969.
- Brodin, Pierre. *Les Écrivains américains de l'entre-deux-guerres*. Paris: Horizons de France, 1946.
- Brody, Richard. *Everything Is Cinema: The Working Life of Jean-Luc Godard*. New York: Metropolitan Books, 2008.
- Broggi, Alessandro. *Confronting America: The Cold War between the United States and the Communists in France and Italy*. Chapel Hill: University of North Carolina Press, 2011.
- Brooks, Cleanth. "I. A. Richards and Practical Criticism." In George Core, ed. *The Critics Who Made Us*. Columbia: University of Missouri Press, 1993. Pp. 35–46.
- _____. "Life on the High Seas." *Reckon* 1 (1995), 122–124.
- _____. "My Credo V." *Kenyon Review* 13 (1951): 72–81.
- _____. "A Plea to the Protestant Churches." In Herbert Agar and Allen Tate, eds. *Who Owns America? A New Declaration of Independence*. Boston: Houghton Mifflin, 1936. Pp. 323–33.
- _____. *The Well Wrought Urn: Studies in the Structure of Poetry*. New York: Reynal and Hitchcock, 1947.
- Brooks, Cleanth, and Robert Penn Warren. *Understanding Poetry: An Anthology for College Students*. New York: Henry Holt, 1938.
- Brown, Carolyn. *Chance and Circumstance: Twenty Years with Cage and Cunningham*. New York: Knopf, 2007.
- Brown, Helen Gurley. *Sex and the Single Girl*. New York: Bernard J. Geis, 1962.
- Brown, Jason I. "Mathematics, Physics, and *A Hard Day's Night*." *CMS Notes* 36 (October 2004), 4–8.

- Brown, John L. "A Report from Paris." *New York Times*, July 7, 1946, 7, 20.
- Brown, Norman O. *Life against Death: The Psychoanalytic Meaning of History*. Middletown, CT: Wesleyan University Press, 1959.
- Brown, Ralph S., Jr. *Loyalty and Security: Employment Tests in the United States*. New Haven: Yale University Press, 1958.
- Broyard, Anatole. *Kafka Was the Rage: A Greenwich Village Memoir*. New York: C. Southern Books, 1993.
- _____. "A Portrait of the Hipster." *Partisan Review*, 15 (1948): 721-27.
- Brustein, Robert. "The Cult of Unthink." *Horizon* 1 (September 1958), 38ff.
- Bryson, Lyman, Louis Finkelstein, and R. M. MacIver, eds. *Conflicts of Power in Modern Culture: Seventh Symposium*. New York: Harper & Brothers, 1947.
- Buchloch, Benjamin H. D. "Among Americans: Richard Hamilton." In Mark Godfrey, Paul Schimmel, and Vicente Todoli, eds. *Richard Hamilton*. London: Tate, 2014. Pp. 93-106.
- _____. "Andy Warhol's One-Dimensional Art: 1956-1966." In Annette Michelson, ed. *Andy Warhol*. Cambridge, MA: MIT Press, 2001. Pp. 1-46.
- Buckley, William F. "James Burnham, 1905-1987." *National Review* 39 (September 11, 1987), 31-32.
- Buhle, Paul, and Dave Wagner. *Hide in Plain Sight: The Hollywood Blacklistees in Film and Television, 1950-2002*. New York: Palgrave Macmillan, 2003.
- Bullock, Alan. *Hitler and Stalin: Parallel Lives*. 2nd rev. ed. New York: Vintage, 1993.
- Buisson, Patrick. *1940-1945, Années érotiques: L'Occupation intime*. Paris: Albin Michel, 2011.
- Bunting, Mary I. "The Radcliffe Institute for Independent Study." *Educational Record* 42 (1961): 279-86.
- Burnham, James. "Intellectuals in Retreat." *New International* 5 (1939): 3-22.
- _____. "Lenin's Heir." *Partisan Review* 12 (1945): 61-72.
- _____. *The Machiavellians: Defenders of Freedom*. New York: John Day, 1943.
- _____. *The Managerial Revolution: What Is Happening in the World*. New York: John Day, 1941.
- _____. "The Politics of Desperation." *New International* 6 (1940): 76-80.

- _____. Rev. of *The History of the Russian Revolution*, by Leon Trotsky. *Symposium* 3 (1932): 370-80.
- _____. "The Roosevelt 'Security' Program." *New International* 2 (1935): 40-43.
- _____. *The Struggle for the World*. New York: John Day, 1947.
- _____. "Trying to Say." *Symposium* 2 (1931): 51-59.
- Burns, Ben. "Double-Talk Prose; Common Sense Talk." *Chicago Defender*, October 27, 1945, p. 11.
- Burrowes, Robert. "Totalitarianism: The Revised Standard Version." *World Politics* 21 (1969): 272-94.
- Burstow, Robert. "The Limits of Modernist Art as a 'Weapon in the Cold War': Reassessing the Unknown Patron of the Monument to the Unknown Political Prisoner." *Oxford Art Journal* 20 (1997): 68-80.
- _____. "A Recent Interview with Clement Greenberg." *Frieze* #18 (September-October 1994), 33-35.
- Butler, Joseph. *Fifteen Sermons Preached at the Rolls Chapel*. 2nd ed. London: W. Botham, for James and John Knapton, 1729.
- Buurma, Sagner, and Laura Heffernan. *The Teaching Archive: A New History for Literary Study*. Chicago: University of Chicago Press, 2021.
- Cabanne, Pierre. *Dialogues with Marcel Duchamp*. Trans. Ron Padgett. New York: Viking, 1971.
- _____. "Les plus grands artistes révélés depuis 20 ans." *Arts* [Paris] No. 1011 (June 23-July 6, 1965), 1-3
- Cage, John. "A Composer's Confessions." *Musicworks* 52 (Spring 1992), 6-15.
- _____. "Forerunners of Modern Music." *Tiger's Eye* 7 (March 1949), 52-56.
- _____. *For the Birds*. Boston: Marion Boyars, 1981.
- _____. "Goal: New Music, New Dance." *Dance Observer* 9 (1939): 296-97.
- _____. "Mosaic." *Kenyon Review* 27 (1965): 535-40.
- _____. *Musicage: Cage Muses on Words, Art, Music*. Ed. Joan Rettalack. Middletown: Wesleyan University Press, 2011.
- _____. "On Robert Rauschenberg, Artist, and His Work." *Metro* 4/5 (1961), 37-50.
- _____. *Silence*. Middletown, CT: Wesleyan University Press, 1961.

- _____. *Twenty-Five Year Retrospective Concert of the Music of John Cage*. G. Avakian LP, 1959.
- _____. *A Year from Monday: New Lectures and Writings*. Middletown, CT: Wesleyan University Press, 1967.
- _____. "Zur Geschichte der experimentellen Musik in den Vereinigten Staaten." Trans. Heinz-Klaus Metzger. *Darmstädter Beiträge* 2 (1959): 46–53.
- Cage, John, and David Tudor. *Correspondence on Interpretation and Performance*. Ed. Martin Iddon. Cambridge: Cambridge University Press, 2013.
- _____. *Indeterminacy: New Aspect of Form in Instrumental and Electronic Music*. Folkways LP, 1959.
- Caillois, Roger. "Illusions à rebours." *Nouvelle Revue française* 2 (1954): 1010–1024; 3 (1955): 58–70.
- Calas, Nicolas. *Confound the Wise*. New York: Arrow Editions, 1942.
- _____. "View Listens." *View* 1 (October 1940), 1, 5.
- Callahan, David. *Between Two Worlds: Realism, Idealism, and American Foreign Policy After the Cold War*. New York: HarperCollins, 1994.
- Calvet, Louis-Jean. *Roland Barthes: A Biography*. Trans. Sarah Wykes. Bloomington: Indiana University Press, 1995.
- "Camp." *Time* 84 (December 11, 1964), 75.
- Campbell, James. *Exiled in Paris: Richard Wright, James Baldwin, Samuel Beckett, and Others on the Left Bank*. New York: Scribner, 1995.
- _____. *Talking at the Gates: A Life of James Baldwin*. New York: Viking, 1991.
- Camus, Albert. *L'Étranger*. Paris: Gallimard, 1942.
- _____. *The Outsider*. Trans. Stuart Gilbert. London: H. Hamilton, 1946.
- _____. *The Stranger*. Trans. Stuart Gilbert. New York: Knopf, 1946.
- Canaday, John. "Happy New Year: Thoughts on Critics and Certain Painters as the Season Opens." *New York Times*, September 6, 1959, X16.
- Canby, Vincent. "Helen Scott's Death Grieves Film World." *Chicago Tribune*, December 3, 1987, 10A.
- "Cancel 'Flaming' as Entry in Stockholm's 'New American' Series." *Variety*, April 15, 1964, 25.

Canovan, Margaret. *Hannah Arendt: A Reinterpretation of Her Political Thought*. Cambridge: Cambridge University Press, 1992.

Cantor, Louis. *Dewey and Elvis: The Life and Times of a Rock 'n' Roll DeeJay*. Urbana: University of Illinois Press, 2005.

Capdevila, Elisa. *Les Américains à Paris: Artistes et bohèmes dans la France de l'après-guerre*. Malakoff: Armand Colin, 2017.

Caplan, Elliot, dir. *Cage/Cunningham*. Kultur DVD, 1991.

Cappon, Lester, ed. *The Adams–Jefferson Letters: The Complete Correspondence between Thomas Jefferson and Abigail and John Adams*. 2 vols. Chapel Hill: University of North Carolina Press, 1959.

Careyva, Jeffrey. “‘The War of the Anthologies’: Academic Ambitions and Frustrations,” Harvard GSAS, 2019.

Carnochan, W. B. “Where Did the Great Books Come from Anyway?” *Stanford Humanities Review* 6 (1998): 51–64.

Carr, Edward Hallett. *The Twenty Years' Crisis, 1919–1939: An Introduction to the Study of International Relations*. London: Macmillan, 1939.

_____. “The New Skepticism.” *Times Literary Supplement*, June 9, 1950, 357.

_____. “The Ultimate Denial.” *New York Times Book Review*, March 25, 1951, 3, 24

Carr-Saunders, A. M., D. Caradog Jones, and C. A. Moser. *A Survey of Social Conditions in England and Wales*. Oxford: Clarendon Press, 1958.

Casanova, Pascale. *The World Republic of Letters*. Trans. M. B. DeBevoise. Cambridge, MA: Harvard University Press, 2004.

Casper, Michael. “I Was There.” *New York Review of Books* 65 (June 7, 2018), TK.

Castle, Terry. “Some Notes on Camp.” In Barbara Ching and Jennifer A. Wagner-Lawlor, eds., *The Scandal of Susan Sontag*. New York: Columbia University Press, 2009. Pp. 21–31.

Caute, David. *The Dancer Defects: The Struggle for Cultural Supremacy during the Cold War*. Oxford: Oxford University Press, 2003.

_____. *The Fellow-Travelers: A Postscript to the Enlightenment*. London: Weidenfeld and Nicolson, 1973.

Césaire, Aimé. *Cahier d'un retour au pays natal*. Trans. Lionel Abel and Ivan Goll. New York: Brentano's, 1947).

_____. “Conscience Raciale et Révolution Sociale.” *L'Étudiant Noir* 1 (May-June 1935), 1–2.

____. "Culture et colonisation." *Présence Africaine*, N. S. nos. 8-9-10 (June–November 1956), 190–205.

____. "Culture and Colonization." Trans. Brent Hayes Edwards. *Social Text* 28 (Summer 2010), 127–144.

____. *Discours sur le colonialisme*. Paris: Éditions Réclame, 1950.

____. *Discours sur le colonialisme*. Paris: Éditions Présence Africaine, 1955.

____. *Discourse on Colonialism*. Trans. Joan Pinkham. New York: Monthly Review Press, 1972.

____. "Entretien avec Aimé Césaire par Jacqueline Leiner." *Tropiques: Tome I*. Paris: Éditions Jean-Michel Place, 1978.

____. "Jeunesse Noir et Assimilation." *L'Étudiant noir* 1 (March 1935), 3.

____. *Nègre je suis, nègre je resterai: Entretiens avec Françoise Vergès*. Paris: Albin Michel, 2005.

____. "Truer than Biography: Aimé Césaire Interviewed by René Depestre." Trans. Lloyd King. *Savacou*, No. 5 (June 1971), 71–80.

Césaire, Suzanne. "Malaise d'une civilisation." *Tropiques*, No. 5 (April 1942), 43-49.

Chace, James. *Acheson: The Secretary of State Who Created the American World*. Cambridge, MA: Harvard University Press, 1998.

Chafe, William H. *The Paradox of Change: American Women in the 20th Century*. New York: Oxford University Press, 1991.

Chamberlain, Muriel E. *The Longman Companion to European Decolonisation in the Twentieth Century*. London: Longman, 1998.

Chambers, Whittaker. *Witness*. New York: Random House, 1952.

Chandler, Raymond. "The Simple Art of Murder." *Atlantic* 174 (December 1944), 53–59.

"Chaos, Damn It!" *Time* 56 (November 20, 1950), 72.

Chapple, Steve, and Reebee Garofolo. *Rock 'n' Roll Is Here to Pay*. Chicago: Nelson-Hall, 1977.

Charters, Ann, and Samuel Charters. *Brother-Souls: John Clellon Holmes, Jack Kerouac, and the Beat Generation*. Jackson: University Press of Mississippi, 2010.

Chartier, Jean-Pierre. "Les américains aussi font des film 'noir.'" *Revue du cinéma*, No. 2 (November 1946), 67–70.

Chaubet, François, and Emmanuelle Loyer. "L'école libre des hautes études de New York:

exil et résistance intellectuel (1942–1946).” *Revue Historique* 302 (2000): 939–72.

Cherki, Alice. *Frantz Fanon: A Portrait*. Trans. Nadia Benabid. Ithaca: Cornell University Press, 2006.

Cherkovski, Neeli. *Ferlinghetti: A Biography*. Garden City: Doubleday, 1979.

Chernow, Burt. *Christo and Jean-Claude: An Authorized Biography*. New York: St. Martin’s Griffin, 2000.

Childs, David. *Britain since 1945: A Political History*. 7th ed. London: Routledge, 2012.

Childs, Donald J. *The Birth of New Criticism: Conflict and Conciliation in the Early Work of William Empson, I. A. Richards, Laura Riding, and Robert Graves*. Montreal: McGill-Queen’s University Press, 2013.

Choay, Françoise. “Dada, Néo-Dada, et Rauschenberg.” *Art International* [Lugano] 5 (October 20, 1961), 85–88.

“Chronology of Events: Three Months of Crisis.” *California Monthly* 75 (February 1965), 34–75.

Churchill, Winston S. *The Second World War*. 6 vols. Boston: Houghton Mifflin, 1948–1953.

“The CIA and ‘the Kiddies.’” *Newsweek* 69 (February 27, 1967), 25–27.

“CIA Man Who Told,” *New York Times*, May 8, 1967, 37.

“The CIA’s 3-Decade Effort to Mold the World’s Views.” *New York Times*, December 25, 1977, 1f.

“CIA Spies from 100 Miles Up; Satellites Probe Secrets of Soviet.” *New York Times*, April 27, 1966, 1f.

“CIA Support to Private Organizations,” *American Foreign Policy: Current Documents, 1967*. Washington, D. C.: U. S. Government Printing Office, 1969. Pp. 1213–14

Ciechanowski, Jan M. *The Warsaw Rising of 1944*. Cambridge: Cambridge University Press, 1974.

Clark, Dick, and Richard Robinson. *Rock, Roll, and Remember*. New York: Crowell, 1976.

Clark, Kenneth, and Mamie Clark. “The Development of Consciousness of Self and the Emergence of Racial Identification in Negro Preschool Children.” *Journal of Social Psychology*, 10 (1939): 591–599.

Clark, T. J. *Farewell to an Idea: Episodes from a History of Modernism*. New Haven: Yale University Press, 1999.

Clarke, Donald. *The Rise and Fall of Popular Music*. New York: St. Martin’s, 1995.

Clarke, Thurston. *Ask Not: The Inauguration of John F. Kennedy and the Speech That Changed America*. New York: Henry Holt, 2004.

Clayson, Alan. *Ringo Starr*. London: Sanctuary, 2003.

Clayson, Alan, and Pauline Suttcliffe. *Backbeat: Stuart Sutcliffe, The Lost Beatle*. London: Pan Books, 1994.

Cleaver, Eldridge, "Notes on a Native Son." *Ramparts* 5 (June 1966), 51-57.

Cleeton, Glen U. *The Story of Carnegie Tech, II: The Doherty Administration, 1936-1950*. Carnegie Institute of Technology: The Carnegie Press, 1965.

Clifford, James. *The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art*. Cambridge, MA: Harvard University Press, 1988.

[Clutton-Brock, Arthur]. "Professionalism in Art." *Times Literary Supplement*, January 31, 1918, p. 49f.

CNN. *The Cold War*. 6 discs. Warner Brothers DVD, 1998.

Coase, R. H. "Payola in Radio and Television Broadcasting." *Journal of Law and Economics* 22 (1979): 269-328.

Coates, Robert M. "Abroad and at Home." *New Yorker* 22 (March 30, 1946), 83-84.

Cockroft, Eva. "Abstract Expressionism, Weapon of the Cold War." *Artforum* 12 (June 1974), 39-41.

"Code of the Comics Magazine Association of America, Inc." *Catholic Lawyer* 1 (1955): 60-61.

Cohen, Elliot E. "A 'Teen-Age Bill of Rights.'" *New York Times Magazine*, January 7, 1945, 16-17, 54.

Cohen, Lizabeth. *A Consumer's Republic: The Politics of Mass Consumption in Postwar America*. New York: Knopf, 2003.

Cohen, Marcia. *The Sisterhood: The True Story of the Women Who Changed the World*. New York: Simon and Schuster, 1988.

Cohen, Richard. *The Record Men: The Chess Brothers and the Birth of Rock 'n' Roll*. New York: W. W. Norton, 2004.

Cohen, Robert. *Freedom's Orator: Mario Savio and the Radical Legacy of the 1960s*. New York: Oxford University Press, 2009.

Cohen, Ronald D. *Rainbow Quest: The Folk Music Revival and American Society, 1940-1970*. Amherst: University of Massachusetts, 2002.

- Cohen-Solal, Annie. "Claude L. Strauss' aux États-Unis." *Critique* 55 (1999): 13–25.
- _____. *Jean-Paul Sartre: A Life*. Trans. Anna Cancogni. Ed. Norman MacAfee. New York: Pantheon, 1987.
- _____. *Leo and His Circle: The Life of Leo Castelli*. Trans. Mark Polizzotti with the author. New York: Knopf, 2011.
- Cohn, Ruby. *From Desire to Godot: Pocket Theater of Postwar Paris*. Berkeley: University of California Press, 1987.
- Coindreau, Maurice-Edgar. "From Bill Cody to Bill Faulkner." *The Princeton University Library Chronicle* 17 (1954): 185-190.
- _____. *Mémoires d'un traducteur: entretiens avec Christian Guidicelli*. Paris: Gallimard, 1974.
- _____. "On Translating Faulkner." *Princeton Alumni Weekly* 61 (April 29, 1960), 3-4.
- _____. *The Time of William Faulkner: A French View of Modern American Fiction*. Ed. and trans. George McMillan Reeves. Columbia: South Carolina University Press, 1971.
- _____. "William Faulkner," *Nouvelle Revue Française* 36 (1931): 926-30.
- _____. "William Faulkner in France," *Yale French Studies* 10 (1952), 85-91.
- _____. "William Faulkner: Prix Nobel de Littérature." *France-Amérique* 17 (November 26, 1950), 9.
- Colacello, Bob. *Holy Terror: Andy Warhol Close Up*. New York: HarperCollins, 1990.
- Colby, William. *Honorable Men: My Life in the CIA*. New York: Simon and Schuster, 1978.
- Coleman, A. D. "Steichen Then, Now, and Again: Legacies of an Icon." In Todd Brandow and William A. Ewing, eds. *Edward Steichen: Lives in Photography*. New York: W. W. Norton, 2008. Pp. 275–89.
- Coleman, James S. *The Adolescent: The Social Life of the Teenager and Its Impact on Education*. New York: Free Press of Glencoe, 1961.
- Coleman, Peter. *The Liberal Conspiracy: The Congress for Cultural Freedom and the Struggle for the Mind of Postwar Europe*. New York: Free Press, 1989.
- Colligan, Colette. *A Publishers' Paradise: Expatriate Literary Culture in Paris, 1890–1960*. Amherst: University of Massachusetts Press, 2014.
- Collins, Bradford R. "Life Magazine and the Abstract Expressionists, 1948–51: A Historiographic Study of a Late Bohemian Enterprise." *Art Bulletin* 73 (1991): 283–308.

Collins, Glenn. "Charlotte Moorman, 58, Is Dead; A Cellist in Avant-Garde Works." *New York Times*, November 9, 1991, 12.

Colombel, Jeannette. *Jean-Paul Sartre: un homme en situations*. Paris: Librairie Générale Française, 1985.

Colomina, Beatriz, and Peter Smithson. "Friends of the Future: A Conversation with Peter Smithson." *October* 94 (Autumn, 2000), 3–30.

Colpi, Terri. *The Italian Factor: The Italian Community in Great Britain*. Edinburgh: Mainstream Publishing, 1991.

Comolli, Jean-Louis, and André S. Labarthe. "Off-Hollywood: entretien avec Arthur Penn." *Cahiers du cinéma*. No. 196 (December 1967), 28–36.

Conger, Lesley. "Jimmy on East 15th Street." *African American Review* 29 (1995), 557–656.

Conkin, Paul K. *The Southern Agrarians*. Knoxville: University of Tennessee Press, 1988.

Connolly, Cyril. "Comment," *Horizon* 15 (1947): 151–54.

_____. "Surrealism." *ArtNews* 50 (November 1951), 133–70.

Connolly, Jean. "Art." *Nation* 156 (1943): 786.

Conquest, Robert. *The Great Terror: A Reassessment*. New York: Oxford University Press, 2008.

Constable, Rosalind. "Art Pops In: Europe Explodes as American Takes the Prize." *Life* 57 (July 10, 1964), 65–68.

Converse, Philip E. "The Nature of Belief Systems in Mass Publics." In David Apter, ed., *Ideology and Its Discontents*. New York: Free Press, 1964. Pp. TK

Converse, Philip E., Warren E. Miller, Jerrold G. Rusk, and Arthur C. Wolfe, "Continuity and Change in American Politics: Parties and Issues in the 1968 Election," *American Political Science Review* 63 (1969): 1083-1105.

Cook, Richard M. *Alfred Kazin: A Biography*. New Haven: Yale University Press, 2007.

Cooke, Lynne. "The Independent Group: British and American Pop Art, A 'Palimpsestuous' Legacy." In Kirk Varnedoe and Adam Gopnik, eds., *Modern Art and Popular Culture: Readings in High and Low*. New York: Museum of Modern Art, 1990. Pp. 192–216.

Cooney, Terry A. *The Rise of the New York Intellectuals: Partisan Review and Its Circle, 1934–1945*. Madison: University of Wisconsin Press, 1986.

Coontz, Stephanie. *A Strange Stirring: The Feminine Mystique and American Women at the Dawn of the 1960s*. New York: Basic Books, 2011.

- _____. *The Way We Never Were: American Families and the Nostalgia Trap*. New York: Basic Books, 1992.
- Cooper, Julian, dir. *Fathers of Pop*. Arts Council of England, 1979.
- Copfermann, Émile. Preface to David Rousset, *L'univers concentrationnaire*. Paris: Éditions Minuit, 1965.
- Copland, Aaron, and Vivian Perlis. *Copland: Since 1943*. New York: St. Martin's, 1989.
- "Cops Raid Homo Films Again: Mekas Risking Jail Sentence." *Variety*, March 18, 1964, 5.
- Corcoran, Matthew. "Pure Child of a Wavering Mother": *Perspectives USA, 1952-1956*." ALM thesis, Harvard University, 2012.
- Cordier, Daniel. Letter to the editor. *Arts Magazine* 38 (September 1964), 76-77.
- Corke, Sarah-Jane. "George Kennan and the Inauguration of Political Warfare." *Journal of Conflict Studies* 26 (2006): 100-120.
- Cornu, Marcel. "Un Art qui crie la vérité." *Lettres Françaises*, January 26, 1956, p. 1.
- Corpet, Olivier, and Claire Paulhan. *Collaboration and Resistance: French Literary Life under the Nazi Occupation*. New York: Five Ties, 2009.
- Correspondence between the Chairman of the Council of Ministers of the U. S. S. R. and the Presidents of the U. S. A and the Prime Ministers of Great Britain during the Great Patriotic War of 1941-1945*. 2 vols. Moscow: Foreign Languages Publishing House, 1957.
- Costa, Marithelma, and Adelaida López. "Susan Sontag o la pasión por las palabras." *Revista de Occidente*, No. 79 (December 1987), 109-26.
- Costigliola, Frank. *France and the United States: The Cold Alliance Since World War II*. New York: Twayne, 1992.
- Cowen, Tyler. *In Praise of Commercial Culture*. Cambridge, MA: Harvard University Press, 1998.
- Cowley, Malcolm. *The Dream of the Golden Mountains: Remembering the 1930s*. New York: Viking, 1980.
- Crafts, N. F. R. "Economic Growth." In N. F. R. Crafts and N. W. C. Woodward, eds. *The British Economy since 1945*. Oxford: Oxford University Press, 1991. Pp. 261-90.
- Crawford, Dorothy Lamb. *A Windfall of Musicians: Hitler's Émigrés and Exiles in Southern California*. New Haven: Yale University Press, 2009.
- Crawford, Richard. *America's Musical Life: A History*. New York: W. W. Norton: 2001.

Crépin, Thierry. *"Haro sur le ganster": La moralisation de la presse enfantine, 1934–1954*. Paris: CNRS Éditions, 2001.

Crone, Rainer. *Andy Warhol: A Picture Show by the Artist*. New York: Rizzoli, 1987.

Crouch, Kevin and Tanja. *Sun King: The Life and Times of Sam Phillips, the Man Behind Sun Records*. London: Platkus, 2008.

Crossman, Richard, ed. *The God That Failed*. New York: Harper, 1950.

Crotti, Jean. "Affectuesement, Marcel: Ten Letters from Marcel Duchamp to Suzanne Duchamp." *Archives of American Art Journal* 22, No. 4 (1982), 2–19.

Crowther, Bosley. "Run, Bonnie and Clyde." *New York Times*, September 3, 1967, sec. 2, 1f.

_____. "Screen: Bonnie and Clyde Arrives." *New York Times*, August 14, 1967, 36.

Cuenot, Alain. *Pierre Naville (1904–1993): Biographie d'un révolutionnaire marxiste*. Nice: Bénévent, 2007.

Cullen, Countee. *Color*. New York: Harper & Brothers, 1925.

Culver, John C., and John Hyde. *American Dreamer: The Life and Times of Henry A. Wallace*. New York: W. W. Norton, 2000.

Cunningham, Evelyn. "It's Now Official: Bobby Kennedy Goofed on 'Secret' Rights Parley." *Pittsburgh Courier*, June 1, 1963, 1.

Cunningham, Merce. *The Dancer and the Dance*. New York: Marion Boyars, 1985.

_____. "The Function of a Technique for Dance." In Walter Sorell, ed., *The Dance Has Many Faces*. Cleveland: World Publishing Company, 1951). Pp. 250–55.

_____. "The Impermanent Art." *7 Arts*, No. 3 (1955), 69–77.

_____. "Story: Tale of a Dance and a Tour." *Dance Ink* 6 (Spring 1995), 16–21, (Summer 1995), 19–22, (Fall 1995), 32–36.

Cusset, François. *French Theory: How Foucault, Derrida, Deleuze, and Co. Transformed the Intellectual Life of the United States*. Trans. Jeff Fort. Minneapolis: University of Minnesota Press, 2008.

Dalos, György. *The Guest from the Future: Anna Akhmatova and Isaiah Berlin*. Trans. Antony Wood. New York: Farrar, Straus and Giuroux, 1996.

Damrosch, David. *Meetings of the Mind*. Princeton: Princeton University Press, 2000.

Dante Alighieri. *Epistola a Cangrande*. Enzo Cecchini, ed. Florence: Giunti, 1995.

- Danto, Arthur C. *After the End of Art: Contemporary Art and the Pale of History*. Princeton: Princeton University Press, 1997.
- _____. *Andy Warhol*. New Haven: Yale University Press, 2009
- _____. "The Art World." *Journal of Philosophy* 61 (1964): 571–84.
- _____. "My Life as a Philosopher." In Randall E. Auxier and Lewis Edwin Hahn, eds. *The Philosophy of Arthur C. Danto*. Chicago: Open Court, 2013. Pp. 3–70.
- _____. *The State of the Art*. New York: Prentice Hall, 1987.
- Darter, Tom. "John Cage." *Keyboard* 8 (September 1982), 18–29.
- "David Riesman, Sociologist Whose 'Lonely Crowd' Became a Bestseller, Dies at 92." *New York Times*, May 11, 2002, A18.
- Davidson, James West and Mark Hamilton Lytle, *After the Fact: The Art of Historical Detection*. 2nd ed. (New York: Knopf, 1986.
- Davie, Maurice R. *Refugees in America: Report of the Committee for the Study of Recent Immigration from Europe*. New York: Harper & Brothers, 1947.
- Davies, Hunter. *The Beatles*. Rev. ed. New York: McGraw-Hill, 1985.
- Davies, Norman. *Rising '44: The Battle for Warsaw*. New York: Viking, 2004.
- Davis Charles T., and Michel Fabre. *Richard Wright: A Primary Bibliography*. Boston: G. K. Hall, 1982.
- Davis, Donald E., and Eugene P. Trani, *Distorted Mirrors: Americans and Their Relations with Russia and China in the Twentieth Century*. Columbia: University of Missouri Press, 2009.
- Davis, Gregson. *Aimé Césaire*. Cambridge: Cambridge University Press, 1997.
- Davis, Kenneth C. *Two-Bit Culture: The Paperbacking of America*. Boston: Houghton Mifflin, 1984.
- Davis, Peter, dir. *Hearts and Minds* (1974). Criterion DVD, 2002.
- de Antonio, Emile, dir. *Painters Painting: A Candid History of the New York Art Scene, 1940–1970*. Arthouse Films, 1972.
- de Baecque Antoine. *Cahiers du cinéma: histoire d'une revue*, 2 vols. Paris: Cahiers du cinema, 1991.
- de Baecque, Antoine, and Serge Toubiana. *Truffaut*. Trans. Catherine Temerson. Berkeley: University of California Press, 1999.

De Benedictus, Angela Ida. "Open Form in the United States and Europe: Freedom from Control vs. Control of Freedom." In Felix Meyer, Carol J. Oja, Wolfgang Rathers, and Anne C. Shreffler, eds. *Crosscurrents: American and European Music in Interaction, 1900–2000*. Woodbridge, Suffolk: Boydell Press, 2014. Pp. 411–24.

De Coppet, Laura, and Alan Jones. *The Art Dealers: The Powers Behind the Scenes Tell How the Art World Really Works*. New York: Clarkson N. Potter, 1984.

De Gaulle, Charles. *The Complete War Memoirs of Charles de Gaulle*. Trans. Richard Howard. 3 vols. New York: Simon and Schuster, 1964.

_____. *Discours et messages*. 5 vols. Paris: Plon, 1970.

_____. *Mémoires d'espoir: Le renouveau 1958–1962*. Paris: Plon, 1970.

De Grazia, Edward. *Girls Lean Back Everywhere: The Law of Obscenity and the Assault on Genius*. New York: Random House, 1992.

De Grazia, Victoria. "Changing Consumption Regimes in Europe, 1930-1970: Comparative Perspectives on the Distribution Problem." In Susan Strasser, Charles McGover and Matthias Judt, eds. *Getting and Spending: European and American Consumer Societies in the Twentieth Century*. Cambridge: Cambridge University Press, 1998. Pp. 59-83.

_____. *Irresistible Empire: America's Advance through Twentieth-Century Europe*. Cambridge, MA: Harvard University Press, 2005.

_____. "Mass Culture and Sovereignty: The American Challenge to European Cinemas, 1920–1960." *Journal of Modern History* 61 (March 1989): 53–87.

De Kooning, Elaine. "Hans Hofmann Paints a Picture." *ArtNews* 48 (February 1949), 38–41, 58–59.

Kooning, Willem de. "Content is a Glimpse . . ." *Location*, Spring 1963, 45–48.

De Man, Paul. "The Crisis of Contemporary Criticism." *Arion* 6 (Spring 1967): 37–57.

_____. "Semiology and Rhetoric." *Diacritics* 3 (Fall 1973), 27–33.

Dearborn, Mary V. *Mistress of Modernism: The Life of Peggy Guggenheim*. Boston: Houghton Mifflin, 2004.

"The Decision of the Supreme Court in the School Cases: Declaration of Constitutional Principles." *Congressional Record*, 84th Congress Second Session, vol. 102. Washington, D.C.: Governmental Printing Office, 1956. Pp. 4459-4460.

Décret-loi du 29 Juillet 1939 relatif à la famille et à la natalité françaises, dit: Code de la famille. Paris: Centre d'information interprofessionnel, 1946.

Deery, Phillip. *Red Apple: Communism and McCarthyism in Cold War New York*. New York: Fordham University Press, 2014.

- Dehner, Dorothy. "John Graham: A Memoir." *Leonardo* 2 (1969): 287–293.
- Deighton, Anne. "Don and Diplomat: Iasaih Berlin and Britain's Early Cold War." *Cold War History* 13 (2013): 525–40.
- Denham, Robert D. Ed. *Remembering Northrop Frye: Recollections by His Students and Others in the 1940s and 1950s*. Jefferson, NC: McFarland and Co., 2011.
- Department of State Office of Public Affairs. *Germany, 1947-1949: The Story in Documents*. Washington, D. C.: United States Government Printing. Office, 1950.
- DeRogatis, Jim. *Let it Blurt: The Life and Times of Lester Bangs, America's Greatest Rock Critic*. New York: Broadway Books, 2000.
- Derrida, Jacques. "De la grammatologie." *Critique* 11 (1965): 1016–42.
- _____. *De la grammatologie*. Paris: Éditions de Minuit, 1967.
- _____. *L'Écriture et la différence*. Paris: Éditions du seuil, 1967.
- _____. *Of Grammatology*. Trans. Gayatri Chakravorty Spivak. Rev. ed. Baltimore: Johns Hopkins University Press, 2016.
- _____. *Limited Inc*. Transm Samuel Weber. Evanston: Northwestern University Press, 1988.
- _____. "Positions: Entretien avec Jean-Louis Houdebine et Guy Scarpetta." *Promesse* Nos. 30–31 (Fall-Winter, 1971), 7–63.
- _____. "Structure, Sign, and Play in the Discourse of the Human Sciences." [Trans. Richard Macksey.] In Macksey and Eugenio Donato, eds. *The Languages of Criticism and the Sciences of Man: The Structuralist Controversy*. Baltimore: Johns Hopkins University Press, 1970. Pp. 247–72.
- _____. *Sur parole: instantanés philosophiques*. La Tour d'Aigues: Éditions de l'Aube, 1999.
- Derrida, Jacques, and Elisabeth Roudinesco. *De quoi demain . . .* Paris: Fayard/Galilée, 2001.
- Derrida, Jacques, and Geoff Bennington. *Jacques Derrida*. Paris: Éditions du Seuil, 1991.
- DeSalvo, Donna M., ed. *"Success Is a Job in New York . . .": The Early Art and Business of Andy Warhol*. New York: Grey Art Gallery and Study Center/Carnegie Museum of Art, 1989.
- Descombes, Vincent. *Modern French Philosophy*. Cambridge: Cambridge University Press, 1980.
- Deshmukh, Marion F. "Cultural Migration: Artists and Visual Representation Between Americans and Germans During the 1930s and 1940s." In David E. Barclay and Elisabeth Glaser-Schmidt, eds. *Transatlantic Images and Perceptions: Germany and America Since 1776*. Cambridge: Cambridge University Press, 1997. Pp. 265–83.

- Deutscher, Isaac. *Heretics and Renegades and Other Essays*. London: Jonathan Cape, 1955.
- _____. *The Prophet Outcast: Trotsky: 1929–1940*. London: Oxford University Press, 1963.
- Devine, Thomas W. *Henry Wallace's 1948 Presidential Campaign and the Future of Postwar Liberalism*. Chapel Hill: University of North Carolina Press, 2013.
- Dewhurst, J. Frederic, John O. Coppock, and P. Lamartine Yates. *Europe's Needs and Resources: Trends and Prospects in Eighteen Countries*. New York: Twentieth Century Fund, 1961.
- Diamond Bryan. "Isaac Diamond and the Jews in the Timber Trade in the East End." *Jewish Historical Studies* 35 (1996-1998), 255–75.
- Diamonstein-Spielvogel, Barbaralee. *Inside the Art World: Conversations with Barbaralee Diamonstein*. New York: Rizzoli, 1994.
- Dickie, George. *Art and the Aesthetic: An Institutional Analysis*. Ithaca: Cornell University Press, 1974.
- Didion, Joan. "Bosses Make Lousy Lovers." *Saturday Evening Post* 237 (January 20, 1965), 36–38.
- Dier, Richard. "One Block of Paris Has More Freedom Than Whole U. S." *Baltimore Afro-American*, February 22, 1947, p. M–11D.
- Diggins, John Patrick. *Up from Communism: Conservative Odysseys in American Intellectual History*. New York: Harper & Row, 1975.
- Dijkstra, Sandra. "Simone de Beauvoir and Betty Friedan: The Politics of Omission." *Feminist Studies* 6 (1980): 290–303.
- "Dikes Open on U. S. Pix Flood." *Variety*, March 10, 1948, 3f.
- Dimendberg, Edward. "Down These Seen Streets a Man Must Go: Siegfried Kracauer, 'Hollywood's Terror Films,' and the Spatiality of Film Noir." *New German Critique*, No. 89 (Spring–Summer 2003), 113–43.
- Diop, Alioune. "Niam n'goura: ou les raisons d'être de Présence Africaine." *Présence Africaine* 1 (1947): 7–14.
- Djelic, Marie-Laure. *Exporting the American Model: The Postwar Transformation of European Business*. New York: Oxford University Press, 1998.
- Đilas, Milovan. *Conversations with Stalin*. Trans. Michael B. Petrovich. New York: Harcourt, Brace & World, 1962.
- "Dogs, Kids, and Clubs." *Time* 81 (May 10, 1963), 19.

