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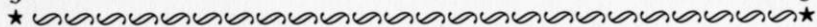



*The Proceedings
of the Eighth Annual
North American Print Conference
held at the Whaling Museum,
New Bedford, Massachusetts,
May 6-7, 1977*



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WITH A FOREWORD BY
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PUBLISHED
at THE WHALING MUSEUM *by*
THE OLD DARTMOUTH HISTORICAL SOCIETY
1985





Lithographs of Fitz Hugh Lane



CARL L. CROSSMAN

THIS STUDY of the lithographs of Fitz Hugh Lane is quite different from any previous examination of his production in this field. One reason for this is my belief that Lane was not unique in his work, only better. Before I discuss Lane himself it is important to understand what had developed in Boston lithography in his period. Lithography must be considered a new medium when Lane first began his work at Pendleton's around 1832; it had been introduced to Boston less than eight years before. William S. Pendleton founded his firm in 1825; the establishment was to become a training ground for a number of Boston artists who were later to be well-known American painters.¹ There was a form of apprenticeship at Pendleton's such as that served by Benjamin Champney and so aptly described in his autobiography; there probably was a pecking order among the delineators as they developed their skills and specialties. One must remember that in any new medium there is bound to be a set pattern of its use and development for the first few years after its introduction and establishment. In the beginning there is some hesitation and a formula to its application. Since the lithographic stones were all coming from the same quarries in Europe and the ink, crayons, grinding powders, and other technical products were identical, there is considerable similarity in the production.

A quote from Benjamin Champney describes the workings of a lithography firm of 1837. "After a time I left the shoe store, and,

1. For an account of Pendleton see David Tatham, "The Pendleton-Moore Shop—Lithographic Artists in Boston, 1825-1840," *Old Time New England* 62, no. 2 (October-December 1971).

through the influence of my friend Cooke, was admitted as an apprentice to Moore, successor to Pendleton, in the lithographic business. Here I was speedily worked in as a draftsman for ordinary commercial work, the fine work, such as designs of figures and heads from life, being done by Cooke."² Robert Cooke was the head draftsman at Thomas Moore's and probably would have been a fine portrait painter, but he died in Europe in 1842. The American Antiquarian Society owns his pencil portrait of Lane. "F. H. Lane, afterwards well-known as a marine painter, 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-around draughtsman."³ It is interesting to note here the various artists working for the early Pendleton firm and their successor in 1836, Moore's. Lane's predecessor at Pendleton's in architecture was Alexander Jackson Davis, one of the most famous architects of the early nineteenth century, who worked there in 1829. Rembrandt Peale, the noted portrait painter from Philadelphia, had worked there in the early years also. It was Lane who was to continue on in the tradition which had been established by these two earlier and more famous artists. George Loring Brown worked for the earlier firm, and Robert Salmon, the English marine painter, submitted drawings for prints. Benjamin Champney, as already mentioned, was working at Moore's. The late 1820's also saw two young ladies working at Pendleton's, Mary Jane Derby of Salem, who submitted drawings and might have worked on stone, and Eliza Goodrich of Northampton, who did an entire series of prints of Round Hill, Northampton, Massachusetts, which are unique in their use of a vantage point. These two women were exceptional, and certainly Eliza Goodrich was as competent as any of the men. William Hunt, M.D., did a number of rather cut-and-dried prints of an advertising nature depicting the area around Cornhill, Boston; the prints vary considerably from the works of Lane or Davis since they exclude figures from the Boston scene.

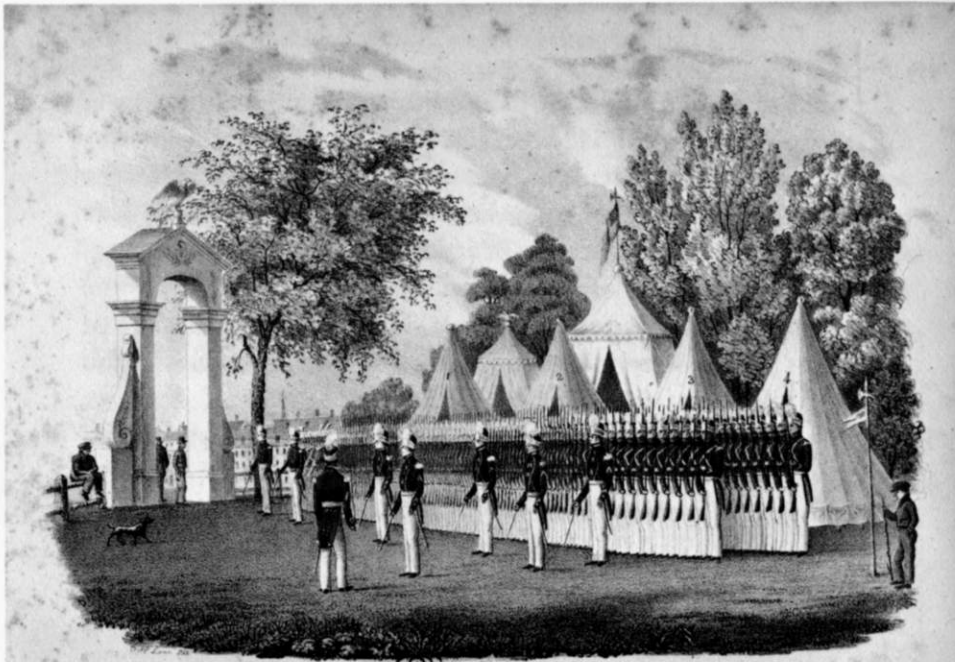
2. Benjamin Champney, *Sixty Years' Memories of Art and Artists* (Woburn, Mass. 1900), p. 10.

3. Champney, p. 10.

During the early period of Lane's lithography when he was at Pendleton's and later at Moore's, there is a similarity of technique among the artists, which makes it extremely difficult to sort out the individual artist's work when the lithographs do not bear an artist's name. As a test for identification of an individual artist's production, I studied a large group of sheet music covers produced during the period from the late 1820's to the 1850's. Those bearing the artist's or delineator's name were placed in one group, while those with no identifying name were placed in another. I then attempted to sort out the unidentified works by artistic style. After much consideration I was able to make only tentative attributions. Through the signed ones I could clearly see that George Loring Brown was somewhat cruder than Robert Cooke, but Cooke was very close to Fitz Hugh Lane. Benjamin Champney was somewhat weaker than the others. All of this leads me to conclude that in the early period it is very difficult to differentiate the individual works of the delineators at Pendleton's, and therefore almost impossible to attribute individual unsigned works. It is the artistic conceptions and the use of the crayon which seem to separate the artists and their prints.

Moore's lithography continued to 1840, when it was taken over by Benjamin W. Thayer. After 1840 there was a divergence as a number of firms started up, founded by the artists who had come out of the Pendleton and Moore firms. These houses were to go in similar but varied directions and by the end of the decade in the 1850's were to be quite divergent, with experimentation in color, tint stones, and photography. In the 1850's, with the introduction of photography as a source of compositional arrangement, the entire viewpoint of the landscape lithograph changes. There is more inclusion of extraneous material and less editing of the scene by the artist's eye. Lane was to stay with his earlier, more selective process of artistic conception right through the 1850's.

The lithographers of the 1840's period were Bouvé; Bouvé and Sharp; William Sharp; B. W. Thayer; Tappan and Bradford, which began in 1848; J. H. Bufford, who had worked with the earlier firms; and Lane and Scott. Each firm must have been aware of each other's production because of the competition in the field with so many



Moore's Lithography, Boston. (successor to Pendleton)

SALEM MECHANICK LIGHT INFANTRY QUICK STEP,

Respectfully dedicated
by the

Boston Brass Band,

TO

CAPT. JAMES CHAMBERLAIN,

OFFICERS AND MEMBERS OF THE S. M. L. I.

Performed for the first time on their 29th Anniversary. Oct. 13th 1836.

BY THE B. B. B.

ARRANGED & ADAPTED FOR THE PIANO FORTE,

BY JOHN HOLLOWAY.

Published by IVES & PUTNAM, SALEM, MASS.

Fig. 1. "The Salem Mechanick Light Infantry Quick Step," 1836, lithographic title-page illustration for sheet music by Moore, drawn by Fitz Hugh Lane. 11³/₈ x 8¹/₄ in. Courtesy of the American Antiquarian Society. Dimensions include all captions.

good houses. I have divided Lane's lithographic production by category: military, architectural, town views, and marine.

