Two for the Road
Ernest Roth and André Smith in Europe, 1912–30
Eric Denker
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THE ART MUSEUM OF DICKINSON COLLEGE
in collaboration with the Mattatuck Museum
For Meredith, my favorite traveling companion
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The history of the arts is replete with artists who were friends, mentors, colleagues, and collaborators. Masaccio and Masolino, Giorgione and Titian, Hubert Robert and Fragonard, Monet and Renoir, Braque and Picasso. At most, many worked together for a few years; at the least, some explored similar ideas for a few, brief moments. A rarity, Ernest David Roth and Jules André Smith were close friends and traveling companions for more than twenty years. They not only traveled together to Europe four times, but they also often drew from the same motif, creating sketches and watercolors that would be employed in later etchings and paintings. We gain a unique insight into the creative process by comparing, and contrasting, their contemporary works. Their drawings and etchings reveal the individual choices and sensibilities of two marvelous draftsmen.

Roth and Smith are not as well known today as some of their famous contemporaries. Yet they were friends and colleagues of more prominent painter-printmakers, including George Bellows, Marsden Hartley, Childe Hassam, Edward Hopper, Martin Lewis, John Marin, and John Sloan. They were also highly regarded by contemporary graphic artists, including, among others, John Taylor Arms, Muirhead Bone, Fritz Eichenberg, James McBey, and Joseph Pennell. From 1914 through 1935, Roth's prints were regularly seen in annual shows at the Art Institute of Chicago, the Brooklyn Museum, the Pennsylvania Academy of the Fine Arts, and other regional museums. These same institutions avidly collected his prints. The same is true, but to a lesser extent, of André Smith. Throughout their lives, each actively promoted the other’s career.

During this same period, Roth and Smith were supported by galleries that also gave them solo shows on a regular basis. They were regarded as successful professional artists. However, with the onset of the Depression and the political upheavals of Europe in the 1930s, etched views of old-world Europe and Asia came to be seen as retrograde. What had been a vibrant artistic tradition, beginning with the etchings of Charles Meryon in the 1850s, was largely exhausted. These works were considered conservative; modernism and nonrepresentational art in its various aspects seemed to better reflect the fractious nature of the contemporary world. Yet Roth’s and Smith’s oeuvres and activities are abidingly relevant to our understanding of the evolution of American art in the twentieth century. They represent an unexplored narrative relative to the dynamics of taste, arts clubs, dealers and the market, museum curating and collecting, and exhibitions. Two for the Road: Ernest Roth and André Smith in Europe, 1912–1930 begins to address these concerns by documenting the work, travel, and exhibition history of these two remarkable friends.

Author’s Preface

Introduction

This is the story of two unsung American printmakers who were lifelong friends, Ernest David Roth (1879–1964) and Jules André Smith (1880–1959). They were prominent in print circles in the period, although they are largely overlooked today. Their most remarkable work was inspired by multiple sketching trips to Europe they made between 1913 and 1930, which provided them with both contemporary inspiration and copious material for future work. Roth and Smith loved Venice and Florence, Chartres and Amiens, Sagrada and Seville, generally eschewing the thriving larger metropolises, such as Rome or Paris or Madrid, in favor of the surviving medieval and Renaissance architecture of smaller cities.

Their affection for older structures is obvious from the paintings and drawings that they produced, but it is the etchings that resulted from their sketches that most clearly reveal their achievements. The fine lines of their prints capture the enchantment of Gothic and Romanesque buildings in the sharp light of day. Rarely does the drama of light and shadow enter their compositions. Nor were Roth and Smith particularly interested in human activities; people play minor roles in most of their works. Sometimes they worked side by side, sometimes in the general vicinity. In some instances, particularly early on, their styles were similar. At other times, their approaches sharply diverged.

Roth, the older of the two, was born on January 17, 1879, in Stuttgart, Germany. His father was a baker who immigrated with his family to New York City in 1884. Ernest attended public schools, and starting when he was thirteen, he worked afternoons in an art store. From 1898 until 1903, he studied at the National Academy of Design and the New York School of Art; his painting teachers included Edgar M. Ward (1839–1915), George W. Maynard (1843–1923), and F. Louis More (1874–1940). He also learned to etch in classes taught by James D. Smillie (1833–1909), a printmaker who was an integral part of the etching revival in the United States in the 1870s. While attending classes at the National Academy, Roth worked at night in his father’s bakery.

From the very outset of his career, Roth was ambitious to have his work shown, exhibiting in as many venues as possible. From 1899 to 1903, he contributed
In 1906, while living in Venice, Roth met the Venetian printmaker Fabio Mauroner (1884–1944). Several of Roth’s etchings from this time parallel compositions of Mauroner and his mezzotint artist, the British artist Edward Millington Sykes (1860–1935).

In 1905–6 Smith traveled through Europe studying architecture on a two-year Cornell traveling fellowship. In October 1906, he returned to the United States, sailing on the SS Cretic from Naples. On his return, he worked for an architectural firm in New York City.

Jules André Smith was born in Hong Kong on December 31, 1880, to affluent parents. His father, John Henry Smith, born in Germany, was Danish and later naturalized US citizen. At various times, he was a merchant, a shipbuilder, and a sea captain; he was lost at sea in the mid-1880s. André’s mother, Elizabeth Conner, was Irish American. His brother George Milton, later a well-known doctor, was also born in Hong Kong, but his sister, Augusta Joannes, was born in the United States. André’s mother moved the family to Hamburg, Germany, then in 1890 to Boston, and in 1893 to New York City. In 1898 he enrolled at Cornell University to pursue a degree in architecture. He received his undergraduate degree in 1902 and his master of science two years later.

