

THINGS THAT COUNT— MEMORY, IMAGINATION

When a camera records scenes, it is performing many functions—and a principal one is the function of memory. But sometimes memory must take over the camera's job. In the second installment of our Civil War series (pp. 38-64) the 16 pages of specially commissioned battle paintings are each as camera-accurate as the artist and man's memory—in records, maps, plans and stories—can make them.

Before he even started to sketch, each artist visited and studied his assigned battlefield. To draw uniforms correctly, each used the actual Quartermaster Corps specifications of the time. To add detail, some went to greater lengths. Artist Stanley Meltzoff searched for a month for a dead horse to model for his Bull Run scene (pp. 38, 39), finally sketched one in an abattoir. Isa Barnett, who did Antietam (pp. 40, 41), filled his studio with shattered stalks of corn—planted, in those days, not in rows but in hills grouped for the sickle. Tom Lovell (Vicksburg, pp. 47-49) made some scale models of Porter's fleet and sailed them for hours on a paper map in his studio.



BULL RUN HORSE

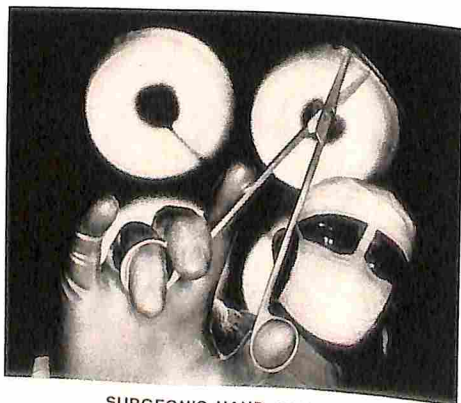


INFORMAL KENNEDYS

In all their search for accuracy and detail the artists were greatly helped and encouraged by the superintendents of the national military parks, especially Mr. Rock Comstock at Chickamauga; Robert L. Lagemann at Antietam; and Mr. Edwin C. Bearess, research historian at Vicksburg. For wise advice on ordnance and uniforms, LIFE thanks Historian-Artist George Woodbridge. And for their expert advice and criticism, LIFE is especially grateful to Lieut. Colonel John Elting and Colonel Frederick Todd of the U.S. Military Academy.

The camera also performs notably. In the photographs accompanying William Heinz's story of a cancer surgeon (pp. 70-78), operating-room scenes become symbols of the art of healing. They were photographed by Elliott Erwitt and, in a highly imaginative concept of story presentation, projected upon our pages by Associate Art Director Bernard Quint.

Further on we present some fascinating snapshots, along with some shop talk about how we deal with pictures. You have often gone over pictures from the family Brownie and looked aghast at the odd expressions you assumed while trying to look dignified. So you may guess how the most photographed man in the world (this week at least) might have felt when he went over the pictures on pages 88, 89 to choose his official inauguration portrait.



SURGEON'S HAND AT WORK

COVER

The tension of the operating room is evoked by the penetrating gaze of the masked surgeon about to pit his skill against cancer (see pp. 70-78).

THE WEEK'S EVENTS

The Jackie look: the First Lady sets a new national style
Prank, riot and shock on Georgia campus
Mystery in Britain: the Yard moves in on a big league spy case
A club rebuked for bigotry
J.F.K. picks a picture for a great occasion

EDITORIAL

"From the heart of America"

PICTORIAL ESSAY

The Civil War: Part II of LIFE's series. The Great Battles from Bull Run to Appomattox are shown in specially commissioned paintings. A capsule history of the war puts the battles in perspective. Paintings for LIFE by Stanley Meltzoff, Isa Barnett, Tom Lovell and others

ARTICLE

The man with a life in his hands: in the drama of an operating room a great surgeon pits his skill against cancer and makes the ultimate decision. By W. C. Heinz. Photographed for LIFE by Elliott Erwitt

SPORTS

A graceful test of rivals: touring Russian gymnasts are treated to a spectacular performance by an American

MOVIES

A spree for shipwrecked actors: children acting in Walt Disney's *Swiss Family Robinson* have a fine time on Tobago

OTHER DEPARTMENTS

Letters to the Editors
Miscellany: oral free delivery


© 1961 TIME INC. ALL RIGHTS RESERVED. REPRODUCTION IN WHOLE OR PART WITHOUT WRITTEN PERMISSION IS STRICTLY PROHIBITED

Following list shows sources from which pictures were gathered. Credits are separated from left to right by commas, top to bottom by dashes.

COVER—ELLIOTT ERWITT FROM MAGNUM
2—PAINTING BY STANLEY MELTZOFF—ALFRED EISENSTAEDT
13—T. LT. © ANDRE DA MIANO, BILL BRIDGES; RT. ELAINE WILSEY
16, 17—YALE JOEL
18, 19—LT. U.P.I.—A.P.—U.P.I.; CEN. JOHN LOENGARD; RT. YALE JOEL
20, 21—LT. INGER ABRAHAMSEN—THOMAS MCVOY; CEN. BILL RAY; RT. CARL IWASAKI—FRANCIS MILLER
22, 23—LT. CLARK
24, 25—JOE SCHERSCHEL EXC. BOT. DON UHRBROCK
26, 27—LT. PAUL POPPER FROM EUROPEAN (2); CEN. LARRY BURROWS (2); RT. ASSOCIATED PRESS—PERS LTD. EXC. T. PAUL POPPER FROM EUROPEAN
28—LARRY BURROWS EXC. T. RT. ALAN CLIFTON
36—LT. JOHN LOENGARD—JOHN GASS
38, 39—PAINTING BY STANLEY MELTZOFF
40, 41—PAINTING BY ISA BARNETT
42, 43—PAINTING BY LOUIS GLANZMAN
44, 45, 46—PAINTING BY NOEL SICKLES
47, 48, 49—PAINTING BY WALTER RICHARDS
50, 51—PAINTING BY KEN RILEY
52, 53—PAINTING BY KEN RILEY
54—MAPS BY ART DEPARTMENT INC.
55—ILLUSTRATIONS BY RICHARD KOOL
66, 67—GEORGE SILK
70 THROUGH 78—ELLIOTT ERWITT FROM MAGNUM
81—WALT DISNEY—SAM SHAW
82—SAM SHAW
84—WALT DISNEY
88, 89—ALFRED EISENSTAEDT EXC. BOT. RT. CHARLES LAFFIN
90—CHARLES LAFFIN

ABBREVIATIONS: BOT., BOTTOM; ©, COPYRIGHT; CEN., CENTER; EXC., EXCEPT; LT., LEFT; RT., RIGHT; T., TOP; A.P., ASSOCIATED PRESS; U.P.I., UNITED PRESS INTERNATIONAL. THE ASSOCIATED PRESS IS EXCLUSIVELY ENTITLED TO THE REPRODUCTION WITHIN THE U.S. OF THE PICTURES HEREIN ORIGINATED OR OBTAINED FROM THE ASSOCIATED PRESS.

LIFE

 MerchMart.com®
Gift Quality Vintage Magazines

A Surgeon
Pits His Skill
Against Cancer

JANUARY 20, 1961

EVERETT L. ROBERG
TAYLORS FLA MINN
60 26581 26 1305 1502

101