In a lithograph on the top of a piece of sheet music for the Salem Light Infantry, done by Lane in 1836, is a beautiful view of the Common with Samuel McIntire's famous gate (fig. 1). Here should be pointed out a stylistic device in Lane's work that is not found in the works of the other contemporary lithographers; namely, the treatment of the lower foreground with its leafage and concern with flowers. The other delineators simply scumbled in the grass and foreground mass. In Lane there is a concern for the texture of the stone and a fine use of the lights and darks. In comparison, the "Blues Quick Step" of 1836—also produced by Moore, "successor to Pendleton"—by George Loring Brown is very similar to the Lane in conception but heavier in treatment. The "Camp Sargent Quick Step" done at Thayer's by Robert Cooke shortly before he went to Paris in 1840 has a number of similarities to the earlier Lane view of Salem Common. The themes of sheet music covers repeat themselves for some time. Possibly a number of requirements for the sheet music designs were set out by the owners of the firm and the patron; the draughtsman might have been required to work from these specifications.

The summation of the military designs in lithography of the 1830's is Fitz Hugh Lane's "National Lancers," (fig. 2). On stone by F. H. Lane, the print states "C Hubbard del." Charles Hubbard was a prominent Bostonian who had invested in the Winnisimmeti Ferry and was also an artist. He is known to have copied a view of the Ferry Landing from a Robert Salmon painting. One realizes through these associations how closely the Boston artists knew each other. Lane was in no way original with this print. Compositionally it relates very closely to a print drawn by J. Kidder and published by A. Bowen at the Senefelder Lithographic Press in 1829.⁴ Basically the concepts are very much the same.

A problem arises with the sources for this print since there is in the collection of the Bostonian Society a painting of the exact subject by Thomas Savery, a decorative and ornamental painter. The painting

4. Illustrated in *A New Guide to the Massachusetts State House*, 1964, from an impression in the Museum of Fine Arts, Boston, M. and M. Karolik Collection.

is signed and dated 1836 and indeed represents the National Lancers on the Common. On the Lane print is the inscription "Taken from the Original Painting (as designed and executed by C. Hubbard) on the Standard, which was presented to the Company by His Excellency the Governor of Massachusetts on the 30th of August 1837. This print, published by request, is respectfully dedicated to the Corps. Boston Sept. 1837." The Savery painting probably was well known to both Hubbard and Lane. Charles Hubbard must have painted the standard which the Corps carried on parade from the Savery, and Lane obviously did the print from the design of the standard. This clearly seems to be a collective effort, and everyone gets credit—except Mr. Savery, however, who seems to be the originator. In this fine Lane print is an early example of a different concept in coloring than we have previously seen in an American lithograph. Most of the prints of this period were published in black and white and were only occasionally hand-colored. Here Lane has colored the print himself, in oils with varnish. Regrettably the colors have changed over a period of time because of the darkening of the varnish and the toning of the paper. The print was also available hand-colored with watercolor and gum arabic.

To introduce the architectural prints, I illustrate A. J. Davis' view of Quincy Market published by Pendleton in 1829 (fig. 3). It is a very exciting print which depicts the Market very much as it appears today. Note the use of figures and the corner with local activity. There is a rich textural quality to the building and strong use of light. Davis clearly understands the handling of the surface of the stone and the lithographic crayon. I believe Lane was the major architectural draftsman after the three-year period following Davis' departure from the firm, although there were others there who might have been able to handle the work.

Lane's view of the Old Building on the Corner of Ann Street, 1835, done at Pendleton's has the same quality of light and rich texture in the buildings which appeared in the Davis print six years before.⁵ Here also is a great concern with local activity, a characteris-

5. An impression is at the Boston Athenaeum.

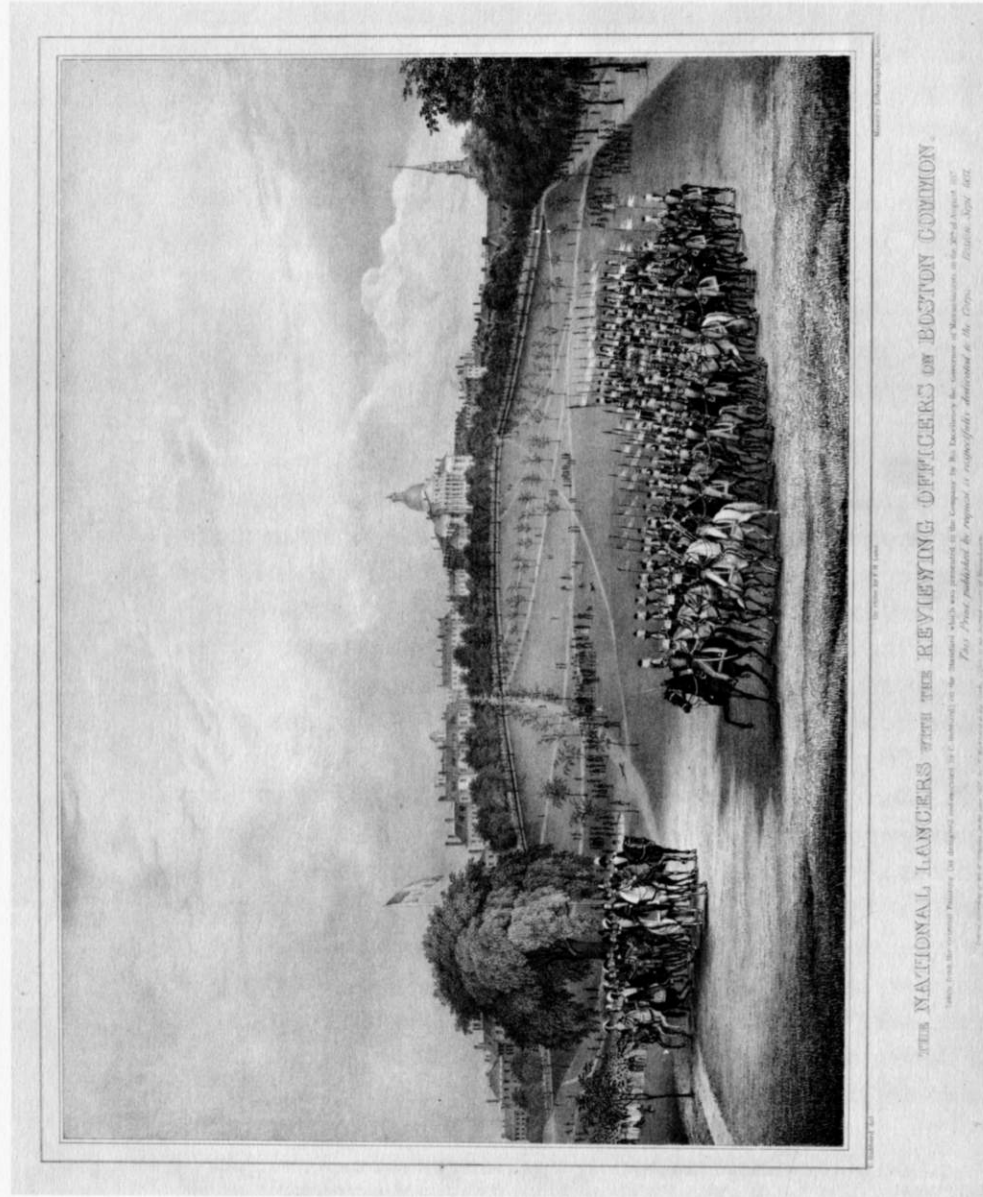


Fig. 2. "The National Lancers with the Reviewing Officers on Boston Common," 1837, lithograph by Moore from a drawing by Charles Hubbard, on stone by Fitz Hugh Lane. 17⁵/₈ x 21³/₁₆ in. Courtesy of the Boston Athenaeum.