Roth arrived home from Europe on November 28, 1908, sailing on the SS Statendam from Boulogne-sur-Mer to New York. By 1909, when he met André Smith, Roth was showing etchings annually at the Art Institute of Chicago, the Pennsylvania Academy of the Fine Arts, the (1860–1913). Roth and Mauroner met while traveling in Italy. Mauroner was a student of Smith’s, the two artists met sometime around 1909 when Smith was working as an architect for the firm of Robert Dunbar and Sidney Fuller Helsel. In some ways, Smith and Roth shared a common background. Each had lived in Germany when they were young, and each had emigrated to the United States. Each was around thirty and had spent time traveling in Europe in the middle of the previous decade.

In other ways, the two artists were quite different. Roth came from a working-class family of bakers, had only a general high-school education, and worked his way through the art school of the National Academy of Design. Roth was reticent to put his words on paper, publishing only one short piece during his long career. He joined numerous art organizations throughout his life, helping to found the Brooklyn Society of Etchers in 1916 and the Painter Gravers of America in 1917.

As an etcher, Smith was largely self-taught. His earliest prints are from 1910, about the time that he first met Roth. According to Frank Paul Besedick (1913–1987), who was a student of Smith’s, the two artists met sometime around 1909 when Smith was working as an architect for the firm of Robert Dunbar and Sidney Fuller Helsel. In some ways, Smith and Roth shared a common background. Each had lived in Germany when they were young, and each had emigrated to the United States. Each was around thirty and had spent time traveling in Europe in the middle of the previous decade.

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came from an affluent family and had both undergrad-
uate and graduate degrees from an Ivy League institu-
tion. He wrote several books and published numerous
articles throughout his life. He exhibited widely but was
a member of few formal organizations. Both was shy and
soft-spoken; Smith was extroverted. They were amicable
companions.

Although Roth was more advanced in his artistic
career by the time of their first acquaintance, Smith had
also had some initial success, with a one-man show of
etchings in March 1910 at the Louis Katz Art Galleries
in New York. In 1911 he spent some time in London,
Oxford, Nuremberg, and Paris, producing his first Euro-
pean prints. In addition, Smith exhibited some of his
early etchings at the New York Public Library in 1912.

Italy and France, 1913–14

After a four-year absence, Ernest Roth returned to Italy
late in 1912 for a short stay in Florence that resulted
in seven etchings, four of which were in the Chicago
Society of Etchers annual show at the Art Institute of
Chicago, February 27 through March 16, 1913. Roth
had sailed back from Genoa to New York, arriving on
January 24, 1913. Sometime between his return and
May, he married the artist Elizabeth MacKenzie. Begin-
ing in 1910, MacKenzie had worked for Woman’s Home
Companion as a regular contributor, writing on various
aspects of craft and design. On May 4, the Washington
Post correspondent reported from Florence that “Ernest
Roth, the American etcher, is a new addition to the
artist’s colony here. With his bride he will reside here
for some time.” Transatlantic travel was inexpensive at
the time, allowing him to go back and forth frequently.
Later in 1913, André Smith joined them in Italy. It would
be one of the most productive times in the careers of
both artists.

Roth and Smith concentrated on Venice for much
of their first year together abroad. The sketches they
made were used both to create etchings while in Italy
and as an image file for later prints. The artists appear
to have sometimes sat side by side drawing the same
scene, as in two etchings of 1913, Roth’s Venice from the
Redentore (fig. 2) and Smith’s Towers and Domes (Salute
from the Giudecca) (fig. 3). At other times, they seem to
have sat beside each other looking in different direc-
tions, as in two 1914 views of the Campo Margherita (figs.
4, 5). Roth and Smith probably drew their images onto
grounded copper plates on site, composing directly from
the view. As a result, the reversal from the printing
process produced mirror images of the actual scene. On
occasion, they selected a motif, as in the Church of Santa
Maria della Salute etchings, viewed from the same angle
(figs. 6, 7). Once in a while, Roth seems to have returned
to a favorite spot many years later, as with the 1907
drawing of Venice from the Redentore (fig. 8) or his 1924
etching (cat. 75).
drawing of the basin of San Marco from a spot where Smith had worked a decade earlier (figs. 9, 10).

We can gain insight into Roth’s working method by examining the two preparatory drawings for the etching of The Zattere (figs. 11–13). The initial drawing depicts the Zattere, the long walkway along the southern waterfront of the Dorsoduro district, as viewed from the Giudecca islands. The Church of Saint Mary of the Rosary, commonly known as the Gesuati, dominates the skyline. Roth then traced the skyline on another sheet, adding the foreground boats. In the etching, he retained the boats but decided to use the opposite view from the Giudecca, facing east toward the more dramatic Church of Santa Maria della Salute with the bell tower of Piazza San Marco in the distance. Roth may have used the earlier drawing (fig. 8) for the new background. He sketched on the plate directly from his drawing, and thus the background view toward the piazza is a mirror image of the site.

Smith’s etchings from this period betray a restrained elegance as, perhaps, should characterize a printmaker who first trained as an architect. His Venetian work falls into two distinct categories. In the first, his scenes are sun-drenched images of Venice with little interest in shadows or dense reflections (figs. 14–17). He was unconcerned with creating atmosphere through tone. Smith’s economical renderings emphasize the structure of the buildings, clearly depicted. His second approach was to select an enclosed space, a square or a courtyard, where he could concentrate on elaborate arrays of doors, Gothic windows, and architectural details, as in Campo Santa Maria Nova, Campo Santa Maria Formosa, and Campo Foscari (figs. 18–20). In both schemes, Smith favored broad areas of empty space in the foreground and a cloudless sky beyond. The structures of Venice exist delicately in between. An exception is the heavily wrought etching of the bridge of Santi Apostoli (fig. 21), where he seemed to take a page out of Roth’s earlier Italian work.
Virtually all of Smith’s prints from the trip exhibit several unusual characteristics. He tended to leave a layer of ink on the bevel of the plate during the printing process, strongly separating the image from the surrounding margins. He also generally cut the margins to within a half inch of the plate mark, leaving only small, thin strips beyond the image. This may be Smith’s modification of James McNeill Whistler’s cutting to the plate mark in his Venice sets to exasperate the British collectors who had an inordinate regard for extensive margins. Finally, Smith signed or initialed most of these plates in pencil on the image itself rather than the usual placement outside the plate mark. Possibly his stylized ‘AS’ was too elegant to render in reverse on the plate. Smith rarely dated a print in the etched image, making it difficult to date much of his work. However, occasionally the prints are dated in pencil on the image itself.

