



IMPRINT



JOURNAL OF THE AMERICAN HISTORICAL PRINT COLLECTORS SOCIETY
VOLUME 46, NUMBER 2 • AUTUMN 2021

THE AMERICAN HISTORICAL PRINT COLLECTORS SOCIETY

The American Historical Print Collectors Society, founded in 1975, is incorporated as a non-profit association in the State of Connecticut and has been granted tax-exempt status by the U.S. Internal Revenue Service. The purpose of the Society is:

To foster the collection, preservation, study, and exhibition of original historical American prints that are one hundred or more years old;

To support and encourage research and development of publications helpful to the appreciation and conservation of such historical prints;

To cooperate with historical societies, museums, and other institutions and organizations having similar interests.

IMPRINT is published twice-yearly to serve these ends and is available only through membership in the AHPCS. Membership, now nationwide, is open to all interested individuals and institutions. The current annual dues of \$50.00 includes a subscription to IMPRINT, a *News Letter* published four times a year, regional meetings, an invitation to the annual meeting held in a different city each year, and the fellowship of other print collectors and experts. We are grateful to those who join in the following categories: Contributing, \$65; Patron, \$100; Benefactor, \$125. Any amount over \$50 is federally tax-deductible. To join write to: Membership Office, American Historical Print Collectors Society, 150 Lexington Avenue, New York, NY 10016. Our web site, www.ahpcs.org, includes an annotated bibliography of past IMPRINT articles and information on ordering back issues.

This issue of *Imprint* is supported in part by a generous bequest from Wendy Shadwell to the American Historical Print Collectors Society.

OFFICERS AND BOARD OF DIRECTORS

Allen W. Bernard	<i>President</i>
Clayton Lewis	<i>1st Vice President</i>
James S. Brust	<i>2nd Vice President</i>
Nancy Finlay	<i>Secretary and Past President</i>
Robert K. Newman	<i>Treasurer</i>
Diann Benti	<i>Website Committee Chair</i>
Jourdan Houston	<i>Membership Chair</i>
Clayton Lewis	<i>Regional Activities Chair</i>
Jackie Penny	<i>AHPCS News Letter Editor</i>
Sarah Weatherwax	<i>Publications Committee Chair</i>
Roger Genser	<i>Nominating Committee Chair</i>
Fred Baron	David G. Wright
Thomas Bruhn	Helena Wright
Stephanie Delamaire	

PUBLICATION COMMITTEE

Sarah Weatherwax, <i>Chair</i>	Caroline Sloat
Georgia B. Barnhill	David G. Wright
Stephanie Delamaire	

IMPRINT

Caroline F. Sloat	<i>Editor</i>
Rosemarie Tovell	<i>Book Review Editor</i>

REGIONAL REPRESENTATIVES

Clayton Lewis, <i>Chair</i>	<i>Ann Arbor, Michigan</i>
Donald J. Bruckner	<i>Hicksville, New York</i>
James S. Brust	<i>San Pedro, California</i>
Elisabeth Burdon	<i>Portland, Oregon</i>
Thomas Corcoran	<i>Whitefish Bay, Wisconsin</i>
Kathleen Manning	<i>San Francisco, California</i>

© 2021 by The American Historical Imprint Collectors Society. All rights reserved. IMPRINT (ISSN 0277-7061) is published twice a year, Spring and Autumn, by the American Historical Print Collectors Society, Inc., 150 Lexington Avenue, New York, NY 10016, and is available only through membership in the Society. Reproduction in whole or part of any article is prohibited. A list of back issues appears on the Society's website (www.ahpcs.org). IMPRINT will consider but assumes no responsibility for unsolicited manuscripts. Manuscripts should conform to the IMPRINT style, and authors may obtain a style sheet from the editor before submitting a manuscript. Length ranges from 1,000 to 6,000 words, with 2 to 15 illustrations. Contributors are responsible for obtaining from publishers, authors, institutions, and private owners of works of art written permission to publish all illustrations and long text quotations

taken from published sources protected by copyright. The rights requested should include non-exclusive rights to print and any other print or digital medium in which the AHPCS may decide to issue or license others to issue. All inquiries should be addressed to the editor at the above address. IMPRINT articles are abstracted and indexed in *RILA (International Repertory of the Literature of Art)* through 1990, and from 1990 through 2007 in *Bibliography of the History of Art* and *Historical Abstracts* and/or *America: History and Life*. The latter two databases are also searchable on-line via EBSCOhost.

CONTENTS

- 2 Fitz Henry Lane and Coastal New England
Georgia B. Barnhill
- 18 J.H. Bufford's Parlor Gems
James S. Brust and Lauren B. Hewes
- 30 Rosemarie Tovell, Book Review Editor
Cape Ann Museum, Laid Down on Paper: Printmaking in America
*Robert P. Emlen, Imagining the Shakers:
How the Visual Culture of Shaker Life was Pictured in
the Popular Illustrated Press of Nineteenth-Century*

Studies of two subsets unite the two articles in this issue: a group of related lithographs by Fitz Henry Lane for Georgia B. Barnhill and Parlor Gems, a category of small lithographs produced during the early 1860s by J. H. Bufford for James S. Brust and Lauren B. Hewes. All three authors are longtime members of AHPCS who have also contributed generously to its collegiality. Barnhill made a Zoom presentation of the illustrated talk she had prepared for the (Covid-canceled) 2021 AHPCS meeting based on research for *Drawn on Stone: The Lithographs of Fitz Henry Lane*, the 2017 exhibition she curated for the Cape Ann Museum. This is paired with a deep dive into J.H. Bufford's Parlor Gems advertised in 1860s. Brust, a collector, and Hewes, a curator, explain this small and short-lived format that made fine art available for parlor albums. ¶ This is the last time that Rosemarie Tovell's name will appear as Book Review Editor. She concludes her contribution with reviews of winners of the Ewell L. Newman Award for 2020 and 2021 when conferences could not be held. Tovell has served AHPCS and *Imprint* faithfully and well and has provided me with much appreciated guidance. Thank you, Rosemarie!

—CAROLINE SLOAT, *Editor*

FRONT COVER: Detail of Fitz Henry Lane (1804–65). *Steam Packet Ship Mast. in a Squall. Nov. 10, 1845.* Lithograph on paper. Boston: Lane & Scott's Lithography, 1845–46. 28 x 39 cm. Courtesy, American Antiquarian Society. Bib ID 150237.

BACK COVER: Top row: Four examples of J. H. Bufford's Parlor Gems, all 4 x 2½ in. Top row: l. *Blackbird* (American Antiquarian Society), r. *Bo Peep*. Bottom row: l. *Of Such is the Kingdom of God*, r. *Dignity and Impudence* (Private collection).