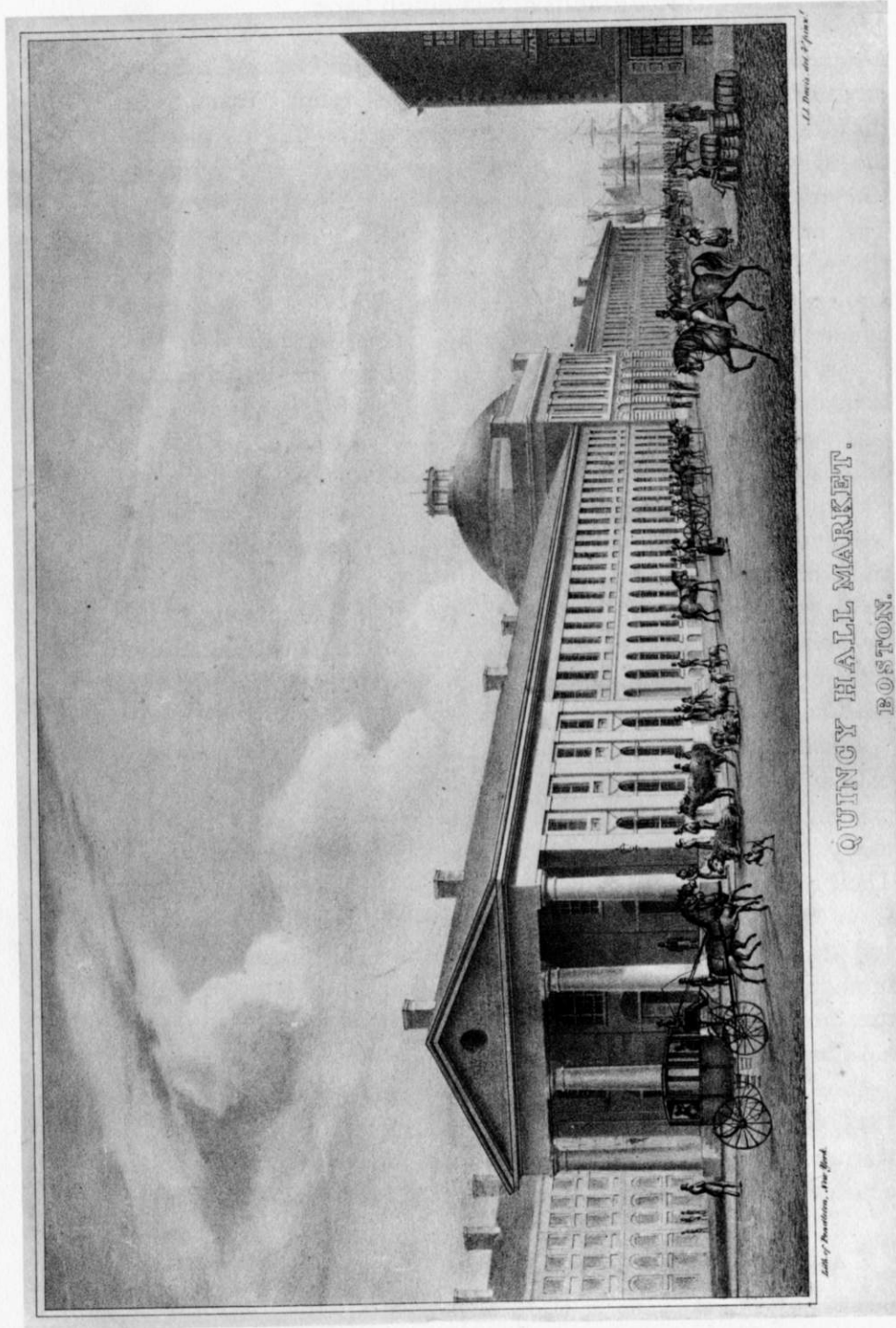


Fig. 3. "Quincy Hall Market, Boston," 1829, lithograph of Pendleton, New York, from a drawing by Alexander Jackson Davis. $10\frac{1}{4} \times 15\frac{1}{4}$ in. Courtesy of the Boston Athenaeum.

tic of much of Lane's views in the streets of Boston. The view of the Maverick House, printed at Pendleton's in 1835, is very close to Lane's view of the Ann Street building.⁶ According to Champney, Lane did most of the hotels, etc. This print does not bear a delineator's name, but I tentatively ascribe it to Lane because of its superb concern with light and the very dramatic sky which relates to his view of Gloucester in 1836. There is a smoothness to the foreground which is characteristic of many of his prints, and the interest in the activity of the neighborhood is reminiscent of the Ann Street print. The same can be said of his 1840 medium folio advertising lithograph of the Worcester House in Worcester, Massachusetts.⁷ An interesting print, it somehow lacks the drama of the earlier works. This same building was to be done later by Thayer from a slightly different vantage point.

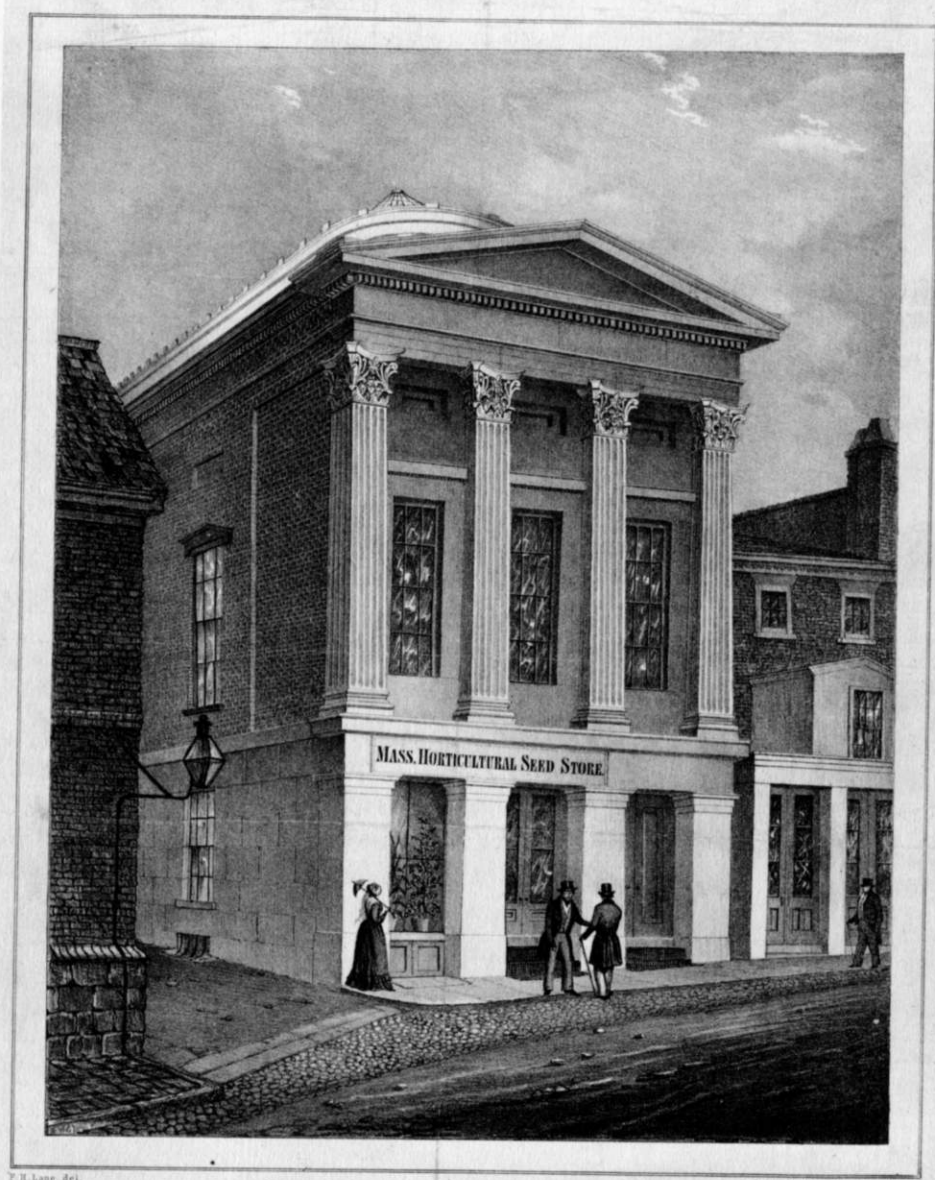
Possibly the finest of Lane's strictly architectural prints is "Horticultural Hall" done by the firm of Lane and Scott, in business from 1845 to 1847 (fig. 4). It presents Lane at his very best in this type of drawing and harks back strongly to A. J. Davis' work. The feeling for texture, completely developed by this time, the figures in the foreground, and the well-delineated forms of the building show his strengths as a draftsman. At this period Lane and Scott's was located at Tremont Temple, where Champney mentions the firm after his return from Europe when he took a studio in the same building. This is yet another example of the closeness of the artists of this period. Their proximity undoubtedly furthered the similarities among the artists; however, if one artist is to continue the brilliant style begun by Davis, it is Fitz Hugh Lane.