- Doherty, Thomas. *Teenagers and Teenpics: The Juvenilization of American Movies in the 1950s*. Philadelphia: Temple University Press, 2002.
- Donnelly, Jack. "Realism and the Academic Study of International Relations." In James Farr, John S. Dryzek, and Stephen T. Leonard, eds. *Political Science in History: Research Programs and Political Traditions*. Cambridge: Cambridge University Press, 1995. Pp. 175–97.
- Dorfles, Gillo. "Communication and Symbol in the Work of Art." *Journal of Aesthetics and Art Criticism* 15 (1957): 289–97.
- Dorléac, Laurence Bertrand. *Art of the Defeat: France 1940–1944*. Trans. Jane Marie Todd. Los Angeles: Getty Research Institute, 2008.
- Dorman, Joseph. *Arguing the World: The New York Intellectuals in Their Own Words*. New York: Free Press, 2000.
- Dormois, Jean-Pierre. *The French Economy in the Twentieth Century*. Cambridge: Cambridge University Press, 2004.
- Dosse, François. *History of Structuralism*. Trans. Deborah Glassman. 2 vols. Minneapolis: University of Minnesota Press, 1997.
- Dossin, Catherine. *The Rise and Fall of American Art, 1940s–1980s: A Geopolitics of Western Art Worlds*. Burlington, VT: Ashgate, 2015.
- Douchet, Jean. *French New Wave*. Trans. Robert Bonnono. New York: D.A.P., 1999.
- Dower, John W. *Embracing Defeat: Japan in the Wake of World War II*. New York: W. W. Norton, 1999.
- "Dr. Graham Crusade Here in 1966?" *Guardian and Observer*, March 20, 1964, 5.
- Draper, Hal. Letter to the editor. *Le Contrat social* 3 (1959): 119–120.
- _____. "Anatomy of the Rizzi Myth," *Workers' Liberty* No. 57, <http://archive.workersliberty.org/wlmags/wl57/rizzi.htm>
- Draper, Robert. *Rolling Stone Magazine: The Uncensored History*. New York: Doubleday, 1990.
- Draper, Theodore. *American Communism and Soviet Russia: The Formative Period*. New York: Octagon Books, 1977.
- Dreisinger, Baz. *Near Black: White-to-Black Passing in American Culture*. Amherst: University of Massachusetts Press, 2008.
- Dreyfus, Jean-Marc. "Censorship and Approval: The Reception of *Nuit et Brouillard* in France." In Ewout van der Knaap, ed. *Uncovering the Holocaust: The International Reception of "Night and Fog"*. London: Wallflower Press, 2006. Pp. 35–45.

Duberman, Martin. *Black Mountain: An Exploration in Community*. Evanston: Northwestern University Press, 1972.

Du Bois, W. E. Burghardt. "To the Congrès des Écrivains et Artistes Noires," *Présence Africaine*, N. S. nos. 8-9-10 (June–November 1956): 383.

Dubuffet, Jean. *Prospectus aux amateurs de tout genre*. Paris: Gallimard, 1946.

_____. *Souls of Black Folk: Essays and Sketches*. Chicago: A. C. McClurg, 1903.

Dudziak, Mary. *Cold War Civil Rights: Race and the Image of American Democracy*. Princeton: Princeton University Press, 2000.

Dufallo, Richard. *Tracking: Composers Speak with Richard Dufallo*. New York: Oxford University Press, 1989.

Duffy Elizabeth A., and Idana Goldberg. *Crafting a Class: College Admissions and Financial Aid, 1955–1994*. Princeton: Princeton University Press, 1998.

Dunaway, Faye. *Looking for Gatsby: My Life*. New York: Simon & Schuster, 1995.

Dunn, Dennis J. *Caught Between Roosevelt and Stalin: America's Ambassadors to Moscow*. Lexington, KY: University Press of Kentucky, 1998.

Duran, Adrian R. *Painting, Politics, and the New Front of Cold War Italy*. Farnham, Surrey: Ashgate, 2014.

Durbin, Peggy. "Behind the Façade of Asian Unity." *New York Times Magazine*, April 17, 1955, 9ff.

Durbin, Tillman. "Richard Wright Examines the Meaning of Bandung." *New York Times Book Review*, March 18, 1956, 1, 33.

_____. "U. S. Finds Support among Afro-Asians." *New York Times*, April 24, 1955, 5.

Dwork, Debórah, and Robert Jan van Pelt. *Flight from the Reich: Refugee Jews, 1933–1946*. New York: W. W. Norton, 2009.

Dworkin, Martin S. "'The Family of Man.'" *The Progressive* 19 (August 1955), 25–26.

Dyer, Hugh C. and Leon Mangasarian, eds. *The Study of International Relations: The State of the Art*. London: Macmillan, 1989.

Dylan, Bob. *Chronicles: Volume One*. New York: Simon and Schuster, 2004.

Earle, David M. *Re-covering Modernism: Pulp, Paperbacks, and the Prejudice of Form*. Burlington, VT: Ashgate, 2009.

Ebenstein, Alan O. *Friedrich Hayek: A Biography*. New York: St. Martin's, 2000.

- Eberhardt, Richard. "West Coast Rhythms." *New York Times*, September 2, 1956, pp. 7ff.
- Edgar, Natalie, ed. *Club without Walls: Selections from the Journals of Philip Pavia*. New York: Midmarch Arts Press, 2007.
- "Editorial: Paris." *Life* 17 (September 4, 1944), 36.
- "Educators Attack Congress Inquiries." *New York Times*, November 18, 1953, 28.
- Ehrlich, Evelyn. *Cinema of Paradox: French Filmmaking Under the German Occupation*. New York: Columbia University Press, 1985.
- Eiland Howard, and Michael W. Jennings. *Walter Benjamin: A Critical Life*. Cambridge, MA: Harvard University Press, 2014.
- Eisenhower, Dwight D. *Public Papers of the Presidents of the United States, Dwight D. Eisenhower, 1960-61*. Washington: Superintendent of Documents, 1961.
- Eisenmann, Linda. *Higher Education for Women in Postwar America, 1945-1965*. Baltimore: Johns Hopkins University Press, 2007.
- Eisenstein, Sergei. *Film Form: Essays in Film Theory*. Trans. Jay Leyda. New York: Harcourt, Brace & World, 1949.
- Eliot, T. S. *After Strange Gods: A Primer of Modern Heresy*. New York: Harcourt, Brace, 1934.
- _____. "The Dry Salvages." *New English Weekly* 18 (February 27, 1941): 217-220.
- _____. "The Frontiers of Criticism," *Sewanee Review* 64 (1956): 525-543.
- _____. "Hamlet and His Problems." *Athenaeum*, No. 4665 (September 26, 1919), 940-41.
- _____. *Knowledge and Experience in the Philosophy of F. H. Bradley*. London: Faber and Faber, 1964.
- _____. *The Letters of T. S. Eliot*. 6 vols. Valerie Eliot and Hugh Haughton, eds. New Haven: Yale University Press, 2011-2016.
- _____. "The Metaphysical Poets." *Times Literary Supplement*, October 20, 1921, pp. 669-70.
- _____. *Notes Toward the Definition of Culture*. New York: Harcourt, Brace, 1949.
- _____. "Observations." *Egoist* 5 (1918): 69-70.
- _____. "Professional, Or . . ." *Egoist* 5 (1918): 61.
- _____. *The Sacred Wood: Essays on Poetry and Criticism*. London: Methuen, 1920.
- _____. *The Sacred Wood: Essays on Poetry and Criticism*. 2nd ed. London: Methuen, 1928.

- ____. *Thoughts After Lambeth*. London: Faber & Faber, 1931.
- ____. "The Three Provincialities." *Tyro* 2 (1922), 11–13.
- ____. "Tradition and the Individual Talent." *Egoist* 6 (1919): 54–55, 782–73.
- ____. *The Use of Poetry and the Use of Criticism: Studies in the Relation of Criticism to Poetry in England*. London: Faber and Faber, 1933.
- ____. *The Waste Land*. New York: Boni and Liveright, 1922.
- ____. *The Waste Land: A Facsimile and Transcript of the Original Drafts Including the Annotations of Ezra Pound*. Valerie Eliot, ed. New York: Harcourt Brace Jovanovich, 1971.
- Elkoff, Marvin. "Everybody Knows His Name." *Esquire* 62 (August 1964), 59f.
- Ellison, Ralph. "A Rejoinder." *New Leader* 47 (February 3, 1964), 15–22.
- ____. *Shadow and Act*. New York: Random House, 1964.
- ____. "The World and the Jug." *New Leader* 46 (December 9, 1963), 22–26..
- Ellmann, Richard. *James Joyce*. Rev. ed. New York: Oxford University Press, 1982.
- Ellsberg, Daniel. *Papers on the War*. New York: Simon and Schuster, 1971.
- Elon, Amos. "The Case of Hannah Arendt." *New York Review of Books* 44 (November 6, 1997), 25–29.
- "The Elvis Presley Story: He's Making Monkeys Out of Singers." *Variety* 202 (May 9, 1956), 1, 63.
- Emerson, Ralph Waldo. *The Conduct of Life*. Boston: Ticknor and Fields, 1960.
- Emmanuel, Pierre. "Réflexions sur une 'mise au point.'" *Fontaine* 8 (1945): 111–117.
- Empson, William. "Donne the Space Man." *Kenyon Review* 19 (1957): 337–399.
- ____. "The Style of the Master." In Richard March and Tambimuttu, eds. *T. S. Eliot* (London: PL Editions Poetry, 1948). Pp. 35–37.
- ____. "William Empson Remembers I. A. Richards." *London Review of Books* 2 (June 5, 1980), 14.
- Endy, Christopher. *Cold War Holidays: American Tourism in France*. Chapel Hill: University of North Carolina Press, 2004.
- English, James. *The Economy of Prestige: Prizes, Awards, and the Circulation of Cultural Value*. Cambridge, MA: Harvard University Press, 2005.

Enwezor, Okwui, Katy Siegel, and Ulrich Wilmes, eds. *Postwar: Art Between the Pacific and the Atlantic, 1945–1965*. Munich: Haus des Kunst: Prestel, 2016.

Epstein, Jason. *Book Business: Publishing Past Present and Future*. New York: W. W. Norton, 2001.

Epstein, Helen. "Meyer Schapiro: 'A Passion to Know and Make Known.'" *Arts News* 82 (May 1983), 60–85, (Summer 1983), 84–95.

Erickson, John. *Stalin's War with Germany*. 2 vols. London: Weidenfeld and Nicolson, 1975–1983.

Erikson, Ruth. "Chance Encounters: Theater Piece No. 1 and Its Prehistory." In Helen Molesworth, ed. *Leap Before You Look: Black Mountain College, 1933–1957*. Boston: Institute of Contemporary Art, 2015. Pp. 298–301.

_____. "A Progressive Education." In Helen Molesworth, ed. *Leap Before You Look: Black Mountain College, 1933–1957*. Boston: Institute of Contemporary Art, 2015. Pp. 77–80.

Erskine, John. *The Memory of Certain Persons*. Philadelphia: J. B. Lippincott, 1947.

_____. *My Life as a Teacher*. Philadelphia: J. B. Lippincott, 1948.

Erlich, J. W. Ed. *Howl of the Censor*. San Carlos, CA: Nourse Publishing, 1961.

Escott, Colin, with Martin Hawkins. *Good Rockin' Tonight: Sun Records and the Birth of Rock 'n' Roll*. New York: St. Martin's, 1991.

Esslin, Martin. *The Theater of the Absurd*. New York: Doubleday Anchor, 1961.

Ettinger, Elzbieta. *Hannah Arendt/Martin Heidegger*. New Haven: Yale University Press, 1995.

Evans, Mike. *The Art of the Beatles*. New York: Beech Tree Books, 1984.

Evans, Sara. *Personal Politics: The Roots of Women's Liberation in the Civil Rights Movement and the New Left*. New York: Knopf, 1979.

"An Evening with Fluxus Women: A Roundtable Discussion." *Women & Performance* 19 (2009): 359–89.

Fabre, Michel. "An Interview with Simone de Beauvoir." *Studies in Black Literature* 1 (Fall 1970), 3–5.

_____. "Frantz Fanon et Richard Wright." In Elo Dacy, ed. *L'actualité de Frantz Fanon: Actes du colloque de Brazzaville (12–16 décembre 1984)*. (Paris: Éditions Karthala, 1986. Pp. 169 - 177.

_____. *The Unfinished Quest of Richard Wright*. New York: William Morrow, 1973.

Fadeyev, Alexander. "La Science et la culture dans la lutte pour la paix, le progrès, et la démocratie." *Congrès mondial des intellectuels pour la paix, Wrocław, Pologne, 25-28 Aout 1948* (Varsovie, 1949), 20-31.

Fahan, R. [Irving Howe]. "Stalinist 'Peace' Conference Flops." *Labor Action*, April 4, 1949, 1, 3.

Fain, John Tyree, and Thomas Daniel Young, eds. *The Literary Correspondence of Donald Davidson and Allen Tate*. Athens: University of Georgia Press, 1974.

Fallan, Kjetil. "Annus Mirabilis: 1954, Alberto Rosselli and the Institutionalisation of Design Mediation." In Grace Lees-Maffei and Kjetil Fallan, eds. *Made in Italy: Rethinking a Century of Italian Design*. London: Bloomsbury, 2014. Pp., 255-70.

Faller, Greg S. "'Unquiet Years': Experimental Cinema in the 1950s." In Peter Lev, ed., *History of American Cinema: Vol. 7: Transforming the Screen, 1950-1959*. New York: Scribner's, 2003. Pp. 279-302.

Fallows, Colin. "Interview with Astrid Kirchherr." In Matthew H. Clough and Colin Fallows, eds. *Stuart Sutcliffe: A Retrospective*. Liverpool: Liverpool University Press, 2009. Pp. 41-53.

The Family of Man: The Greatest Photographic Exhibition of All Time. New York: Museum of Modern Art, 1955.

"'Family of Man' at the Philadelphia Museum of Art." *Daily Worker*, April 1, 1956, 16.

"'Family of Man' Exhibit Tours Country in June." *Daily Worker*, May 25, 1955, p. 6.

Fanon, Frantz. *Black Skin, White Masks*. Trans. Charles Lam Markmann. New York: Grove, 1967.

_____. *Peau noire, masques blancs*. Paris: Éditions du Seuil, 1952.

_____. "Racisme et culture." *Présence Africaine*, N. S. nos. 8-9-10 (June-November 1956): 123-131.

_____. *Toward the African Revolution*. Trans. Haakon Chevalier. New York: Monthly Review Press, 1967.

Fariás, Victor. *Heidegger and Nazism*. Ed. Joseph Margolis and Tom Rockmore. Trans. Paul Burrell and Gabriel R. Ricci. Philadelphia: Temple University Press, 1989.

Farr, James, John S. Dryzek, and Stephen T. Leonard, eds. *Political Science in History: Research Programs and Political Traditions*. Cambridge: Cambridge University Press, 1995.

Farrell, James T. "Dewey in Mexico." In Sidney Hook, ed. *John Dewey: Philosopher of Science and Freedom*. New York: Dial, 1950. Pp. TK.

_____. "A Note on Sherwood Anderson." *Reflections at Fifty and Other Essays*. New York: Vanguard, 1954. Pp. 164-68.

Faulkner, William. *Tandis que j'agonise*. Trans. Maurice-Edgar Coindreau. Paris: Gallimard, 1934.

Fauvet, Jacques. *Histoire du parti communiste français*. 2 vols. Paris: Fayard, 1965.

"Faye Dunaway: Star, Symbol, Style." *Newsweek* 71 (March 4, 1968), 42–50.

Fehrenbach, Heide, and Uta G. Poiger, eds. *Transactions, Transgressions, Transformations: American Culture in Western Europe and Japan*. New York: Berghahn Books, 2000.

Feiffer, Jules. *The Explainers*. New York: McGraw Hill, 1960.

Feingold, Henry L. *The Politics of Rescue: The Roosevelt Administration and the Holocaust, 1938–1945*. New Brunswick, NJ: Rutgers University Press, 1970.

Feis, Herbert. *Churchill, Roosevelt, Stalin: The War They Waged and the Peace They Sought*. Princeton: Princeton University Press, 1957.

Feldman, Morton. *Essays*. Ed. Walter Zimmerman. Kerpen, West Germany: Beginner Press, 1985.

Fenichel, Otto. *The Psychoanalytic Theory of Neurosis*. New York: W. W. Norton, 1945.

Fenton, Edwin. *Carnegie Mellon, 1900-2000: A Centennial History*. Pittsburgh: Carnegie Mellon University Press, 2000.

Fenton, James. "The Fall of Saigon." *Granta*, No. 15 (Spring 1985).

Fenwick, James M. "The Mysterious Bruno R.: A Footnote on the History of the 'Russian Question.'" *New International* 14 (1948): 215–18.

Ferguson, Russell, ed. *Hand-Painted Pop: American Art in Transition, 1955-62*. Los Angeles: Museum of Contemporary Art, 1992.

Fermi, Laura. *Illustrious Immigrants: The Intellectual Migration from Europe, 1930–1941*. 2nd ed. Chicago: University of Chicago Press, 1971.

Ferry, Luc, and Alain Renaut. *La pensée 68: essai sur l'anti-humanisme contemporain*. Paris: Gallimard, 1985.

Fetterman, William. *John Cage's Theatre Pieces: Notations and Performances*. Amsterdam: Harwood Academic Publishers, 1996.

Field, Douglas. *All Those Strangers: The Art and Lives of James Baldwin*. New York: Oxford University Press, 2015.

Field, Edward. *The Man Who Would Marry Susan Sontag: And Other Intimate Literary Portraits of the Bohemian Era*. Madison: University of Wisconsin Press, 2005.

Field, Harold C., Cleanth Brooks, and Robert B. Heilman. "On 'Why 100,000,000 Americans Read Comics.'" *American Scholar* 13 (1944): 247–52.

Fieldhouse, D. K. *Economics and Empire, 1830–1914*. London: Macmillan, 1984.

Fields, Rick. *How the Swans Came to the Lake: A Narrative History of Buddhism in America*. 3rd ed. Boston: Shambhala, 1992.

"57th Street." *Fortune* 34 (September 1946), 145–51, 197–202.

Figuerdo, D. H., and Frank Argote-Freyre. *A Brief History of the Caribbean*. New York: Facts on File, 2008.

"Film Biz Revenue Up 15% in '45." *Variety*, May 7, 1947, 11.

"'Film Underground' Explosion: Belgians Balk N. Y. 'Creatures.'" *Variety*, January 15, 1964, 1, 15.

Finch, Christopher. "London Pop Recollected." In David E. Brauer, Jim Edwards, Christopher Finch, and Walter Hopps, eds. *Pop Art: U. S./U. K. Connections, 1956–1966*. Houston: Menil Collection, 2001. Pp. 20–41.

Fincher, Jack. "'The University Has Become a Factory.'" *Life* 58 (February 26, 1965), 100–102.

Fisher, Ruth. "A Conversation with Robert Penn Warren." *Four Quarters* 21 (May 1972), 3–17.

"Flaming Censorship." *Nation* 198 (1964): 311.

Fleming, Ian. *Casino Royale*. London: Jonathan Cape: 1953.

Floud, Roderick, and Paul Johnson, eds. *The Cambridge Economic History of Modern Britain*. 3 vols. Cambridge: Cambridge University Press, 2003–2004.

Forbes, Jill. "The French Nouvelle Vague." In *The Oxford Guide to Film Studies*. John Hill and Pamela Church Gibson, eds. New York: Oxford University Press, 1998. Pp. 461–465.

_____. "The 'Série Noire.'" In Brian Rigby and Nicholas Hewitt, eds. *France and the Mass Media*. Basingstoke: Macmillan, 1991. Pp. 85–97.

Ford, Hugh. *Published in Paris: American and British Writers, Printers, and Publishers in Paris, 1920–1939*. New York: Macmillan, 1975.

Forgács, Éva. "Reinventing the Bauhaus: The 1923 Bauhaus Exhibition as a Turning Point in the Direction of the School." In *Bauhaus: Art as Life*. London: Koenig Books, 2012. Pp. 87–82.

Fornés, Irene. "Maria Irene Fornes Discusses Forty Years in Theatre with Maria M. Delgado" (1997). In Maria M. Delgado and Caridad Svich, eds. *Conducting a Life: Reflections on the Theatre of Maria Irene Fornes*. Lyme, NH: Smith and Kraus, 1999. Pp. 248–77.

Forrestal, James. *The Forrestal Diaries*. Ed. Walter Millis. New York: Viking, 1951.

"Forster and the Human Fact." *Time* 42 (August 9, 1943), 98–104.

Foster, Hal. *The First Pop Age: Painting and Subjectivity in the Art of Hamilton, Lichtenstein, Warhol, Richter, and Ruscha*. Princeton: Princeton University Press, 2012.

Foster, Hal, and Alex Bacon, eds. *Richard Hamilton*. Cambridge: MIT Press, 2010.

Fowler, Glenn. "Burton G. Tremaine, Executive, 89, Dies; A Collector of Art." *New York Times*, March 27, 1991, D23.

Fox, Christopher. "Luigi Nono and the Darmstadt School: Form and Meaning in the Early Works (1950–1959)," *Contemporary Music Review* 18 (1999): 111–130.

_____. "Music After Zero Hour." *Contemporary Music Review* 26 (2007): 54–24.

Fox, William T. R., and Annete Baker Fox. "The Teaching of International Relations in the United States." *World Politics* 13 (1961): 339–59.

Frank, Nino. "Un nouveau genre 'policier': L'aventure criminelle." *L'Écran Français*, No. 61 (August 28, 1946), 8ff.

Fraser, Cary. "An American Dilemma: Race and Realpolitik in the American Response to the Bandung Conference, 1955." In Brenda Gayle Plummer, ed. *Window on Freedom: Race, Civil Rights, and Foreign Affairs, 1945–1988*. Chapel Hill: University of North Carolina Press, 2003. Pp. 115–140.

Freeland, Richard M. *The Truman Doctrine and the Origins of McCarthyism*. New York: Knopf, 1972.

Frei, Christoph. *Hans J. Morgenthau; An Intellectual Biography*. Baton Rouge: Louisiana State University Press, 2001.

Fremont-Smith, Eliot. "After the Ticker Tape Parade." *New York Times*, January 31, 1966, 36.

Freud, Martin. *Glory Reflected: Sigmund Freud, Man and Father*. London: Angus and Robertson, 1957.

Freud, Sigmund. *Gesammelte Werke: Chronologisch Geordnet*. Ed. Anna Freud, et al. 18 vols. London: Imago, 1940–1968.

_____. *The Standard Edition of the Complete Psychological Works of Sigmund Freud*. Ed. and trans. James Strachey. 24 vols. London: Hogarth Press and the Institute of Psycho-Analysis, 1953–1974.

Freud, Sigmund, and Sándor Ferenczi. *Briefwechsel*. Ed. Ernst Falzeder and Eva Brabant. 3 vols. Wein: Böhlau, 1993-2005.

_____. *The Correspondence of Sigmund Freud and Sándor Ferenczi*. Ed. Ernst Falzeder, Eva Brabant, and Patrizia Giampieri-Deutsch. Trans. Peter T. Hoffer. 3 vols. Cambridge, MA: Harvard University Press, 1993-2000.

Fried, Michael. "Jackson Pollock." *Artforum* 4 (September 1965), 14-17.

Friedan, Betty. *The Feminine Mystique*. New York: W. W. Norton, 1963.

_____. *It Changed My Life: Writings on the Women's Movement*. New York: Random House, 1976.

_____. "I Was Afraid to Have a Baby, by Julie Harris as told to Betty Friedan." *McCall's* 84 (December 1956), 68ff.

_____. "Millionaire's Wife." *Cosmopolitan* (September 1956), 78-87.

_____. "No Gods, No Goddesses." *Saturday Review* 2 (June 14, 1975), 16-17.

_____. "Up From the Kitchen Floor." *New York Times Magazine*, March 4, 1973, 8ff.

_____. "Why I Went Back to Work." *Charm* (April 1955), 45, 200.

_____. "Women Are People Too!" *Good Housekeeping* 151 (September, 1960), 161-62.

Friedan, Betty Goldstein. "If One Generation Can Ever Tell Another." *Smith Alumnae Quarterly* 52 (1961): 68-70.

Friedman, B. H. *Jackson Pollock: Energy Made Visible*. New York: McGraw Hill, 1972.

Friedman, Barry. *The Will of the People: How Public Opinion Has Influenced the Supreme Court and Shaped the Meaning of the Constitution*. New York: Farrar, Straus and Giroux, 2009.

Friedman, Lawrence J. *The Lives of Erich Fromm: Love's Prophet*. New York: Columbia University Press, 2013.

Friedman, Saul S. *No Haven for the Oppressed: United States Policy toward Jewish Refugees, 1938-1945*. Detroit: Wayne State University Press, 1973.

Friedrich, Carl J. "The Problem of Totalitarianism—An Introduction." In *Totalitarianism: Proceedings of a Conference Held at the American Academy of Arts and Sciences, March 1953*. Ed. Carl J. Friedrich. Cambridge, MA: Harvard University Press, 1954. Pp. 1-14.

Friedrich, Otto. *The Grave of Alice B. Toklas and Other Reports from the Past*. New York: Henry Holt, 1989.

- Friendly, Fred. *Due to Circumstances Beyond Our Control . . .* New York: Random House, 1967.
- _____. "Text of Friendly's Letter of Resignation to CBS-TV Executives." *New York Times*, February 16, 1966, 82.
- Frith, Simon. *Performing Rites: On the Value of Popular Music*. Cambridge, MA: Harvard University Press, 1996.
- _____. *Sound Effects: Youth, Leisure, and the Politics of Rock 'n' Roll*. New York: Pantheon, 1981.
- Frith, Simon, and Howard Horne. *Art into Pop*. London: Methuen, 1987.
- Frizell, Bernard. "Existentialism: Amid Left Bank Revels, Postwar Paris Enthrones a Bleak Philosophy of Pessimism Derived by a French Atheist from a Danish Mystic." *Life* 20 (June 17, 1946), 59-66.
- Fromm, Eric. *Escape from Freedom*. New York: Farrar & Rinehart, 1941.
- _____. *Man for Himself: An Inquiry into the Psychology of Ethics*. New York: Henry Holt, 1947.
- Frontani, Michael R. *The Beatles: Image and the Media*. Jackson: University Press of Mississippi, 2007.
- "Frosh Statistics Show Religious Preferences." *Columbia Spectator* 5 (October 27, 1921), 4.
- Fry, Varian. *Surrender on Demand*. New York: Random House, 1945.
- Frye, Brian L. "The Dialectics of Obscenity." *Hamline Law Review* 35 (2012): 229-275.
- Frye, Northrop. *Collected Works of Northrop Frye*. Ed. Alvin A. Lee. 30 vols. Toronto: University of Toronto Press, 1996-2012.
- _____. "The Search for Acceptable Words." *Daedalus* 102 (Spring 1973), 11-26.
- _____. *Selected Letters, 1934-1991*. Ed. Robert D. Denham. Jefferson, NC: McFarland Co., 2009.
- Fukuyama, Francis. *The Great Disruption: Human Nature and the Reconstitution of Social Order*. New York: Simon and Schuster, 1999.
- Fuller, Peter. "Jasper Johns Interviewed Part II." *Art Monthly*, No. 19 (September 1, 1978), 5-7.
- Fuller, Randall. "Aesthetics, Politics, Homosexuality: F. O. Matthiessen and the Tragedy of the American Scholar." *American Literature* 79 (2007): 363-91.
- Gaddis, John Lewis. *George F. Kennan: An American Life*. New York: Penguin Press, 2011.

____. "The Insecurities of Victory: The United States and the Perception of the Soviet Threat after World War II." In Michael J. Lacey, ed. *The Truman Presidency*. Cambridge: Cambridge University Press, 1989. Pp. 235–72.

____. *The Long Peace: Inquiries into the History of the Cold War*. New York: Oxford University Press, 1987.

____. *Strategies of Containment: A Critical Appraisal of Postwar American National Security Policy*. New York: Oxford University Press, 1982.

____. *The United States and the Origins of the Cold War, 1941–1947*. New York: Columbia University Press, 1972.

____. *We Now Know: Rethinking Cold War History*. New York: Oxford University Press, 1997.

Galbriath, John Kenneth. *The Affluent Society*. Boston: Houghton Mifflin, 1958.

Galliano, Luciana. "Toshi Uchiyanagi: Japanese Composer and 'Fluxus.'" *Perspectives of New Music* 44 (2006): 250–61.

Gallimard, Gaston and Jean Paulhan. *Correspondance, 1919–1968*. Ed. Laurence Brisset. Paris: Gallimard, 2011.

Galster, Ingrid. *Sartre, Vichy, et les intellectuels*. Paris: L'Harmattan, 2001.

Gann, Kyle. *No Such Thing as Silence: John Cage's 4' 33"*. New Haven: Yale University Press, 2010.

Gans, Herbert J. "Best-Sellers by American Sociologists." In Dan Clawson, *Required Reading: Sociology's Most Influential Books*. Amherst: University of Massachusetts Press, 1998. Pp. 119–27

Gardner, Howard. *The Quest for Mind: Piaget, Lévi-Strauss, and the Structuralist Movement*. 2nd ed. Chicago: University of Chicago Press, 1981.

Gardner, Lloyd C. *Architects of Illusion: Men and Ideas in American Foreign Policy, 1941–1949*. Chicago: Quadrangle Books, 1970.

Gardner, Paul. "The Beatles Invade, Complete with Long Hair and Screaming Fans." *New York Times*, February 8, 1964, 25f.

____. "The Stable Wasn't 'Just a Gallery.'" *ArtNews* 81 (May 1982), 108–113.

Garfinkel, Stanley. "Le Théâtre de la Mode: naissance et renaissance." Trans. Marianne Véron. In Edmonde Charles-Roux, Herbert R. Lottman, Stanley Garfinkel, and Nadine Gasc, *Le Théâtre de la Mode*. Paris: Du May, 1990. Pp. 61–80.

Garofalo, Reebee. "Crossing Over: 1939–1989." In Jannette L. Dates and William Barlow, eds. *Split Image: African Americans in the Mass Media*. Washington, D. C.: Howard University Press, 1990. Pp. 57–121.

Gartman, David. *Auto Opium: A Social History of American Automobile Design*. London: Routledge, 1994.

Gates, Guilbert. "A Song-by-Song Look at What Made George Martin the Fifth Beatle." *New York Times*, March 15, 2016 (online).

Gates, Henry Louis, Jr. "The Fire Last Time: What James Baldwin Can and Can't Teach America." *New Republic* 206 (June 1, 1992), 37–43.

Gay, Peter. *Freud: A Life for Our Time*. New York: W. W. Norton, 1998.

Geary, Daniel. "'Becoming International Again': C. Wright Mills and the Emergence of a Global New Left, 1956–1962." *Journal of American History* 95 (2008): 710–36.

Geiger, Roger L. *American Higher Education since World War II: A History*. Princeton: Princeton University Press, 2019.

_____. "The Ten Generations of American Higher Education." In Philip G. Altbach, Robert O. Berdahl, and Patricia J. Gumpert, eds. *American Higher Education in the Twenty-first Century: Social, Political, and Economic Challenges*. Baltimore: Johns Hopkins University Press, 1999. Pp. 38–69.

_____. *Research and Relevant Knowledge: American Research Universities since World War II*. New York: Oxford University Press, 1993.

Genauer, Emily. "Sad Art of Pollock in Museum Show." *New York Herald Tribune*, December 23, 1956, D11.

Gendzier, Irene L. *Frantz Fanon: A Critical Study*. New York: Patheon, 1973.

Genêt [Janet Flanner]. "Letter from Paris." *New Yorker* 20 (December 23, 1944), 42–47.

Genter, Robert. "'With Great Power Comes Great Responsibility': Cold War Culture and the Birth of Marvel Comics." *Journal of Popular Culture* 40 (2007): 953–78.

Georgia Museum of Art. *Art Interrupted: Advancing American Art and the Politics of Cultural Diplomacy*. Athens, GA: Georgia Museum of Art, 2012.

Gerassi, John. *Jean-Paul Sartre: Hated Conscience of His Century*. Vol. 1: *Protestant or Protestor?* Chicago: University of Chicago Press, 1989.

"German Experimental Film Wins at Festival in Belgium." *New York Times*, January 2, 1964, 31.

Gerth, H. H., and C. Wright Mills. "A Marx for Managers." *Ethics* 52 (1942): 200–215.

Gerth, Nobuko. "Hans H. Gerth and C. Wright Mills: Partnership and Partisanship." *International Journal of Politics, Culture, and Society* 7 (1993): 133–54.

- Gertzman, Jay A. *Samuel Roth: Infamous Modernist*. Gainesville: University Press of Florida, 2013.
- “Das Gespräch zwischen Ulbricht und Chruschtschow.” *Welt*, May 30, 2009.
<https://www.welt.de/politik/article3828831/Das-Gespraech-zwischen-Ulbricht-und-Chruschtschow.html>.
- Gewirtz, Isaac. *Beatific Soul: Jack Kerouac on the Road*. New York: New York Public Library, 2007.
- “The G. I. Bill of Rights: An Analysis of the Servicemen’s Readjustment Act of 1944.” *Social Security Bulletin* 7 (July 1944), 3–13.
- Gibbs, Wolcott. “Keep Those Paws to Yourself, Space Rat!” *New Yorker* 30 (May 8, 1954), 134–41.
- Gibson, Richard. “A No to Nothing.” *Kenyon Review* 13 (1951): 252–55.
- Giddens, Gary. *Satchmo*. New York: Doubleday, 1988.
- Gide, André, and Jean Malaquais. *Correspondance, 1935–1950*. Paris: Éditions Phébus, 2000.
- Gienow-Hecht, Jessica C. E. “Shame on US? Academics, Cultural Transfer, and the Cold War—A Critical Review.” *Diplomatic History* 24 (2000): 465–94.
- Gifford, Barry, and Lawrence Lee. *Jack’s Book: An Oral Biography of Jack Kerouac*. New York: St. Martin’s, 1978.
- Gilbert, James. *A Cycle of Outrage: America’s Reaction to the Juvenile Delinquent in the 1950s*. New York: Oxford University Press, 1986.
- Gilbert, Joan. “The Liberal Arts College: Is It Really an Endangered Species?” *Change* 27 (September/October 1995), 36–43.
- Gildea, Robert. *Marianne in Chains: Daily Life in the Heart of France during the German Occupation*. New York: Henry Holt, 2002.
- Gill, Anton. *Art Lover: A Biography of Peggy Guggenheim*. New York: HarperCollins, 2002.
- Gill, Jonathan. *Harlem: The Four Hundred Year History from Dutch Village to Capital of Black America*. New York: Grove, 2011.
- Gillett, Charlie. *The Sound of the City: The Rise of Rock and Roll*. Rev. ed. New York: Pantheon, 1983.
- Gillmor, Daniel S., ed. *Speaking of Peace: An Edited Report*. New York: National Council of the Arts, Sciences, and Professions, 1949.
- Ginsberg, Allen. *Allen Verbatim: Lectures on Poetry, Politics, Consciousness*. Ed. Gordon Ball. New York: McGraw-Hill, 1974.

____. "The Art of Poetry VIII: Allen Ginsberg, an Interview." *Paris Review* 10 (Spring 1966), 13–55.

____. *The Book of Martyrdom and Artifice: First Journals and Poems, 1937–1952*. Ed. Juanita Liebermann-Plimpton and Bill Morgan. Cambridge, MA: Da Capo, 2006.

____. *Collected Poems, 1947–1997*. New York: HarperCollins, 2006.

____. *The Gay Sunshine Interview*. Bolinas, CA: Grey Fox Press, 1974.

____. *Howl and Other Poems*. San Francisco: City Lights Books, 1956.

____. *Journals: Early Fifties Early Sixties*. Ed. Gordon Ball. New York: Grove, 1977.

____. *The Letters of Allen Ginsberg*. Ed. Bill Morgan. Cambridge, MA: Da Capo, 2008.

____. Liner notes. *Allen Ginsberg Reads "Howl" and Other Poems*. Fantasy 7006, 1959.

Ginsberg, Allen, and Louis Ginsberg. *Family Business: Selected Letters between a Father and Son*. Ed. Michael Schumacher. New York: Bloomsbury, 2001.

