

ful discoveries, some from unexpected quarters; e.g. the two figure sketches by the sculptor Lorenzo Bartolini; a lovely pen and ink study by Canova; three exquisite drawings (one in black chalk, the other two in graphite with gouache by Giacomo Favretto); and the bizarre but very imaginative sketches by Fortunato Duranti which show how, under certain circumstances, an individual talent can assimilate a remarkable range of disparate influences and out of that welter of derivations create a highly personal art which is memorable and, in some respects, unique.

Francis Golffing

Franklin W. Robinson, ed. 100 Master Drawings from New England Collectors. Hanover: The University Press of New England, 1973. 219 pp. \$10.00, paper.

This handsome catalogue shows the prevailing taste of New England collectors over roughly the past century: a taste which has centered on Dutch, Italian, French and American sheets, the last chiefly of recent date; while proving rather shy of the Spanish, British and German traditions in black-and-white or watercolor work. Still, there are some notable exceptions, including fine examples by Goya, Gainsborough, Romney, Blake, Menzel, Klee, Kirchner and Schiele. Perhaps the most startling lacuna is 19th century (not to mention 20th century) work by English artists in the various graphic media; to explain their absence would be a topic of considerable interest to the historian of collecting and connoisseurship in the United States.

As to the matter of thematic preference and iconography, figural subjects predominate markedly over landscape, genre and still-life, although here too exceptions may be noted, especially within the Dutch sector. The reader will find good examples of landscape subjects by Lucas van Uden, Roelant Roghman, Cornelis Vroom, as well as two very handsome studies of natural scenery by Gainsborough.

We should like to draw the attention of our readers to several striking sheets by little known artists: Paul Troger's (Austrian, 1698-1762) pen and ink sketch of two beggars; Abraham Rutgers' (Dutch, ca 1660-1700) wash drawing "The River Vecht", and a sober but splendidly executed quill pen drawing, "Hunter in a Landscape" by the still unidentified Master M.S. (German, active around 1557).

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