Fitz Henry Lane and Coastal New England

Fitz Henry Lane was undoubtedly one of the most important artists of the nineteenth century. His marine paintings are celebrated by collectors, museums, and scholars. We, as print collectors and scholars of works of art on paper, can claim him as one of our own since he began his career in fine art as an apprentice in the lithography shop of William Pendleton in Boston in about 1832. I had the good fortune to be the guest curator of a major exhibition at the Cape Ann Museum in 2017–18–2018, *Drawn from Nature & On Stone: The Lithographs of Fitz Henry Lane*. The invitation to speak at the 2021 conference planned for the AHPSC annual meeting in Mystic, Connecticut, provided me an opportunity for further thinking about Lane's lithographs.¹ Those of you who saw the exhibition or read the accompanying catalogue essay that I prepared for the Cape Ann Museum may wonder what more I have to say about his career as a print maker. I should begin by noting that out of about fifty prints signed by Lane as designer or draftsman, just nine are of coastal communities and nine are of ships. Concentrating on this genre provides the opportunity to examine these precursors to his paintings. These prints were successful and helped residents of the region develop a taste for views of New England. Subjects of his coastal prints include Boston, Gloucester, Nahant, New Bedford, Newburyport, Providence, and Castine (Maine).

Whether working on his depictions of his natal Gloucester or adapting views by other view makers, the experience of drawing expansive views and ships at sea was an important prelude to his future career as a painter.² The two topics that I will explore in this essay—earlier

views possibly familiar to him and the construction of his compositions—are important elements in the creation of his paintings. For those of you would like to read about the larger context of these coastal views, I recommend Melissa Geisler Trafton's excellent essay, "Fit Memorials: Fitz Henry Lane's Lithographed Townscapes, 1835–1859," in which she places Lane's views of inland towns and coastal views in the larger body of lithographed panoramic images.³ Margaretta M. Lovell's recent essay on Lane's marine prints and her forthcoming book examine Lane's lithographs and paintings from a variety of perspectives including the human impact on the land.⁴ His lithographed views also reflect New England's trade and commerce.⁵ Trafton's and Lovell's perspectives are different from other art historians who have examined his landscapes in terms of space, light, color, and overall aesthetic appeal and impact.

To begin, I should provide a brief overview of Lane's life and career as a lithographer. He was born as Nathaniel Rogers Lane in Gloucester, Massachusetts, a quintessential coastal town devoted to the fishing industry, on December 19, 1804. His father, Jonathan Dennison Lane, was a sailmaker, probably owning his own sail loft. His home was situated among those of prosperous Gloucester merchants and sea captains. Unfortunately, Jonathan Lane died in 1816 leaving his widow somewhat impoverished. She paid no taxes on her property because she was supporting a lame child.

From early childhood, Lane was disabled. The cause has, of course, never been proven. One theory is that he had a case of polio which was endemic at the time. Another possibility is that he ate the leaves or fruit of the "apple-peru." Gloucester's historian John J. Babson suggested this possibility in 1860, during Lane's lifetime.⁶ The Peruvian Apple is in the poisonous nightshade family of plants. It is also known as Jimsonweed which can "cause severe neurological disturbances, but may even be fatal" according to maritime historian James A. Craig.⁷ As a child, his Lane's lack of mobility might well have resulted in his sketching what he saw on Gloucester's waterfront: ships, sailors, equipment, and boats of all sizes. An art critic writing about one of Lane's seascapes on display

GEORGIA B. BARNHILL retired as the American Antiquarian Society's Andrew W. Mellon Curator of Graphic Arts and the founding director of CHAVIC, the Center for Historic American Visual Culture. During nearly forty-five years at AAS, she built and curated the graphic arts collection. She acquired, catalogued, and studied this material, actively sharing its riches with scholars and collectors in Antiquarian Hall and through conference papers, writing, and publishing. *Gems of Art on Paper: Illustrated American Fiction and Poetry, 1785–1885* was published by the University of Massachusetts Press in 2021.



FIG. 1. Robert Cooke (ca. 1810-43). *Fitz Henry Lane*. Pencil on paper. 22 x 19.3 cm. Courtesy, American Antiquarian Society.

in the 1850 exhibition of the American Art-Union in New York, noted that “nautical subjects have been his study from a boy.”⁹ The disability lasted throughout his life and prevented him from joining friends on trips to Europe and going with Hudson River School artists to their mountain retreats. Traveling by sea and by railroad was much more feasible for him, and I think we can conclude that his disability limited and impacted his choice of subject matter. As late as 1854, the art critic Clarence Cook described Lane as a “man apparently of forty years [he was actually 50], walking with difficulty, supported by crutches, hard-handed, browned by the sun and exposure, with a nose indicating less the artist sensibility than the artist resolution, and an eye that shines clear as a hawk’s, under over-hanging brows. This is the bodily portraiture of a man who is a master in his art.” Cook noted that among his personality traits were studiousness, patience, and self-reliance, all useful traits for someone who was disabled yet rose to the top of his profession.⁹ This written description varies significantly from the pencil portrait of thirty-year-old Lane made by a colleague at the Pendleton shop in 1835. Robert Cooke portrayed Lane standing on a rocky beach with the sea behind him. He has a somewhat worried look on his face and holds a portfolio in his left hand (fig. 1).

How Lane became a lithographic draftsman is open to speculation. Lane painted a watercolor of the *Burning of the Packet Ship Boston* in about 1830.¹⁰ The ship’s owner, Elias Davis Knight, noted that Lane made the watercolor from a sketch of the fire by the artist Samuel S. Osgood. About the same time, Lane made a sketch of the Universalist Church in Gloucester. It is possible is that William E. P. Rogers, a resident of Gloucester who recognized Lane’s artistic talents, introduced him to William S. Pendleton in Boston. In any event, Lane left the shoemaking business and in about 1832 went to Boston where he learned the rudiments of lithography and honed his skills as an artist on stone. We should note that one of his final actions in Gloucester before moving to Boston was to change his name to Fitz Henry Lane.¹¹ Pendleton’s Lithography probably did not resemble the well-known idealized image of a lithography shop published by Louis Prang, but some parts of it would have been present: a workman effacing a design on a stone, a draftsman copying a drawing on a thick slab of limestone,

the chemicals used to fix the crayon drawing to the stone in a bucket, a printer operating a proof press, and larger lithographic press in a separate space.¹²

Lane’s career as a lithographer had several phases. From roughly 1832 to 1841 he did general lithographic work for the Pendleton firm and its successor—Thomas Moore Lithography—including sentimental and architectural prints, such as *Love among the Roses* (Inventory 459) and *Worcester House* (Inventory 455). He did several landscape views such as *Millbury Village* (Inventory 456) that shows his skill as a topographical draftsman and signed this one “Drawn by F. H. Lane.” Does that mean that he drew it from nature or copied it from another artist? We do not know. However, we do know from its inscription that Lane’s view of Washington, D.C. (Inventory 450), was drawn on stone by Lane after a drawing by Peter Anderson. Thomas Moore’s Lithography printed it in 1838.¹³ Benjamin Champney’s account of his years at Moore’s Lithography states that he did “ordinary commercial work,” while Robert Cooke executed “fine work,” such as designs of figures and portraits from life and Lane “did most of the views, hotels, etc. He was very accurate in his drawing, understood perspective and naval architecture perfectly, as well as the handling of vessels, and was a good, all-round draughtsman.” Champney went on to excel at views as well, becoming a renowned landscape painter. Although we can assume that most of the prints that say “Drawn by Lane” refer to his work on stone, we can never be absolutely sure about authorship unless a print is signed “Drawn from nature and on stone” or has a signature or initials embedded within the image.

