

## Chapter 1 : Ñ / History and its images

*In this engrossing book, an eminent art historian surveys the ways that historians have made use of visual sources-sculptures, paintings, coins, and other relics-in their attempts to understand and visualize the past.*

One of the first martyrs to the cause of American patriotism was Crispus Attucks, a former slave who was killed by British soldiers during the Boston Massacre of 1770. Some 5,000 black soldiers and sailors fought on the American side during the Revolutionary War. But after the Revolutionary War, the new U.S. Cotton Gin In the late 18th century, with the land used to grow tobacco nearly exhausted, the South faced an economic crisis, and the continued growth of slavery in America seemed in doubt. Around the same time, the mechanization of the textile industry in England led to a huge demand for American cotton, a southern crop whose production was unfortunately limited by the difficulty of removing the seeds from raw cotton fibers by hand. But in 1793, a young Yankee schoolteacher named Eli Whitney invented the cotton gin, a simple mechanized device that efficiently removed the seeds. Congress outlawed the African slave trade in 1808, the domestic trade flourished, and the slave population in the U.S. By 1860 it had reached nearly 4 million, with more than half living in the cotton-producing states of the South. History of Slavery Slaves in the antebellum South constituted about one-third of the southern population. Most slaves lived on large plantations or small farms; many masters owned fewer than 50 slaves. Slave owners sought to make their slaves completely dependent on them, and a system of restrictive codes governed life among slaves. They were usually prohibited from learning to read and write, and their behavior and movement was restricted. Many masters took sexual liberties with slave women, and rewarded obedient slave behavior with favors, while rebellious slaves were brutally punished. A strict hierarchy among slaves from privileged house slaves and skilled artisans down to lowly field hands helped keep them divided and less likely to organize against their masters. Slave marriages had no legal basis, but slaves did marry and raise large families; most slave owners encouraged this practice, but nonetheless did not usually hesitate to divide slave families by sale or removal. Slave Rebellions Slave rebellions did occur within the system— notably ones led by Gabriel Prosser in Richmond in 1800 and by Denmark Vesey in Charleston in 1822—but few were successful. The slave revolt that most terrified white slaveholders was that led by Nat Turner in Southampton County, Virginia, in August 1831. Abolitionist Movement In the North, the increased repression of southern blacks only fanned the flames of the growing abolitionist movement. Free blacks and other antislavery northerners had begun helping fugitive slaves escape from southern plantations to the North via a loose network of safe houses as early as the 1790s. This practice, known as the Underground Railroad, gained real momentum in the 1830s and although estimates vary widely, it may have helped anywhere from 40,000 to 100,000 slaves reach freedom. Although the Missouri Compromise was designed to maintain an even balance between slave and free states, it was able to help quell the forces of sectionalism only temporarily. Kansas-Nebraska Act In 1854, another tenuous compromise was negotiated to resolve the question of slavery in territories won during the Mexican-American War. Four years later, however, the Kansas-Nebraska Act opened all new territories to slavery by asserting the rule of popular sovereignty over congressional edict, leading pro- and anti-slavery forces to battle it out—with considerable bloodshed—in the new state of Kansas. In 1857, the Dred Scott decision by the Supreme Court involving a slave who sued for his freedom on the grounds that his master had taken him into free territory effectively repealed the Missouri Compromise by ruling that all territories were open to slavery. The insurrection exposed the growing national rift over slavery: Brown was hailed as a martyred hero by northern abolitionists, but was vilified as a mass murderer in the South. Civil War The South would reach the breaking point the following year, when Republican candidate Abraham Lincoln was elected as president. Within three months, seven southern states had seceded to form the Confederate States of America; four more would follow after the Civil War began. Abolition became a goal only later, due to military necessity, growing anti-slavery sentiment in the North and the self-emancipation of many African Americans who fled enslavement as Union troops swept through the South. When Did Slavery End? Despite seeing an unprecedented degree of black participation in American political life, Reconstruction was ultimately frustrating for African Americans, and the rebirth of white

supremacy”including the rise of racist organizations such as the Ku Klux Klan KKK ”had triumphed in the South by Almost a century later, resistance to the lingering racism and discrimination in America that began during the slavery era would lead to the civil rights movement of the s, which would achieve the greatest political and social gains for blacks since Reconstruction.

### Chapter 2 : History and Its Images: Art and the Interpretation of the Past - Francis Haskell - Google Books

*Over the last four centuries, historians have increasingly turned to images in their attempts to understand and visualize the past. In this wide-ranging and engrossing book, a distinguished art historian surveys the various ways that they have adopted for making use of this material, and he examines the specific objects that became available to them through excavation, the creation of private.*

But Adolf Hitler was not the first to use this symbol. In fact, it was used as a powerful symbol thousands of years before him, across many cultures and continents. For the Hindus and Buddhists in India and other Asian countries, the swastika was an important symbol for many thousands of years and, to this day, the symbol can still be seen in abundance - on temples, buses, taxis, and on the cover of books. It was also used in Ancient Greece and can be found in the remains of the ancient city of Troy, which existed 4,000 years ago. The ancient Druids and the Celts also used the symbol, reflected in many artefacts that have been discovered. It was used by Nordic tribes and even early Christians used the Swastika as one of their symbols, including the Teutonic Knights, a German medieval military order, which became a purely religious Catholic Order. But why is this symbol so important and why did Adolf Hitler decide to use it? A Sanskrit scholar P. He also said that as any symbol it can have positive and negative meaning depending on how it is drawn. So in Hinduism, the right-hand swastika is a symbol of the God Vishnu and the Sun, while the left-hand swastika is a symbol of Kali and Magic. The double meaning of symbols is common in ancient traditions, like for example the symbol of the pentagram five pointed star, which is viewed as negative when pointing downwards, and positive when pointing upwards. The earliest swastika ever found was uncovered in Mezine, Ukraine, carved on an ivory figurine, which dates an incredible 12,000 years, and one of the earliest cultures that are known to have used the Swastika was a Neolithic culture in Southern Europe, in the area that is now Serbia, Croatia, Bosnia and Herzegovina, known as the Vinca Culture, which dates back around 8,000 years. In Buddhism, the swastika is a symbol of good fortune, prosperity, abundance and eternity. It is directly related to Buddha and can be found carved on statues on the soles of his feet and on his heart. It can also be found on the window openings of the mysterious Lalibela Rock churches of Ethiopia, and in various other churches around the world. In Nordic Myths, Odin is represented passing through space as a whirling disk or swastika looking down through all worlds. In North America, the swastika was used by the Navajos. It has been used by the Phoenicians as a symbol of the Sun and it was a sacred symbol used by the priestesses. The swastika, the Phoenician sun symbol, on the Phoenician Craig-Narget stone in Scotland, and on the robe of a Phoenician high priestess. Source How and why did so many diverse countries and cultures, across many eras, use the same symbol and apparently with the same meaning? It is ironic, and unfortunate, that a symbol of life and eternity that was considered sacred for thousands of years has become a symbol of hatred.

