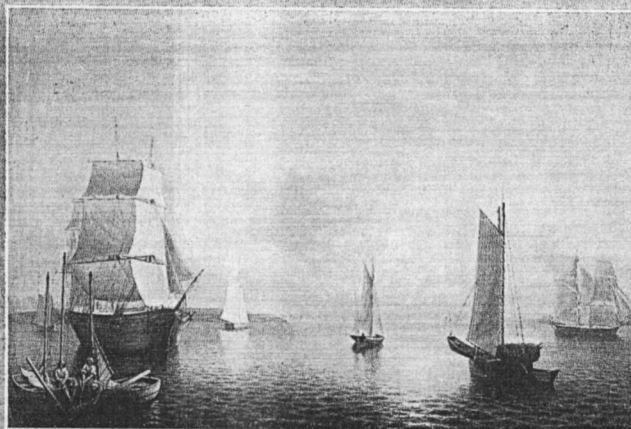


Mary Blood Mellen

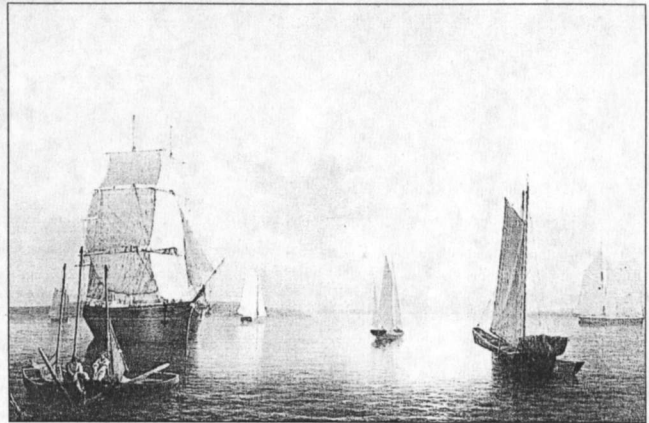


Ruben Blood Jr. married Sally Taylor in 1800, and their third child, Mary, was born in Sterling, Massachusetts, on May 13, 1817. On April 21, 1840, Mary married the Reverend Charles W. Mellen of Taunton, Massachusetts, and they subsequently moved to Gloucester, Massachusetts, where, by the late 1840's, Mary was working with Fitz Hugh Lane. That she was a student and copyist of Lane has long been known,¹ but a recent study of the works of both artists has revealed that the extent of their collaboration has been underestimated. After Lane's death, Mellen continued to paint in his style and to do reinterpretations of his works, but she also developed her own more impressionistic style in the last quarter of the century (see Pl. XVII). Her later

Pls. I, Ia. View of Gloucester Harbor, by Mary B. Mellen (b. 1817), 1855-1860, after the painting by Fitz Hugh Lane in Pl. II. Oil on canvas, 23 by 36 inches. The painting descended in the artist's family. Private collection.

and Fitz Hugh Lane

BY MICHAEL MOSES



paintings are interesting and quite beautiful, but they are not as successful as the works she did while working with and for Lane or those that she did based on his works.

By comparing Mellen's work in terms of style and subject with comparable paintings by Lane, the similarities and differences in their approach to painting can be discerned. Paintings that are signed by Mellen, paintings that can be traced to her family, or paintings that display characteristics of her style but are copies of works by Lane serve as the basis for understanding her work and its relationship to Lane's.

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*Pls. II, III, View of Gloucester Harbor, by
Fitz Hugh Lane (1804-1865), 1836, 1840
Oil on canvas, 24 1/2 by 36 1/2 inches, private
collection, photograph by courtesy of
Hirsch and Adler Galleries*



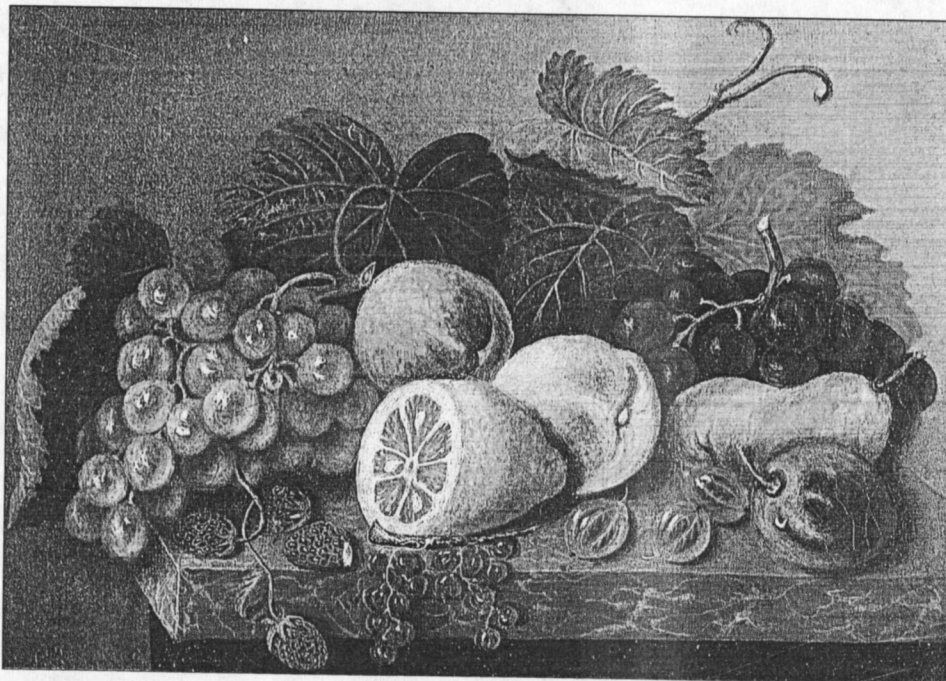
The highest level of cooperation between the artists occurred when they both worked on the same painting, as was the case with *Coast of Maine* (Pl. VI), or when they painted side by side depicting the same subject, as appears to have been the case with the landscapes in Plates VIII and IX. Both artists signed *Coast of Maine*, which combines Lane's extraordinary level of precision (in the painting of the flowers and bare branch in the right foreground and the pine trees in the left foreground) with Mellen's heightened color palette of either blue and green or peach and pink in the sky and her lower level of detail (in the shore lines, rocks, and the rigging of the boat). The differences in Lane's and Mellen's styles are also evident in the two landscapes, which depict her family's house in Sterling.



Lane was always extremely precise, painting even the individual slats on the shutters, and he often used small dots of bright colors in the foreground of his paintings, such as the flowers along the left side of the road and the apples in the tree (see Pls. VIII, VIIIa). Mellen's painting (Pls. IX, IXa) not only lacks those spots of color, but it also lacks the extraordinary detail and the clarity and intensity of the light in Lane's work. Lane uses various devices to move the viewer's eye around the canvas, such as the milk cans in the foreground and the horse and farmer in the background, while in Mellen's view, the house takes center stage, and there are few elements to draw the viewer's attention away from it.

The relationship between a master and a pupil is at its zenith when the master allows the pupil to start a work that the master then finishes; adds finishing touches to an almost-complete student work; or allows the student to copy an

Above, left: Pl. III. Flower Study, by Lane, c. 1849. Oil on canvas, 10 by 8 1/2 inches. Whereabouts unknown.
 Above, right: Pl. IV. Flower Study, by Mellen, c. 1849. Oil on canvas, 10 by 8 1/2 inches. Whereabouts unknown.
 Below: Pl. V. Small Fruit and Leaf Study, by Mellen, c. 1850. Oil on canvas, 11 by 14 inches. The painting descended in the artist's family. Private collection.



