

origins in the practice of American lithography. Transcendentalism may have played a role in the development and acceptance of this style, as may have conventions of earlier European painting and the domesticated neoclassicism of Federal America, but the quantities of prints that issued from the lithographic workshops of the Jacksonian era trained many eyes to expect and even favor these qualities of lithography in all art. The workshops cultivated not only American artists but American taste as well.

## *American Drawing Books and Their Impact on Fitz Hugh Lane*

ELLIOT BOSTWICK DAVIS

SELF-TAUGHT ARTIST Fitz Hugh Lane (1804–65) earned accolades during his own lifetime and, after being rediscovered during the second half of this century, is now generally acknowledged as one of the foremost American marine painters. The means and methods by which Lane—and presumably other aspiring American artists in the Northeast—taught themselves to draw, however, has not been adequately understood. The extent to which Lane's most successful marine paintings show that he was familiar with contemporary drawing practices published in drawing books is explored below. An examination of Lane's sketches and paintings suggests that he assimilated information readily available in contemporary American drawing books to develop his own unique style.

Lane's early life and artistic training in Gloucester remains uncharted territory. He was born in Gloucester in 1804 and probably attended the Gloucester district school,<sup>1</sup> where he may have

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1. John Wilmerding, *Fitz Hugh Lane 1804–1865. American Marine Painter* (Salem, 1964), 10. Although it is likely that Lane did attend the local common school, there is no

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