A new phase of Lane’s career began in 1840 after Thomas Moore sold his business to Benjamin W. Thayer. Had Lane felt physically able to do so, he might have traveled to Europe with Benjamin Champney and Robert Cooke in 1841. The three artists had worked together at Pendleton’s Lithography and Thomas Moore’s Lithography for several years. Champney and Cooke left for Europe after scraping together funds from a flurry of vignettes for the covers of music scores and other commercial work. More than a decade later, Clarence Cook still wished that Lane had been able to travel on the high seas to Europe to see the great works of Turner and Vernet.¹⁴



FIG. 2. . Fitz Henry Lane (1804-65), *View of Providence, R.I.* 1848. Lithograph on paper. Boston: Scott's Lith., 1848. 28 x 40 cm. Courtesy, American Antiquarian Society. Bib ID 608913

Left behind in Boston in 1841, Lane commissioned a business card announcing his new status as "Marine Painter," self-identified as "artist" in the Boston City directory, and became a member of the new Boston Artist's Association.¹⁵ Members included Washington Allston, Chester Harding, Charles Hubbard, David Claypoole Johnston, Henry Sargent, and William Sharp. Lane continued to work as a lithographic draftsman but on a free-lance basis until 1844 when he and John W. A. Scott (1815–1907) formed a partnership. The partnership with Scott lasted just three or four years as Lane was transitioning to his final career as a landscape artist and returned to Gloucester to paint full-time. In that phase of his career, he made a view of Providence, Rhode Island (Inventory 485), that his former partner, John Scott, probably drew on stone and issued after the dissolution of the partnership. When compared to views that we know Lane put on stone, the Providence view lacks the richness of detail in the foreground and the view appears lifeless (fig. 2). The artist could have traveled to Providence by steamboat easily enough. He also painted views of Norwich, Connecticut (Inventory 454), and Baltimore (Inventory 493) that were reproduced on stone by other hands. These two were published by Albert Conant, who had earlier drawn a few town views of his own. Between 1851 and 1855, Lane produced no views that were reproduced lithographically, focusing instead on his paintings. His time as a lithographic artist bore fruit. In 1860, John Babson wrote that Lane's work at Pendleton's and his subsequent development as a lithographic draftsman rapidly developed his taste and ability. After his years in Boston, Babson reported that Lane "came back to Gloucester [in 1849] with a reputation fully established. Since his return to his native town, he has painted many pictures, all of which have been much admired. He has often contributed a production of his pencil for the promotion of a benevolent enterprise; and with characteristic kindness, he furnished the sketches in this work."¹⁶

What prints could Lane have seen in Boston in the 1830s that influenced his later choice of coastal views as an artist? Lane produced two types of coastal views. One focused more on ships and wharves in the foregrounds; the other format consisted of panoramic views. It could be that precursors to the genre of harbor views included paintings by the British artist Robert Salmon who was a familiar figure in the Pendleton and Moore

lithography shops. Salmon, an experienced marine painter who arrived in Boston in 1828 from England, produced several lithographs at Pendleton's Lithography in the years that Lane was there. He drew two lithographed views of Boston Harbor that featured detailed depictions of ships as well as skillful compositional features. *The U. S. Navy Yard Charlestown Mass.* was lithographed by the Pendleton firm before 1835 (fig. 3). His view of Boston Harbor that the Naval Library and Institute commissioned for their membership certificate appeared in about 1841, shortly before Salmon returned to England in 1842. What is particularly noteworthy of Salmon's view of the Navy Yard is the steady progression from the foreground to the distant small image of the city on the horizon. His lithographed view of Boston harbor portrays a deep sense of space because of the placement of the ships on either side of the composition. Salmon's departure left Lane the local master of marine views, but his slightly later view of Boston harbor appears cluttered in comparison.

In addition to Salmon's prints and paintings, two aquatints of Boston drawn and engraved in 1833 by the British artist, William James Bennett, that were published and displayed locally by Lilly, Wait, and Company might have been familiar to Lane. In the exhibition catalogue, *Pride of Place: Early American Views*, Nancy Finlay notes that Bennett received his training "in England where he exhibited romantic landscapes" between 1808 and 1825. By the following year he was in New York City where he excelled in engraving works after other artists, including John William Hill (an important view maker himself), John Gadsby Chapman, and George Cooke. Finlay claimed that the "American topographical tradition is firmly established in the work of Bennett, and later artists would continue to rely on many of the same compositional devices and stock accessories that Bennett employed in his prints on so many occasions."¹⁷

In May of 1833 a notice of *Boston from the Ship House*, at the west end of the Navy Yard, appeared in the *American Traveller* (fig. 4). The second view was still being prepared and both were published by subscription at a cost of five dollars each. The piece in the newspaper noted that the finished view was a "correct and beautiful delineation of the features of the town." Bennett, he concluded, "has certainly succeeded to admiration."¹⁸ *Boston from the Ship House* is a harbor view providing detailed visual descriptions of several different kinds of ships,



U. S. NAVY YARD CHARLESTON, MASS.

FIG. 3. Robert Salmon (1775-1845). *U. S. Navy Yard, Charleston* [Charlestown], Mass. Lithograph on paper. Boston: Pendleton's Lithography, 12 x 15 cm. Courtesy, American Antiquarian Society. Bib ID 150895

most of which likely were transporting cargo. Boston's skyline is relegated to the distant horizon with the dome of the State House evident on the right. The second Boston view by Bennett, *Boston, from City Point, near Sea Street*, provides a closer view of several boats and a log raft, an efficient way of moving logs short distances by water. It is likely that Lane saw these prints before doing his own harbor scenes, and Bennett's careful attention to the ships might well have appealed to Lane.