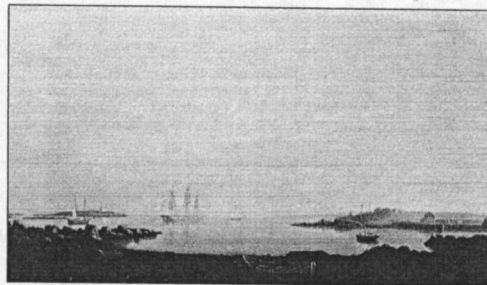


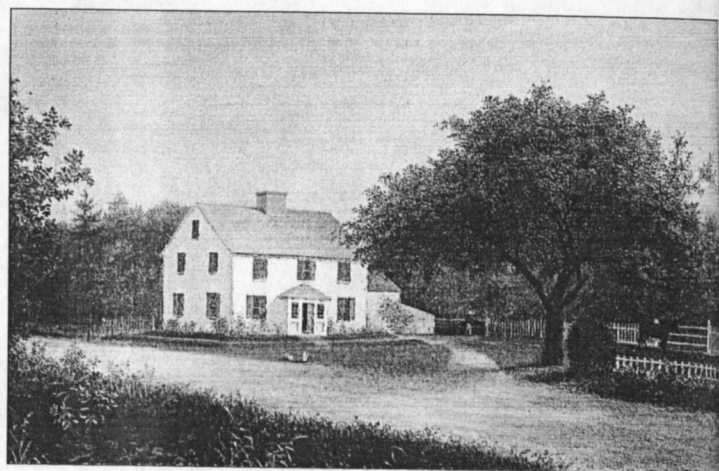
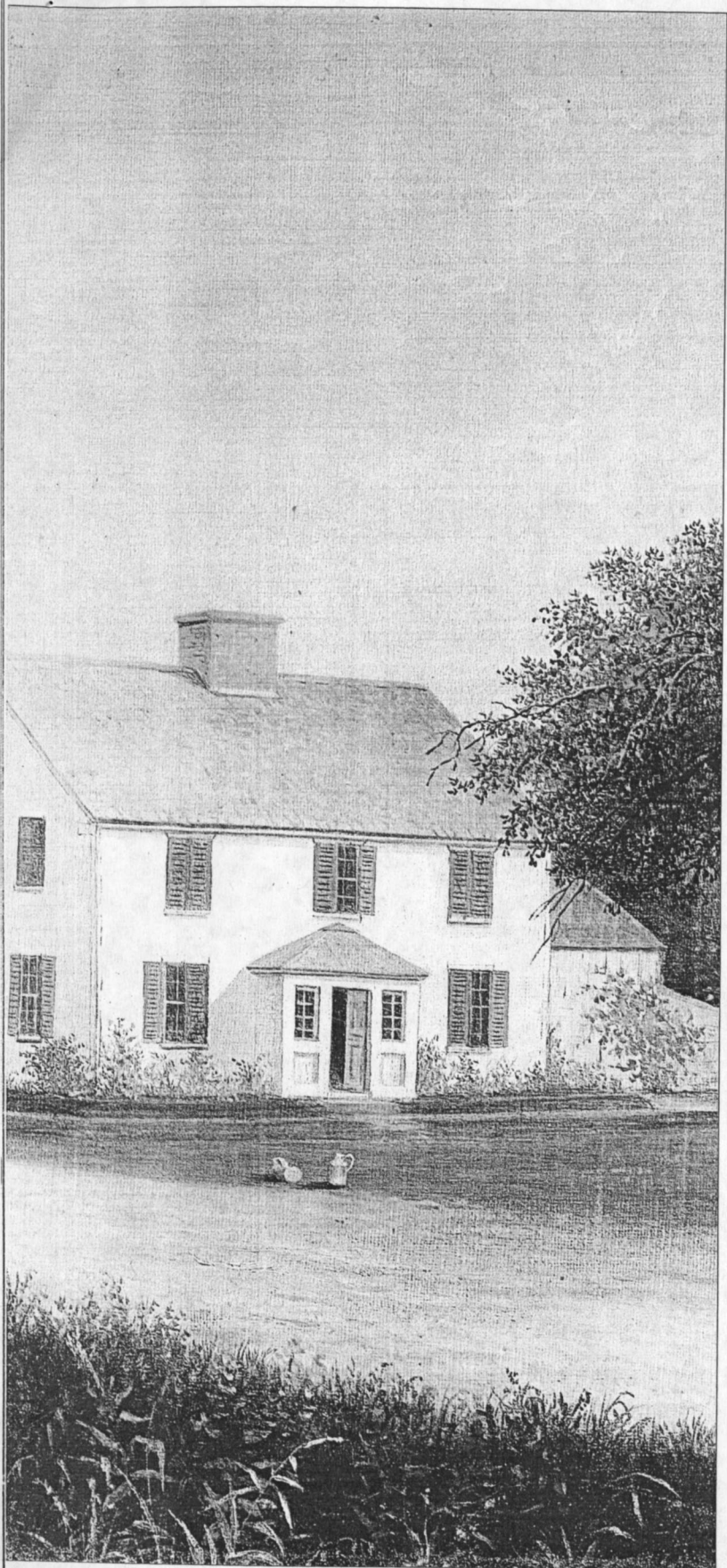
Pl. VI. Coast of Maine (also known as Maine Coastal View), by Mellen and Lane, 1850-1860. The signatures of both artists appear on the back, but it is no longer possible to read them. Oil on canvas, diameter 14½ inches. Cape Ann Historical Association, Gloucester, Massachusetts.

Pl. VII. Gloucester Harbor and Dolliver's Neck, by Mellen, 1870. Inscribed "Painted by M. B. Mellen./After F. H. Lane. 1870." on the back. Oil on canvas, 22½ by 38 inches. Private collection.

existing work to satisfy a client's request.² We know of numerous almost-exact copies by Mellen of seascapes or landscapes by Lane. Some of these are so expertly rendered that without her signature or family provenance they might easily be assumed to be by Lane. This is particularly true of her copies (Pls. I, X) of Lane's *View of Gloucester Harbor* (Pl. II) and *Owl's Head, Penobscot Bay, Maine* (Pl. XIII). In both cases, the only discernible differences are Mellen's more subdued level of light and the blue-green cast to her skies. Mellen's version of *Looking Up Squam River from "Done Fudging"* (check list) displays a darker palette, a more intensely light sky, and fewer details than Lane's.³ Her three near copies (see Pl. XIX and check list) of Lane's *A Storm, Breaking Away, Vessel Slipping Her Cable* (Pl. XVIII) are all painted from slightly different viewpoints than his original, and all exhibit a more atmospheric cloud pattern in the sky.

The fact that Mellen did multiple copies of a specific painting may seem somewhat unusual, except for the fact that several Lane drawings in the Cape Ann Historical Association contain annotations indicating that between two and five oil paint-





Pls. VIII, VIIIa. Blood Family Homestead (formerly entitled Old Stevens Homestead, Castine), by Lane, 1859. Signed and dated "Fitz H. Lane. 1859" at lower right. Oil on canvas, 12 by 19½ inches. Private collection.

