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feminists, he dismisses the "New Androgeny," with its dream of personal freedom from sex roles. Its lure, he suggests, stems from a narcissistic "fantasy of liberation from our physical being" and its limitations.

**WITHOUT FEAR OR FAVOR: The New York Times and Its Times**  
by Harrison E. Salisbury  
Times Books, 1980  
630 pp. \$17.50

Unlike most *Times* men, Salisbury, an old Moscow hand and former senior editor, is a man of passionate views. Here, he makes clear whom he sees as the Good Guys (most journalists) and the Bad Guys (the CIA, the military, Lyndon Johnson, Nixon & Co.). Like most newsmen, he is better at anecdotes than at analysis. Yet, his book yields new insights into the often contradictory workings of newspapers and the men who ran them during the Cold War, Vietnam, and Watergate. He focuses, more or less, on the 1971 exposure by the *Times* of the Pentagon Papers, the Defense Department's own secret history of U.S. Vietnam involvement. A major First Amendment battle ensued, climaxed by the Supreme Court's refusal to grant the Nixon administration's request for a ban on continued publication of the Papers. The *Times* triumphed. Yet, Salisbury notes, after all the fuss, neither the *Times* nor other newspapers, characteristically, paid much heed to the history that the Papers disclosed.

*Arts & Letters*

**PABLO PICASSO: A Retrospective**  
edited by William Rubin  
New York Graphic Society/  
Little, Brown, 1980, 463 pp.  
\$45 to Dec. 31, 1980  
\$50 thereafter

Last summer's much-publicized museum-wide Picasso show at New York's Museum of Modern Art assembled paintings, drawings, engravings, and sculpture that will probably never be exhibited again together—except, commemoratively, in this volume. Picasso's works will henceforth be scattered. When the artist died in 1973 at the age of 91, the French government, in lieu of death taxes, selected the best of his extensive private collection for the country's Musée Picasso, scheduled to

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open in Paris next year. Conforming to Picasso's wishes, his most famous painting, *Guernica* (1937)—memorializing the bombing of a small city during the Spanish Civil War—on loan in New York, goes to Spain with the re-birth of democracy there. Several of Picasso's important 1908 cubist paintings are in the Soviet Union; originally scheduled for display, they were withdrawn suddenly from the MOMA exhibit to protest the U.S. Olympic boycott—but not before they were photographed for inclusion in this book. *Retrospective* is "art history without words" (for the reader, there is only a brief outline of events in Picasso's life). But the chronological arrangement of 208 color and 750 black-and-white illustrations speaks volumes about the shifts and continuities in the career of the most influential artist of the century.

**ROUGH STRIFE**

by Lynne Sharon Schwartz  
Harper, 1980  
200 pp. \$9.95

The wedded state, at least as portrayed in much contemporary fiction, is dismal. Not so in this witty first novel, whose protagonists, Ivan, an architecture critic and art historian, and Caroline, a mathematician, stay partners for 20 years of marital strife and pleasure. The sore point is explained from Caroline's perspective: "She had looked forward to a future of large and unimaginable changes, twists and turns, and now the future was mundanely imaginable and linear: professional advancement, a larger apartment, vacations." Yet Ivan, too, is fondly, fully drawn—temperamental, urbane, kind, and perspicacious, much admired by Caroline. Schwartz avoids the trendy self-consciousness and straining for pathos that afflict many current novels about marriage. Caroline and Ivan vigorously argue and compete even after they come to appreciate that marriage is an "unconditional acceptance" of one's partner. Changes in responsibility that accompany new jobs and children are met and gracefully survived. "Hammer and chisel to each other," Caroline and Ivan provide a view of love and marriage that is both realistic and refreshing.