



FITZ
HUGH
LANE

*THE
FIRST MAJOR
EXHIBITION*

ANY exhibition in New England of the paintings of Fitz Hugh Lane must acknowledge, as a kind of prime mover, Mr. Charles D. Childs of Boston whose enthusiasm for the work of Fitz Hugh Lane dates back to a time when the artist was very little known. When we look at these paintings now we wonder why the quality of his work has not been continuously recognized since the time when he traveled back and forth along the New England coast seeking his subjects. And we wonder why there were not many scholars, instead of a few, to direct their attention to his work. There have been a number of articles and catalogues dealing with portions of his work but it was not until two years ago that John Wilmerding's book on Fitz Hugh Lane appeared. And this is the first comprehensive exhibition of his art ever to be held.

The De Cordova Museum and the Colby College Art Museum are grateful to the many persons and institutions who have made this exhibition possible. To the lenders who are listed here we would like to express special gratitude—and we know we are joined in this by the many people who will have pleasure in seeing this exhibition. Our warm thanks go to Professor Wilmerding who shared his knowledge with us and worked long hours on the preparation of this exhibition as well as writing the introduction. His satisfaction, that of Mr. Childs, and our own, will come from the awareness that Fitz Hugh Lane is beginning to receive some of the acclaim he deserves as a major American artist of his time.

FREDERICK P. WALKEY JAMES M. CARPENTER

WITH THE undertaking of this first major exhibition of Fitz Hugh Lane's work, two New England museums will be recognizing the full measure of this important nineteenth-century painter. It is fitting that the De Cordova Museum and the Colby College Art Museum are in the two states which Lane loved and painted most of his life. Lane has only recently begun to receive the popularity and critical appreciation that he has long deserved. Part of this arises in the midst of a generally fresh look being cast at many earlier American painters. Work now coming to fruition on an old master like John Singleton Copley, an underrated painter like Frederic Church, or a lesser known figure like Robert Salmon, is effectively broadening the scope of American art history. Part of the attention devoted to Lane is stimulated ultimately by the quality and originality of his vision.

The importance of Lane lies in his being our first native marine painter of stature. Though Copley painted *Watson and the Shark* in 1778, and Washington Allston had done several marines, both were painters of other subjects foremost. Michele Félice Cornè, Thomas Birch, James Buttersworth were all born abroad. John S. Blunt and William Sidney Mount offer only parts of their careers for consideration. Not only was Lane a seascapist above all: he was the first to paint the tranquil marine painting as a means of expressing mood. Prior to him artists largely painted scenes of storm, turbulence, battle, or wreck. His awareness of conditions of weather and effects of light evoked a considerable number of paintings depicting unique times of day. At their best his marines surpass those by any contemporary,



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by
John Wilmerding
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and it turns out that they had a widespread influence on a number of followers. Except for a brief apprenticeship to the lithographer William Pendleton and a study of Salmon's work, Lane is an unusually isolated figure whose style developed without external sources. His achievement is of remarkably high caliber.

1965 marked the centenary of Lane's death, and this exhibition is an outgrowth of the effort to commemorate his life's work. He was a highly popular artist in his own lifetime, being several times given the singular honor of one-man exhibitions in New England. Yet, shortly after his death his work fell into popular and critical disfavor, due largely to what John Baur has described as a uniformity of critical taste for a long while towards American painting of the first half of the nineteenth century. It was a taste that also submerged John Quidor and Martin Johnson Heade. Only in recent years has their work come to wide and admiring attention. This current reevaluation of the Gloucester artist's serene and light-filled paintings has been astonishing in its pace. Some twenty-five years ago only a few knew and appreciated Lane's work. Today his best marines are among the most valued American paintings of this period among dealers, museums, and private collectors alike.

Lane's life has unusual dimensions, for he was confined for most of it to the environs of Gloucester. His ancestors were among its first settlers in 1623; both family ties and enchantment with the sea were to hold him to Cape Ann for almost his entire life. Born in 1804, he was crippled in his legs as a child. While this in-

evitably hampered his movement thereafter, he early in his youth turned to pencil sketching along the Cape Ann shore, a coast unusually marked by alternating curved beaches and large, dark boulders. Encouraged by local printmakers he sought and secured an apprenticeship at Pendleton's lithography firm in Boston, at that time one of the most important shops in the country. During the decade of the 1830's his artistic interests grew under the only formal training he was to have. He also profited from association with other young aspiring artists. In his *Sixty Years' Memories of Art and Artists* the painter Benjamin Champney recorded that at one point he and Lane and a number of others had studios in Tremont Temple, not far from Pendleton's shop. While still at Pendleton's, Lane probably met Robert Salmon, the outstanding marine artist of the day, recently arrived from England. Salmon's topographical style, inherited from the great period of English marine painting in the eighteenth century, was to provide a major source of inspiration for the young Gloucester painter. Further stimulation doubtless came from the exhibitions of European, and particularly Dutch, painting held regularly at the Athenaeum.

Another promising apprentice, John W. A. Scott, and Lane were soon led by common interests and abilities to establish in the early 1840's their own lithographic firm. From that association came many of Lane's best prints; more, his training as a draughtsman would prove invaluable to him in the development of a clear and economic style of painting. Although Lane left Scott to return to his native Gloucester in order to devote himself more fully to oil painting, he continued to work in

graphics to the end of his life. His first paintings depicted primarily the coves and beaches of Gloucester harbor. His manner of painting showed a tightness that may have derived from his consciousness of Salmon's work. His compositions were often overly cluttered with boats jammed into the lower quarter of the canvas and the sky filled with dramatic cloud effects, features which he probably drew from paintings by the Dutch masters.

By the end of the 1840's Lane had come to maturity and he had achieved a vigorous personal style. He understood naval architecture and knew how to paint ships with confidence and clarity. He had also mastered the difficult talent of depicting water convincingly. Besides the more topographical views of Gloucester's inner harbor, he also turned to painting ships in rough seas. In such works he laid the paint on thickly, preferring to depict the heavy chop and the dark storm clouds. Through the selective application of impasto he could suggest the very turbulence of the scene itself. Clearly he responded to the subtleties of atmospheric and light conditions, but the full awareness of time's more translucent moments was still nascent. Perhaps sensing this, and also in search of new subject matter, he planned what were to become annual summer cruises down the Maine coast with his close friend, Joseph L. Stevens, Jr.

His friendship with Stevens was to be instrumental in opening a new phase in Lane's artistic life. Stevens, Sr. was a doctor in Castine, although the family had long been in Gloucester. Lane and Stevens, Jr. probably first went to Maine to stay

at the Stevens homestead in 1848. The first trip that is documented by dated drawings took place in 1850, the last in 1855. From these few years come many of Lane's finest paintings down east, although he continued to paint Maine scenes for another decade. The impact of those visits would affect all his work until his death in 1865. He was immediately fascinated with the rugged, irregular coast and possessed by the special character of light and air. Of particular interest to him were the unmistakable contours of Owl's Head, the Camden hills, Blue Hill, and Somes Sound and Bear Island at Mount Desert. A number of artists were discovering Mount Desert at this time: Benjamin Champney, Thomas Cole, Thomas Doughty, Frederic Church, and John Kensett. The frequent brilliance of the Maine light, the alternative clarity of air and powerful stony grayness attracted them all. In fact, from the closeness of style in both Lane's and Church's work of the fifties, association between them is highly likely. Their trips of 1850 and 1855 in particular dovetailed in the late summer, and from these visits came strong sunset scenes that would strike a new note in each one's work. Lane's visits were the most regular and the effect on his work the most profound. His response in pictorial terms is unmatched.