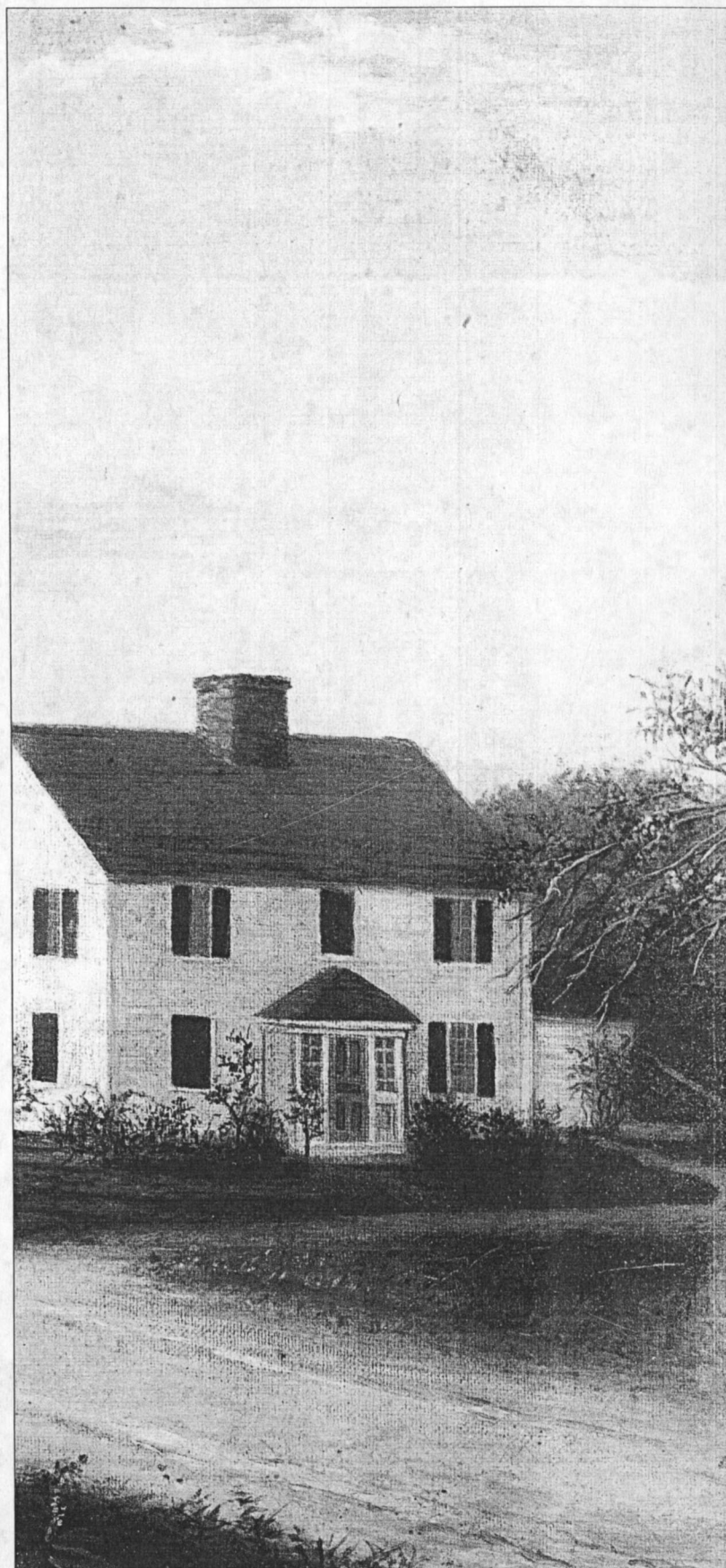
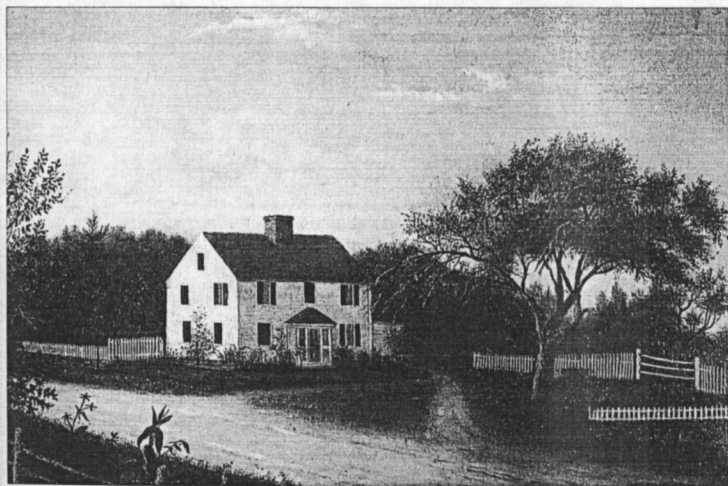
ings were ordered of various scenes. For example, five buyers are listed for oil paintings based on the drawing entitled *Brace's Rock, Eastern Point* and three for *View Across the Marsh and Millpond in Town Parish*. It is, in fact, more than likely that Mellen painted (in whole or in part) at least one of the four known oils of *Brace's Rock*, all of them executed less than two years before Lane's death. The Smithsonian Institution's Inventory of American Paintings lists fewer than 250 oils attributable to Lane, or an average of ten to fifteen works a year, suggesting that had he painted all the views of *Brace's Rock* they would have accounted for one-third to one-half of his output in his last year, which I find unlikely.

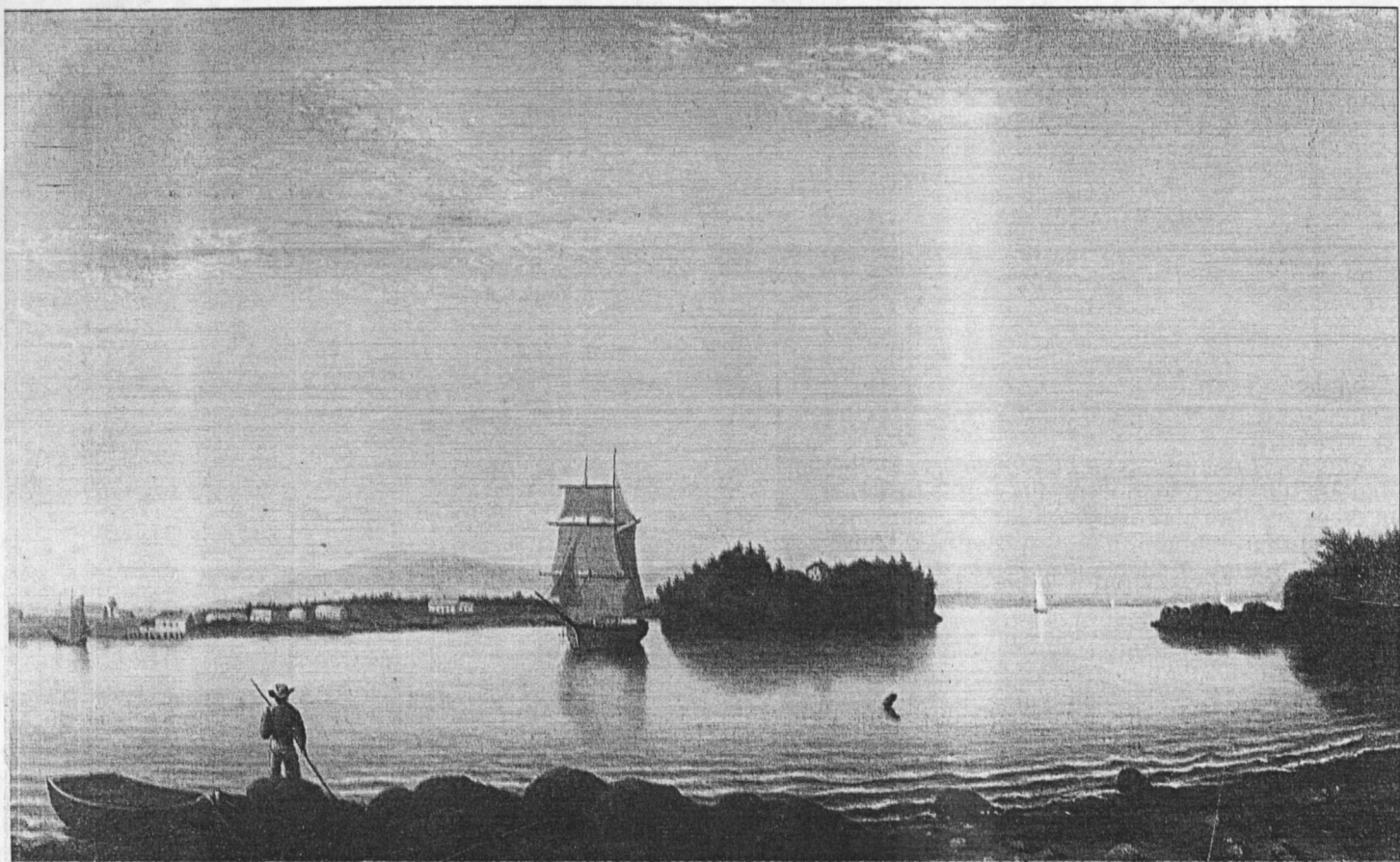
Mellen identified several of her paintings as copies of works by Lane, although they are often different from the known Lane versions of the scenes. They display Mellen's technique and palette used in obvious homage to Lane's style and composition. Mellen's two paintings entitled *Norman's Woe* (see Pl. XI and check list) are quite different from Lane's original (Pl. XII). Her two versions of *Gloucester Harbor and Dolliver's Neck* (see Pl. VII and check list) are both inscribed as being after Lane, but the closest known Lane is *Dolliver's Neck and the Western Shore from Field Beach*.⁴ Since her canvases are dated five years after Lane's death, it is possible that Mellen had forgotten what the original looked like or that the Lane she was actually copying has not yet been identified. Perhaps, too, she did not want to make pure copies of Lane's work without his permission, and so she purposely changed the image. Mellen's *Two Ships in Rough Water* (check list) is inscribed "oil copy of last picture on Fitz Hugh Lane's easel at time of Lane's death by Mary B. Mellen." The whereabouts of the Lane is not known, but Mellen's painting certainly lacks Lane's facility in rendering the rigging and the motion of the sea. The same can be said

