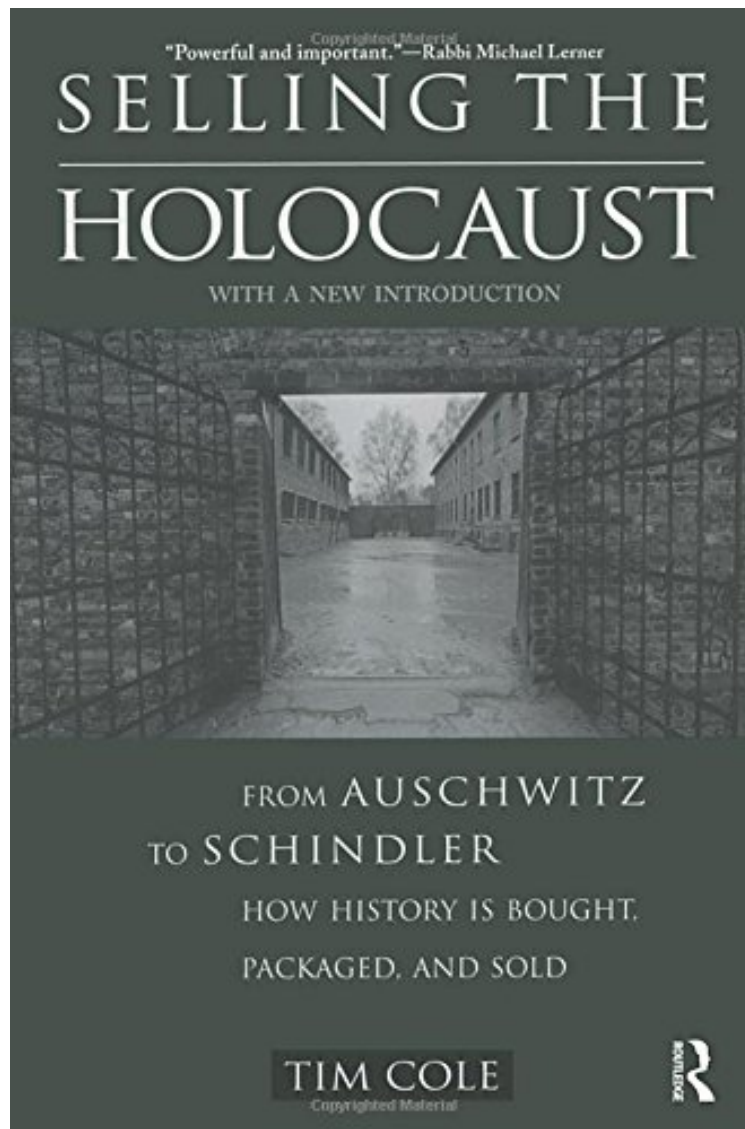


[Free download] Selling the Holocaust: From Auschwitz to Schindler; How History is Bought, Packaged and Sold

Selling the Holocaust: From Auschwitz to Schindler; How History is Bought, Packaged and Sold

Tim Cole

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Tim Cole : Selling the Holocaust: From Auschwitz to Schindler; How History is Bought, Packaged and Sold before purchasing it in order to gage whether or not it would be worth my time, and all praised Selling the Holocaust: From Auschwitz to Schindler; How History is Bought, Packaged and Sold:

38 of 40 people found the following review helpful. Don't confuse Holocaust with "Holocaust" in your marketing.By

John Barry Kenyon In a careful analysis, Tim Cole suggests that the actual holocaust is not be confused with the atrocities depicted in museums and movies. He argues, for example, that the movie Schindler's List blurs historical reality by emphasizing the "goodness" of Schindler himself and the happy outcome for the Jewish captives in his Czech factory in 1945. We all have to feel fine when leaving the cinema. Actually, much the same could be said about other movies not considered by Cole, for example Triumph of the Spirit which recounts the survival at Auschwitz of a Greek boxer. The author also feels that the establishment of so many holocaust memorials and museums may actually stimulate Revisionism by allowing holocaust deniers to pinpoint inaccuracies, for example of the Auschwitz (One) gas chamber is indeed a post war reconstruction for tourists. There is much well researched detail in this book, for example on Anne Frank whose Amsterdam house has become just another site for the curious and on Oskar Schindler himself who fled at the end of the war with his wife and mistress (contrary to the movie portrayal). It is Cole's honesty in showing up many holocaust myths that makes the book a convincing read. He is no apologist for nazi crimes, but he has opened an important debate about perception and reality in the mass media.

0 of 0 people found the following review helpful. Two Stars By Customer Cole's analysis is unoriginal and predictable. 33 of 36 people found the following review helpful. How history is portrayed By Philip Greenspan "Selling the Holocaust" is an excellent study of how history is presented. While Tim Cole uses the Holocaust as the subject for this particular study what he shows is how history generally develops at various times and in various places. History-at any particular time and place--is a refining and processing of pertinent facts with the cultural values of the existing establishment that creates a `myth' of the historic reality. Different times in the same place or different places at the same time result in varying `myths'. The subtitle of the book--"From Auschwitz to Schindler, How History is Bought, Packaged and Sold"-is most appropriate in expressing this manipulation of historic events to conform to a particular country's existing policies. Cole analyzes six subjects for illustration: the diary of Anne Frank; the trial of Adolf Eichmann; Steven Sondheim's film "Schindler's List"; the concentration camp at Auschwitz; the Israeli memorial of Yad Vashem; and the Holocaust museum in Washington, D.C. By exploring each, he shows us that in different places (Israel, United States, Poland) and at different times (post World War II, post six-day war, `80s, `90s) the Holocaust has been interpreted and portrayed differently. The cultural values of each unique time and place determine how we perceive the Holocaust. This is obviously a study of how all of history is revealed. Events looked at in distant places and times acquire different meanings--often at variance with what actually occurred. Writers who challenge conventional history by disclosing the truth are usually criticized as revisionists and are reviled and disregarded by the establishment. This analysis is obviously in conflict with the author's message and with other readers' interpretations. Nevertheless, it relies on six excellent case studies for validation.