Another print that Lane would have seen was Alexander H. Wallace's *View of the City of Bangor, Me.*, printed by the Pendleton firm in 1835.²⁰ In an article on Lane's lithographs, Carl Crossman has attributed this print to Lane, but I believe that it could just as well as

been drawn on stone by Robert Cooke, or another accomplished draftsman working for Pendleton.²¹ In that year 1835, George Loring Brown, Benjamin Champney, Robert Cooke, David Claypoole Johnston, and William Rimmer were all present in the shop.²² One aspect of this print that leads me away from an attribution to Lane is the quality of the drawing of the townscape. It looks too tightly delineated. The sky is, however, similar to Lane's work, but not dissimilar to work done by Robert Cooke. Charles Hart recorded in his *History of Lithography* that sometimes several draftsmen worked on a single stone, according to their distinct and specific talents.²³ In any event, by 1835, Lane had already started signing prints and he did not sign the Bangor view. The image is taken



FIG. 4. William James Bennett (1787–1844). *Boston from the Ship Howe*. Aquatint on paper, 47x 62 cm. Boston: Lilly, Wait, and Company and New York: Henry I. Megarey, 1833. Printed from the original plate in 1901 by the Club of Odd Volumes, Boston. Courtesy, American Antiquarian Society.

from land in Brewer, Maine, a short distance across the Penobscot River from Bangor.²³ As indicated by the log raft on the river and the stacks of wood on the wharf extending into the River, logging was the dominant industry in the region and the manufacture of shingles was one of Brewer's important industries.

There are two conventional formats for views. In terms of their composition, artists had the choice of using a high vantage point (bird's eye view) or one at or nearer to ground level (worm's eye view). For his first coastal view—Gloucester—in 1836, Lane chose the former as did William Burgis for his *South East View of ye Great Town of Boston in New England in America* (London, 1725) and Paul Revere for his *View of Part of the Town of Boston in*

New England and British Ships of War Landing Their Troops (Boston, 1770).²⁴ The more common format is a view taken at ground level from across a broad expanse of water as seen in the view of Boston from the *Scenographia Americana* designed by Thomas Pownall in 1761. In this print, the ratio of sky to land and foreground is roughly three to one and many of Lane's views follow this format. Once Lane made a choice about point of view, he had to decide what to include in the foreground and on the water.

The Cape Ann Museum has about 130 drawings by Lane, most of which are dated in the 1850s. Careful research for the preparation of *FitzHenryLaneOnline* has linked some of the drawings to Lane's paintings, but none can be tied directly to his prints except for *Castine from*



VIEW OF THE TOWN OF GLOUCESTER, MASS.

FIG. 5. Fitz Henry Lane (1804–65). *View of the Town of Gloucester, Mass.* Lithograph on paper. Boston: Pendleton's Lithography, 1836. 36 x 51 cm. Cape Ann Museum (Inventory 437).

Hospital Island, 1855 (Inventory 166), which measures 10 x 52 inches. On it are notes about the placement of a boat, and specific comments about the height of buildings. A smaller drawing of the Boston skyline, spread across two sheets of a sketch book (Inventory 158), is possibly the beginning point of several paintings. Logic suggests that the artist of a panoramic view began with the townscape. Other details could be added as the design progressed. For paintings, drawings of a boulder, a cow, or a dinghy in the Cape Ann Museum's collection might have been preliminary sketches for the foreground or middle ground of a harbor view. A watercolor view of Castine in the collection of the Museum of Fine Arts, Boston (Inventory 277), a study for a painting made to

enable his patron to see the composition, includes a ship superimposed on the distant landscape suggesting the additive nature of these details. As a child and young man, the artist undoubtedly spent a great deal of time drawing what he saw on the Gloucester waterfront, such as boats of all kinds. And, as noted above, before, Benjamin Champney commented on Lane's expertise in naval architecture. We can assume that Lane added foregrounds and middle grounds as he prepared final drawings to be transferred to the lithographic stone. Unfortunately, with the exception of the Castine skyline, preparatory drawings for his prints do not exist.

The obvious starting point for a discussion of Lane's coastal prints is his 1836 *View of the Town of Gloucester*,

Mass. (Inventory 437), proudly signed, "Drawn from nature & on stone by F. H. Lane" (fig. 5). I consider this print a statement of his "coming of age" or "I have arrived" in Boston's commercial art world. The *Gloucester Telegraph* noted in 1835 that Lane was making a lithographic view of his town on a subscription basis and that he finished the preliminary drawing in August of 1835. The newspaper article describes the view in detail:

- The foreground is occupied with bold rocks on the left, and a beautiful cottage and enclosure, with the packing establishment of Giles & Wonsen, with a vessel aground at the wharf, on the right. Taking it all in all, the mirror-like surface and graceful bends of the harbor, studded here and there with most exquisitely drawn vessels; the lofty hills which nearly encompass the town, and last our handsomely situated, and really handsome village, forms the most beautiful picture of the kind we ever saw.

The writer also noted that residents of the town and those who had moved away were the target audience for the print.²⁵ I find this description of great interest because it suggests the additive nature of the details in these complex views.

After the publication of the print in March of 1836, the newspaper noted that it was "most admirably executed" citing a "softness and beauty in the design, which we do not always find in the works of older and more distinguished artists."²⁶ I find it difficult to define the quality of softness in the print—perhaps the writer is referring to the fact that Lane successfully captured a sense of the atmosphere by drawing the buildings in the town a little less crisply than those in the foreground. Or the writer could be referring to the overall soft tonal quality of the lithographic process.