Ginsberg Allen, and Neal Cassady. *As Ever: The Collected Correspondence of Allen Ginsberg and Neal Cassady*. Ed. Barry Gifford. Berkeley: Creative Arts, 1977.

Ginsborg, Paul. *A History of Contemporary Italy: Society and Politics, 1943–1988*. New York: Palgrave Macmillan, 2003.

Gitlin, Todd. *The Sixties: Years of Hope, Days of Rage*. New York: Bantam, 1987.

Giuliano, Geoffrey, and Brenda Giuliano. *The Lost Beatles Interviews*. London: Virgin Books, 1994.

"Glamor Pusses." *Time* 48 (September 9, 1946), 25–29.

Glaser, Bruce. "Oldenburg Lichtenstein Warhol." *Artforum* 4 (February 1966), 21–24.

____. "Questions for Stella and Judd." Ed. Lucy Lippard. *ArtNews* 65 (September 1966), 55–61.

Glass, Loren. *Counterculture Colophon: Grove Press, the Evergreen Review, and the Incorporation of the Avant-Garde*. Stanford; Stanford University Press, 2013.

Glazer, Nathan, and Daniel Patrick Moynihan. *Beyond the Melting Pot: The Negroes, Puerto Ricans, Jews, Italians, and Irish of New York City*. Cambridge, MA: MIT and Harvard University Press, 1963.

Gleason, Abbott. *Totalitarianism: The Inner History of the Cold War*. New York: Oxford University Press, 1995.

- Gleick, James. *The Information: A History, a Theory, a Flood*. New York: Pantheon, 2011.
- "Global Report on Rock 'n' Roll," *New York Times Magazine*, April 20, 1958, 25ff.
- Glueck, Grace., "Art Noteds: Boom?" *New York Times*, May 10, 1964, X19.
- _____. "Castelli Gives Major Work to the Modern." *New York Times*, May 10, 1989, C15.
- _____. "Each Day, Another Albers Pancake." *New York Times*, December 5, 1971, D24.
- _____. "In Britain, What's a Government Budget without Art?" *New York Times*, July 19, 1964, X12.
- _____. "'Once Established,' Says Jasper Johns, 'Ideas Can Be Discarded.'" *New York Times*, October 16, 1977, D1f..
- Glynn, Stephen. *A Hard Day's Night*. London: I. B. Tauris, 2005.
- Gobeil, Madeleine. "Sartre Talks of Beauvoir." *Vogue* 146 (July 1965), 72-73.
- Godard, Jean-Luc. "Des èpreuves suffisantes." *Cahiers du cinéma* 13 (July 1957), 35-37.
- Goffman, Erving. *The Presentation of Self in Everyday Life*. Garden City: Doubleday, 1959.
- Goldberg, Jeff. "John Cage." *Transatlantic Review*, No. 55/56 (May 1976), 103-110.
- Goldberg, Michael, dir. *D. T. Suzuki: A Zen Life*. Japan Interculture Foundation DVD, 2005.
- Golden Nathan D. "Future of U. S. Pix Abroad Grave as Curbs Pile Up." *Variety*, January 7, 1948, 157f.
- Goldin, Claudia. "America's Graduation from High School: The Evolution and Spread of Secondary Schooling in the Twentieth Century." *Journal of Economic History* 58 (1998), 345-74.
- _____. "Labor Markets in the Twentieth Century." In Stanley L. Engerman and Robert E. Gallman, eds., *The Cambridge Economic History of the United States*. 3 vols. New York: Cambridge University Press, 2000. Vol. 3: *The Twentieth Century*. Pp. 549-623.
- Goldin, Claudia, and Lawrence F. Katz. *The Race Between Education and Technology*. Cambridge: Harvard University Press, 2008.
- _____. "Why the United States Led in Education: Lessons from Secondary School Expansion, 1910 to 1940." National Bureau of Economic Research Working Paper No. 6144, August, 1997.
- Golding, Alan. "The New American Poetry Revisited, Again." *Contemporary Literature* 39 (1998): 180-211.

Goldsmith, Kenneth, ed. *I'll Be Your Mirror: The Selected Andy Warhol Interviews, 1962-1987*. New York: Carroll and Graf, 2004.

Goldstein, Bernice, and Sanford Goldstein "Zen and *Nine Stories*." *Renascence: Essays on Values in Literature* 22 (1970): 171–82.

Goldstein, Carl. *Teaching Art: Academics and Schools from Vasari to Albers*. Cambridge: Cambridge University Press, 1996.

Goldstein, Patrick. "Blasts from the Past." *Los Angeles Times*, August 24, 1997, G5ff.

Goldwater, Robert. "Reflections on the New York School." *Quadrum* 8 (1960), 17–36.

Gontarski, S. E. "Don Allen: Grove's First Editor." *Review of Contemporary Fiction* 10 (Fall 1990), 132–36.

Goodman, Paul. *Growing Up Absurd: Problems of Youth in the Organized System*. New York: Random House, 1960.

Gopnik, Blake. "Old Possum's Book of . . . Andy Warhol's Cats?" *artnet.com*, December 8, 2016.

_____. "In the future, everyone will be world-famous for 15 minutes." *Warholiana.com*, Feb. 6, 2019.

_____. *Warhol*. New York: Ecco, 2020.

Gordon, Robert J. *The Rise and Fall of American Growth: The U. S. Standard of Living Since the Civil War*. Princeton: Princeton University Press, 2016.

Gordon, Robert S. C. "Primo Levi and Holocaust Memory in Italy, 1958–1963." In Risa Sodi and Millicent Marcus, eds. *New Reflections on Primo Levi: Before and After Auschwitz*. New York: Palgrave Macmillan, 2011.

Gordon, W. Terrence. *Marshall McLuhan: Escape into Understanding: A Biography*. New York: Basic Books, 1997.

Goscha, Christopher. *Vietnam: A New History*. Boulder: Basic Books, 2016.

Gosse, Van. *Rethinking the New Left: An Interpretive History*. New York: Palgrave Macmillan, 2005.

Gouanvic, Jean-Marc. "Panorama de la traduction-importation de la littérature américaine en France (1820–1960)." In Ton Naaijken, ed. *Event or Incident: On the Role of Translations in the Dynamics of Cultural Exchange*. Bern: Peter Lang, 2010. Pp. 157–76.

Gould, Jack. "TV: Challenge on Racism." *New York Times*, May 30, 1963, 29.

_____. "TV: Vietnam Forum a Forward Step." *New York Times*, June 23, 1965, 83.

- Gould, Jonathan. *Can't Buy Me Love: The Beatles, Britain, and America*. New York: Harmony Books, 2007.
- Graff, Gerald. *Professing Literature: An Institutional History*. Chicago: University of Chicago Press, 1987.
- Graham, Hugh Davis, and Nancy Diamond. *The Rise of American Research Universities: Elites and Challenges in the Postwar Era*. Baltimore: Johns Hopkins University Press, 1997.
- Graham, John. *System and Dialectics of Art*. New York: Delphic Studios, 1937.
- Graham, Patricia Albjerg. "Expansion and Exclusion: A History of Women in American Higher Education." *Signs* 3 (1978): 759–73.
- Grant, Natalie. "The Russia Section: A Window on the Soviet Union." *Diplomatic History* 2 (1978): 107–115.
- Grant, Peter. "Charles Olson's Life and Work—A Chronology." <http://charlesolson.org/Files/chronology1.htm>.
- Grauerholz, James W. Afterword to Jack Kerouac and William S. Burroughs, *And the Hippos Were Boiled in Their Tanks*. New York: Grove, 2008. Pp. 185–214.
- Gray, Albert [Albert Glotzer]. "Judgment of an Era: An Examination of the Totalitarian System." *New International* 17 (1951): 315–23, 18 (1952): 20–312, 74–89.
- Gray, Francine du Plessix. "Black Mountain, an American Place." *New York Times Book Review*, July 31, 1977, 3, 25.
- Greenberg, Cheryl Lynn. *"Or Does It Explode?": Black Harlem in the Great Depression*. New York: Oxford University Press, 1991.
- Greenberg, Clement. "L'Art American au XX^e siècle." Trans. Catherine Le Guet. *Les Temps modernes* 2 (1946): 340–52.
- _____. *Art and Culture: Critical Essays*. Boston: Beacon Press, 1961.
- _____. "Avant-Garde and Kitsch." *Partisan Review* 6 (Fall 1939), 34–49.
- _____. *The Collected Essays and Criticism*. Ed. John O'Brian. 4 vols. Chicago: University of Chicago Press, 1986.
- _____. *The Harold Letters, 1928–1943: The Making of an American Intellectual*. Ed. Janice Van Horne. Washington, D. C.: Counterpoint, 2000.
- _____. *Joan Miró*. New York: Quadrangle Press, 1948.
- _____. Letter to the Editor. *Antioch Review* 4 (1954): 249–50.
- _____. "Towards a Newer Laocoon," *Partisan Review* 7 (1940): 296–310.

- Greene, Balcomb. "A Thing of Beauty." *Art Journal* 25 (1966): 364–76.
- Greenfeld, Josh. "Sort of the Svengali of Pop." *New York Times Magazine*, May 8, 1966, 34ff.
- Greif, Mark. *The Age of the Crisis of Man: Thought and Fiction in America, 1933–1973*. Princeton: Princeton University Press, 2015.
- Grenauer, Emily. "Fair Mural Taken Off, Artist To Do Another." *New York Herald Tribune*, April 18, 1965, 11.
- _____. "Musings on Miscellany." *New York Herald Tribune*, December 27, 1953, D6.
- Grenier, Jean, ed. *L'Existence*. Paris: Gallimard, 1945.
- Griffin, Dustin. "The St. Louis Clique: Burroughs, Kammerer, and Carr." *Journal of Beat Studies* 3 (2014): 1–45.
- Gropius, Walter. "Programm des Staatlichen Bauhauses in Weimar." Weimar, [April] 1919.
- Grose, Peter. *Operation Rollback: America's Secret War Behind the Iron Curtain*. Boston: Houghton Mifflin, 2000.
- Gross, John. *The Rise and Fall of the Man of Letters: A Study of the Idiosyncratic and the Humane in Modern Letters*. New York: Macmillan, 1969.
- Gross, Leonard. "John Lennon: Beatle on His Own." *Look* 30 (December 13, 1966), 58–66.
- Grosser, Alfred. "L'Étude des relations internationales, spécialité Américaine?" *Revue française de science politique* 6 (1956): 634–51.
- Grumet, Elinor. "The Apprenticeship of Lionel Trilling." *Prooftexts* 4 (1984): 153–173.
- Grutzner, Charles. "Pickets to Harass Cultural Meeting." *New York Times*, March 24, 1949, 1–2.
- Guback, Thomas H. *The International Film Industry: Western Europe and America Since 1945*. Bloomington: Indiana University Press, 1969.
- Guggenheim, Peggy. *Out of This Century: Confessions of an Art Addict*. New York: Universe Books, 1979.
- _____. *Out of This Century: The Informal Memoirs of Peggy Guggenheim*. New York: Dial Press, 1946.
- Guilbaut, Serge. *How New York Stole the Idea of Modern Art: Abstract Expressionism, Freedom, and the Cold War*. Trans. Arthur Goldhammer. Chicago: University of Chicago Press, 1983.
- Guralnick, Peter. *Careless Love: The Unmaking of Elvis Presley*. Boston: Little, Brown, 1990.

- _____. *Last Train to Memphis: The Rise of Elvis Presley*. Boston: Little, Brown, 1994.
- _____. *Sam Phillips: The Man Who Invented Rock 'n' Roll*. New York: Little, Brown, 2015.
- Guralnick, Peter, and Ernst Jorgensen. *Elvis Day by Day*. New York: Ballantine, 1999.
- Guyer, Paul. *A History of Modern Aesthetics*. 4 vols. Cambridge: Cambridge University Press, 2014.
- Guyot, Charly. *Les Romanciers américains d'aujourd'hui*. Paris: Editions Labergerie, 1948.
- Gwertzman, Bernard. "Ford Denies Moscow Dominates East Europe; Carter Rebuts Him." *New York Times*, October 7, 1976, 1f.
- Haberkern, Ernest E., and Arthur Lipow, eds. *Neither Capitalism nor Socialism: Theories of Bureaucratic Collectivism*. Atlantic Highlands, NJ: Humanities Press, 1996.
- Haberski, Raymond J., Jr., *It's Only a Movie! Films and Critics in American Culture*. Lexington: University Press of Kentucky, 2001.
- Haffenden, John. *William Empson: Among the Mandarins*. Oxford: Oxford University Press, 2005.
- Haight, Amanda. *Anna Akhmatova: A Poetic Pilgrimage*. New York: Oxford University Press, 1990.
- Hailey, Foster. "Dogs and Hoses Repulse Negroes at Birmingham." *New York Times*, May 4, 1963, 1f.
- Hajdu, David. *Love for Sale: Pop Music in America*. New York: Farrar, Straus and Giroux, 2016.
- _____. *Positively 4th Street: The Lives and Times of Joan, Baez, Bob Dylan, Mimi Baez Fariña, and Richard Fariña*. New York: Farrar, Straus and Giroux, 2001.
- Halasz, Piri. "Art Criticism (and Art History) in New York: The 1940s vs. the 1980s." *Arts Magazine* 57, "Part One: The Newspapers" (February 1983), 91-97; "Part Two: The Magazines" (March 1983), 64-73; "Part Three: Clement Greenberg" (April 1983), 80-89.
- Halberstam, David. *The Best and the Brightest*. New York: Random House, 1972.
- Hale, Grace Elizabeth. *A Nation of Outsiders: How the White Middle Class Fell in Love with Rebellion in Postwar America*. New York: Oxford University Press, 2011.
- Hale, Nathan, Jr. *The Rise and Crisis of Psychoanalysis: Freud and the Americans, 1917-1985*. New York: Oxford University Press, 1995.

Hale, Thomas A. "Two Decades, Four Versions: The Evolution of Aimé Césaire's *Cahier d'un retour au pays natal*." In Carolyn A. Parker and Stephen H. Arnold, eds., *When the Drumbeat Changes*. Washington, D. C.: Three Continents Press, 1981. Pp. 186–95.

Hall, Donald, Robert Pack, and Louis Simpson, eds. *New Poets of England and America: An Anthology*. Cleveland: Meridian, 1957.

Hall, Donald, and Robert Pack, eds. *New Poets of England and America: Second Selection*. Cleveland: Meridian Books, 1962.

Hall, Radclyffe. *The Well of Loneliness*. Paris: Pegasus Press, 1928.

Halpert, Edith G. "Moscow Greeting: American Art Rouses Lively Response." *New York Times*, August 2, 1959, 15.

Hamilton, Jack. *Just Around Midnight: Rock and Roll and the Racial Imagination*. Cambridge, MA: Harvard University Press, 2016.

Hamilton, Leo. "The Secret Careers of Samuel Roth." *Journal of Popular Culture* 1 (1968): 317–38.

Hamilton, Nigel. *JFK: Reckless Youth*. New York: Random House, 1992.

Hamilton, Richard. *Collected Words, 1953–1982*. London: Thames and Hudson, 2001.

____. "For the Finest Art Try—POP." *Gazette*, No. 1 (1961): 3.

____. "Hommage à Chrysler Corp." *Architectural Design* 28 (March 1958), 120.

____. "Duchamp." *Art International* 7 (January 18, 1964), 23–28.

____. "A Statement by Richard Hamilton."

<http://www.warholstars.org/articles/richardhamilton/richardhamilton.html>.

Hammer, Alexander R. "Fad Also Rocks Cash Registers." *New York Times*, February 23, 1957, 12.

Hammond, Thomas T., ed. *Witnesses to the Origins of the Cold War*. Seattle: University of Washington Press, 1982.

Hansen, Joseph. "Burnham's 'Managerial Revolution.'" *Fourth International* 2 (1941): 157–59.

Hargreaves, John D. *Decolonization in Africa*. 2nd ed. London: Longman, 1996.

Harpole Charles, ed. *History of the American Cinema*. 10 vols. New York: Charles Scribner's Sons, 1990–2000.

Harriman, Averell, and Elie Abel. *Special Envoy to Churchill and Stalin, 1941–1946*. New York: Random House, 1975.

Harrington, Daniel F. "Kennan, Bohlen, and the Riga Axioms." *Diplomatic History* 2 (1978): 423-37.

Harrington, Stephanie. "City Puts Bomb Under Off-Beat Culture Scene." *Village Voice*, March 26, 1964, 1, 14.

_____. "City Sleuths Douse 'Flaming Creatures.'" *Village Voice*, March 12, 1964, pp. 3, 13.

_____. "Irene Fornés, Playwright: Alice and the Red Queen." *Village Voice*, April 21, 1966, 1, 33.

Harris, Mark. *Pictures at a Revolution: Five Movies and the Birth of the New Hollywood*. New York: Penguin, 2008.

Harris, Mary Emma. *The Arts at Black Mountain College*. Cambridge, MA: MIT Press, 1987.

Harrison, Pamela. "Who Really Gave Birth to the Beats?" *New York* 9 (June 7, 1976), 12-13.

Harry, Bill. *Bigger Than the Beatles*. Liverpool: Trinity Mirror, 2009.

_____. *The British Invasion: How the Beatles and Other U.K. Bands Conquered America*. New Malden, Surrey: Chrome Dreams, 2004.

Hartman, Geoffrey. "Blindness and Insight," *New Republic* 198 (March 7, 1988), 26-31.

_____. *A Scholar's Tale: Intellectual Journey of a Misplaced Child of Europe*. New York: Fordham University Press, 2007.

Hartmann, Heinz. "Ego Psychology and the Problem of Adaptation." Trans. David Rapaport. In Rapaport, ed. and trans., *Organization and Pathology of Thought: Selected Sources*. New York: Columbia University Press, 1951. Pp. 362-96.

_____. *Ego Psychology and the Problem of Adaptation*. Trans. David Rapaport. New York: International Universities Press, 1958.

_____. "Ich-Psychologie und Anpassungsproblem." *Internationale Zeitschrift für Psychoanalyse und Imago* 24 (1939): 62-135.

Hartmann, Heinz, Ernst Kris, and Rudolph M. Loewenstein. "Some Psychoanalytic Comments on 'Culture and Personality.'" In George B. Wilbur and Warner Muensterberger, eds., *Psychoanalysis and Culture: Essays in Honor of Géza Róheim*. New York: International Universities Press, 1951. Pp. 3-31.

Haslam, Jonathan. *Russia's Cold War: From the October Revolution to the Fall of the Wall*. New Haven: Yale University Press, 2011.

_____. *The Vices of Integrity: E. H. Carr, 1892-1982*. London: Verso, 1999.

Hatlen, Burton. "Kinesis and Meaning: Charles Olson's 'The Kingfishers' and the Critics."

Contemporary Literature 30 (1989): 546–572.

____. "Pound's *Pisan Cantos* and the Origins of Projective Verse." In Helen M. Dennis, ed. *Ezra Pound and Poetic Influence: The Official Proceedings of the 17th International Ezra Pound Conference Held at Castle Brunnenburg, Tirolo di Merano*. Amsterdam: Rodopi, 2000. Pp. 130–53.

Haugeland, John. "Reading Brandom Reading Heidegger." *European Journal of Philosophy* 13 (2005): 421–28.

Hayden, Casey. "August 1960, National Student Association Convention, Minneapolis, Minnesota." In Davis W. Houck and David E. Dixon, *Women and the Civil Rights Movement, 1954–1965*. Jackson: University Press of Mississippi, 2009. Pp. 135–138.

____. "Fields of Blue." In Constance Curry, et al., eds. *Deep in Our Hearts: Nine White Women in the Freedom Movement*. Athens: University of Georgia Press, 2000. Pp. 335–75.

Hayden, Casey, and Mary King. "Sex and Caste." *Liberation* 11 (April 1966), 35–36.

Hayden, Thomas. "American Student Requires Value Stimulation." *Michigan Daily*, August 5, 1960, 1f.

____. "The Dream of Port Huron." In Hayden, ed. *Inspiring Participatory Democracy: Student Movements from Port Huron to Today*. Boulder: Paradigm, 2013. Pp. 1–30.

____. "A Letter to the New (Young) Left." *Activist* 2 (Winter 1961), 4–7.

____. *Reunion: A Memoir*. New York: Random House, 1988.

____. "Who Are the Student Boat-Rockers?" *Mademoiselle* (August 1961), 239, 333–37.

Hayman, Ronald. *Sartre: A Life*. New York: Simon & Schuster, 1987.

Haynes, John Earl, Harvey Klehr, and Alexander Vassiliev. *Spies: The Rise and Fall of the KGB in America*. New Haven: Yale University Press, 2009.

Healey, Elspeth Egerton. "Writing, Communities, Aesthetics, Politics, and Late Modernist Literary Consiludation." PhD dissertation, University of Michigan, 2008.

Hearings before the Subcommittee to Investigate Juvenile Delinquency of the Committee on the Judiciary, United States Senate. Washington D. C.: Government Printing Office, 1954.

Hearings before the Antitrust Subcommittee of the Committee on the Judiciary, House of Representatives, Monopoly Problems in Regulated Industries: Part 2—Volume 3, Television. Washington, D. C.: United States Government Printing Office, 1957.

Heidegger, Martin. *Being and Time*. Trans. John Macquarrie and Edward Robinson. New York: Harper and Row, 1962.

____. *Gelassenheit*. Pfullingen: Neske, 1959.

____. *Gesamtausgabe*. Frankfurt: Vittorio Klostermann, 1975– .

Heijenoort, Jean van. *With Trotsky in Exile: From Prinkipo to Coyoacán*. Cambridge, MA: Harvard University Press, 1978.

Heilbut, Anthony. *Exiled in Paradise: German Refugee Artists and Intellectuals in America from the 1930s to the Present*. New York: Viking, 1983.

Heins, Marjorie. *Not in Front of the Children: "Indecency," Censorship, and the Innocence of Youth*. New York: Hill and Wang, 2001.

Heirich, Max. *The Spiral of Conflict: Berkeley 1964*. New York: Columbia University Press, 1971.

Helbert, Clifford L., ed. *Printing Progress: A Mid-Century Report*. Cincinnati: International Association of Printing House Craftsmen, 1959.

"Helen G. Scott, 72, Writer for Truffaut and Other Directors." *New York Times*, November 24, 1987, B11.

Hench, John B. *Books as Weapons: Propagandas, Publishing, and the Battle for Global Markets*. Ithaca: Cornell University Press, 2010.

Henderson, Loy. *A Question of Trust: The Origins of U. S.–Soviet Diplomatic Relations: The Memoirs of Loy Henderson*. Ed. George W. Baer. Stanford: Hoover Institution Press, 1986.

Hennessee, Judith. *Betty Friedan: Her Life*. New York: Random House, 1999.

Henri, Ernst. "Who Finances Anti-Communism?" *World Marxist Review* 5 (February 1962), 46–54.

Henri-Lévy, Bernard. *Sartre: The Philosopher of the Twentieth Century*. Trans. Andrew Brown. Cambridge: Polity, 2003.

Herken, Gregg. *The Georgetown Set: Friends and Rivals in Cold War Washington*. New York: Knopf, 2014.

Heron, Patrick. "Americans at the Tate Gallery." *Arts* [New York City] 30 (March 1956), 15–17.

Herskovits, Melville J. *Franz Boas: The Science of Man in the Making*. New York: Scribner, 1953.

Hess, Thomas B. *Abstract Painting: Background and American Phase*. New York: Viking, 1951.

Hewison, Robert. *Too Much: Art and Society in the Sixties, 1960–75*. New York: Oxford University Press, 1987.

Hiam, Jonathan. "Reconstructing a 'Shaken Culture': The Re-emergence of Schoenberg's Verein für musikalische Privataufführungen at the Black Mountain College Summer Institute of 1944." In Felix Meyer, Carol J. Oja, Wolfgang Rathers, and Anne C. Shreffler, eds. *Crosscurrents: American and European Music in Interaction, 1900–2000*. Woodbridge, Suffolk: Boydell Press, 2014. Pp. 233–43.

Hickenlooper, George. *Reel Conversations: Candid Interviews with Film's Foremost Directors and Critics*. New York: Citadel, 1991.

Hicks, Michael. "John Cage's Studies with Schoenberg." *American Music* 8 (1990): 125–140.

Hicks, Michael, and Christian Asplund. *Christian Woolf*. Urbana: University of Illinois Press, 2012.

Hill, Melvyn A., ed. *Hannah Arendt: The Recovery of the World*. New York: St. Martin's Press, 1979.

Hill, Patricia. "1936: Meyer Schapiro, *Art Front*, and the Popular Front." *Oxford Art Journal* 17, No. 1 (1994), 30–41.

Himes, Chester. *The Quality of Hurt: The Autobiography of Chester Himes*, Vol. 1. Garden City, NY: Doubleday, 1972.

Hinkle Warren, III. *If You Have a Lemon, Make Lemonade*. New York: W. W. Norton, 1974.

Hindry, Ann. "Conversation with Jasper Johns." *Artstudio* [Paris] 12 (Spring 1989), 6–16.

Hine, Thomas. *Populuxe*. New York: Knopf, 1986.

Hines, Thomas S. "'Then Not Yet 'Cage'": The Los Angeles Years, 1912–1938." In Marjorie Perloff and Charles Junkerman, eds. *John Cage: Composed in America*. Chicago: University of Chicago Press, 1994. Pp. 65–99.

"His Heart Belongs to Dada." *Time* 73 (May 4, 1959), 60.

Hitchcock, William. "The Marshall Plan and the Creation of the West." In Melvyn P. Leffler and Odd Arne Westad, eds. *The Cambridge History of the Cold War*. Cambridge: Cambridge University Press, 2010. Vol. 1: *Origins*. Pp. 154–74.

Hitler, Adolf. *Hitlers politisches Testament: die Bormann Diktate vom Februar und April 1945*. Hamburg: A. Knaus, 1981.

_____. *Hitler's Secret Book*. Trans. Salvator Attanasio. New York: Grove, 1961.

_____. *Mein Kampf*. Trans. Ralph Manheim. Boston: Houghton Mifflin, 1943.

_____. *The Testament of Adolf Hitler: The Hitler–Bormann Documents, February–April 1945*. Ed. François Genoud. Trans. R. H. Stevens. London: Cassell, 1961.

- Hoberman, J. *On Jack Smith's Flaming Creatures (and Other Secret-Flix of Cinemaroc)*. New York: Hips Road, 2001.
- Hoberman, J., and Jonathan Rosenbaum. *Midnight Movies*. New York: Harper & Row, 1983.
- Hobsbawm, Eric. *The Age of Empire, 1875–1914*. New York: Pantheon, 1987.
- _____. *The Age of Extremes: The Short Twentieth Century, 1914–1991*. London: Michael Joseph, 1994.
- Hodgson, Godfrey. *America in Our Time*. New York: Random House, 1976.
- Hoff, Lena. *Nicolas Calas and the Challenge of Surrealism*. Copenhagen: Museum Tusculanum Press, 2014.
- Hoffman, Abbie. *Woodstock Nation: A Talk-Rock Album*. New York: Random House, 1969.
- Hoffman, Katherine. "The Family of Man: An Introduction." *History of Photography* 29 (2005): 317–19.
- Hoffman, Paul. "A Movie Show—In Criminal Court." *New York Post*, June 3, 1964, 16.
- Hoffmann, Stanley. "An American Social Science: International Relations." *Daedalus* 106 (1977): 41–60.
- Hoggart, Richard. *The Uses of Literacy: Aspects of Working-Class Life, with Special Reference to Publications and Entertainments*. London: Chatto and Windus, 1957.
- Holladay, Hilary. *American Hipster: A Life of Herbert Huncke*. New York: Magnus Books, 2013.
- Hollander, John. "Poetry Chronicle." *Partisan Review* 24 (1957): 296–304.
- Holmes, John Clellon. *Nothing More to Declare*. New York: E. P. Dutton, 1967.
- Holmes, [John] Clellon. "This Is the Beat Generation." *New York Times Sunday Magazine*, November 16, 1952, 10ff.
- Holmes, [John] Clellon. "The Young American Hope." *Glamour* (April 1953), 142ff.
- Holzaepfel, John. "Cage and Tudor." In David Nichols, ed. *The Cambridge Companion to John Cage*. Cambridge: Cambridge University Press, 2002. Pp. 169–85.
- _____. "Reminiscences of a Twentieth-Century Pianist: An Interview with David Tudor." *Musical Quarterly* 78 (1994): 626–36.
- Homberger, Eric. "Lucien Carr, Muse and Journalist, 1925–2005." *The Globe and Mail* [Toronto], February 16, 2005, S9.

Hommel, Friedrich. "How the Province Became International: Early Days of the New Music in Darmstadt." Trans. Asa Eldh. *Sonus* 10 (Fall 1989), 73 -85.

Honisch, Dieter, and Jens Christian Jensen. *Amerikanische Kunst von 1945 bis heute*. Köln: DuMont, 1974.

Hook, Sidney. *Heresy, Yes—Conspiracy, No!* New York: American Committee for Cultural Freedom, [1952].

____. "The Integral Humanism of Jacques Maritain." *Partisan Review* 7 (1940): 204–29.

____. *Out of Step: An Unquiet Life in the Twentieth Century*. New York: Harper & Row, 1987.

____. "Report on the International Day Against Dictatorship and War." *Partisan Review* 16 (1949): 722–732.

Hooker, James R. *Black Revolutionary: George Padmore's Path from Communism to Pan-Africanism*. New York: Prager, 1967.

Hoopes, Townsend, and Douglas Brinkley. *Driven Patriot: The Life and Times of James Forrestal*. New York: Knopf, 1992.

Hopkins, Jerry. *Elvis: A Biography*. New York: Warner Books, 1971.

Hopps, Walter. *Robert Rauschenberg: The Early 1950s*. Houston: Houston Fine Arts Press, 1991.

Hopps, Walter, and Susan Davidson. *Robert Rauschenberg: A Retrospective*. New York: Guggenheim Museum, 1997.

Horn, Axel. "Jackson Pollock: The Hollow and the Bump." *Carleton Miscellany* 7 (Summer 1966), 80–87.

Horney, Karen. *The Neurotic Personality of Our Time*. New York: W. W. Norton, 1937.

Horowitz, C. Morris, and Lawrence J. Kaplan. *The Jewish Population of the New York Area, 1900–1975*. New York: Federation of Jewish Philanthropies of New York, 1959.

Horowitz, Daniel. *Betty Friedan and the Making of The Feminine Mystique: The American Left, the Cold War, and Modern Feminism*. Amherst: University of Massachusetts Press, 1998.

____. *Consuming Pleasures: Intellectuals and Popular Culture in the Postwar World*. Philadelphia: University of Pennsylvania Press, 2012.

Horowitz, Frederick A., and Brenda Danilowitz. *Josef Albers: To Open Eyes: The Bauhaus, Black Mountain College, and Yale*. London: Phaidon, 2006.

Horowitz, Irving Louis. *C. Wright Mills: An American Utopian*. New York: Free Press, 1983.

Horrock, Nicholas M. "An Awesome Question: Was Murder U. S. Policy?" *New York Times*, December 7, 1975, sec. 4, 4.

Horwitz, Morton J. *The Warren Court and the Pursuit of Justice*. New York: Hill and Wang, 1998.

House of Representatives. *Foreign Assistance Act of 1948*. Washington, D. C.: United States Government Printing Office, 1948.

"House Votes Inquiries on Elections, Crime on Radio-TV, Immoral Books." *New York Times*, May 13, 1952, 1.

Houston, Benjamin. "Donald Davidson and the Segregationist Intellect." In Lisa Tendrich Frank and Daniel Kilbride, eds. *Southern Character: Essays in Honor of Bertram Wyatt-Brown*. Gainesville: University Press of Florida, 201. Pp. 160–177.

Howe, Irving. "Black Boys and Native Sons." *Dissent* 10 (1963): 353–68.

_____. "The Culture Conference." *Partisan Review* 16 (1949): 505–511.

_____. *A Margin of Hope: An Intellectual Autobiography*. San Diego: Harcourt Brace Jovanovich, 1982.

_____. "Mid-Century Turning Point." *Midstream* 11 (June–July 1975), 23–28.

_____. "The New York Intellectuals: A Chronicle and a Critique." *Commentary* 46 (October 1968), 29–51.

_____. *World of Our Fathers*. New York: Harcourt Brace Jovanovich, 1986.

Howe, Irving, and Lewis Coser. *The American Communist Party: A Critical History*. New York: Frederick A. Praeger, 1957.

Howe, Russell Warren. "A Talk with William Faulkner." *Reporter* 14 (March 22, 1956), 18–20.

"A Howling Hillbilly Success." *Life* 40 (April 30, 1956), 64.

"How to Care for the CIA Orphans," *Time* 89 (May 19, 19867), 62f.

Hubert-Lacombe, Patricia. *Le Cinéma français dans la guerre froide, 1946–1956*. Paris: Éditions L'Harmattan, 1996.

Hughes, Allen. "One Is Avant-Garde, the Other No Gentleman." *New York Times*, September 4, 1966, D11.

Hughes, Langston. "From Harlem to Paris." *New York Times Book Review*, February 26, 1956, 14.

- Hughes, H. Stuart. *The Sea Change: The Migration of Social Thought, 1930–1965*. New York: Harper & Row, 1975.
- Hughes, Michael. "The Virtues of Specialization: British and American Diplomatic Reporting on Russia, 1921–39." *Diplomacy and Statecraft* 11 (2000): 79–104.
- Hull, Cordell. *The Memoirs of Cordell Hull*. 2 vols. New York: Macmillan, 1948.
- Hultén, K. G. [Pontus]. *4 Amerikanare: Jasper Johns, Alfred Leslie, Robert Rauschenberg, Richard Stankiewicz*. Stockholm: Moxerna Museet, 1962.
- Hultén, Pontus, ed. *Marcel Duchamp: Work and Life*. Cambridge, MA: MIT Press, 1993.
- Humes, Immy, dir. *Doc*. DVD, 2011.
- Huncke, Herbert. *Guilty of Everything: The Autobiography of Herbert Huncke*. New York: Paragon House, 1990.
- Hunter, Allan. *Faye Dunaway*. New York: St. Martin's, 1986.
- Hunter, Charlayne. "To Mr. and Mrs. Yesterday." *New York Times Book Review*, March 24, 1968. 3.
- Hutton, Holly. "Imported from France: American Adaptations of Existentialist Ideas and Literature." PhD dissertation, The Graduate Center of the City University of New York, 2004.
- Hyams, Joe. "Joe Hyams in Hollywood: 'You Can't Knock Success,' Presley Retorts to Sinatra." *New York Herald Tribune*, October 30, 1957, p. 17.
- Hybler, Martin. "Jean Malaquais: Život na hranici ilegality." *Česká Pozice*, October 26, 2011 (online).
- "Ich habe es gesehen . . . : Erster Bericht von den Deportations-Tagen in Gurs, aus dem Tagebuch eines französischen Geistlichen." *Aufbau* 8 (December 18, 1942), 1, 4.
- Iddon, Martin. *New Music at Darmstadt: Nono, Stockhausen, Cage, and Boulez*. Cambridge: Cambridge University Press, 2013.
- Ignatieff, Michael. *Isaiah Berlin: A Life*. New York: Metropolitan Books, 1998.
- Immerwahr, Daniel. *How to Hide an Empire: A History of the Greater United States*. New York: Farrar, Straus and Giroux, 2018.
- Inglis, Ian. "'The Beatles Are Coming!': Conjecture and Conviction in the Myth of Kennedy, America, and the Beatles." *Popular Music and Society* 24 (2000): 93–108.
- Isaacs, Harold R. "Five Writers and Their African Ancestors." *Pylon* 21 (1960): 317–36.
- Isaacs, Reginald R. *Walter Gropius: der Mensch und sein Werk*. 2 vols. Berlin: Mann, 1983–1984.

Isaacson, Walter, and Evan Thomas. *The Wise Men: Six Friends and the World They Made*. New York: Simon and Schuster, 1986.

Isenberg, Sheila. *A Hero of Our Own: The Story of Varian Fry*. New York: Random House, 2001.

Isherwood, Christopher. *Lions and Shadows: An Education in the Twenties* (Norfolk, CT: New Directions, 1947).

Isserman, Maurice. *If I Had a Hammer . . . The Death of the Old Left and the Birth of the New Left*. New York: Basic Books, 1987.

Jachec, Nancy. "Anti-Communism at Home, Europeanism Abroad: Italian Cultural Policy at the Venice Biennale, 1948–1958." *Contemporary European History* 14 (2005): 193–217.

_____. *The Philosophy and Politics of Abstract Expressionism*. Cambridge: Cambridge University Press, 2000.

_____. *Politics and Painting at the Venice Biennale, 1948–64: Italy and the Idea of Europe*. Manchester: Manchester University Press, 2007.

_____. "Transatlantic Cultural Politics in the Late 1950s: The Leaders and Specialists Grant Program." *Art History* 26 (2003): 533–55.

Jackman, Jarrell C. "German Émigrés in Southern California." In Jackman and Carla M. Borden, eds. *The Muses Flee Hitler: Cultural Transfer and Adaptation, 1930–1945*. Washington, D. C.: Smithsonian Institution Press, 1983. Pp. 95–110.