### Chapter 3 : History and Its Images: Art and the Interpretation of the Past by Francis Haskell

*History and Its Images has 12 ratings and 2 reviews. Ruth said: c (19) I have certainly been on a good run of non-fiction books. This book is fascina.*

Visit Website Did you know? Passengers traveling first class on Titanic were roughly 44 percent more likely to survive than other passengers. The same year that Cunard unveiled its two magnificent liners, J. Bruce Ismay, chief executive of White Star, discussed the construction of three large ships with William J. Pirrie, chairman of the shipbuilding company Harland and Wolff. In March , work began in the massive Harland and Wolff shipyard in Belfast, Ireland, on the second of these three ocean liners, Titanic, and continued nonstop for two years. More than , people attended the launching, which took just over a minute and went off without a hitch. The Olympic-class ships featured a double bottom and 15 watertight bulkhead compartments equipped with electric watertight doors that could be operated individually or simultaneously by a switch on the bridge. While the individual bulkheads were indeed watertight, the walls separating the bulkheads extended only a few feet above the water line, so water could pour from one compartment into another, especially if the ship began to list or pitch forward. The second critical safety lapse that contributed to the loss of so many lives was the number of lifeboats carried on Titanic. Titanic could carry up to 2, passengers, and a crew of approximately brought her capacity to more than 3, people. As a result, even if the lifeboats were loaded to full capacity during an emergency evacuation, there were available seats for only one-third of those on board. Passengers on the Titanic Titanic created quite a stir when it departed for its maiden voyage from Southampton, England, on April 10, Absent was financier J. Morgan , whose International Mercantile Marine shipping trust controlled the White Star Line and who had selected Ismay as a company officer. Morgan had planned to join his associates on Titanic, but canceled at the last minute when some business matters delayed him. The wealthiest passenger was John Jacob Astor IV, heir to the Astor family fortune, who had made waves a year earlier by marrying year-old Madeleine Talmadge Force, a young woman 29 years his junior, shortly after divorcing his first wife. The employees attending to this collection of First Class luminaries were mostly traveling Second Class, along with academics, tourists, journalists and others who would enjoy a level of service and accommodations equivalent to First Class on most other ships. But by far the largest group of passengers was in Third Class: It was Third Class that was the major source of profit for shipping lines like White Star, and Titanic was designed to offer these passengers accommodations and amenities superior to those found in Third Class on any other ship of that era. A small coal fire was discovered in one of her bunkersâ€”an alarming but not uncommon occurrence on steamships of the day. Stokers hosed down the smoldering coal and shoveled it aside to reach the base of the blaze. After assessing the situation, the captain and chief engineer concluded that it was unlikely it had caused any damage that could affect the hull structure, and the stokers were ordered to continue controlling the fire at sea. According to a theory put forth by a small number of Titanic experts, the fire became uncontrollable after the ship left Southampton, forcing the crew to attempt a full-speed crossing; moving at such a fast pace, they were unable to avoid the fatal collision with the iceberg. Another unsettling event took place when Titanic left the Southampton dock. Superstitious Titanic buffs sometimes point to this as the worst kind of omen for a ship departing on her maiden voyage. Disaster Strikes Aboard Titanic On April 14, after four days of uneventful sailing, Titanic received sporadic reports of ice from other ships, but she was sailing on calm seas under a moonless, clear sky. The engines were quickly reversed and the ship was turned sharplyâ€”instead of making direct impact, Titanic seemed to graze along the side of the berg, sprinkling ice fragments on the forward deck. Sensing no collision, the lookouts were relieved. Andrews did a quick calculation and estimated that Titanic might remain afloat for an hour and a half, perhaps slightly more. At that point the captain, who had already instructed his wireless operator to call for help, ordered the lifeboats to be loaded. The craft was designed to hold 65 people; it left with only 28 aboard. Tragically, this was to be the norm: During the confusion and chaos during the precious hours before Titanic plunged into the sea, nearly every lifeboat would be launched woefully under-filled, some with only a handful of passengers. In compliance with the law of the sea, women and children boarded the boats first; only

when there were no women or children nearby were men permitted to board. Yet many of the victims were in fact women and children, the result of disorderly procedures that failed to get them to the boats in the first place. Those hours witnessed acts of craven cowardice and extraordinary bravery. Men saw off wives and children, families were separated in the confusion and selfless individuals gave up their spots to remain with loved ones or allow a more vulnerable passenger to escape. Ismay, the White Star managing director, helped load some of the boats and later stepped onto a collapsible as it was being lowered. Although no women or children were in the vicinity when he abandoned ship, he would never live down the ignominy of surviving the disaster while so many others perished. Astor deposited his wife Madeleine into a lifeboat and, remarking that she was pregnant, asked if he could accompany her; refused entry, he managed to kiss her goodbye just before the boat was lowered away. Although offered a seat on account of his age, Isidor Straus refused any special consideration, and his wife Ida would not leave her husband behind. The couple retired to their cabin and perished together. She implored its crewmen to turn back for survivors, but they refused, fearing they would be swamped by desperate people trying to escape the icy seas. They contained only survivors. Every conceivable subject was investigated, from the conduct of the officers and crew to the construction of the ship. Many view the tragedy as a morality play about the dangers of human hubris: Newspapers initially reported that the ship had collided with an iceberg but remained afloat and was being towed to port with everyone on board. It took many hours for accurate accounts to become widely available, and even then people had trouble accepting that this paragon of modern technology could sink on her maiden voyage, taking more than 1, souls with her. In that case, the world reeled at the notion that one of the most sophisticated inventions ever created could explode into oblivion along with its crew. Both tragedies triggered a sudden collapse in confidence, revealing that we remain subject to human frailties and error, despite our hubris and a belief in technological infallibility. Start your free trial today.