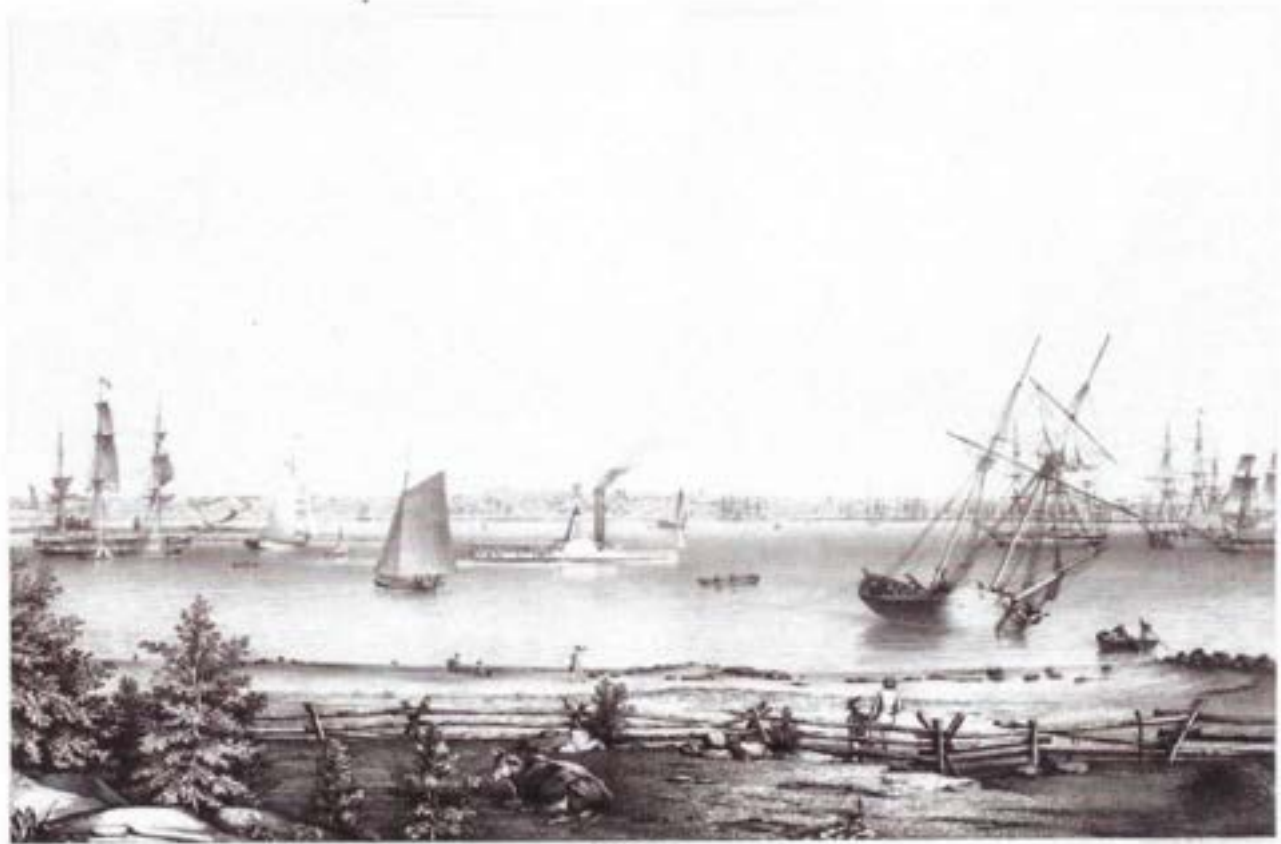
The view is taken from an elevated position and the high vantage point makes it possible for Lane to provide detailed observations in the foreground of the village of East Gloucester adjacent to Smith's Cove. Rocky Neck, which features prominently in a later view, is between Smith's Cove and the town of Gloucester on the other side of the water. The largest ship in the harbor is anchored waiting for a high tide to enable it to approach a wharf for unloading. Smaller ships were used for the coastal trade including fishing and transporting lumber.

The settlement in the foreground is drawn with careful attention to detail. Lane may have made sketches of the buildings across the harbor from a boat anchored offshore so that the buildings would be recognizable to Gloucester's residents. Accuracy, as Melissa Trafton has pointed out, was key to the success of lithographed townscapes because residents were the primary audience.²⁷ But Lane does more than record the minutiae of the town—the sky is glorious and the contrast of clouds and shafts of light on the water reveal Lane's artistry.

The foreground in the lower right is devoted to the depiction of two houses and an enclosed garden. In the yard is a saw buck. Perhaps the loaded horse-drawn cart is hauling firewood for the owner of the home. Moving along the shore we come to a two-masted schooner hauled up on the beach as well as other smaller fishing boats on the water. To the right of the schooner is a flake yard for drying salt cod; just beyond is Five Pound Island completely dedicated at the time to drying cod. Barely visible are men walking and attending to chores. This small community is busy and dedicated to the fishing industry, as Lane makes clear. He could have left out this foreground to concentrate the viewer's eyes on the townscape across the water, but he chose not to do so. Indeed, the writer of the notice in the March 16, 1836, *Gloucester Telegraph* suggested that the view would have been "more striking" had Lane chosen a different spot to take the view, perhaps highlighting the view of the town rather than East Gloucester. However, views such as this one has the ability to inform us about the local economy in ways that a panoramic view of a town does not.

One startling aspect of Lane's lithograph is just how accomplished it is. When he completed the print, he had only been working in the medium for three or four years. Lane's work compares favorably to *Boston, from the S. East*, printed by Jenkins and Colburn in about 1837, a lithography firm only in existence for two years.²⁸ They also printed views of Canadian coastal views drawn on stone by Benjamin Nutting, another of the talented artists who worked for the Pendleton firm. Their prints were competent, but Lane's excellent ability to work on stone stands out in contrast.

After completing the 1836 view of Gloucester, Lane generally employed a four-part composition for his marine views: a foreground, a stretch of water, the view of the town on the horizon, and an expansive sky. For example, Lane's 1846 *View of Gloucester from Rocky Neck*,



VIEW OF NEW BEDFORD

FIG. 6. Fitz Henry Lane (1804–65). *View of New Bedford*. Lithograph on Paper. Boston: Lane & Scott, A. Conant publisher, 1845. 46 x 64 cm. Courtesy, American Antiquarian Society. Bib ID 395621

signed "Drawn by F. H. Lane" and lithographed by Lane & Scott's Lithography, has these four distinct elements (Inventory 354). Two years earlier, Lane had painted the town from the same viewpoint. That painting is his earliest extant painted harbor or panoramic view. The print was published just at the point that his lithographic career gave way to that of an artist painting in oils.

Other panoramic prints published in the 1840s and 1850s feature the same compositional format. Two of them, *View of Newburyport* (Inventory 440) and *View of New Bedford* (Inventory 438), were drawn on stone by Lane after sketches by Albert Conant, and they too provide broad expanses of water in the middle grounds between the foregrounds and the backgrounds, which are

somewhat less carefully described than the townscape of the 1836 view of Gloucester. Conant's relatively high viewpoint in the Newburyport view allows the viewer to see piles of wood and evidence of barrel making in the foreground. The New Bedford view depicts a cow pasture in the foreground of the view of New Bedford, which is a spectacular lithograph. (fig. 6) Conant may have provided the townscape as a model, but the ships, evidence of the whaling industry, are Lane's additions.²⁸

Lane employed the four-part composition for his 1855 view of Castine (Inventory 508), and his 1859 view of Gloucester (Inventory 446), each signed "Drawn by Lane" and printed by L. H. Bradford and Company in Boston. The preliminary drawing for Castine is on several

small sheets of paper pasted together (Inventory 166). These two prints raise an interesting issue with respect to many American lithographs. Seldom do the captions provide definitive information about the roles of the artist. For example, when Lane's name appears as "Drawn by F. H. Lane," does that mean that he provided the original view and transferred it to stone? Or does it mean that someone else made the drawing on stone. Evidence about his final view of Gloucester, based on a painting by him, suggests that he supervised its printing, but was not responsible for the lithographic reproduction.³⁰ The same is probably true for the view of Castine. Both are beautiful prints. Charles Hart's *History of Lithography* notes that several of the lithographic draftsmen in New York in the 1840s and 1850s aspired to careers as artists. Charles Parsons was one who succeeded as a landscape artist. There were clearly similarly talented men working in Boston at the time whose skills were highly developed.

