



# Believing is Seeing: Observations on the Mysteries of Photography

*Errol Morris*

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**Believing is Seeing: Observations on the Mysteries of Photography** Errol Morris  
Selected by *The New York Times Book Review* as a Notable Book of the Year Academy Award-winning filmmaker Errol Morris investigates the hidden truths behind a series of documentary photographs.

In *Believing Is Seeing* Academy Award-winning director Errol Morris turns his eye to the nature of truth in photography. In his inimitable style, Morris untangles the mysteries behind an eclectic range of documentary photographs, from the ambrotype of three children found clasped in the hands of an unknown soldier at Gettysburg to the indelible portraits of the WPA photography project. Each essay in the book presents the reader with a conundrum and investigates the relationship between photographs and the real world they supposedly record.

During the Crimean War, Roger Fenton took two nearly identical photographs of the Valley of the Shadow of Death—one of a road covered with cannonballs, the other of the same road without cannonballs. Susan Sontag later claimed that Fenton posed the first photograph, prompting Morris to return to Crimea to investigate. Can we recover the truth behind Fenton's intentions in a photograph taken 150 years ago?

In the midst of the Great Depression and one of the worst droughts on record, FDR's Farm Service Administration sent several photographers, including Arthur Rothstein, Dorothea Lange, and Walker Evans, to document rural poverty. When Rothstein was discovered to have moved the cow skull in his now-iconic photograph, fiscal conservatives—furious over taxpayer money funding an artistic project—claimed the photographs were liberal propaganda. What is the difference between journalistic evidence, fine art, and staged propaganda?

During the Israeli-Lebanese war in 2006, no fewer than four different photojournalists took photographs in Beirut of toys lying in the rubble of bombings, provoking accusations of posing and anti-Israeli bias at the news organizations. Why were there so many similar photographs? And were the accusers objecting to the photos themselves or to the conclusions readers drew from them?

With his keen sense of irony, skepticism, and humor, Morris reveals in these and many other investigations how photographs can obscure as much as they reveal and how what we see is often determined by our beliefs. Part detective story, part philosophical meditation, *Believing Is Seeing* is a highly original exploration of photography and perception from one of America's most provocative observers.

## Believing is Seeing: Observations on the Mysteries of Photography Details

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Errol Morris**

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## From Reader Review Believing is Seeing: Observations on the Mysteries of Photography for online ebook

### Ryan says

It's rare that I can read a book of essays and not find one of them boring. In an ordinary collection, at least one will be about something I have absolutely dull and am forced to either finish reading it, or miss out on something I could learn from. Thankfully with *Believing Is Seeing*, documentary film maker, Errol Morris, has managed to write 4 lively and interesting essays into an aspect of photography I've never really thought about before.

In these essays he examines the nature and history of documentary photography and the way it can be used to not only create a memorable image, but to create a false image and a false reaction in the viewer as well. Through an exhausting amount of time researching and interviewing, he takes on the enormous task of not only looking at why a particular picture is taken, but how it was taken. He delves into the minutiae of whether or not a picture was staged and if it was, how it was achieved. Thankfully, he doesn't stop his examination there. He also chose to investigate the motivations behind and the fallout after the fact. Does it really matter if a cow skull is moved around if it gets the same point across? Does a picture have to be staged to create a false impression? Does the way a photographer frames and edits alter the image itself?

In "Abu Ghraib Essays (Photographs Reveal And Conceal)" he examines two photographs that I think we would all recognize. The first is of a hooded man standing on a box, hooked up to what appears to be wires. The man is being tortured and it's hard not to have an initial reaction to it. What I did not know before reading this book was that the man has been positively identified, but also had a different man claiming to be him. Morris examines the background of the story and how the fact a man falsely came forward changed the dynamic of the story and the photograph itself. Does this false claim make the horror of any less impactful? Does he hurt the cause of justice for the other victims of Abu Ghraib? Does the fact that he may have truly believed he was the man in the picture, matter at all?

The second photograph examined in this essay is the infamous one of MP Sabrina Harman posing with a dead prisoner, giving the thumbs up sign. When I first saw the photograph, I was appalled by the image. In my gut, I was horrified and embarrassed that a fellow American, a soldier, was appearing to be so callous in the face of a horrific death. I'm grateful that Morris chose this photograph to delve into. He not only examined the motivations of Sabrina Harman, but he looked into the backstory of the events that lead up to the photograph. I still have a visceral reaction when I look at the picture, but I'm no longer judging the young soldier pictured in it. If this essay taught me anything, I learned that without knowing the context of a picture, there is no way to get the whole story.