### Chapter 4 : History and Its images

*The International conference "History and Its images" is devoted to the problems of visualizing history. Art historians, historians, culture, film, theater and photography experts are welcomed to participate.*

One of the most important effects of radiation on matter is seen in photographic action. Apart from its various uses in art, commerce, and industry, photography is an invaluable scientific tool. It is used extensively in spectroscopy, in photometry, and in X-ray examinations. In order to understand them, one must first understand the characteristics of the process itself. One of the most important characteristics is immediacy. Usually, but not necessarily, the image that is recorded is formed by a lens in a camera. The essential elements of the image are usually established immediately at the time of exposure. This characteristic is unique to photography and sets it apart from other ways of picture making. The seemingly automatic recording of an image by photography has given the process a sense of authenticity shared by no other picture-making technique. In the early part of its history, photography was sometimes belittled as a mechanical art because of its dependence on technology. In truth, however, photography is not the automatic process that is implied by the use of a camera. Although the camera usually limits the photographer to depicting existing objects rather than imaginary or interpretive views, the skilled photographer can introduce creativity into the mechanical reproduction process. The image can be modified by different lenses and filters. The type of sensitive material used to record the image is a further control, and the contrast between highlight and shadow can be changed by variations in development. In printing the negative, the photographer has a wide choice in the physical surface of the paper, the tonal contrast, and the image colour. The photographer also may set up a completely artificial scene to photograph. He or she chooses the vantage point and the exact moment of exposure. The photographer perceives the essential qualities of the subject and interprets it according to his or her judgment, taste, and involvement. An effective photograph can disseminate information about humanity and nature, record the visible world, and extend human knowledge and understanding. For all these reasons, photography has aptly been called the most important invention since the printing press. Inventing the medium Antecedents The forerunner of the camera was the camera obscura, a dark chamber or room with a hole later a lens in one wall, through which images of objects outside the room were projected on the opposite wall. The principle was probably known to the Chinese and to ancient Greeks such as Aristotle more than 2,000 years ago. Late in the 16th century, the Italian scientist and writer Giambattista della Porta demonstrated and described in detail the use of a camera obscura with a lens. In the German professor of anatomy Johann Heinrich Schulze proved that the darkening of silver salts, a phenomenon known since the 16th century and possibly earlier, was caused by light and not heat. He demonstrated the fact by using sunlight to record words on the salts, but he made no attempt to preserve the images permanently. His discovery, in combination with the camera obscura, provided the basic technology necessary for photography. It was not until the early 19th century, however, that photography actually came into being. He oiled an engraving to make it transparent and then placed it on a plate coated with a light-sensitive solution of bitumen of Judea a type of asphalt and lavender oil and exposed the setup to sunlight. After a few hours, the solution under the light areas of the engraving hardened, while that under the dark areas remained soft and could be washed away, leaving a permanent, accurate copy of the engraving. The exposure time was about eight hours, during which the sun moved from east to west so that it appears to shine on both sides of the building. It was exposed in about three hours, and in February he had the pewter plate etched to form a printing plate and had two prints pulled. Between and he was coproprietor of the Diorama in Paris, an auditorium in which he and his partner Charles-Marie Bouton displayed immense paintings. The partners painted the scenes on translucent paper or muslin and, by the careful use of changing lighting effects, were able to present vividly realistic tableaux. Exposure times could thus be reduced from eight hours to 30 minutes. The results were not permanent, however; when the developed picture was exposed to light, the unexposed areas of silver darkened until the image was no longer visible. By Daguerre was able to fix the image permanently by using a solution of table salt to dissolve the unexposed silver iodide. That year he produced a photograph of his studio on a silvered copper plate, a photograph that was remarkable for its

fidelity and detail. On August 19 full working details were published. Daguerre wrote a booklet describing the process, *An Historical and Descriptive Account of the Various Processes of the Daguerreotype and the Diorama*, which at once became a best seller; 29 editions and translations appeared before the end of Photogenic drawing The antecedents of photogenic drawing can be traced back to , when Thomas Wedgwood, son of the famous potter Josiah Wedgwood , reported his experiments in recording images on paper or leather sensitized with silver nitrate. He could record silhouettes of objects placed on the paper, but he was not able to make them permanent. Sir Humphry Davy published a paper in the *Journal of the Royal Institution, London* , in June , on the experiments of his friend Wedgwood; this was the first account of an attempt to produce photographs. Others in Europe , including one woman, claimed to have discovered similar photographic processes, but no verifiable proof has come to light. William Henry Fox Talbot , trained as a scientist at the University of Cambridge , could not draw his scientific observations, even with the aid of a camera lucida; this deficiency inspired him to invent a photographic process. He decided to try to record by chemical means the images he observed, and by he had a workable technique. He made paper light-sensitive by soaking it alternately in solutions of common salt sodium chloride and silver nitrate. Silver chloride was thus produced in the fibres of the paper. Upon exposure to light, the silver chloride became finely divided silver, dark in tone. Theoretically, the resulting negative , in which tonal and spatial values were reversed, could be used to make any number of positives simply by putting fresh sensitized paper in contact with the negative and exposing it to light. Still, from its beginnings, photography was comparedâ€”often unfavourablyâ€”with painting and drawing, largely because no other standards of picture making existed. Many were disappointed by the inability of the first processes to record colours and by the harshness of the tonal scale. Critics also pointed out that moving objects were not recorded or were rendered blurry and indistinct because of the great length of time required for an exposure. Despite these deficiencies, many saw the technique of photography as a shortcut to art. No longer was it necessary to spend years in art school drawing from sculpture and from life, mastering the laws of linear perspective and chiaroscuro. Others saw these realizations as threatening. Such artists at first feared what Daguerre boasted in a broadsheet: Before the end of , travelers were buying daguerreotypes of famous monuments in Egypt , Israel , Greece , and Spain ; engravings of these works were made and then published in two volumes as *Excursions daguerriennes* between and The first daguerreotypes in the United States were made on September 16, , just four weeks after the announcement of the process. Exposures were at first of excessive length, sometimes up to an hour. At such lengthy exposures, moving objects could not be recorded, and portraiture was impractical. Experiments were begun in Europe and the United States to improve the optical, chemical, and practical aspects of the daguerreotype process to make it more feasible for portraiture , the most desired application. Petzval produced an achromatic portrait lens that was about 20 times faster than the simple meniscus lens the Parisian opticians Charles Chevalier and N. That same month another Viennese, Franz Kratochwila, freely published a chemical acceleration process in which the combined vapours of chlorine and bromine increased the sensitivity of the plate by five times. Unlike the many daguerreotypists who were originally scientists or miniature painters, Beard had been a coal merchant and patent speculator. Among the techniques Goddard studied were two that Wolcott had tried: By December Goddard had succeeded well enough to produce tiny portraits ranging in size from 0. By the time Beard opened his studio, exposure times were said to vary between one and three minutes according to weather and time of day. His daguerreotype portraits became immensely popular, and the studio made considerable profits the first few years, but competition soon appeared, and Beard lost his fortune in several lawsuits against infringers of his licenses. The finest daguerreotypes in Britain were produced by Claudet, who opened a studio on the roof of the Royal Adelaide Gallery in June He was responsible for numerous improvements in photography, including the discovery that red light did not affect sensitive plates and could therefore be used safely in the darkroom. The improvements that had been made in lenses and sensitizing techniques reduced exposure times to approximately 20 to 40 seconds. Daguerreotyping became a flourishing industry. It was the United States, however, that led the world in the production of daguerreotypes. Portraiture became the most popular genre in the United States, and within this genre, standards of presentation began to develop. Certain parts of the daguerreotype portrait, usually the lips, eyes, jewelry, and occasionally the clothing, were