The view of "George W. Simmons' Popular Tailoring Establishment," a frontispiece to a pamphlet of 1844-1845, is by Lane and published by Lane and Scott (fig. 5). It is a fascinating treatment of the inside of a building and is reminiscent of the interiors seen in seventeenth-century Dutch painting. It relates closely in concept also to Henry Sargent's paintings "The Tea Party" and "The Dinner Party," painted in Boston ca. 1820.⁸ Therefore, although this print

6. Boston Athenaeum.

7. Boston Athenaeum.

8. Both paintings are in the collection of the Museum of Fine Arts, Boston.



F. H. Lane del.

Lane & Scott's Lithography, Boston.

HORTICULTURAL HALL.
SCHOOL ST. BOSTON.

All kinds of Fruit & Ornamental Trees, Shrubs, Plants, Fruit &c. also Agricultural and Horticultural Seeds, for sale by
SAMUEL WALKER,
A large assortment of Tools, Books, and other Horticultural articles.—Trees and Plants imported to order.—Catalogues may be had gratis, on application.

Fig. 4. "Horticultural Hall," ca. 1845, lithograph by Lane & Scott from a drawing by Fitz Hugh Lane. 13⁵/₈ x 8⁷/₈ in. Courtesy of the Boston Athenaeum.



Lane & Scott's Lithography, 11 Tremont Temple, Boston.

GEORGE W. SIMMONS'
POPULAR TAILORING ESTABLISHMENT,
"OAK HALL"
BOSTON

CAUTION!
The proprietors of the above establishment have the honor to inform the public that they have just received a large assortment of the most fashionable and elegant Tailors' Trimmings, and are prepared to make up the same in the most skillful manner. They also have a large assortment of the most fashionable and elegant Tailors' Trimmings, and are prepared to make up the same in the most skillful manner. They also have a large assortment of the most fashionable and elegant Tailors' Trimmings, and are prepared to make up the same in the most skillful manner.

NOTICE
Having moved to the new and commodious premises, No. 121 South Street, Boston, the proprietors of the above establishment have the honor to inform the public that they are now prepared to receive and make up the most fashionable and elegant Tailors' Trimmings, and are prepared to make up the same in the most skillful manner.

Fig. 5. "George W. Simmons' Popular Tailoring Establishment," 1844, lithograph by Lane & Scott from a drawing by Fitz Hugh Lane. 18⁵/₈ x 12¹/₈ in. Courtesy of the Boston Athenaeum.

can be considered original in its design, its roots are in the established painting traditions. The trend continues to the interior of George N. Nichols Custom Tailoring Establishment done at Tappan and Bradford between 1848 and 1853.⁹

The next category for discussion is that of Lane's town views. Perhaps the finest of all is the view of Gloucester of 1836 (fig. 6). It is his most dramatic and, to my mind, most important print, showing a complete mastery of the use of the lithographic stone and crayon, with wonderful contrasts and textures. It has been criticized for being overly busy in the foreground, but it presents an excellent topographical view of the city and its environs, which I do not feel his later prints always do. Drawn from nature and put on stone by F. H. Lane, the print was conceived in August 1835 and was to be sold by subscription. The progress on the print was described in the *Gloucester Telegraph*, August 15, 1835, and the finished print was advertised on March 16, 1836. The question arises as to what Lane's relationship might be with Pendleton if he was taking subscriptions for the print in Gloucester himself. Were they printing it for him and selling it to him wholesale, or was Lane doing the print in conjunction with the printer?

I would like to point out here a device of Lane's which is characteristic of most of his prints and paintings. Lane sees to a view, through a view. Gloucester is in the background with a middle and foreground to set off the city. Rarely does Lane present a town or city close to the viewer; he is far away, seeing a city in panorama.

A view of Bangor, Maine, from the drawing by Alexander H. Wallace, published by Pendleton in 1835, is an unsigned print which I feel should be ascribed to Fitz Hugh Lane (fig. 7). It is very bold and dramatic with a fascinating concern for the city and fine delineation. The sky is extremely bold and strong. The Bangor view is the most impressive of all the unsigned prints which can tentatively be ascribed to Lane. The print is approximately the same size as the Lane view of Gloucester and is only one year earlier.

It should be borne in mind, however, that Lane was not the only

9. An impression was formerly in the inventory of the Childs Gallery, Boston.

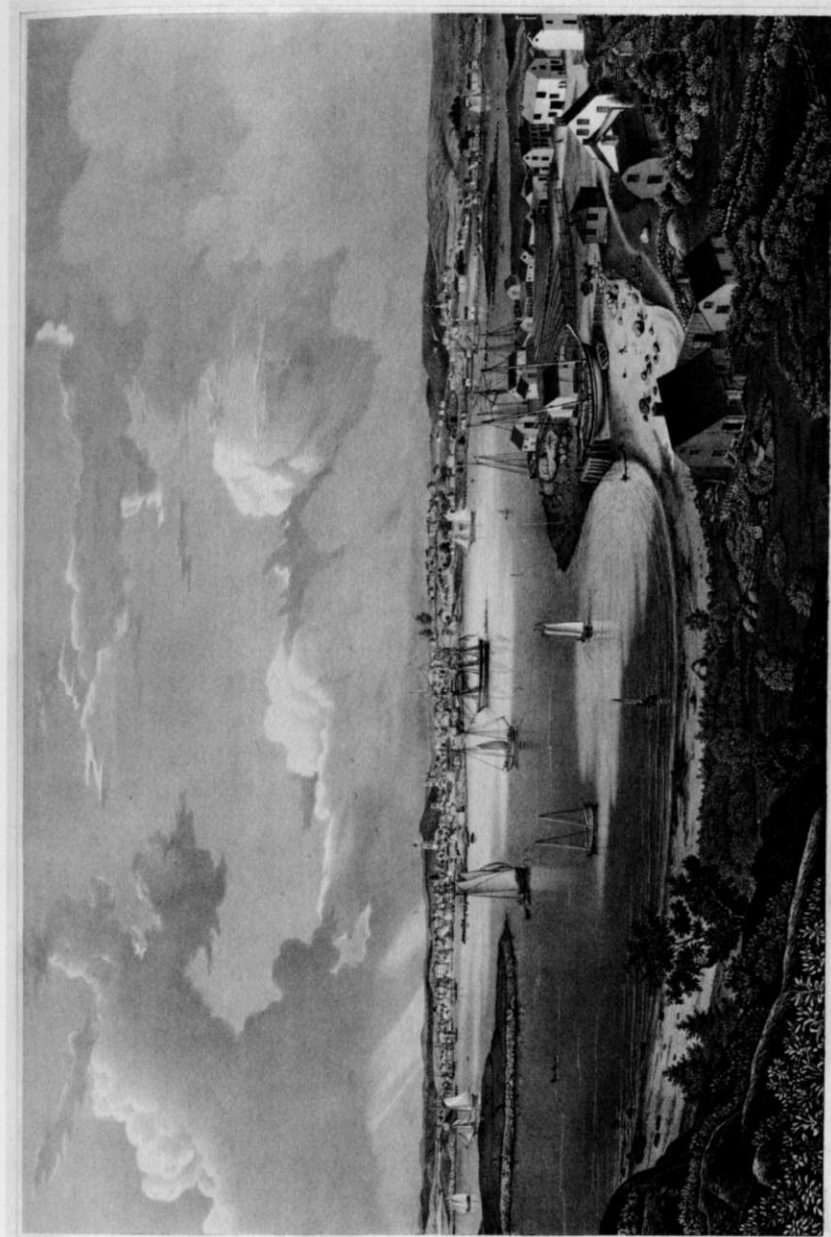


Fig. 6. "View of the Town of Gloucester, Mass.," 1836, lithograph by Pendleton from a drawing by Fitz Hugh Lane. 14 x 19³/₄ in. Courtesy of the Boston Athenaeum.

one who could do this type of print. A similar example would be the view of Boston from the southeast by Jenkins and Colburn, printed between 1836 and 1840.¹⁰ It is an interesting and different view of the city with the use of a strong diagonal foreground, a device that Lane is to use often in his lithographs and painting. There is a concern with foreground detail similar to Lane's, and although it is unknown as to who put it on stone, it is a good example of a print in a style parallel to that of Lane. The sky is very strong, but it is not as artistically conceived as the Lane skies.

