

**RADICAL**

**VISIONS**



**AMERICAN DREAMS**

**CULTURE AND  
SOCIAL THOUGHT  
IN THE  
DEPRESSION  
YEARS**

**RICHARD H. PELL**

# Radical Visions And American Dreams

**Jerrold Hirsch**



## **Radical Visions And American Dreams:**

**Radical Visions and American Dreams** Richard H. Pells, 1973 The Great Depression of the 1930s was more than an economic catastrophe to many American writers and artists. Attracted to Marxist ideals they interpreted the crisis as a symptom of a deeper spiritual malaise that reflected the dehumanizing effects of capitalism and they advocated more sweeping social changes than those enacted under the New Deal. In *Radical Visions and American Dreams* Richard Pells discusses the work of Lewis Mumford, John Dewey, Reinhold Niebuhr, Edmund Wilson, and Orson Welles among others. He analyzes developments in liberal reform, radical social criticism, literature, the theater, and mass culture, and especially the impact of Hollywood on Depression-era America. By placing cultural developments against the background of the New Deal, the influence of the American Communist Party, and the coming of World War II, Pells explains how these artists and intellectuals wanted to transform American society yet why they wound up defending the American Dream. A new preface enhances this classic work of American cultural history.

*The Great Depression* Robert S. McElvaine, 1993-12-06 One of the classic studies of the Great Depression featuring a new introduction by the author with insights into the economic crises of 1929 and today. In the twenty-five years since its publication, critics and scholars have praised historian Robert McElvaine's sweeping and authoritative history of the Great Depression as one of the best and most readable studies of the era. Combining clear-eyed insight into the machinations of politicians and economists who struggled to revive the battered economy, personal stories from the average people who were hardest hit by an economic crisis beyond their control, and an evocative depiction of the popular culture of the decade, McElvaine paints an epic picture of an America brought to its knees but also brought together by people's widely shared plight. In a new introduction, McElvaine draws striking parallels between the roots of the Great Depression and the economic meltdown that followed in the wake of the credit crisis of 2008. He also examines the resurgence of anti-regulation, free-market ideology beginning in the Reagan era and argues that some economists and politicians revised history and ignored the lessons of the Depression era.

**Dancing in the Dark: A Cultural History of the Great Depression** Morris Dickstein, 2010-09-06 From Agee to Astaire, Steinbeck to Ellington, the creative energies of the Depression against a backdrop of poverty and economic disaster. In this timely and long-awaited cultural history of the 1930s, Morris Dickstein, whom Norman Mailer called one of our best and most distinguished critics of American literature, explores the anxiety and hope, the despair and surprising optimism of distressed Americans at a time of dire economic dislocation. Bringing together a staggering range of materials from epic Dust Bowl migrations and sharecropper photographs to zany screwball comedies, wildly popular swing bands, and streamlined Deco designs, this eloquent work highlights the pivotal role of culture and government intervention in hard times. Exploding the myth that Depression culture was merely escapist, it concentrates instead on the dynamic energy and insight the arts could provide and the enormous lift they gave to the nation's morale. *Dancing in the Dark* shows how our worst economic crisis, as it eroded

American individualism and punctured the American dream produced some of the greatest writing photography and mass entertainment ever seen in this country      For God and Globe Michael G. Thompson,2016-02-19 For God and Globe recovers the history of an important yet largely forgotten intellectual movement in interwar America Michael G Thompson explores the way radical left and ecumenical Protestant internationalists articulated new understandings of the ethics of international relations between the 1920s and the 1940s Missionary leaders such as Sherwood Eddy and journalists such as Kirby Page as well as realist theologians including Reinhold Niebuhr developed new kinds of religious enterprises devoted to producing knowledge on international relations for public consumption For God and Globe centers on the excavation of two such efforts the leading left wing Protestant interwar periodical The World Tomorrow and the landmark Oxford 1937 ecumenical world conference Thompson charts the simultaneous peak and decline of the movement in John Foster Dulles s ambitious efforts to link Christian internationalism to the cause of international organization after World War II Concerned with far more than foreign policy Christian internationalists developed critiques of racism imperialism and nationalism in world affairs They rejected exceptionalist frameworks and eschewed the dominant Christian nation imaginary as a lens through which to view U S foreign relations In the intellectual history of religion and American foreign relations Protestantism most commonly appears as an ideological ancillary to expansionism and nationalism For God and Globe challenges this account by recovering a movement that held Christian universalism to be a check against nationalism rather than a boon to it      *America Between the Wars, 1919-1941* David Welky,2012-01-17 This collection situates over seventy essential primary documents in their historical context to illustrate the American experience during the interwar era 1919 1941 Introduces a broad range of cultural and historical topics from race and the role of women to trends in literature and the Great Depression Includes a range of photographs and illustrations End of chapter questions encourage critical thinking and analysis while a bibliography prepares students for further research      *Eyes on Labor* Carol Quirke,2012-07-16 In the twentieth century s first decades U S workers waged an epic struggle to achieve security through unions simultaneously Americans came to interpret current events through newspaper photographs Eyes on Labor brings these two revolutions together revealing how news photography brought workers into the nation s mainstream Carol Quirke focuses on images ignored by scholars but seen by millions of Americans in the news of the day Part visual analysis part labor and cultural history Quirke analyzes over one hundred photographs stereographs of the Uprising of 1877 tabloid photos of the 1919 strike wave photo essays in the nationally popular LIFE Magazine and even photos taken by a union camera club Quirke anchors her interpretations in a lively historical narrative that takes readers from Washington D C hearings to small towns in Indiana and Pennsylvania to local union halls and to New York City boardrooms Illuminating why unions employers and news publishers vied to represent workers with the camera s eye Eyes on Labor explores how Americans understood the complex and contradictory portrait of labor they produced      A Richard Wright Bibliography Kenneth Kinnamon,Joseph Benson,Michel Fabre,Craig