hand-coloured, a job often done by women. Because of their fragile nature, daguerreotype images always were covered with glass and encased in a frame or casing made of leather-covered wood or gutta-percha, a plasticlike substance made from rubber. In New York City alone there were 77 galleries in . Of these, the most celebrated was that of Mathew B. Several of these portraits, including those of Daniel Webster and Edgar Allan Poe , were published by lithography in a folio volume. Cities and towns, as well as their inhabitants, were also photographed by American daguerreotypists: Daguerreotyping spread throughout the world during the s as photographers from England , France , and the United States followed colonialist troops and administrators to the Middle East , Asia , and South America. Army personnel and commercial photographers portrayed foreign dignitaries, landscape, architecture , and monuments in order to show Westerners seemingly exotic cultures. Particularly notable were daguerreotypes made in Japan by the American photographer Eliphalet Brown, Jr. Perry to open Japan to Western interests. While most of the initial photographic work in these places was by Westerners, by the s local practitioners had begun to open studios and commercial establishments. Development of the calotype The popularity of the daguerreotype surpassed that of the photogenic drawing, but Talbot , convinced of the value of duplicability, continued to work to improve his process. On September 21<sup>st</sup> 1839 , while experimenting with gallic acid , a chemical he was informed would increase the sensitivity of his prepared paper, Talbot discovered that the acid could be used to develop a latent image. This discovery revolutionized photography on paper as it had revolutionized photography on metal in . Whereas previously Talbot had needed a camera exposure of one hour to produce a 6. Developing the latent image made photography on paper as valued as the daguerreotype, although the image still was not as clearly defined. The first aesthetically satisfying use made of this improved process was in the work of David Octavius Hill , a Scottish landscape painter, and his partner, Robert Adamson , an Edinburgh photographer. In Hill decided to paint a group portrait of the ministers who in that year formed the Free Church of Scotland ; in all, there were more than figures to be painted. Hill then enlisted the aid of Adamson, and together they made hundreds of photographs, not only of the members of the church meeting but also of people from all walks of life. Although their sitters were posed outdoors in glaring sunlight and had to endure exposures of upward of a minute, Hill and Adamson managed to retain a lifelike vitality. Indeed, many of his calotypes are strikingly reminiscent of canvases by Sir Henry Raeburn and other contemporary artists. In addition to their formal portraiture, the partners made a series of photographs of fishermen and their wives at Newhaven and in Edinburgh, as well as architectural studies. Alfred Stieglitz Collection, Development of stereoscopic photography Stereoscopic photographic views stereographs were immensely popular in the United States and Europe from about the mids through the early years of the 20th century. The production of the stereograph entailed making two images of the same subject, usually with a camera with two lenses placed 2.

### Chapter 5 : Ignorance of History, and Its Price | HuffPost

*International conference: History and Its Images. Francis Haskell's groundbreaking book History and Its Images was published twenty-five years ago. Since then, it has set the direction for the investigation of visualizing the past.*

Etymology[ edit ] The coining of the word "photography" is usually attributed to Sir John Herschel in Camera obscura Principle of a box camera obscura with mirror A natural phenomenon, known as camera obscura or pinhole image, can project a reversed image through a small opening onto an opposite surface. This principle may have been known and used in prehistoric times. The earliest known written record of the camera obscura is to be found in Chinese writings called Mozi , dated to the 4th century BCE. Until the 16th century the camera obscura was mainly used to study optics and astronomy, especially to safely watch solar eclipses without damaging the eyes. In the later half of the 16th century some technical improvements were developed: In Giambattista della Porta advised using the camera obscura as a drawing aid in his popular and influential books. The box type camera obscura was the basis for the earliest photographic cameras when photography was developed in the early 19th century. History of the camera Before Turin Shroud and light sensitive materials[ edit ] The notion that light can affect various substances - for instance the suntanning of skin or fading of textile - must have been around since very early times. The actual method that resulted in this image has not yet been conclusively identified. It first appeared in historical records in and radiocarbon dating tests indicate it was probably made between and Georg Fabricius 1669 discovered silver chloride , later used to make photographic paper. He also noted that paper wrapped around silver nitrate for a year had turned black. After experiments with threads that had created lines on the bottled substance after he placed it in direct sunlight for a while, he applied stencils of words to the bottle. The stencils produced copies of the text in dark red, almost violet characters on the surface of the otherwise whitish contents. The impressions persisted until they were erased by shaking the bottle or until overall exposure to light obliterated them. Schulze named the substance "Scotophorus", when he published his findings in He thought the discovery could be applied to detect whether metals or minerals contained any silver and hoped that further experimentation by others would lead to some other useful results. The first effect of this cloth is similar to that of a mirror, but by means of its viscous nature the prepared canvas, as is not the case with the mirror, retains a facsimile of the image. The mirror represents images faithfully, but retains none; our canvas reflects them no less faithfully, but retains them all. This impression of the image is instantaneous. The canvas is then removed and deposited in a dark place. An hour later the impression is dry, and you have a picture the more precious in that no art can imitate its truthfulness. The hour of drying in a dark place suggests he possibly thought about the light sensitivity of the material, but he attributes the effect to its viscous nature. Of greater potential usefulness, Scheele found that ammonia dissolved the silver chloride but not the dark particles. This discovery could have been used to stabilize or "fix" a camera image captured with silver chloride, but was not picked up by the earliest photography experimenters. Fleeting detailed photograms ? He originally wanted to capture the images of a camera obscura, but found they were too faint to have an effect upon the silver nitrate solution that was advised to him as a light-sensitive substance. Wedgwood did manage to copy painted glass plates and captured shadows on white leather as well as on paper moistened with a silver nitrate solution. Attempts to preserve the results with their "distinct tints of brown or black, sensibly differing in intensity" failed. This letter now lost is believed to have been written in , or Davy added that the method could be used for objects that are partly opaque and partly transparent to create accurate representations of for instance "the woody fibres of leaves and the wings of insects". He also found that solar microscope images of small objects were easily captured on prepared paper. He died aged 34 in Davy seems not to have continued the experiments. Although the journal of the small, infant Royal Institution probably reached its very small group of members, the article eventually must have been read by many more people. It was reviewed by David Brewster in the Edinburgh Magazine in December , appeared in chemistry textbooks as early as , was translated into French, and published in German in Readers of the article may have been discouraged to find a fixer, because the highly acclaimed scientist Davy had already tried and failed. Fleeting silhouette photograms circa ? Charles died in without documenting