Lane used a different format for his 1837 Boston Harbor view of which there are two versions. One, signed by Lane, is dedicated by the print publisher Thomas Moore to the Tiger Boat Club, whose rowing shell is in the foreground (Inventory 605, fig. 7).³¹ This is just one form of watercraft in the view, which lacks the progression from foreground to skyline seen in Salmon's earlier work. But what an array of boats! In addition to the shell is a lone oarsman sculling his yawl boat and there are other small sailing craft as well. The steamboat with soot-laden smoke belching from the stacks is probably carrying passengers up or down the coast. Erik Ronnberg notes in his commentary on this print that the ship at right, under full sail, would never have navigated Boston Harbor with so much sail in play among so many ships. In fact, this print recalls the colonial view of Boston by William Burgis with an impossibly large number of ships in the foreground. Such crowded harbors were a way to signal the importance of trade to the region and they appealed to merchants.³² This print consists of parallel planes; there is no diagonal movement in the composition from foreground to background. However, the ships all show the attention to detail we expect from an artist whose childhood included a front-row seat on the waterfront of an important port.

There is a second unsigned version of this view (Inventory 479). The two are similar at first glance, but a closer look reveals substantial differences between the two. One is the attempt to bring Boston's skyline across

the print. The lower sails on the ship on the right have been furled to reveal the city's waterfront. Also, the rowing shell has been replaced by a log raft. The calm water of the second print seems to present a deeper sense of space and there is a better progression from the foreground into the distance. The whole view seems more spacious, but the sky is very strange; it looks like a drawing on the stone had been effaced and the clouds on the left side of the print are very different leading me to believe the two images are not two states of a single print; rather the two prints are made from different stones. It is possible that this version preceded the one dedicated to the Tiger Boat Club. Did Lane give up on this version? There is a problem with the skyline bleeding through the sails on the right. Perhaps that is why the sails on the ship take up such a large proportion of the view in the print dedicated to the Tiger Boat Club.

The lithographs we have seen thus far are relatively large in scale, suitable for framing and enjoyed in domestic or commercial spaces. Lane also produced a number of vignettes with maritime subjects that adorned the covers of music scores. The vignette for *The Nabant Quadrilles* (Inventory 85) depicts Nahant, a well-known resort on two islands connected to each other and to the city of Lynn by a sandy causeway. Although Lane had already executed several architectural prints, in this one the hotels are clearly subsidiary to the water and ships. Lane, whose signature is within the image at the lower right, probably drew the original image and put it on stone. Ronnberg, who is so knowledgeable about all things related to the sea, considers that the vessels were certainly by Lane. The sails—these are pleasure vessels, not working coastal ships—are filled with a steady breeze which has created waves skillfully replicated by Lane. When compared to the watercolor that Lane painted about 1830, it becomes clear that he learned quickly, perhaps under the influence of Robert Salmon.

A small view of Boston's harbor also dated 1837 is on the cover of *Captain E. G. Austin's Quick Step, Yankee Ship and a Yankee Crew* (Inventory 468, fig. 8). Lane's drawing that shows the Boston skyline from Governor's Island or an earlier one might well have preceded this image.³³ Ronnberg has identified the site of the foreground as Governor's Island on the east side of the harbor's main ship channel. Governor's Island has a steep slope on the western side which enabled Lane to depict the Boston Light Infantry in a formulaic manner. The *U.S.S.*



FIG. 7. Fitz Henry Lane (1804–65). *View in Boston Harbor*. Dedicated to the Tiger Boat Club. Lithograph on paper. Boston: T. Moore's Lithography, ca. 1837. 40 x 61 cm. Museum of Fine Arts, Boston. Bequest of Charles Hitchcock Tyler.

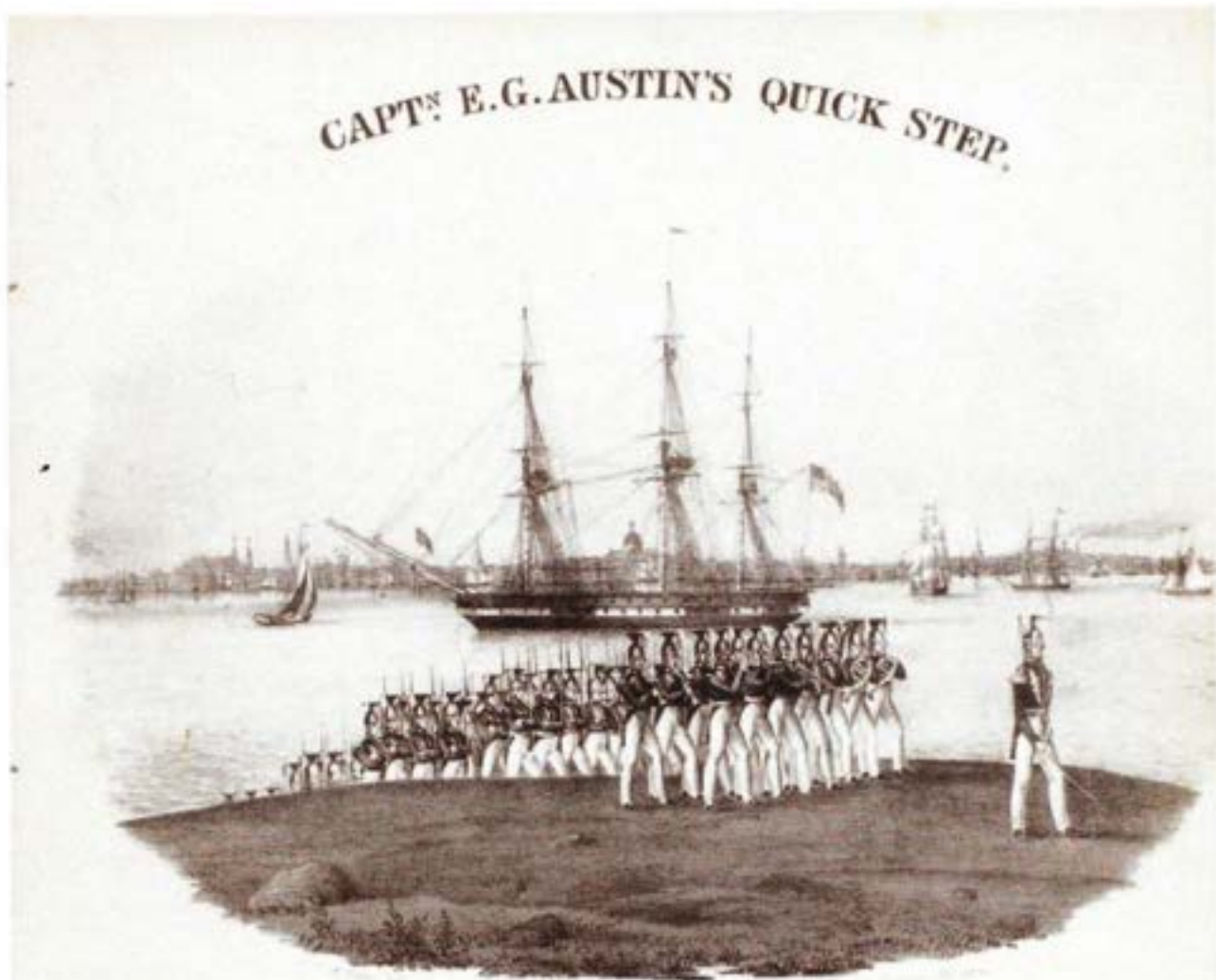
Constitution is anchored in the channel. Of particular note, given the small size of the image, is the accuracy of the details in the ship's rigging.