Jackson, John A. *Big Beat Heat: Alan Freed and the Early Years of Rock & Roll*. New York: Schirmer, 1991.

Jackson, Julian. *The Fall of France: The Nazi Invasion of 1940*. Oxford: Oxford University Press, 2003.

_____. *France: The Dark Years, 1940–1944*. Oxford: Oxford University Press, 2001.

Jackson, Lawrence P. *The Indignant Generation: A Narrative History of African American Writers and Critics, 1934–1960*. Princeton: Princeton University Press, 2011.

"Jackson Pollock: Is He the Greatest Living Painter in the United States?" *Life* 27 (August 8, 1949), 42–45.

Jacobs, Alan. Introduction to W.H. Auden, *The Age of Anxiety: A Baroque Eclogue*. Princeton: Princeton University Press, 2011. Pp. xi–xlix.

Jacobs, Mark. "Contemporary Misogyny: Laura Riding, William Empson, and the Critics—A Survey of Mishistory." *English: Journal of the English Association* 64 (2015): 222–240.

Jacoby, Russell. *The Last Intellectuals: American Culture in the Age of Academe*. New York: Basic Books, 1987.

Jahanbegloo, Ramin. *Conversations with Isaiah Berlin*. London: Peter Halban, 1992.

Jakobson, Roman. "Entretien." In *Jakobson*. Lausanne: Éditions l'Age d'Homme, 1978. Pp. 11–26.

_____. *My Futurist Years*. Bengt Jangfeldt and Stephen Rudy, eds. Trans. Rudy. (New York: Marsilio, 1997.

_____. Preface to Tzvetan Todorov, ed. and trans. *Théorie de la littérature: Textes des formalistes russes réunis*. Paris: Éditions du Seuil, 1965. Pp. 9–13.

_____. "Réponses." *Poétique* 57–60 (1984): 3–25.

_____. "Romantické Všeslovanství—Nová Slavistika," *Čin* 1 (1929): 10–13.

_____. *Six Leçons sur le son et les sens*. Les Éditions de Minuit, 1976.

_____. *Six Lectures on Sound and Meaning*. Trans. John Mepham. Hassocks, Sussex: Harvester Press, 1978.

_____. "La théorie saussurienne en rétrospection." *Linguistics* 22 (1984): 161–96.

Jakobson, Roman, and Morris Halle. *Fundamentals of Language*. The Hague: Mouton, 1956.

Jakobson, Roman, C. Gunnar M. Fant, and Morris Halle. *Preliminaries to Speech Analysis: The Distinctive Features and Their Correlates*. Acoustics Laboratory, Massachusetts Institute of Technology, 1952.

James, David E., ed. *To Free the Cinema: Jonas Mekas and the New York Underground*. Princeton: Princeton University Press, 1992.

James, Leslie. *George Padmore and Decolonization from Below: Pan-Africanism, the Cold War, and the End of Empire*. New York: Palgrave Macmillan, 2015.

James, Leslie, and Elisabeth Leake. *Decolonization and the Cold War: Negotiating Independence*. London: Bloomsbury, 2015.

James, William. *The Works of William James*. Ed. Frederick H. Burkhardt. 19 vols. Cambridge, MA: Harvard University Press, 1975–1988.

James-Chakraborty, Kathleen. "From Isolationism to Internationalism: American Acceptance of the Bauhaus." In James-Chakraborty, ed. *Bauhaus Culture: From Weimar to the Cold War*. Minneapolis: University of Minnesota Press, 2006. Pp. 53–70.

Jancovich, Mark. *The Cultural Politics of the New Criticism*. Cambridge: Cambridge University Press, 1993.

Jangfeldt, Bengt. "Roman Jakobson in Sweden 1940-41." *Cahiers de l'ILSL*, N°9 (1997): 149-57.

Janicaud, Dominique. *Heidegger en France*. 2 vols. Paris: Albin Michel, 2001.

Janis, Sidney. "School of Paris Comes to U. S." *Decision* 2 (November-December 1941), 85-95.

Jans, Adrien. "Jean-Paul Sartre à Bruxelles." *Le Quotidien*, October 26, 1945, 1.

Jarvie, Ian. "The Postwar Economic Foreign Policy of the American Film Industry: Europe, 1945-1950." In David W. Ellwood and Rob Kroes, eds., *Hollywood in Europe: Experiences of a Cultural Hegemony*. Amsterdam : VU University Press, 1994. Pp. 155-175.

Jaspers, Karl. *Von der Wahrheit*. Munich: R. Piper, 1947.

Jay, Martin. *The Dialectical Imagination: A History of the Frankfurt School and the Institute for Social Research, 1923-1950*. Boston: Little, Brown, 1973.

_____. "The Frankfurt School in Exile." *Perspectives in American History* 6 (1972): 339-85.

_____. *Permanent Exiles: Essays on the Intellectual Migration from Germany to America*. New York: Columbia University Press, 1985.

Jeancolas, Jean-Pierre. "From the Blum-Byrne Agreement to the GATT Affair." In Geoffrey Nowell-Smith and Steven Ricci, eds. *Hollywood and Europe: Economics, Culture, National Identity: 1945-95*. London: BFI, 1998.

Jennings, Eric. "Last Exit from Vichy France: The Martinique Escape Route and the Ambiguities of Emigration." *Journal of Modern History* 74 (2002): 289-324.

Jobs, Richard I. "Trazan under Attack: Youth, Comics, and Cultural Reconstruction in Postwar France." *French Historical Studies* 26 (2003): 687-725.

"John Cage Uncaged: A Weekend of Musical Mayhem," BBC Press Office, January 12, 2004. http://www.bbc.co.uk/pressoffice/pressreleases/stories/2004/01_january/12/john_cage.shtml

Johnson, Christopher. *Claude Lévi-Strauss: The Formative Years*. Cambridge: Cambridge University Press, 2003.

Johnson, Joyce. *Minor Characters: A Beat Memoir*. Boston: Houghton Mifflin, 1983.

_____. *The Voice Is All: The Loney Victory of Jack Kerouac*. New York: Viking, 2012.

Johnson, Ken. "Leo Steinberg, Art Historian, Dies at 90." *New York Times*, March 14, 2011, B19.

Johnson, Mac R. "Hook Invades Shapley's Room to Ask Apology." *New York Herald Tribune*, March 26, 1949, 1-2.

- Johnson, Paul. "The Welfare State, Income, and Living Standards." In Roderick Floud and Paul Johnson, eds. *The Cambridge Economic History of Modern Britain*, Vol. 3: *Structural Change and Growth, 1939–2000*. Cambridge: Cambridge University Press, 2004. Pp. 213–37.
- Johnston, Eric. *The Motion Picture on the Threshold of a Decisive Decade*. Motion Picture Association of America, 1946.
- Johnston, Jill. "Life and Art." *Village Voice*, December 7, 1961, 10.
- Jonas, Gerald. "The Story of Grove." *New York Times Magazine*, January 21, 1968, 29ff.
- Jones, Caroline A. *Eyesight Alone: Clement Greenberg's Modernism and the Bureaucratization of the Senses*. Chicago: University of Chicago Press, 2005.
- Jones, Charles. *E. H. Carr and International Relations: A Duty to Lie*. Cambridge: Cambridge University Press, 1998.
- Jones, Ernest. *The Life and Work of Sigmund Freud*. 3 vols. New York: Basic Books, 1953–1957.
- Jones, Joseph M. *The Fifteen Weeks (February 21–June 5, 1947)*. New York: Viking, 1955.
- Jones, Landon Y. *Great Expectations: America and the Baby Boom Generation*. New York: Coward, McCann & Geoghegan, 1980.
- Jones, LeRoi. "Brief Reflections on Two Hot Shots." *Kulchur* 3 (Winter 1963), 2–4.
- Jordan, Mary, dir. *Jack Smith and the Destruction of Atlantis*. Arthouse Films DVD, 2007.
- Jordy, William H. "The Aftermath of the Bauhaus in America: Gropius, Mies, and Breuer." In Donald Fleming and Bernard Bailyn, eds. *The Intellectual Migration: Europe and America, 1930–1960*. Cambridge, MA: Harvard University Press, 1969. Pp. 485–54.
- Joseph, Branden W. *Beyond the Dream Syndicate: Tony Conrad and the Arts after Cage (A "Minor" History)*. New York: Zone Books, 2008.
- Joseph, Gilbert. *Une si douce Occupation: Simone de Beauvoir, Jean-Paul Sartre, 1940–1944*. Paris: Albin Michel, 1991.
- Joseph, John E. *Saussure*. Oxford: Oxford University Press, 2012.
- Judaken, Jonathan. *Jean-Paul Sartre and the Jewish Question: Anti-antisemitism and the Politics of the French Intellectual*. Lincoln: University of Nebraska Press, 2006.
- Judd, Donald. "Jackson Pollock." *Art Magazine* 41 (April 1967), 32–35.
- Judt, Tony. *Past Imperfect: French Intellectuals, 1942–1956*. Berkeley: University of California Press, 1992.

- _____. *Postwar: A History of Europe since 1945*. New York: Penguin, 2005.
- Jules-Rosette, Bennetta. *Black Paris: The African Writers' Landscape*. Urbana: University of Illinois Press, 1998.
- Jumonville, Neil. *Critical Crossings: The New York Intellectuals in Postwar America*. Berkeley: University of California Press, 1991.
- Jütersonke, Oliver. *Morgenthau, Law, and Realism*. Cambridge: Cambridge University Press, 2010.
- Kadarkay, Arpad. *Georg Lukács: Life, Thought, and Politics*. Oxford: Blackwell, 1991.
- Kadushin, Charles. *The American Intellectual Elite*. Boston: Little, Brown, 1974.
- Kael, Pauline. "Bonnie and Clyde." *New Yorker* 43 (October 21, 1967), 147–71.
- _____. "Circles and Squares." *Film Quarterly* 16 (Spring 1963), 12–26.
- _____. "Criticism and Kids' Games." *Film Quarterly* 17 (Autumn 1963), 62–64.
- _____. "Fantasies of the Art House Audience." *Sight and Sound* 31 (Winter 1961), 5–9.
- _____. *I Lost It at the Movies: Film Writings 1954–1965*. Boston: Little Brown, 1965.
- _____. "Incredible Shrinking Hollywood." *Holiday* 39 (March 1966), 86f.
- _____. "It's Only a Movie." In *Film Study in Higher Education*. Ed. David C. Stewart. Washington, D. C.: American Council on Education, 1966. Pp. 127–44.
- _____. "Movies, the Desperate Art." In William Phillips and Philip Rahv, eds. *The Berkley Book of Modern Writing*, No. 3. New York: Berkley Publishing Corp., 1956. Pp. 182–205.
- _____. "Some Notes on Chaplin's *Limelight*." *City Lights*, No. 3 (Spring 1953), 55–58.
- Kahane, Jack. *Memoirs of a Booklegger*. London: Michael Joseph, 1939.
- Kahin, George McTurnan. *The Asian-African Conference, Bandung, Indonesia, April 1955*. Ithaca: Cornell University Press, 1956.
- Kahnweiler, Daniel-Henry. "The State of Painting in Paris: 1945 Assessment." Trans. Douglas Cooper. *Horizon* 12 (1945): 333–41.
- "Kammerer's Parents Prominent." *New York Times*, August 17, 1944, 13.
- Kantor, Sybil Gordon. *Alfred H. Barr, Jr., and the Intellectual Origins of the Museum of Modern Art*. Cambridge, MA: MIT Press, 2002.
- Kaplan, Alice. *Dreaming in French: The Paris Years of Jacqueline Bouvier Kennedy, Susan Sontag, and Angela Davis*. Chicago: University of Chicago Press, 2012.

- _____. *French Lessons: A Memoir*. Chicago: University of Chicago Press, 1993.
- Kaplan, Fred. *1959: The Year Everything Changed*. Hoboken, NJ: Wiley, 2009.
- Kaplan, Harold J. "Paris Letter." *Partisan Review* 12 (1945): 361–67.
- _____. "Paris Letter." *Partisan Review* 12 (1945): 473–80.
- Kaprow, Alan. "The Legacy of Jackson Pollock." *ArtNews* 57 (October 1958), 24–25, 55–57.
- Karmel, Pepe, ed. *New York Cool: Painting and Sculpture from the NYU Art Collection*. New York: Grey Art Gallery, 2008.
- _____. "Pollock at Work: The Films and Photographs of Hans Namuth." In Kirk Varnedoe, *Jackson Pollock*. New York: Museum of Modern Art, 1998. Pp. 87–137.
- Karnow, Stanley. *Paris in the Fifties*. New York: Times Books, 1997.
- _____. *Vietnam: A History*. Rev. ed. New York: Viking Penguin, 1991.
- Kashner, Sam. "Making Beatlemania: A Hard Day's Night at 50." *Vanity Fair* (July 2, 2014) (online).
- Katznelson, Ira. *Fear Itself: The New Deal and the Origins of Our Time*. New York: Liveright, 2013.
- Kaufmann, Edgar. "Borax, or the Chromium-Plated Calf." *Architectural Review* 104 (August 1948), 88–92.
- Kazin, Alfred. *A Lifetime Burning in Every Moment: From the Journals of Alfred Kazin*. New York: HarperCollins, 1996.
- _____. *New York Jew*. New York: Knopf, 1978.
- Kearney, Patrick. *The Paris Olympia Press*. Rev. ed. Ed. Angus Carroll. Liverpool: Liverpool University Press, 2007.
- Keegan, John. *The Second World War*. London: Penguin, 1990.
- Kehr, Dave. "Arthur Penn: Rebel Whose Signature Was 'Bonnie and Clyde.'" *New York Times*, September 30, 2010, A1f.
- Keller, Yvonne. "Was It Right to Love Her Brother's Wife So Passionately?: Lesbian Pulp Novels and U.S. Lesbian Identity, 1950-1965 ." *American Quarterly*, 57 (2005): 385–410.
- Kelley, Robert. "Soviet Policy on the European Border." *Foreign Affairs* 3 (September 15, 1924): 90–98.

Kellner, Douglas, and Dan Streible, eds. *Emile de Antonio: A Reader*. Minneapolis: University of Minnesota Press, 2000.

Kellow, Brian. *Pauline Kael: A Life in the Dark*. New York: Viking, 2011.

Kelly, Daniel. *James Burnham and the Struggle for the World: A Life*. Wilmington: ISI Books, 2002.

Kendrick, Walter. *The Secret Museum: Pornography in Modern Culture*. New York: Viking, 1987.

Kennan, George F. *American Diplomacy 1900-1950*. Chicago: University of Chicago Press, 1951.

_____. *The Kennan Diaries*. Ed. Frank Costigliola. New York: W. W. Norton, 2014.

_____. *Memoirs 1925-1950*. New York: Pantheon, 1967.

_____. *Memoirs 1950-1963*. New York: Pantheon, 1972.

_____. "Morality and Foreign Policy." *Foreign Affairs* 64 (1985): 205-18.

_____. "Our Push-Pull Dilemma in Vietnam." *Washington Post and Times-Herald*, December 12, 1965, E1f.

_____. "Rebels without a Program." *New York Times Magazine*, January 21, 1968, 22f.

_____. *Russia and the West Under Lenin and Stalin*. Boston: Little, Brown, 1961.

----- *Sketches from a Life*. New York: Pantheon, 1989.

----- "The Sources of Soviet Conduct." *Foreign Affairs* 25 (1946-47): 566-82.

_____. "The View from Russia." In Thomas T. Hammond, ed., *Witnesses to the Origins of the Cold War*. Seattle: University of Washington Press, 1982. Pp. 27-33.

Kennan, George F., and John Lukacs. *George F. Kennan and the Origins of Containment, 1944-1946: The Kennan-Lukacs Correspondence*. Columbia: University of Missouri Press, 1997.

Kennedy, John F. *Prelude to Leadership: The European Diary of John F. Kennedy, Summer 1945*. Washington, D. C.: Regnery, 1995.

Keppel, Frederick Paul. *Columbia*. New York: Oxford University Press, 1914.

Kerouac, Jack. "Letter from Jack." *Notes from Underground* [Berkeley] 1 (1964), 23-25.

_____. *On the Road*. New York: Viking, 1957.

_____. *Windblown World: The Journals of Jack Kerouac*. Ed. Douglas Brinkley. New York: Viking, 2004.

- Kerouac, Jack, and Allen Ginsberg. *Jack Kerouac and Allen Ginsberg: The Letters*. Ed. Bill Morgan and David Stanford. New York: Viking, 2010.
- Kerouac, Joan Haverty. *Nobody's Wife: The Smart Aleck and the King of the Beats*. Berkeley: Creative Arts, 1995.
- Kerouac-Parker, Edie. *You'll Be Okay: My Life with Jack Kerouac*. San Francisco: City Lights Books, 2007.
- Kerr, Clark. *The Uses of the University*. 4th ed. Cambridge, MA: Harvard University Press, 1995.
- Kerr, David, dir. *Varian Fry: The Artist's Schindler*. Home Vision Arts DVD, 1997.
- Kershaw, Ian. *Hitler, 1936–1945: Nemesis*. New York: W. W. Norton, 2000.
- Kessler-Harris, Alice. *A Difficult Woman: The Challenging Life and Times of Lillian Hellman*. New York: Bloomsbury, 2012.
- Kesteloot, Lilyan. *Black Writers in French: A Literary History of Negritude*. Trans. Conroy Kennedy. Washington, D. C. : Howard University Press, 1991.
- Khrushchev, Nikita Sergeevich. *Khrushchev Remembers: The Glasnost Tapes*. Trans. and ed. Jerrold Schecter with Vyacheslav Luchkov. Boston: Little, Brown, 1990.
- Kiernan, Frances. *Seeing Mary Plain: A Life of Mary McCarthy*. New York: W. W. Norton, 2000.
- Kimmelman, Michael. "Revisiting the Revisionists: The Modern, Its Critics, and the Cold War." *Studies in Modern Art* 4 (1994), 39–55.
- King, Bill. "Fifteen Years Ago U. S. Discovered 'The Beatles.'" *Atlanta Constitution*, February 9, 1979, 1B.
- King, Charles. *Gods of the Upper Air: How a Circle of Renegade Anthropologists Reinvented Race, Sex, and Gender in the Twentieth Century*. New York: Doubleday, 2019.
- King, Martin Luther, Jr. "Bold Design for the New South." *Nation* 196 (1963): 259–62.
- _____. "Hammer of Civil Rights." *Nation* 198 (1964): 230–34.
- King Richard H. *Race, Culture, and the Intellectuals, 1940–1970*. Washington, D. C. Woodrow Wilson Center Press, 2004.
- Kirby, Michael, and Richard Schechner. "An Interview with John Cage." *Tulane Drama Review* 10 (Winter 1965), 50–72.
- Kirkbright, Suzanne. *Karl Jaspers, a Biography: Navigations in Truth*. New Haven: Yale University Press, 2004.

- Kirkup, James. "Obituary: Jean Malaquais." *The Independent*, January 6, 1999.
- Kitson, Michael. "The Comparative Weakness of the UK Economy" In Philip Arestis, Gabriel Palma, and Malcolm Sawyer, eds. *Markets, Unemployment, and Economic Policy: Essays in Honour of Geoff Harcourt*, Vol. 2. London: Routledge, 1997. Pp. 133–49.
- Kiuchi, Toru, and Yoshinobu Hakutani. *Richard Wright: A Documented Chronology, 1908–1960*. Jefferson, NC: McFarland, 2014.
- Klarsfeld, Serge. *Memorials to the Jews Deported from France, 1942–1944*. New York: The Beate Klarsfeld Foundation, 1983.
- Klefsad, Terry. "Shostakovich and the Peace Conference." *Music and Politics* 6 (Summer 2012), 1–21.
- Klehr, Harvey. *The Heyday of American Communism: The Depression Decade*. New York: Basic Books, 1984.
- Kleinberg, Ethan. *Generation Existential: Heidegger's Philosophy in France, 1927–1961*. Ithaca: Cornell University Press, 2005.
- Kleinman, Mark L. *A World of Hope, a World of Fear: Henry A. Wallace, Reinhold Niebuhr, and American Liberalism*. Columbus: Ohio State University Press, 2000.
- Kling, Bridget, dir. *The Fugitives*. Nashville Public Television, 2008.
- Kluckhohn, Clyde. "The Female of Our Species." *New York Times Book Review*, October 6, 1953, 3f.
- Knickerbocker, Conrad. "A Man Desperate for a New Life." *New York Times Book Review*, March 14, 1965, 1ff.
- Knight, Arthur. "New American Cinema?" *Saturday Review* 46 (November 2, 1963), 41.
- Knoedelseder, William. *Fins: Harley Earl, the Rise of General Motors, and the Glory Days of Detroit*. New York: Harper, 2018.
- Knowlson, James. *Damned to Fame: The Life of Samuel Beckett*. London: Bloomsbury, 1996.
- Kobler, John. "Everything We Do Is Sound." *Saturday Evening Post* 241 (October 19, 1968), 46–47, 92–94..
- Koch, Stephen. *The Breaking Point: Hemingway, Dos Passos, and the Murder of José Robles*. New York: Counterpoint, 2005.
- Koestler, Arthur. *Dialogue with Death*. Trans. Trevor and Phyllis Blewitt. New York: Macmillan, 1942.
- _____. *The Lotus and the Robot*. London: Hutchinson, 1960.

____. *Scum of the Earth*. New York: Macmillan, 1941.

Kohler, Foy D., and Mose L. Harvey, eds. *The Soviet Union: Yesterday, Today, Tomorrow: A Colloquy of American Long Timers in Moscow*. Miami: Center for Advanced International Studies, University of Miami, 1975.

Kojève, Alexandre. *Introduction à la lecture de Hegel*. Paris : Gallimard, 1947.

Kopylov, L., T. Pozdniakova, and N. Popova. *"I éto bylo tak": Anna Akhmatova I Isaiia Berlin*. St. Petersburg: Anna Akhmatova Museum at the Fontany House, 2009.

Kostelanetz, Richard. "The Aesthetics of John Cage: A Composite Interview," *Kenyon Review* NS 9 (Autumn 1987), 102–130.

____. "Conversation with John Cage." In *John Cage: An Anthology*. Ed. Kostelanetz. New York: Praeger, 1970). Pp. 6–35.

____, ed. *Conversing with Cage*. New York: Limelight, 1994.

____. "A Conversation with Robert Rauschenberg." *Partisan Review* 35 (1968): 92–106.

____, ed. *John Cage: An Anthology*. New York: Praeger, 1970.

Kostelanetz, Richard, and John Cage. "A Conversation About Radio in Twelve Parts." *Bucknell Review*, 33, No. 2 (1988) TK.

Kozloff, Max. "American Painting During the Cold War." *Artforum* 11 (May 1973), 43–54.

____. "Art." *Nation* 198 (1964): 151–52.

____. "An Interview with Robert Motherwell." *Artforum* 4 (September 1965), 33–37.

Kraar, Louis. "Teenage Customers: Merchants Seek Teens' Dollars, Influence Now, Brand Loyalty Later." *Wall Street Journal*, December 6, 1956, 1.

Kramer, Jane. *Allen Ginsberg in America*. New York: Random House, 1969.

Kramer, Hilton. "Art." *Nation* 195 (1962): 334–35.

____. "Exhibiting the Family of Man." *Commentary* 20 (1955): 364–67.

____. "The New American Painting." *Partisan Review* 20 (1953): 421–27.

____. "Reflections on the History of *Partisan Review*." *New Criterion* 15 (September 1996), 15–22.

Krauss, Rosalind. *The Optical Unconscious*. Cambridge, MA: MIT Press, 1993.

Krenn, Michael L. *Fall-out Shelters for the Human Spirit: American Art and the Cold War*. Chapel Hill: University of North Carolina Press, 2005.

_____. "The Unwelcome Mat: African Diplomats in Washington, D. C., During the Kennedy Years." In Brenda Gayle Plummer, ed. *Window on Freedom: Race, Civil Rights, and Foreign Affairs, 1945–1988*. Chapel Hill: University of North Carolina Press, 2003. Pp. 163–80.

Krieger, Leonard. "The Historical Hannah Arendt." *Journal of Modern History* 48 (1976): 672–84.

Krieger, Murray. "Northrop Frye and Contemporary Criticism: Ariel and the Spirit of Gravity." In Krieger, ed. *Northrop Frye in Modern Criticism: Selected Papers from the English Institute*. New York: Columbia University Press, 1966.

Krim, Seymour. "Anti-Jazz: Unless the Implications Are Faced." *Village Voice* October 30, 1957, TK.

Krivosheev, G. F., ed. *Soviet Casualties and Combat Losses in the Twentieth Century*. London: Greenhill Books, 1997.

Kroes, R., R. W. Rydell, and D. F. J. Bosscher, eds. *Cultural Transmissions and Receptions: American Mass Culture in Europe*. Amsterdam: VU University Press, 1993.

Krupnick, Mark. "The *Menorah Journal* Group and the Origins of Modern Jewish-American Radicalism." *Studies in American Jewish Literature* 5 (1979): 56–67.

Krystal, Arthur, ed. *A Company of Readers: Uncollected Writings of W. H. Auden, Jacques Barzun, and Lionel Trilling from the Readers' Subscription and Mid-Century Book Clubs*. New York: Free Press, 2001.

Kuh, Katherine. *The Artist's Voice: Talks with Sixteen Artists*. New York: Harper & Row, 1962.

Kuisel, Richard F. "The Fernandel Factor: The Rivalry Between the French and American Cinema in the 1950s." *Yale French Studies*, No. 98 (2000) 119–134.

_____. *Seducing the French: The Dilemma of Americanization*. Berkeley: University of California Press, 1993.

Kunitz, Stanley, ed. *Twentieth-Century Authors: First Supplement : A Biographical Dictionary of Modern Literature*. New York: Wilson, 1955.

Kuntz, Tom, and Phil Kuntz, eds. *The Sinatra Files: The Secret FBI Dossier*. New York: Three Rivers Press, 2000.

Kuper, Adam. *Culture: The Anthropologists' Account*. Cambridge: Harvard University Press, 1999.

Kushner, Marilyn S. "Exhibiting Art at the American National Exhibition in Moscow, 1959: Domestic Politics and Cultural Diplomacy." *Journal of Cold War Studies* 4 (Winter 2002): 6–26.

- Kuspit, Donald. "To Interpret or Not to Interpret Jackson Pollock." *Arts Magazine* 53 (March 1979), 125–27.
- Kussell, Peter B. "Interview with Lévi-Strauss." *Diacritics* 1 (1971): 44–50.
- Kuznets, Simon. "Economic Growth and Income Inequality." *American Economic Review* 1 (1955): 1–28.
- Lacey, Michael J., ed. *The Truman Presidency*. Cambridge: Cambridge University Press, 1989.
- Lachize, Samuel. "Une bouleversante exposition de photos du monde entier: 'La grande famille des hommes.'" *L'Humanité*, January 25, 1956, 1.
- Ladd, Everett Carl Jr. "Liberalism Upside Down: The Inversion of the New Deal Order." *Political Science Quarterly* 91 (1976-1977): 577–600.
- Ladd, Everett Carl, Jr., and Seymour Martin Lipset. *The Divided Academy: Professors and Politics*. New York: W. W. Norton, 1975.
- Laing, Dave. "Six Boys, Six Beatles: The Formative Years, 1950–1962." In Kenneth Womack, ed. *The Cambridge Companion to The Beatles*. Cambridge: Cambridge University Press, 2009. Pp. 7–32.
- Lamont, Michèle. "How to Become a Dominant French Philosopher: The Case of Jacques Derrida." *American Journal of Sociology* 93 (1987): 584–622.
- Landres, Sophie. "Indecent and Uncanny: The Case Against Charlotte Moorman." *Art Journal* 76 (Spring 2017), 48–69.
- Lane, Véronique. "The Parting of Burroughs and Kerouac: The French Backstory to the First Beat Novel, from Rimbaud to Poetic Realist Cinema." *Comparative American Studies* 11 (2013): 265–79.
- Lanza, Joseph. *Elevator Music: A Surreal History of Muzak, Easy-Listening, and Other Moodsongs*. New York: St. Martin's, 1994.
- Laqueur, Walter. "The Arendt Cult: Hannah Arendt as Political Commentator." *Journal of Contemporary History* 33 (1998): 483–96.
- _____. *Europe since Hitler*. Harmondsworth: Penguin, 1972.
- _____. *Russia and Germany: A Century of Conflict*. Boston: Little, Brown, 1965.
- Larson, Deborah Welch. *Origins of Containment: A Psychological Explanation*. Princeton: Princeton University Press, 1985.
- Larson, Kay. *Where the Heart Beats: John Cage, Zen Buddhism, and the Inner Life of Artists*. New York: Penguin, 2012.

- Lasch, Christopher. *The Agony of the American Left*. New York: Knopf, 1969.
- _____. "The Cultural Cold War." *Nation* 205 (1967): 198–212.
- Lass, Andrew. "Poetry and Reality." In Christopher Benfey and Karen Remmler, eds. *Artists, Intellectuals, and World War II: The Pontigny Encounters at Mount Holyoke College*. Amherst: University of Massachusetts Press, 2006. Pp. 173–84.
- "Last of the Leftists?" *Time* 57 (May 28, 1951), 110.
- Lauren, Paul Gordon. "Seen from the Outside: The International Perspective on America's Dilemma." In Brenda Gayle Plummer, ed. *Window on Freedom: Race, Civil Rights, and Foreign Affairs, 1945–1988*. Chapel Hill: University of North Carolina Press, 2003. Pp. 21–43.
- Lawson, Steven F. *Black Ballots: Voting Rights in the South, 1944–1969*. New York: Columbia University Press, 1976.
- Lawson, Thomas. "Bunk: Eduardo Paolozzi and the Legacy of the Independent Group." In Institute of Contemporary Art, *Modern Dreams: The Rise and Fall of Pop*. Cambridge, MA: MIT Press, 1988. Pp. 18–29.
- Lazersfeld Paul F., and Wagner Thielens. *The Academic Mind: Social Scientists in a Time of Crisis*. Glencoe, IL: The Free Press, 1958.
- Leach, Edmund. *Claude Lévi-Strauss*. New York: Viking, 1970.
- Leader, Zachary. *The Life of Saul Bellow: To Fame and Fortune, 1915–1964*. New York: Knopf, 2015.
- Leavis, F. R. "Approaches to T. S. Eliot." *Scrutiny* 15 (1947), 56–67.
- _____. "T. S. Eliot—A Reply to the Condescending." *Cambridge Review* (February 8, 1929), 254–56.
- Lebergott, Stanley. *The American Economy*. Princeton: Princeton University Press, 1975.
- Lebel, Robert. *Marcel Duchamp*. New York: Grove, 1959.
- Le Bon, Gustave. *Psychologie des foules*. Paris: F. Alcan, 1895.
- Le Breton, Maurice. "Technique et psychologie chez William Faulkner." *Études anglaises* 1 (1937): 418–38.
- Leebaert, Derek. *Grand Improvisation: America Confronts the British Superpower, 1945–1957*. New York: Farrar, Straus and Giroux, 2018.
- Leeming, David. "An Interview with James Baldwin on Henry James." *Henry James Review* 8 (1986), 47–56.
- _____. *James Baldwin: A Biography*. New York: Knopf, 1994.

Lefebvre, Henri. "Existentialisme et marxisme: Réponse à une mise au point." *Action*, No. 40 (June 8, 1945), 8.

_____. *L'Existentialisme*. Paris: Editions du Sagittaire, 1946.

Leffingwell, Edward, Carole Kismarc, and Marvin Heiferman, eds. *Jack Smith, Flaming Creature: His Amazing Life and Times*. Long Island City, NY: Institute for Contemporary Art, P. S. 1 Museum, 1997.

Leffler, Melvyn P. "The American Conception of National Security." *American Historical Review* 89 (1984): 346–81.

_____. *The Specter of Communism: The United States and the Origins of the Cold War, 1917–1953*. New York: Hill & Wang, 1994.

_____. *For the Soul of Mankind: The United States, the Soviet Union, and the Cold War*. New York: Hill and Wang, 2007.

Leffler, Melvyn P., and Odd Arne Westad, eds. *The Cambridge History of the Cold War*. 3 vols. Cambridge: Cambridge University Press, 2010.

Legman, G[ershon]. "The Psychopathology of the Comics." *Neurotica* No. 3 (Autumn 1948), 3–30.

Lehman, David. *Signs of the Times: Deconstruction and the Fall of Paul de Man*. New York: Poseiden, 1991.

Leiber, Jerry, and Mike Stoller. *Hound Dog: The Leiber and Stoller Autobiography*. New York: Simon & Schuster, 2009.

Leigh, Spencer. *The Best of Fellas: The Story of Bob Wooler, Liverpool's First D. J.* Liverpool: Drivegreen Publications, 2002.

Lemann, Nicholas. *The Big Test: The Secret History of the American Meritocracy*. New York: Farrar, Straus and Giroux, 1999.

Lenin, Vladimir Ilyich. *Collected Works of V. I. Lenin*. Trans. Yuri Sdobnikov. 45 vols. Moscow: Progress Publishers, 1965.

Lennon, J. Michael. *Norman Mailer: A Double Life* (New York: Simon and Schuster, 2013).

Lentricchia, Frank. *After the New Criticism*. Chicago: University of Chicago Press, 1980.

Lepenies, Wolf. *The Seduction of Culture in German History*. Princeton: Princeton University Press, 2006.

Lessem, Alan P. "Teaching Americans Music: Some Émigré Composer Viewpoints, ca. 1930–1955." *Journal of the Arnold Schoenberg Institute* 11 (1988): 4–22.

Lester, Julius. "James Baldwin--Reflections of a Maverick." *New York Times Book Review*, May 27, 1984, 1ff.

Lesuisse, Anne-Françoise. *Du film noir au noir: Traces figurales dans le cinéma classique hollywoodien*. Brussels: DeBoeck Université, 2002.

Levi, Primo. *Se questo è un uomo*. Turin: Einaudi, 1947.

Levin, Gail. *Lee Krasner: A Biography*. New York: William Morrow, 2011.

Levine, Les. "The Golden Years: A Portrait of Eleanor Ward." *Arts Magazine* 48 (April 1974), 42-43.

Lévi-Strauss, Claude. "L'Analyse structurale en linguistique et en anthropologie." *Word* 1 (1945): 33-53.

_____. "Chers tous deux": *Lettres à ses parents, 1931-1942*. Ed. Monique Lévi-Strauss. Paris: Éditions du Seuil, 2015.

_____. "Le Coucher de soleil: entretien avec Boris Wiseman." *Les Temps modernes* 59 (2004): 2-23.

_____. "Diogène couché." *Les Temps modernes* 10 (1955): 1187-220.

_____. *The Elementary Structures of Kinship*. Rev. ed. Trans. James Harle Bell, John Richard von Sturmer, and Rodney Needham. Ed. Needham. Boston: Beacon Press, 1969.

_____. "The Family." In Harry L. Shapiro, ed. *Man, Culture, and Society*. New York: Oxford University Press, 1956. Pp. 261-85.

_____. *L'Homme Nu*. Paris: Plon, 1971.

_____. "Une lettre à propos de 'Lévi-Strauss dans le dix-huitième siècle.'" *Cahiers pour l'analyse* 8 (October 1967), 89-90.

_____. *The Naked Man*. Trans. John and Doreen Weightman. New York: Harper & Row, 1981.

_____. *Oeuvres*. Paris: Gallimard, 2008.

_____. Preface to Roman Jakobson, *Six Lectures on Sound and Meaning*. Trans. John Mepham. Hassocks, Sussex: Harvester Press, 1978. Pp. xi-xxvi.

_____. *Race and History*. Paris: UNESCO, 1952.

_____. *The Savage Mind*. Chicago: University of Chicago Press, 1966.

_____. *Structural Anthropology*. Trans. Claire Jacobson and Brooke Grundfest Schoepf. New York: Basic Books, 1963.

- _____. *Les Structures élémentaires de la parenté*. Paris: Presses Universitaires de France, 1949.
- _____. *Tristes Tropiques*. Trans. John and Doreen Weightman. New York: Atheneum 1975.
- _____. *The View From Afar*. Trans. Joachim Neugroschel and Phoebe Hoss. Chicago: University of Chicago Press, 1985.
- Lévi-Strauss, Claude, and Didier Eribon. *Conversations with Claude Lévi-Strauss*. Trans. Paula Wissing. Chicago: University of Chicago Press, 1991.
- _____. *De Près et de Loin*. Paris: Éditions Odile Jacob, 1988.
- Levitas, Louise. "The Naked Are Fanatics and the Dead Don't Care." *New York Star*, August 22, 1948, M3–M5.
- Levy, Benny. "Sartre et le Judieté." *Etudes sartriennes* 2-3 (1986), 139–49.
- Lewis, Anthony. "Robert Kennedy Confers Today with Theater Men on Race Issue." *New York Times*, May 27, 1963, 1f.
- Lewis, David Levering. *W. E. B. Du Bois: The Fight for Equality and the American Century, 1919–1963*. New York: Henry Holt, 2000.
- _____. *When Harlem Was in Vogue*. New York: Knopf, 1981.
- Lewisohn, Mark. *All These Years*. Vol. 1: *Tune In*. London: Little, Brown 2013.
- _____. *The Complete Beatles Chronicle*. London: Pyramid Books, 1992.
- Lewisohn, Jeremy. "Jackson Pollock and the Americanization of Europe." In Kirk Varnedoe and Pepe Karmel, eds. *Jackson Pollock: New Approaches*. New York: Museum of Modern Art, 1999. Pp. 201–31.
- "Liberalism and the Negro: A Roundtable Discussion," *Commentary* 37 (March 1964), 25–42.
- Lichfield, John. "Tereska Torres: The Reluctant Queen of Lesbian Literature." *The Independent*, February 4, 2010, online.
- Lichtenstein, Claude, and Thomas Schregenberger, eds. *As Found: The Discovery of the Ordinary*. Baden: Lars Müller Publishers, 2001.
- Lieberman, Robbie. *The Strangest Dream: Communism, Anticommunism, and the U. S. Peace Movement, 1945–1963*. Syracuse: Syracuse University Press, 2000.
- Liebling, A. J. "Letter from Paris." *New Yorker* 20 (September 9, 1944), 44–50.
- _____. "The Wayward Press." *New Yorker* 25 (April 9, 1949), 64–70.