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### Luke says

A curious documentary book, a connected series of essays on contextualizing and investigating photographic records beyond our initial visual assumptions. Written by a documentary filmmaker, nearly a script, the style is visual and heavily laced with interview transcripts of his explorations. Evidence of war (Crimean, Abu Ghraib, Israel/Lebanon, and US Civil War) is the theme throughout. Kinda good, kinda nerdy, thought provoking.

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## Jo-jean Keller says

Interesting book about the impact of photography and how it can influence our thoughts and beliefs. Morris examines historically controversial photos and situations to illustrate.

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## julie says

i really loved this book - it engaged me, it made me think and most of all, it made me long for someone to discuss it with - it made me want a photography book club in my life. because it warrants discussion and debate. it made me so much more aware of the emotions and intentions that we bring to any photograph - how much of the story of a photograph happens inside of our own heads.

the highlights, for me, were definitely chapter 1 - on two photos of a crimean war battlefield taken by photographer roger fenton in 1855 and chapter 4 - on whether (and to what purpose) certain photos by FSA photographers arthur rothstein and walker evans were staged.

before reading this book, all i really knew about the crimean war was from tolstoy's *sebastapol sketches* (after reading it, i've got to go reread that). fenton took two photos of a valley the soldiers had dubbed "the valley of the shadow of death" - both feature a lot of cannonballs, but in one photo, they are strewn out on the road and in one, the road has been cleared. the question of the chapter is whether and to what purpose fenton moved the cannonballs. it prompted a lively discussion in my own household when i showed the photos to my husband, who was in the army for 18 years. i blogged about that here: <http://www.julochka.com/2012/11/still...>, so i won't reproduce the discussion in this review. but suffice it to say, he brought out another angle on the sequence of the photos that i don't think errol morris considered.

interestingly, morris was prompted to investigate the fenton photos and even GO TO the crimea and try to find the spot (he succeeds) because of a passage in susan sontag's *regarding the pain of others* (which i now also have to read). what's interesting is that she didn't reproduce the photo in her book, so he became curious about it solely due to the words she wrote - which i find a fascinating illumination of the question of words vs. photos. he sums it up very well in chapter 2: "photography presents things and at the same time hides things from our view, and the coupling of photography and language provides an express train to error." (p. 85) - it is this he explores in the book as a whole. "photographs provide evidence, but no shortcut to reality. it is often said that seeing is believing. but we do not form our beliefs on the basis of what we see, rather, what we see is often determined by our beliefs. believing is seeing, not the other way around." (p. 93)

some of the highlights from the fenton chapter:

"war is such a peculiar thing - inaugurated by the whims of few, affecting the fate of many. it is a difficult, if not impossible, thing to understand, yet we feel compelled to describe it as though it has meaning-even virtue. it starts for reasons often hopelessly obscure, meanders on, then stops." (p. 30)

"photographs provide an alternative way of looking into history. not into general history--but into a specific moment, a specific place. it is as if we have reached into the past and created a tiny peephole." (p. 31)

"..the crimean war is the "perfect war." it was started for obscure reasons, was hopelessly murderous, and accomplished nothing." (p. 36)

"a war defined by innovations in wardrobe--a sleeve, a sweater, and a hat." (p. 36)

"but to navigate in the world--to read the world, so to speak--we need to see the world has having some sort of purpose, some sort of motivation. (it is too frightening otherwise.) hence, we see intentionality everywhere." (p. 36)

"we want to know where we end and the world begins. we want to know where that line is. it's the deepest problem of epistemology." (p. 37)

a central question of the book:

"illegitimate? are there really legitimate and illegitimate reasons for altering a scene?" (p. 52)

"once you change the scene, you cease to simply be an observer." (p. 54)

and another:

"are you saying that to interpret a picture we need more than the picture itself? we need context?" (p. 54)

"the problem with the scientific side of it is that the photographer was not a neutral observer. he picked the best picture he could find." (p. 54)

"with so many variables (haze, clouds, emulsion), how can one ever determine whether the shadows reflect real shadows or some artifact of the photographic process? it was an epistemic shadow." (p. 55)

i think i fell a little bit in love when i read this:

"there is something deeply unsettling about the thought that all the evidence might depend on a print. which print? why one print over another? if all the prints are different, where is reality? how can the real world be recovered from the simulacrum?" (p.55)

and finally, he asked the question that had been lurking in my mind:

"posing is not necessarily deception. deception is deception." (p. 56)

quoting helmut gersheim:

"neither camera, nor lens, nor film determine the quality of pictures, it is the visual perception of the man behind the mechanism which brings them to live." (p. 57)

"is it unnatural to have people move cannonballs? or inauthentic? aren't these photographs of human events-- even if there are *no* people in the frame. they are photographs about war. the effects of war. is war itself natural or authentic? the concepts of naturalness, authenticity, and posing are all slippery slopes that when carefully examined become hopelessly vague." (p. 58)

dennis purcell on examining a photo taken by morris' team 150 years later and finding some of the same stones:

"how many things in the world have changed so little in one hundred and fifty years? how in the world, where there's so much information, can there be such a high level of ignorance? certainly the more information we get, the higher the level of ignorance seems to be." (p. 62)

"couldn't you argue that every photograph is posed because every photograph excludes something? even in framing and cropping? someone has made a decision..." (p. 65)

"he posed the photograph, but ho would you know? the photograph is not posed by the presence of the elephant but by its *absence*. isn't something always excluded, an elephant or something else? isn't there always a *possible* elephant lurking just at the edge of the frame?

this is precisely what i love so much about this book:

"by thinking about the fenton photographs we are essentially thinking about some of the most vexing issues in photography--about posing, about the intentions of the photographer, about the nature of photographic evidence--about the relationship between photographs and reality." (p. 67)

"photographs preserve information. they record data. they present evidence. not because of our intentions but often in spite of them." (p. 69)

quoting roy flukinger:

"there's a whole other level that reaches a person through the eyes....photography has a certain immediacy--not only in the taking, but also at the end of the equation, the presenting of the image to a viewer."

my other favorite chapter is chapter 4, where he spends a lot of time talking about arthur rothstein's photo of a horned cow skull on the dry, cracked ground of pennington county in western south dakota. rothstein took a series of shots of the skull, which was found there in the environment, moving it around to get the most advantageous light and shadows. he admitted that he moved the skull, but there was great controversy surrounding it - as if he had done so to make the drought look even worse. in my view, he moved the skull as any photographer would, to get the best shadows and the most drama from the shot - the question gets sticky when you consider whether it was documentary or art photography, as it would seem more honest as art to take liberties with the scene.

the chapter also discusses walker evans shots of a sharecropper's cabin and whether the small portable alarm clock on the mantelpiece belonged to the dirt poor gudgers or not. in a shot of a room that otherwise seems staged and moved around to accomodate tripods and get the best light, does it matter? again, a question of documentary vs. artistic. (tho' admittedly walker's mission was quite clearly documentary.) he was accompanied by writer james agee at the shoot and it's from agee's careful list that the question of the clock arises, as it's not on it. "there's this idea of capturing reality in words--as if his prose was in competition with evans's camera" (p. 155) - that maybe the most interesting question of all and again gets back to a central premise of the book - the intersection between photo and word - and whether one can be more true than the other?

interesting quotes from the chapter:

"our lives are partially defined by ephemera--address books, bus tickets, campaign buttons. a trail of detritus. but do we have the *right* bits of detritus--the *right* evidence--to answer the question?" (p. 146)

"agee wrestles with the idea of capturing reality." (p. 152)

"agee is constantly wrestling with memory and with a dark sense of intrusion." (p. 153) (i would ask, who isn't? all. the. time.)

"if there is an element of posing in all pictures, why should we praise evans and condemn rothstein." (p. 156)

"it's all part of a photographer's arsenal. framing, film emulsion, f-stop, focal length, etc., etc." (p. 159)

"one thing that evans is famous for saying is what matters in photography isn't the camera, it's your eye. it's seeing what's beautiful." (p. 163)

"he (evans) was always in favor of waiting thirty years with photographs. he said after thirty years you will know what you have there." (p. 164) (this is very interesting!!)

"but the minute you take one picture as opposed to another, or the minute you select one photograph from a group of photographs, you are doing something very, very similar to manipulating reality." (p. 164)

"she (dorthea lange) had a feeling that you wanted to present things so that the immediacy of now was not shockingly visible." (p. 164) (also very interesting to ponder).