Ernest Roth’s earlier Venetian and Florentine etchings tend to be heavily worked with dense shadows and reflections, as in the 1906 Near the Top.

Fig. 11. Ernest David Roth, The Zattere, drawing, 1913 (cat. 11).

Fig. 12. Ernest David Roth, The Zattere, preparatory tissue drawing, 1913 (cat. 12).

Fig. 13. Ernest David Roth, The Zattere, etching, 1913 (cat. 13).

Fig. 14. Julius André Smith, The Riva with La Pietà, etching, 1913 (cat. 64).

Fig. 15. Julius André Smith, A Bit of the Grand Canal (San Marcuola), etching, 1913 (cat. 58).

Fig. 16. Julius André Smith, The Molo, etching, 1913-14 (cat. 68).

Fig. 17. Julius André Smith, Palaces and Barges, etching, 1913 (cat. 62).
Roth. Already by late 1907, he had begun to elimi-
nate or lighten the dense crosshatching so typical of
his early work. Now, perhaps under Smith’s influ-
ence, much of his work becomes crisper, his reflec-
tions more ethereal, his shadows more controlled.

Ca’ d’Oro, Venice (fig. 22) is a masterpiece of composi-
tional restraint. The iconic Gothic palace, seen from the
old fish market across the Grand Canal, occupies the
upper half of the etching. The lower part of the design
is suggested by minimal ripples in the water and a few
discrete Venetian watercraft. The less important struc-
tures adjacent to the House of Gold are appropriately
less detailed. The resulting image is a portrait of serenity
and calm, of balance and harmony.

The long shadow of the American expatriate
printmaker Whistler hung over every artist working in
Venice after 1880. Whistler’s selection of a Venice of
the Venetians, rather than a visitor’s view of the city,
was revolutionary in its time. Whistler evoked Venice
through economical vignettes, whether in back canals,
small alleys, or distant views across the lagoon. His
reduction of the lagoon cityscapes to essential composi-
tional elements was adopted by numerous European and
American followers, and Roth was no exception. In 1906
Roth had virtually copied Whistler’s etching The Beggars
(K. 194) in his print of The Passage. Before he executed
Ca’ d’Oro Venice, Roth would have been familiar with the
older artist’s The Palaces (K. 187; fig. 23), his largest

Venetian plate. In rendering the two imposing Gothic
piles, the Palazzo Sagredo and the smaller Palazzo
Pesaro, Whistler worked from the same location that
Roth would return to later. Roth’s architecture is more
solidly rendered than Whistler’s, however, and he elimi-
nated some of the fussiness in the reflections and the
boats on the canal.

Fig. 22. Ernest David Roth
Ca d’Oro, Venice, etching, 1913
(cat. 8).

Fig. 23. James McNeill
Whistler (American, active United Kingdom, 1834–1903),
The Palaces (K. 27), 1880,
etching and drypoint, 10 × 14
(25.4 × 35.6 cm), National
Gallery of Art, Washington,
DC, Rosenwald Collection,
1943.3.8521.
Working in Florence and the hill towns of Tuscany and Umbria, Roth and Smith could avoid Whistler’s dominating approach to Venetian subjects, if not totally ignore his compositional innovations. It was Whistler’s follower and biographer, the Philadelphia-born printmaker Joseph Pennell (1857–1928), who had mined Tuscany for some of his early images. Pennell executed fewer than a dozen etchings of Florence, but his views of the city’s bridges influenced a generation of young British and American printmakers, including Roth, whose early bridge images are similar to Pennell’s designs. During his initial sojourns in Italy, Roth had done twenty-six etchings of Florence and its environs, concentrating on the Ponte Vecchio, the houses on the banks of the Arno River, and narrow streets and shop fronts. On his return in 1912, Roth picked up where he had left off, with several etchings of the famous fourteenth-century stone bridge, including his Ponte Vecchio, Afternoon, Florence (fig. 24). The artist faced southeast from the Ponte Santa Trinita, combining a view of the riverside facades of the houses along the Borgo San Jacopo and the southwest corner of the bridge. The entire composition is in the upper register of the print, allowing Roth to contrast the broad, open waters of the Arno with the ancient structures. The clouds above the bridge are unusual in Roth’s work.

Frank Jewett Mather, the Princeton art historian living in Florence, had published the first essay on Roth’s work in the October 1911 issue of the Print Quarterly. On Roth’s depictions of the Ponte Vecchio and the banks of the Arno River, he wrote, “No one, I suppose, although this is classic sketching-ground, has looked so hard and lovingly at this bit of old Florence. And it speaks much for Roth’s talent that, concentrating upon a subject treated by scores of etchers and vulgarized by millions of postcards, he has made the subject his own.”

Roth returned to the subject repeatedly throughout his time in Italy.