- Lippmann, Walter. *The Cold War: A Study in U. S. Foreign Policy*. New York: Harper & Brothers, 1947.
- _____. "The Nettle of Viet-Nam." *Washington Post*, September 3, 1963, A13.
- Lipsitz, George. "Land of a Thousand Dances: Youth, Minorities, and the Rise of Rock and Roll." In Lary May, ed., *Recasting America: Culture and Politics in the Age of the Cold War*. Chicago: University of Chicago Press, 1989. Pp. 267–301.
- _____. *Midnight at the Barrelhouse: The Johnny Otis Story*. Minneapolis: University of Minnesota Press, 2010.
- Lissner, Will. "Columbia Is Dropping Dr. Weltfish, Leftist." *New York Times*, April 1, 1953, 1, 19.
- Littleton, Taylor D., and Maltby Sykes. *Advancing American Art: Painting, Politics, and Cultural Confrontation at Mid-Century*. 2nd ed. Tuscaloosa: University of Alabama Press, 1999.
- Lockart, William B., and Robert C. McClure. "Censorship of Obscenity: The Developing Constitutional Standards." *Minnesota Law Review* 45 (1960–1961): 5–121.
- Loewenstein, Rudolph. "Heinz Hartmann—1894–1970." *International Journal of Psycho-Analysis* 51 (1970): 417–419.
- Loewy, Raymond. "Jukebox on Wheels." *Atlantic* 195 (April 1955), 36–38.
- _____. "Selling through Design." *Journal of the Royal Society of Arts* 90 (1942): 92–103.
- Logevall, Fredrik. *Choosing War: The Lost Chance for Peace and the Escalation of War in Vietnam*. Berkeley: University of California Press, 1999.
- _____. *Embers of War: The Fall of an Empire and the Making of America's Vietnam*. New York: Random House, 2012.
- Long, Steven. *The CIA and the Soviet Bloc: Political Warfare, the Origins of the CIA, and Countering Communism in Europe*. London: I. B. Tauris, 2014.
- Lopate, Phillip. "Lady in the Dark." *New York Woman* 4 (November 1989), 100–107.
- Lord Buckley. *Euphoria*. Vaya Records, 1955.
- Lott, Eric. *Love and Theft: Blackface Minstrelsy and the American Working Class*. New York: Oxford University Press, 1993.
- Louis, J. C., and Harvey Z. Yazijian. *The Cola Wars*. New York: Everest House, 1980.
- Louis, Wm. Roger. "The European Colonial Empires." In Michael Howard and Wm. Roger Louis, eds. *The Oxford History of the Twentieth Century*. New York: Oxford University Press, 1998. Pp. 91–102.

“Low-Down Hoedown.” *Time* 90 (August 25, 1967), 78.

Lowenthal, Leo. “Biographies in Popular Magazines.” In Paul Lazarsfeld and Frank Stanton, eds., *Radio Research, 1942–1943*, New York: Duell, Sloan and Pearce, 1944. Pp. 516–18.

Löwith, Karl. *My Life in Germany Before and After 1933: A Report*. Trans. Elizabeth King. Urbana: University of Illinois Press, 1994.

Loyer, Emmanuelle. *Lévi-Strauss*. Paris: Flammarion, 2015.

Luban, David. “Explaining Dark Times: Hannah Arendt’s Theory of Theory.” *Social Research* 50 (1983): 215–48.

Lubis, Mochtar. “Through Coloured Glasses?” *Encounter* 6 (March 1956), 73.

Lucas, Scott, and Kaeten Mistry. “Illusions of Coherence: George F. Kennan, U. S. Strategy and Political Warfare in the Early Cold War, 1946–1950.” *Diplomatic History* 33 (2009): 39–66.

Luey, Beth. “The Organization of the Book Publishing Industry.” In David Paul Nord, Joan Shelley Rubin, and Michael Schudson, eds. *A History of the Book in America*, Vol. 5: *The Enduring Book: Print Culture in Postwar America*. Chapel Hill: University of North Carolina Press, 2009. Pp. 29–54.

Lugan, Oliver. “Edward Steichen as Exhibition Designer.” In Todd Brandow and William A. Ewing, eds. *Edward Steichen: Lives in Photography*. New York: W. W. Norton, 2008. Pp. 267–73.

Lukács, Georg. *Existentialisme ou marxisme?* Trans. E. Kelemen. Paris: Nagel, 1948.

_____. *German Realists in the Nineteenth Century*. Trans. Jeremy Gaines and Paul Keast. Cambridge, MA: MIT Press, 1993.

_____. “Heinrich Heine als Nationaler Dichter.” *Internationale Literatur/Deutsche Blätter* 9 (1937): 84–110; 10 (1938): 111–127.

_____. *Record of a Life: An Autobiographical Sketch*. Ed. István Eörsi. Trans. Rodney Livingstone. London: Verso, 1983.

Lundestad, Geir. *The American Non-Policy Toward Eastern Europe, 1943–1947: Universalism in an Area Not of Essential Interest to the United States*. New York: Humanities Press, 1975.

_____. “Empire by Invitation? The United States and Western Europe, 1945–1952.” *Journal of Peace Research* 23 (1986): 263–77.

Lynch, Vincent, and Bill Henkin. *Jukebox: The Golden Age*. Berkeley: Lancaster-Miller, 1981.

McAdam, Doug, and Karina Kloos. *Deeply Divided: Racial Politics and Social Movements in Postwar America*. New York: Oxford University Press, 2014.

McAleer, Dave. *The All Music Book of Hit Singles*. San Francisco: Miller Freeman Books, 1996.

McAuliffe, Kevin Michael. *The Great American Newspaper: The Rise and Fall of the Village Voice*. New York: Scribners, 1978.

McCabe, Bret. "Structuralism's Samson." *Johns Hopkins Magazine* 64 (Fall, 2012).

MacCabe, Colin. *Godard: A Portrait of the Artist at Seventy*. New York: Farrar, Straus and Giroux, 2003.

McCaughey, Robert A. *Stand, Columbia: A History of Columbia University in the City of New York, 1754–2004*. New York: Columbia University Press, 2003.

McClure, Michael. *Scratching the Beat Surface*. San Francisco: North Point Press, 1981.

McCullough, David. *Truman*. New York: Simon & Schuster, 1992.

Macdonald, Dwight. "Abstractio ad Absurdum." *Partisan Review* 19 (1952): 110–14.

_____. "Beat Me, Daddy." *Partisan Review* 12 (1945): 181–87.

_____. "The Burnhamian Revolution." *Partisan Review* 9 (1942): 76–84.

_____. "A Caste, a Culture, a Marketplace." *New Yorker* 34 (November 22, 1958), 57–94, (November 29, 1958), 57–107.

_____. "A Corrupt Brightness." *Encounter* 8 (June 1957), 75–82.

_____. "Films." *Esquire* 64 (August 1965), 27.

_____. "Films." *Esquire* 62 (January 1965), 116–117.

_____. "Films: Mostly Bird-Watching." *Esquire* 60 (October 1963), 38ff.

_____. "Films of the Quarter," *Film Quarterly* 17 (Autumn 1963), 54–55.

_____. *Henry Wallace: The Man and the Myth*. New York: Vanguard, 1948.

_____. *Interviews with Dwight Macdonald*. Ed. Michael Wreszin. Jackson: University Press of Mississippi, 2003.

_____. "The Lady Doth Protest." *Reporter* 14 (April 1953), 36–40.

_____. *The Memoirs of a Revolutionist: Essays in Political Criticism*. New York: Farrar, Straus and Cudahy, 1957.

_____. *A Moral Temper: The Letters of Dwight Macdonald*. Ed. Michael Wreszin. Chicago: Ivan R. Dee, 2001.

_____. "The Root Is Man, Part Two." *Politics* 3 (July 1946), 194–214.

____. "The Soviet Cinema: 1930–1938." *Partisan Review* 5 (July 1938), 37–50.

____. "Soviet Society and Its Cinema." *Partisan Review* 6 (Winter 1939), 80–95.

____. "A Theory of Popular Culture." *Politics* 1 (February 1944), 20–23.

____. "A Theory of Mass Culture." *Diogenes* 1 (Summer 1953), 1–17.

____. "The Waldorf Conference." *Politics* 6 (Winter 1949), 32-A–32-D.

Macdonald, Stuart. *The History and Philosophy of Art Education*. London: University of London Press, 1970.

McDonnell Evelyn. "The Feminine Critique." In McDonnell and Ann Powers, eds. *Rock She Wrote*. London: Plexus, 1995. Pp. 5–23.

MacDougall, Curtis D. *Gideon's Army*. 3 vols. New York: Marzani & Munsell, 1965.

McDougall, William. *Psycho-Analysis and Social Psychology*. London: Methuen, 1936.

Macey, David. *Frantz Fanon: A Biography*. London: Verso, 2012.

McGurl, Mark. *The Program Era: Postwar Fiction and the Rise of Creative Writing*. Cambridge, MA: Harvard University Press, 2009.

McHale, John. "The Expendable Ikon 1 and 2." *Architectural Design* 29 (February/March 1959), 82–83, 116–117.

____. "Josef Albers." *Architectural Design* 26 (1956): 205.

McKenna, Rollie. "Photography." *New Republic* 123 (March 14, 1955), 30.

McKenzie, Brian Angus. *Remaking France: Americanization, Public Diplomacy, and the Marshall Plan*. New York: Berghahn Books, 2005.

Makenzie, G. Calvin, and Robert Weisbrot. *The Liberal Hour: Washington and the Politics of Change in the 1960s*. New York: Penguin, 2008.

Maciunas, George. *Diagram of Historical Development of Fluxus and Other 4 Dimensional, Aural, Optic, Olfactory, Epithelial and Tactile Art Forms (Incomplete)*. Åhus, Sweden: Kalejdoskop, 1978.

MacKillop, Ian. *F. R. Leavis: A Life in Criticism*. London: Penguin, 1995.

McLellan, David. *Karl Marx: A Biography*. 4th ed. New York: Palgrave Macmillan, 2006.

McLuhan, Herbert Marshall. *Letters of Marshall McLuhan*. Ed. Matie Molinaro, Corinne McLuhan, and William Toye. Toronto: Oxford University Press, 1987.

- ____. *The Mechanical Bride: Folklore of Industrial Man*. New York: Vanguard, 1951.
- McMillian, John. *Beatles vs. Stones*. New York: Simon and Schuster, 2013.
- McNally, Dennis. *Desolate Angel: Jack Kerouac, the Beat Generation, and America*. New York: Random House, 1979.
- Maddison, Angus. *The World Economy: A Millennial Perspective*. Paris: Development Centre of the Organisation for Economic Co-Operation and Development, 2001.
- Maddux, Thomas R. "Red Fascism, Brown Bolshevism: The American Image of Totalitarianism in the 1930s." *The Historian* 40 (November 1977), 85–103.
- Magny, Claude-Edmonde. *The Age of the American Novel: The Film Aesthetic of Fiction between the Two Wars*. Trans. Eleanor Hochman. New York: Frederick Ungar, 1972.
- ____. "Système de Sartre." *Esprit* 13 (1945): 564–80, 709–24.
- Maher, Paul, Jr. *Kerouac: The Definitive Biography*. Lanham, MD: Taylor Trade Publishing, 2004.
- Mahon, Gigi. *The Last Days of The New Yorker*. New York: McGraw Hill, 1988.
- Mahoney, Stephen. "The Prevalence of Zen." *Nation* 187 (November 1, 1958): 311–15.
- Mahony, Mary. "Employment, Education, and Human Capital." In Roderick Floud and Paul Johnson, eds. *The Cambridge Economic History of Modern Britain, Vol. 3: Structural Change and Growth, 1939–2000*. Cambridge: Cambridge University Press, 2004. Pp. 112–33.
- Mahrtdt, Helgard, ed. "The Correspondence between Hannah Arendt and Alfred Kazin." *Samtiden* [Oslo] 1 (2005): 120–41.
- Maier, Charles. *In Search of Stability: Explorations in Historical Political Economy*. Cambridge: Cambridge University Press, 1987.
- Maier-Katkin, Daniel. *Stranger from Abroad: Hannah Arendt, Martin Heidegger, Friendship and Forgiveness*. New York: W. W. Norton, 2010.
- Mailer, Adele. *The Last Party: Scenes from My Life with Norman Mailer*. New York: Barricade Books, 1997.
- Mailer, Norman. "A Credo for Living." *National Guardian* 1 (October 18, 1948), 10.
- ____. "The Art of Fiction XXXII: Norman Mailer, an Interview." *Paris Review* 31 (Winter–Spring 1964): 28–58.
- ____. *Barbary Shore*. New York: Rhinehart, 1951.
- ____. "Un Hommage à Jean Malaquais." Trans. Katia Holmes. In Jean Malaquais, *Planète sans visa*. Paris: Éditions Phébus, 1999. Pp. 17–24.

____. "A Preface to *The Joker*." In Jean Malaquais, *The Joker*. Trans. Herma Briffault. New York: Warner Books, 1974. Pp. 11–25.

____. "Of a Small and Modest Malignancy, Wicked and Bristling with Dots." *Esquire* 88 (November 1977), 125–48.

____. "The White Negro: Superficial Reflections on the Hipster," *Dissent* 4 (1957): 276–93.

Mailer, Norman, and Richard Wilbur. "Postwar Paris: Chronicles of Literary Life." *Paris Review* 41 (Spring 1999), 270–84.

Mailer, Norman, and Jean Malaquais. *Correspondance, 1949–1986*. Ed. Élisabeth Malaquais and Geneviève Nakach. Trans. H  l  ne Ancel. Paris: Le Cherche Midi, 2008.

Malanga, Gerard. *Archiving Warhol: An Illustrated History*. n.c.: Creation Books, 2002.

____. "Working with Warhol." *Village Voice*, May 5, 1987, Art Supplement, pp. 4–7.

Malaquais, Jean. *Jean Malaquais' War Diary*. Trans. Peter Grant. Garden City, NY: Doubleday, Doran, 1944.

____. "Les hors-la-loi." *Luna Park (Paris)* 1 (NS) (2003): 266–77.

____. *The Joker*. Trans. Herma Briffault. New York: Warner Books, 1974.

____. "Louis Aragon, or the Professional Patriot." Trans. Louis Clair and Isabella Fey. *Politics* 2 (1945): 233–35.

____. *Plan  te sans visa*. Paris:   ditions Ph  bus, 1999.

Malchow, Howard L. *Special Relations: The Americanization of Britain?* Stanford: Stanford University Press, 2011.

Malcolm X. *Malcolm X Speaks: Selected Speeches and Statements*. New York: Merit, 1965.

Malina, Judith. *The Diaries of Judith Malina*. New York: Grove, 1984.

Mancusi-Ungaro, Carol C. "Jackson Pollock: Response as Dialogue." In Kirk Varnedoe and Pepe Karmel, eds. *Jackson Pollock: New Approaches*. New York: Museum of Modern Art, 1999. Pp. 117–53.

Manley, Gordon. "Central England Temperatures: Monthly Means, 1659 to 1973." *Quarterly Journal of the Royal Meteorological Society* 100 (1974): 389–405.

[Mann, William]. "What Songs the Beatles Sang . . ." *The Times* [London], December 27, 1963, 4.

Mannes, Marya. "Who Decides What Song Are Hits?" *The Reporter*, January 10, 1957, 36–38.

- Manso, Peter. *Mailer: His Life and Times*. New York: Simon and Schuster, 1985.
- Marcel, Gabriel. "Le Phénomène Sartre." *Temps présent*, November 10, 1945, 5.
- Marchese, John. "The Bustling Days and Rum-and-Coke Nights of Barney Rossett." *7 Days 2* (September 6, 1989), 18–22.
- Marcus, Greil. *Lipstick Traces: A Secret History of the Twentieth Century*. (Cambridge, MA: Harvard University Press, 1989).
- _____. "Who Put the Bomp in the Bomp De-Bomp De-Bomp?" In Marcus, ed. *Rock 'n' Roll Will Stand*. Boston: Beacon Press, 1969. Pp. 6–27.
- Marcuse, Herbert. *Eros and Civilization: A Philosophical Inquiry into Freud*. Boston: Beacon Press, 1955.
- Mariana, Philomena ed. *Global Conceptualism: Points of Origin, 1950s–1980s*. Flushing, NY: Queens Museum of Art, 1999.
- Markovits, Daniel. *The Meritocracy Trap: How America's Foundational Myth Feeds Inequality, Dismantles the Middle Class, and Devours the Elite*. New York: Penguin Press, 2019.
- Marling, Karal Ann. *As Seen on TV: The Visual Culture of Everyday Life in the 1950s*. Cambridge: Harvard University Press, 1994.
- Marquis, Alice Goldfarb. *Art Czar: The Rise and Fall of Clement Greenberg*. Boston: MFA Publications, 2006.
- Marsh, Dave. *The Beatles' Second Album*. New York; Rodale, 2007.
- Marston, William Moulton. "Why 100,000,000 Americans Read Comics." *American Scholar* 13 (1944): 35–44.
- Martin, Benjamin F. *France and the Après Guerre, 1918-1924: Illusions and Disillusionment*. Baton Rouge, Louisiana State University Press, 1999.
- Martin, George, with Jeremy Hornsby. *All You Need Is Ears*. New York: St. Martin's, 1979.
- Martin, Linda, and Kerry Segrave. *Anti-Rock: The Opposition to Rock 'n' Roll*. Hamden, CT: Archon Books, 1988.
- Martin, Wallace. "Introduction." In *The Yale Critics: Deconstruction in America*. Jonathan Arac, Wlad Godzich, and Martin, eds. Minneapolis: University of Minnesota Press, 1983. Pp. xv–xxxvii:
- Marx, Karl, and Frederick Engels. *Collected Works*. 50 vols. London: Lawrence and Wishart, 1975–2004.

_____. *Gesamtausgabe*. Ed. Institut für Marxismus-Leninismus beim Zentralkomitee der Kommunistischen Partei der Sowjetunion and Institut für Marxismus-Leninismus beim Zentralkomitee der Sozialistischen Einheitspartei Deutschlands. Berlin: Dietz, 1975–.

_____. *Werke*. Ed. Institut für Marxismus-Leninismus beim Zentralkomitee der Kommunistischen Partei der Sowjetunion and Institut für Geschichte der Arbeiterbewegung Berlin. Berlin: Dietz, 1958–.

“Maryland Apologizes to Four African Envoys.” *New York Times*, July 12, 1961, 13.

Massey, Anne. *The Independent Group: Modernism and Mass Culture in Britain, 1945–59*. Manchester: Manchester University Press, 1995.

_____. *Out of the Ivory Tower: The Independent Group and Popular Culture*. Manchester: Manchester University Press, 2013.

Mastny, Vojtech. *The Cold War and Soviet Insecurity: The Stalin Years*. New York: Oxford University Press, 1996.

_____. “Imagining War in Europe: Soviet Strategic Planning,” in Vojtech Mastny, Sven G. Holtsmark, and Andreas Wegner, eds., *War Plans and Alliances in the Cold War: Threat Perceptions in the East and West*. London: Routledge, 2006. Pp. 15–32.

Mastny, Vojtech, Sven G. Holtsmark, and Andreas Wegner, eds. *War Plans and Alliances in the Cold War: Threat Perceptions in the East and West*. London: Routledge, 2006.

Matgamna, Sean. “Introduction to Hal Draper on Bruno Rizzi.” *Workers’ Liberty* No. 57, <http://archive.workersliberty.org/wlmags/wl57/draperintro.htm>.

Maud, Ralph. *Charles Olson’s Reading: A Biography*. Carbondale: Southern Illinois University Press, 1996).

Maurer, Evan. “Dada and Surrealism.” In William Rubin, ed., *“Primitivism” in Twentieth-Century Art: Affinity of the Tribal and the Modern*. New York: Museum of Modern Art, 1984. Vol. 2: 535–93.

May, Ernest R. *Strange Victory: Hitler’s Conquest of France*. New York: Hill and Wang, 2000.

May, Elaine Tyler. *Homeward Bound: American Families in the Cold War Era*. Rev. ed. New York: Basic Books, 1999.

“May Jews Go to College?” *Nation* 114 (1922): 708.

May, Rollo. *The Meaning of Anxiety*. New York: Ronald Press, 1950.

Mayer, Martin. “How to Publish ‘Dirty Books’ for Fun and Profit.” *Saturday Evening Post* 242 (January 25, 1969), 32–35, 72–75.

Mayers, David. *The Ambassadors and America’s Soviet Policy*. New York: Oxford University Press, 1995.

____. *George Kennan and the Dilemmas of U. S. Foreign Policy*. New York: Oxford University Press, 1988.

Maysles, Albert, David Maysles, Kathy Dougherty, and Susan Froemke, dirs. *The Beatles: The First U. S. Visit*. Apple VHS, 1990.

Mazon, Brigitte. *Aux Origines de l'école des hautes études en sciences sociales: le rôle du mécénat américain (1920–1960)*. Paris: Les Éditions du Cerf, 1988.

Mazower, Mark. *Governing the World: The History of an Idea*. New York: Penguin, 2012.

Meehan, Thomas. "Not Good Taste, Not Bad Taste—It's 'Camp.'" *New York Times Magazine*, March 21, 1965, 30ff.

Mekas, Jonas. *A Dance with Fred Astaire*. New York: Anthology Editions, 2017.

____. "The Experimental Film in America." *Film Culture* 1 (May-June 1955), 15–19.

____. *I Had Nowhere to Go*. New York: Black Thistle Press, 1991.

____. "Movie Journal." *Village Voice*, April 18, 1963, 13, 16.

____. "Movie Journal." *Village Voice*, July 15, 1963, 13.

____. "Movie Journal." *Village Voice*, January 16, 1964, 13, 16.

____. *Movie Journal: The Rise of the New American Cinema, 1959–1971*. New York: Macmillan, 1972.

Melly, George. *Revolt into Style: The Pop Arts*. Oxford: Oxford University Press, 1989.

Menand, Louis. *Discovering Modernism: T. S. Eliot and His Context*. New York: Oxford University Press, 1987.

____. "Freud, Anxiety, and the Cold War." In John Burnham, ed. *After Freud Left: A Century of Psychoanalysis in America*. Chicago: University of Chicago Press, 2012. Pp. 189–207.

____. "Is *The New Yorker* Mortal?" *New Republic* 202 (February 26, 1990), 27–34.

____. "The Limits of Academic Freedom." In Louis Menand, ed. *The Future of Academic Freedom*. Chicago: University of Chicago Press, 1996. Pp. 3–20.

____. "Live and Learn." *New Yorker*, June 6, 2011, 74–79.

____. *The Marketplace of Ideas: Reform and Resistance in the American University*. New York: W. W. Norton, 2010.

------. *The Metaphysical Club*. New York: Farrar, Straus and Giroux, 2001.

____. "Paris, Texas." *New Yorker* 78 (February 17 & 24, 2003), 169-77.

____. "The Politics of Deconstruction." *New York Review of Books* 38 (November 21, 1991), 39-44.

____. "The Promise of Liberty, the Friend of Authority: American Culture in Postwar France." In Michael Kazin and Joseph A. McCartin, eds. *Americanism: New Perspectives on the History of an Ideal*. Chapel Hill: University of North Carolina Press, 2006. Pp. 205-20.

____. "T. S. Eliot." In A. Walton Litz, Louis Menand, and Lawrence Rainey, eds. *The Cambridge History of Literary Criticism, Vol. 7: Modernism and the New Criticism*. Cambridge: Cambridge University Press, 2000. Pp. 17-56.

____. "T. S. Eliot and Modernity." *New England Quarterly* 69 (1996): 554-579.

____. "You Say It's Your Birthday." *New Republic* 198 (April 18, 1988), 34-40.

Menand, Louis, Paul Reitter, and Chad Wellmon, eds. *The Rise of the Research University: A Sourcebook*. Chicago: University of Chicago Press, 2017.

Menashe, Louis, and Ronald Radosh, eds. *Teach-Ins U. S. A.: Reports, Opinions, Documents*. New York: Frederick A. Praeger, 1967.

La memoria e il futuro: I Congresso Internazionale dell'Industrial Design, Triennale di Milano, 1954. Milan: Skira, 2001.

Mercier, Jeanne. "Le Ver dans le fruit." *Études* 244 (1945): 232-49.

Mérigot, J. G., and P. Coulbois. *Le Franc, 1938-1950*. Paris: R. Pichon & R. Durand-Auzias, 1950.

Meriwether, James B., and Michael Millgate, eds. *Lion in the Garden: Interviews with William Faulkner, 1926-1962*. New York: Random House, 1968.

Merleau-Ponty, Marcel. "La Querelle de l'existentialisme." *Les Temps modernes* 1 (1945): 344-56.

Merleau-Ponty, Marcel, and Jean-Paul Sartre. "Les Jours de notre vies." *Les Temps modernes* 5 (1950): 1153-68.

Merton, Robert K. *Social Theory and Social Structure*. Rev. ed. New York: Free Press, 1968.

Messerschmidt, Manfred. "Foreign Policy and Preparation for War." In Militärgeschichtliches Forschungsamt, ed. *Germany and the Second World War*. Vol. 1: *The Build-Up of German Aggression*. Wilhelm Deist, Manfred Messerschmidt, Hans-Erich Volkmann, and Wolfram Wette, eds. Trans. P. S. Falla, Dean S. McMurry, and Ewald Osers. New York: Oxford University Press, 1990. Pp. 541-717.

Métraux, Alfred. *Intinéraires 1 (1935-1953): Carnet de notes et journaux de voyage*. Ed. André-Marcel d'An. Paris: Payot, 1978.

____. "Race and Civilization." *Courier* 3 (July–August 1950), 8–9.

Métraux, Alfred, and Pierre Verger. *Le Pied à l'étrier: Correspondance, 1948–1963*. Paris: Jean-Michel Place, 1994.

Mettler, Suzanne. *Soldiers to Citizens: The G.I. Bill and the Making of the Greatest Generation*. New York: Oxford University Press, 2005.

Metzger, Walter P. "The Academic Profession in the United States." In Burton R. Clark, ed. *The Academic Profession: National, Disciplinary, and Institutional Settings*. Berkeley: University of California Press, 1987. Pp 124TK

Meyer, Gerald. "Frank Sinatra: The Popular Front and an American Icon." *Science & Society* 66 (2002): 311–35.

Meyerowitz, Joanne. "Beyond the Feminine Mystique." In Meyerowitz, ed., *Not June Cleaver: Women and Gender in Postwar America, 1945–1960*. Philadelphia: Temple University Press, 1994. Pp. 229–62.

____. "Sex, Gender, and the Cold War Language of Reform." In Peter Kuznick and James Gilbert, eds., *Rethinking Cold War Culture*. Washington, D. C.: Smithsonian Institution Press, 2001.

Meyers, Jeffrey. *Orwell: Wintry Conscience of a Generation*. New York: W. W. Norton, 2000.

Michel, Henri. *Paris résistant*. Paris: Albin Michel, 1982.

Mikics, David. *Who Was Jacques Derrida?: An Intellectual Biography*. New Haven: Yale University Press, 2009.

Miles, Barry. *Allen Ginsberg: A Biography*. New York: Simon & Schuster, 1989.

____. *Call Me Burroughs: A Life*. New York: Twelve, 2013.

Millard, André. *America on Record: A History of Recorded Sound*. New York: Cambridge University Press, 1995.

____. *Beatlemania: Technology, Business, and Teen Culture in Cold War America*. Baltimore: Johns Hopkins University Press, 2012.

Miller, Allan, and Paul Smaczny, dirs. *John Cage: Journeys in Sound*. Accentus Music DVD, 2012.

Miller, Arthur. *Timebends: A Life*. New York: Grove, 1987.

Miller, Dorothy, ed. *Sixteen Americans*. New York: Museum of Modern Art, 1959.

Miller, Henry. *Tropic of Cancer*. New York: Grove, 1961.

- Miller, James. *"Democracy Is in the Streets": From Port Huron to the Siege of Chicago*. New York: Simon and Schuster, 1987.
- _____. *Flowers in the Dustbin: The Rise of Rock and Roll, 1947–1977*. New York: Simon and Schuster, 1999.
- Miller, James E. "Taking Off the Gloves: The United States and the Italian Elections of 1948." *Diplomatic History* 7 (1983): 35–56.
- Miller, Karl Hagstrom. *Segregating Sound: Inventing Folk and Pop Music in the Age of Jim Crow*. Durham: Duke University Press, 2010.
- Miller, Perry. "Europe's Faith in American Fiction." *Atlantic Monthly* 188 (December 1951), 52–56.
- Mills, C. Wright. "On Knowledge and Power." *Dissent* 2 (1955): 201–12.
- _____. "Nothing to Laugh At." *New York Times Book Review*, April 25, 1954, 20.
- _____. *The Power Elite*. New York: Oxford University Press, 1956.
- Mills, Kathryn ed. *C. Wright Mills: Letters and Autobiographical Writings*. Berkeley: University of California Press, 2000.
- Millstein, Gilbert. "Books of the Times." *New York Times*, September 5, 1957, 27.
- Milward, Alan S. *The Reconstruction of Western Europe, 1945–1951*. London: Methuen, 1984.
- Minganti, Franco. "Jukebox Boys: Postwar Italian Music and the Culture of Covering." In Heide Fehrenbach and Uta G. Poiger, eds. *Transactions, Transgressions, Transformations: American Culture in Western Europe and Japan*. New York: Berghahn Books, 2000. Pp. 148–65.
- Miscamble, Wilson D. *George F. Kennan and the Making of American Foreign Policy, 1947–1950*. Princeton: Princeton University Press, 1992.
- "Misusing CIA Money," *New York Times*, September 4, 1964, 28.
- Mitchell, Allan. *Nazi Paris: The History of an Occupation, 1940–1944*. New York: Berghahn Books, 2008.
- Moholy-Nagy, László. *The New Vision and Abstract of an Artist*. New York: Wittenborn, 1946.
- Moi, Toril. *Simone de Beauvoir: The Making of an Intellectual Woman*. 2nd ed. New York: Oxford University Press, 2008.
- Monahan, Laurie J. "Cultural Cartography: American Designs at the 1964 Venice Biennale." In Serge Guilbaut, ed. *Reconstructing Modernism; Art in New York, Paris, and Montreal, 1945–1964*. Cambridge, MA: MIT Press, 1990. Pp. 369–407.

- Monk, Ray. *Ludwig Wittgenstein: The Duty of Genius*. New York: Free Press, 1990.
- Monod, David. *Settling Scores: German Music, Denazification, and the Americans, 1945–1953*. Chapel Hill: University of North Carolina Press, 2005.
- Montefiore, Simon Sebag. *Stalin: The Court of the Red Tsar*. New York: Knopf, 2003.
- Moody, Bill. *The Jazz Exiles: American Musicians Abroad*. Reno: University of Nevada Press, 1993.
- Moore, Deborah Dash. *At Home in America: Second Generation New York Jews*. New York: Columbia University Press, 1981.
- Moore, George Edward. *Principia Ethica*. Cambridge: Cambridge University Press, 1903.
- Moore, Peter, dir. *Stockhausen's Originale: Doubletakes* (1964)
http://ubu.com/film/stockhausen_originale.html
- Moore, Scotty, and James L. Dickerson. *Scotty and Elvis: Abroad the Mystery Train*. Jackson: University Press of Mississippi, 2013.
- Morel, Jean-Pierre. "Jules Romaines et Dos Passos: Remarques." In Dominique Viart, ed. *Jules Romaines et les écritures de la simultanéité: Galsworthy, Musil, Döblin, Dos Passos, Valéry, Simon, Butor, Peeters, Plissart*. Villeneuve d'Ascq: Presses Universitaires du Septentrion, 1996. Pp. 223–36.
- Morgan, Jessica, and Flavia Frigeri. *The World Goes Pop*. New Haven: Yale University Press, 2015.
- Morgan, Ted. *Literary Outlaw: The Life and Times of William Burroughs*. New York: Henry Holt, 1988.
- _____. *Reds: McCarthyism in Twentieth-Century America*. New York: Random House, 2003.
- Morgenstern, Joseph. "The Thin Red Line." *Newsweek* 70 (August 28, 1967), 82–83.
- _____. "Two for a Tommy Gun." *Newsweek* 70 (August 21, 1967), 65.
- _____. *Reds: McCarthyism in Twentieth-Century America*. New York: Random House, 2003.
- Morgenthau, Hans J. "Another 'Great Debate': The National Interest of the United States," *American Political Science Review* 46 (1952): 961–88.
- _____. "The Escape from Power in the Western World." In Lyman Bryson, Louis Finkelstein, and R. M. MacIver, eds. *Conflicts of Power in Modern Culture: Seventh Symposium*. New York: Harper & Brothers, 1947. Pp. 1–12.
- _____. *In Defense of the National Interest: A Critical Examination of American Foreign Policy*. New York: Knopf, 1951.

- _____. *Politics Among Nations: The Struggle for Power and Peace*. New York: Knopf, 1948.
- _____. *Politics Among Nations: The Struggle for Power and Peace*. 2nd ed. New York: Knopf, 1954.
- _____. "Realities of Containment." *New Leader* 47 (June 8, 1964), 3–6.
- _____. "Truth and Power." *New Republic* 155 (November 26, 1966), 8–14.
- _____. "We Are Deluding Ourselves in Vietnam." *New York Times Magazine*, April 18, 1965, 25ff.
- Moser, Benjamin. *Sontag: Her Life and Work*. New York: HarperCollins, 2019.
- Moskin, J. Robert. "Our Foreign Policy Is Paralyzed." *Look* 27 (November 19, 1963), 25–27.
- Mounier, Emmanuel. *Introduction aux existentialisme*. Paris: Société des éditions Denoël, 1946.
- Mowrer, O. H. *Learning Theory and Personality Dynamics*. New York: Roland Press, 1950.
- Muradeli, Vano. "On the Opera The Great Friendship." *VOKS Bulletin* [Moscow], No. 54 (1948), 5–8.
- Murao, Shigeyoshi. "Footnotes to My Arrest for Selling *Howl*." In Allen Ginsberg, *Howl: Original Draft Facsimile, Transcript, and Various Versions Fully Annotated by Author*. Ed. Barry Miles. New York: HarperCollins, 1995). Pp. 170–71.
- Murphy, Paul V. *The Rebuke of History: The Southern Agrarians and American Conservative Thought*. Chapel Hill: University of North Carolina Press, 2001.
- Murphy, Robert F. "Connaissez-Vous Lévi-Strauss?" *Saturday Review* 52 (May 17, 1969), 52–53.
- [Murry, John Middleton.] "Matthew Arnold To-Day." *Times Literary Supplement*, March 11, 1939, pp. 148, 150.
- Museum of Modern Art, *The New American Painting: As Shown in Eight European Countries, 1958–1959*. New York: Museum of Modern Art, 1959.
- Mutsaers, Lutgard. "Indorock: An Early Eurorock Style." *Popular Music* 9 (1990): 307–320.
- Myers, John Bernard. *Tracking the Marvelous: A Life in the New York Art World*. New York: Random House, 1983.
- Myrdal, Gunnar. *American Dilemma: The Negro Problem and American Democracy*. 2 vols. New York: Harper & Brothers, 1943.

Myrent, Glenn, and Georges P. Langlois. *Henri Langlois: First Citizen of Cinema*. Trans. Lisa Nesselson. New York: Twayne, 1995.

Nadeau, Maurice. "Pas de problème noir aux U. S. A." *Combat*, May 11, 1946. P. 1.

_____. "Trop de monde pour écouter Jean-Paul Sartre." *Combat*, October 30, 1945, p. 1.

Nakach, Geneviève. *Malaquais rebelle*. Paris: Cherche Midi, 2011.

Naifeh, Steven W. *Culture Making: Money, Success, and the New York Art World*. Princeton: History Department of Princeton University, 1976.

Naifeh, Steven, and Gregory White Smith. *Jackson Pollock: An American Saga*. New York: Clarkson N. Potter, 1989.

Naimark, Norman. "The Sovietization of Eastern Europe, 1944–1953." In Melvyn P. Leffler and Odd Arne Westad, eds. *The Cambridge History of the Cold War*. 3 vols. Cambridge: Cambridge University Press, 2010. Vol. 1: *Origins*. Pp. 175–97.