the process, but purportedly demonstrated it in his lectures at the Louvre. He later wrote that the first idea of fixing the images of the camera obscura or the solar microscope with chemical substances belonged to Charles. This was a step towards the first permanent photograph from nature taken with a camera obscura. It is a view of a busy street, but because the exposure lasted for several minutes the moving traffic left no trace. Only the two men near the bottom left corner, one of them apparently having his boots polished by the other, remained in one place long enough to be visible. Disenchanted with silver salts, he turned his attention to light-sensitive organic substances. On the back is written, "The first light picture ever taken". One of the oldest photographic portraits known, or , [22] made by John William Draper of his sister, Dorothy Catherine Draper. Not all early portraits are stiff and grim-faced records of a posing ordeal. This pleasant expression was captured by Mary Dillwyn in Wales in . Exposure times in the camera, although substantially reduced, were still measured in hours. As with the bitumen process, the result appeared as a positive when it was suitably lit and viewed. Exposure times were still impractically long until Daguerre made the pivotal discovery that an invisibly slight or "latent" image produced on such a plate by a much shorter exposure could be "developed" to full visibility by mercury fumes. This brought the required exposure time down to a few minutes under optimum conditions. A strong hot solution of common salt served to stabilize or fix the image by removing the remaining silver iodide. On 7 January, this first complete practical photographic process was announced at a meeting of the French Academy of Sciences, [26] and the news quickly spread. It was superseded by the collodion process. In early , he acquired a key improvement, an effective fixer, from his friend John Herschel, a polymath scientist who had previously shown that hyposulfite of soda commonly called "hypo" and now known formally as sodium thiosulfate would dissolve silver salts. Note that the caption on the photo calls the process "Talbotype". Paper with a coating of silver iodide was exposed in the camera and developed into a translucent negative image. Unlike a daguerreotype, which could only be copied by rephotographing it with a camera, a calotype negative could be used to make a large number of positive prints by simple contact printing. The calotype had yet another distinction compared to other early photographic processes, in that the finished product lacked fine clarity due to its translucent paper negative. This was seen as a positive attribute for portraits because it softened the appearance of the human face[ citation needed ]. Talbot patented this process, [33] which greatly limited its adoption, and spent many years pressing lawsuits against alleged infringers. He attempted to enforce a very broad interpretation of his patent, earning himself the ill will of photographers who were using the related glass-based processes later introduced by other inventors, but he was eventually defeated. Hippolyte Bayard had also developed a method of photography but delayed announcing it, and so was not recognized as its inventor. In , John Herschel made the first glass negative, but his process was difficult to reproduce. Victor , published his invention of a process for making glass plates with an albumen emulsion; the Langenheim brothers of Philadelphia and John Whipple and William Breed Jones of Boston also invented workable negative-on-glass processes in the mids. In he published his discovery. Ammonia was added just before use to make the formula alkaline. The German-born, New Orleans photographer Theodore Lilienthal successfully sought legal redress in an infringement case involving his "Lambert Process" in the Eastern District of Louisiana. Roger Fenton and Philip Henry Delamotte helped popularize the new way of recording events, the first by his Crimean War pictures, the second by his record of the disassembly and reconstruction of The Crystal Palace in London. Other mid-nineteenth-century photographers established the medium as a more precise means than engraving or lithography of making a record of landscapes and architecture: Ultimately, the photographic process came about from a series of refinements and improvements in the first 20 years. In George Eastman , of Rochester, New York , developed dry gel on paper, or film , to replace the photographic plate so that a photographer no longer needed to carry boxes of plates and toxic chemicals around. Now anyone could take a photograph and leave the complex parts of the process to others, and photography became available for the mass-market in with the introduction of the Kodak Brownie. General view of The Crystal Palace at Sydenham by Philip Henry Delamotte , A midth century "Brady stand" armrest table, used to help subjects keep still during long exposures. It was named for famous US photographer Mathew Brady. An Punch cartoon satirized problems with posing for Daguerreotypes: In this multiple-exposure trick photo, the photographer appears to be photographing himself.

It satirizes studio equipment and procedures that were nearly obsolete by then. A comparison of common print sizes used in photographic studios during the 19th century. Sizes are in inches. Early photography in India[ edit ] Daguerreotype cameras were advertised in Calcutta a year after their invention in France but photographic societies in Bombay, Calcutta and Madras were beginning to pop up from the s onward. His most famous photograph is of corpses inside the walled garden of the Secundra Bagh. Mayer, was likely the first woman to practice photography professionally in India. She operated a portrait studio for women. Color photography The first durable color photograph, taken by Thomas Sutton in A practical means of color photography was sought from the very beginning. Results were demonstrated by Edmond Becquerel as early as , but exposures lasting for hours or days were required and the captured colors were so light-sensitive they would only bear very brief inspection in dim light. The first durable color photograph was a set of three black-and-white photographs taken through red, green, and blue color filters and shown superimposed by using three projectors with similar filters. It was taken by Thomas Sutton in for use in a lecture by the Scottish physicist James Clerk Maxwell , who had proposed the method in Two French inventors, Louis Ducos du Hauron and Charles Cros , working unknown to each other during the s, famously unveiled their nearly identical ideas on the same day in Included were methods for viewing a set of three color-filtered black-and-white photographs in color without having to project them, and for using them to make full-color prints on paper. If the individual filter elements were small enough, the three primary colors of red, blue, and green would blend together in the eye and produce the same additive color synthesis as the filtered projection of three separate photographs. A color portrait of Mark Twain by Alvin Langdon Coburn , , made by the recently introduced Autochrome process Autochrome plates had an integral mosaic filter layer with roughly five million previously dyed potato grains per square inch added to the surface. Then through the use of a rolling press, five tons of pressure were used to flatten the grains, enabling every one of them to capture and absorb color and their microscopic size allowing the illusion that the colors are merged. The final step was adding a coat of the light capturing substance silver bromide after which a color image could be imprinted and developed. In order to see it, reversal processing was used to develop each plate into a transparent positive that could be viewed directly or projected with an ordinary projector. One of the drawbacks of the technology is an exposure time of at least a second was required during the day in bright light and the worse the light is, the time required quickly goes up. An indoor portrait required a few minutes with the subject not being able to move or else the picture would come out blurry.