A new purity enters his work at this time. Eager to capture the transitional hours of the day, such as sunrise and sunset, Lane began to apply his paint in thinner glazes, using, in general, lighter colors. He composed now with greater assurance, no longer feeling the necessity to fill his canvas with objects. The effect was of stillness and lucidity. A bold spaciousness and economy emerges. Often now

Lane takes a vantage point more detached from his subject. He does not press in to the shore, but stands off in order to capture the total feeling and mood of a much broader landscape. In these late paintings of his last ten years the air is quiet. The elusive glow of pink tinges the horizon or catches the edge of a cloud. A canvas might now be only half filled with shore and boats or figures, leaving the rest to a crystalline sky. Lane's control of color raises such works high above mere topography and places them among the best American paintings of the nineteenth century.

Lane's work is remarkable for variety of both medium and subject matter. Aside from his house in Gloucester, of which he was the architect, and nearly one hundred and fifty oil paintings now known, he was also the author of close to fifty different lithographic series, some one hundred pencil drawings, and half a dozen watercolors. His ship portraits, harbor and shoreline views are best known, but he also painted two naval engagements from the War of 1812, several lovely landscapes, a few portraits, a still life, a huge sign painting, parade decorations, and an oil executed from a vision in a dream. His lithographs include commercial trade cards and music sheet covers, a book frontispiece and book illustrations, not to mention the extensive topographic depiction of many New England coastal ports. Generally, his pencil sketches and watercolors served as preliminary studies for later oils. In them he noted special details or objects that he wanted to include, or he sketched out the essential contours of a coastline. Occasionally he executed a free oil sketch as another step towards a final composition, to be completed upon his return to the Gloucester studio.

His lithographs, many notable accomplishments in their own right, continued to bring him a steady revenue. Several bear close relationships to oil paintings, and were a means of reproducing for popular consumption views that were particularly admired. As his manner of painting had gradually matured, so too did his graphic abilities increase. The earlier views of Gloucester were strong in their handling of lights and darks, while the later prints, mostly colored lithographs, possessed an openness and a refinement that matched his work in oils and stand as the best marine prints of his period. The exhibition provides a unique opportunity for surveying and comparing these various achievements from Lane's hand.

His work also gives us the opportunity to appreciate the quality of his art and its place in the nineteenth century. As isolated as he was, he nevertheless seems to have exercised a certain influence over several of his contemporaries. His own independence was its own reward in an originally distilled style, but his sensitive eye and brush evidently inspired other artists and followers. Because he worked alongside of J. W. A. Scott in their Boston lithographic days, Lane must have regularly exchanged ideas about painting with his associate. After Lane had returned to Gloucester in 1848, Scott stayed on in Boston working at both landscape and marine painting. What came to be familiar touches of color in Lane's style occasionally appear in Scott's paintings. But Scott never matched Lane's ability to draw.

It is possible that Lane may also have had an effect on the work of William A. Wall, Clement Drew, and James Hamilton. More documented and more interesting

is Lane's relationship to other aspiring artists in Gloucester, notably Mrs. Mary B. Mellen, Kilby and D. Jerome Elwell. Mrs. Mellen was the wife of a local preacher and a friend of the artist's. Known to have been his pupil, she was also a recipient in his will. Several signed examples of her work have turned up in the last few years, one of which bears the telling inscription on the reverse: "Painted by M. B. Mellen after F. H. Lane, 1870." Stylistically she is somewhat drier than her teacher, but she clearly mastered his feeling for outdoor sunlight and the careful drawing of details. She attained her own sense of bright, airy spaciousness, to a degree that one wonders if there are not other paintings now attributed to Lane that may in fact be by his student. The Gloucester papers once carried the account of Mrs. Mellen setting side by side in Lane's studio a painting by him and a copy by her, and when he came into the room, he was hard put to distinguish between them. The difficulty does not arise often, but since he did not regularly sign his best works and since both copies and forgeries have appeared, a judgement is not always clear.

D. Jerome Elwell was another earnest admirer. Copies by him have recently turned up in greater numbers, partly due to renewed interest in Lane. Elwell was a generation younger, and after the beginning of a promising career studying Gloucester's then most famous artist, he left for Europe on a romantic tour under the patronage of another eminent citizen of Gloucester, Samuel E. Sawyer. Elwell dutifully studied the old masters and traveled widely to all the European capitals of art, even sharing at one point a studio in Venice with Whistler. He regrettably lost

most of his individuality of style abroad, but his paintings in Gloucester after Lane possess certain familiar touches characteristic of the older artist. When one of Lane's paintings of Gloucester burned in the city hall after his death, Elwell made an exact reproduction which now hangs in the Sawyer Free Library. On two known occasions Lane signed and dated paintings, both of which Elwell added in his hand that he had "touched upon, March 13, 1891."

Elwell was a fair marine painter in his own right, even if at times melodramatic by comparison to Lane. His early paintings of Gloucester in Lane's style tend to be either dull or harsh, frequently with exaggerated details in pink or orange, whereas Lane consistently exercised a subtle restraint in his handling of color. Nor was Elwell ever as able as Lane to portray water, the probable result of an ill-equipped adherence to another's recipe. Elwell gained some proficiency with the formula in his later work. But while his draughtsmanship and ability to render spatial recession improved, he could never free himself for the over-emphatic touches of pink and orange. A relative, Kilby Elwell, likewise painted in Lane's style. Little is known of his life or career, but it is evident from a number of surviving watercolors that he too was adept in this manner of painting. Better at times than Jerome, he developed an admirable feeling for space, solid objects, and different textures that reflects new light on the quality and influence of Lane's work.

More significant is Lane's apparent effect on the work of Albert Van Beest and William Bradford, marine painters working together in New Bedford. Lane had

been in New Bedford to draw his lithograph in 1845, and may have met them then. In 1854 he was back to paint the New York Yacht Club Regatta, and his version is remarkably close to one painted at the same time by Bradford. Preparatory to Bradford's oil is a large wash drawing that is jointly signed by Bradford and Van Beest, thus linking all three in a common interest. Also coming from this period is the only known oil of Boston harbor jointly signed by the New Bedford pair. It is startlingly close in style, point of view, composition, and detail to Lane's various offshore views of Boston harbor. These men were certainly aware of each other's work, if they did not actually collaborate.

