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"In such a residence, social interaction is greater [than in isolated private quarters] because of increased contact with age-mates, and morale is higher."

*Arts & Letters*

**ROBERT RAUSCHENBERG**

edited by Carroll S. Clark  
and Kathleen A. Preciado  
National Collection of  
Fine Arts & Smithsonian  
1977, 216 pp.

\$25 cloth, \$15.50 paper

L of C 76-58522

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Avant-garde artist Robert Rauschenberg's new book *can* be judged by its cover. He designed it. The appealing "construction/painting/collage" reproduced on the dust jacket of the cloth edition is also used as the cover of the paperbound. It caricatures Rauschenberg's approach to the materials of his art (here, torn scraps of fabric, tape, and book-mailing wrappers superimposed on a summer sky). An annotated catalog of the 1976 retrospective organized by the National Collection of Fine Arts, this handsome book also contains a lively evaluation of Rauschenberg's development by British critic Lawrence Alloway, a detailed chronology with personal comments by the artist himself, photographs of him at work, and a complete bibliography. The 19 color reproductions are too few in number (black-and-white occasionally distorts his imagery); they include *Canyon* (1959), with its stuffed eagle protruding from the canvas, below which a small pillow dangles on a cord, and *Bed* (1955), a real quilt smeared with paint.

**BOTTICELLI**

by L. D. and Helen  
S. Ettlenger

Oxford, 1977, 216 pp.

\$10.95 cloth, \$6.50 paper

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ISBN 0-19-519900-6

ISBN 0-19-519907-3 pbk

"Il Botticello" (the Little Barrel) was the nickname given to Sandro Filipepi when he was born in Florence about 1444. He was buried on May 17, 1510, in the Ognissanti Churchyard. Of the intervening years, too little is known. His grave has disappeared, but his powerful *St. Augustine* still hangs in the church. Twentieth-century admiration for the great Renaissance artist follows a long period of oblivion and, far worse, destruction of many of his works and of evidence of his life. Scholarly curiosity has led to much unwarranted interpretation. The Ettlengers take us back to what really survives in the evidence,