### Chapter 6 : Bible History Online Maps, Images, Articles, and Resources for Biblical History

*The images that we talk about to our friends over drinks. Sometimes these are also the images that change the world. Scroll through the gallery and bare witness to some of history's rarest images.*

Mostly, animals were painted, not only animals that were used as food but also animals that represented strength like the rhinoceros or large Felidae , as in the Chauvet Cave. Signs like dots were sometimes drawn. The Altamira cave paintings in Spain were done 14, to 12, BC and show, among others, bison. The hall of bulls in Lascaux , Dordogne, France, is one of the best known cave paintings and dates to about 15, to 10, BC. If there is meaning to the paintings, it remains unknown. The caves were not in an inhabited area, so they may have been used for seasonal rituals. The animals are accompanied by signs which suggest a possible magic use. Arrow-like symbols in Lascaux are sometimes interpreted as being used as calendars or almanacs , but the evidence remains inconclusive. The technique used was probably spitting or blowing the pigments onto the rock. The paintings are quite naturalistic, though stylized. The figures are not three-dimensional, even though they overlap The earliest known Indian paintings were the rock paintings of prehistoric times, the petroglyphs as found in places like the Rock Shelters of Bhimbetka , and some of them are older than BC. Such works continued and after several millennia, in the 7th century, carved pillars of Ajanta , Maharashtra state present a fine example of Indian paintings. The colors, mostly various shades of red and orange, were derived from minerals. Developments in Eastern painting historically parallel those in Western painting , in general a few centuries earlier. The earliest paintings were not representational but ornamental; they consisted of patterns or designs rather than pictures. Early pottery was painted with spirals, zigzags, dots, or animals. It was only during the Warring States period â€” B. Japanese painting is one of the oldest and most highly refined of the Japanese arts , encompassing a wide variety of genre and styles. The history of Japanese painting is a long history of synthesis and competition between native Japanese aesthetics and adaptation of imported ideas. Korean painting, as an independent form, began around B. During the Three Kingdoms period and through the Goryeo dynasty , Korean painting was characterized primarily by a combination of Korean-style landscapes, facial features, Buddhist-centered themes, and an emphasis on celestial observation that was facilitated by the rapid development of Korean astronomy. See also Chinese painting , Japanese painting , Korean painting. A lacquerware painting from the Jingmen Tomb Chinese:

### Chapter 7 : Slavery in America - HISTORY

*The Tiananmen Square protests of produced arguably one of the most iconic images of the 20th century. Although everyone has seen the original "Tank Man" picture, this version gives us a whole different perspective, which makes us realize something new.*

Walmart has stores and employs 21, associates. Walmart replaces cash registers with computerized point-of-sale systems, enabling fast and accurate checkout. David Glass is named chief executive officer. As the Walmart Supercenter redefines convenience and one-stop shopping, Everyday Low Prices goes international. Rob Walton becomes chairman of the board. Walmart employs , associates in 1, stores and clubs. Walmart enters the United Kingdom with the acquisition of Asda. Walmart employs more than 1. Walmart enters the Japanese market through its investment in Seiyu. Walmart makes a major commitment to environmental sustainability, announcing goals to create zero waste, use only renewable energy and sell products that sustain people and the environment. Walmart launches a global commitment to sustainable agriculture, aiming to strengthen local farmers and economies, while providing customers access to affordable, high-quality food. With the acquisition of Massmart in South Africa, Walmart surpasses 10, retail units around the world. Walmart projects hiring over , veterans in the next five years. Walmart opens its first store in the District of Columbia. The company employs 2. He continues to serve as a director. Walmart Pay , a fast, easy and secure way for customers to make purchases with their smart phones, becomes a popular in-store payment method. Hayneedle , a subsidiary of Jet. Walmart opens its first training Academy in South Carolina, with total locations planned at stores across the U. The company makes a commitment to become the most trusted retailer through hitting specific goals by , all focused on sustainability, empowering its associates and improving the lives of people around the world. Walmart launches free two-day shipping on more than 2 million items, no membership required. Walmart launches Store No 8 , a tech incubator, with a focus to drive commerce forward and transform the future of retail. Walmart launches Project Gigaton , asking suppliers to help reduce greenhouse gas emissions from its supply chain by 1 gigaton. Present Leading the Future of Retail Walmart continues to pave the way in retail innovation, benefiting customers and associates alike by leveraging new technology and learning from its expanding family of brands. Walmart announces plans to increase its starting wage rate for all U. More than 1 million associates are expected to benefit from the combined wage and benefit changes. As our business has changed, so has our logo. In fact, for the first two years, when the Walmart name appeared in print, the font and style were chosen at the whim of the printer. It survived for nearly 20 years. This mark appeared in print advertising and in-store signage, as well as on employee uniforms and smocks. However, it was never used on exterior building signage or in annual reports. This logo can still be seen on many of our North American storefronts as we continue to transition hundreds of stores to the newest logo. Interactive Exhibit Gallery Step through the store and into a collection of images, items and information on this history of Walmart and the Walton family from over the years. Visitors can look, touch and explore through a series of family-friendly, interactive displays. The store boasts original floor tiles and an original tin ceiling, as well as toys, candy and books straight out of an earlier era. The music, movies and ice cream floats will take you back to a simpler, more carefree time.

## Chapter 8 : The History of the Hollywood Movie Industry | History Cooperative

*Bible History Online Images and Resources for Biblical History. Resources, Free Bible Software, Bible Art, Biblical History Topics and Study, and ancient Bible maps of Rome, Greece, and ancient Near East.*

