

©APA, Robert, photographer *1914
+ 1954 May (killed by a land mine
(Friedmann and/or) in North Vietnam) 40 yrs old

"IMAGES OF WAR"

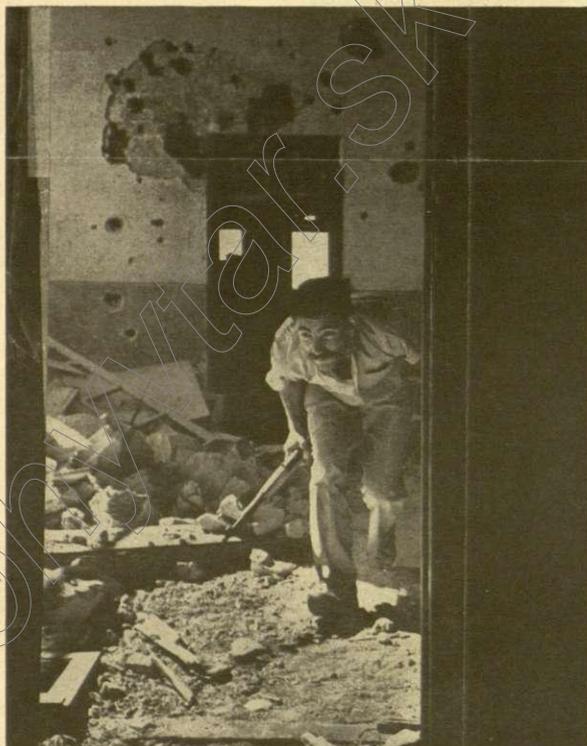
A WAR MEMORIAL

Recording a personal vision in pictures, a combat photographer revealed the many faces of battle.



—Ruth Orkin.

Robert Capa.



Israel—Sniper, rifle, a home in ruins—unholy symbols in Holyland warfare.

By MARGARET R. WEISS

ROBERT CAPA's *Images of War* (Grossman, \$15) could appropriately have been subtitled "In Memoriam." For it serves not only as a tenth-anniversary memorial to the young photojournalist who died while on assignment in Indo-China, but as a lasting reminder that war is the least gainful of man's occupations.

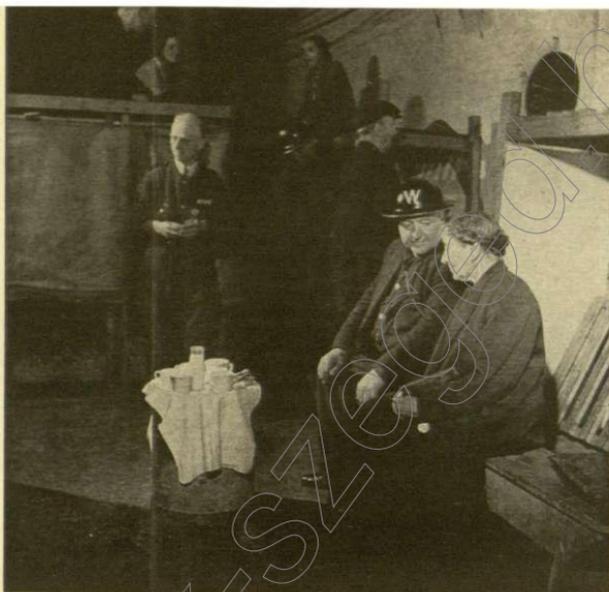
No one knew its wanton wastefulness better than Capa; no one recorded it at closer range. His camera was on active duty in the Spanish Civil War, in China, on the beachheads and battlefields of World War II, in Israel, and in Indo-China. From 1936 to that May day in 1954 when he was killed by a land mine in North Vietnam, he documented his personal polemic in pictures that revealed the mingled bravery, bravado, and boredom of men at the front, the terror and the tears that flowed through the ravaged villages in the wake of each campaign.

Capa sought truth and found it in the center of combat—the deadly truth of hate and destruction; the stark truth of bereaved families, the homeless, those humiliated by surrender; the strange truth of valor born of fear. All these were his "images of war," the photographic record of insights gained from staying close to the front lines. "If your pictures aren't good," he argued, "you aren't close enough."