"the whole act of creating a photograph is an act of cropping reality. the 'secondary' cropping where you take the negative and you pick some area that you like for the photograph is secondary to the first act, which is **the act of tearing an image from the fabric of reality.**" (p. 165) (bold emphasis is mine.)

i find this question to be more connect to the nature of memory that morris goes into:  
"photographs concern belief, not truth." (p. 170)

and more on pictures vs. words, quoting rothstein:

"just as the photograph in its visual sincerity may influence the view, so does the printed word carry the power of persuasion." (p. 172) "the lesson to be learned is that photographer must be aware of and concerned about the words that accompany a picture. these words should be considered as carefully as the lighting, exposure and composition of the photograph." (p. 173)

and on his "fleeing a dust storm" photo:

"it's a picture that went through a kind of evolutionary process all by itself. it has a life of its own." (p. 173)

there's an interesting section in the chapter about re-photography: where contemporary photographers go out to find the people in famous photos (dorthea lange's migrant woman and the little boy from rothstein's dust bowl photo. the photo of the migrant woman and her daughters taken in 1979 vs. the original from 1936 actually spoils the original photo for me - she was so beautiful somehow in the original shot by lange and in the one 43 years later, she is mundane and ordinary and even rather ugly. i actually wish i hadn't seen it. the same isn't true for me of the little boy from the dust bowl and his older self in his living room - maybe because he's more attractive, but also because of the painting of his famous photo on the wall behind him. morris asks bill ganzel, who did the re-photography project:

M: would you describe your project as an attempt to get *inside* of a photograph?

G: i would say it slightly differently. i would say "go behind the photograph" or "extend the photograph."

M: to put it in history, to uncover an unseen context?

G: absolutely. (p. 184)

"the more famous a photograph becomes, the more likely people are to find fault with it or to question its 'authenticity'...photographs may be *taken* but we are also taken in *by* them." (p. 184)

"a photograph can capture a patch of reality, but it can also leave a strange footprint: an impression of an instantly lost past around which memories collect." (p. 185)

"eternally trapped in the present, we are doomed to perpetually walk 'in front' of the past." (185)

so very powerful:

"it is not just *that* day that is captured in the photograph. it is how *he* has come to see his childhood. and how we have come to see an entire era. it rings time forward, but also compresses it, collapses it into one moment. it is the idea that the photograph captures that endures." (p. 185)

and the last interesting bit i want to share is in the mickey mouse chapter - a photo of a lonely child's toy in the rubble after a bombing in lebanon and whether it was staged or moved, like rothstein's skull. the photographer, ben curtis, explains how many factors go into a shot...the photograph is wandering around a whole day, hoping to get some usable shots (ones with what he calls "narrative compression" - which tell a story in one shot, he's got heavy camera bags around his waist, two cameras and not necessarily the perfect lens in place. it's the end of the day, it's getting dark and he spots the toy on the ground - he should have had

a wide angle lens, but didn't, and it was too dusty to stop to and change when he might not be able to get his camera cleaned in the near future, so he takes the shot as it comes. there are so many factors surrounding the circumstances of a shot. the possibilities are nearly endless, but also very limiting.

i highly recommend this book and hope errol morris writes another, with a whole new set of intriguing photographs.

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## **Doug says**

This is a conversational, obsessive rumination about aspects of photography. Filmmaker Errol Morris asks: What can we really know from a photograph? How do we interpret and misinterpret photos? How has photography impacted our sense of reality, history, and evidence?

The book is primarily built around a handful of photographs (or related series of photographs): from the Crimean War, Abu Ghraib (the subject of Morris's film, "Stand Operating Procedure"), the Civil War, and a few others.

The book is almost always interesting, if digressive and a little repetitive. Morris worries some points a bit too much. That said, recommended for fans of Morris, offbeat criticism, and writing on photography.

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## **Steve says**

A close but informal look at photography, journalism, history, propaganda, and truth using a half-dozen or so examples. Very educational and thought-provoking. As the jacket copy says "part detective story, part philosophical meditation."