Or San Michele (fig. 25) is another notable etching from Roth’s brief time in Florence in 1912. The Florentine Gothic tracery and stonework of the grand doorways on the west side of the guildhall inspired the artist to one of his most monumental compositions to this date. Roth included the diminutive figures to give a sense of the immense scale of the entrance.
Smith did not respond to Florence with the same enthusiasm that he had shown for Venice. He did a small etching, *View of Ponte alle Grazie and the Arno from the East* (fig. 26), with the Ponte Vecchio seen in the distance, and then did a view through one of the arches of the Ponte Vecchio looking west back toward the bridge of the Grazie. In his letter that serves as an introduction to the 1914 exhibition at the Arthur H. Hahlo gallery in New York, Smith wrote about how difficult it was to avoid the Ponte Vecchio, perhaps a gentle critique directed at his friend Roth. In the one-man exhibition in 1915 at the Hahlo gallery, he included only a single image of Florence, the drawing of *Piazza San Pier Maggiore* (fig. 27). The square was in a traditionally poor area of the city.

Roth and Smith also spent time in some of the cities and hill towns close to Florence. Smith’s Market, Arezzo (fig. 28) is a view from the Piazza Grande of the Via Seteria adjacent to the Romanesque campanile and apse of the Church of Santa Maria della Pieve. Roth would return to produce a more complete view of the same church during a solo trip in 1914 (fig. 29).

Although Roth and Smith were frequently in Europe at the same time, they did not always travel to the same places. Roth went further south sometime later in 1913 or early 1914. In Perugia he etched *Arch of the Conca* (fig. 30), a view through one of the galleries of the Roman aqueduct. Other artists, including the British
and the Theatre of Marcellus (figs. 32, 33). In the latter, Roth contrasted the solid fabric of the ancient amphitheater with the everyday surroundings of modern Rome. He drew the image on the plate directly from his drawing, resulting in the etching being a mirror image of the actual locale.

Roth and Smith returned to New York sometime early in 1914 to print and prepare for exhibitions of their work. In January and February, Smith’s work was shown in Los Angeles at the George Steckel Gallery. Also in January, the Museum of Fine Arts, Boston acquired three of Smith’s etchings, comprising The Riva with La Pietà (fig. 14), The Molo (fig. 16), and Campo Fosca (fig. 20). (In April, Smith donated the canceled plate of The Riva to the museum’s collection.) His one-man show in March with his dealer Arthur H. Hahlo received good reviews in the New York Times and the New York Tribune. Hahlo used the letter from Smith discussed above as the introduction for the brochure accompanying the exhibition, and it sheds light on the trepidations a young artist felt in attempting views of fabled Italian cities:

But if I was conscious of a sense of restriction in Florence, it was nothing to what I suffered in Venice. I shall never forget the terrible feeling I had of coming too late. It seemed to me that every one who had ever drawn, painted, etched, photographed or in any other way had pictured the much advertised beauty of The Pearl of the Adriatic had been there in advance of me. And most frightfully in evidence of them all was Whistler. Whistler was everywhere (barring the Lido) and if one found anything at all worth the doing there he was screaming into one’s conscience a repeated protest against the stealing of his pet subjects. I assure you it took considerable courage to withstand the impulse towards flight.”

Albany Howarth (1872–1936), depicted the landmark around the same time, but it was Roth’s etching that a decade later inspired his friend and rival John Taylor Arms (1884–1953) (fig. 31).

Most of Roth’s contemporaries avoided doing etchings of the Eternal City, perhaps overwhelmed by the number of prints that had represented the major sights of Rome during the previous three hundred years. The printmakers Giovanni Battista Falda, Giuseppe Vasi, and Giovanni Battista Piranesi and his family were intimidating competition. Roth etched two views that emphasized monumental ancient Rome, a view of the Forum at the George Steckel Gallery. Also in January, the Museum of Fine Arts, Boston acquired three of Smith’s etchings, comprising The Riva with Le Pètrus (fig. 14), The Molo (fig. 16), and Campo Fosca (fig. 20). (In April, Smith donated the canceled plate of The Riva to the museum’s collection.) His one-man show in March with his dealer Arthur H. Hahlo received good reviews in the New York Times and the New York Tribune. Hahlo used the letter from Smith discussed above as the introduction for the brochure accompanying the exhibition, and it sheds light on the trepidations a young artist felt in attempting views of fabled Italian cities:

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The unnamed writer reviewing the exhibition in the New York Times commented that Smith really wrote too well for an artist; that he wrote as well as he etched.

Smith was the subject of a scholarly essay in the April 1914 issue of Print Collector’s Quarterly. J. Nilsen Laurvik wrote glowingly of Smith’s work, opening his essay: “Rarely has a newcomer of so much promise and actual accomplishment as J. André Smith made his debut more quietly.” After a passage on Smith’s early work, he wrote about the Venice plates: “And in these recent Italian plates one feels the spirit of architecture as well as its substance rendered by one who really knows and understands architecture, to whom it is a thing of beauty as well as utility. For, however elusively delicate his line, it never fails to fully establish the weight and mass of the architectural monuments whose beauty has compelled his admiration and inspired his needle.”

Roth contributed nine etchings to the Society of Chicago Etchers Annual Exhibition, held March 5 through April 1, 1914, at the Art Institute. He then had his first one-man show from March 26 through April 18 with the prominent dealer Frederick Keppel in New York. Keppel was known for his old master print exhibitions, but in the previous decade he had increasingly sought out contemporary artists. Roth and Smith had exhibited with Keppel in a group show of modern artists the previous year. Now Roth exhibited eighty etchings, all Italian images except for three of Istanbul. A curator for Keppel, Carl Zigrosser, wrote in the introduction to the brochure:

Of Italian cities he has shown special favor to Venice and Florence. Venice belongs in a certain sense to another [Whistler], but Florence Roth has made entirely his own. We are attracted not only by the picturesque beauty of its buildings as they are to-day, but, through that subtle atmosphere which all old monuments possess, we are drawn back to the past and begin to muse on the lives, the joys and sorrows, of the people who lived under those quaint roofs of old. All this Roth has wonderfully reproduced in his etchings, not by imposing any pseudo-romantic interpretation of his own, but by really divining the spirit and flavor of the ancient buildings themselves.

