
"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

ISBN 0-87474-170-X

ISBN 0-87474-171-8 pbk

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. Ettlinger

Oxford, 1977, 216 pp.

\$10.95 cloth, \$6.50 paper

L of C 76-26747

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 Ettlingers take us back to what really survives in the evidence,

adding only what can prudently be deduced about Botticelli, the man Leonardo called "vain" because he did not study the painting of landscape for landscape's sake. He emerges from the Ettlingers' sympathetic clarifications more alive than before. The two art historians treat the religious paintings, allegories, portraits, and drawings according to the genre to which each belongs. Illustrated with 138 good reproductions, 18 in color (including the *Augustine*).

THE FAIR

by Juan José Arreola
Univ. of Texas, 1977
154 pp. \$10
L of C 76-48981
ISBN 0-292-72417-9

The town of Zapotlán El Grande sleeps "at the edge of its rounded valley like a fairy tale village of adobes, bricks and roof tiles." Beneath it lies a "colossal geological fault . . . an eggshell." In his first novel, Mexican satirist Arreola bares the controversies, history, and daily hubbub of Zapotlán as the town prepares for its profitable annual fair in honor of St. Joseph. A timeless feud festers between landowners and aggrieved Indians. Characters emerge and gradually become distinct through their own voices: the musings of a weary priest; the daily log of a cobbler turned farmer (the farm fails, but he invents a new shoe for field hands); the confessions of an inquisitive boy; the scoldings of housewives. An old Indian foreman's gentle admonition echoes like a refrain: "Don't shoot the crows, Layo. They are human beings like us, and they don't do the corn any harm. . . . Poor creatures, they can't be blamed for giving in to temptation." This notable short work is illustrated with woodcuts and accompanied by the translator's lively notes.

HIMALAYAS

by Yoshikazu Shirakawa
Abrams, 1977, 128 pp. \$18.50
L of C 76-47575
ISBN 0-8109-1051-9

The Himalayas (literally "abode of snows") reach into parts of eight countries. This book's geographical coverage is limited to the Nepal, Punjab, and Sikkim ranges, and the Hindu Kush (Afghanistan). But awesome and austere shots of Everest, Annapurna, and lesser-known peaks make Yoshikazu Shirakawa's book of photographs a great visual prize. And, with 71 full-page color plates, at one-fifth the