Another speculative link between Lane and Martin Johnson Heade gains substantial support when their respective paintings of the early 1860's are compared. These two are often associated by American art historians because of the painters' common interest in depicting effects of luminosity and atmosphere. Heade was a compulsive and extensive traveler; one of his few settled moments was a brief period of work in the Studio Building in Boston during 1861. Known for his views in South America, as well as for his paintings of hummingbirds and magnolias, he upon occasion also painted the New England coast of Maine and Cape Ann especially familiar to Lane. Several bright and graceful scenes of haystacks in the Newburyport marshes came from Heade's brush, not very long after Lane's own lithograph of that town. Both men knew the area well, and there is good reason to believe their paths crossed. In 1863, for example, both executed paintings of

stranded boats on a beach that are strikingly close in format and feeling. Heade, not usually given to placing large objects in the foreground, here gives an attention to the hull that is characteristic of Lane. In the same year Lane executed one of his few large landscapes, showing haystacks in the marshes of nearby Riverdale. Its tonality and composition are strongly reminiscent of Heade's work. Whether or not actual reciprocation can be documented, it would seem that these artists were closer than the sharing of common sympathies. The suggestion has even been raised that it was Lane who introduced Heade to Frederic Church, a natural outcome of their similar interests in painting the Maine coast.

The picture that emerges of artistic activity in New England around mid-century is of far greater vitality than most have thought. Fitz Hugh Lane stands out as an artist of vision with considerable impact on his contemporaries. His paintings embody a tranquility and a timelessness which have in no way diminished today. He possessed an eye for selection and order. With his brushwork he was capable of capturing the outer contours and inner mood of a place. A lonely spirit himself, he spoke a language of poetic restraint that bestows lasting significance on his art.

LENDERS TO THE EXHIBITION

Addison Gallery of American Art, Andover, Massachusetts

Mr. Robert Bacon, Woods Hole, Massachusetts

The Brooklyn Museum, Brooklyn, New York

Judge Lawrence G. Brooks, Medford, Massachusetts

Cape Ann Scientific, Literary, and Historical Association,
Gloucester, Massachusetts

Mr. Charles D. Childs, Boston, Massachusetts

Mr. Walter G. Davis, Portland, Maine

Mr. Francis Goelet, New York, New York

Mr. and Mrs. Francis Whiting Hatch, Boston, Massachusetts

Mr. Francis W. Hatch, Jr., Beverly Farms, Massachusetts

Mr. and Mrs. Donald T. Hood, Brookline, Massachusetts

Mr. and Mrs. Phillips Ketchum, Brookline, Massachusetts

Mr. and Mrs. George Lewis, Sherborn, Massachusetts

Mr. and Mrs. Bertram K. Little, Brookline, Massachusetts

The Mariners Museum, Newport News, Virginia

Mr. and Mrs. John R. Moot, Cambridge, Massachusetts

Museum of Art, Rhode Island School of Design, Providence,
Rhode Island

Museum of Fine Arts, Boston, Massachusetts

Peabody Museum, Salem, Massachusetts

Dr. Edward P. Richardson, Jr., Brookline, Massachusetts

Sargent Murray Gilman Hough House, Gloucester, Massachusetts

Sawyer Free Library, Gloucester, Massachusetts

Shelburne Museum, Shelburne, Vermont

Virginia Museum of Fine Arts, Richmond, Virginia

Mr. and Mrs. Philip S. Weld, Gloucester, Massachusetts

Mr. Kenneth White, Jr., Winchendon, Massachusetts

William A. Farnsworth Library and Art Museum, Rockland, Maine

Prof. John Wilmerding, Hanover, New Hampshire

Witherle Memorial Library, Castine, Maine

Mrs. Andrew Wyeth, Chadds Ford, Pennsylvania

Yale University Art Gallery, New Haven, Connecticut
and Anonymous Lenders

CATALOGUE OF THE EXHIBITION

PAINTINGS

- 1 *Cunard Liner "Britannia"* Oil on canvas. 20¼ x 30¼. 1842. Signed and dated lower right: "F. H. Lane, 1842." Lent by the Peabody Museum, Salem, Massachusetts.
- 2* *Ships in a Rough Sea* Oil on canvas. 20¼ x 30¼. 1842. Signed and dated lower right: "F. H. Lane, 1842." Lent by Mr. and Mrs. Donald T. Hood, Brookline, Massachusetts.
- 3 *View of Gloucester from Rocky Neck* Oil on canvas. 29½ x 41½. 1844. Signed and dated: "F. H. Lane, 1844." Lent by the Cape Ann Scientific, Literary, and Historical Association, Gloucester.
- 4 *Yacht "Northern Light" in Boston Harbor* Oil on canvas. 18¾ x 26. 1845. After a sketch by Robert Salmon. Lent by the Shelburne Museum, Shelburne, Vermont.
- 5 *Fishing Boat in Gloucester Harbor* Oil on canvas. 10¼ x 15¼. Ca. 1847. Signed and dated lower right: "F. H. Lane, 1847." [Date unclear.] Lent by Mr. and Mrs. George Lewis, Sherborn, Massachusetts.
- 6 *View of Little Good Harbor Beach, Cape Ann* Oil on canvas. 20x30. 1847. Signed lower left: "F. H. Lane." Lent by the Museum of Art, Rhode Island School of Design, Providence.
- 7 *View of Gloucester Harbor* Oil on canvas on wood. 27x41. January 1848. Signed and dated lower right: "F. H. Lane, Jan. 1848." Lent by the Virginia Museum of Fine Arts, Richmond.
- 8 *Fresh Water Cove from Dolliver's Neck* Oil on canvas. 24x36. Ca. 1849. Lent by the Museum of Fine Arts, Boston, M. and M. Karolik Collection.

*Indicates painting will be shown only at the De Cordova Museum. (All sizes are given in inches, height by width.)