Early years, " Origins The illusion of motion pictures is based on the optical phenomena known as persistence of vision and the phi phenomenon. The first of these causes the brain to retain images cast upon the retina of the eye for a fraction of a second beyond their disappearance from the field of sight, while the latter creates apparent movement between images when they succeed one another rapidly. Together these phenomena permit the succession of still frames on a motion-picture film strip to represent continuous movement when projected at the proper speed traditionally 16 frames per second for silent films and 24 frames per second for sound films. Before the invention of photography, a variety of optical toys exploited this effect by mounting successive phase drawings of things in motion on the face of a twirling disk the phenakistoscope , c. As photography was innovated and refined over the next few decades, it became possible to replace the phase drawings in the early optical toys and devices with individually posed phase photographs, a practice that was widely and popularly carried out. There would be no true motion pictures, however, until live action could be photographed spontaneously and simultaneously. This required a reduction in exposure time from the hour or so necessary for the pioneer photographic processes to the one-hundredth and, ultimately, one-thousandth of a second achieved in It also required the development of the technology of series photography by the British American photographer Eadweard Muybridge between and During that time, Muybridge was employed by Gov. Leland Stanford of California, a zealous racehorse breeder, to prove that at some point in its gallop a running horse lifts all four hooves off the ground at once. Conventions of 19th-century illustration suggested otherwise, and the movement itself occurred too rapidly for perception by the naked eye, so Muybridge experimented with multiple cameras to take successive photographs of horses in motion. Finally, in , he set up a battery of 12 cameras along a Sacramento racecourse with wires stretched across the track to operate their shutters. Marey invented the chronophotographic gun, a camera shaped like a rifle that recorded 12 successive photographs per second, in order to study the movement of birds in flight. These images were imprinted on a rotating glass plate later, paper roll film , and Marey subsequently attempted to project them. Like Muybridge, however, Marey was interested in deconstructing movement rather than synthesizing it, and he did not carry his experiments much beyond the realm of high-speed, or instantaneous, series photography. Muybridge and Marey, in fact, conducted their work in the spirit of scientific inquiry; they both extended and elaborated existing technologies in order to probe and analyze events that occurred beyond the threshold of human perception. Those who came after would return their discoveries to the realm of normal human vision and exploit them for profit. In in Newark, New Jersey, an Episcopalian minister named Hannibal Goodwin developed the idea of using celluloid as a base for photographic emulsions. The inventor and industrialist George Eastman , who had earlier experimented with sensitized paper rolls for still photography, began manufacturing celluloid roll film in at his plant in Rochester, New York. This event was crucial to the development of cinematography: It remained for someone to combine the principles embodied in the apparatuses of Muybridge and Marey with celluloid strip film to arrive at a viable motion-picture camera. Such a device was created by French-born inventor Louis Le Prince in the late s. He shot several short films in Leeds, England, in , and the following year he began using the newly invented celluloid film. He was scheduled to show his work in New York City in , but he disappeared while traveling in France. Instead it was William Kennedy Laurie Dickson , working in the West Orange, New Jersey, laboratories of the Edison Company, who created what was widely regarded as the first motion-picture camera. Seeking to provide a visual accompaniment to the phonograph, Edison commissioned Dickson, a young laboratory assistant, to invent a motion-picture camera in Building upon the work of Muybridge and Marey, Dickson combined the two final essentials of motion-picture recording and viewing technology. These were a device, adapted from the escapement mechanism of a clock, to ensure the intermittent but regular motion of the film strip through the camera and a regularly perforated celluloid film strip to ensure precise synchronization between the film

strip and the shutter. Department of the Interior, National Park Service, Edison National Historic Site Dickson was not the only person who had been tackling the problem of recording and reproducing moving images. Inventors throughout the world had been trying for years to devise working motion-picture machines. In fact, several European inventors, including the Englishman William Friese-Greene, applied for patents on various cameras, projectors, and camera-projector combinations contemporaneously or even before Edison and his associates did. Because Edison had originally conceived of motion pictures as an adjunct to his phonograph, he did not commission the invention of a projector to accompany the Kinetograph. Rather, he had Dickson design a type of peep-show viewing device called the Kinetoscope, in which a continuous foot metre film loop ran on spools between an incandescent lamp and a shutter for individual viewing. In April of that year the first Kinetoscope parlour was opened in a converted storefront in New York City. The parlour charged 25 cents for admission to a bank of five machines. Kinetoscope, invented by Thomas A. The syndicate of Maguire and Baucus acquired the foreign rights to the Kinetoscope in and began to market the machines. Edison opted not to file for international patents on either his camera or his viewing device, and, as a result, the machines were widely and legally copied throughout Europe, where they were modified and improved far beyond the American originals. It was given its first commercial demonstration on Dec. This naturally affected the kinds of films that were made with each machine: In both cases, however, the films themselves were composed of a single unedited shot emphasizing lifelike movement; they contained little or no narrative content. In the United States the Kinetoscope installation business had reached the saturation point by the summer of , although it was still quite profitable for Edison as a supplier of films. Raff and Gammon persuaded Edison to buy the rights to a state-of-the-art projector, developed by Thomas Armat of Washington, D. It also encouraged the activities of such successful Edison rivals as the American Mutoscope and Biograph Company, which was formed in to exploit the Mutoscope peep-show device and the American Biograph camera and projector patented by W. Vaudeville houses, locked in intense competition at the turn of the century, headlined the name of the machines rather than the films e. The producer, or manufacturer, supplied projectors along with an operator and a program of shorts. During the novelty period, the film industry was autonomous and unitary, with production companies leasing a complete film service of projector, operator, and shorts to the vaudeville market as a single, self-contained act. Starting about , however, manufacturers began to sell both projectors and films to itinerant exhibitors who traveled with their programs from one temporary location vaudeville theatres, fairgrounds, circus tents, lyceums to another as the novelty of their films wore off at a given site. This new mode of screening by circuit marked the first separation of exhibition from production and gave the exhibitors a large measure of control over early film form, since they were responsible for arranging the one-shot films purchased from the producers into audience-pleasing programs. The putting together of these programsâ€”which often involved narration, sound effects, and musicâ€”was in effect a primitive form of editing, so that it is possible to regard the itinerant projectionists working between and as the earliest directors of motion pictures. Several of them, notably Edwin S. Porter, were, in fact, hired as directors by production companies after the industry stabilized in the first decade of the 20th century. Smith subsequently developed the first commercially successful photographic colour process Kinemacolor, c. Another important early British filmmaker was Cecil Hepworth, whose *Rescued by Rover* is regarded by many historians as the most skillfully edited narrative produced before the Biograph shorts of D. The following year he organized the Star Film company and constructed a small glass-enclosed studio on the grounds of his house at Montreuil, where he produced, directed, photographed, and acted in more than films between and These films were widely imitated by producers in England and the United States. By he had produced the influential scene narrative *Le Voyage dans la lune* A Trip to the Moon. Adapted from a novel by Jules Verne, it was nearly one reel in length about feet [ metres], or 14 minutes. The first film to achieve international distribution mainly through piracy, *Le Voyage dans la lune* was an enormous popular success. He ultimately lost his audience in the late s to filmmakers with more sophisticated narrative techniques. Porter, a freelance projectionist and engineer who joined the Edison Company in as production head of its new skylight studio on East 21st Street in New York City. The process of selecting one-shot films and arranging them into a minute program for screen presentation was very much like that of constructing a single film out