A final group of Lane's prints features ships at sea. The waters off the New England coast as well as the Atlantic Ocean are at times turbulent and it is not surprising that Lane made fierce storms part of his prints and paintings. Two of Lane's earliest paintings are of the Cunard liner *Britannia* in stormy seas.²⁴ The ocean liner, Cunard's first steamship, experienced two crossings in 1841 and 1842 marred by stormy seas caused by foul weather. Charles Dickens was on the later voyage and described the turbulence captured by Lane in his painting. Erik Ronnberg has noticed a similarity in the treatment of the waves in

that painting with work by the Liverpool artist whose painting of the Boston packet *Nonantum* in stormy seas ended up in Boston in 1842.

Prior to 1842, Lane's stormy seas were portrayed quite differently, as can be seen in his vignette on the cover of *The Mariner's Return*, published in Boston in 1841 (Inventory 470). Ephraim Bouvé printed this cover for the music publisher George P. Reed. Ronnberg notes that this could be a naval vessel or a large packet ship; the song would have a general appeal to families of sailors. The following year, Lane's style had changed dramatically as seen in *Alcohol Rocks*, his temperance print with a maritime subject, also printed by Bouvé (Inventory 490). The waves appear much more powerful as the ship *Intemperance* is

CAPT^N E.G. AUSTIN'S QUICK STEP.



As first performed by the
 BOSTON BRIGADE BAND ON THE ANNIVERSARY OF THE
BOSTON LIGHT INFANTRY,
 MAY 31ST 1857.

Also the New Nautical Song
A YANKEE SHIP AND A YANKEE CREW.

Sung by
MR. WILLIAMSON.

Words by J.S. JONES Esq. — Melody by C.M. KING Esq.

The whole arranged for the **PIANO FORTE** and dedicated to the
OFFICERS & MEMBERS of the B.L.I.
 BY **T. COMER.**

Price 25 Cts.

BOSTON: *Printed by* PARKER & DUTTON, 57 N. BARKER ST.

Entered according to act of Congress, in 1857, in the year 1857, under the title of "The Quick Step of the B.L.I." by T. Comer.



APRIL 1845. THE STEAM PACKET SHIP MASSACHUSETTS.

FIG. 8, OPPOSITE. Fitz Henry Lane (1804–65). *Captain E. G. Austin's Quick Step, Yankee Ship and a Yankee Crew*. Lithograph on paper. Printed by Moore's Lithography, Boston; Parker & Ditson, 1837. Courtesy, American Antiquarian Society.

FIG. 9, ABOVE. Fitz Henry Lane (1804–65). *Auxiliary Steam Packet Ship Massachusetts*. Lithograph on Paper. Boston; Lane & Scott's Lith., 1845. 27 x 36 cm. Courtesy, American Antiquarian Society. Bib ID 150237.

dashed against the rocky shore and row boats strive to cross them.

Lane's oeuvre includes ship portraits, both printed and painted. Among his patrons was Robert Bennet Forbes, a Boston opium trader, ship designer, and philanthropist. Lane did four ship portraits for him that are discussed by Margaretta M. Lovell in an essay published by the Cape Ann Museum.²⁵ Forbes designed a vessel known as the *Massachusetts* which combined sails with steam and launched the ship in July 1845. The first print of it is a standard ship portrait seen in profile with one sail conveniently furled to show the smoke stack (fig. 9). The second image of *The Steam Packet Ship Mass. in a Squall, Nov. 10, 1845* (Inventory 371) captures the ship at sea in a storm, sails



STEAM PACKET SHIP MAJID IN A SQUALL, NOV. 10, 1845.

FIG. 10. Fitz Henry Lane (1804–65). *Steam Packet Ship Majid in a Squall, Nov. 10, 1845*. Lithograph on paper. Boston: Lane & Scott's Lithography, 1845–46. 28 x 39 cm. Courtesy, American Antiquarian Society. Bib ID 150237.

ripped and presumably propelled by the steam engine in the rear, obscured this time by a billowing sail. Lane drew the image from Forbes' own description of the squall (fig.10).

This subset of Lane's lithographs was selected to demonstrate the pictorial elements that enter into these complex prints and to appreciate Lane's skill as an artist and draftsman. His work on these prints was interspersed other views of other towns, views of buildings, and figure studies (particularly for music scores). A December of 1835 description of Lane hailed the artist of the 1836 Gloucester view as "a young man of genius." Somewhat later another notice suggested that, "he will one day become distinguished in his art." As his career unfolded, he certainly lived into that prediction.

NOTES

1. The essay is based on a presentation prepared for the annual meeting of the AHPCS planned for Mystic, Connecticut, but presented online on November 20, 2021.
2. Viewing his entire oeuvre—drawings, prints, and paintings—is made possible by the Cape Ann Museum's website, *FitzHenryLaneOnline.org*. The inventory of prints may be searched by number which are provided for the reader's convenience. I want to express my appreciation for the valuable research embedded in this website by Melissa Geisler Trafton and Erik Ronnberg.
3. Melissa Geisler Trafton, "Fit Memorials: Fitz Henry Lane's Lithographed Townscapes, 1833–1859" in *Drawn from Nature & On Stone: The Lithographs of Fitz Henry Lane* (Gloucester, MA: Cape Ann Museum, 2017).