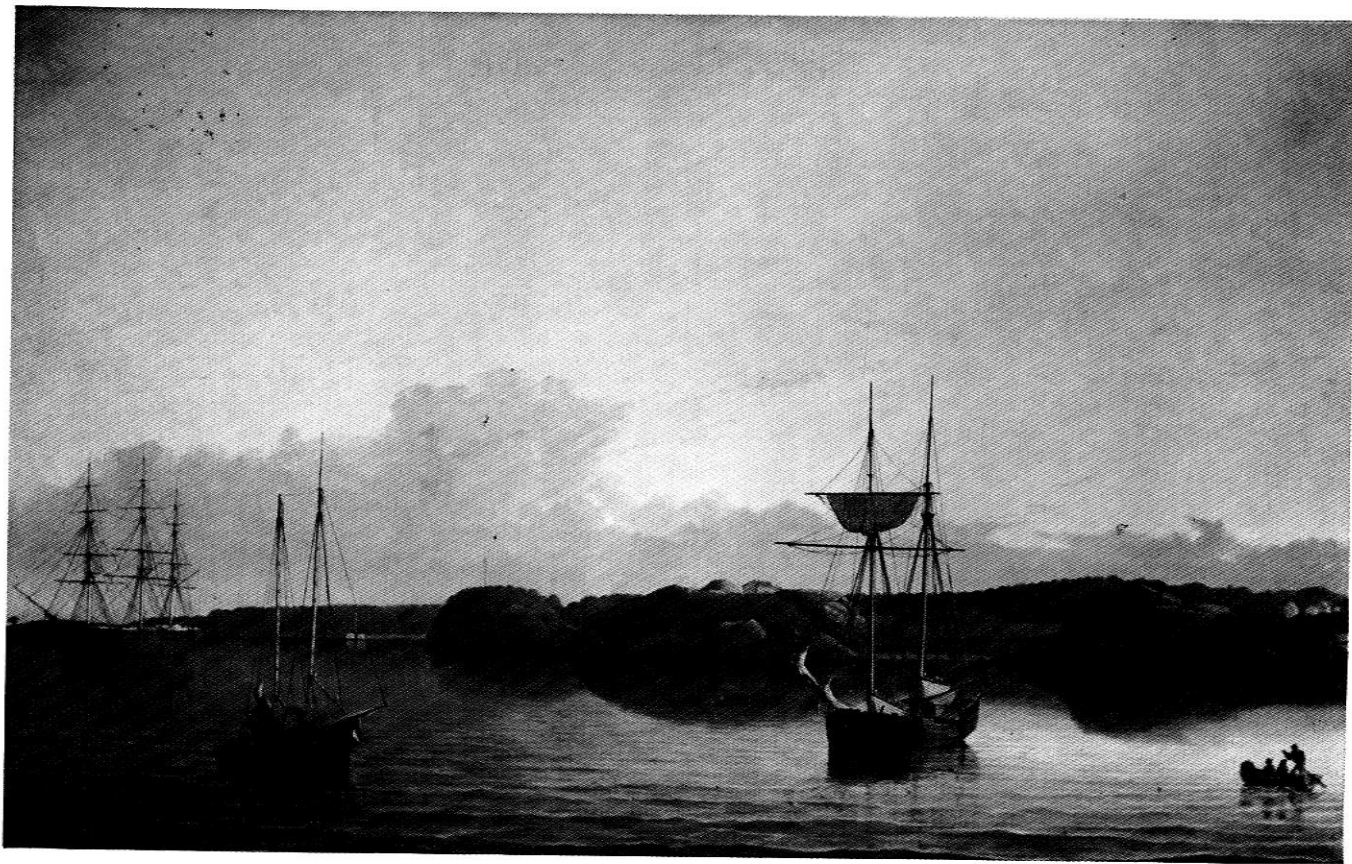
- 9 *Gloucester, Stage Fort Beach* Oil on canvas. 24x36. 1849. Signed and dated lower right: "F. H. Lane, 1849." Lent anonymously.
- 10 *Brig "Cadet" in Gloucester Harbor* Oil on canvas. 15¼ x 23½. 1850's. Lent by the Cape Ann Scientific, Literary, and Historical Association, Gloucester.
- 11 *Camden, Maine* Oil on canvas. 22½ x 33. 1850's. Lent by Mr. Walter G. Davis, Portland, Maine.
- 12 *Close Hauled in a Gale* Oil on canvas. 22x36. 1850's. Signed: "F. H. Lane." Lent by Mr. and Mrs. Francis Whiting Hatch, Boston.
- 13 *Early Morning, Pavilion Beach, Gloucester* Oil on canvas. 15½ x 20½. 1850's. On reverse: "Early Morning, Pavilion Beach, Gloucester. F. H. Lane fecit. D. Jerome Elwell touched it, March 13, 1891." Lent by Mr. and Mrs. Bertram K. Little, Brookline, Massachusetts.
- 14 *Fishing Boats at Low Tide* Oil on canvas. 12x18. 1850's. Lent by the Addison Gallery of American Art, Andover, Massachusetts.
- 15 *Gloucester from Brookbank* Oil on canvas. 20x30. 1850's. Lent by the Museum of Fine Arts, Boston, M. and M. Karolik Collection.
- 16* *Gloucester Harbor at Sunrise* Oil on canvas. 24x36. 1850's. Lent by Judge Lawrence G. Brooks, Medford, Massachusetts.
- 17 *Half-Way Rock* Oil on canvas. 36x54. 1850's. Lent by Mr. and Mrs. George Lewis, Sherborn, Massachusetts.
- 18* *Maine Cove at Sunrise* Oil on canvas. 20¼ x 30. 1850's. Lent by Mrs. Donald T. Hood, Brookline, Massachusetts.
- 19 *Off Mount Desert Island, Maine* Oil on canvas. 20x33. 1850's. Lent by the Shelburne Museum, Shelburne, Vermont.
- 20 *Sailboats Anchored in a Cove, Porto Rico* Oil on canvas. 16x26. 1850's. Lent by Mr. Francis W. Hatch, Jr., Beverly Farms, Massachusetts.
- 21 *Saint John's, Porto Rico* Oil on canvas. 23¾ x 36¼. 1850's. Lent by The Mariners Museum, Newport News, Virginia.
- 22 *Ships in Ice off Ten Pound Island, Gloucester* Oil on canvas. 12x19¾. 1850's. Lent by the Museum of Fine Arts, Boston, M. and M. Karolik Collection.
- 23 *Ships off the Maine Shore* Oil on canvas. 30x48. 1850's. Lent by Mr. Charles D. Childs, Boston.
- 24 *Somes Harbor, Maine* Oil on canvas. 20x30. 1850's.