Not even a quick, glossy Magyar wit and the relaxed bohemianism that was part of the Capa legend could mask his sympathy for human suffering, nor hide the intense loathing he felt for

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England—Refuge and a cup of tea in an air-raid shelter during the Blitz.



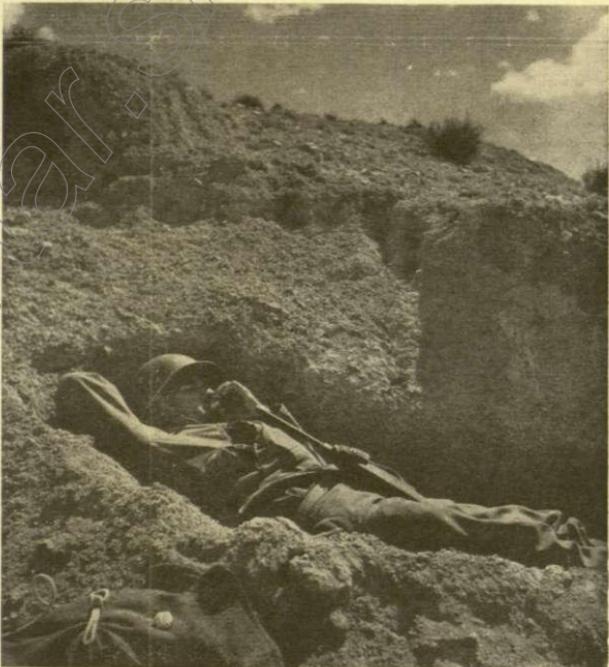
war's massive, meaningless toll. It was the need to communicate these feelings that orbited him to the scene of battle wherever a new area of conflict flared.

At the close of World War II, Capa confessed he was ready for permanent status as an "unemployed war photographer." But he maintained that status only long enough to establish with Cartier-Bresson and several other photojournalist friends an agency called Magnum Photos, the international cooperative that now includes twenty of the world's foremost photographers. He went to photograph the promise of peace and the building of a new nation in Israel, and remained to document still another war, a few years later his camera was on its final ominous assignment covering French combat troops in the Red River Delta of Indo-China.

In a foreword to the book, John Steinbeck says of his friend and co-worker: "Capa knew what to look for and what to do with it when he found it. He knew, for example, that you cannot photograph war because it is largely an emotion. But he did photograph that emotion by shooting beside it. He could show the horror of a whole people in the face of a child. His camera caught and held emotion."

We see this in the body of work preserved in *Images of War*. And we see, too, the universal face of war and the frightening vulnerability of the individual in a world of conflicting political faiths.

North Africa—On an El Guetar hill-top a GI relaxes between rounds of C-rations and German strafing.



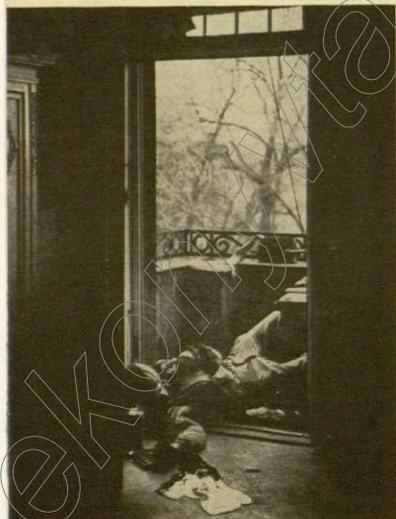


Spain—Only a family photo identifies the fleeing or the dead.



Normandy Invasion—“I decided to go in with Company E in the first wave. . . . Of Capa's 106 invasion pictures, only this one and seven others survived a darkroom assistant's bungling.”

Germany—“I had the picture of the last man to die. The last day, some of the best ones die.”



Indo-China—A Vietnamese woman mourns—and another classic image reveals the universal face of war.



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+ 1954 May (killed by a land mine
(Friedmann ^{andras}) in North Vietnam) 46 pp. etc



Spain—Only a family photo identifies the fleeing or the dead.

Saturday Review
June 6-1964

R. Capa: Conversation in Brest for ¹⁹⁴⁷ ~~the~~
"Holiday" Nov, 1949 (in "10 years of Holiday,"
1956, pp 77-88) 810.8
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Son of a poor Pest tailor