4. Margaretta M. Lovell, "Fitz H. Lane's Marine Lithographs, Robert Bennet Forbes, and the Pirates of the South China Sea," in *Laid Down on Paper: Printmaking in America, 1800-1865*, Caroline Sloot, ed. (Gloucester: Cape Ann Museum, 2020), 85-105; and *Painting the Inhabited Landscape: Fitz H. Lane and The Global Reach of Antebellum New England* (University Park: Pennsylvania University Press, forthcoming).
5. Helena E. Wright, "Fitz Henry Lane in Lowell," *Laid Down on Paper*, 1-18.
6. John J. Babson, *History of the Town of Gloucester, Cape Ann* (Gloucester: Procter Brothers, 1860), 258.
7. James A. Craig, *Fitz H. Lane: An Artist's Voyage Through Nineteenth-Century America* (Charleston, S.C.: The History Press, 2006), 18.
8. "Lane, the artist," *Gloucester Telegraph*, May 15, 1850. "19th-Century Documentation." Fitz Henry Lane Online. Cape Ann Museum. http://fitzhenrylaneonline.org/historical_material/index.php?type=19th-Century+Documentation (accessed March 16, 2022).
9. Clarence Cook, "Letters on Art. No. IV," *Independent*, September 7, 1854. Reprinted in *American Art to 1900: A Documentary History*, Sarah Burns and John Davis, eds. (Berkeley: University of California Press, 2009), 307-8.
10. The watercolor is in the collection of the Cape Ann Museum (CAM), Gloucester, Massachusetts, Inventory, 82. CAM inventory numbers for Lane material are cited.
11. Sarah Dunlap and Stephanie Buck, *Fitz Henry Lane: Family and Friends* (Gloucester: Church & Mason Publishing, 2007), 36-37. The authors found the record of the petition to the Massachusetts General Court dated December 26, 1831, and reprinted it on pages 39-40.
12. L. Prang & Co. *The Lithographer*. Boston: L. Prang, 1875. American Antiquarian Society, Bib. ID 151129.
13. *View of the City of Washington*. Drawn on stone by Lane after Peter Anderson. Boston: Thomas Moore's Lithography, 1838. Impression at the Library of Congress.
14. Cook, "Letters on Art," 308; Benjamin Champney, *Sixty Years' Memories of Art and Artists* (Woburn, Mass., 1900), 10.
15. The business card is in the collection of the Cape Ann Museum, Inventory 579. *Constitution of the Boston Artists' Association* (Boston: John H. Eastburn, 1842).
16. Babson, *History of Gloucester*, 258.
17. Dale Roylance and Nancy Finlay, *Pride of Place: Early American Views from the Collection of Leonard L. Milberg '53* (Princeton, N.J.: Princeton University Library, 1983), 18.
18. "Views of Boston," *American Traveller*, May 7, 1833. This notice suggested a third view would be made if a "sufficient number of patrons is secured to warrant the expense."
19. There is an A. H. Wallace listed in the New York Business Directory in 1837 as a portrait painter in Brooklyn. George C. Groce and David H. Wallace, *The New-York Historical Society's Dictionary of Artists in America, 1564-1860* (New Haven: Yale University Press, 1957), 657. The print is reproduced on FitzHenryLaneOnline.org as Inventory 478.
20. Carl L. Crossman, "The Lithographs of Fitz Hugh [sic] Lane," *American Maritime Prints*, Elton W. Hall, ed. (New Bedford, MA: The Old Dartmouth Historical Society, 1985), 74.
21. David F. Tatham, "The Lithographic Workshop, 1825-50," *The Cultivation of Artists in Nineteenth-Century America*, Georgia Brady Barnhill, Diana Korzenik, and Caroline F. Sloot, eds. (Worcester: American Antiquarian Society, 1997), 53.
22. Charles Hart, *History of Lithography*, manuscript compiled about 1900. Manuscripts and Archives Division, New York Public Library.
23. Brewer was founded in the early 1770s and barely survived the American Revolution.
24. Clarence S. Brigham attributed the view to Christian Remick. *Paul Revere's Engravings* (Worcester: American Antiquarian Society, 1954), 59.
25. "View of Gloucester," *Gloucester Telegraph*, August 15, 1835. Available on FitzHenryLaneOnline.org.
26. *Gloucester Telegraph*, March 16, 1836. http://fitzhenrylaneonline.org/historical_material/index.php?type=19th-Century+Documentation (accessed, February 26, 2022).
27. Trafton, "Fit Memorials," 59-60. I also have drawn on Erik Ronnberg, "Views of Fort Point: Fitz Henry Lane's Images of a Gloucester Landmark," in "Website Essays." Fitz Henry Lane Online. Cape Ann Museum. <http://fitzhenrylaneonline.org/essays/index.php> (accessed February 26, 2022).
28. Reproduced in Sally Pierce and Catharina Slaughterback, *Boston Lithography 1825-1880* (Boston: Boston Athenaeum, 1991), 48.
29. Conant was not an accomplished artist as we can see in his *East View of the Village of North Bridgewater*, printed by Ephraim Bouré in 1844 (impression at the American Antiquarian Society). He went on to publish several city views by Lane and other artists.
30. Trafton, "Fit Memorials," 51.
31. "The first rowing clubs in the United States appeared in the early 1830s, first in New York, and then later in cities such as Boston, Philadelphia, and Providence. The first record of a formal race in Boston was in 1842. Boat clubs were fairly transient and groups would usually go on excursions rather than compete in regattas. The constitution and by-laws of the Tiger Boat Club indicate that it was founded in August 12, 1837. All members also had to be members of the Boston Light Infantry; the admission fee for membership in the boat club was \$12." In "Boston Locales, Businesses, & Buildings." Fitz Henry Lane Online. Cape Ann Museum. "Boston Locales, Businesses, & Buildings." Fitz Henry Lane Online. Cape Ann Museum. http://fitzhenrylaneonline.org/historical_material/index.php?type=Boston+Locales%2C+Businesses%2C+%26+Buildings (accessed February 26, 2022).
32. Kevin Muller, "Navigation, Vision, and Empire: Eighteenth-Century Engraved Views of Boston in a British Atlantic Context," *New Views of New England: Studies in Material and Visual Culture, 1680-1830*, ed. Martha J. McNamara and Georgia B. Barnhill (Boston: Colonial Society of Massachusetts, 2012).
33. Listed in as number 158. It is undated, but probably is from the 1850s, as are so many of the drawings that do bear dates.
34. One (Inventory 259) is at the Peabody Essex Museum and the other (Inventory 298) is owned by the Phoenix Art Museum.
35. Lovell, "Fitz Henry Lane's Marine Lithographs, Robert Bennet Forbes, and the Pirates of the South China Sea," in *Laid Down on Paper*, 85-105.
36. *Gloucester Telegraph*, December 19, 1835, and March 16, 1836.