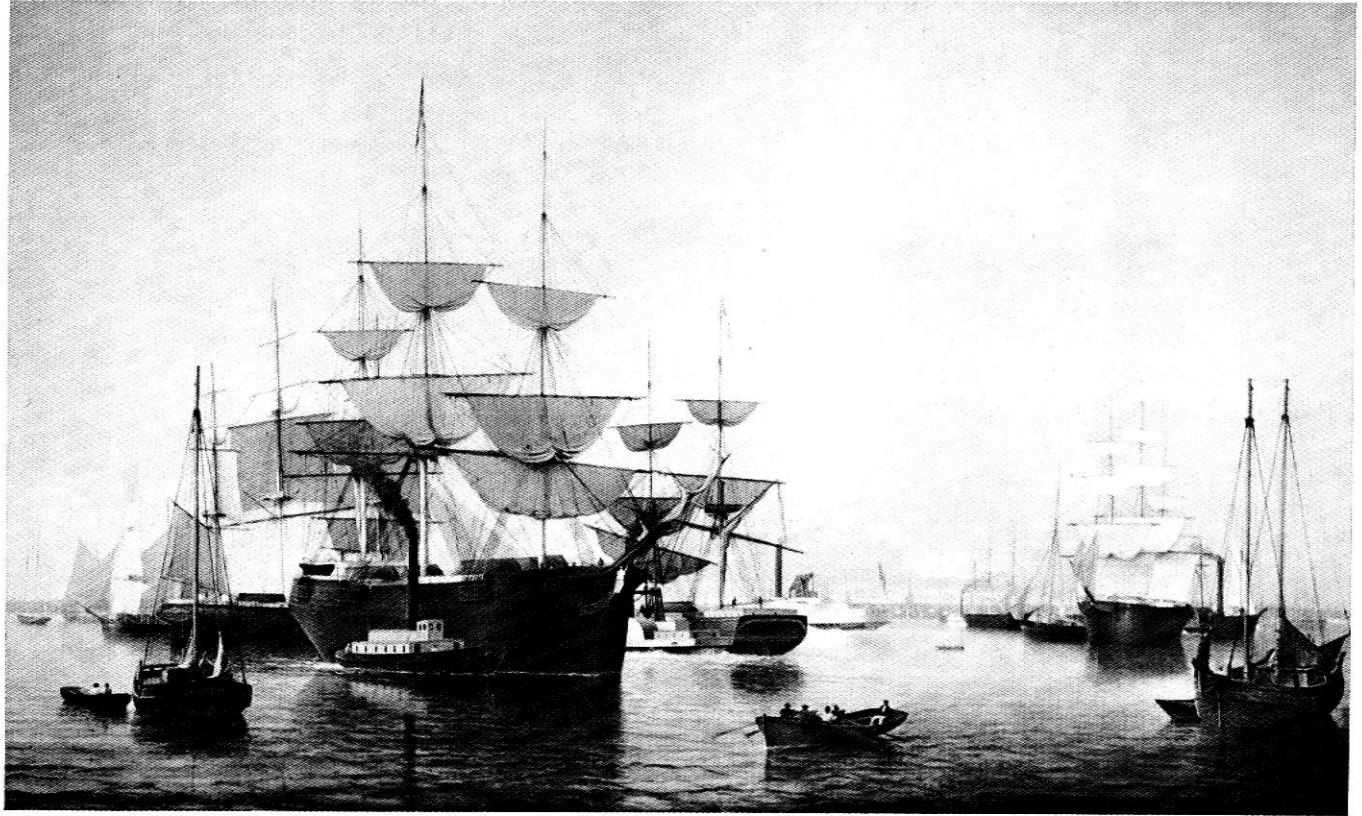


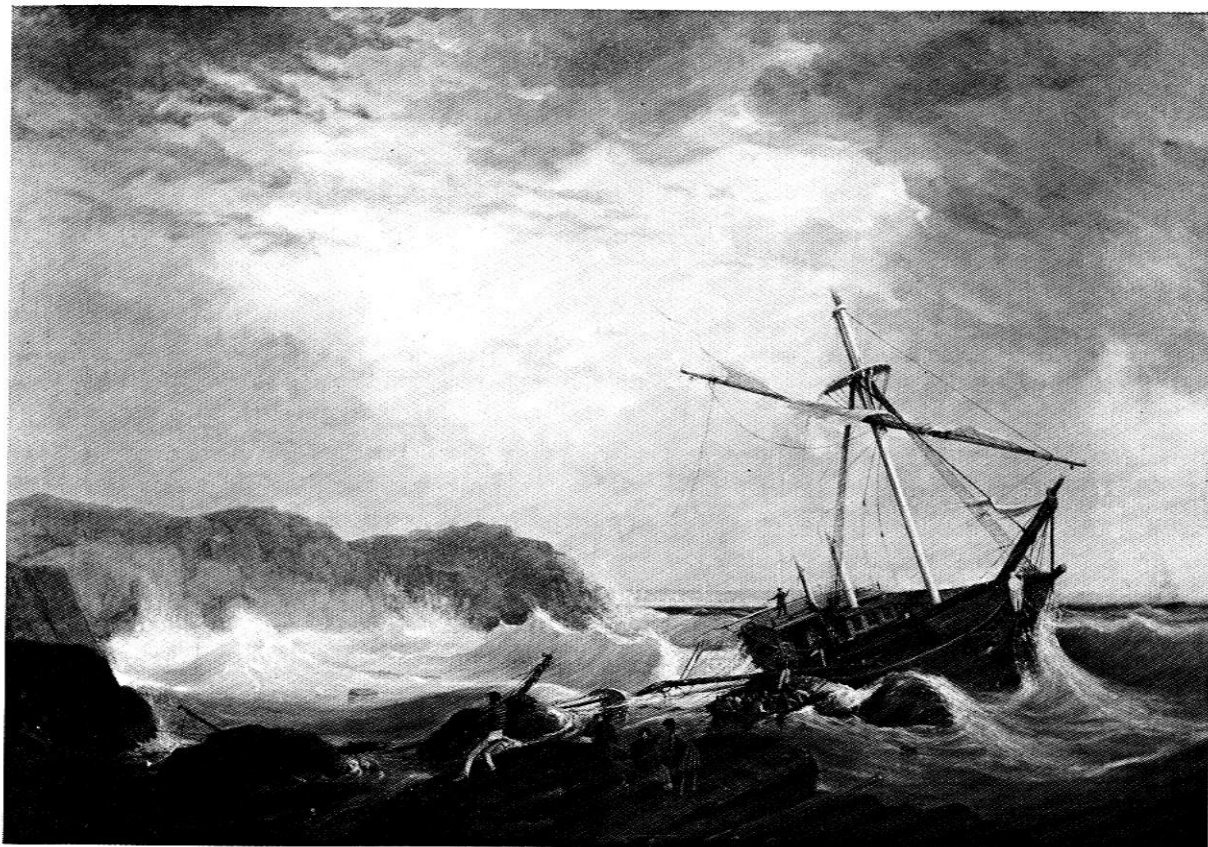




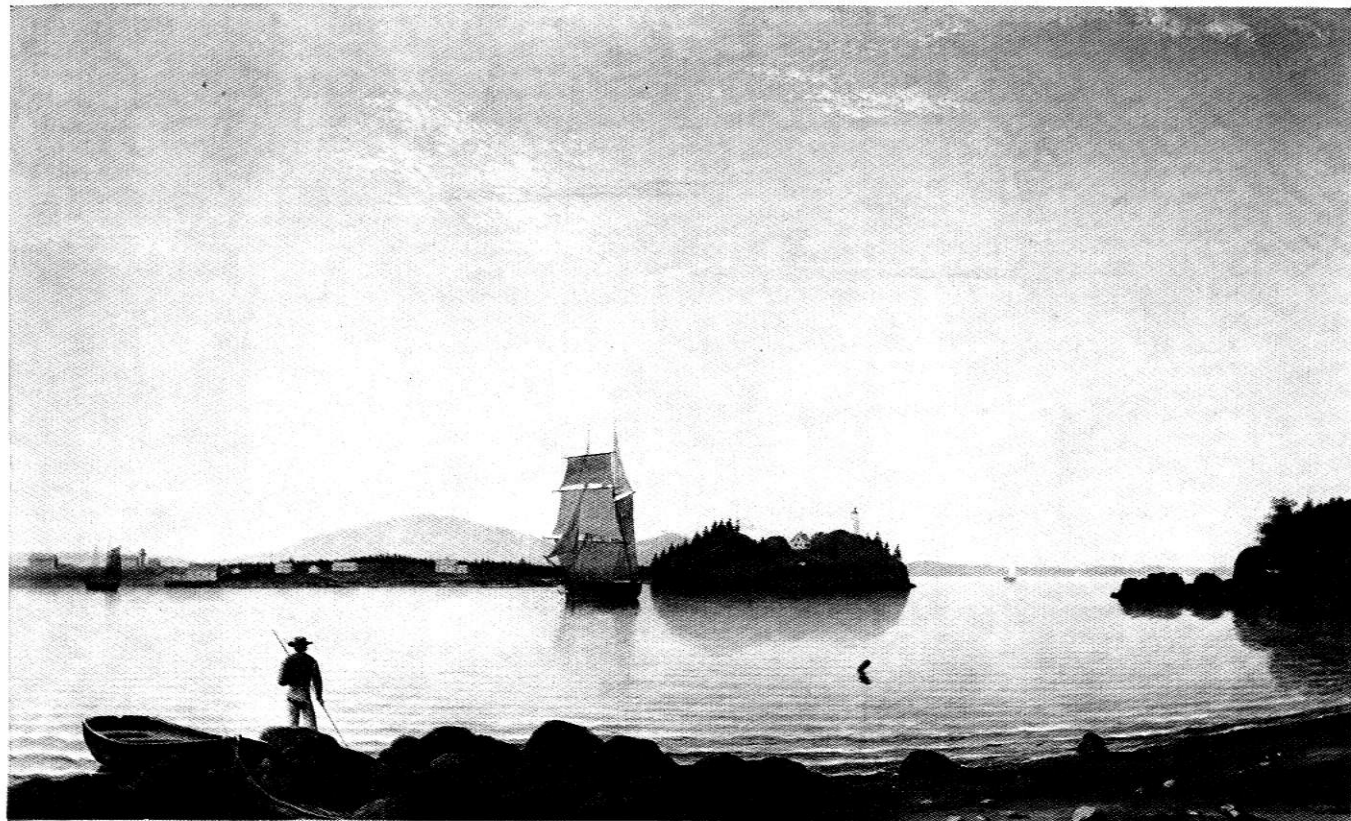
- Lent by Mrs. Phillips Ketchum, Brookline, Massachusetts.
- 25 *Stage Rocks and Western Shore of Gloucester Outer Harbor* Oil on canvas. $15\frac{1}{2} \times 23\frac{1}{2}$. 1850's. Lent by the Cape Ann Scientific, Literary, and Historical Association, Gloucester.
- 26 *Stage Rocks and Western Shore of Gloucester Outer Harbor* Oil on canvas. 23×38 . 1850's. Lent by Prof. John Wilmerding, Hanover, New Hampshire.
- 27 *Twilight on the Kennebec* Oil on canvas. 18×30 . 1850's. Signed: "F. H. Lane." Lent by Mr. and Mrs. Francis Whiting Hatch, Boston.
- 28 *View of Castine from Fort George* Oil on canvas. 22×34 . 1850's. Lent by the Witherle Memorial Library, Castine, Maine.
- 29 *View of Baltimore* Oil on canvas. $18\frac{1}{2} \times 28$. Ca. 1850. Lent by the Shelburne Museum, Shelburne, Vermont.
- 30 *Castine, Maine* Oil on canvas. $21 \times 33\frac{3}{8}$. Ca. 1850. Lent by the Museum of Fine Arts, Boston, M. and M. Karolik Collection.
- 31 *New York Harbor* Oil on canvas. 36×60 . 1850. Signed and dated: "Fitz H. Lane, 1850." Lent by the Museum of Fine Arts, M. and M. Karolik Collection.
