

eliminated at other American universities, mainly in the midwest.) As a result, many composers are now educated at and teach at universities, divorced from the real world of performers. The second contribution is a thorough discussion of how the changing situation affected three composers, Irwin Fischer (1903-77) of the American Conservatory in Chicago, Ross Lee Finney (b. 1903) at the University of Michigan and George Crumb (b. 1929) of the University of Pennsylvania. The author does not reveal that she was a student or fellow-student of all three. The composer-theorist will appreciate the detailed analyses of representative works by these composers. Those in non-musical disciplines will appreciate the identification of the conflicting traditions of conservatory and university composer, and the results on our musical life. The author knows these traditions intimately—she is of a family of practical musicians, went to a conservatory, is an active composer, yet is also a practicing musicologist and enthusiastic supporter of American music.

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TREASURES FROM THE NATIONAL MUSEUM OF AMERICAN ART. By William Kloss. Washington and London: Smithsonian Institution Press. 1985 (actually published March 1986). \$39.95.

This terrific book serves as catalogue for the large travelling show of the same name, and also as introduction to the collection of the biggest museum of its type in the world. We would be biased in its favor anyhow, since its director, Charlie Eldredge, is a former member of our editorial board, but with material this good and a writer as interesting as Mr. Kloss in charge, it hardly needs the help of prejudice.

In the body of the volume are excellent color reproductions, and lots of them, with facing analyses. Tucked away in the back are biographical information, notes on provenance, black and white reproductions of related work, and discussions of the larger significance of each artist. *Treasures from the National Museum of American Art* is itself a treasure-trove. It is even a great bargain by today's standards.

No objection from here to Kloss' occasional purple prose, which is a pleasant change from some deadly art writing encountered recently. He is sometimes unfair, however, to the reader who doesn't know art jargon and concepts, as when, in a discussion of a Raphaelle Peale, he uses the term "pentimento." There is also, though rarely, some factual sloppiness—"In 1866 Whistler sailed to Chile, avowedly to join Chileans in their war for independence from Spain." Good grief! Chile had been independent for decades. Spain did in 1865 try to blockade Chile, Peru and Bolivia (which still had a seacoast then) into colonial states again, but never landed troops, and of course failed.

These, however, are quibbles. More characteristic of Kloss is solid erudition; it is pleasing to see him from time to time suggesting literary as well as artistic relationships. He can be very eloquent, too, as when he remarks of the facial expression in Gilbert Stuart's John Adams, "This reflex of disdain reminds us that, for all his virtues, John Adams was short on warmth, long on stubbornness, and hard on fools."

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THEODORE ROOSEVELT: The Making of a Conservationist. By Paul Russell Cutright. Champaign: University of Illinois Press. 1985. \$27.50.

In a chronological presentation of Roosevelt's growth from a young boy to an influential politician, Cutright sets forth and confirms the premise that Roosevelt developed into an active conservationist through his early exposure to nature. This well-written work discovers and explores, through young Teddy's hunting, travel and reading activities, the birds, plants and animals he encountered. We share with him his early efforts at writing ornithological essays and skinning birds for his Roosevelt Museum. Although he abandoned his ambition to devote his life to science, Roosevelt's studies in natural history at Harvard introduced him to many renowned naturalists who would continue to be an influence throughout his life. Cutright's effort represents a significant contribution to the