Ann Dumas traces the development of landscape in Degas' art from the early notebooks to the trips to Italy and the influence of Soutzo and Corot, among others, to the 1860s' views of Normandy, the monotypes of the 1890s and the artist's experiments with photography. It is a clear-sighted survey and acts as an excellent preparation for Richard Kendall's essay, which follows.

Kendall concentrates on the series of landscapes of Sainte-Valery-Sur-Somme. They are put into the context of Degas' overall output and discussed in terms of their immediate facture. Could they be simply lessons for Braquaval or are they a reflection of the artist's emotional state at the time? Factors such as the Dreyfus Affair and the increased holdings by Degas of Gauguin's work at this time are considered.

Kendall's own photographs clearly demonstrate that several of the works were very accurate but also show how the artist wilfully altered the topography. What was Degas doing? As Kendall makes clear, Degas kept up with the latest developments in the 1890s, particularly applauding (and buying) work by Cézanne and Pissarro. Kendall concludes: 'At their most pragmatic, his maneuvers [sic] enlivened compositions and brought animation to otherwise placid scenes; at their most audacious, they changed the artist's relationship with the external world'. Yet most of the paintings remained in the artist's studio, unsold and unsigned. Why? Perhaps they were only finished late in life (he continued to meet the Braquavals until 1909) and by then he did not care to send them away from his private collection; Kendall does not speculate.

The next essay, by Flemming Friborg, suggests a reason why Kendall rarely allows himself to speculate. Footnote 3 refers to a review by Adrian Lewis of Kendall's 'Degas: Beyond Impressionism' in *Art History*, vol. 20, no. 2, 1997. It was not an entirely complimentary review so that one is left with the feeling that the 'Battleground' in the title is as much about 'the new art history' as it is about landscape and Degas.

Friborg's thesis is that 'In Degas' late work landscape and figure painting seem unified in a special synthesis, a radical Impressionism'. Both Seurat and the Symbolists are rejected as sources of inspiration, despite similarities between their work and that of Degas. Gauguin is put forward as the likely catalyst but ultimately rejected and the late work of JMW Turner is chosen, specifically *Landscape with a River and a Bay in the Distance* then owned by a friend of Degas, Camille Groult. Some of Friborg's claims do not seem supported by his evidence, e.g. 'it is no longer possible to distinguish . . . the landscape from the figures [in some of the late ballet scenes, illustrations 78, 77, 78]'. It is clearly not the case in these illustrations, although there is a definite flattening of space. So it seems to be a case of 'not proven'.

Pederson suggests, in contrast to her co-authors, that Degas only took landscape seriously in the 1890s and the source of his inspiration was Daumier, citing as evidence that the time of his death Degas owned 740 works by Daumier. Some of the works referred to would have suited Friborg's essay better, e.g. *Steep Coast* (*c* 1892, fig.90) which seems to contain a female figure with flowing hair as an integral part of the composition. Although the pathway to her conclusion might be different, Pedersen's general conclusion is the same as Friborg's.

The reproductions are excellent and give a sense not only of the many different effects of the colours but also of the textures of the various surfaces.

That these works are still to be assimilated into the consciousness of art lovers would appear to be borne out by Kendall's references to the paucity of their mention by authors on Degas and their lack of agreement over their place in art – under the influence of Gauguin, proto-Fauvist, an anticipation of the forms of Cubism. Whatever the ultimate outcome, this book is a valuable building block in the construction of that final edifice.

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LUMINIST HORIZONS: THE ART AND COLLECTION OF JAMES A SUYDAM

KATHERINE E MANTHORNE AND MARK D MITCHELL

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If *Luminist Horizons* has a central thesis, it is the same one put forth at New York City's National Academy in 1865, when James Suydam's fellow artists gathered to eulogise him: 'Artists will not think of him as a great light gone out, but a sweet influence no more active'. Even among American art historians, Suydam (1819–65) is hardly a household name, but in *Luminist Horizons*, which accompanies a small exhibition of works on view at sites around the eastern United States, Katherine Manthorne and Mark Mitchell ably reconstruct Suydam's 'sweet influence' on the luminist paintings that have come to define his era.

Suydam, described in his lifetime as '[o]ne of the few American artists whose competent fortune exempted him from the necessity of toil', came to painting after a successful career in business. *Luminist Horizons* gives a richly textured feel for mid-nineteenth-century New York: not only its rapidly accumulating wealth and the Civil War that divided the city's politics, but also the vibrant and innovative artistic culture that was beginning to push against the dark wood-panelled walls of gentlemen's club rooms. In those elite circles, Suydam cultivated the artistic friendships he needed to become a professional painter. '[I]t is dull work to plod alone', he wrote to a friend; in 1858, he acquired rooms at New York City's fashionable Tenth Street Studios, where his friends John F Kensett and Worthington Whittredge also worked. At Tenth Street, Suydam walked the halls, studying his friends' paintings, and sometimes acquiring them. He would later bequeath the collection to the National Academy, the city's leading art institution, which had just then moved into ornate new quarters, paid for with money Suydam had raised. Manthorne argues, however, that his legacy was artistic as well: 'a language of luminism was forged within this collaborative circle'.