of Mellen's two versions of Lane's *Smart Blow*⁵ (check list), one of which she signed as a "Copy after F.H. Lane..." and of her two *Three Master in Rough Seas* (check list), which are similar to Lane's oil of the same title.⁶ Mellen's *Field Beach* (Pl. XIV) is clearly related to the Lane canvas in Plate XVI, as well as to other works by him. It is even possible that he executed part of the foreground while Mellen did the background. The split rock is similar in feeling to the one in Lane's *Western Shore with Norman's Woe* (Pl. XII); the cows are like those in his *Gloucester from Brookbank*;⁷ the large tree is similar to a drawing by Lane in the Cape Ann Historical Association;⁸ and the grouping of the figures and the rendering of the foreground foliage are typical of Lane.

A group of paintings can be assigned to Mellen that are unrelated to any specific works by Lane, but they are clearly derivative of his subject matter and technique. Some may even include details painted by him. Mellen's *Boston Harbor* (check list), for example, is reminiscent of several works by Lane, but the intriguing detail is the small boat in the left foreground, which seems to be by a different hand than the rest of the canvas; it is more brightly and precisely painted and shows more movement through the water. It is, in fact, equivalent to the boat in the foreground of Lane's *Gloucester Harbor at Sunset*.⁹ The rigging and the sails in *Taking in Sails at Sunset* (check list), attributed to Mellen, are related to those elements in Lane's oil sketch *Study of Vessels*,¹⁰ but the canvas is executed with Mellen's level of detail and in her color palette and exhibits the reduced motion of the sea and ships that is typical of her work. *Salt Island From Good Harbor Beach* (Pl. XX) and *Thacher's Island Light From Good Harbor Beach* (check list) include many Lane touches in the foreground: bright and clear leaves and flowers, extensive vegetation, and precisely rendered rocks and logs. It seems likely

Pls. IX, IXa. Blood Family Homestead, by Mellen, 1859. Oil on canvas, 13 by 20 inches. The painting descended in the artist's family. Private collection.

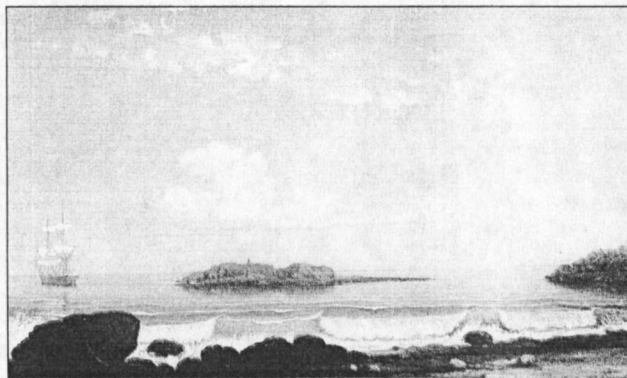




Pl. X. Owl's Head, Penobscot Bay, Maine, by Mellen, c. 1862, after the painting by Lane in Pl. XIII. Signed "Mary B. Mellen" on the back. Oil on canvas, 16 by 26 inches. Private collection.

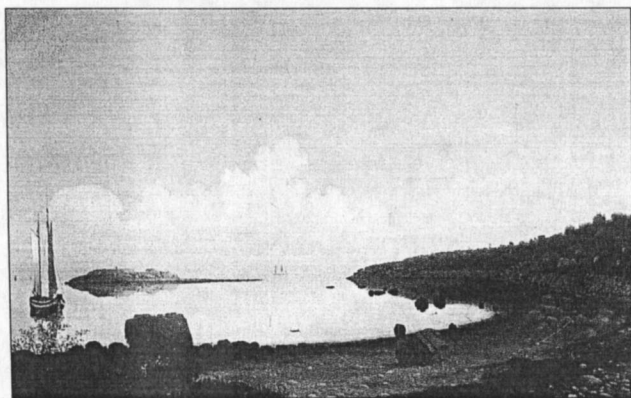
Pl. XI. Norman's Woe, by Mellen, c. 1860. Inscribed "Copy after F. H. Lane by Mary B. Mellen" on the back. Oil on canvas, 12 by 20 inches. Private collection.

that Mellen painted the background of these works—sand, sea, and sky—while Lane did the foreground. Lane may also have contributed to Mellen's *House Portrait* (check list), which is clearly related to the artists' earlier pictures of her family's homestead. The treatment of the trees and foliage is certainly by Mellen, and the glow of the light off the house is as close as she comes to imitating this Lane trademark. Certain minute details, however, could have been added by the master: the figure in the second-floor window, the precise handling of the shutters, and the flowers against the house are all also found in Lane's *Stevens Homestead*.¹¹ The road (or in other works, a wall or a river) traversing the entire width of the canvas is a compositional device found in almost every landscape by Lane. *Ships Off Halfway Rock* (check list), a recently discovered painting



whose oval shape recalls that of the doubly signed *Coast of Maine*, is almost certainly largely by Mellen: the yellow of the sky and turquoise of the sea are hers, as is the ill defined rendering of the sails, rigging, and rocks. However, the boat in the foreground is brightly and carefully painted and could have been added by Lane.