The Keppel exhibition garnered Roth widespread positive attention in the press, including reviews in the New York Herald, New York Evening Post, New York American, Brooklyn Eagle, New York Sun, the New York World, the New York Press, and New York Times. The brief review in American Art News stated, “As an etcher of architecture Mr. Roth has few equals and the drawing, handling of light and shade and textural qualities to be found in his work are artistically most satisfying.”

Undoubtedly feeling confident from these laudatory reviews, Roth sent two etchings to be exhibited from April 15 through October 31 at the eleventh Venice Biennale, one of the Ponte Trinita and one of the Ponte Vecchio.

With newly published accolades on their minds, Smith and Roth, accompanied by his wife, Elizabeth, returned to Europe in April to pursue their sketching in France. The two printmakers were enormously productive during the following months. Roth produced more than thirty etchings in 1914, while Smith executed at least fifteen etchings and uncounted numbers of drawings and watercolors. Based on the prints and extant drawings, they concentrated their activity in the northern cathedral towns of France. In addition to their work in Paris, Meaux, and Chartres, etchings and drawings record Abbeville, Amiens, and Rouen in Normandy. We are fortunate to have a sketchbook, preserved in the Mattatuck Museum of Art, that contains invaluable information on their itinerary over the following months. Paris, April 30 is the earliest dated drawing in the sketchbook. Various drawings are labeled Bayeux, Caen, Dieppe, Fécamp, Honfleur, Lisieux, and Rouen in Normandy. We are fortunate to have a sketchbook, preserved in the Mattatuck Museum of Art, that contains invaluable information on their itinerary over the following months. Paris, April 30 is the earliest dated drawing in the sketchbook. Various drawings are labeled Bayeux, Caen, Dieppe, Fécamp, Honfleur, Lisieux, and Rouen in Normandy.
etching. One page of the sketchbook is devoted to the bus schedules from the transportation hub of Vernon to and from nearby Gisors, Paris, Rouen, and Erreux, suggesting other areas they may have visited.

Smith and Roth seem to have only spent a short time in Paris, producing just two etchings each. Smith's *Notre Dame* (fig. 34) is an elegant rendering of the cathedral from the Port de Montebello below the Quai de la Tournelle, southeast of the Île de la Cité. It was a familiar location for depicting the great Gothic edifice, most notably by the French etcher Charles Meryon (1821–1858) in 1854 (fig. 35). Smith reduced the apse of the cathedral to its essential architectural elements, with the characteristic flying buttresses rising slightly above the tree line. His second etching of Notre-Dame, *Gargoyle and Crows* (fig. 36), parodies another familiar sight that had been memorably rendered by Meryon (fig. 37). While Pennell, Arms, and others paid homage to the French printmaker in their versions, Smith used his image to display his broad sense of humor.

Not surprisingly, Roth worked from the river walkways below the quays for both of his Paris prints. His viewpoint for *Pont Neuf, Paris* (fig. 38) is about two-thirds of a mile downstream from where Smith had worked. Roth drew the southern part of the famous bridge and the western end of the Île de la Cité, a view complementary to Smith's. Roth also did a view of the Pont Marie from the walkway below the Quai de Bourbon looking up from the Île Saint-Louis toward the Right Bank.

Roth and Smith went to Normandy early in the trip. A Roth drawing of a building in Bayeux is labeled May 9, 1914 (fig. 39). A sheet of sketches from the same month contains views of Lisieux, among which Roth included a vignette of André Smith drawing (fig. 40). At about this time, Smith began to add watercolor to some of his studies, as may be seen in *Farmhouse in Normandy* (fig. 41) and *Pond Aulnere* (fig. 42), which is also dated May.

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The two printmakers were attracted to the smaller towns in Normandy, but they spent the most time in the regional capital of Rouen. Roth executed sketches for four etchings there, concentrating on the picturesque streets and architecture of the old city. Smith was attracted to its two great tourist destinations, the cathedral and the rue du Gros-Horloge, the Street of the Clock Tower. He drew a minutely detailed rendering of the former, the *Central Portal, Rouen Cathedral* (fig. 43), during a religious festival. Smith's works are pointedly differentiated from Roth's by his inclusion of small figures, often, as here, engaged in a variety of everyday activities. This is equally true in his etching *Rue du gros horloge* (fig. 44), where he captured a sight that already had been illustrated by many artists, including Richard...

Fig. 34. Jules André Smith, *Notre Dame, Paris*, 1914, etching (cat. 81).  
Fig. 35. Charles Meryon, *The Apse of the Cathedral of Notre Dame, 1854, etching, National Gallery of Art, Washington DC, gift of R. Horace Gallatin, 1940.1.57.  
Fig. 36. Jules André Smith, *Gargoyle and Crows*, 1914, etching (cat. 79).  
Fig. 37. Charles Meryon, *Washington, DC, Le stryge (The Vampire)*, 1853, etching, National Gallery of Art, Rosenwald Collection, 1943.3.9126  
Fig. 38 Ernest David Roth, *Pont Neuf, Paris*, 1914, etching (cat. 18).
Parkes Bonington, Maxime Lalanne, Camille Pissarro, and Joseph Pennell.

Smith and Roth also explored the major cities of the Picardy region, producing drawings for etchings that are the most striking images from the trip. Both artists depicted the great cathedral of Beauvais (figs. 45, 46) but each from a different angle. However, it was Amiens that proved the most inspiring city of the journey. The two artists used the same angle for their profile views of Amiens Cathedral (figs. 47, 48), looking southwest across the Somme River from the Quai Belu. Smith, who was more comfortable with drawing people, included the figure of a seated man in the foreground of his Boat Market in Amiens. In the middle ground, tourists and townspeople enliven the scene. While the two distant views of the thirteenth-century cathedral give some sense of its monumentality, Smith was equally interested in the elaborate west façade. To capture the ornate Gothic sculpture and architecture at its most...
vivid, for a separate work he selected the late afternoon of a clear day as the sun illuminated the façade (fig. 49). In contrast to the sunlit lower half of the façade, the bottom quarter of the composition is cast in shadow, a rarity in Smith's work. The square in front of the cathedral is filled with visitors admiring the carvings of the façade.