The lithographic views of those towns which are inland and are not concerned with a harbor or body of water present the artist with a more difficult compositional problem, since they tend to be distinctly horizontal except for the use of hills and trees. The view of Worcester, Massachusetts, taken from Union Hill—Peter Anderson, delineator, on stone by Robert Cooke and published at Moore's in 1837—is an interesting town view but not nearly so dramatic as the prints of Lane.¹¹ It basically has the same compositional ideas that Lane is to use in his prints and paintings of the 1840's. The print vantage point is high, with the figures appearing up on a rise in the foreground. As the decade passes, the figures will recede down to a narrow horizontal plane. The Worcester print is a rather dramatic composition using the highest point in town or a fictional high point to give a more sweeping overall panorama. The high vantage point was the vogue in the early lithographic town views of the 1820's and 1830's. Eliza Goodrich used a foreground rise in her early views of Round Hill to look across to her view.

The Lane view of Millbury, Massachusetts, is not unlike the Cooke print of Worcester, being horizontal in design and similarly composed. Drawn by Lane at Moore's, it was published in 1836–1837 (fig. 8). Its relationship to the Cooke print illustrates the great similarity in the town views of the period, although the individual artists were to have different styles with their drawing techniques and the use of the crayon. The Lane view of Millbury does seem to be better organized and composed than the Cook view of Worcester.

10. Boston Athenaeum.

11. Boston Athenaeum.

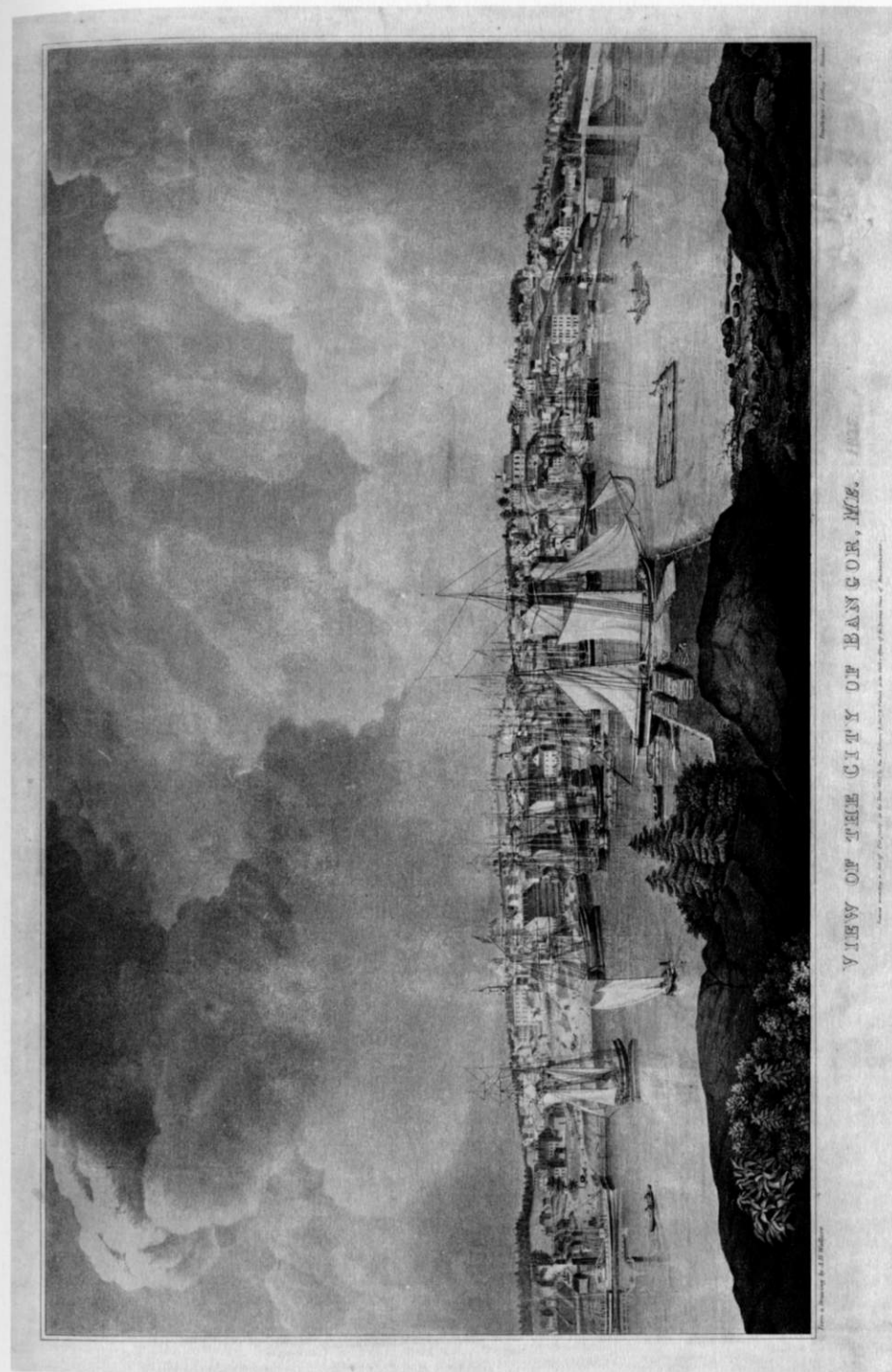


Fig. 7. "View of the City of Bangor, Me.," 1835, lithograph by Pendleton from a drawing by Alexander H. Wallace. 17³/₈ x 27 in. Courtesy of the Boston Athenaeum.