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## **Jack Cheng says**

I have to admit I was not keen to read this book because I found Morris' blog posts on the NYTimes site kind of tiring to read through. But those same essays, in book form, are much more engaging and enjoyable. Part of the reason is the design of the book, with illustrations as well placed as an Edward Tufte volume. The readability comes also from the fact that some of the writing is in the form of "dialogue" -- transcripts (edited, presumably) of conversations Morris had with others.

The book is an exploration of photographic mysteries -- a pair of photos from the Crimean war, smiling at Abu Ghraib, a child's toy in Lebanon, among them -- and Morris does a good job of describing what historians, art historians, specifically, do to create history, as well as the limits of that pursuit. Some of his explanations of academic research are rather pedantic for anyone who has engaged in it, but overall, his writing is a lot more readable than 99% of academics.

Given the many illustrations and white space, this is not actually that long a book, but covers a lot of ground entertainingly.

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## Nathan Davis says

A thoroughly intriguing treatise on the the truth behind photographs. The author takes a handful of very well known photographs and examines the world just outside the image. Anyone who has spent any time in a journalism class or student newspaper has been exposed to the debate of ethics in journalism in regards to how images are presented.

In photography, where do you cross the line between presenting the real facts of a photograph and being manipulative? Sure we can agree it's manipulative to use photoshop to alter the content of an image. But what about telephoto lens to change the appearance of decisions? What about light and metering? What if you alter the contents of a photo itself? At one point is the line crossed from faithfully representing a truth, to deceiving the viewer?

Errol Morris takes this a step further and, in a book that is almost more philosophical essay than history, researches the world outside several images we know so well. It is one of the great books that asks you more questions than it answers and leaves you thinking.

I highly recommend it to anyone remotely intrigued by the concept. I give the book 4 out of 5 only because the last chapter feels clunky and half-finished, in strong contrast the rest of the book that is extremely well done.

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## ury949 says

The five star review really has to be earned, in my opinion, and often it's because I've never read anything quite like it before. And it's often these books that have been hanging out on my "to read" list for years, that I didn't think would really be of interest to me anymore. This one, I read a couple pages and actually considered just returning it (because I like the feeling of returning things to the library). Then one night, struggling to sleep, I sat down and delved in and realized this book is totally nuts, intense, and the opposite of vital - not only unnecessary but exorbitant. Obsessive, is a word that came to mind when following Morris's minutiae. And yet obsession can beget cohesion, tenacity, and ardor. A mind blowing commitment to his topic accomplished with a pure and entirely effective approach.

The book is impeccably edited and thus a pleasure to read. It is a book of essays and interviews interspersed with color photos of reference. What works here is that Morris does not ruminate on end about his topic: the way our thoughts influence what we see in photographs and how we interpret their meaning and importance. Instead he takes seven specific photos of significance from history and investigates for each it's history, context, backstory, controversies and critiques, interviews of the people involved, historians, museum curators, descendants, journalists, artists, interpreters, and really anyone he can think of that will expand the knowledge of the true facts concerning the photo. He talks a lot about posing, and if it's ok to do - people pose for photographs all the time, but other times it is essential for a photo to be completely and utterly documentary. (This briefly brings up an interesting example of a group posing for a photographer, the moment captured by a second photographer that none of the subjects or first photographer are aware of. Is this photo of the photographer and his posing subjects, posed?) This puts forward the issue of photo cropping - removing things from the frame of view of a photograph, thus changing what is presented. Indeed, even the act of taking a photo can be considered cropping - the act of pointing a camera at one thing, leaving out other parts of the surrounding scene. To take it one step further, is even selecting a photo from a group of photos a type of cropping - for example, choosing one from a spread of 100, presumably the clearest, most humanizing, effective, and well composed, but also omitting the rest, to be print with an article in a paper.

Another point discussed are pre-conceived perceptions and how they affect not only what we physically see in a photograph, but what we will accept and reject to be true about the context of the photo. Who took the photo - why? Was that acceptable at the time? Would it be now? Does it matter, on a larger scale, if a photo is "deceiving" in some way, when perhaps it provides a perception that is ultimately true. Do we use contextual critiques of photographers to help us ignore uncomfortable feelings presented by a photo? And on, indeed, one's reaction to a photo can say as much about the individual viewer, or group of viewers, as it does (or does not) about the subjects in the frame.