A short distance from the cathedral is Le Beffroi, Amien’s massive fifteenth-century square bell tower. For Smith the medieval building and the market square in front of the tower were an appealing subject. In Beffroi Tower (fig. 50), he used an approach similar to those he had utilized in Venice, focusing on a striking architectural monument beyond a minimally drawn foreground, beneath a cloudless sky, but Smith also luxuriated in depicting the horse-drawn carts and market stalls.

Roth and his wife remained working in France into the summer. Pages in the Roth sketchbook that are labeled Giverny and Gisors are dated to July. World War I broke out in Europe in 1914, and the Roths were in London by August and left England from Liverpool, sailing to New York from September 22 to October 2 on the SS Vaderland. From his recent success, Roth was able to buy an etching press in London to take back to the United States.

Smith had left earlier in the summer. After a short stay drawing in London, he sailed on July 3 from Queenstown, Ireland, on the SS Cedric. He could not have ...
imagined at the time that his next trip to France would be in four years and in uniform. For the immediate future, he and Roth had other, ambitious plans.

Exhibitions, 1914–20

Smith and Roth spent much of the rest of 1914 etching and printing from the drawings they had produced during the past two years. Roth wasted no time in exhibiting recent work, sending six Italian etchings in November to the Twelfth Annual Philadelphia Water Color Exhibition at the Pennsylvania Academy of the Fine Arts, November 8 through December 13, 1914, including: *Campo Santa Margarita*; *Ponte Vecchio, Florence: Afternoon*; *Ca’ d’Oro: Venice*; *The Towers: San Gimignano*; *Fiesole*; and *Assisi*. Smith prepared his second one-man show at the Hahlo gallery, on view from February 8 through 27, 1915 exhibiting forty-one etchings and thirty-one drawings. He included seventeen of the Italian plates and eleven of the French etchings. Smith also wrote the short introduction to the accompanying booklet, lamenting the number of manuals of etching then being published, and defining what he believed to be the most important quality of a good etching: “excellence in the quality of the etched line, combined with the expression of absolute sincerity on the part of the artist.”17 While vague, it is clear that Smith was wrestling with how to define the achievements of the best printmakers of the day. In addition to the solo exhibition at the Hahlo gallery, Smith also submitted six etchings to the Chicago Society of Etchers annual show at the Art Institute from March 9 through April 24 unlike his friend Roth, Smith generally eschewed joining etching clubs, preferring to choose his own venues for showing his work. Smith’s work received further recognition in March, when the Museum of Fine Arts, Boston acquired six additional prints.

The biggest art event of 1915 was the Panama-Pacific International Exposition, in San Francisco. The fair was ostensibly held to celebrate the completion of the Panama Canal, but it was also an opportunity to show the advances made by the city since the fire of 1906. The exhibition included displays of industrial and technological machinery as well as horticulture and crafts by indigenous peoples. The fine arts section was one of the most ambitious exhibitions of art ever assembled in the United States. The organizers included eight rooms dedicated to American prints, with additional rooms combining paintings, prints, and drawings.19 In all, over two thousand prints were shown, the most significant display of American prints ever held in the United States. As in the two most important previous displays, the World’s Fair in St. Louis in 1903 and the 1913 Armory Show in New York, the style and subject matter of the prints skewed toward conservative taste. The American expatriate Whistler, who had died in 1903 and was now a
deity in the pantheon of printmaking, was given his own gallery. Pennell, one of the show’s organizers and the chairman of the jurors’ group for the print exhibition, was the only living printmaker honored with his own gallery.

Both Roth and Smith contributed substantial collections of prints to be shown in San Francisco. 20 Roth was represented by twenty-five etchings, mostly Venetian and Florentine images from 1905 through the most recent trip in 1914. The noted art critic Royal Cortissoz, writing of the exhibition in San Francisco for the New York Tribune, acknowledged Roth and Smith’s status: “They are all represented, all the leaders in that movement which has been carried on in recent years to revive one of the most delicate and fascinating of the arts. Ernest Roth, Donald Shaw McLaughlin, Lester Hornby, Anne Goldthwaite, Cadwallader Washburn, Herman Webster, Earl Hotter and J. André Smith are notable among the heroes of it.” 21

Smith submitted fifteen etchings to the exposition, all but three from the recent 1913 trip to Venice. He had been exhibiting at the Print Room of the Hill Tolerton galleries in San Francisco and Los Angeles for the previous two years, so his name was already familiar to the West Coast print community. Fourteen other artists showing in the Tolerton print rooms also were included in the exposition. 22 Albrecht von Montgelas, a reviewer for the San Francisco Examiner, in a section on contemporary printmakers, wrote admiringly of Smith’s work: “Smith, especially, has some admirable etchings,” particularly noting The Molo, Little Foundry, and The Wood Road.23 Smith and Roth were both awarded medals for their contributions to the exposition. Smith received a gold medal for printmaking, and Roth received a silver for his prints and a bronze in painting. While noteworthy, these awards should be understood in the context of the exposition. The most important award was the grand prize, and in printmaking, this was given to the reproductive wood engraver Henry Wolf. The next level of award was the medal of honor. In printmaking it was presented to the Ohio-born illustrator and lithographer Daniel A. Wehrschmidt, resident in England, and to Joseph Pennell’s Canadian-born protégé, Charles Henry White. The next level of award was the gold medal, and sixty-nine of these were awarded. In fact, almost half of the artists in the exposition were recognized with awards. As the New York Times reported, “The International Jury of the Panama-Pacific Exposition in the Department of Fine Arts have been so liberal in their awards that it would be easier to count the unrewarded artists on the list of exhibitors who have been honored.” 24 The extensive number of awards allowed artists to list them on their résumés for the remainder of their careers, as Roth and Smith did. A more immediate reward lay in the sales of prints. The exposition sold additional impressions of