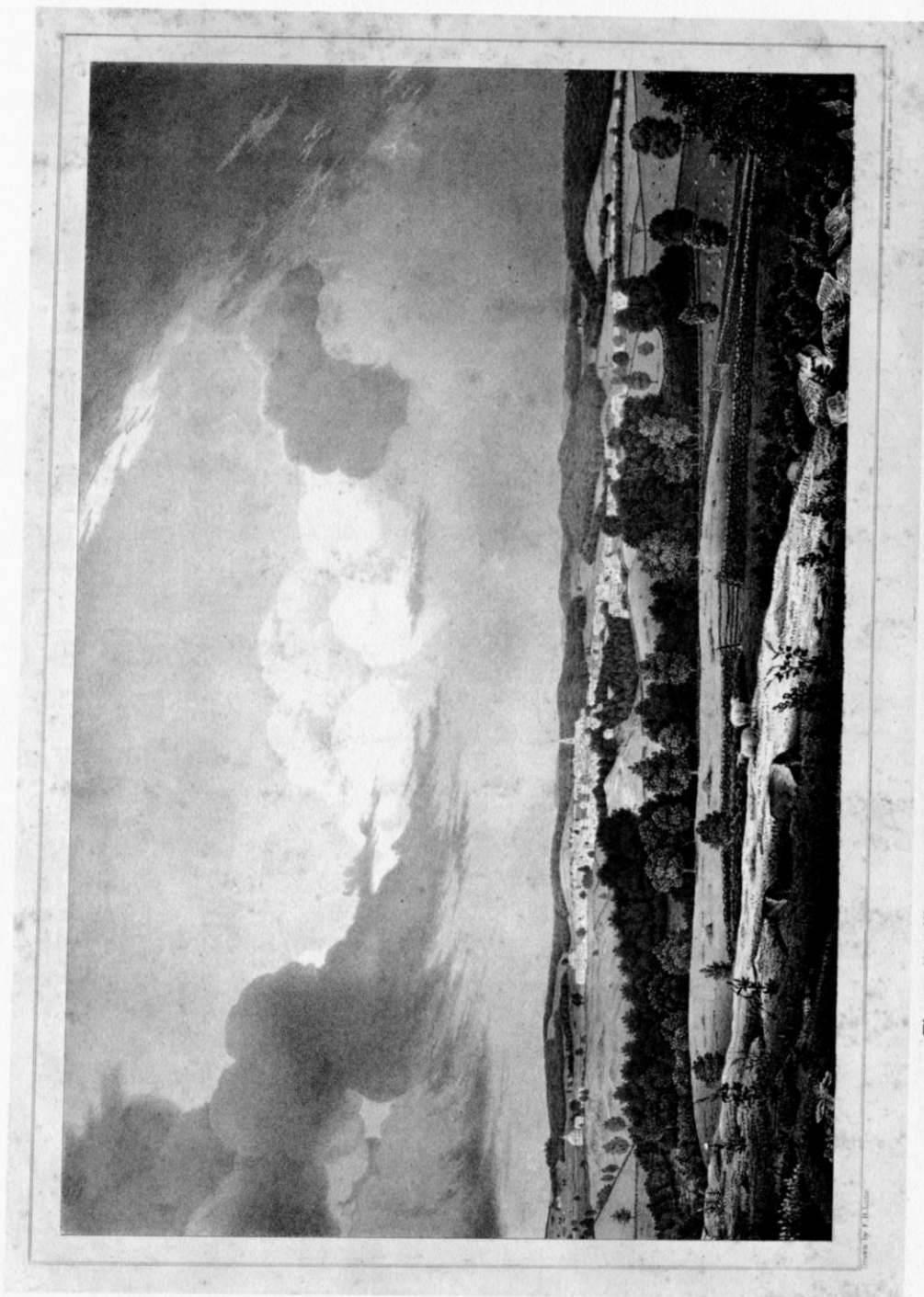


Fig. 8. "Millbury Village," ca. 1836, colored lithograph by Moore from a drawing by Fitz Hugh Lane. 12³/₈ x 17 in. Courtesy of the American Antiquarian Society.

The placement of the town in the Millbury print is an idea Lane is to continue to use. Millbury almost does not exist in the print. The same compositional device is used in a painting of the houses at Riverdale by Lane in 1863.¹² The concern is for the foreground and the sky, and for artistic reasons the foreground has been made the strongest part of the painting. He has used the sheep and hills in the view of Millbury in the same manner; it is an artistic approach we are to see often in his paintings. Never again will there be as much emphasis on foreground detail as there was in the 1836 view of Gloucester. The foreground is always to play an important role, but it is not to be cluttered with houses and activity; it is to be broader and more sweeping; to focus on the view beyond. Any detail is to be subservient to the overall composition.

The views of Newton Corner, New Bedford, and Newburyport are all by Lane after sketches by A. Conant and published by Lane and Scott in the mid-1840's.¹³ Each is taken from a raised vantage point. For the first time in Lane's work there is the introduction of one tint stone, for color, a light blue for the sky. This is an early example of the divergence in the techniques of the lithographic firms and the beginning of an interest in experimentation. The use of cows in the foreground and the compositional devices are similar to other prints by Lane, but basically the three prints are more horizontal in composition than those conceived from his own designs. The Newton Corner, New Bedford, and Newburyport prints are very similar to one another, probably because their design source was the sketches of A. Conant. Other than the innovation Lane might have used by varying crayons, shadings, and tints, he was left to follow Conant's designs closely.

The epitome of Lane's lithographic landscape views is the battleground of Concord, Massachusetts, done in 1846 by Thayer (fig. 9). It is probably one of the most important views done in the second quarter of the nineteenth century. It cannot be considered a town

12. "Riverdale," 1863, in the collection of the Cape Ann Historical Association, illustrated in John Wilmerding, *Fitz Hugh Lane* (New York: Praeger Publishers, 1971).

13. The New Bedford view is illustrated on page 136. Impressions of the other two may be seen at the Boston Athenaeum.

view; it is pure landscape. There is a very subtle use of light, and the drawing is superb. The only precedent, or comparable print, would seem to be the magnificent view done by Bouvé and Sharp in the 1840's of Salem, Beverly, and Marblehead as seen from Browne's Hill in Beverly,¹⁴ delineated by Joshua Sheldon, a landscape painter on Boston's North Shore in this period. The print is a sweeping panoramic view whose real concern is with the landscape and not with the representation of the towns beyond. This print clearly illustrates that Lane is not alone in his use of pure landscape in the 1840's.

Another example is the view of Meeting House Hill in Dorchester, Massachusetts, published by William Sharp in 1847 from a drawing by Lemuel S. Blackman. It is a very dramatic and beautiful example of a landscape print of the period (fig. 10). It is concerned with a fixed place, but it is not a town view; rather, it is a scene of a particular common with the daily activity and horses and carriages. The boldness of the sky and the skill of technical execution of the buildings makes it one of the finest prints of the 1840's.

There are two different trends in Lane's town views. One is the use of a diagonal foreground, the other a horizontal. In the view of Norwich, Connecticut, of 1839, based on the painting of the same subject, the foreground is diagonal, a device which is to continue through the 1840's (fig. 11). In the Conant-based views the compositional treatment is horizontal, as some of Lane's own later prints are to be. The view of Providence, Rhode Island, of 1848 has a diagonal foreground which looks over to the city (fig. 12). Here more of the city is seen than in the Conant views, possibly because of a higher vantage point. The city is more readily identifiable. The same composition is used in the oil painting of Baltimore and the very similar print of that city of 1850 which is possibly based on it. Done from nature, both painting and print use the angular foreground instead of the horizontal ones of the Conants.¹⁵

14. Boston Athenaeum.

15. The painting of Baltimore from Federal Hill, 1850, is at the Shelburne Museum, Shelburne, Vt. An impression of the lithograph is at the Museum of Fine Arts, Boston.



Fig. 11. "View of Norwich from the West Side of the River," 1849, lithograph in colors by Sarony and Major from a sketch by Fitz Hugh Lane. 12 7/8 x 16 5/8 in. Courtesy of the Boston Athenaeum.

In the Lane view of Gloucester from Rocky Neck of 1846, published by Lane and Scott, there is the use of the horizontal composition with an interesting foreground not unlike the New Bedford and Newburyport prints.¹⁶ There is a lowering of the vantage point in this view of Gloucester as there is in the Newburyport and New Bedford prints. The viewer is seeing through the view and not above it as in the 1836 Gloucester print. The 1846 Gloucester print has the addition of one tint stone as do the Conants. The print was advertised in the Gloucester *Telegraph* for \$1, and for an extra 50¢ it could be hand-colored by the artist. Lane had painted a similar view of Gloucester in 1844, but it is similar more in its vantage point than in detail, and certainly does not relate as closely to the print as the prints of Baltimore and Norwich do to the paintings which preceded them.

A view of Gloucester from Ten Pound Island, printed by M. M. Tidd Lithography in 1851 and often attributed to Lane, is a point of some confusion.¹⁷ There is very little in this print to relate it to the work of Fitz Hugh Lane. M. M. Tidd lived in Woburn, Massachusetts, and printed a beautiful view of that town which he himself put on stone. His drawing has a tendency to be much heavier than that of Lane, but it is not known if Tidd actually delineated the view of Gloucester he published. The attribution to Lane was probably only because the print represented Gloucester; it would seem more likely that it was derived from Lane rather than done by him. The vessels are not well drawn, as they would have been with Lane, and since it has so little relationship to Lane's prints of 1855, I think it should be removed from a checklist of his oeuvre.

