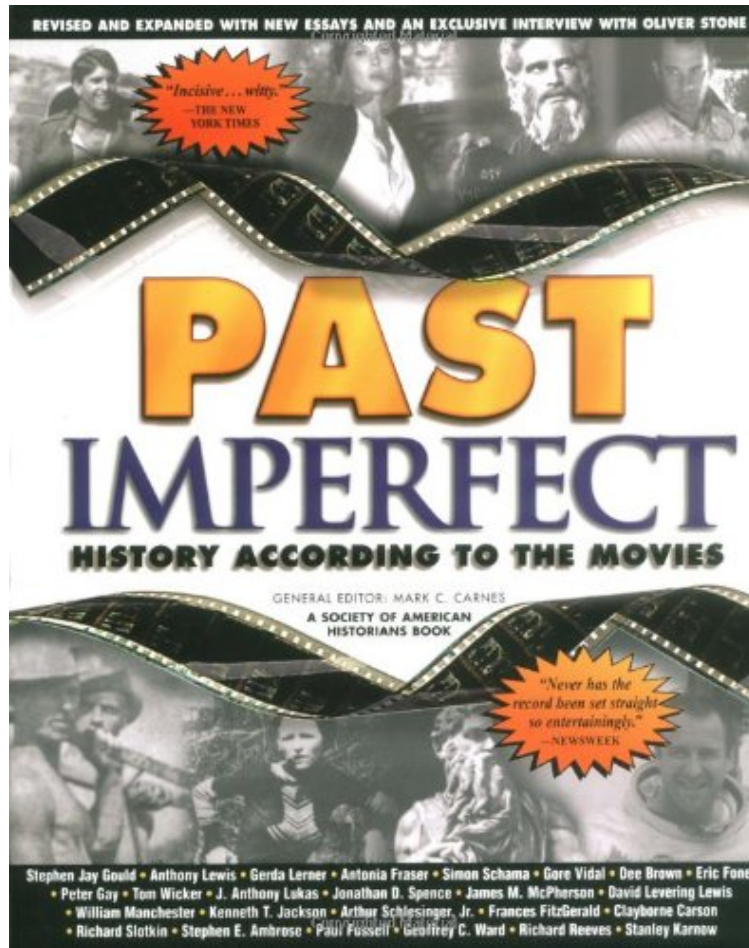


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Past Imperfect: History According to the Movies (Henry Holt Reference Book)

Mark C. Carnes

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Mark C. Carnes : Past Imperfect: History According to the Movies (Henry Holt Reference Book) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Past Imperfect: History According to the Movies (Henry Holt Reference Book):

0 of 0 people found the following review helpful. Five Stars
By 1776 Buff, Florida
Great condition, great price, great content - completely satisfied.
0 of 0 people found the following review helpful. Exactly What I was Expecting
By BethI
I received exactly what I was expecting. Thanks for making my purchase a success.
1 of 1 people found the following review helpful. Worth reading
By TLR
If you're a film fan and a history buff, like I am, you'll definitely enjoy this book. Most of the articles are written by mainstream historians, and they are generally well done. Two misfires, however are Stanley Karnow's review of JFK, and Bob Woodward's review of NIXON. Karnow knows nothing about the JFK assassination, and instead focuses on misleading the reader, assuring us that Kennedy would

have done the same as LBJ did in Vietnam. Woodward is a poor choice to review Oliver Stone's NIXON, because he props up the official story, and was himself involved in it under fairly suspicious circumstances (as described in the book SILENT COUP).

In this widely-acclaimed volume, some of our greatest historians address the facts and fictions seen in Hollywood's often epic recreations of historical events. Distinguished historians such as Stephen Ambrose, Antonia Fraser, James McPherson, Gerda Lerner, Dee Brown, Frances FitzGerald, David Levering Lewis, and Simon Schama explore the relationship between film and the historical record. Offering hundreds of movie stills, archival photographs, maps, and other illustrations, along with sidebars on related historical events, *Past Imperfect* sheds new light on the uses of history in popular culture.

In our increasingly visual culture, a growing amount of what we learn about history comes from the movies. This unusual and cornucopian book draws on the knowledge of 60 experts who examine the historical accuracy of a splendid array of classic movies such as *Julius Caesar*, *Aguirre the Wrath of God*, *Mutiny on the Bounty*, *The Last of the Mohicans*, *Gallipoli*, and *Gandhi*. They reveal what each movie has done right and wrong in portraying the complex threads of the stories as known to the world's most qualified scholars. Highly Recommended. From *Library Journal* Perhaps this summer's boomlet of historical movies and costume dramas have sparked interest, for this is only one of several recent books by historians examining films set in the past. Editor Carnes (*Secret Ritual and Manhood in Victorian America*, LJ 8/89) persuaded 60 historical writers, including such popular figures as Gore Vidal, William Manchester, Antonia Frasier, James McPherson, and Frances FitzGerald, to write an original piece on an historical film. The authors gleefully skewer, pick apart, praise, and censure film classics such as *Gone with the Wind*, *Mutiny on the Bounty*, *A Man for All Seasons*, *Spartacus*, *Jurassic Park*, *Patton*, etc. There is, not surprisingly, considerable nitpicking over historical details, but the writers seem to share a common fondness for the movies. Indeed, several confess that their interest in history was first awakened by a film they saw as a child. Film buffs will thoroughly enjoy. Highly recommended for large public libraries and subject collections. Marianne Cawley, Enoch Pratt Free Lib., Baltimore Copyright 1995 Reed Business Information, Inc. From *Booklist* This blockbustingly good book matches dozens of history flicks with historians who know what went on behind the scenes. A John Sayles/Eric Foner debate about the balance between veracity and dramatic license sets the stage, then the curtain rises on *Jurassic Park* as reviewed by paleontologist Stephen Jay Gould. Scoffing at that movie's premise (revivifying extinct organisms) and criticizing its operating stereotype (the hubris of mad science), he establishes the pattern that imbues this volume with a rich and often risible character. For easy as it is to laugh at moviemakers' mistakes, it becomes more illuminating to ask why they warp or omit the facts. Errors in war movies, here in healthy numbers, seem to be a congenital if innocuous feature of the genre, but they tend not to inflict as much damage on popular perception of the past as do, say, some westerns or film biographies. The public becomes even more vulnerable to deception in such movies as *JFK*, a major mugging of the facts about Kennedy's murder, just as *Birth of a Nation* reinforced an earlier generation's belief in the virtues of white supremacy. Wherever historical reality meets celluloid imagination, this book's historians limn the collision with appealing conciseness, and an attractive layout replete with stills and sidebars further moves things along. Now that's entertainment no self-respecting library can do without. Gilbert Taylor