of a series of separate shots. It was for years the subject of controversy because in a later version the last two scenes were intercut, or crosscut, into a shot parallel sequence. It is now generally believed that in the earliest version of the film these scenes, which repeat the same rescue operation from an interior and exterior point of view, were shown in their entirety, one after the other. This repetition, or overlapping continuity, which owes much to magic lantern shows, clearly defines the spatial relationships between scenes but leaves temporal relationships underdeveloped and, to modern sensibilities, confused. Contemporary audiences, however, were conditioned by lantern slide projections and even comic strips; they understood a sequence of motion-picture shots to be a series of individual moving photographs, each of which was self-contained within its frame. Spatial relationships were clear in such earlier narrative forms because their only medium was space. Motion pictures, however, exist in time as well as space, and the major problem for early filmmakers was the establishment of temporal continuity from one shot to the next. Running about 12 minutes, it also helped to boost standard film length toward one reel, or 1, feet metres [about 16 minutes at the average silent speed]. He experimented with model animation in *The Dream of a Rarebit Fiend* and *The Teddy Bears* but lost interest in the creative aspects of filmmaking as the process became increasingly industrialized. He left Edison in to pursue a career as a producer and equipment manufacturer. From to its studios at La Villette, France, were the largest in the world. In the United States a similar pattern was emerging through the formation of film exchanges and the consolidation of an industrywide monopoly based on the pooling of patent rights. About producers had adopted the practice of selling prints outright, which had the effect of promoting itinerant exhibition and discriminating against the owners of permanent sites. In , in response to the needs of theatre owners, Harry J. Miles and Herbert Miles opened a film exchange in San Francisco. The exchange functioned as a broker between producers and exhibitors, buying prints from the former and leasing them to the latter for 25 percent of the purchase price in subsequent practice, rental fees were calculated on individual production costs and box-office receipts. The exchange system of distribution quickly caught on because it profited nearly everyone: Between November and March , for example, producers increased their weekly output from 10, to 28, feet [3, to 8, metres] and still could not meet demand. The most immediate effect of the rapid rise of the distribution sector was the nickelodeon boom, the exponential growth of permanent film theatres in the United States from a mere handful in to between 8, and 10, by Originally identified with working-class audiences, nickelodeons appealed increasingly to the middle class as the decade wore on, and they became associated with the rising popularity of the story film. Their spread also forced the standardization of film length at one reel, or 1, feet metres , to facilitate high-efficiency production and the trading of products within the industry. By there were about 20 motion-picture production companies operating in the United States. They were constantly at war with one another over business practices and patent rights, and they had begun to fear that their fragmentation would cause them to lose control of the industry to the two new sectors of distribution and exhibition. The use of its patents was granted only to licensed equipment manufacturers; film stock could be sold only to licensed producers; licensed producers and importers were required to fix rental prices at a minimum level and to set quotas for foreign footage to reduce competition; MPPC films could be sold only to licensed distributors, who could lease them only to licensed exhibitors; and only licensed exhibitors had the right to use MPPC projectors and rent company films. To solidify its control, in “the same year in which motion-picture attendance in the United States rose to 26 million persons a week” the MPPC formed the General Film Company, which integrated the licensed distributors into a single corporate entity. Although it was clearly monopolistic in practice and intent, the MPPC helped to stabilize the American film industry during a period of unprecedented growth and change by standardizing exhibition practice, increasing the efficiency of distribution, and regularizing pricing in all three sectors. Its collusive nature, however, provoked a reaction that ultimately destroyed it. Almost from the outset there was widespread resistance to the MPPC on the part of independent distributors numbering 10 or more in early and exhibitors estimated at 2, to 2, , and in January they formed their own trade association, the Independent Film Protective Association”reorganized that fall as the National Independent Moving Picture Alliance”to provide financial and legal support against the Trust. A more effective and powerful anti-Trust organization was the Motion Picture Distributing and Sales Company, which began operation in May three weeks after the inception of General Film and which

eventually came to serve 47 exchanges in 27 cities. For nearly two years, independents were able to present a united front through the company, which finally split into two rival camps in the spring of the Mutual Film Corporation and the Universal Film Manufacturing Company. By imitating MPPC practices of joining forces and licensing, the early independents were able to compete effectively against the Trust in its first three years of operation, netting about 40 percent of all American film business. The independents later revolutionized the industry, however, by adopting the multiple-reel film as their basic product, a move that caused the MPPC to embrace the one-reeler with a vengeance, hastening its own demise. Page 1 of 5.

### Chapter 9 : History of painting - Wikipedia

*A History of Photography from its Beginnings Till the s by Dr. Robert Leggat, now hosted by Dr Michael Prichard The First Photograph at The University of Texas at Austin Photo Histories, the photographers' history of photography.*

United States Senator Ret. Ignorance of History, and Its Price Each new day offers a new experience and a new chance to try something different. It is refreshing, but it is also innocent and child-like. But there is little that is truly new and different and the circularity of human experience gives fate the opportunity to come back and bite us. Bush speaks during a immigration naturalization ceremony held at the George W. Bush delivered keynote remarks during the naturalization ceremony, where 20 candidates took the oath of allegiance and became American citizens. Want of foresight, unwillingness to act when action would be simple and effective, lack of clear thinking, confusion of counsel until the emergency comes, until self-preservation strikes its jarring gong-these are the features which constitute the endless repetition of history. It is a tragic tale of late colonial overreach by Britain and France, the worst kind of treachery, deceit, and diplomatic betrayal, and fateful political decisions based on misinformation, wishful thinking, and almost total ignorance of Arab culture and history. It says much that one of the few Americans on the scene in Cairo and elsewhere was a young employee of the Standard Oil Company named William Yale who was taken on board as an adviser to the secretary of state simply because he had spent time in the region locking up oil concessions for his company. This is a predictor of the future of U. For, from onward, U. It was, after all, our oil. We overthrew a democratic prime minister of Iran according to that logic and guess what that got us. Their charade went like this: Gee whiz, is there oil there? It is a pity George W. Bush had not studied more history. But the lessons of history are best learned before, not after, becoming president. Why did Santayana say "cannot" instead of "will not"? Will not is a failure of choice. Cannot is a failure of ability. Are Americans incapable of learning history? A mark of statesmanship is the ability to learn from history and apply its lessons to current conflicts and to skillful avoidance of future crises. But genuine statesmanship is in short supply. According to reviewers, a memoir by a recent secretary of state contains few lessons learned. In part, we cannot learn from history because we are a pragmatic people. We make it up as we go along. Each new day offers a new experience and a new chance to try something different. Had we known Vietnamese history, we would have known the guiding principle to its conflict was nationalism not communist ideology. Had we known Iranian history, we would have known the people wanted self-determination not an oligarchical shah. Had we known Middle Eastern history, we would have known the deep territorial and theological divide between Sunni and Shia for more than 13 centuries. Are there lessons in Chinese history that might guide us in understanding its offshore territorial ambitions? Are there further Russian history lessons that might help anticipate its maritime interests in the Arctic? Should we study Hindu-Muslim relations in the Indian subcontinent to prevent war between Pakistan and India? Eventually, British duplicity undid the Arab revolt and denied Arab ambitions for self-determination in the region. Lawrence had studied Arabic and Arab history before riding his camel into the desert and eventually helping to kindle a semblance of unity among disparate Arab tribes to overthrow Ottoman domination and inspire Arab hopes. Based on his studies of history, he believed and helped inspire the Arab dream. But what could he know? Do you have information you want to share with HuffPost?