Werner,1988-01-13 Any future biographical work on Richard Wright will find this bibliography a necessity academic or public libraries supporting a program of black culture will find it invaluable and it belongs in any library supporting American literature studies Richard Wright has truly been well served Choice The most comprehensive bibliography ever compiled for an American writer this book contains 13 117 annotated items pertaining to Richard Wright It includes almost all published mentions of the author or his work in every language in which those mentions appear Sources listed include books articles reviews notes news items publishers catalogs promotional materials book jackets dissertations and theses encyclopedias biographical dictionaries handbooks and study guides library reports best seller charts the Index Translationum playbills and advertisements editorials radio transcripts and published letters and interviews The bibliography is arranged chronologically by year Each entry includes bibliographical information an annotation by the authors and information about all reprintings partial or full The index is unusually complete and contains the titles of Wright s works real and fictional characters in the works entries relating to significant places and events in the author s life important literary terminology and much additional information

*An All-consuming Century* Gary S. Cross,2000 The victory of consumerism in America was not a foregone conclusion The United States has traditionally been home to the most aggressive and thoughtful critics of consumption such as Puritanism and Prohibition This work offers a history of how market forces came to dominate American life

**The "new Woman" Revised** Ellen Wiley Todd,1993-01-01 In the years between the world wars Manhattan s Fourteenth Street Union Square district became a center for commercial cultural and political activities and hence a sensitive barometer of the dramatic social changes of the period It was here that four urban realist painters Kenneth Hayes Miller Reginald Marsh Raphael Soyer and Isabel Bishop placed their images of modern new women Bargain stores cheap movie theaters pinball arcades and radical political organizations were the backdrop for the women shoppers office and store workers and consumers of mass culture portrayed by these artists Ellen Wiley Todd deftly interprets the painters complex images as they were refracted through the gender ideology of the period This is a work of skillful interdisciplinary scholarship combining recent insights from feminist art history gender studies and social and cultural theory Drawing on a range of visual and verbal representations as well as biographical and critical texts Todd balances the historical context surrounding the painters with nuanced analyses of how each artist s image of womanhood contributed to the continual redefining of the new woman s relationships to men family work feminism and sexuality

**No Depression in Heaven** Alison Collis Greene,2016 A study of the inability of the churches to deal with the crisis of the Great Depression and the shift from church based aid to a federal welfare state

**An Energy Field More Intense Than War** Michael True,1995-11-01 American history abounds with a rich tradition of literature dealing with nonviolence In a work that spans from the seventeenth century to the present Michael True brings to light the strong but long neglected strain in American culture nonviolence as an active response to conflicts and divisiveness In identifying writings about action for social change he distinguishes literary works from peace advocacy

and nonviolence and relates them to broad currents of United States history The Quakers of the 1680s and abolitionists of the 1850s the sanctuary Movement and Plowshares of the 1980s novelists from Nathaniel Hawthorne to Norman Mailer and poets from Walt Whitman to Denise Levertov all have written powerful works on nonviolent action Through this literature the author explores the beauty of an important theme in American literature At a time when people face widespread injustice

True reminds us that nonviolence holds a significant place in our country s history **The Hungry Years** T. H.