- 32 *Sailing off the Maine Coast* Oil on canvas. $25 \times 35\frac{3}{4}$. 1850. Signed and dated lower right: "F. H. Lane, 1850." Lent by Mr. and Mrs. John R. Moot, Cambridge, Massachusetts.
- 33 *View of the Inner Harbor, Gloucester* Oil on canvas, $24\frac{1}{4} \times 36\frac{1}{4}$. 1850. Signed and dated: "F. H. Lane, 1850." Lent by The Mariners Museum, Newport News, Virginia.
- 34 *Penobscot Bay from the Southwest Chamber Window, Stevens Homestead, Castine* Oil on canvas. $11\frac{1}{8} \times 17$. 1851. Titled, signed, and dated on reverse: "F. H. Lane to J. L. Stevens, Jr., 1851." Lent by the William A. Farnsworth Library and Art Museum, Rockland, Maine.
- 35 *Brig off a Lee Shore* Oil on canvas. 24×36 . 1852. Signed and dated lower right: "F. H. Lane, 1852." Lent by Mr. Kenneth B. White, Jr., Winchendon, Massachusetts.
- 36 *Ship "Winged Arrow" in Boston Harbor* Oil on canvas. $23\frac{1}{2} \times 35\frac{3}{4}$. 1852. Signed and dated lower right: "F. H. Lane, 1852." Lent by the Sargent Murray Gilman Hough House, Gloucester.
- 37 *Shipping in Boston Harbor* Oil on canvas. $23 \times 35\frac{1}{2}$. 1852. Signed and dated lower right: "F. H. Lane.