_____. "Stalin and Europe in the Postwar Period, 1945–53: Issues and Problems," *Journal of Modern European History* 2 (2004): 28–58.

Nardozzi, Giangiacomo. "The Italian 'Economic Miracle.'" *Rivista di Storia Economica*, 19 (2003): 139–80.

Nation, R. Craig. *Black Earth, Red Star: A History of Soviet Security Policy, 1917–1991*. Ithaca: Cornell University Press, 1992.

National Defense Education Act. Public Law 85–864, *United States Statutes at Large* 72 (1958), 1580–1605.

Naville, Pierre. *Le Nouveau Léviathan*. 6 vols. Paris: M. Rivière, 1957–1975.

_____. Letter to the editor. *Le Contrat social* 3 (1959): 60–61.

Neal, Larry. "The Black Arts Movement." *Drama Review: TDR* 12 (Summer 1968), 28–39.

Neale, Steve. "Pseudonyms, Sapphire and Salt: 'Un-American' Contributions to Television Costume Adventure Series in the 1950s." *Historical Journal of Film, Radio, and Television* 23 (2003): 245–27.

Neff, Severine. "Point/Counterpoint: John Cage Studies with Arnold Schoenberg." *Contemporary Music Review* 33 (2014): 451–482.

Neiberg, Michael. *The Blood of Free Men: The Liberation of Paris, 1944*. New York: Basic Books, 2012.

Nekola, Anna, and Bill Kirkpatrick. "Cultural Policy in American Music History: Sammy Davis, Jr., vs. Juvenile Delinquency." *Journal of the Society for American Music* 4 (2010): 33–58.

Nettelbeck, Colin W. *Dancing with de Beauvoir: Jazz and the French*. Melbourne: Melbourne University Press, 2004.

_____. *Forever French: Exile in the United States, 1939–1945*. New York: Berg, 1991.

The New American Painting: As Shown in Eight European Countries, 1958-1959. New York: Museum of Modern Art, 1959.

“New and Recommended.” *New York Times*, February 20, 1966, 107.

Newman, Clarence. “The Beatles Craze Threatens Big Dent in Parents’ Wallets.” *Wall Street Journal*, February 12, 1964, 1.

Newman, David, and Robert Benton. “Lightning in a Bottle.” In Sandra Wake and Nicola Hayden, eds. *Bonnie and Clyde*. Lorrimer, 1972. Pp. 13-30.

“1955: The Year R&B Took Over Pop Field.” *Billboard* 67 (November 12, 1955), 126.

Ninkovich, Frank A. *The Diplomacy of Ideas: U. S. Foreign Policy and Cultural Relations, 1938-1950*. Cambridge: Cambridge University Press, 1981.

Nirenberg, David. *Anti-Judaism: The Western Tradition*. New York: W. W. Norton, 2013.

Nkrumah, Kwame. *Kwame Nkrumah: The Conakry Years, His Life and Letters*. June Milne, comp. London: Panaf, 1990.

Nono, Luigi. “Die Entwicklung der Reihentechnik.” *Darmstädter Beiträge zur Neuen Musik* 1 (1958): 25–37.

_____. “The Historical Reality of Music Today.” *The Score* 27 (July 1960), 41–45.

_____. *Scritti e colloqui*. Ed. Angela Ida De Benedictis and Veniero Rizzardi. 2 vols. Milan: Ricordi, 2001.

Nyberg, Amy Kiste. *Seal of Approval: The History of the Comics Code*. Jackson: University Press of Mississippi, 1998.

Miller Laura J., and David Paul Nord. “Reading the Data on Books, Newspapers, and Magazines: A Statistical Appendix.” In Nord, Joan Shelley Rubin, and Michael Schudson, eds. *A History of the Book in America*, Vol. 5: *The Enduring Book, 1945–1995*. Chapel Hill: University of North Carolina Press, 2009. Pp. 503–18.

Narmore, James. *More Than Night: Film Noir in Its Contexts*. Berkeley: University of California Press, 1998.

Norman, Philip. *Shout! The Beatles in Their Generation*. New York: Simon and Schuster, 1981.

North, Joseph. “A Day Is More Than Roses,” *The Worker*, May 8, 1955, p. 1.

- North, Sterling. "A National Disgrace." *Chicago Daily News*, May 8, 1940, 21.
- Oakes, Guy, and Arthur J. Vidich. *Collaboration, Reputation, and the Ethics of American Academic Life: Hans H. Gerth and C. Wright Mills*. Urbana: University of Illinois Press, 1999.
- Obelkevich, James. "Consumption." In James Obelkevich and Peter Catterall, eds. *Understanding Postwar British Society*. London: Routledge, 1994. Pp. 141-154.
- O'Brian, John. "The Nuclear Family of Man." *The Asia-Pacific Journal* 6 (July 2008), 1-13.
- O'Brien, Charles. "Film Noir in France Before the Liberation." *Isis*, No. 21 (Spring 1996), 1-20.
- O'Brien, Glenn. "Andy," *Parkett*, No 12 (1987), 58-66.
- Obrist, Hans-Ulrich. "Pop Daddy." *Tate: The Art Magazine*, No. 4 (March/April 2003), 60-62.
- O'Connor, Francis V. "Jackson Pollock's Mural for Peggy Guggenheim: Its Legend, Documentation, and Redefinition of Wall Painting." In Susan Davidson and Philip Rylands, eds. *Peggy Guggenheim and Frederick Keisler: The Story of Art of This Century*. New York: Guggenheim Museum, 2004. Pp. 150-69.
- O'Doherty, Brian. "Art: Avant-Garde Revolt," *New York Times*, October 31, 1962, 41.
- _____. "Lichtenstein: Doubtful but Definite Triumph of the Banal." *New York Times*, October 27, 1963, X21.
- Office of Management and Budget, *Historical Tables: Budget of the U. S. Government, 2011*. Washington, D.C.: United States Government Printing Office, 2010.
- Officer, Lawrence H. "Exchange Rates Between the United States Dollar and Forty-one Currencies." *MeasuringWorth*, 2015. <http://www.measuringworth.com/exchange/global/>
- Oliver, Susan. *Betty Friedan: The Personal Is Political*. New York: Pearson Longman, 2008.
- Olson, Charles. *Charles Olson and Ezra Pound: An Encounter at St. Elizabeths*. Ed. Catherine Seelye. New York: Viking, 1975.
- _____. "Projective Verse." *Poetry New York*, No. 3 (1950), 12-22.
- _____. "This Is Yeats Speaking." *Partisan Review* 13 (1946): 139-42.
- Olson, Charles and Donald Allen. *Poet to Publisher: Charles Olson's Correspondence with Donald Allen*. Ed. Ralph Maud. Vancouver: Talonbooks, 2003.
- Olson, Charles, and Robert Creeley. *The Complete Correspondence of Charles Olson and Robert Creeley*. Ed. George Butterick. 10 vols. Santa Barbara: Black Sparrow Press, 1980-.

O'Mahony, Mary. "Employment, Education, and Human Capital." In Roderick Floud and Paul Johnson, eds. *The Cambridge Economic History of Modern Britain*, Vol. 3: *Structural Change and Growth, 1939–2000*. Cambridge: Cambridge University Press, 2004. Pp. 112–33.

Ong, Yi-Ping. *The Art of Being: Poetics of the Novel and Existentialist Philosophy*. Cambridge, MA: Harvard University Press, 2018.

O'Neill, William L. *A Better World: The Great Schism: Stalinism and the American Intellectuals*. New York: Simon and Schuster, 1982.

Oren, Dan A. *Joining the Club; A History of Jews and Yale*. 2nd ed. New Haven: Yale University Press, 2000.

Orto, Luisa J. "Design as Art: *il Design* and Italian National Identity." PhD dissertation, New York University, 1995.

Orton, Fred. "Action, Revolution and Painting." *Oxford Art Journal* 14 (1991), 3–17.

Orwell, George. "Best Novels of 1949: Some Personal Choices." *The Observer*, January 1, 1950, 7.

_____. *The Complete Works of George Orwell*. Ed. Peter Davison. 20 vols. London: Secker & Warburg, 1998.

_____. *The Unknown Orwell: Being a Supplement to the Complete Works of George Orwell*. Peter Davison, comp. London: Timewell Press, 2006.

Osgood, Kenneth. *Total Cold War: Eisenhower's Secret Propaganda Battle at Home and Abroad*. Lawrence: University Press of Kansas, 2006.

Ostow, Saul. "Avant-Garde and Kitsch, Fifty Years Later: A Conversation with Clement Greenberg." *Arts Magazine* 64 (December 1989), 56–57.

Ostrovskaya, Sophie Kazimirovna. *Memoirs of Anna Akhmatova's Years 1944–1950*. Trans. Jessie Davies. Liverpool: Lincoln Davies and Co. 1988.

Ott, Hugo. *Martin Heidegger: A Political Life*. Trans. Allan Blunden. New York: HarperCollins, 1993.

Ouelette, Laurie. "Inventing the Cosmo Girl: Class Identity and Girl-Style American Dreams." *Media, Culture & Society* 21 (1999): 359–83.

"Our Country and Our Culture," *Partisan Review* 19 (1952): 281ff.

Owsley, Frank Lawrence. "The Irrepressible Conflict." In *Twelve Southerners, I'll Take My Stand: The South and the Agrarian Tradition*. New York: Harper and Brothers, 1930. Pp. 61–91.

Pace, David. *Claude Lévi-Strauss: The Bearer of Ashes*. Boston: Routledge & Kegan Paul, 1983.

Pacquement, Alfred. "Jean Dubuffet à New York, Américains à Paris dans les années 50s." In Pontus Hultén, ed. *Paris/New York: 1908–1968*. Paris: Centre Pompidou/Gallimard, 1991. Pp. 678–80.

Paget, Karen M. *Patriotic Betrayal: The Inside Story of the CIA's Secret Campaign to Enroll American Students in the Crusade against Communism*. New Haven: Yale University Press, 2015.

Palladino, Grace. *Teenagers: An American History*. New York: Basic Books, 1996.

Palmier, Jean-Michel. *Weimar in Exile: The Anti-Fascist Emigration in Europe and America*. Trans. David Fernbach. London: Verso, 2006.

Palyi, Melchior. *A Lesson in French—Inflation*. New York: Economists' National Committee on Monetary Policy, 1959.

Panoff, Michel. "L'Affaire du relativisme culturel." In Pierre Guenancia and Jean-Pierre Sylvestre, eds. *Claude Lévi-Strauss et ses contemporains*. Paris: Presses Universitaires de France, 2010. Pp. 79–93.

Paolozzi, Eduardo. "Wonderful World." In Stefano de Martino and Alex Wall, comps. *Cities of Childhood: Italian Colonies of the 1930s*. London: The Architectural Association, 1988. P. 10.

Parinaud, André. "Un 'misfit' de la peinture New-Yorkaise se confesse." *Arts* [Paris], No. 821 (May 10, 1961), 18–21.

"Paris Is Free!" *Time* 44 (September 4, 1944), 36–40.

"Paris Is Free Again!" *Life* 17 (September 11, 1944), 25–38.

Paris, Ivan. "Domestic Appliances and Industrial Design: The Italian White-Goods Industry During the 1950s and 1960s." *Technology and Culture* 57 (2016): 612–48.

_____. "White Goods in Italy During a Golden Age (1948–1973)." *Journal of Interdisciplinary History* 44 (2013): 83–110.

Paris, Joel. *The Fall of an Icon: Psychoanalysis and Academic Psychiatry*. Toronto: University of Toronto Press, 2005.

Parker, Jason C. "Small Victory, Missed Chance: The Eisenhower Administration, the Bandung Conference, and the Turning of the Cold War." In Kathryn C. Statler and Andrew L. Johns, eds. *The Eisenhower Administration, The Third World, and the Globalization of the Cold War*. Lanham: Rowman & Littlefield, 2006. Pp. 153–174.

Parmenter, Ross. "Music: Experimenter." *New York Times*, May 16, 1958, 20.

"Parnassus, Coast to Coast." *Time* 67 (June 11, 1956), 65–70.

Parsons, Talcott. "Age and Sex in the Social Structure of the United States." *American Sociological Review* 7 (1942): 606–607.

____. *The Social System*. Glencoe, IL: Free Press, 1951.

Parsons, Talcott, and Gerald M. Platt. *The American University*. Cambridge, Mass.: Harvard University Press, 1973.

Passuth, Krisztina. *Moholy-Nagy*. Trans. Éva Grusz, Judy Szöllösy, and László Baránszky. New York: Thames and Hudson, 1985.

Pater, Walter. *The Renaissance*. 3rd ed. London: Macmillan, 1888.

Patterson, David W. "Cage and Asia: History and Sources." In David Nichols, ed. *The Cambridge Companion to John Cage*. Cambridge: Cambridge University Press, 2002. Pp. 41–59.

____. "Cage and Beyond: An Annotated Interview with Christian Woolf." *Perspectives of New Music* 32 (Summer, 1994), 54-87.

____. "Two Cages, One College: Cage at Black Mountain College, 1948 and 1952." *Journal of Black Mountain Studies* 4 (Spring 2013)
http://www.blackmountainstudiesjournal.org/wp/?page_id=1866

Patterson, James T. *Grand Expectations: The United States, 1945–1974*. New York: Oxford University Press, 1996.

Pautz, Michelle. "The Decline in Average Weekly Cinema Attendance: 1930–2000." *Issues in Political Economy* 11 (2002), online.

Pavia, P. G. "The Unwanted Title: Abstract Expressionism." *It Is* No. 5 (Spring 1960), 8–11.

Paxton, Robert O. *Vichy France: Old Guard and New Order, 1940–1944*. New York: Columbia University Press, 1972.

Pearson, Neil. *Obelisk: A History of Jack Kahane and the Obelisk Press*. Liverpool: Liverpool University Press, 2007.

Peeters, Benoît. *Derrida: A Biography*. Trans. Andrew Brown. New York: Polity, 2012.

____. *Hergé, Son of Tintin*. Trans. Tina A. Kover. Baltimore: Johns Hopkins University Press, 2012.

Pells, Richard. *Not Like Us: How Europeans Have Loved, Hated, and Transformed American Culture since World War II*. New York: Basic Books, 1997.

____. *War Babies: The Generation That Changed America*. N.c.: Cultural History Press, 2014.

Pechatnov, Vladimir O. "The Soviet Union and the World, 1944–1953." In Melvyn P. Leffler and Odd Arne Westad, eds. *The Cambridge History of the Cold War*. 3 vols. Cambridge: Cambridge University Press, 2010. Vol. 1: *Origins*. Pp. 90–111.

Pendennis. "Texas Elite" *Observer* [London], January 25, 1959, 9.

People's Commissariat of Justice of the U. S. S. R. *Report of Court Proceedings in the Case of the Anti-Soviet Trotskyite Centre*. Moscow: People's Commissariat of Justice of the U. S. S. R., 1937.

_____. *Traitors on Trial: Complete Verbatim Report in the Case of the Anti-Soviet Bloc of Rights and Trotskyites*. Moscow: People's Commissariat of Justice of the U. S. S. R., 1938.

"Perils of Pauline." *Newsweek* 67 (May 30, 1966), 80f.

Perl, Jed. *New Art City*. New York: Knopf, 2005.

Perrin, Marius. *Avec Sartre aux Stalag 12D*. Paris : Jean-Pierre Delarge, 1980.

Peterson, Theodore. *Magazines in the Twentieth Century*. Urbana: University of Illinois Press, 1956.

Peysner, Joan. *To Boulez and Beyond*. Rev. ed. Lanham, MD: Scarecrow Press, 2008.

Phillips, McCandlish. "Attendance Soars at Museums Here." *New York Times*, November 27, 1961, 1f.

Phillips, William. *A Partisan View: Five Decades of the Literary Life*. New York: Stein and Day, 1983.

Piketty, Thomas. *Capital in the Twenty-First Century*. Trans. Arthur Goldhammer. Cambridge, MA: Harvard University Press, 2014.

Pierret, Marc. "Carnet de bord d'un apprenti cineaste." *France Observateur*, No. 495 (October 29, 1959), 14–15.

Pitavy, François. "The Making of a French Faulkner: A Reflection on Translation." *The Faulkner Journal* 24 (Fall 2008), 83–95.

Pitkin, Hannah Fenichel. *The Attack of the Blob: Hannah Arendt's Concept of the Social*. Chicago: University of Chicago Press, 1998.

Platt, David. "Movies, TV, and . . ." *Daily Worker*, June 10, 1955, 6

_____. "Places to Take the Kids This Easter Season." *The Worker*, April 10, 1955, 9.

Platt, Susan Noyes. "Clement Greenberg in the late 1930s—A New Perspective on His Criticism." *Art Criticism* 5 (Spring 1989), 47–64.

Pleck, Elizabeth. *Domestic Tyranny: The Making of American Social Policy against Family Violence from Colonial Times to the Present*. 2nd ed. Urbana: University of Illinois Press, 2004.

Plimpton, George, et al. "The Paris Review Sketchbook." *Paris Review* 23 (Spring 1981), 309–420.

Plummer, Brenda Gayle. *In Search of Power: African Americans in the Era of Decolonization, 1956–1974*. Cambridge: Cambridge University Press, 2013.

_____. *Rising Wind: Black Americans and U. S. Foreign Affairs*. Chapel Hill: University of North Carolina Press, 1996.

Pochna, Marie-France. *Christian Dior: The Man Who Made the World Look New*. Trans. Joanna Savill. New York: Arcade, 1996.

Podhoretz, Norman. "The Know-Nothing Bohemians." *Partisan Review* 25 (1958): 305–318.

_____. *Making It*. New York: Random House, 1967.

_____. "Where Is the Beat Generation Going?" *Esquire* 50 (December 1958), 147–50.

Poiger, Uta G. *Jazz, Rock, and Rebels: Cold War Politics and American Culture in a Divided Germany*. Berkeley: University of California Press, 2000.

Poirier, Richard. "Learning from the Beatles." *Partisan Review* 34 (1967): 526–46.

_____. "Morbid-Mindedness." *Commentary* 39 (June 1965), 91–94.

Polcari, Stephen. "Jackson Pollock and Thomas Hart Benton." *Arts Magazine* 53 (March 1979), 120–24.

Polizzotti, Mark. *Revolution of the Mind: The Life of André Breton*. New York: Farrar, Straus and Giroux, 1995.

Pollard, John. *The Papacy in the Age of Totalitarianism, 1914–1958*. Oxford: Oxford University Press, 2014.

Pollock, Jackson. *American Letters, 1927–1947*. Ed. Sylvia Winter Pollock. New York: Polity, 2011.

_____. "Jackson Pollock." *Art and Architecture* [Los Angeles] 61 (February 1944), 14.

Polsgrove, Carol. *Divided Minds: Intellectuals and the Civil Rights Movement*. New York: W. W. Norton, 2001.

_____. *Ending British Rule in Africa: Writers in a Common Cause*. Manchester: Manchester University Press, 2009.

_____. *It Wasn't Pretty, Folks, but Didn't We Have Fun?: "Esquire" in the Sixties*. New York: W. W. Norton, 1995.

"Pomona College May Quit NSA over CIA Involvement." *Los Angeles Times*, February 19, 1967, A1f.

Pons, Silvio. "Stalin and the European Communists after World War Two (1943–1948),"

Past and Present 210 (2011) Supplement 6: 121–38.

“Pop Art—Cult of the Commonplace.” *Time* 81 (May 3, 1963), 69–72.

“Pop Pop.” *Time* 82 (August 30, 1963), 54.

Porter, Glenn. “Raymond Loewy.” *Modernism Magazine* 5 (September 2002), 60–70.

Portes, Jacques. “Les origines de la légende noire des accords Blum-Byrnes sur le cinéma.” *Revue d’histoire moderne et contemporaine* 33 (1986): 314–29.

Posner Eric A., and Adrian Vermeule. *Terror in the Balance: Security, Liberty, and the Courts*. New York: Oxford University Press, 2007.

Potter, Jeffrey. *To a Violent Grave: An Oral Biography of Jackson Pollock*. New York: G. P. Putnam’s 1975.

Pouillon, Jean. “L’Oeuvre de Claude Lévi-Strauss” *Les Temps modernes* 12 (1956): 150–173.

Pound, Ezra. “Affirmations—As for Imagisme.” *New Age* 16 (January 28, 1915), 349–50.

_____. *The Cantos of Ezra Pound*. New York: New Directions, 1970.

_____. “Vorticism.” *Fortnightly Review* N. S. 96 (1914): 461–71.

Prescott, Orville. “Books of the Times.” *New York Times*, December 8, 1947, 23.

_____. “In My Opinion, These Are the Best.” *New York Times Book Review*, June 7, 1953, 3.

President’s Commission on Higher Education. *Higher Education for American Democracy*. 6 vols. Washington, D. C.: United States Government Printing Office, 1947.

Presley, Elvis, Carl Perkins, Jerry Lee Lewis, and Johnny Cash. *The Complete Million Dollar Quartet*. RCA/Sony BMG, 2006.

Preston, Stuart. “Old and New Ways of Seeing Things.” *New York Times*, April 25, 1964, X21.

Prial, Dunstan. *The Producer: John Hammond and the Soul of American Music*. New York: Farrar, Straus and Giroux, 2006.

Priestley, J. B., and Jacquetta Hawkes. *Journey Down a Rainbow*. New York: Harper & Brothers, 1955.

Printz, Neil, et al., eds. *The Andy Warhol Catalogue Raisonné*. 5 vols. New York: Phaidon, 2002–2018.

Pritchett, James. *The Music of John Cage*. Cambridge: Cambridge University Press, 1993.

“Products.” *Newsweek* 60 (November 12, 1962), 94.

"Professional Tendencies Among Jewish Students in Colleges, Universities, and Professional Schools." *American Jewish Year Book* 22 (1920): 383–93.

Propas, Frederic L. "Creating a Hard Line Toward Russia: The Training of State Department Soviet Experts, 1927–1937." *Diplomatic History* 7 (1984): 209–26.

Proudfoot Malcolm J. *European Refugees, 1939–52: A Study in Forced Population Movement*. Evanston: Northwestern University Press, 1956.

Pryce-Jones, David. *Paris in the Third Reich: A History of the German Occupation, 1940–1944*. London: Collins, 1981.

Pryor, John H, et al. *The American Freshman: Forty Year Trends, 1966–2006*. Los Angeles: Higher Education Research Institute, Graduate School of Education and Information Studies, University of California, Los Angeles, 2007.

Pryor, Thomas M. "Mission of the Movies Abroad." *New York Times*, March 24, 1946, sec. 2, X3.

Public Papers of the Presidents of the United States: Harry S. Truman, January 1 to December 31, 1947. Washington, D. C.: United States Government Printing Office, 1963.

Public Papers of the Presidents of the United States: John F. Kennedy, January 1, 1963 to November 22, 1963. Washington, D. C.: United States Government Printing Office, 1964.

Public Utilities Commission of the District of Columbia v. Pollak, 343 U.S. 451 (1952).

Pulos, Arthur J. *American Design Ethic: A History of Industrial Design*. Cambridge, MA: MIT Press, 1983.

Purvis, Stewart, and Jeff Hulbert. *Guy Burgess: The Spy Who Knew Everyone*. London: Biteback, 2016.

Puttnam, David. *Movies and Money*. New York: Knopf, 1998.

Rabinowitz, Paula. *American Pulp: How Paperbacks Brought Modernism to Main Street*. Princeton: Princeton University Press, 2014.

Rachleff, Melissa. *Inventing Downtown: Artist-Run Galleries in New York City, 1952–1965*. New York: Grey Art Gallery, 2017.

Rafshoon, Ellen Glaser. "A Realist's Moral Opposition to War: Hans J. Morgenthau and Vietnam." *Peace and Change* 26 (2001): 55–77.

Ragon, Michel. Rauschenberg: La vedette de l'École de New York." *Arts* [Paris], no. 1011 (June 23–July 6, 1964), 4.

Rampersad, Arnold. *Ralph Ellison: A Biography*. New York: Knopf, 2007.

Ransom, John Crowe. "Criticism, Inc." *Virginia Quarterly Review* 13 (1937): 586–602.

- Raskin, Jonah. *American Scream: Allen Ginsberg's Howl and the Making of the Beat Generation*. Berkeley: University of California Press, 2004.
- _____. *For the Hell of It: The Life and Times of Abbie Hoffman*. Berkeley: University of California Press, 1996.
- Raskin, Richard. *Nuit et Brouillard, by Alain Resnais*. Aarhus [Denmark]: Aarhus University Press, 1987.
- Rasula, Jed. *The American Poetry Wax Museum: Reality Effects, 1940–1990*. Urbana: National Council of Teachers of English, 1996.
- Rauschenberg, Robert. "Random Order." *Location 1* (Spring 1963), 27–31.
- Raynor, Vivien. "Jackson Pollock in Retrospect—'He Broke the Ice.'" *New York Times Magazine*, April 2, 1967, 50ff.
- "Red 'Peace' Group Here; Rival Rally Wins New Support." *New York Herald Tribune*, March 24, 1949, 1, 12.
- "Red Visitors Cause Rumpus." *Life* 26 (April 4, 1949), 39–43.
- Redfield, Marc. *Theory at Yale: The Strange Case of Deconstruction in America*. New York: Fordham University Press, 2016.
- Redmond, Roland L., and James T. Rorimer. "Review of the Year 1961–1962: Report of the President and Director." *Metropolitan Museum of Art Bulletin* NS 21 (October 1962), 38–49.
- Reed, David. *The Popular Magazine in Britain and the United States, 1880–1960*. Toronto: University of Toronto Press, 1997.
- Reeves, Richard. *President Kennedy: Profile of Power*. New York: Simon and Schuster, 1993.
- Reibman, James E. "Ralph Ellison, Fredric Wertham, M. D., and the LaFargue Clinic: Civil Rights and Psychiatric Services in Harlem." *Oklahoma City Law Review* 26 (2001): 1041–55.
- Reisman, David. "In the Grip of the Lobster: Jack Smith Remembered." *Millennium Film Journal* 23–24 (Winter 1990–1991), 60–85.
- "Relation of Arts to Modern Audience." *Vassar Miscellany* 32 (March 3, 1948), 5.
- Rembar, Charles. *The End of Obscenity: The Trails of Lady Chatterley, Tropic of Cancer, and Fanny Hill*. New York: Random House, 1968.
- Report of the Committee on Civil and Political Rights to the President's Commission on the Status of Women*. Washington, D. C.: United States Government Printing Office, 1963.
- Report of Court Proceedings in the Case of the Anti-Soviet Trotskyite Centre*. Moscow: People's Commissariat of Justice of the U. S. S. R., 1937.

- Review of the Scientific and Cultural Conference for World Peace.* Washington D. C.: Committee on Un-American Activities, U. S. House of Representatives, 1949.
- Report of the Select Committee on Current Pornographic Materials, House of Representatives, Eighty-Second Congress.* Washington, D. C.: U. S. Government Printing Office, 1952.
- Revill, David. *The Roaring Silence: John Cage, A Life.* New York: Arcade, 1992.
- Rexroth, Kenneth. "Americans Seen Abroad." *ArtNews* 58 (June, July, August 1959), 30ff.
- _____. "Disengagement: The Art of the Beat Generation." *New World Writing*, No. 11 (1957), 28–41.
- Reynolds, David. *From World War to Cold War: Churchill, Roosevelt, and the International History of the 1940s.* Oxford: Oxford University Press, 2006.
- Reynolds, Katherine Chaddick. *Visions and Vanities: John Andrew Rice and Black Mountain College.* Baton Rouge: Louisiana State University Press, 1998.
- Rice, Daniel. "Reinhold Niebuhr and Hans Morgenthau: A Friendship with Contrasting Shades of Realism." *Journal of American Studies* 42 (2008): 255–91.
- Rice, John Andrew. *I Came Out of the Eighteenth Century.* New York: Harper and Brothers, 1942.
- R[ich], A[lan]. "Far-Out Music Is Played at Carnegie." *New York Times*, November 26, 1961, 27.
- _____. "Stockhausen's 'Originale.'" *New York Herald Tribune*, September 9, 1964.
- Richard, Jacques, dir., *Henri Langlois: Phantom of the Cinémathèque.* Kino DVD, 2005.
- Richards, I. A. "On TSE." In Allen Tate, ed. *T. S. Eliot: The Man and His Work.* New York: Delacorte, 1966.
- . *Practical Criticism: A Study of Literary Judgment.* New York: Harcourt, Brace, 1929.
- _____. "William Empson." *Furioso* 1 (Spring 1940), insertion.
- Richards, Mary Caroline. "The Theater of Antonin Artaud." *Ararat* 7 (Autumn 1966), 6–10.
- Richardson, Peter. *A Bomb in Every Issue: How the Short, Unruly Life of Ramparts Magazine Changed America.* New York: New Press, 2009.
- Ridgeway, James. "The Ramparts Story: . . . Um, Very Interesting." *New York Times Magazine*, April 20, 1969, 35–40.
- Riding, Alan. *And the Show Went On: Cultural Life in Occupied Paris.* New York: Random House, 2010.

Rieff, David. Preface to Susan Sontag, *Reborn: Journals and Notebooks, 1947–1963*, ed. Rieff. New York: Farrar, Straus and Giroux, 2008. Pp. vii–xiv.

Rieff, Philip. "The Theology of Politics: Reflections on Totalitarianism as the Burden of Our Time." *Journal of Religion* 32 (1952): 119–26.

Riesman, David. *The Lonely Crowd: A Study of the Changing American Character*. (New Haven: Yale University Press, 1950.

_____. *The Lonely Crowd: A Study of the Changing American Character*. New York: Anchor Books, 1953.

_____. "On Discovering and Teaching Sociology: A Memoir." *Annual Review of Sociology* 14 (1988): 1–24.

_____. "The Path to Total Terror." *Commentary* 11 (1951): 392–98.

_____. "A Personal Memoir: My Political Journey." In Walter W. Powell and Richard Robbins, eds. *Conflict and Consensus: A Festschrift in Honor of Lewis A. Coser*. New York: The Free Press, 1984. Pp. 327–64.

_____. "Possession and the Law of Finders." *Harvard Law Review* 52 (1939): 1105–34.

Riley, Tim. *Tell Me Why: A Beatles Commentary*. New York: Knopf, 1988.

Ritterband, Paul. "Counting the Jews of New York, 1900–1991: An Essay in Substance and Method." *Papers in Jewish Demography 1997* (2001): 199–228.

Rizzi, Bruno. *La Bureaucratisation du monde*. Paris: Édité par l'auteur, 1939.

Roazen, Paul. *Freud and His Followers*. New York: Knopf, 1975.

Robbins, David, ed. *The Independent Group: Postwar Britain and the Aesthetics of Plenty*. Cambridge, MA: MIT Press, 1990.

Roberts, Brian Russell. *Artistic Ambassadors: Literary and International Representation of the New Negro Era*. Charlottesville: University of Virginia Press, 2013.

Roberts, Brian Russell, and Keith Foulcher, eds. *Indonesian Notebook: A Sourcebook on Richard Wright and the Bandung Conference*. Durham: Duke University Press, 2016.

Roberts, Steven V. "Will Tom Hayden Overcome?" *Esquire* 70 (December 1968), 176ff.

Robertson, Alex J. *The Bleak Midwinter 1947*. Manchester: Manchester University Press, 1987.

Robertson, Nan. *The Girls in the Balcony: Women, Men, and The New York Times*. (New York: Random House, 1992.

Robinson, Julia, ed. *New Realisms: 1957–1962: Object Strategies Between Readymade and Sculpture*. Madrid: Museo Nacional Centro de Arte Reina Sofia, 2010.

Robinson, Layhmond. "Robert Kennedy Fails to Sway Negroes at Secret Talks Here." *New York Times*, May 26, 1963, 1

Robinson, Louie. "The Truth about That Elvis Presley Rumor: 'The Pelvis' Gives His Views on Vicious Anti-Negro Slur." *Jet* 12 (August 1, 1957), 58–61.

Robinson, Marc, ed. *The Theater of Maria Irene Fornes*. Baltimore: Johns Hopkins University Press, 1999.

Robson, Deidre. "The Avant-Garde and the On-Guard: Some Influences on the Potential Market for the First Generation Abstract Expressionists in the 1940s and Early 1950s." *Art Journal* 47 (1988): 215–221.

_____. "The Market for Abstract Expressionism: The Time Lag Between Critical and Commercial Acceptance." *Archives of American Art Journal* 30 (1990): 113–118.

_____. *Prestige, Profit, and Pleasure: The Market for Modern Art in New York in the 1940s and 1950s*. New York: Garland, 1995.

Roché, H. P. "Souvenirs of Marcel Duchamp." Trans. William N. Copley. In Robert Lebel, *Marcel Duchamp* (New York: Grove, 1959), 79–87.

Rockmore, Tom. *Heidegger and French Philosophy: Humanism, Antihumanism, and Being*. London: Routledge, 1995.

"Rock 'n' Roll: The Sound of the Sixties." *Time* 85 (May 21, 1965), 84–88.

Rodden, John. *George Orwell: The Politics of Literary Reputation*. 2nd ed. New Brunswick: Transaction, 2002.

_____, ed. *Lionel Trilling and the Critics: Opposing Selves*. Lincoln: University of Nebraska Press, 1999.

Rodinson, Maxime. "Racisme et civilisation." *La Nouvelle critique* 7 (1955): 120–40.

"Rock 'n' Roll." *Life* 38 (April 18, 1955), 166–68.

"Rock 'n' Roll Exported to 4 Corners of Globe." *New York Times*, February 23, 1957, 12.

Rogow, Arnold A. *James Forrestal: A Study of Personality, Politics, and Policy*. New York: Macmillan, 1963.

Rohmer, Éric. "Redécouvrir l'amérique." *Cahiers du cinema* 11 (Christmas 1955), 11–16.

"Role of Advertising in Commerce." *Times* [London], May 2, 1953, p. 3.

- Rollins, Bryant. "James Baldwin, Author Extraordinary: Boy Preacher at 14—and Still Preaching." *Boston Globe*, April 14, 1963, A56.
- Rollyson, Carl, and Lisa Paddock. *Susan Sontag: The Making of an Icon*. Rev. ed. Jackson: University Press of Mississippi, 2016.
- Rolontz, Bob, and Joel Friedman. "Teen-Agers Demand Music with a Beat, Spur Rhythm-Blues." *Billboard* 66 (April 24, 1954), 1, 18, 50.
- Rorabaugh, W. J., *Berkeley at War: The 1960s*. New York: Oxford University Press, 1989.
- Rorem, Ned. "The Music of the Beatles." *New York Review of Books* 10 (January 18, 1968), 23–27.
- Rorty, Richard. *Contingency, Irony, and Solidarity*. Cambridge: Cambridge University Press, 1989.
- Rose, Barbara. "Hans Namuth's Photographs and the Jackson Pollock Myth: Part Two: 'Number 29, 1950.'" *Arts Magazine* 53 (March 1979), 117–119.
- _____. "Jackson Pollock at Work: An Interview with Lee Krasner." *Partisan Review* 47 (1980): 83–92.
- _____. *Rauschenberg*. New York: Vintage, 1987.
- Rosen, Charles. *Arnold Schoenberg*. New York: Viking, 1975.
- Rosenberg, Harold. *The De-Definition of Art: Action Art to Pop to Earthworks*. New York: Horizon, 1972.
- _____. "The Game of Illusion." *New Yorker* 88 (November 24, 1962), 161–67.
- _____. "On the Fall of Paris," *Partisan Review* 7 (1940): 440–48.
- _____. *The Tradition of the New*. New York: Horizon Press, 1959.
- Rosenbaum, Ron. "The *Playboy* Interview: Bob Dylan." *Playboy* 25 (March 1978), 61f.
- Rosenquist, James. *Painting Below Zero: Notes on a Life in Art*. New York: Knopf, 2009.
- Rosenthal, Michael. *Nicholas Miraculous: The Amazing Career of the Redoubtable Dr. Nicholas Murray Butler*. New York: Farrar, Straus and Giroux, 2006.
- Rosenwaike, Ira. *Population History of New York City*. Syracuse: Syracuse University Press, 1972.
- Ross, Alex. *The Rest Is Noise: Listening to the Twentieth Century*. New York: Farrar, Straus and Giroux, 2007.
- Ross, Andrew. *No Respect: Intellectuals and Popular Culture*. New York: Routledge, 1989.

Ross, Dorothy. "Freud and the Vicissitudes of Modernism in America, 1940–1980." In John Burnham, ed. *After Freud Left: A Century of Psychoanalysis in America*. Chicago: University of Chicago Press, 2012. Pp. 63–188.

Ross, Lillian. "Rugged Times." *New Yorker* 24 (October 23, 1948), 25.

Rosset, Barney. "The Art of Publishing II." *Paris Review* 39 (Winter 1997), 170–215.

_____. *Rosset: My Life in Publishing and How I Fought Censorship*. New York: OR Books, 2016.

Rossi, John P. "Farewell to Fellow Traveling: The Waldorf Peace Conference of March 1949." *Continuity* 10 (Spring 1945), 1–31.

Rossmann, Michael. "Inside the FSM." *California Monthly* 84 (December 1974), 10–12.

Rosteck, Thomas. "Giving Voice to a Movement: Mills's 'Letter to the New Left' and the Potential of History." In Sharon McKenzie Stevens and Patricia Malesh, eds. *Active Voices: Composing a Rhetoric of Social Movements*. Albany: SUNY Press, 2009. Pp. 115–29.