Watkins,2000-09 Draws from oral histories memoirs local newspaper reports and scholarly texts to tell the story of America s Great Depression in the words of people who lived through it **Public Enemies, Public Heroes** Jonathan

Munby,2009-04-24 In this study of Hollywood gangster films Jonathan Munby examines their controversial content and how it was subjected to continual moral and political censure Beginning in the early 1930s these films told compelling stories about ethnic urban lower class desires to make it in an America dominated by Anglo Saxon Protestant ideals and devastated by the Great Depression By the late 1940s however their focus shifted to the problems of a culture maladjusting to a new peacetime sociopolitical order governed by corporate capitalism The gangster no longer challenged the establishment the issue was not making it but simply making do Combining film analysis with archival material from the Production Code Administration Hollywood s self censoring authority Munby shows how the industry circumvented censure and how its altered gangsters influenced by European filmmakers fueled the infamous inquisitions of Hollywood in the postwar 40s and 50s by the House Committee on Un American Activities Ultimately this provocative study suggests that we rethink our ideas about crime and violence in depictions of Americans fighting against the status quo **The Shaping of Popular Consent**

Alexander McGregor (Ph. D.),2007 This book questions the view of the current orthodoxy which argues that the Soviet Union and the United States were binary opposites in the 1930s The Shaping of Popular Consent presents a comparative analysis of one specific facet of the USSR and the US namely the manner in which their ruling elites sought to win popular consent A key dimension in the analysis of any political order this issue recommends itself precisely because the assumption that in this the two were quite dissimilar is the virtual point of departure for the current thinking To sharpen the focus of the comparison the book concentrates on the role of the visual arts and the manner and extent to which those in power employed them to attempt to win popular consent Therefore this book poses two questions Firstly to what extent did the ruling elites in both the USSR and the US believe they needed the people s faith trust in the system Secondly different as the two societies were to what extent might they have employed similar use of visual cultural media in their attempts to win hearts and minds The study explores the interwar years specifically 1929 1941 This was an era of great upheaval in both the USSR and the US and marks the beginning of the age of mass communication The book examines if how and to what extent Soviet and American cultural producers during the years 1929 1941 employed the visual arts cinema in particular but also painting the plastic arts theatre and architecture to promote essentially the establishments rights and wrongs heroes and villains It does so exploring

both the domestic and the international scene It illustrates that despite giant differences between the two countries in the way the two establishments sought to win popular consent the binary view is simply inaccurate Perhaps more importantly it demonstrates the need for a plethora of wide ranging comparative studies of the Soviet Union and the United States Indeed through recognizing the importance of comparing and contrasting the USSR and the US and by attempting to do just that we might learn to better understand how in what ways and for what purposes these two countries so central to our understanding of the modern world were organized Thus this work is genuinely comparative inter disciplinary and cultural Indeed the study is part of a vanguard movement It is of significant value to scholars of both the USSR Stalinism and Soviet art and the US the New Deal and Hollywood Finally building on work by Noam Chomsky Antonio Gramsci and others such as Benedict Anderson's book *Imagined Communities* the book will be of tremendous interests to many both students and interested parties alike who have an interest in how identities are constructed how propaganda is manufactured and just how the ostensibly divergent philosophies of modern governments are represented in popular culture

*Music for the Common Man* Elizabeth B. Crist, 2009-01-12 In the 1930s Aaron Copland began to write in an accessible style he described as imposed simplicity Works like *El Sal n M xico* *Billy the Kid* *Lincoln Portrait* and *Appalachian Spring* feature a tuneful idiom that brought the composer unprecedented popular success and came to define an American sound Yet the cultural substance of that sound the social and political perspective that might be heard within these familiar pieces has until now been largely overlooked While it has long been acknowledged that Copland subscribed to leftwing ideals *Music for the Common Man* is the first sustained attempt to understand some of Copland's best known music in the context of leftwing social political and cultural currents of the Great Depression and Second World War Musicologist Elizabeth Crist argues that Copland's politics never merely accorded with mainstream New Deal liberalism wartime patriotism and Communist Party aesthetic policy but advanced a progressive vision of American society and culture Copland's music can be heard to accord with the political tenets of progressivism in the 1930s and 40s including a fundamental sensitivity toward those less fortunate support of multiethnic pluralism belief in social democracy and faith that America's past could be put in service of a better future Crist explores how his works wrestle with the political complexities and cultural contradictions of the era by investing symbols of America the West folk song patriotism or the people with progressive social ideals Much as been written on the relationship between politics and art in the 1930s and 40s but very little on concert music of the era *Music for the Common Man* offers fresh insights on familiar pieces and the political context in which they emerged