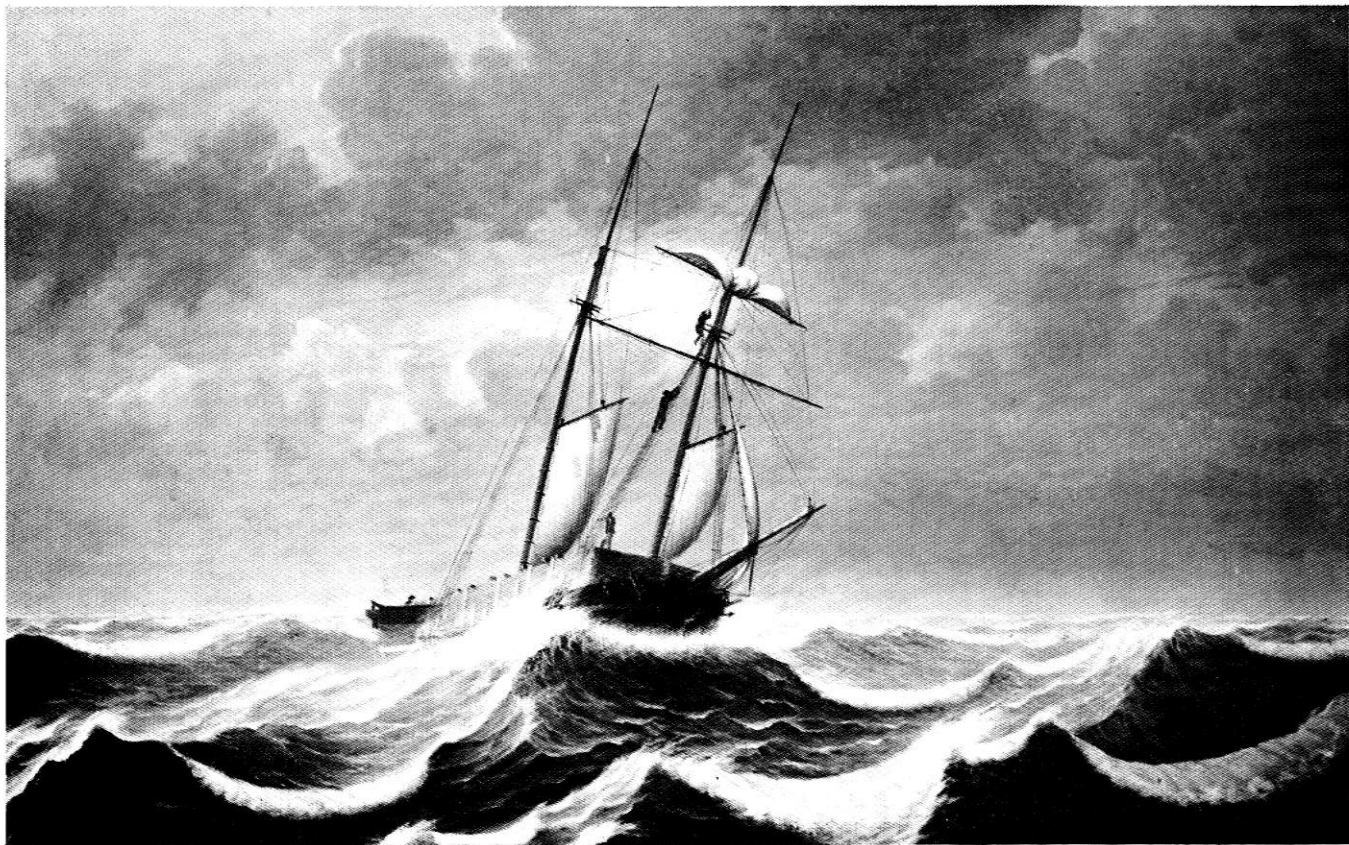






- 1852." Lent by Mr. and Mrs. Robert Bacon, Woods Hole, Massachusetts.
- 38 *Shipwreck on Norman's Woe* Oil on canvas. 27x42. 1852. Signed and dated lower center: "F. H. Lane, 1852." Lent by Prof. John Wilmerding, Hanover, New Hampshire.
- 39 *Sunrise Through Mist* Oil on canvas. 24x36. 1852. Signed and dated: "F. H. Lane, 1852." Lent by the Shelburne Museum, Shelburne, Vermont.
- 40 *Boston Harbor* Oil on canvas. 25¼x39¾. 1853. Signed and dated lower right: "F. H. Lane, 1853." Lent by Dr. Edward P. Richardson, Jr., Brookline, Massachusetts.
- 41 *Salem Harbor* Oil on canvas. 26x42. 1853. Signed and dated on the sail: "F. H. L. 1853." Lent by the Museum of Fine Arts, Boston, M. and M. Karolik Collection.
- 42 *New York Yacht Club Regatta* Oil on canvas. 28x48. 1854. Lent by the Shelburne Museum, Shelburne, Vermont.
- 43 *Bear Island from the Western side of Northeast Harbor* Oil on canvas. 14x21. 1855. Lent by the Cape Ann Scientific, Literary, and Historical Association, Gloucester.
- 44 *Off Mount Desert Island* Oil on canvas. 23¼x36¼. 1856. Signed and dated lower left: "F. H. Lane, 1856." Lent by The Brooklyn Museum, Brooklyn, New York.
- 45 *The Old Stevens Homestead, Castine* Oil on canvas. 11¾x19½. 1859. Signed and dated lower right: "Fitz H. Lane, 1859." Lent by Mrs. Andrew Wyeth, Chadds Ford, Pennsylvania.
- 46 *The Sawyer Homestead* Oil on canvas. 23½x39½. 1860's. Lent by the Gloucester Lyceum and Sawyer Free Library, Gloucester.
- 47 *Beverly Harbor* Oil on canvas. 11x16. Ca. 1860. Lent by Mr. and Mrs. Francis Whiting Hatch, Boston.
- 48 *Lumber Schooners at Evening on Penobscot Bay* Oil on canvas. 28x40. 1860. Signed and dated lower right: "F. H. Lane, 1860." Lent by Mr. and Mrs. Francis Whiting Hatch, Boston.
- 49 *Owl's Head, Penobscot Bay, Maine* Oil on canvas. 14½x23. Ca. 1862. Lent by Mr. Francis W. Hatch, Jr., Beverly Farms, Massachusetts.
- 50 *Owl's Head, Penobscot Bay, Maine* Oil on canvas. 16x26. 1862. Signed, dated, and titled on reverse. Lent by the Museum of Fine Arts, Boston, M. and M. Karolik Collection.
- 51 *Ipswich Bay* Oil on canvas. 20x33. 1862. On reverse:





- "From a sketch made August, 1862." Lent by the Museum of Fine Arts, Boston.
- 52 *Stage Fort across Gloucester Harbor* Oil on canvas. 38x60. 1862. Signed and dated lower right: "Fitz H. Lane, 1862." Lent by the Sargent Murray Gilman Hough House, Gloucester.
- 53 *Brace's Rock, Eastern Point, Gloucester* Oil on canvas. 10x15. Ca. 1863. Lent by the Museum of Fine Arts, Boston, M. and M. Karolik Collection.
- 54 *Moonlight Fishing Party* Oil on canvas. 19x29. Ca. 1863. Signed: "G. Merchant, Jr. from F. H. L." Lent by Mr. Francis Goelet, New York.
- 55 *Lumber Schooner in a Gale* Oil on canvas. 23x38. 1863. Signed and dated lower right: "F. H. Lane, 1863." Lent by Prof. John Wilmerding, Hanover, New Hampshire.
- 56 *View of the Babson and Ellery Houses, Gloucester* Oil on canvas. 21¼x35¼. 1863. Signed and dated: "F. H. Lane, 1863." Lent by the Cape Ann Scientific, Literary, and Historical Association, Gloucester.
- 57 *View of Riverdale* Oil on canvas. 21½x35¼. 1863. Signed and dated: "F. H. Lane, 1863." Lent by the Cape Ann Scientific, Literary, and Historical Association, Gloucester.

WATERCOLORS

- 58 *The Burning of the Packet Ship "Boston"* Watercolor. 19¼x27. 1830. After a sketch by the first mate, E. D. Knight. Lent by the Cape Ann Scientific, Literary, and Historical Association, Gloucester.
- 59 *Castine Harbor and Town* Watercolor and pencil drawing. 10¼x31¼. August 1851. Lent by the Museum of Fine Arts, Boston, M. and M. Karolik Collection.
- #### DRAWINGS
- 60 *View of Gloucester from Brookbank* Pencil drawing. 9½x28¼. 1850's. Signed: "F. H. Lane del." Lent by the Cape Ann Scientific, Literary, and Historical Association, Gloucester.
- 61 *Castine from Fort George* Pencil drawing. 9x31¼. August 1850. Lent by the William A. Farnsworth Library and Art Museum, Rockland, Maine.
- 62 *Castine from Wasson's Hill, Brooksville, Maine* Pencil drawing. 9½x27¾. August 1850. Signed: "F. H. Lane del." Lent by Prof. John Wilmerding, Hanover, New Hampshire.
- 63 *Penobscot Bay from Buck's Harbor Hill* Pencil drawing.