Opposite
Ernest David Roth, Amiens, France (detail), 1914 (cat. 14).
the prints exhibited in the galleries by contemporary artists. A total of 124 American artists sold 772 prints during the fair. Roth did particularly well, selling 44 prints, only exceeded in sales by Pennell and the local California artist Helen Hyde.26

Roth continued his active exhibition schedule later in 1915 with his second one-man show in two years at the Keppel gallery, from October 7 through 23. For this show, Roth chose recent Italian images, to which he added etchings of the recent Italian scenes by Roth. Two print editions were submitted six prints, and Smith three, both selecting variations, for the next sixteen years: in January and February of most years, he sent etchings to the California Society of Etchers shows in Exposition Park in Los Angeles; in the spring, he exhibited with the Chicago Society of Etchers at the Art Institute; in November and December, he submitted to the Annual Exhibition of the Philadelphia Water Color Club at the Pennsylvania Academy of the Fine Arts, and in December and January, he showed at the Brooklyn Society of Etchers at the Brooklyn Museum. Additional exhibitions of his work were held regularly at the Salmagundi Club in New York and at the Print Club and the Art Alliance Shop, Florence, Italy. Smith also exhibited three etchings: The Hills of Cornwall, The River Hut, and Guifreda Marro. A selection of forty-five prints from the show was then constituted as a traveling exhibition appearing in 1917 at the Memorial Art Gallery in Rochester, New York (October); Buffalo Fine Arts

Getchell, and Child Hassam were included, as well as the contemporary etchers Earl Horter, John Marin, and Herman Webster. Cassatt was awarded the Helen Foster Barnett prize of $50 for the best print in the show. Roth submitted six prints, and Smith three, both selecting pieces from their recent trips. Two print editions were given as gifts to all associate members of the society. One was a figure study by Roche; the second was a Venetian scene by Roth.

With the advent of the Brooklyn Society of Etchers, Roth's annual exhibition schedule continued, with some variations, for the next sixteen years: in January and February of most years, he sent etchings to the California Society of Etchers shows in Exposition Park in Los Angeles; in the spring, he exhibited with the Chicago Society of Etchers at the Art Institute; in November and December, he submitted to the Annual Exhibition of the Philadelphia Water Color Club at the Pennsylvania Academy of the Fine Arts, and in December and January, he showed at the Brooklyn Society of Etchers at the Brooklyn Museum. Additional exhibitions of his work were held regularly at the Salmagundi Club in New York and at the Print Club and the Art Alliance Shop, Florence, Italy. Smith also exhibited three etchings: The Hills of Cornwall, The River Hut, and Guifreda Marro. A selection of forty-five prints from the show was then constituted as a traveling exhibition appearing in 1917 at the Memorial Art Gallery in Rochester, New York (October); Buffalo Fine Arts
Academy, Albright Art Gallery (November); Cleveland Art Museum (December); and in 1918 at the Cincinnati Museum of Art (January); Carnegie Institute, Pittsburgh (February); Toledo Museum of Art (March); Milwaukee Art Museum (April); and Detroit Art Institute (June). Oddly, a second annual exhibition was also held in 1917 from December 10 through 31 at the Milch Galleries in New York. Roth’s dedication to the Brooklyn Society of Etchers and the Painter Gravers meant that he had less time for sketching. Consequently, during the four years from 1916 to 1919, he produced only 21 prints, 15 of which depicted views in the New York area.

Smith in World War I

André Smith sent eight Connecticut etchings to the Annual Exhibition of the Chicago Society of Etchers in February 1917 and submitted several etchings to be exhibited in the spring at the Founder’s Day exhibition at the Carnegie Institute. However, like Roth, he was distracted from his printmaking at this time. On April 6, 1917, the United States entered World War I. In May, Smith enlisted in the Army Reserve and attended officer’s training school in Plattsburgh, New York. On September 27, he was commissioned as a first lieutenant in the Engineer’s Reserve Corps. During his training, he injured his leg on barbed wire, from which he would never fully recover. In July he published his “Notes on Camouflage” in Architectural Record. From August until October, he was in Washington, DC, for training in the Engineer’s Reserve Corps as a member of a camouflage unit. The following February, Smith was promoted to captain in the Camouflage Corps, 40th Engineers division.

At about this time, he was selected by Captain Aymar Embury, later an important architect in New York, as among the first eight artists to accompany the American Expeditionary Forces to the front line to record their activities. The architect and artist Louis Conrad Rosenberg served in the same company. Smith arrived in France in March 1918 and was sent to serve in Chaumont. There he continued doing the kind of color drawings of small towns and isolated buildings of northern France that he had begun in 1914 (fig. 51). Some of the drawings captured aspects of military life, but none was of the conflict itself. Smith would use several in two later books. In 1919 he published In France with the American Expeditionary Forces, illustrated with one hundred of Smith’s drawings and an original etching at Chartèves (fig. 52). As an interesting sidelight to his fine arts career, during his time in France, Smith and Embury were commissioned by General William Black to design the first Distinguished Service Cross.