The J. W. A. Scott Boston Harbor, of 1854, illustrates more than any other print how different a viewpoint could be taken by another artist drawing the same subject matter as Lane.¹⁸ This print and the painting from which it was taken were executed by Lane's former partner in the firm of Lane and Scott. It is a magnificent print with a completely original composition that relates to nothing which pre-

16. Boston Athenaeum.

17. Boston Athenaeum.

18. Boston Athenaeum.

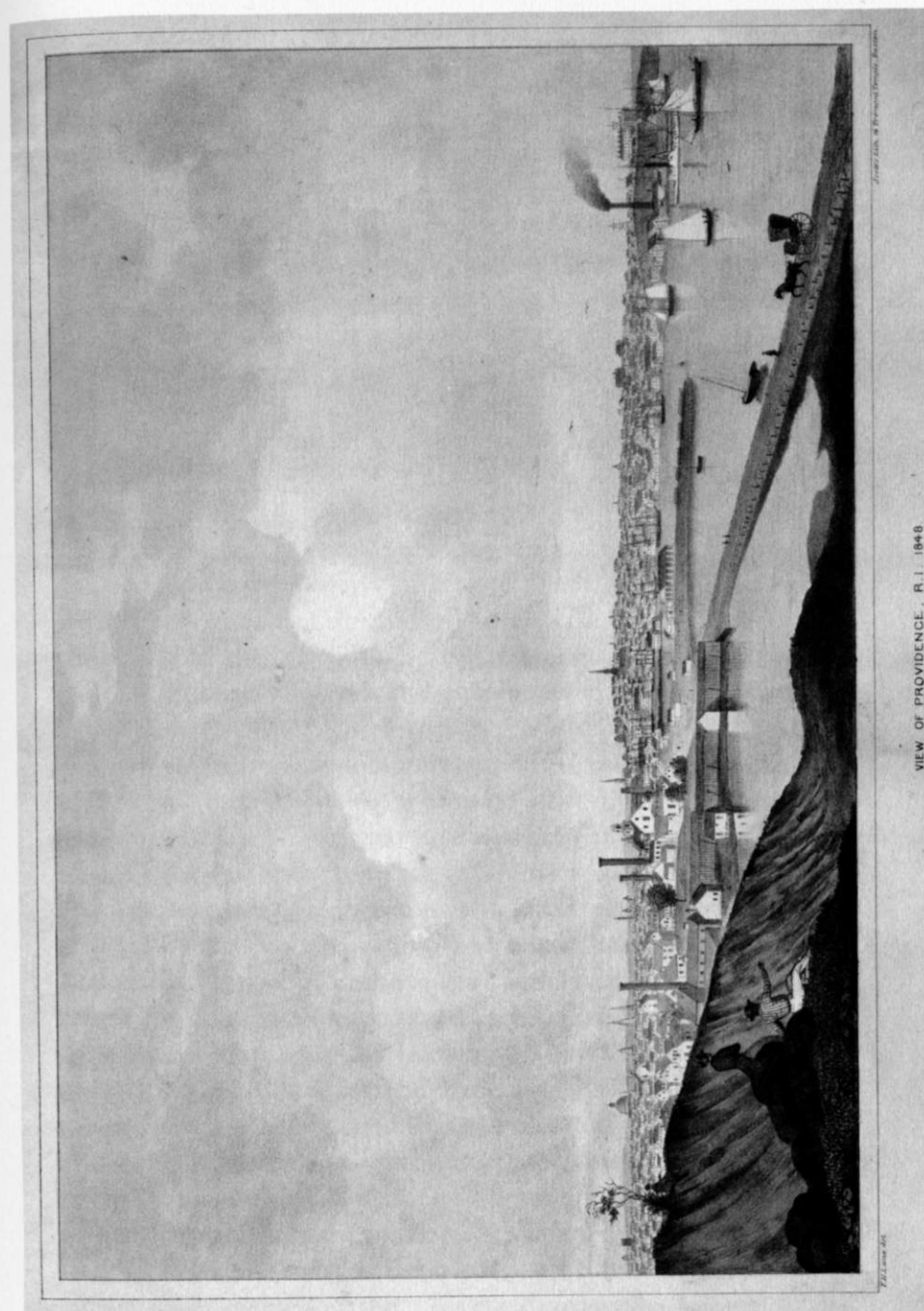


Fig. 12. "View of Providence, R.I.," 1848, colored lithograph by John W. A. Scott from a drawing by Fitz Hugh Lane. 10⁷/₈ x 15¹/₂ in. Courtesy of the Boston Athenaeum.

cedes it. The viewer is inside the city looking out to the harbor, and the concern is with the details and activities behind the warehouses, inside the city, and not with the life on the harbor and wharves. Although it is a highly original approach to a view of the city of Boston, it is not the artistic success of some of Lane's finest views. The Lane painting of Gloucester from Brookbank of 1856 is the summation of Lane's use of the foreground to make Gloucester completely subservient to the composition. The angular foreground is similar to the Baltimore painting and print, and the idea of the foreground does hark back to the 1836 view of Gloucester, although it is uncluttered. The painting is important for its treatment of the city since it is the same conception used in Lane's views of Castine and Gloucester in 1855.

To consider Lane's marine prints, let us now return to an earlier period. A view of Boston Harbor of the late 1830's, dedicated to the Tiger Boat Club by their obedient servant Thomas Moore, is on stone by Fitz Hugh Lane (fig. 13). This print is important for foreshadowing what Lane will be doing compositionally in his marine paintings over the next two decades. It should be brought to mind that Lane's earliest two paintings date from 1840.¹⁹ We now are to find him more a painter than a lithographer. Robert Salmon had executed drawings for Pendleton, as mentioned before, and in 1832 he had done a view of Charlestown Navy Yard. He had submitted other drawings in the period from 1828 to 1832. They were for the most part views of Boston Harbor with shipping. Salmon, through his exhibitions at the rotunda of Quincy Market and his work at Pendleton's, must have been a tremendous influence on this new American marine painter. In a Robert Salmon painting of Boston Harbor of 1830, number 647 in his catalogue, there is a striking compositional similarity to the Lane lithograph of Boston Harbor of the late 1830's.

Lane's marine subjects are fascinating since he was to be known primarily as a marine painter. "Captⁿ E. G. Austin's Quick Step," is a combination of his military subjects, such as the Salem Common sheet music cover, and his town views, with Boston in the back-

19. Wilmerding, p. 33.

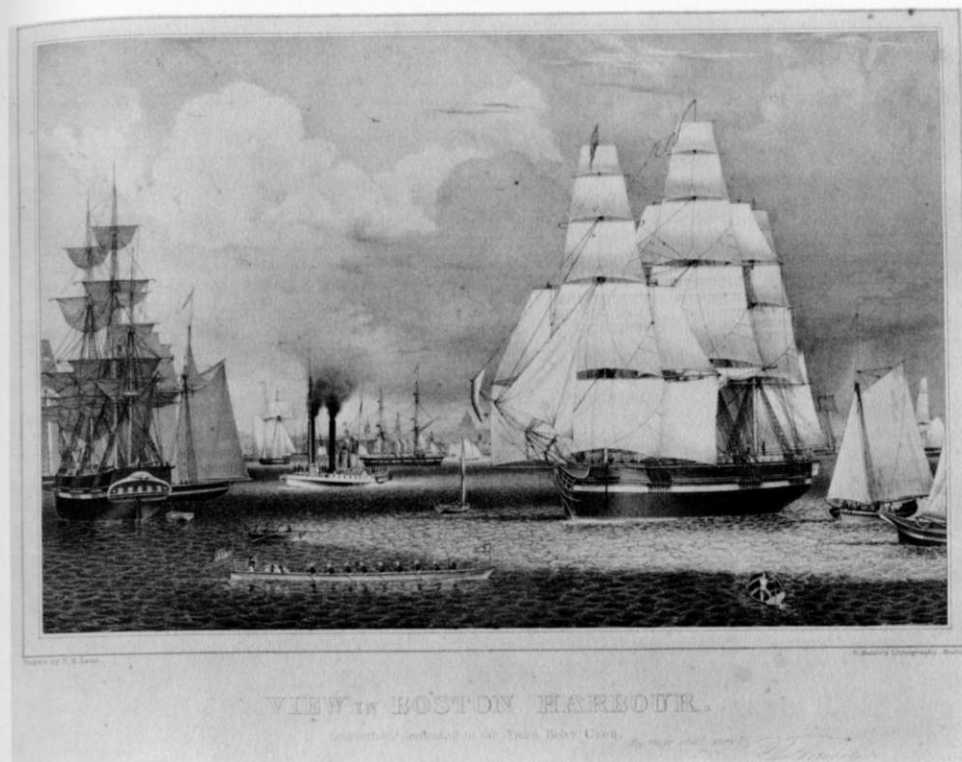


Fig. 13. "View in Boston Harbour," ca. 1838, lithograph by T. Moore from a drawing by Fitz Hugh Lane. 15 1/2 x 19 1/2 in. Courtesy of the Museum of Fine Arts, Boston, bequest of Charles Hitchcock Tyler (33.974).

ground (fig. 14). The broadside view of a ship is unusual for Lane, since he is to use this device rarely in his marine paintings. Salmon was the one more likely to use the broadside view, while Lane was more likely to use a harbor scene with the vessels coming and going or at anchor. Austin's Quick Step was published by Moore's in 1837. There was a strong marine precedent for this type of lithograph at Pendleton's. The view "Soft Glides the Sea, Bounding and Free" (fig. 15), a Pendleton lithograph of 1831, is in the period when Salmon was submitting drawings to Pendleton, and one wonders if this compositional arrangement with the small boat in the foreground and the broadside view of the ship in some way relies on a Salmon prototype.