*The Historiography of Communism* Michael E. Brown, 2009 In this fresh appraisal of communism and anti communism with an emphasis on the American case respected scholar Michael E Brown examines the methods controversies and difficulties involved in writing the history of communism Arguing that one important way of understanding communism other than as a concrete political or ideological force is as an expression of an essentially reflexive aspect of society that typically manifests itself in social movements In this

regard Brown understands the history of communism as part of the history of society Examining works by E P Thompson Karl Marx and Pierre Clastres Brown develops the idea of history as an immanent feature of human activities Taken together the essays in this book written over a period of 20 years offer a distinctive approach to the connections between social theory criticism and historiography and to what is social about social movements

**Savage Art** Robert Polito,1996-10-01 Robert Polito recounts Thompson s relationship with his father a disgraced Oklahoma sheriff with the women he adored in life and murdered on the page with alcohol would be censors and Hollywood auteurs Unrelenting and empathetic casting light into the darker caverns of our collective psyche Savage Art is an exemplary homage to an American original A National Book Critics Circle Award winner 57 photos

*Portrait of America* Jerrold Hirsch,2004-07-21 How well do we know our country Whom do we include when we use the word American These are not just contemporary issues but recurring questions Americans have asked themselves throughout their history and questions that were addressed when in 1935 the Roosevelt administration created the Federal Writers Project FWP under the aegis of the Works Progress Administration Although the immediate context of the FWP was work relief national FWP officials developed programs that spoke to much larger and longer standing debates over the nature of American identity and culture and the very definition of who was an American Hirsch reviews the founding of the FWP and the significance of its American Guide series considering the choices made by administrators who wanted to celebrate diversity as a positive aspect of American cultural identity In his exploration of the FWP s other writings Hirsch discusses the project s pioneering use of oral history in interviews with ordinary southerners ex slaves ethnic minorities and industrial workers He also examines congressional critics of the FWP vision the occasional opposition of local Federal Writers especially in the South and how the FWP s vision changed in response to the challenge of World War II In the course of this study Hirsch raises thought provoking questions about the relationships between diversity and unity government and culture and ultimately culture and democracy

**Independent Intellectuals in the United States, 1910-1945** Steven Biel,1995-02 A new intellectual community came together in the United States in the 1910s and 1920s a community outside the universities the professions and in general the established centers of intellectual life A generation of young intellectuals was increasingly challenging both the genteel tradition and the growing division of intellectual labor Adversarial and anti professional they exhibited a hostility to boundaries and specialization that compelled them toward an ambitious and self conscious generalism and made them a force in the American political literary and artistic landscape This book is a cultural history of this community of free lance critics and an exploration of their collective effort to construct a viable public intellectual life in America Steven Biel illustrates the diversity of the body of writings produced by these critics whose subjects ranged from literature and fine arts to politics economics history urban planning and national character Conceding that significant differences and conflicts did exist in the works of individual thinkers Biel nonetheless maintains that a broader picture of this vibrant culture has been obscured by attempts to classify intellectuals according to



political or ideological persuasions His book brings to life the ways in which this community sought out alternative ways of making a living devised strategies for reaching and engaging the public debated the involvement of women in the intellectual community and incorporated Marxism into its evolving search for a decisive intellectual presence in American life Examined in this lively study are the role and contributions of such figures as Randolph Bourne Max Eastman Crystal Eastman Walter Lippmann Margaret Sanger Van Wyck Brooks Floyd Dell Edmund Wilson Mable Dodge Paul Rosenfeld H L Mencken Lewis Mumford Malcolm Cowley Matthew Josephson John Reed Waldo Frank Gilbert Seldes and Harold Stearns

*Twentieth-Century Americanism* Andrew Yerkes, 2013-10-31 First Published in 2005 The main purpose of the book is to expand the scope of revisionary studies of the thirties by analyzing novels using recent innovations in critical theory The book adds to the research of Barbara Foley Michael Denning Alan Wald and others who have challenged Cold War era accounts of the decade s socialist and communist culture The book explores leftist literature from the thirties as balanced between two antithetical philosophical modalities identity and ideology Writers create identitarian fiction he argues as they attempt to appeal to a mainstream audience using familiar types and patterns culled from mass culture They engage ideology on the other hand when they use narrative as a means of critiquing those same types and patterns using strategies of ideological critique similar to those of their European contemporary Georg Lukcs

## Unveiling the Magic of Words: A Review of "**Radical Visions And American Dreams**"

In a global defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is really awe-inspiring. Enter the realm of "**Radical Visions And American Dreams**," a mesmerizing literary masterpiece penned by way of a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve in to the book is central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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