Lastly, I have to point out how the author lays out complete, detailed, yet not mind-numbing accounts of history - often of wars. These are little slices of time, not all encompassing, but fascinating and significant to the understanding of these major chapters of human history. Every historical fact presented is relevantly tied in to the story and the topic. I appreciate it so much; I wish all non-fiction were written in this way! I can't recommend the book, because at times (more than a few) I thought to myself, this does not matter, at all, to anyone except you. If I'm wasting an afternoon reading this trivia- well, how many months and years were wasted in compiling the trivia together for this book?! And yet how masterfully it combines to make his clear and thought-provoking point. An amazing composition.

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### **Seth says**

Very well-written and interesting exploration of issues related to photography and certain photographs. If I were more into photography or fact-checking, I probably would have really liked it.

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### **Mary Overton says**

"I, too, look at the two Fenton photographs and try to imagine what Fenton's intentions might have been. It's unavoidable. People have been programmed to do so by natural selection - to project ourselves into the world - and to imagine Fenton's world as we imagine ours. We want to know where we end and the world begins. We want to know where that line is. It's the deepest problem of epistemology.

"All of the central issues of photography that I address in this book of essays - questions of posing, photo fakery, reading the intention of the photographer from the image itself, questions about what a photograph means and how it relates to the world it photographs - are contained these twin Fenton photographs." [pg. 37]

"Photographs attract false beliefs the way flypaper attracts flies. Why my skepticism? Because vision is privileged in our society and our sensorium. We trust it; we place our confidence in it. Photography allows us to uncritically think. We IMAGINE that photographs provide a magic path to the truth.

"What's more, photographs allow us to think we know more than we really do. We can imagine a context that isn't really there. In the pre-photographic era, images came directly from our eyes to our brains and were part of our experience of reality. With the advent of photography, images were torn free from the world, snatched from the fabric of reality, and enshrined as separate entities. They became more like dreams. It is no wonder that we really don't know how to deal with them.

"....

"....What we see is not independent of our beliefs. Photographs provide evidence, but no shortcut to reality. It is often said that seeing is believing. But we do not form our beliefs on the basis of what we see; rather, what we see is often determined by our beliefs. Believing is seeing, not the other way around." [pp. 92, 93]

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## Duff says

The essays, while very readable, address photos and how they are perceived more than it addressed "photography". Morris provides a broad range of analyses of various historical photos, places them in context with the social/psychological issues they address and covers a huge amount of time and technique. My review is necessarily superficial, as I did not find this collection of essays particularly compelling.

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## Nat says

Errol Morris shows how the meaning of photographs shifts when the context in which they're viewed shifts. As a contextualist, I found this an exciting (if not surprising) demonstration. Each essay is an exercise in changing the context of famous photographs. Fenton's *In the Valley of the Shadow of Death* changes from a document of the horrors of war into a way of exposing interpretive hubris and the limits of knowledge. The snapshots of torture taken by MPs in Abu Ghraib become forensic data in the reconstruction of an unprosecuted murder likely perpetrated by OGAs ("other governmental agencies"--i.e., the CIA). The best essay in the book, on allegations of manipulation in famous photographs taken by FSA photographers Walker Evans and Arthur Rothstein, directly addresses the issue of the context of photographs, and shows an incredible photo following up on the subject of Dorothea Lange's *Migrant Mother*, that photographs her with her daughters in a suburban backyard in the 1970s. It becomes impossible to see the famous original as a self-contained unit of significance (about hardship, despair, or resolve, say), rather than a brief slice of a much more complex life.

The idea that changing what you know about a photograph changes its meaning is hardly radical, but Morris illustrates the idea so convincingly that you can feel your attitude towards iconic photos changing, and it makes more concrete what the "meaning" of a photograph might be in the first place.

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## Alexander Weber says

This book is great, and I have a hard time rating it. While on the one hand it makes you think about these profound questions about photography, I also feel like it leaves much to be desired. There is just so much more to think about that he introduces. I wish he had attempted to give a cohesive idea or thought to it all. In the end it just feels like "isn't that a neat idea?" And my response is "YES! Now tell me more! Let's keep going!"

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## Kayla Reopelle says

Amazing analysis of photography, history, and human psychology. Errol Morris's conversational style and investigative approach takes you through five different photographs and the questions we should ask about them. The torture at Abu Grahیب occurred while I was still quite young, and my re-education on this event was aided through Morris's simultaneous education and questioning about the way we learn and remember about world events. An awesome book to fulfill my thirst for media analysis and questions of truth as a recent college graduate.

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