The Robert Salmon painting of an English man-of-war in Liverpool Harbor, painted in 1809, is very much in the English marine

painting tradition of the late eighteenth and early nineteenth centuries, with the broadside view of a ship with two smaller vessels, possibly the same ship, on either side.²⁰ The painting relates closely to the Lane print "The Departure of the *Jamestown* for Ireland, R. B. Forbes Commander, March 29, 1847," printed by Lane and Scott.²¹ The print is very much in the Salmon tradition, or for that matter the tradition of the English marine painters who were also painting American ships. At that time, Lane could have seen any number of paintings by Miles or Samuel Walters which would have been brought back from England by Boston merchants. The *Jamestown* print is a continuation of this tradition and one of the few times Lane is to use this compositional arrangement in a print. It is interesting to note the use of the small rowboat in the lower right, which is a typical Salmon device.

Unfortunately, the finest marine print of the 1840's does not go to Lane but to Bouvé and Sharp for their "Britannia in the Ice," done in 1844 (fig. 16). It is superb in its concern with the figures in the foreground, its use of the stone, and a powerful sky which shows a complete mastery of the crayon. The skillful hand-coloring enhances the beauty of the print. This is one of the few times one observes the city from the side and not from across the harbor.

The last two views, "View of Gloucester, Mass.," 1855 (fig. 17), and "Castine from Hospital Island," 1855 (fig. 18), sum up his development in printmaking as well as in painting. Here are two prints which have gone far beyond what Lane started out to do as a lithographic draftsman twenty years before. These are long sweeping views from a low vantage point. The cities are far removed to the background and subservient to the overall composition. Each would make a beautiful oil painting. The total pictorial value appears to be more important than the representation of the city. Lane has come to a point in these two prints where the view is no longer a town view. He is in effect painting on the stone; he is no longer

20. Illustrated in John Wilmerding, *Robert Salmon, Painter of Ship and Shore* (Salem and Boston: Peabody Museum of Salem and Boston Public Library, 1971), p. 7.

21. Boston Athenaeum.

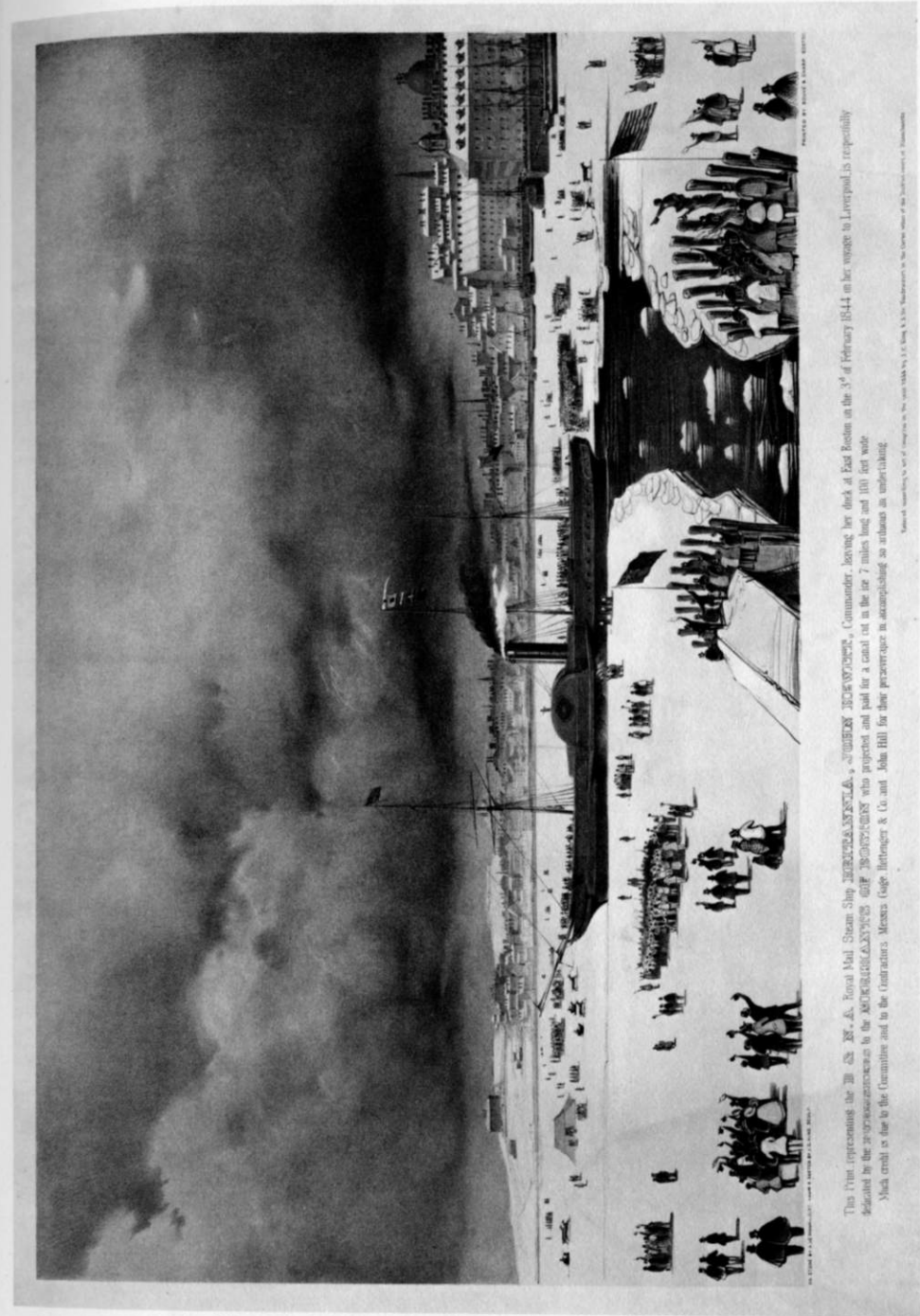



Fig. 16. "Britannia in the Ice," 1844, tinted lithograph with color by Bouvé & Sharp, drawn on stone by A. de Vaudricourt from a sketch by John C. King. 17 1/4 x 24 7/8 in. Courtesy of the Boston Public Library.

drawing as he was in the 1836 Gloucester view. His handling of the water and his treatment of the vessels is the summation of his mature lithographic style. However, even if these two views of Gloucester and Castine are to be considered magnificent and expansive examples of mid-nineteenth-century lithography, they somehow lack the originality and vitality of the 1836 view. Rather, they represent the technical accomplishment of a major painter transferring a painting composition to the medium of lithography.



Commercial and Job Printing Serving the Maritime Industries



WENDY SHADWELL

THIS PAPER will start with a fairly general survey of the various types of materials printed commercially for the maritime industries. Then one genre—clipper ship cards—and one printing establishment—that of George F. Nesbitt—will be considered in detail. Holdings of other institutions and private collections have barely been investigated due to the vast wealth of material at the New-York Historical Society. Between the Bella C. Landauer Collection of Business and Advertising Art, the society's substantial holdings of certificates and clipper ship cards, and the general collection strong in maritime-related material due to the importance of New York City as a port, there is more available than can readily be located, recorded, and assimilated.

The first item under discussion is an early trade card for "Robert Stanton Junior, Ship Chandler and Ironmonger, No. 56 Corner of Oliver and Water Street, New York" (fig. 1). It is signed at the lower right "Scoles sc. No. 6 Broad Street." Since Scoles was at that address for only two years, the card can be quite closely dated to 1797–1798. John Scoles was a prolific engraver, active in New York City between 1793 and 1844, and best known for his city views, landscape prints, and book illustrations. The allegorical figure of Hope with an anchor at her feet leads your eye to the boulder which bears the inscription, and there is an attractive shipping scene at the right. The society also owns an identical impression of this card before letters and an interesting variant. The latter (also without letters) differs mainly in the treatment of the foliage, the facial ex-