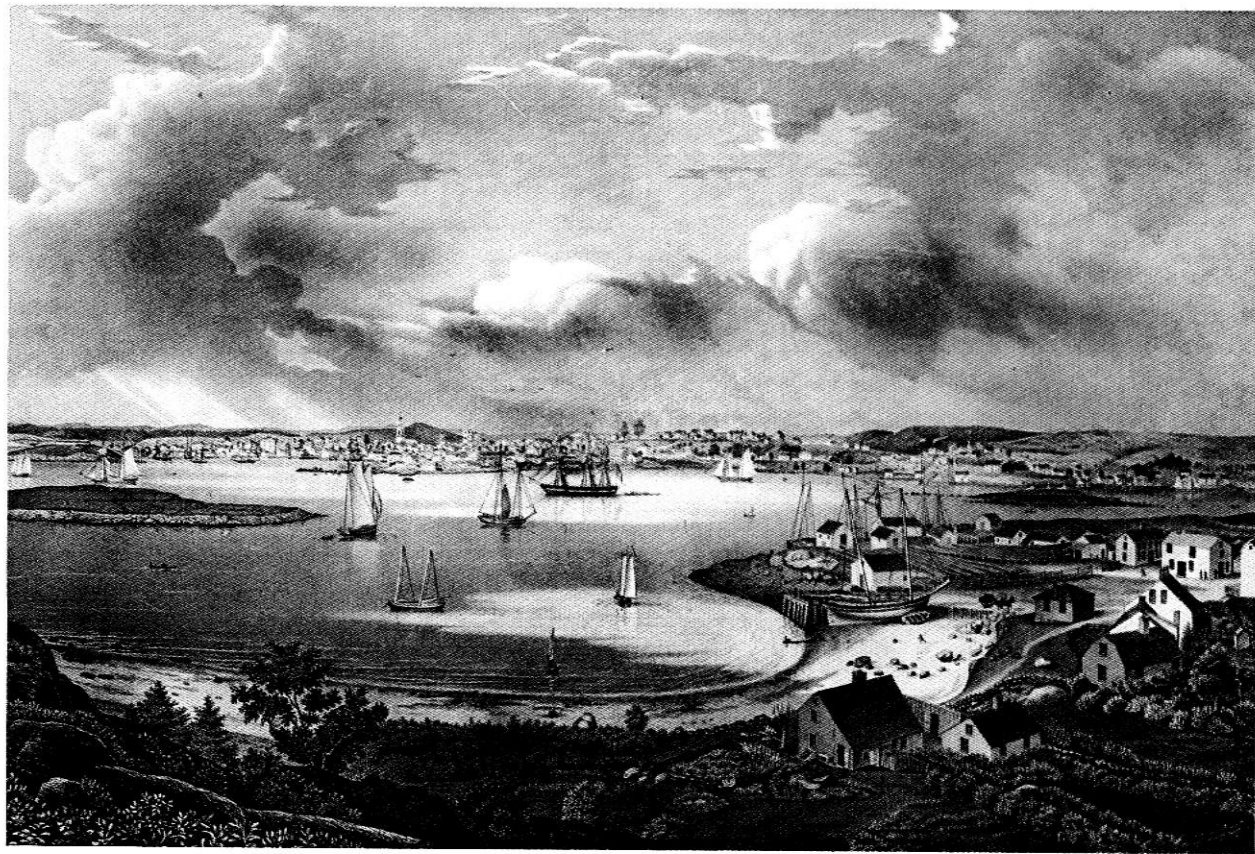
- 9½x31. August 1850. Signed: "F. H. Lane del." Lent anonymously.
- 64 *Study of Ships* Pencil drawing. 6½x9. 1851. Signed and dated lower right: "Fitz H. Lane, 1851." Lent by the Cape Ann Scientific, Literary, and Historical Association, Gloucester.
- 65 *Blue Hill* Pencil drawing. 10½x29¾. August 1851. Lent anonymously.
- 66 *Bear Island, Maine* Pencil drawing. 10¾x22¾. September 1855. "Sketched by F. H. Lane. Sept. 1855." Lent by the Cape Ann Scientific, Literary, and Historical Association, Gloucester.
- 67 *Entrance of Somes Sound, from back of the Island House* Pencil drawing. 16¼x16¾. September 1855. Signed: "F. H. Lane del." Lent by Prof. John Wilmerding, Hanover, New Hampshire.

LITHOGRAPHS

- 68 *View of the Town of Gloucester* Lithograph. 13x19¾. 1836. "Drawn from nature and on stone by F. H. Lane." Lithographed by Pendleton, Boston. Lent by The Mariners Museum, Newport News, Virginia.
- 69 *Capt. E. G. Austin's Quick Step, "A Yankee Ship and a*

Yankee Crew" Lithographed music sheet cover. 10x13. 1837. "F. H. Lane del." Lithographed by Moore's, Boston. Lent anonymously.

- 70 *The National Lancers with the Reviewing Officers on Boston Common* Handcolored lithograph. 18x22½. 1837. After a drawing by Charles Hubbard. "On stone by F. H. Lane." Lent by the Museum of Fine Arts, Boston, M. and M. Karolik Collection.
- 71 *Encampment at Barnstable, Sept. 1839* Lithograph. 6¼x8½. 1839. "Drawn by F. H. Lane." Lithographed by Moore's, Boston. Lent anonymously.
- 72 *View of the Battle Ground at Concord, Mass.* Lithograph. 13x19¾. Ca. 1840. Lithographed by Thayer, Boston. Lent by the Yale University Art Gallery, New Haven, Connecticut, Mabel Brady Garvan Collection.
- 73 *George W. Simmons's Popular Tailoring Establishment, "Oakball," Boston* Lithographed frontispiece to *Oak Hall: or The Glory of Boston* ("a poem in four parts; with a prologue and epilogue, by a Young Gentleman of Boston"). 20¼x13¾. 1844. "F. H. Lane del." Lithographed by Lane and Scott's, Boston. Lent anonymously.



- 74 *View of New Bedford, from the Fort near Fairhaven* Colored lithograph. $16\frac{1}{4} \times 25\frac{1}{4}$. Ca. 1845. "F. H. Lane del. after a sketch by A. Conant." Lithographed by Lane and Scott's, Boston. Published by A. Conant. Lent by The Mariners Museum, Newport News, Virginia.
- 75 *View of Newburyport, from Salisbury* Colored lithograph. $15\frac{1}{2} \times 25$. Ca. 1845. "F. H. Lane Del. from a sketch by A. Conant." Lithographed by Lane and Scott's, Boston. Lent by The Mariners Museum, Newport News, Virginia.
- 76 *View of Gloucester, from Rocky Neck* Colored lithograph $21\frac{1}{2} \times 35\frac{1}{2}$. 1846. "Drawn and published by Fitz H. Lane." Lithographed by Lane and Scott's, Boston. Lent by The Mariners Museum, Newport News, Virginia.
- 77 *View of Baltimore, from Federal Hill* Colored lithograph. $18 \times 27\frac{1}{2}$. 1850. "Sketched from nature by F. H. Lane." Lithographed by Sarony and Major, New York. Published by A. Conant. Lent by the Museum of Fine Arts, Boston, M. and M. Karolik Collection.
- 78 *Castine, from Hospital Island* Colored lithograph. $19\frac{3}{4} \times 32\frac{3}{4}$. 1855. Drawn by Lane. Lithographed by L. H. Bradford and Co., Boston. Published by Joseph L. Stevens, Jr. Lent by the Museum of Fine Arts, Boston.

OTHER

- 79 *View of Gloucester from Dolliver's Neck*, by D. Jerome Elwell. Oil on canvas. 16×30 . 188? Signed and dated lower right: "D. J. Elwell, 188?" [unclear]. Lent anonymously.
- 80 *View of Gloucester Harbor and Dolliver's Neck*, by Mary B. Mellen. Oil on canvas. $22\frac{3}{4} \times 38$. 1870. On reverse: "Painted by M. B. Mellen after F. H. Lane, 1870." Lent by Mr. and Mrs. Philip S. Weld, Gloucester.

Fitz Hugh Lane

De Cordova Museum, Lincoln, Massachusetts

March 20 - April 17, 1966

Colby College Art Museum, Waterville, Maine

April 30 - June 6, 1966