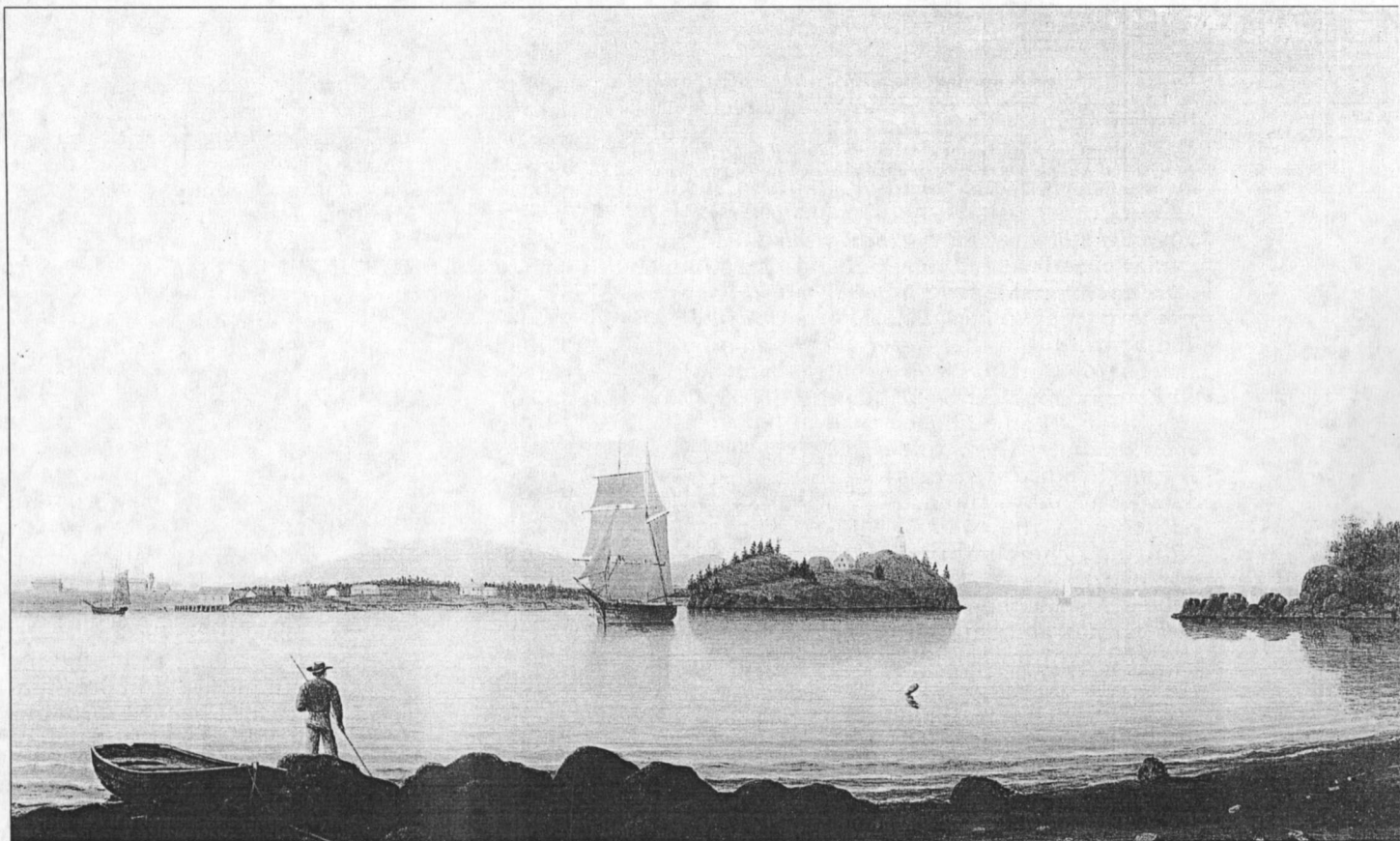
Several works can be attributed to Mellen in which the subjects are derivative of Lane's, but there is no indication that he had a hand in any of them. They all display her standard blue/green or otherwise heightened color palette in the sky; a tendency to blur the edges of rocks, boats, and other details; and pronounced atmospheric effects. *Laying Nets* (check list) seems

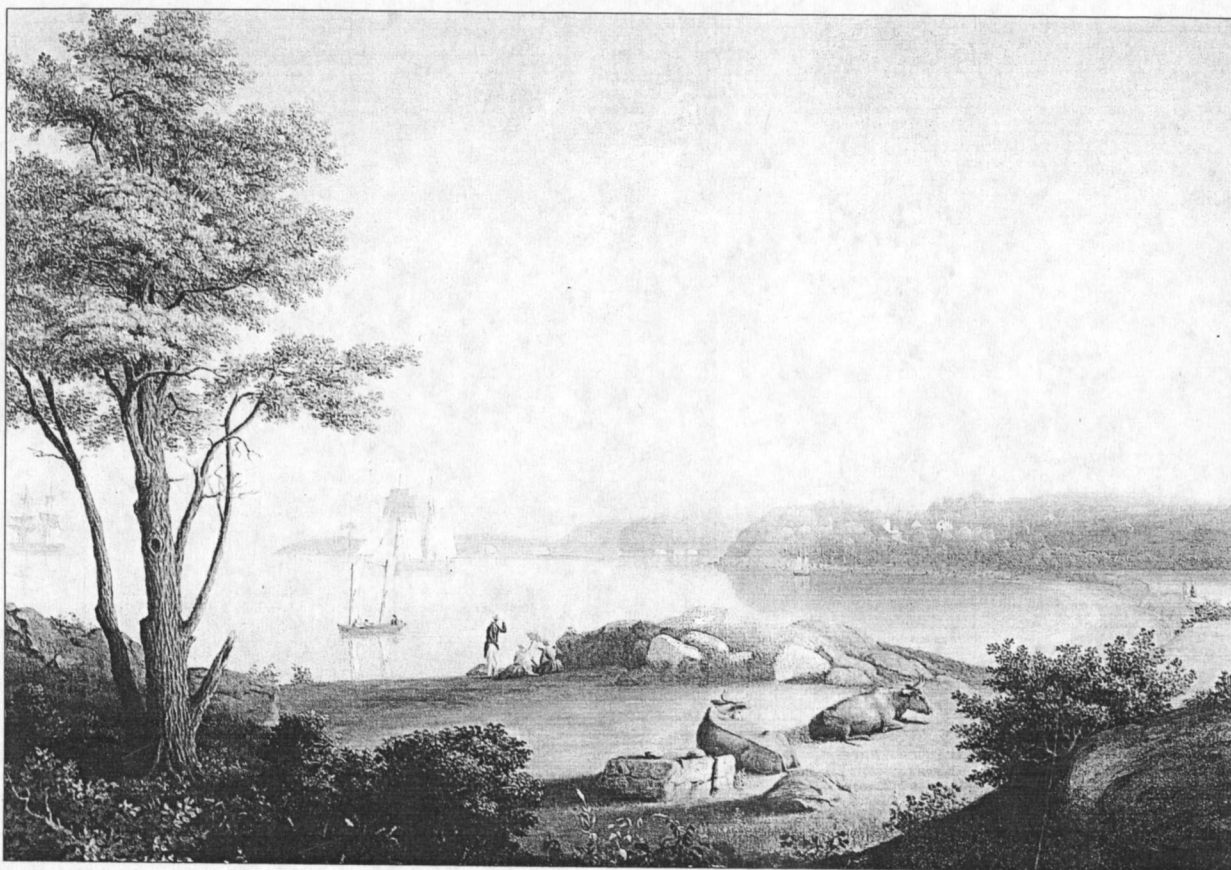


to be a combination of two Lane seascapes: the background shore and cove resemble his *Stage Rocks and Western Shore from Gloucester Outer Harbor*,¹² while the small boat with fishermen laying nets clearly resembles the foreground of *Gloucester Harbor*.¹³ *Shipwreck on the Beach* (check list) is reminiscent of many Lane harbor scenes, with the wreck in the foreground being quite similar to the one in his *Dream Painting*.¹⁴ However, the coloring, movement of the sea, and the level of detail indicate Mellen's hand. Mellen painted four canvases entitled *Moonrise Gloucester Harbor* (see Pl. XV and check list), each with slight variations in the number and placement of the rocks around the boat and in the treatment and placement of the Gloucester lighthouse. But in all four, the moon, clouds, and sky clearly resemble those elements in Lane's