Cole shows us an "Auschwitz-land" where tourists have become the "ultimate rube-neckers" passing by and gazing at someone else's tragedy. He shows us a US Holocaust Museum that provides visitors with a "virtual Holocaust" experience.

From Publishers Weekly In 1997, the Bee Gees toured Anne Frank's house in Amsterdam, along with 700,000 other bubble-gum chewing, minicam-clutching voyeurs. A man was spotted at Auschwitz wearing, with supreme irony, a Megadeth T-shirt. Gifted with a sensitive understanding of the Holocaust, Cole, history professor at the University of Bristol, sets out to parse the shifting myths created from the historical event of the Holocaust, especially its morphing into a ubiquitous, feel-good affirmation of America's core values. In seeking to understand the subtle implications of marketing remembrance, Cole focuses on three figures--Anne Frank, Adolph Eichmann and Oskar Schindler--and three sites--Auschwitz, Yad Vashem (Israel's Holocaust museum in Jerusalem) and the United States Holocaust Memorial Museum in Washington, D.C. What does it mean when Schindler's List becomes a de facto primary historical text, or when the United States Holocaust Memorial Museum (where Cole is a visiting fellow) is just one more item on an itinerary that includes the peep show thrills of the Texas Book Depository and Graceland? At a time when tourists flock to the Spielberg film location rather than to the actual ghetto, argues Cole, the Holocaust has been turned into a sort of virtual history. Cole's book makes an excellent complement to Peter Novick's superb *The Holocaust in American Life* (Forecasts, May 3), with which it shares an informed wariness about the perils of historical representation. (Sept.) Copyright 1999 Reed Business Information, Inc. From Kirkus sA thoughtful and brave study of how the Holocaust has become an overly central myth and too commercialized for its own effectiveness. Cole is a fellow at the US Holocaust Memorial Museum and is well positioned to know that there is no business like Shoah (Holocaust) business. The book grew from lectures at the University of Bristol in England, whence its youthful brazenness to criticize the sacrosanct. Holocaustism as an industry is shown to dwarf the budget of other, especially educational needs in the American Jewish community. The three people whom the first chapters are named for reflect Coles vision of Holocaust history. First is Anne Frank, the most famous child and victim in our century. In 1947, long before her book, Broadway show, and Amsterdam attic became global sensations, the diary's modest popularity reflected the Jewish and gentile mood that the unspeakable tragedy was best not spoken about. Even in Israel, where the Holocaust became a flag of victimhood and cause for national survival, the yet unnamed calamity was associated

with the powerless Diaspora past and neglected until the capture and trial of Adolf Eichmann (Cole's second chapter). Not mere revenge, this "trial was about reawakening a concern with the Holocaust both inside and outside the country." So successful was exhuming the Holocaust from buried memory that the next chapter, "Oskar Schindler," shows how Hollywood turned planet Auschwitz into a well known but more benign place. The last three chapters are named for places, "Auschwitz," "Yad Vashem," and "The U.S. Holocaust Memorial Museum," where Cole scores salient points contrasting the sites of genocide (now with tourist cafeteria), the Israeli museum (emphasizing partisans and resistance), and the "theme-park" \$168-million-dollar facility in Washington, D.C. (featuring multimedia experiences and nondenominational tolerance). Cole dares to write "that an element of voyeurism is central to Holocaust tourism. " If the Holocaust has assumed our century's moral crown, this book dares to challenge the emperor's clothes. -- Copyright 1999, Kirkus Associates, LP. All rights reserved. Provocative...It is hard to argue with Cole's assertion that the worldwide image of the Holocaust is now being made in America. -- The Washington Post Book World Gifted with a sensitive understanding of the Holocaust, Cole sets out to parse the shifting myths of the Holocaust, especially its morphing into a ubiquitous, feel-good affirmation of America's core values...[Selling the Holocaust] makes an excellent complement to Peter Novick's superb *The Holocaust in American Life*, with which it shares an informed wariness about the perils of historical representation. -- Publishers Weekly A thoughtful and brave study of how the Holocaust has become an overly central myth and too commercialized for its own effectiveness. Cole is a fellow at the US Holocaust Memorial Museum and is well positioned to know that there is no business like Shoah (Holocaust) business...If the Holocaust has assumed our century's moral crown, this book dares to challenge the emperor's clothes. -- Kirkus sTim Cole explores the creation and definition of a mythic Holocaust, the Holocaust as symbol divorced from the historical reality of six million murdered Jews. He argues that the veneration of the Holocaust represents an attempt to understand history, but that this attempt is often harmful and belittles the truth. -- University of Nebraska Press An intriguing book that raises many issues. -- Jewish Book World Tim Cole explores the creation and definition of a mythic Holocaust, the Holocaust as symbol divorced from the historical reality of six million murdered Jews. He argues that the veneration of the Holocaust represents an attempt to understand history, but that this attempt is often harmful and belittles the truth. -- Shofar