Rothfuss, Joan. *Topless Cellist: The Improbable Life of Charlotte Moorman*. Cambridge, MA: MIT Press, 2014.

Rotolo, Suze. *A Freewheelin' Time: A Memoir of Greenwich Village in the Sixties*. New York: Broadway Books, 2008.

Roubé-Jansky, A. "Les Conrad Français." *Les Nouvelles Littérateurs artistiques et scientifiques*, April 6, 1940, 4.

Roud, Richard. *A Passion for Films: Henri Langlois and the Cinémathèque Française*. Baltimore: Johns Hopkins University Press, 1983.

Roudinesco, Élisabeth. *Freud in His Time and Ours*. Trans. Catherine Porter. Cambridge, MA: Harvard University Press, 2016.

_____. *Jacques Lacan & Co.: A History of Psychoanalysis in France, 1925–1985*. Trans. Jeffrey Mehlman. Chicago: University of Chicago Press, 1990.

Rousseau, Jean-Jacques. *Oeuvres complètes*. 5 vols. Paris: Gallimard, 1959– .

Rousset, David. *Les Jours de notre mort*. Paris: Éditions du Pavois, 1947.

_____. *L'Univers concentrationnaire*. Paris: Éditions du Pavois, 1946.

Rowley, Hazel. *Richard Wright: The Life and Times*. New York: Henry Holt, 2001.

_____. *Tête-à-Tête: Simone de Beauvoir and Jean-Paul Sartre*. New York: HarperCollins, 2005.

Rubinfeld, Florence. *Clement Greenberg: A Life*. Minneapolis: University of Minnesota Press, 1997.

- Rubin, William. "Pollock as Jungian Illustrator: The Limits of Psychological Criticism." *Art in America* 67 (November 1979), 104–23, (December 1979), 72–91.
- Ruby, Sigrid. "The Give and Take of American Painting in Postwar Western Europe." *Cahiers Charles V* 28 (2000): 171–95.
- Rudgers, David F. "The Origins of Covert Action." *Journal of Contemporary History* 35 (2000), 249–62
- "Russians Moving Capital to Moscow." *New York Times*, March 7, 1918, 1–2.
- Russo, John Paul. *I. A. Richards: His Life and Work*. Baltimore: Johns Hopkins University Press, 1989.
- Rustin, Bayard. *Down the Line: The Collected Writings of Bayard Rustin*. Chicago: Quadrangle Books, 1971.
- Ryan, Alan. "Isaiah Berlin: The History of Ideas as Psychodrama." *European Journal of Political Theory* 12 (2012): 61–73.
- Ryan, John. *The Production of Culture in the Music Industry: The ASCAP–BMI Controversy*. Lanham, MD: University Press of America, 1985.
- Ryback, Timothy W. *Rock Around the Bloc: A History of Rock Music in Eastern Europe and the Soviet Union*. New York: Oxford University Press, 1990.
- Rybalka, Michel. "Publication and Reception of "Anti-Semite and Jew." *October* 87 (Winter, 1999), 161–182.
- Rylands, Philip, and Enzo Di Martino *Flying the Flag for Art: The United States and the Venice Biennale, 1895–1991*. Richmond, VA: Wyldbore & Wolferstan, 1993.
- Sabin, Arthur J. *In Calmer Times: The Supreme Court and Red Monday*. Philadelphia: University of Pennsylvania Press, 1999.
- Sadoul, Georges. "Hypertrophie du cerveau." *Lettres françaises*, July 5, 1946, 9.
- Safranski, Rüdiger. *Martin Heidegger: Between Good and Evil*. Trans. Ewald Osers. Cambridge, MA: Harvard University Press, 1998.
- Saletnik, Jeffrey. "Bauhaus in America." In Helen Molesworth, ed. *Leap Before You Look: Black Mountain College, 1933–1957*. Boston: Institute of Contemporary Art, 2015. Pp. 102–105.
- Salisbury, Harrison E. *Without Fear or Favor: The New York Times and Its Times*. New York: Times Books, 1980.
- Salusinszky, Imre. *Criticism in Society*. New York: Methuen, 1987.

Samuels, Gertrude. "Why They Rock 'n' Roll—And Should They?" *New York Times Magazine*, January 12, 1958, 17, 19.

Sandbrook, Dominic. *Never Had It So Good: A History of Britain from Suez to the Beatles*. London: Little, Brown, 2005.

Sandeen, Eric J. "The International Reception of *The Family of Man*." *History of Photography* 29 (2005): 344–55.

_____. *Picturing an Exhibition: "The Family of Man" and 1950s America*. Albuquerque: University of New Mexico Press, 1995.

Sandison, David, and Graham Vickers. *Neal Cassady: The Fast Life of a Beat Hero*. Chicago: Chicago Review Press, 2006.

Sandler, Irving. "Abstract Expressionism and the Cold War." *Art in America* 96 (June/July 2008), 65–74.

_____. "The Club." *Artforum* 4 (September 1965), 27–31.

_____. "John D. Graham: The Painter as Esthetician and Connoisseur." *Artforum* 7 (October 1968), 50–53.

_____. *The New York School: The Painters and Sculptors of the Fifties*. New York: Harper & Row, 1978.

----- *The Triumph of American Painting: A History of Abstract Expressionism*. New York: Praeger, 1970.

Sanford, Nevitt. Nevitt Sanford, "Introduction to Personality Development During the College Years," *Journal of Social Issues* 12 (1956), 3–12.

_____. "Is College Education Wasted on Women?" *Ladies' Home Journal* 74 (May 1957), 7879, 198.

Sanjek, Russell. *Pennies from Heaven: The American Popular Music Business in the Twentieth Century*. New York: Da Capo, 1996.

_____. "The War on Rock." *Down Beat Music '72 Yearbook*. Chicago: Maher Publications, 1972. Pp. 17–19, 58–66.

Sarasola, Ignacio Fernández. "Forbidden Readings: The British Parliamentary Debate on 'American-Style' Comc Books." *International Journal of Comic Art* 18 (2016): 118–37.

Sarris, Andrew. "Auteur Theory and the Perils of Pauline." *Film Quarterly* 16 (Summer 1963), 26–33.

_____. "Bravo Beatles!" *Village Voice* 9 (August 27, 1964), 13.

_____. *Confessions of a Cultist: On the Cinema, 1955–1969*. New York: Simon and Schuster, 1970.

- ____. "Notes of an Accidental Auteurist." *Film History* 7 (1995): 358–61.
- ____. "Notes on the Auteur Theory in 1962." *Film Culture*, No. 27 (Winter 1962/63), 1–8.
- Sartre, Jean-Paul. *The Aftermath of War (Situations III)*. Trans. Chris Turner. London: Seagull Books, 2008.
- ____. "American Novelists in French Eyes," *Atlantic Monthly* 178 (August 1946), 114–18.
- ____. *Anti-Semite and Jew*. Trans. George J. Becker. New York: Schocken Books, 1948.
- ____. "À propos de l'existentialisme: Mise au point." *Action*, No. 17 (December 29, 1944), 11–12.
- ____. *Being and Nothingness: A Phenomenological Essay on Ontology*. Trans. Hazel E. Barnes. New York: Philosophical Library, 1956.
- ____. "The Case for Responsible Literature." *Horizon* 11 (1945): 307–12.
- ____. "The Case for Responsible Literature." *Partisan Review* 12 (1945): 304–308.
- ____. *Critical Essays (Situations I)*. Trans. Chris Turner. London: Seagull Books, 2010.
- ____. *Critique de la raison dialectique, précédé de Question de méthode*. Vol. 1: *Théorie des ensembles pratiques*. Paris: Gallimard, 1960.
- ____. *L'Être et le néant: essai d'ontologie phénoménologique*. Paris: Gallimard, 1943.
- ____. *Existentialism*. Trans. Bernard Frechtman. New York: Philosophical Library, 1947.
- ____. *Existentialisme est un humanisme*. Paris: Les Éditions Nagel, 1947.
- ____. "Merleau-Ponty vivant." *Les Temps modernes* 17 (1961): 304–76.
- ____. "New Writing in France." *Vogue* 106 (July 1945), 84–85.
- ____. "Orphée noire." In Léopold Sédar Senghor, ed. *La Nouvelle Poésie nègre et Malgache de langue française*. Paris: Presses Universitaires de France, 1948. Pp. ix–xliv.
- ____. "Paris Alive: The Republic of Silence." *Atlantic Monthly* 174 (December 1944), 39–40.
- ____. "Présence noire," *Présence africaine*, 1 (1947): 28–29.
- ____. "Présentation." *Les Temps modernes* 1 (1945): 1–21.
- ____. "Reflections on the Jewish Question: A Lecture." Trans. Rosalind Krauss and Denis Hollier. *October* 87 (Winter, 1999), 32–46.
- ____. *Réflexions sur la question juive*. Paris: Paul Morihien, 1946.

- _____. *Sartre by Himself: A Film Directed by Alexandre Astruc and Michel Contat*. Trans. Richard Seaver. Outback Press, 1978.
- _____. *Search for a Method*. Trans. Hazel E. Barnes. New York: Knopf, 1963.
- _____. *Situations I*. Paris: Gallimard, 1947.
- _____. *Situations III*. Paris: Gallimard, 1949.
- _____. *La Transcendance de l'ego: Esquisse d'une description phénoménologique*. Ed. Sylvia Le Bon. Paris: Librairie Philosophique J. Vrin, 1965.
- _____. *The Transcendence of the Ego: An Existentialist Theory of Consciousness*. Trans. Forrest Williams and Robert Kirkpatrick. New York: Noonday Press, 1957.
- _____. "Victoire de Gaullisme." *Le Figaro* 119 (January 26, 1945), 2.
- _____. "'Vous nous embetez avec Faulkner le vieux,' disent les Américains: Interview de Jean-Paul Sartre." *Combat*, January 3, 1947, 2.
- _____. *War Diaries: Notebooks from a Phoney War, November 1939–March 1940*. Trans. Quentin Hoare. London: Verso, 1984.
- _____. *The Writings of Jean-Paul Sartre*. 2 vols. Ed. Michel Contat and Michel Rybalka. Trans. Richard McCleary. Evanston: Northwestern University Press, 1974.
- Sassoon, Donald. *Contemporary Italy: Politics, Economy, and Society since 1945*. London: Longman, 1986.
- Sauvy, Alfred. "Trois Mondes, Une Planète." *L'Observateur*, August 14, 1952, 14.
- Savage, Jon. *Teenage: The Creation of Youth Culture*. New York: Viking, 2007.
- Savio, Mario. "Berkeley Fall." In Savio, Eugene Walker, and Raya Dunayevskaya, eds. *The Free Speech Movement and the Negro Revolution*. Detroit: News & Letters, 1965), 17.
- Sawin, Martica. *Surrealism in Exile and the Beginning of the New York School*. Cambridge, MA: MIT Press, 1995.
- Saunders, Frances Stonor. *The Cultural Cold War: The CIA and the World of Arts and Letters*. New York: New Press, 1999.
- Scaduto, Anthony. *Bob Dylan*. New York: Grosset & Dunlap, 1971.
- Scammell, Michael. *Arthur Koestler: The Literary and Political Odyssey of an Intellectual Skeptic*. New York: Random House, 2009.
- Schapiro, Meyer. "Nature of Abstract Art." *Marxist Quarterly* 1 (January–March 1937): 77–98.

____. "Public Use of Art." *Art Front* 2 (November 1936), 4–6.

____. "The Social Bases of Art." *Proceedings of the American Artists' Congress* 1 (1936), 31–37.

Schatz, Ronald W. *The Eletrical Workers: A History of Labor at General Electric and Westinghouse, 1932–1960*. Urbana: University of Illinois Press, 1983.

Schatz, Thomas. *Boom and Bust: American Cinema in the 1940s*. New York: Charles Scribner's Sons, 1997.

Scherman, Tony, and David Dalton. *Pop: The Genius of Andy Warhol*. New York: HarperCollins, 2009.

Scheuerman, William E. *Hans Morgenthau: Realism and Beyond*. Cambridge: Polity Press, 2009.

Schiffrin, André. *The Business of Books: How International Conglomerates Took Over Publishing and Changed the Way We Read*. London: Verso, 2000.

Schickel, Richard. "A Way of Seeing a Picture." *New York Times*, March 14, 1965, sec. 7, 6.

Schlesinger, Arthur, Jr. "Origins of the Cold War." *Foreign Affairs* 46 (1967): 22–52.

____. *A Thousand Days: John F. Kennedy in the White House*. Boston: Houghton Mifflin, 1965.

____. *The Vital Center: The Politics of Freedom*. Boston: Houghton Mifflin, 1949.

____. *The Vital Center: The Politics of Freedom*. New Brunswick: Transaction, 1998.

Schlesinger, Stephen C. *Act of Creation: The Founding of the United Nations*. Boulder, CO: Westview, 2003.

Schlosser, Eric. *Command and Control: Nuclear Weapons, the Damascus Accident, and the Illusion of Safety*. New York: Penguin Press, 2013.

Schneemann, Carolee. *Correspondence Coures: An Epistolary History of Carolee Schneemann and her Circle*. Ed. Kristine Stiles. Durham: Duke University Press, 2010.

____. *Kinetic Painting*, ed. Sabine Breitwieser. Munich: Prestelk, 2015.

____. *More Than Meat Joy: Performance Works and Selected Writings*. 2nd ed. Kingston, NY: McPherson, 1997.

Schoenberg, Arnold. "Gesinnung oder Erkenntnis?" In Hans W. Heinsheimer and Paul Stefan, eds. *25 Jahre neue Musik, Jahrbuch 1926 der Universal-Edition*. Vienna: Universal-Edition, 1926. Pp. 21–30.

____. *Harmonielehre*. Vienna: Universal-Edition, 1911.

- _____. *Harmonielehre*. 3rd ed. Vienna: Universal-Edition, 1922.
- _____. *Style and Idea*. New York: Philosophical Library, 1950.
- _____. *Theory of Harmony*. 3rd ed. Trans. Roy E. Carter. Berkeley: University of California Press, 1978.
- Schoenfeld, Herm. "R&B Big Beat in Pop Music: Teenagers Like 'Hot Rod' Tempo." *Variety* 197 (January 19, 1955), 1, 54.
- Schonberg, Harold C. "The Far-Out Pianist." *Harper's Magazine* 221 (June 1960), 49–54.
- _____. "Music: Stockhausen's 'Originale' Given at Judson." *New York Times*, September 9, 1964, 46
- Schrecker, Ellen W. *No Ivory Tower: McCarthyism and the Universities*. New York: Oxford University Press, 1986.
- Schreiber, Daniel. *Susan Sontag: A Biography*. Trans. David Dollenmayer. Evanston: Northwestern University Press, 2014.
- Schrum, Kelly. *Some Wore Bobby Sox: The Emergence of Teenage Guirls' Culture, 1920–1945*. New York: Palgrave Macmillan, 2004.
- Schuessler, Jennifer. "Heidegger's Notebooks Renew Focus on Anti-Semitism." *New York Times*, March 31, 2014, C1.
- Schultz, Theodore William. *The Economic Value of Education*. New York: Columbia University Press, 1963.
- Schulze, Franz. *Philip Johnson: Life and Work*. New York: Knopf, 1994.
- Schumach, Murray. "Movie Creativity in Europe Hailed." *New York Times*, April 13, 1961, 31.
- Schumacher, Michael. *Dharma Lion: A Biography of Allen Ginsberg*. New York: St. Martin's, 1992.
- Schwartz, Delmore. Introduction to Arthur Rimbaud, *A Season in Hell*. Trans. Schwartz. Norfolk, CT: New Directions, 1939. Pp. iii–xiii.
- Schwartz, Lawrence H. *Creating Faulkner's Reputation: The Politics of Modern Literary Criticism*. Knoxville: University of Tennessee Press, 1988.
- Schwartz, Roberta Freund. *How Britain Got the Blues: The Transmission and Reception of American Blues Style in the United Kingdom*. Burlington, VT: Ashgate, 2007.
- Schwarzkopf, Stefan. "They Do It With Mirrors: Advertising and British Cold War Consumer Politics." *Contemporary British History* 19 (2005): 133–150.

Scott-Smith, Giles. "The Congress for Cultural Freedom, the End of Ideology, and the 1955 Milan Conference." *Journal of Contemporary History* 37 (2002): 437–55.

Scriven, Michael. *Sartre and the Media*. New York: St. Martin's 1993.

Seager, Richard Hughes. *Buddhism in America*. Rev. ed. New York: Columbia University Press, 2012.

Seaver, Richard. "Samuel Beckett: An Introduction." *Merlin* 1 (1952): 73–79.

_____. *The Tender Hour of Twilight: Paris in the '50s, New York in the '60s: A Memoir of Publishing's Golden Age*. Ed. Jeannette Seaver. New York: Farrar, Straus and Giroux, 2012.

Seckler, Dorothy Gees. "The Artist Speaks: Robert Rauschenberg." *Art in America* 54 (September–October 1966), 73–84.

_____. "Gallery Notes." *Art in America* 43 (October 1955), 45–48.

See, Jennifer W. "Prophet without Honor: Hans Morgenthau and the War in Vietnam, 1955–1963." *Pacific Historical Review* 70 (2001): 419–48.

Segaloff, Nat. *Arthur Penn: American Director*. Lexington KY: University Press of Kentucky, 2011.

Seitz, William. *The Art of Assemblage*. New York: Museum of Modern Art, 1961.

Selz, Peter. "Amerikaner im Ausland." In Christos M. Joachimides and Norman Rosenthal, pubs., David Anfam and Gerti Fietzek, eds. *Amerikanische Kunst im 20. Jahrhundert: Malerei und Plastik, 1913–1993*. Munich: Prestel-Verlag, 1993. Pp. 201–210.

_____. "Pop Goes the Artist." *Partisan Review* 30 (1963): 313–16.

_____, ed. "A Symposium on Pop Art." *Arts Magazine* 38 (April, 1963), 36–45.

Sendall, Bernard. *Independent Television in Britain, Vol. 1: Origin and Foundation, 1946–62*. London: Macmillan, 1982.

Serge, Victor. *Mémoires d'un révolutionnaire, 1901–1941*. Paris: Éditions du Seuil, 1951.

_____. *Memoirs of a Revolutionary*. Trans. Peter Sedgwick. New York: New York Review Books, 2012.

Server, Lee. *Over My Dead Body: The Sensational Age of the American Paperback, 1945–1955*. San Francisco: Chronicle Books, 1994.

Service, Robert. *Trotsky: A Biography*. Cambridge, MA: Harvard University Press, 2009.

Sessions, Roger. "Report on Black Mountain." *New York Times*, September 24, 1944, sec. 2, 4.

_____. "Vienna–Vale, Ave." *Modern Music* 15 (1938): 203–208.

"Seven New Shows: Subtle . . . Simple . . . Sure . . . Surprising." *Newsweek* 61 (February 18, 1963), 65.

Seymour-Jones, Carole. *A Dangerous Liaison: Simone de Beauvoir and Jean-Paul Sartre*. London: Century, 2008.

Shachtman, Max and James Burnham. "The Editor's Comment." *New Internationalist* 5 (1939): 259.

_____. "The Voice of the Third Camp Must be Heard!" *New Internationalist* 6 (1940): 66.

Shannon, Claude E., and Warren Weaver. *The Mathematical Theory of Communication*. Urbana: University of Illinois Press, 1949.

Shapiro, David, and Cecile Shapiro. "Abstract Expressionism: The Politics of Apolitical Painting." *Prospects* 3 (1977): 175–214.

Shapiro, Edward S. "The Friendly University: Jews in Academia Since World War II." *Judaism* 46 (1997): 365–74.

Shapiro, Fred, ed. *The Yale Book of Quotations*. New Haven: Yale University Press, 2006.

Shapiro, Nat, ed. *Popular Music: An Annotated Index of American Popular Songs*. 12 vols. New York: Adrian Press, 1965.

Shapley, Harlow. *Through Rugged Ways to the Stars*. New York: Charles Scribner's Sons, 1969.

Shelden, Michael. *Orwell: The Authorised Biography*. London: Heinemann, 1991.

Shepard, Richard F. "Stations Urged to Cut B.M.I. Ties." *New York Times*, October 1, 1956, 31.

Sherwood, Robert E. *Roosevelt and Hopkins: An Intimate History*. New York: Harper & Brothers, 1948.

Shils, Edward. "Letter from Milan: The End of Ideology?" *Encounter* 5 (November 1955), 52–58.

Shiner, Larry. *The Invention of Art: A Cultural History*. Chicago: University of Chicago Press, 2001.

Shirer, William L. *The Rise and Fall of the Third Reich: A History of Nazi Germany*. New York: Simon and Schuster, 1960.

Shklar, Judith N. "Hannah Arendt as Pariah." *Partisan Review* 50 (1983): 64–77.

"The Shock of Freedom in Films." *Time* 90 (December 8, 1967), 66–76.

Shorter, Edward. *A History of Psychiatry: From the Era of the Asylum to the Age of Prozac*. New York: John Wiley & Sons, 1977.

"Shostakovich Bids All Artists Lead War on New 'Fascists.'" *New York Times*, March 28, 1949, 1-2.

Shub, Anatole. "Soviets Launch 'Peace' Drive in West." *The New Leader* 32 (April 2, 1949), 1-3.

Shultis, Christopher. "Cage and Europe." In David Nichols, ed. *The Cambridge Companion to John Cage*. Cambridge: Cambridge University Press, 2002. Pp. 20-40.

Shuster, Alvin. "U. S. Exhibit Adds Traditional Art." *New York Times*, July 8, 1959, 31.

Sieg, Ulrich. "Die 'Verjudung des deutschen Geistes.'" *Die Zeit* 52 (December 29, 1989), 19.

Silesky, Barry. *Ferlinghetti: The Artist in His Time*. New York: Warner Books, 1990.

Silverman, Kenneth. *Begin Again: A Biography of John Cage*. New York: Knopf, 2010.

Simon, Jean. *Le Roman américain au XX^e siècle*. Paris: Boivin, 1950.

Sinatra, Frank. "The Diplomacy of Music." *Western World*, No. 7 (November 1957), 29-30.

Singer, Claude. *Vichy, l'Université, et les Juifs*. Paris: Belles-Lettres, 1992.

Singer, Henry A. "An Analysis of the New York Press Treatment of the Peace Conference at the Waldorf-Astoria." *Journal of Educational Sociology* 23 (1950): 258-270.

Singer, Peter. *Karl Marx: A Very Short Introduction*. Oxford: Oxford University Press, 1980.

Sitney, P. Adams, ed. *Film Culture Reader*. New York: Praeger, 1970.

_____. *Visionary Film: The American Avant-Garde*. New York: Oxford University Press, 1974.

Sklar, Kathryn Kish ed. *How and Why Did Women in SNCC (the Student Non-Violent Coordinating Committee) Author a Pathbreaking Feminist Manifesto, 1964-1965?* Alexandria VA: Alexander Street Press, 2015.

Sklar, Robert. *Movie-Made America: A Cultural History of American Movies*. Rev. ed. New York: Vintage, 1994.

Skrentny, John David. "The Effect of the Cold War on African-American Civil Rights: America and the World Audience, 1945-1968." *Theory and Society* 27 (1998), 237-285.

Slawenski, Kenneth. *J. D. Salinger: A Life*. New York: Random House, 2010.

Smith, Harold L. "Casey Hayden: Gender and the Origins of SNCC, SDS, and the Women's Liberation Movement." In Elizabeth Hayes Turner, Stephanie Cole, and Rebecca Sharpless,

eds. *Texas Women: Their Histories, Their Lives*. Athens: University of Georgia Press, 2015. Pp. 359–88.

Smith, Jack. "The Perfect Filmic Appositiveness of Maria Montez." *Film Culture* 27 (1962), 28–36.

_____. "Uncle Fishhook and the Sacred Baby Poo-Poo of Art." *Semiotexte* 3:2 (1978), 192–203.

Smith, Larry. *Lawrence Ferlinghetti: Poet-at-Large*. Carbondale: Southern Illinois University Press, 1983.

Smith, Patrick S. *Andy Warhol's Art and Films*. Ann Arbor: UMI Research Press, 1986.

Smith, Steve. "Paradigm Dominance in International Relations: The Development of International Relations as a Social Science." In Hugh C. Dyer and Leon Mangasarian, eds., *The Study of International Relations: The State of the Art*. London: Macmillan, 1989. Pp. 13–27.

Smith, T'ai. *Bauhaus Weaving Theory: From Feminine Craft to Mode of Design*. Minneapolis: University of Minnesota Press, 2014.

Smith, Thelma M., and Ward L. Miner. *Transatlantic Migration: The Contemporary American Novel in France*. Durham: Duke University Press, 1955.

Smithson, Alison, and Peter Smithson. "Mobility: Road Systems." *Architectural Review* 128 (October 1958), 385–388.

_____. "Personal Statement." *Ark*, No. 18 (Fall 1956), 49–50.

Snow, C. P. "The Two Cultures." *New Statesman and Nation* 52 (October 6, 1956): 413–14.

_____. *The Two Cultures and the Scientific Revolution*. Cambridge: Cambridge University Press, 1959.

Snyder, Timothy. *Bloodlands: Europe Between Hitler and Stalin*. New York: Basic Books, 2010.

Soares, Janet Mansfield. "Martha Hill—'With the Future in Mind.'" *The Juilliard Journal*, April 1987, 4–5.

Sokolsky, George. "Conference at Bandung Is Conference of Race." *Washington Post*, April 21, 1955, 17.

"Sold Out Art." *Life* 55 (September 20, 1963), 125–29.

Solomon, Alan R. "Americans in Venice at the Biennale." *Art Gallery* 7 (June 1964), 14–21.

_____. *Robert Rauschenberg*. New York: The Jewish Museum, 1963.

Solomon, Barbara Miller. *In the Company of Educated Women: A History of Women and Higher Education in America*. New Haven: Yale University Press, 1985.

Solomon, Carl. *More Mishaps*. San Francisco: City Lights Books, 1968.

Solomon, Deborah. *Jackson Pollock: A Biography*. New York: Simon and Schuster, 1987.

Sommerville, Henry S. "Commerce and Culture in the Career of the Permanent Innovative Press: New Directions, Grove Press, and George Braziller Inc." PhD dissertation, University of Rochester, 2009.

Sontag, Susan. "Against Interpretation." *Evergreen Review*, No. 34 (December 1964), 76–80, 93.

_____. *Against Interpretation and Other Essays*. New York: Farrar, Straus and Giroux, 1966.

_____. "The Art of Fiction No. CXLIII." *Paris Review* 37 (Winter, 1995), 177–208.

_____. *As Consciousness Is Harnessed to Flesh: Journals and Notebooks, 1964–1980*. Ed. David Rieff. New York: Farrar, Straus and Giroux, 2012.

_____. "A Feast for Open Eyes." *Nation* 198 (1964): 374–76.

_____. "He Landed among Us Like a Missile." In Valentina Polukhina, ed. *Brodsky through the Eyes of His Contemporaries*. Vol. 2. Boston: Academic Studies Press, 2008. Pp. 324–32.

_____. "Muriel ou Le Temps d'un Retour." *Film Quarterly* 17 (Winter 1963–1964), 23–27.

----- "Notes on Camp," *Partisan Review* 31 (1964): TK.

_____. "Pilgrimage." *New Yorker* 63 (December 21, 1987), 38–54.

_____. *Reborn: Journals and Notebooks, 1947–1963*. Ed. David Rieff. New York: Farrar, Straus and Giroux, 2008.

_____. "What's Happening to America?" *Partisan Review* 34 (1967): 51–58.

Spencer, Robin. Ed. *Eduardo Paolozzi: Writings and Interviews*. Oxford: Oxford University Press, 2000.

_____. "Sir Eduardo Luigi Paolozzi." *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, 2013.

Sperber, A. M. *Murrow: His Life and Times*. New York: Fordham University Press, 1998.

Spiegelberg, Herbert. *The Phenomenological Movement: A Historical Introduction*. 2nd ed. 2 vols. The Hague: Martinus Nijhoff, 1965.

Spillane, Mickey. *I, the Jury*. New York: E. P. Dutton, 1947.

Spingarn, Adena. *Uncle Tom: From Martyr to Traitor*. Stanford: Stanford University Press, 2018.

Spitz, Bob. *The Beatles: The Biography*. Boston: Little Brown, 2005.

Spock, Benjamin. *The Common Sense Book of Baby and Child Care*. New York: Duell, Sloan and Pearce, 1946.

_____. *Decent and Indecent*. New York: McCall, 1970.

“Sponsors of the World Peace Conference.” *New York Times*, March 24, 1949, 4.

Stadtman, Verne A. *The University of California, 1868–1968*. New York: McGraw-Hill, 1970.

St. Jorre, John de. *Venus Bound: The Erotic Voyage of the Olympia Press and Its Writers*. New York: Random House, 1994.

Stalin, Joseph. “New Five-Year Plan for Russia: Election Address.” *Vital Speeches of the Day* 12 (1946): 300–304.

Starobin, Joseph R. *American Communism in Crisis, 1943–1957*. Cambridge, MA: Harvard University Press, 1972.

Starr, Larry, and Christopher Waterman. *American Popular Music: From Minstrelsy to MTV*. New York: Oxford University Press, 2003.

The State Department Policy Planning Staff Papers, 1947–1949. 3 vols. New York: Garland, 1983.

“State of the Market.” *Time* 81 (June 21, 1963), 78–79.

“A Statement by Experts on Race Problems.” *International Social Science Bulletin* 2 (1950): 391–94.

Statistical Abstracts of the United States, 1944–45. Washington, D. C.: United States Government Printing Office, 1945.

Stauffer, John. *The Black Hearts of Men: Radical Abolitionists and the Transformation of Race*. Cambridge, MA: Harvard University Press, 2002.

Stedman Jones, Gareth. *Karl Marx: Greatness and Illusion*. Cambridge, MA: Harvard University Press, 2016.

Stein, Elliott. “Fog at Knokke.” *Sight and Sound* 33 (Spring 1964), 88–89.

Stein, Gertrude. *The Autobiography of Alice B. Toklas*. New York: Harcourt Brace, 1933.

_____. *Paris, France*. New York: Charles Scribner’s Sons, 1940.

_____. “Our ‘Sad Young Men.’” *New York Times Magazine*, June 3, 1945, 5, 38.

Stein, Jean. *Edie: An American Biography*. New York: Knopf, 1982.

- Steinberg, Leo. "Back Talk from Leo Steinberg." In Susan Brundage, ed. *Jasper Johns, 35 Years: Leo Castelli*. New York: Harry N. Abrams 1993.
- _____. *Encounters with Rauschenberg: A Lavishly Illustrated Lecture*. Chicago: University of Chicago Press, 2000.
- _____. "Month in Review: Contemporary Group at Stable Gallery." *Arts* [New York City] 30 (1956), 46–48.
- _____. Letter to the editor. *Arts* [New York City] 32 (May 1958), 3.
- Steinem, Gloria. "Music Music Music Music: On the Heels of the Avant-Garde." *Show* 4 (January 1964), 57–60.
- Steinhoff, William. *George Orwell and the Origins of "1984."* Ann Arbor: University of Michigan Press, 1975.
- Stephan, Alexander, ed. *The Americanization of Europe: Culture, Diplomacy, and Anti-Americanism after 1945*. New York: Berghahn Books, 2006.
- Stephanson, Anders. "Cold War Degree Zero." In Joel Isaac and Duncan Bell, eds. *Uncertain Empire: American History and the Idea of the Cold War*. New York: Oxford University Press, 2010. Pp. 19–49.
- _____. *Kennan and the Art of Foreign Policy*. Cambridge, MA: Harvard University Press, 1989.
- Stern, Robert A. M., Thomas Mellins, and David Fishman. *New York 1960: Architecture and Urbanism between the Second World War and the Bicentennial*. New York: The Monacelli Press, 1995.
- Stettinius, Edward R. *Roosevelt and the Russians: The Yalta Conference*. Garden City, NY: Doubleday, 1949.
- Stevens, Elisabeth. "Miss Camp Herself." *New Republic* 154 (February 19, 1966), 24–26.
- Stevens, Mark. "Super Artist: Jasper Johns, Today's Master." *Newsweek* 90 (October 24, 1977), 66–79.
- Stevens, Mark, and Annalyn Swan. *De Kooning: An American Master*. New York: Knopf, 2004.
- Stevenson, Adlai E. "A Purpose for Modern Woman." *Women's Home Companion* (September 1955): 30–31.
- Stimson, Blake. "Andy Warhol's Red Beard." *Art Bulletin* 83 (2001): 527—47
- Stock, Noel. *The Life of Ezra Pound*. Expanded ed. San Francisco: North Point Press, 1982.
- Stocking, George W., Jr. *Race, Culture and Evolution: Essays in the History of Anthropology*. New York: Free Press, 1968.

Stolnitz, Jerome. "On the Significance of Lord Shaftesbury in Modern Aesthetic Theory." *Philosophical Quarterly* 11 (1961): 97-113.

Stonard, John-Paul. "The 'Bunk' Collages of Eduardo Paolozzi." *Burlington Magazine* 150 (2008): 238-49.

_____. "Pop in the Age of Boom: Richard Hamilton's 'Just What Is It that Makes Today's Homes So Different, So Appealing?'" *Burlington Magazine* 149 (2007): 607-20.

"The Story Behind Our Russian Policy." *Newsweek* 30 (July 21, 1947), 15-16.

Stovall, Tyler. *Paris Noir: African-Americans in the City of Light*. Boston: Houghton Mifflin, 1996.

Strauss, Herbert A. ed. *Jewish Immigrants of the Nazi Period in the U.S.A.* 6 vols. New York: K. G. Saur, 1978

Strong, Augusta. "'Family of Man'—A Stirring Ode to All the Earth's People." *The Worker*, April 17, 1955, p. 8.

"Student Is Held without Bail in Slaying of Man." *New York Herald Tribune*, August 18, 1944, 13a.

"Student Is Indicted in 2d-Degree Murder." *New York Times*, August 25, 1944, 15.

Students for a Democratic Society. *The Port Huron Statement*. New York: Students for a Democratic Society, 1964.

Suleiman, Susan Rubin. *Crises of Memory and the Second World War*. Cambridge, MA: Harvard University Press, 2006.

Sulloway, Frank. *Freud, Biologist of the Mind: Beyond the Psychoanalytic Legend*. New York: Basic Books, 1979.

Surya, Michel. *La Révolution rêvée: pour une histoire des intellectuels et des oeuvres révolutionnaires, 1944-1954* [Paris]: Fayard, 2004.

Susman, Warren Irving. "Pilgrimage to Paris: The Backgrounds of American Expatriation, 1920-1934." PhD dissertation, University of Wisconsin, 1957.

Suzuki, D. T. *Essays in Zen Buddhism*. London: Ryder and Company, 1949.

Swaim, Bob, dir. *Lumières noires*. Entreacte Productions, France 2 TV, 2007.

Swann, Paul. "The Little State Department: Washington and Hollywood's Rhetoric of the Postwar Audience." In David W. Ellwood and Rob Kroes, eds., *Hollywood in Europe: Experiences of a Cultural Hegemony*. Amsterdam: VU University Press, 1994. Pp. 176-195.

Sweeney, James Johnson. "Eleven Europeans in America." *Bulletin of the Museum of Modern*

Art 13, No. 4/5 (1946), 2–39.

Swift, David. *The Bughouse: The Poetry, Politics, and Madness of Ezra Pound*. New York: Farrar, Straus and Giroux, 2017.

Switzer, A. Irwin. *D. T. Suzuki: A Biography*. Ed. John Snelling. London: The Buddhist Society, 1985.

Synnott, Marcia Graham. *The Half-Opened Door: Discrimination and Admissions at Harvard Yale, and Princeton, 1900–1970*. Westport, CT: Greenwood Press, 1979.

_____. “Anti-Semitism and American Universities: Did Quotas Follow Jews?” In David A. Gerber, ed. *Anti-Semitism in American History*. Urbana: University of Illinois Press, 1986. Pp. 233–71.

Szafran, Yvonne, Laura Rivers, Alan Phenix, Tom Learner, Ellen G. Landau, and Steve Martin. *Jackson Pollock’s Mural: The Transitional Moment*. Los Angeles: J. Paul Getty Museum, 2014.

Szarkowski, John. “*The Family of Man*.” *Studies in Modern Art* 4 (1994), 13–37.

Tacchella, Jean-Charles. “André Bazin from 1945 to 1950: The Times of Struggles and Consecration.” *Wide Angle* 9, No. 4 (1987), 61–73.

“Talent: Elvis Presley.” *Billboard* 66 (August 7, 1954), 39.

Tanenhaus, Sam. *Whittaker Chambers: A Biography*. New York: Random House, 1997.

Tapié, Michel. “Jackson Pollock avec nous.” *Jackson Pollock*. Paris: Studio Paul Facchetti, 1952.

_____. *Véhémences confrontées*. Paris: Galerie Nina Dausset, 1951.

Tax, Sol, Loren C. Eiseley, Irving Rouse, and Carl F. Voegelin, eds. *An Appraisal of Anthropology Today*. Chicago: University of Chicago Press, 1953.

Taylor, Paul. “Interview with Robert Rauschenberg,” *Interview* 20 (December 1990), 146–47.