Pl. XII. *The Western Shore with Norman's Woe*, by Lane, 1862. Oil on canvas, 22 1/2 by 32 3/4 inches. Cape Ann Historical Association.

Pl. XIII. *Owl's Head, Penobscot Bay, Maine*, by Lane, 1862. Oil on canvas, 16 by 26 inches. Museum of Fine Arts, Boston, M. and M. Karolik Collection, bequest of Martha C. Karolik.





Pl. XIV. *Field Beach*, attributed to Mellen with sections possibly by Lane, c. 1850. Oil on canvas, 24 $\frac{1}{2}$ by 33 $\frac{7}{16}$ inches. Cape Ann Historical Association.

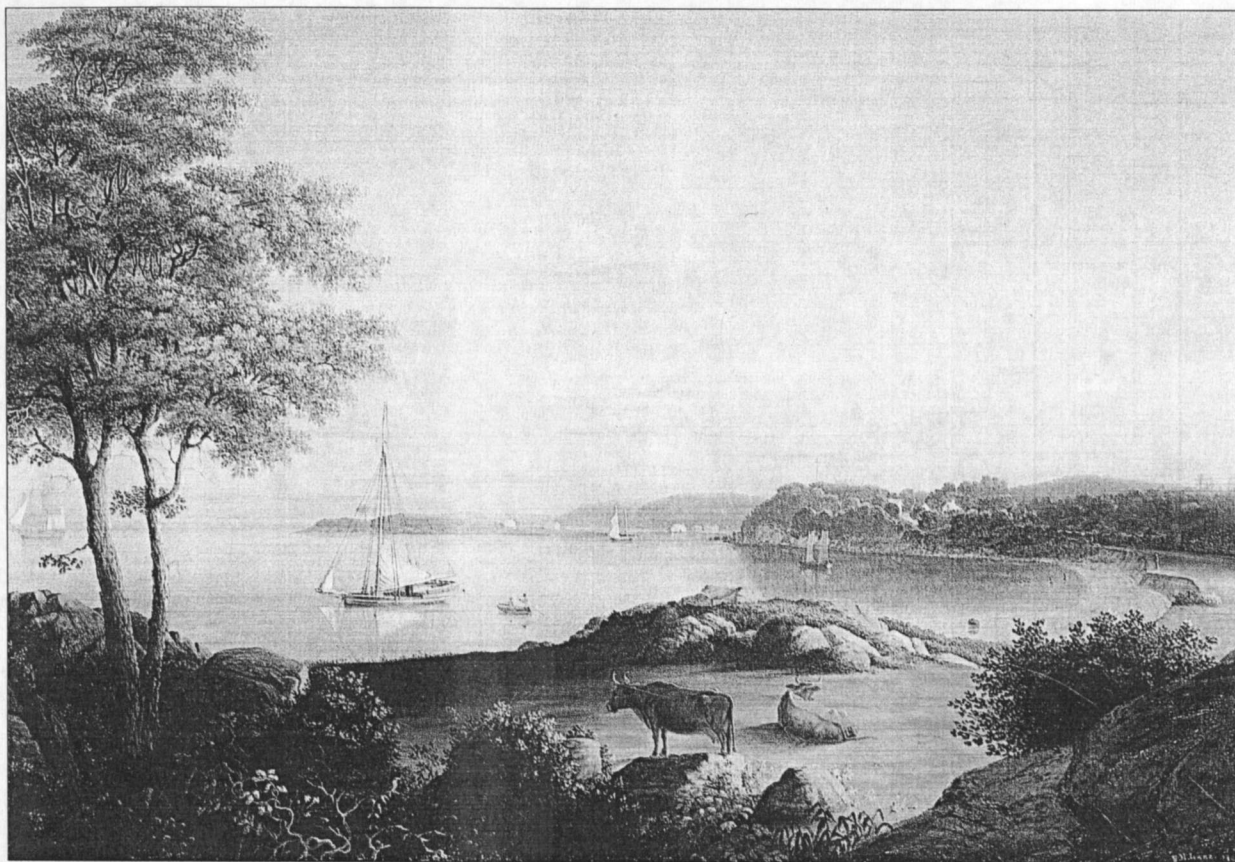
Pl. XV. *Moonrise Gloucester Harbor*, attributed to Mellen, 1850–1860. Oil on canvas, 13 by 20 $\frac{1}{2}$ inches. Shelburne Museum, Shelburne, Vermont.

Moonlight Boating Party (Indian Bar Cove),¹⁵ and the beached boat is a foreground device routinely used by Lane. Mellen's *Moonlight Fishing Scene (Halfway Rock)* (check list) depicts Halfway Rock and its beacon in Gloucester Harbor in a fashion similar to *Island with Beacon*, painted by Lane and later retouched by D. Jerome Elwell;¹⁶ however, the foreground boats and the luminous sky and sea are handled with less detail and more intense coloring in the Mellen painting. The combination and placement of the houses, the juxtaposition of a farmer and cattle in the foreground with a stone wall beyond, and the sunlight intensifying the buildings of *Victorian Village Scene* (check list) are all elements seen in works by Lane, particu-

larly *Babson and Ellery Houses, Gloucester*¹⁷ and the lithograph *View of Norwich From the West Side of the River*.¹⁸ However, the color of the sky, the level of detail, and the over-all more atmospheric rendering indicate Mellen's hand. *Ten Pound Island at Sunset* (check list), attributed to Mellen, is almost identical to an oil of the same name that descended in Lane's family;¹⁹ interestingly, the latter has the quality of a sketch, and not the finished precision found in most of Lane's paintings.

Mellen's late style is exemplified by *Sunrise Maine Coast* (Pl. XVII), which descended in her family, and *Half Moon Beach in Gloucester* (check list), signed by her. Both display her heightened color palette (towards rose) in the sky and an increased fuzziness in the landscape details, especially the rocks, as if she was trying to merge the luminist and impressionist approaches to painting. Two works that continue in this vein can certainly be attributed to Mellen: *Sunrise, Beach,*





Pl. XVI. Gloucester, Stage Fort Beach, by Lane, 1849. Signed and dated "F. H. Lane. 1849" at lower right. Oil on canvas, 24 by 36". Private collection.