'If asked what artistic quality and what truth of nature he best illustrated with his art, I should say that of *gradation*', wrote a contemporary critic, and his sensitivity to tone was surely part of what drew Suydam to Newport, where he painted a series of hushed seascapes between 1858 and his death seven years later. Readers who have toured the Vanderbilts' mansions or read Edith Wharton's novels will hardly recognise Suydam's drowsy seaside town, but they will appreciate the stillness, the subtle tonality, and the dramatic horizontal composition that characterise *Paradise Rocks, Newport* (1860), his best-known work. In 1728, the same rock formation had been a favourite writing place of the philosopher George Berkeley;

Mitchell suggests that Suydam may have intended the painting as a reflection on New England's long history, or even a meditation on Bishop Berkeley's theories of vision.

Art historians will be most interested in the authors' stance on the question of luminism. For decades, the term preoccupied scholars of American art, beginning with John Baur's classic 1954 characterisation of the 'infinitely subtle variations of tone and color' that distinguished a school of light-filled mid-century landscapes. In the 1960s, Barbara Novak elaborated Baur's definition, calling luminism an 'indigenous mode of seeing'. After 1980, though, art historians chipped away at – or even rejected – the term, thinking it imprecise. *Luminist Horizons* seeks to resuscitate what Manthorne and Mitchell believe is still 'a productive tool in the differentiation of nineteenth-century landscape aesthetics'.

Manthorne scours the critical literature of the 1850s and 1860s. She argues that even if critics never used the word luminism, they nevertheless distinguished the noisy, preachy canvases of Albert Bierstadt and Frederic Church from the quiet shimmering landscapes of John Kensett and James Suydam. Leading critic Henry Tuckerman noted 'a bifurcation within American landscape painting, as did every other observer of the art scene at the time'. Mark Mitchell reconstructs Suydam's luminist world: the people he knew, the books he read, the pictures he collected. 'Suydam's circle', he argues, 'formed a coherent aesthetic movement that sought a distinctive approach to landscape representation'.

Manthorne and Mitchell provide a luminism that is both less and more than earlier interpretations: their characterisation lacks some of the ambition of Baur and Novak's, who read in the 'still, small voice' of Suydam's seashores the cultural yearnings of a nation and an era. Yet their archival, biographical, and empirical analyses of networks, influences, and criticism makes their definition more concrete. This is a luminism we can believe in, even if it is one that has been humbled. Perhaps all the better, since luminism was a humble mode, and Suydam, whom Baur called 'one of the minor poets of American landscape art', was the bard of its humility.

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William Hogarth, *The Enraged Musician*. Print. Second State (1741). From *The Enraged Musician* by Jeremy Barlow.

THE ENRAGED MUSICIAN

JEREMY BARLOW

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More than 70 of Hogarth's works include a reference to music, contributing to his portrayal of English social and cultural life in the eighteenth century. As Jeremy Barlow points out at the beginning of this book, however, if viewers are seeking detailed information on the eighteenth-century musical scene by consulting Hogarth's works then they are likely to be disappointed. The artist's overall use of music, Barlow argues, is as servant to his wider aim of satirising eighteenth-century English life, attitudes and customs. Hogarth himself even admits this overall aim, when he writes that he hopes that his works will be 'instructive and amusing in future times, when the customs manners fasheons [sic] Characters and humours of the present age in this country may be alter'd.'

Barlow, an editor and performer of English music of the seventeenth and eighteenth centuries, attempts to place Hogarth in the context of the musical life of his time although, as he admits, evidence is fragmentary. Hogarth's musical interests appear to have sprung from his interest in the theatre. His accuracy and realism in the depiction of performance practice are frequently found lacking. Many of his instrumentalists perform 'left-handed' even when the reversed image of prints is taken into consideration. Barlow points out that when approaching the subject of musical representation in art it must be borne in mind that musical images may be symbolic or influenced by iconographic traditions as well as by the artist's own cultural approach, by his or her musical knowledge, the patron's wishes and also the perceived demands of the market. He underlines that the final product is imaginative and cannot be relied upon for accurate information, particularly when the viewer's own musical perspectives and environment are taken into account.

'Rough' music and burlesque music are both submitted to detailed discussion in the text. 'Rough' music in Hogarth's time described 'a noisy, mocking demonstration against those whose behaviour or relationships were unacceptable to the community'. Through his engagement with rough music, Hogarth developed