



Gloucester At Mid-Century

The World of Fitz Hugh Lane 1840-1865

July 8, 1988-January 31, 1989

Cape Ann Historical Association

27 Pleasant Street

Gloucester, Massachusetts

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Lenders to the Exhibition

American Antiquarian Society, Worcester, Mass.
Gloucester Lyceum and Sawyer Free Library
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Museum of Fine Arts, Boston
Peabody Museum of Salem, Salem, Mass.
Private Collections
Sandy Bay Historical Society and Museums, Rockport, Mass.

Cover:
Fitz Hugh Lane (1804-1865), *Ten Pound Island, Gloucester*, c. 1850s; oil on canvas; Cape Ann Historical Association Collection (CAHA); gift of Bessie Stanwood in 1948.

Frontispiece:
Lane, *Gloucester Harbor*, 1847; oil on canvas (detail); CAHA Collection; gift of Samuel H. Mansfield in 1949.

Acknowledgments

From the time of Alfred Mansfield Brooks, the Cape Ann Historical Association has had a strong interest in the life and art of Fitz Hugh Lane. Professor Brooks was professor of fine arts at Indiana State University and Swarthmore College before his retirement in 1937 to the brick house on Middle Street in Gloucester. He had lived in Gloucester as a child and spent most of his summers here as an adult. He and his family were part of the well-to-do local gentry, the "codfish aristocracy."

He was 67 when he retired, and he lived to be 93. During those years he was a strong influence on the Cape Ann Historical Association, serving for many years as its president and curator. He recognized Lane as a master and knew his work ought to be preserved at the Cape Ann Historical Association. He had no problem convincing his wealthy cousin, Sam Mansfield, who owned all the Lane drawings that those drawings belonged at the Association. He had no hesitation in telling cousin Sam what Sam ought to do.

Sam Mansfield was not the only one told what to do, however. During the 1940s, Professor Brooks was able to influence many people in the community—some of them his relatives and friends from the codfish aristocracy—to give or leave their Lane paintings to the Cape Ann Historical Association where he said they truly belonged. And his was a voice of authority. He was, after all, a Harvard graduate, a professor of art, an author, and a world traveler.

The result is one of the great collections of beautiful and compelling paintings done by a single American artist. Professor Brooks knew what he was doing, and there was no doubt in his mind that he was right. Time has proved him correct.

Since Professor Brooks' time, other donors have been kind enough to think of the Cape Ann Historical Association, too. And the Association was fortunate that the leadership of the museum passed to Hyde Cox, a young friend of Professor Brooks. Under Mr. Cox's guidance, the museum developed in ways that Professor Brooks probably could not have foreseen. A new building was built, and the Lanes were beautifully displayed. More recently, all the drawings have been treated and properly matted to assure their preservation.

When the National Gallery of Art in Washington, D.C. and the Museum of Fine Arts, Boston requested the loan of nine of our Lanes for a retrospective of the artist, we at first had great misgivings. But how could we refuse these great institutions when John Wilmerding, the deputy director of the National Gallery and the first to do scholarly work on Lane, was involved. Wilmerding did his earliest work at the Cape Ann Historical Association.

In this catalog and the exhibition it accompanies, the Cape Ann Historical Association hopes to supplement the exhibition of Fitz Hugh Lane paintings in Washington and Boston. The scope here is somewhat broader, concentrating on Gloucester's crucial period of development in the middle of the nineteenth century.

Our gratitude goes to Martha Oaks, curator, for organizing this undertaking and to Erik Ronnberg for helping to design and install the exhibition.

Simply to list the lenders to the exhibition is quite inadequate as an expression of our appreciation. Many have gone well beyond the call of normal expectation on our behalf, including Mrs. Philip S. Weld, Dr. and Mrs. James S. Mansfield, Mrs. Laura Estabrook Romine, Mr. and Mrs. Irwin E. Spalding, Mr. Philip S. Budrose, the American Antiquarian Society, the Gloucester Lyceum and Sawyer Free Library, the Library of Congress, the Museum of Fine Arts, Boston, the Peabody Museum of Salem, and the Sandy Bay Historical Society and Museums, Inc. Speaking for the Board of Managers, I wish to thank all of the lenders for their participation.

This project would not have been possible without the financial support of several contributors. The Cape Ann Historical Association is especially grateful for the support of the Plumstock Fund, the Riley Foundation, the George F. and Sybil H. Fuller Foundation, and the Bank of New England—Essex. The support and encouragement of our members has also helped mightily with this exhibition.

Harold Bell
President



Lane, *View of Gloucester, Mass.*, 1855; lithograph painted over in oil by the artist; lithograph published by Bradford's Lithography, Boston; CAHA Collection.