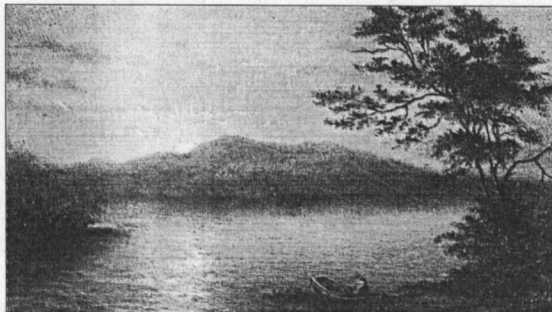
Pl. XVII. Sunrise, Maine Coast, by Mellen, 1880-1890. Oil on canvas, 6 by 10 1/2 inches. The painting descended in the artist's family. Private collection.

and Boat (check list) and *Sunset and Beached Boat* (check list). Two other works that have been associated with Mellen in the past, however, can only loosely be attributed to her: *Ship in a Calm Sea* (check list) and *Coming Ashore* (check list). Both display elements of her style, but no similar paintings by either Mellen or Lane are known.

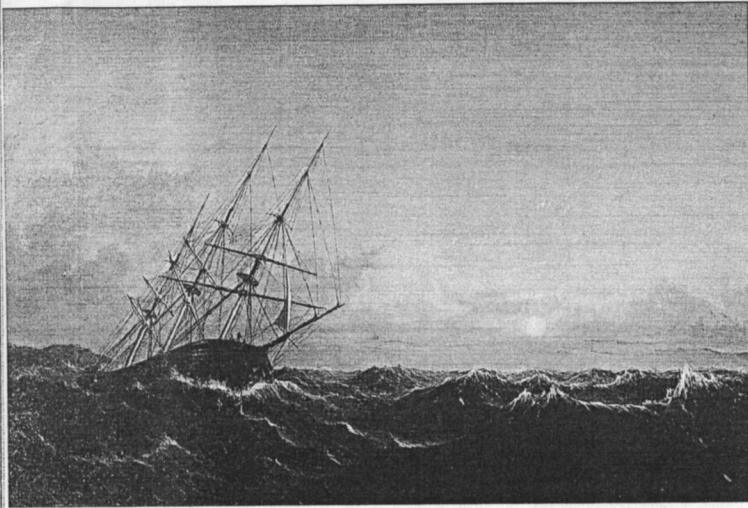
Mellen also created at least three still lifes: a large canvas reportedly in the style of Severin Roesen (check list); the *Small Fruit and Leaf Study* in Plate V; and the floral work in Plate IV, which is virtually identical to the one by Lane in Plate III. Since Lane's was painted in return for a bouquet of flowers and is the only still life he is known to have executed, it seems unlikely that a copy of it would have been ordered. More likely, he and Mellen painted

these still lifes at the same time. A note attached to the Lane canvas indicates that it was painted in 1849.

By illustrating and analyzing all the works by or firmly attributable to Mellen, I have tried to develop a framework that permits us to look at the paintings that have been associated with Lane in a new light. When Lane was at the top of his form, he was the pre-eminent luminist, but Mellen created remarkably fine copies of his work. The more the two artists' works are studied, the more likely it seems that several paintings that have been considered Lane's work will be discovered to have been done in cooperation with Mellen. Still other works that have been linked to Lane may, in fact, turn out to have been painted entirely by Mellen.



This article was prepared in collaboration with John Wilmerding, Sarofim Professor of American Art, Princeton University, Princeton, New Jersey. Without his guidance, support, and approval, my ideas about the relationship between Mellen and Lane would have been stillborn.



Pl. XVIII. A Storm, Breaking Away, Vessel Slipping Her Cable, by Lane, 1858. Signed and dated "F. H. Lane 1858" at lower right. Oil on canvas, 24 1/4 by 36 1/4 inches. Photograph by courtesy of Frank S. Schwartz and Sons.

Pl. XIX. A Storm, Breaking Away, Vessel Slipping Her Cable (also known as Ship at Anchor on a Lee Shore), by Mellen, 1868, after the painting by Lane in Pl. XVIII. Inscribed "Ship at Anchor by Mary Mellen after F. H. Lane May 1868" on the back. Oil on canvas, 24 1/4 by 36 1/4 inches. Photograph by courtesy of Kennedy Galleries, Incorporated.

Pl. XX. Salt Island From Good Harbor Beach, attributed to Mellen with sections possibly by Lane, 1855-1860. Oil on canvas, 15 by 23 inches. Private collection; Kennedy Galleries photograph.

even an expert might take them for originals. Indeed, an anecdote is related of her, which will exemplify her power in this direction. She had just completed a copy of one of Mr. Lane's pictures when he called at her residence to see it. The copy and the original were brought down from the studio together, and the master, much to the amusement of those present, was unable to tell which was his own, and which was the pupil's." Supplemental research on Mellen was done by Alfred Mansfield Brooks ("A Communication") and Frederic A. Sharf ("Fitz Hugh Lane Reconsidered"), *Essex Institute Historical Collections*, vol. 96 (1960), pp. 73-83. John Wilmerding continued and elaborated on this research in his *Fitz Hugh Lane* (New York and London, 1971).

² During his years in Boston, Lane copied the work of Robert Salmon (c. 1775-c. 1845), an English painter of seascapes. Lane's Yacht "Northern Light" in Boston Harbor (Shelburne Museum, Shelburne, Vermont) is inscribed on the back, "Painted by F H Lane from a sketch by/Salmon/1845."

³ In the Cape Ann Historical Association, Gloucester, Massachusetts; illustrated in *Paintings and Drawings by Fitz Hugh Lane* (Cape Ann Historical Association, 1974), No. 35.

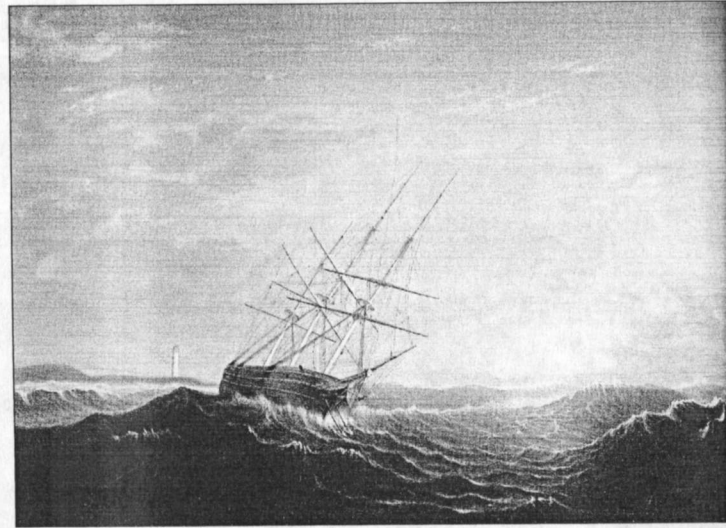
⁴ In the Cape Ann Historical Association; illustrated in *ibid.*, No. 23.

⁵ In the Cape Ann Historical Association; illustrated in *ibid.*, No. 62.

⁶ In the Cape Ann Historical Association; illustrated in *ibid.*, No. 61.

⁷ In the Museum of Fine Arts, Boston, M. and M. Karolik Collection; illustrated in John Wilmerding, *Paintings by Fitz Hugh Lane* (National Gallery of Art, Washington, D.C., 1988), p. 30, No. 9.

⁸ Illustrated in *Paintings and Drawings by Lane*, No. 39.



⁹ In a private collection; illustrated in Wilmerding, *Paintings by Fitz Hugh Lane*, p. 41, No. 13.

¹⁰ In the Cape Ann Historical Association; illustrated in *Paintings and Drawings by Lane*, No. 73.

¹¹ In a private collection; illustrated in *ANTIQUES*, July 1980, p. 107.

¹² In the Cape Ann Historical Association; illustrated in *Paintings and Drawings by Lane*, No. 19.