Taylor, Sue. “The Artist and the Analyst: Jackson Pollock’s ‘Stenographic Figure.’” *American Art* 17 (Autumn 2003), 52–71.

Tebbel, John. *A History of Book Publishing in the United States*. 4 vols. New York: R. R. Bowker, 1972–1981.

Tenenbaum, Stacy. “The Triumph of ‘The New American Painting’: MoMA and Cold War Cultural Diplomacy.” In Margaret Garlake, ed. *Artists and Patrons in Post-War Britain*. Aldershot: Ashgate, 2001.

Terry, Kaitlin. “The Origins of Teenage Culture: Girls, Style, and Consumerism in the American High School, 1945–1956.” Senior Thesis, Harvard College, 2012.

Thacker, Toby. "Playing Beethoven Like an Indian': American Music and Reorientation in Germany, 1945–1955." In Domink Geppert, ed. *The Postwar Challenge: Cultural, Social, and Political Change in Western Europe, 1945–58*. Oxford: Oxford University Press, 2003. Pp. 365–86.

This Is Tomorrow. London: Whitechapel Art Gallery, 1956.

Thompson, Don. *The \$12 Million Stuffed Shark: The Curious Economics of Contemporary Art*. New York: Palgrave Macmillan, 2008.

Thompson, E. P., ed. *Out of Apathy*. London: Stevens and Sons, 1960.

Kenneth Thompson and Robert J. Myers, eds., *Truth and Tragedy: A Tribute to Hans J. Morgenthau*. New Brunswick: Transaction, 1984.

Thompson, Nicholas. *The Hawk and the Dove: Paul Nitze, George Kennan, and the History of the Cold War*. New York: Henry Holt, 2009.

Thomson, David. *The New Biographical Dictionary of Film*. New York: Knopf, 2004.

_____. *The Whole Equation: A History of Hollywood*. New York: Knopf, 2005.

Thomson, Ian. *Primo Levi*. London: Hutchinson, 2002.

Thorne C. Thomas, Jr., and David S. Patterson, eds. *Foreign Relations of the United States: The Emergence of the Intelligence Establishment*. Washington, D. C.: U. S. Government Printing Office, 1996.

Todd, Olivier. *Albert Camus: A Life*. Trans. Benjamin Ivry. New York: Carroll and Graf, 1997.

_____. *Malraux: A Life*. Trans. Joseph West. New York: Knopf, 2005.

Todorov, Tzvetan. *Hope and Memory: Lessons from the Twentieth Century*. Trans. David Bellos. Princeton: Princeton University Press, 2003.

Tolliver, Cedric. "Making Cultural Capital: *Présence Africaine* and Diasporic Modernity in Post-World War II Paris." In Jeremy Braddock and Jonathan P. Eburne, eds. *Paris, Capital of the Black Atlantic*. Baltimore: Johns Hopkins University Press, 2013. Pp. 200–222.

Tomkins, Calvin. "All Pockets Open." *New Yorker*, 48 (January 6, 1973), 37–49.

_____. "The Benefactor," *New Yorker* 74 (June 8, 1998), 52–67.

_____. "The Big Show in Venice." *Harper's Magazine* 229 (April 1965), 98–104.

_____. *The Bride and the Bachelors: Five Masters of the Avant-Garde*. New York: Viking, 1965.

_____. *Duchamp: A Biography*. New York: Henry Holt, 1996.

____. "Everything in Sight: Robert Rauschenberg's New Life." *New Yorker* 81 (May 23, 2005), 68–77.

____. "The Fame Factory." *New Yorker* 73 (December 1, 1997), 96–97.

____. "A Good Eye and a Good Ear." *New Yorker* 56 (May 26, 1980), 40–72.

____. *Off the Wall: Robert Rauschenberg and the Art World of Our Time*. Garden City, NY: Doubleday, 1980.

____. "Video Visionary." *New Yorker* 51 (May 5, 1975), 44–79.

Toniolo, Gianni. "Europe's Golden Age, 1950–1973: Speculations from a Long-Run Perspective." *Economic History Review* NS 51 (1998): 252–267.

Torres, Tereska. *Women's Barracks*. New York: Fawcett, 1950.

Townsend, Mary Evelyn. *European Colonial Expansion since 1871*. Chicago: J. B. Lippincott, 1941.

Traitors on Trial: Complete Verbatim Report of the Case of the Anti-Soviet Bloc of Rights and Trotskyites. Moscow: People's Commissariat of Justice of the U. S. S. R., 1938.

"Transcript of the President's News Conference on Foreign and Domestic Matters." *New York Times*, July 2, 1959, 10.

Trevor-Roper, Hugh. "The Mind of Adolf Hitler." In *Hitler's Table Talk, 1941–1944: His Private Conversations*. Trans. Norman Cameron and R. H. Stevens. New York: Enigma, 2000. Pp. xvi–xviii.

Trilling, Diana. *The Beginning of the Journey: The Marriage of Diana and Lionel Trilling*. New York: Harcourt Brace, 1993.

____. "An Interview with Dwight Macdonald." *Partisan Review* 51 (1984): 799–819.

____. "Lionel Trilling, A Jew at Columbia." *Commentary* 67 (March 1979), 40–46.

____. "Norman Mailer." *Encounter* 19 (November 1962), 45–56.

____. "The Other Night at Columbia." *Partisan Review* 26 (1958): 214–30.

Trilling, James. "My Father and the Weak-Eyed Devils." *The American Scholar* 68 (Spring 1999), 17–41

Trilling, Lionel. *Beyond Culture: Essays on Literature and Learning*. New York: Viking, 1965.

____. *E. M. Forster*. Norfolk, CT: New Directions, 1943.

____. *Freud and the Crisis of Our Culture*. Boston: Beacon Press, 1955.

- ____. "From the Notebooks of Lionel Trilling." *Partisan Review* 51 (1984): 496–515.
- ____. *The Journey Abandoned: The Unfinished Novel*. Ed. Geraldine Murphy. New York: Columbia University Press, 2008.
- ____. Letter to the Editor. *New York Times*, November 26, 1954, 30.
- ____. *The Liberal Imagination: Essays on Literature and Society*. New York: Viking, 1950.
- ____. *The Middle of the Journey*. New York: Viking, 1947.
- ____. "On the Death of a Friend." *Commentary* 29 (February 1960), 93–94.
- ____. "On the Modern Element in Modern Literature." *Partisan Review* 28 (1961): 9–35.
- ____. "A Personal Memoir." In Dora B. Weiner and William R. Keylor, eds. *From Parnassus: Essays in Honor of Jacques Barzun*. New York: Harper & Row, 1976. Pp. xv–xxii.
- ____. "Science, Literature & Culture: A Comment on the Leavis-Snow Controversy." *Commentary* 33 (1962): 461–77.
- ____. "A Tragic Situation." *Nation* 160 (1945): 391–92.
- ____. "Under Forty: A Symposium on American Literature and the Younger Generation of American Jews." *Contemporary Jewish Record* 7 (1944): 15–17.
- ____. "The Van Amringe and Keppel Eras." In Dwight C. Miner, ed. *A History of Columbia College on Morningside*. New York: Columbia University Press, 1954. Pp. 14–47.
- ____. "Young in the Thirties." *Commentary* 41 (May 1966), 43–51.
- "Trois entretiens: Jean-Luc Godard," *Cahiers du cinéma*, No. 138 (December 1962), 21–39
- Trotsky, Leon. *Literature and Revolution*. Trans. Rose Strunsky. New York: International Publishers, 1925.
- ____. "A New, Great Writer." *Fourth International* 2 (1941): 26–29.
- ____. "Not a Workers and Not a Bourgeois State?" *Internal Bulletin*, No. 3 (December 1937), 4.
- ____. "A Petty-Bourgeois Opposition to the Socialist Workers Party." *New International* 6 (1940): 35–42.
- ____. *The Revolution Betrayed: What Is the Soviet Union and Where Is It Going?* Trans. Max Eastman. Garden City, NY: Doubleday, 1937.
- ____. "The U. S. S. R. in War." *New International* 5 (1939): 325–32.

Trow, Martin. "The Second Transformation of American Secondary Education." *International Journal of Comparative Sociology* 2 (1961): 144–66.

Trubetzkoy, Nikolai S. "La phonologie actuelle." In H. Delacroix, et al. *Psychologie du langage*. Paris: Félix Alcan, 1933. Pp. 227–46.

_____. *Principles of Phonology*. Trans. Christiane A. M. Baltaxe. Berkeley: University of California Press, 1969.

Truffaut, François. "Ali Baba et la 'Politique des auteurs.'" *Cahiers du cinéma* 8 (February 1955), 445–47.

_____. "Une certaine tendance du cinéma français," *Cahiers du Cinéma* No. 31 (January 1954), 15–28.

Truman, Harry S. *Memoirs*. 2 vols. Garden City: Doubleday, 1955–1956.

Tsao, Roy T. "The Three Phases of Arendt's Theory of Totalitarianism." *Social Research* 69 (2002): 579–619.

Tuck, Jim. *The Liberal Civil War: Fraternity and Fratricide on the Left*. Lanham, MD: University Press of America, 1998.

Tudor, David. "From Piano to Electronics." *Music and Musicians* 20 (1972): 24–26.

_____. Interview with Teddy Hulberg, May 17, 18, 1988.
<http://davidtudor.org/Articles/hultberg.html#Tudor/Cage>

Turner, Christopher. *Adventures in the Orgasmatron: How the Sexual Revolution came to America*. New York: Farrar, Straus and Giroux, 2011.

Turner, Fred. "The Family of Man and the Politics of Attention in Cold War America." *Public Culture* 24 (2012): 55–84.

"Two GI's Go Back to Paris." *Ebony* 2 (March 1947), 16–17.

Tye, Larry. *Demagogue: The Life and Long Shadow of Senator Joseph McCarthy*. Boston: Houghton Mifflin, 2020.

"UAW-CIO and The Family of Man." *Ammunition* 13 (March 1935).

Ulam, Adam B. *Expansion and Coexistence: The History of Soviet Foreign Policy, 1917–1967*. New York: Prager, 1968.

Ulf-Møller, Jens. *Hollywood's Film Wars with France: Film-Trade Diplomacy and the Emergence of the French Film Quota Policy*. Rochester, NY: University of Rochester Press, 2001.

"The Unbarbershopped Quartet." *Time* 83 (February 21, 1964), 46–47.

Underwood, Thomas A. *Allen Tate: Orphan of the South*. Princeton: Princeton University Press, 2000.

United States Bureau of the Census. *Historical Statistics of the United States: Colonial Times to 1970*. 2 Vols. Washington, D. C.: United States Government Printing Office, 1975.

United States Department of Commerce. "Income of Families and Persons in the United States: 1957." *Current Population Reports*. Washington, D. C.: United States Government Printing Office, 1958.

United States Department of Education, *Digest of Education Statistics*, <http://nces.ed.gov/programs/digest/index.asp>

United States Office of Scientific Research and Development, *Science—The Endless Frontier*. Washington, D. C.: United States Government Printing Office, 1945.

United States Senate. *Final Report of the Select Committee to Study Governmental Operations with Respect to Intelligence Activities*. 7 vols. Washington: U. S. Government Printing Office, 1976.

_____. *Hearings Before the Committee on Foreign Relations*, January 28, February 4, 8, 10, 17, and 18, 1966.

Urofsky, Melvin I. *The Affirmative Action Puzzle: A Living History from Reconstruction to Today*. New York: Pantheon, 2020.

Vaillant, Janet G. *Black, French, and African: A Life of Léopold Sédar Senghor*. Cambridge, MA: Harvard University Press, 1990.

Valk, Eva de. "The Pearl Divers: Hannah Arendt, Walter Benjamin, and the Demands of History." *Krisis* (2010), #1, 36–47.

Vanderbeek, Stan. "The Cinema Delimina: Films from the Underground." *Film Quarterly* 14 (Summer, 1961), 5–15.

Vanderbilt, Kermit. *American Literature and the Academy: The Roots, Growth, and Maturity of a Profession*. Philadelphia: University of Pennsylvania Press, 1986.

Van der Wee, Herman. *Prosperity and Upheaval: The World Economy, 1945–1980*. Trans. Robin Hogg and Max R. Hall. New York: Viking, 1986.

Van Doren, Mark. *The Autobiography of Mark Van Doren*. New York: Harcourt, Brace, 1958.

_____. "Jewish Students I Have Known." *Menorah Journal* 13 (1927): 264–67.

Van Emmerik, Paul, ed. *A John Cage Companion*. <https://cagecomp.home.xs4all.nl/>

Varble, Stephen. "Interview with Charlotte Moorman on the Avant-Garde Festivals." In Geoffrey Hendricks, ed. *Critical Mass: Happenings, Fluxus, Performance, Intermedia and*

- Rutgers University, 1958–1972*. New Brunswick: Rutgers University Press, 2003. Pp. 173–80.
- Varian Fry et les candidats à l'exil: Marseille, 1940–1941*. Arles: Actes sud, 1999.
- Varnedoe, Kirk. "Campbell's Soup Cans, 1962." In *Ferus*. New York: Rizzoli, 2002. Pp. 45–52.
- _____. *Cy Twombly: A Retrospective*. New York: Museum of Modern Art, 1994.
- _____. *Jasper Johns: A Retrospective*. New York: Museum of Modern Art, 1996.
- Varnedoe, Kirk and Adam Gopnik. *High and Low: Modern Art and Popular Culture*. New York: Museum of Modern Art, 1990.
- "Vassar Head Quits 'Cultural' Parley." *New York Times*, March 20, 1949, 4.
- Vaucher-Zanariri, Nelly. *Voix d'amérique: études sur la littérature américaine d'aujourd'hui*. Le Caire: R. Schindler, 1945.
- Vaughan, David. *Merce Cunningham: Fifty Years*. Ed. Melissa Harris. New York: Aperture, 1997.
- "The Victims at the Berlin Wall, 1961–1989." Zentrum für Zeithistorische Forschung, Potsdam, November 2016. http://www.berliner-mauer-gedenkstaette.de/en/uploads/todesopfer_dokumente/139_victims_at_the_berlin_wall_1961_1989.pdf.
- Veillon, Dominique. *Fashion under the Occupation*. Trans. Miriam Kochan. Oxford: Berg, 2002.
- Vercors [Jean Marcel Bruller]. "La Responsabilité de l'écrivain." *Carrefour* 2 (February 10, 1945), 1.
- Viorst, Milton. *Fire in the Streets: America in the 1960s*. New York: Simon and Schuster, 1979.
- Virmaux, Alain and Odette. *André Breton: Qui êtes-vous?* Lyon: La Manufacture, 1987.
- Vitalis, Robert. "The Midnight Ride of Kwame Nkrumah and Other Fables of Bandung (Bandung)." *Humanity* 4 (2013): 261–88.
- Volkov, Solomon. *Shostakovich and Stalin: The Extraordinary Relationship between the Great Composer and the Brutal Dictator*. New York: Knopf, 2004.
- Vo, Nghia M. *The Vietnamese Boat People, 1954 and 1975–1992*. Jefferson, NC: McFarland and Company, 2006.
- Von Eschen, Penny M. *Satchmo Blows Up the World: Jazz Ambassadors Play the Cold War*. Cambridge, MA: Harvard University Press, 2004.

von Hallberg, Robert. *American Poetry and Culture 1945-1980*. Cambridge, MA: Harvard University Press, 1985.

von Zitzewitz, Josephine. "That's How It Was: New Theories about Anna Akhmatova and Isaiah Berlin, Her 'Guest from the Future.'" *Times Literary Supplement*, September 9, 2011, 14–15.

Voronina, Olga. "‘We Started the Cold War’: A Hidden Message behind Stalin’s Attack on Anna Akhmatova." In Annette Vowinckel, Marcus M. Payk, and Thomas Lindenberger, eds. *Cold War Cultures: Perspectives on Eastern and Western European Societies*. New York: Berghahn Books, 2012.

Wagley, Charles. "Alfred Métraux, 1902–1963." *American Anthropologist* 66 (1964): 603–613.

Wagnleitner, Reinhold. *Coca-Colonization and the Cold War: The Cultural Mission of the United States in Austria after the Second World War*. Chapel Hill: University of North Carolina Press, 1994.

Wagnleitner, Reinhold, and Elaine Tyler May, eds. *‘Here, There, and Everywhere’: The Foreign Politics of American Popular Culture*. Hanover: University Press of New England, 2000.

Wahl, Jean. "Existentialism: A Preface." *New Republic* 113 (1945): 442–43.

_____. "La Vogue de l’existentialisme." *Labyrinthe* [Geneva] 17 (February 15, 1946), 6–7.

Wakida, Patricia. "Shig Murao, San Francisco Book Legend from Seattle." *North American Post* (2004), 64 (August 12, 2009), 1, 3.

Wald, Alan M. *The New York Intellectuals: The Rise and Decline of the Anti-Stalinist Left from the 1930s to the 1950s*. Chapel Hill: University of North Carolina Press, 1987.

Wald, Elijah. *Escaping the Delta: Robert Johnson and the Invention of the Blues*. New York: HarperCollins, 2004.

_____. *Dylan Goes Electric! Newport, Seeger, Dylan, and the Night That Split the Sixties*. New York: Dey Street Books, 2015.

_____. *How the Beatles Destroyed Rock ‘n’ Roll: An Alternative History of American Popular Music*. New York: Oxford University Press, 2009.

Waldberg, Patrick. "Au fil du souvenir." In Jean Pouillon and Pierre Maranda, eds., *Échanges et communications: mélanges offerts à Claude Lévi-Strauss à l’occasion de son 60ème anniversaire*. The Hague: Mouton, 1970. Pp. 581–86.

Walker, Jonathan. *Poland Alone: Britain, SOE, and the Collapse of the Polish Resistance, 1944*. Stroud, Gloucestershire: The History Press, 2008.

Wall, Irwin M. *The United States and the Making of Postwar France, 1945–1954*. Cambridge: Cambridge University Press, 1991.

Wall, John. *Streamliner: Raymond Loewy and Image-Making in the Age of American Industrial Design*. Baltimore: Johns Hopkins University Press, 2018.

Warburton, Nigel. *Ernö Goldfinger: The Life of an Architect*. New York: Routledge, 2004.

Ward, Ed, Geoffrey Stokes, and Ken Tucker. *Rock of Ages: The Rolling Stone History of Rock 'n' Roll*. New York: Rolling Stone Press, 1986.

Warhol, Andy, and Pat Hackett. *Popism: The Warhol '60s*. New York: Harcourt Brace Jovanovich, 1980.

Warner, Michael. "The CIA's Office of Policy Coordination: From NSC 10/2 to NSC 68," *International Journal of Intelligence and Counterintelligence* 11 (1998): 211–20.

_____. "Sophisticated Spies: CIA's Links to Liberal Anti-Communists, 1949–1967." *Journal of Intelligence and Counterintelligence* 9 (1996): 425–33.

Warren, Earl. "The Law and the Future." *Fortune* 18 (November 1955), 106ff.

Warren, Robert Penn. "Arnold vs. the 19th Century." *Kenyon Review* 1 (1930): 217–21.

_____. "My Cup Ran Over," *Reckon* 1 (1995): 124–27.

_____. "The Briar Patch." In *Twelve Southerners, I'll Take My Stand: The South and the Agrarian Tradition*. New York: Harper and Brothers, 1930. Pp. 246–64.

Warriner, Doreen. *Revolution in Eastern Europe*. London: Turnstile Press, 1950.

Warshow, Robert. "Paul, the Horror Comics, and Dr. Wertham." *Commentary* 17 (1954): 596–604.

Wassersetin, Bernard. "Blame the Victim—Hannah Arendt Among the Nazis: The Historian and Her Sources." *Times Literary Supplement*, October 30, 2009, 13–15.

Watkins, Mel. "Black Is Marketable." *New York Times Book Review*, February 16, 1969, 3f.

Watson, George. "The Cambridge Lectures of T. S. Eliot." *Sewanee Review* 99 (1991): 566–583.

Watson, Steven. *Factory Made: Warhol and the Sixties*. New York: Pantheon, 2003.

[Wayne of Uranus]. "A Hard Day's Night Chord."
<https://sites.google.com/site/ahdnchord/home>.

Weatherby, William. *James Baldwin: Artist on Fire*. New York: D. I. Fine, 1989.

Weber, Bruce. "María Irene Fornés, 88, Playwright Who, to Her Peers, Was a Genius." *New York Times*, October 31, 2018, B14.

Weber, Eugen. *The Hollow Years: France in the 1930s*. New York: W. W. Norton, 1994.

Weber, Bruce. "Jonas Mekas, 'Godfather' of American Avant-Garde Film, Is Dead at 96." *New York Times*, January 24, 2019, A24.

Weber, Max. *Gesamtausgabe*. Ed. Horst Baier, et al. Tübingen: J.C.B. Mohr, 1984–2018).

Weber, Nicholas Fox. *The Bauhaus Group: Six Masters of Modernism*. New York: Knopf, 2009.

_____. *The Drawings of Josef Albers*. New Haven: Yale University Press, 1984.

_____. *Patron Saints: Five Rebels Who Opened America to a New Art, 1928–1942*. New York: Knopf, 1992.

Webster, Grant. *The Republic of Letters: A History of Postwar American Literary Opinion*. Baltimore: Johns Hopkins University Press, 1979.

Webster, Paul, and Nicholas Powell. *Saint-Germain-des-Prés*. London: Constable, 1984.

Weinberg, Gerhard L. *A World at Arms: A Global History of World War II*. 2nd ed. Cambridge: Cambridge University Press, 2005.

Weiner, Tim. *Legacy of Ashes: The History of the CIA*. New York: Random House, 2007.

Weiss, Jessica. *To Have and To Hold: Marriage, the Baby Boom, and Social Change*. Chicago: University of Chicago Press, 2000.

Wellek, René. "The Criticism of T. S. Eliot." *Sewanee Review* 64 (1956): 398–443.

_____. *A History of Modern Criticism: 1750–1950*. 8 vols. (New Haven: Yale University Press, 1955–1992).

Wells, Tom. *The War Within: America's Battle Over Vietnam*. Berkeley: University of California Press, 1994.

Wenner, Jann. "Beatles, Beatles, Beatles." *Rolling Stone*, No. 24 (December 21, 1968), 10–13.

_____. "Books: The Beatles." *Rolling Stone*, No. 20 (October 26, 1968), 15–18.

_____. "The *Rolling Stone* Interview: John Lennon, Part One: The Working Class Hero." *Rolling Stone*, No. 74 (January 7, 1971), 32–TK.

_____. "The *Rolling Stone* Interview: John Lennon, Part Two: Life with the Lions." *Rolling Stone*, No. 75 (February 4, 1971), 37–TK.

Wertenbaker, Charles. "The Streets and the People," *Life* 17 (September 11, 1944), 38.

- Werth, Alexander. *Musical Uproar in Moscow*. London: Turnstile Press, 1949.
- Wertham, Fredric. "Art Comic Books Harmful to Children?" *Friends Intelligencer* 105 (1948): 395–96.
- . *Seduction of the Innocent*. New York: Rhinehart, 1954.
- Wertheim, Bonnie. "Dorothy Seiberling, Influential Arts Editor, Dies at 97." *New York Times*, November 26, 2019, B10.
- Weschler, Harold S. *The Qualified Student: A History of Selective College Admissions in America*. New York: John Wiley & Sons, 1977.
- Westad, Odd Arne. "The Cold War and the International History of the Twentieth Century." In Melvyn P. Leffler and Odd Arne Westad, eds. *The Cambridge History of the Cold War*. 3 vols. Cambridge: Cambridge University Press, 2010. Vol. 1: *Origins*. Pp. 1–19.
- _____. *The Global Cold War: Third World Interventions and the Making of Our Time*. Cambridge: Cambridge University Press, 2005.
- Westoby, Adam. Introduction to Bruno Rizzi, *The Bureaucratization of the World: The First English Edition of the Underground Marxist Classic that Analyzed Class Exploitation in the U.S.S.R.* New York: Free Press, 1985. Pp. 1–30.
- Wetzsteon, Ross. "Irene Fornés: The Elements of Style." *Village Voice*, April 29, 1986, 42–45.
- "What the Beatles Prove about Teenagers." *U. S. News & World Report* 56 (February 24, 1964), 88.
- White, G. Edward. *Earl Warren: A Public Life*. New York: Oxford University Press, 1982.
- White, Morton. *A Philosopher's Story*. University Park, PA: Pennsylvania State University Press, 1999.
- White, Ralph K. "Soviet Reactions to Our Moscow Exhibit: Voting Machines and Comment Books." *Public Opinion Quarterly* 23 (1959): 461–70.
- Whiteley, Nigel. *Art and Pluralism: Lawrence Alloway's Cultural Criticism*. Liverpool: Liverpool University Press, 2012.
- _____. *Reyner Banham: Historian of the Immediate Future*. Cambridge, MA: MIT Press, 2002.
- _____. "Toward a Throw-Away Culture: Consumerism, 'Style Obsolescence,' and Cultural Theory in the 1950s and 1960s." *Oxford Art Journal* 10, No. 2 (1987): 3–27.
- Whitfield, Stephen J. *The Culture of the Cold War*. 2nd ed. Baltimore: Johns Hopkins University Press, 1996.

Whitham, Graham. "This Is Tomorrow: Genesis of an Exhibition," Institute of Contemporary Art." In Institute of Contemporary Art. *Modern Dreams: The Rise and Fall of Pop*. Cambridge, MA: MIT Press, 1988. Pp. 34–39.

Whitney, Joel. "Exclusive: The Paris Review, the Cold War, and the CIA." *Salon*, May 27, 2012 (online).

"Why the South Must Prevail." *National Review* 4 (1957), 148–49.

Wiener, Norbert. *Cybernetics, or Control and Communiation in the Animal and the Machine*. New York: John Wiley & Sons, 1948.

Wieviorka, Olivier. *Normandy: The Landings to the Liberation of Paris*. Trans. M. B. DeBevoise. Cambridge, MA: Harvard University Press, 2008.

Wilcken, Patrick. *Claude Lévi-Strauss: The Poet in the Laboratory*. New York: Penguin, 2010.

Wildenhahn, Klaus, dir. *John Cage* [1966]. Absolut Medien GmbH DVD, 2010.

G. W. [Georges Wildenstein]. "La Chronique des arts." *Gazette des beaux-arts*, Nos. 1110–1111 (July-August 1961), 1–2.

Wilder, Gary. *Freedom Time: Negritude, Decolonization, and the Future of the World*. Durham: Duke University Press, 2015.

Wilford, Hugh. *The Mighty Wurlitzer: How the C.I.A. Played America*. Cambridge, MA: Harvard University Press, 2008.

_____. *The New York Intellectuals: From Vanguard to Institution*. Manchester: Manchester University Press, 1995.

Wilinsky, Barbara. *Sure Seaters: The Emergence of Art House Cinema*. Minneapolis: University of Minnesota Press, 2001.

Willett, Ralph. *The Americanization of Germany, 1945–1949*. London: Routledge, 1989.

Williams, Alan. *Republic of Images: A History of French Filmmaking*. Cambridge, MA: Harvard University Press, 1992.

Williams, Francis. *The American Invasion*. New York: Crown, 1962.

Williams, Raymond. "The Magic System." *New Left Review* 1 (1960): 27–32.

Williams, William Appleman. *The Tragedy of American Diplomacy*. Cleveland: World Publishing Company, 1959.

Williams, William Carlos. *Autobiography*. New York: Random House, 1951.

_____. *The Collected Poems of William Carlos Williams*. 2 vols. Ed. A. Walton Litz and Christopher MacGowan. New York: New Directions, 1986–1988.

_____. "Howl for Carl Solomon." In Allen Ginsberg, *Howl and Other Poems*. San Francisco: City Lights Books, 1956. Pp. 7–8.

Williamson, Joel. *Elvis Presley: A Southern Life*. New York: Oxford University Press, 2015.

Wilson, Edmund. "No! No! No! My Soul An't Yours, Mas'r!" *New Yorker* 24 (November 27, 1948), 134–41.

_____. "Uncle Matthew." *New Republic* 98 (1939): 199–200.

Wilson, Peter. "The Myth of the 'First Great Debate.'" *Review of International Studies* 24 (1998): 1–16.

Wilson, Richard Guy. "Robert Lepper and the Machine Age." *Carnegie Magazine* 58 (May/June 1987), 12–19.

Wimsatt, William K., and Cleanth Brooks. *Literary Criticism: A Short History*. 2 vols. Chicago: University of Chicago Press, 1957.

Wimsatt, W. K., Jr., and Monroe Bearsdley. "The Affective Fallacy." *Sewanee Review* 57 (1949), 31–55.

Winchell, Mark Royden. *Cleanth Brooks and the Rise of Modern Criticism*. Charlottesville: University Press of Virginia, 1996.

Wingler, Hans M. *The Bauhaus: Weimar, Dessau, Berlin, Chicago*. Trans. Wolfgang Jabs and Basil Gilbert. Cambridge, MA: MIT University Press, 1969.

Wolf, Daniel, and Edwin Fancher, eds. *The Village Voice Reader: A Mixed Bag from the Greenwich Village Newspaper*. Garden City, NY: Doubleday, 1962.

Wolfe, Judith. "Jungian Aspects of Pollock's Imagery." *Art Forum* 11 (November 1972), 65–73.

Wolfe, Martin. *The French Franc between the Wars, 1919–1939*. New York: Columbia University Press, 1951.

Wolfers, Arnold, and Laurence W. Martin, eds. *The Anglo-American Tradition in Foreign Affairs: Readings from Thomas More to Woodrow Wilson*. New Haven: Yale University Press, 1956.

Wolff, Justin. *Thomas Hart Benton: A Life*. New York: Farrar, Straus and Giroux, 2012.

Wolpe, Stefan. "On New (And Not-so-New) Music in America." Trans. Austin Clarkson. *Journal of Music Theory*, 28 (1984): 1–45.

Womack, Bill. "The Music of Contingency: An Interview." *Zero* 3 (1979), 66–74.

- Woodworth, Stanley D. *William Faulkner en France: panorama critique, 1931–1952*. Paris: Lettres Modernes, 1959.
- Wreszin, Michael. *A Rebel in Defense of Tradition: The Life and Politics of Dwight Macdonald*. New York: Basic Books, 1994.
- Wright, Richard. *Black Power: A Record of Reactions in the Land of Pathos*. New York: Harper & Brothers, 1954.
- _____. *The Color Curtain: A Report on the Bandung Conference*. Cleveland: World Publishing Company, 1956.
- _____. "Gertrude Stein's Story Is Drenched in Hitler's Horrors." *PM*, March 11, 1945, p. 15.
- _____. "I Tried to Be a Communist," *Atlantic Monthly* 174 (August 1944), 61–70, (September 1944), 48–56.
- _____. *Native Son*. New York: Harper & Brothers, 1940.
- _____. *Pagan Spain*. New York: Harper & Brothers, 1957.
- _____. *The Outsider*. New York: Harper, 1953.
- _____. "Tradition and Industrialization." *Présence Africaine* N. S. nos. 8–9–10 (June–November 1956): 354–57.
- Wright, Richard, and Edwin Rosskam. *12 Million Black Voices: A Folk History of the Negro in the United States*. New York: Viking, 1941.
- "Wrong-Way Turn Clears Up Robbery." *New York Times*, April 23, 1949, 30.
- Wyatt, David. "Faulkner's Hundred." *Southern Review* 33 (1997): 197–212.
- Wyman, Bill. *Stone Alone: The Story of a Rock 'n' Roll Band*. New York: Viking, 1990.
- Yates, Peter. *Twentieth Century Music: Its Evolution from the End of the Harmonic Era into the Present Era of Sound*. New York: Pantheon, 1967.
- Yergin, Daniel. *Shattered Peace: The Origins of the Cold War and the National Security State*. Boston: Houghton Mifflin, 1977.
- Yinger, J. Milton. "Contraculture and Subculture." *American Sociological Review* 25 (1960): 625–35.
- Yoshimoto, Midori. *Into Performance: Japanese Women Artists in New York*. New Brunswick: Rutgers University Press, 2005.
- Young-Bruehl, Elisabeth. *Hannah Arendt: For Love of the World*. New Haven: Yale University Press, 1982.

"The Younger Generation." *Time* 58 (November 5, 1951), 48ff.

Zajdlerowa, Zoë. *The Dark Side of the Moon*. New ed. John Coutouvidis and Thomas Lane, eds. New York: Harvester Wheatsheaf, 1989.

Zambarnardi, Lorenzo. "The Impotence of Power: Morgenthau's Critique of American Intervention in Vietnam." *Review of International Studies* 37 (2011), 1335–56.

Zaretsky, Eli. *Secrets of the Soul: A Social and Cultural History of Psychoanalysis*. New York: Knopf, 2004.

Zelevansky, Lynn. "Dorothy Miller's 'Americans,' 1942–63." *Studies in Modern Art* 4 (1994), 57–93.

"Zen: Beat & Square." *Time* 72 (July 21, 1958), 51.

Zhdanov, Andrei. *The Central Committee Resolution and Zhdanov's Speech on the Journals Zvezda and Leningrad/ Doklad t. Zhdanova o zhurnalakh Zvezda i Leningrad*. English trans. Felicity Ashbee and Irina Tidmarsh. Royal Oak, MI: Strathcona Publishing, 1978.

_____. "The International Situation." *For a Lasting Peace, For a People's Democracy* [Belgrade] 1 (November 10, 1947), 2–4.

_____. "Soviet Literature—The Richest in Ideas. The Most Advanced Literature." In Andrei Zhdanov, Maxim Gorky, Nikolai Bukharin, Karl Radek, and Aleksei Stetsky, *Problems of Soviet Literature*. Moscow: Co-operative Publishing Society of Foreign Workers in the U. S. S. R., 1934.

Zhukov, Yurii N. *Stalin: tainy vlasti*. Moscow: Vagrius, 2005.

Zolberg, Aristide R. "The École Libre at the New School." *Social Research* 65 (1998): 921–51.

Zwerling, Harriet Sohmers. *Abroad: An Expatriate's Diaries, 1950–1950*. New York: Spuyten Duyvil, 2014.

Archives

Lawrence Alloway Papers, Getty Research Institute

Hannah Arendt Papers, Library of Congress

James Baldwin MSS, Manuscript Department, Lilly Library, Indiana University

James Baldwin Papers, Schomburg Center for Research in Black Culture

Black Mountain College Museum and Arts Center Collection, Special Collections

and University Archives, D. H. Ramsey Library, University of North Carolina at

Ashville

James Burnham Papers, Hoover Institution, Stanford University

John Cage Music Manuscript Collection, Performing Arts Research Collections,
New York Public Library

Leo Castelli Gallery Records, Archives of American Art, Smithsonian Institution

Donald Davidson Papers, Vanderbilt University Special Collections

Richard Eberhardt Papers, Rauner Special Collections Library, Dartmouth
College

George M. Elsey Papers, Harry S. Truman Administration File, Harry S. Truman
Library and Museum

Papers of Betty Friedan, Schlesinger Library, Radcliffe Institute for Advanced
Study

Allen Ginsberg Papers, Rare Book and Manuscript Library, Columbia University

Clement Greenberg Papers, Getty Research Institute

Grace Hartigan Papers, Special Collections Research Center, University Archives, Syracuse
University

John Clellon Holmes Papers, Howard Gotlieb Archival Research Center, Boston
University

Roman Jakobson Papers, Institute Archives and Special Collections,
Massachusetts Institute of Technology

George F. Kennan Papers, Seeley-Mudd Manuscript Library, Princeton
University

Jack Kerouac Collection, 1950–1978, Stuart A. Rose Manuscript, Archives, and
Rare Book Library, Emory University

Jack Kerouac Papers, Berg Collection, New York Public Library

Robert L. Lepper Papers, Carnegie Mellon University Archives,

Dwight Macdonald Papers, Sterling Memorial Library, Yale University

Norman Mailer Papers, Harry Ransom Center, University of Texas at Austin

Jean Malaquais Papers, Harry Ransom Center, University of Texas at Austin

Hans Morgenthau Papers, Library of Congress

National Life Stories, British Library

Oral History of American Music, Yale University Library

Oral History Research Archives, Rare Book and Manuscript Library, Columbia
University

Oral History Interviews, Archives of American Art, Smithsonian

Oral History Program, Museum of Modern Art
Alfonso Ossorio Papers, Harvard University Art Museums Archives
Jackson Pollock and Lee Krasner Papers, Archives of American Art, Smithsonian
Institution
Press Release Archives, 1927–1999, Museum of Modern Art
Robert Rauschenberg Oral History Project, Rauschenberg Foundation Archives
Papers of David Riesman, Harvard University Archives
Barbara Rose Papers, Getty Research Institute
Harold Rosenberg Papers, Getty Research Institute
Alan R. Solomon Papers, Archives of American Art, Smithsonian Institution
Sontag Papers, Library Special Collections, Charles E. Young Research Library,
University of California at Los Angeles
Special Collections, Museum of Modern Art Library
Edward Steichen Archive, Museum of Modern Art
Leo Steinberg Papers, Getty Research Institute
Calvin Tomkins Papers, Museum of Modern Art
Lionel Trilling Papers, Rare Book and Manuscript Library, Columbia University
Leon Trotsky Exile Papers, Houghton Library, Harvard University
Warhol Archives, Andy Warhol Museum, Pittsburgh
Richard Wright Papers, Beinecke Rare Book and Manuscript Library, Yale
University