¹³ In the Cape Ann Historical Association; illustrated in *ibid.*, No. 5.

¹⁴ Illustrated in Wilmerding, *Fitz Hugh Lane*, No. 86.

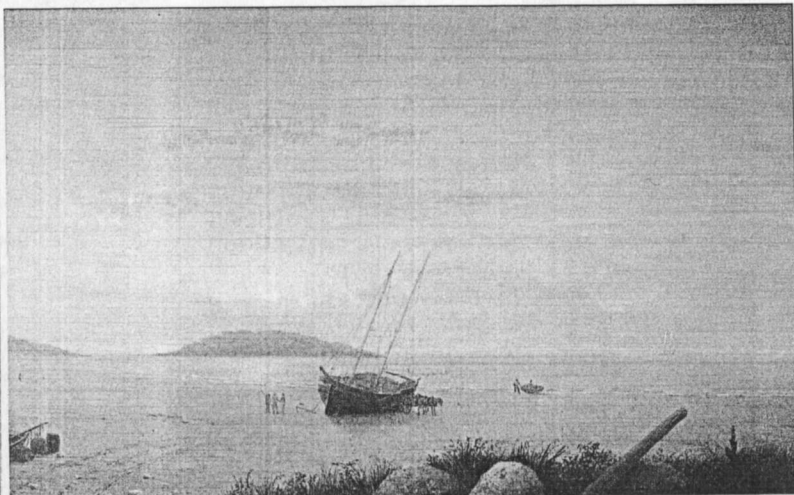
¹⁵ In a private collection; illustrated *ibid.*, No. 89.

¹⁶ In the Cape Ann Historical Association; illustrated in *Paintings and Drawings by Lane*, No. 75.

¹⁷ In the Cape Ann Historical Association; illustrated in *ibid.*, No. 45.

¹⁸ Illustrated in Wilmerding, *Fitz Hugh Lane*, Fig. 8.

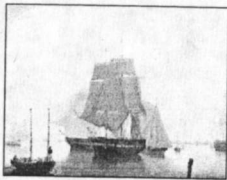
¹⁹ In the Cape Ann Historical Association; illustrated in *Paintings and Drawings by Lane*, No. 74.



Check list of all known paintings by or attributed to Mary Mellen.

All are oil on canvas. The Cape Ann Historical Association in Gloucester, Massachusetts, is abbreviated CAHA.

Blood Family Homestead
See Pl. IX.



Boston Harbor
12 by 16 inches.
Sections possibly by Lane.
Private collection.

Coast of Maine
See Pl. VI.



Coming Ashore
6 by 8 inches.
Photograph by courtesy of Bar-
ridoff Galleries.

Field Beach
See Pl. XIV.

Flower Study
See Pl. IV.



**Gloucester Harbor and Dolliv-
er's Neck**
Inscribed "Painted by M. B.
Mellen./After F. H. Lane. 1870."
on the back.
22 3/4 by 38 inches.
Private collection.

**Gloucester Harbor and Dolliv-
er's Neck**
See Pl. VII.



Half Moon Beach in Gloucester
Inscribed "a copy after Fitz
Hugh Lane by Mary Mellen"
on the back.
9 1/4 by 14 1/4 inches.
Private collection.



House Portrait, 1855-1860
Approximately 20 by 24 inches.
Details possibly by Lane.
Private collection.



Laying Nets, c. 1870
23 1/16 by 36 inches.
Bowdoin College Museum of
Art, Brunswick, Maine.



**Looking Up Squam River
From "Done Fudging"**
10 by 18 inches.
Copy of Lane of same title of
c. 1855 (CAHA)
Private collection.



**Moonlight Fishing Scene
(Halfway Rock)**
18 by 26 1/16 inches.
Brandywine River Museum,
Chadds Ford, Pennsylvania,
gift of Amanda K. Berls.

Moonrise Gloucester Harbor
See Pl. XV.



Moonrise Gloucester Harbor
12 1/8 by 17 1/8 inches.
Collection of Chase Manhattan
Bank.



Moonrise Gloucester Harbor
11 3/4 by 18 inches.
Private collection; photograph
by courtesy of Kennedy Gal-
leries, Incorporated.



Moonrise Gloucester Harbor
12 by 17 inches.
Private collection; photograph
by courtesy of Sotheby's, New
York.

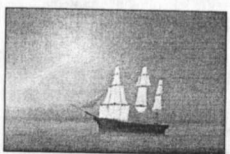
Norman's Woe
See Pl. XI.



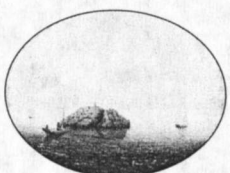
Norman's Woe
12 by 20 inches.
Photograph by courtesy of
Richard York Galleries.

**Owl's Head, Penobscot Bay,
Maine**
See Pl. X.

**Salt Island From Good Har-
bor Beach**
See Pl. XX.



Ship in a Calm Sea
15 3/4 by 23 1/2 inches.
CAHA.



Ships Off Halfway Rock
14 by 23 inches.
Sections possibly by Lane.
Private collection.



Shipwreck on the Beach
13 by 21 inches.
Private collection; Sotheby's
photograph.

Small Fruit and Leaf Study
See Pl. V.



A Smart Blow
Inscribed "Copy after F. H.
Lane by Mary B. Mellen." on
the back.
11 by 14 inches.
Private collection.



A Smart Blow
Private collection.

Still life
In the manner of Severin Roesen.
Whereabouts unknown.

**A Storm, Breaking Away, Vessel
Slipping Her Cable**
See Pl. XIX.

**A Storm, Breaking Away, Vessel
Slipping Her Cable**
23 by 36 inches.
Very similar to Pl. XIX;
descended in Mellen's family.
Private collection.

**A Storm, Breaking Away, Vessel
Slipping Her Cable**
Also known as *A Rough Sea*.
23 1/2 by 35 1/2 inches.
Very similar to Pl. XIX.
CAHA, gift of Catalina Davis.

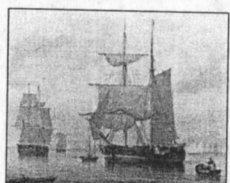


Sunrise, Beach, and Boat
6 by 8 inches.
Private collection.

Sunrise Maine Coast
See Pl. XVII.



Sunset and Beached Boat
4 1/4 by 6 1/4 inches.
Private collection.



Taking in Sails at Sunset
13 by 17 inches.
Collection of Charles E.
Bradford.



Ten Pound Island at Sunset
Private collection.



**Thacher's Island Light From
Good Harbor Beach**
12 by 20 inches.
Sections possibly by Lane.
Photograph by courtesy of Vose
Galleries.



Three Master in Rough Seas
13 by 20 inches.
Private collection.



Three Master in Rough Seas
13 by 20 inches.
Private collection.

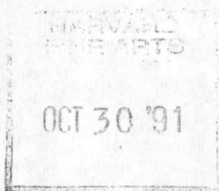


**Two Ships on Rough Waters,
1850-1860**
Inscribed "oil copy of last pic-
ture on Fitz Hugh Lane's easel
at time of Lane's death by Mary
B. Mellen" on a piece of mask-
ing tape on the back; and
"Mary B. Mellen A copy from
Mr. Lane's [illegible] easel
at the time of his death" on the
stretcher.
14 1/4 by 24 1/8 inches.
CAHA.



Victorian Village Scene
20 by 27 inches.
Private collection.

View of Gloucester Harbor
See Pl. I.



The Magazine ANTIQUES

NOVEMBER 1991

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