In the October 1918 issue of the American Magazine of Art, Helen Wright, a print curator at the Library of Congress, published a profile of Smith. After first recognizing his contributions to the art of military camouflage, she continued with a complimentary review of his etchings, particularly those of Venice. While acknowledging the inescapable influence of Whistler, she wrote, “These Italian etchings are particularly lovely, with a delicate, lace-like rendering, reminiscent of Whistler, but quite independent and original in treatment, with perfection of drawing.” She continued: “Sunshine and Flowers” and “Ponte della Verona,” show the picturesque canals and tiny bridges done with skilled touch and trained eye. In the “Campo Formosa,” “The Molo,” and “Flowers and Domes,” one distinctly feels the sunny, dreamy atmosphere, felt nowhere as in Venice, where the light, dazzlingly brilliant, is softened by the
colors in the sky, water and houses of delicate pinks and creams. In these plates Mr. Smith has made his drawings perfectly clear and distinct, with the least ink, yet his architecture is substantial as one who knows and understands the subject.31

Wright included illustrations of three etchings: Market at Lisieux; Oxford; and San Geremia, the last misidentified as “The Riva.”

With the end of the war in November 1918, Smith was free to travel before returning to the States. He spent time in Luxembourg in November and was in Paris for a week at Christmas. In February he returned to the old British front in Picardy, using the trip to make several sketches. On March 22, 1919, he returned to New York City from Le Havre on the SS La Loraine; and on April 4, he received his honorable discharge from the Army. Initially, Smith stayed with his sister in Branford, Connecticut. The following year he moved to nearby Stony Creek, where he would live for the next fifteen years.

In 1919, in addition to the usual itinerary of annual print club shows, Smith and Roth had individual solo shows. Smith had another exhibition at the Hahlo gallery. Roth had his first West Coast solo exhibition at the Print Room of Hill Tolerton in San Francisco from April 15 through 30. It comprised 150 of his etchings, the largest individual show of his work to date. Later in the year, Roth had his first substantial solo museum exhibition, when the Toledo Museum of Art showed fifty of Roth’s etchings from October 12 through November 16. Although the show was not reviewed, the museum bought three Roth prints the following year.

Spain and Exhibitions, 1920–23

Roth and Smith decided on their first European trip together in seven years sometime in 1920. Spain was the destination, since it had remained neutral during World War I and was, therefore, untouched. Perhaps they were inspired by the prints and drawings shown in New York by Max Kuehne, who had spent three years painting and etching in Spain from 1915–18. Or perhaps it was Joseph Pennell who again stirred their imaginations. He had executed a dozen etchings in Spain in 1904, limiting himself to the city of Toledo (fig. 53), and previously had drawn several lithographs of Granada in 1896. Roth traveled to Spain ahead of his friend. Two Roth drawings contain dates from the end of 1920, a sketch of Segovia from November and another of Seville dated December.32 Roth arranged his submissions to the annual exhibitions in Brooklyn and Chicago prior to leaving the country. Smith, who only applied for his passport in March of the following year, first went to Paris and then joined Roth in Segovia in mid-April.33 As usual, they avoided the big cities such as Madrid and Barcelona, traveling together to Toledo and Cuenca in Castilla–La Mancha, and to Segovia in Castilla y León.

Roth went to Zaragoza, Burgos, and Girona, in the north of Spain, on his own. In each city, he was attracted to the great cathedrals. In Zaragoza he was drawn to the baroque Basilica of Nuestra Señora del Pilar for his major etching of the city (fig. 54). He chose a view from a hill looking southwest across the Ebro River. In the print, Roth played off the intricate combination of the basilica’s delicate spires and towers, the solid construction of the medieval bridge in the middle ground, and the hilly indicated river in the foreground.

With his wife, Elizabeth, Roth spent much of the winter in Segovia and in the fabled Spanish cities of Cordoba, Seville, and Granada.34 The date of a drawing of a drawing in the Cleveland Museum of Art locates Roth in Seville as early as December 1920. A sketch at the Princeton University Art Museum of the old Roman bridge across the Guadalquivir River of Córdoba is dated April 9.
suggesting the conclusion of Roth’s southern Spanish travels in 1921, prior to meeting up with Smith. While Roth executed several etchings of Granada and the drawing in Córdoba, it was clearly Seville that fired his artistic imagination. In Sevilla—the Port, he drew the skyline of the city from the west, looking across the river from the Triana section, the characteristically lively section of Seville (fig. 55). Always interested in boats and water, he also rendered the docks of Triana, but his major prints of the city are of the religious center. His etching of Sevilla—The Giralda represents the bell tower looking north from the Plata del Triunfo (fig. 56). The tower began its existence as the twelfth-century minaret of one of the great mosques of Islamic Spain. Roth’s other major print of Sevilla also represents the cathedral (fig. 57). Here the viewer looks across sun-drenched tiled roofs and hanging gardens to the dominant profile of the great Gothic structure. In his drawing, Roth rendered the view from the west. However, he transferred the drawing directly onto the plate, and as a result of the reversal that occurs during printing, the etched view is a mirror image of the actual site. Roth sketched several other views in Seville, including a belfry that caught his attention and a drawing of the Church of Santa María Magdalena that he did not etch until 1923.

Based on the visual evidence of their work, Roth and Smith spent most of the spring in Segovia, Cuenca, and Toledo. Toledo’s dramatic position and skyline had fascinated artists since El Greco in the late sixteenth century. Roth and Smith chose several panoramic views of the city as well. In his most famous Spanish etching, Pennell had drawn the ancient Roman Alcántara Bridge from Toledo (fig. 55). In Roth’s Toledo, the Approach (fig. 58), he reversed Pennell’s view, looking east from across the Tagus River. The artist climbed to a spot halfway up the rocky hillside to obtain this specific angle. He also drew the bridge in profile as seen from farther south on the hill (fig. 59). Smith used similar formats but from a greater distance, viewing the city from the hills south of Toledo (figs. 60–61). He employed the wash drawing (fig. 62) for the print of The Arid Mound (fig. 60). A separate etching (fig. 61) records a similar distant view from slightly farther east. Smith recorded other Toledo landmarks such as the Door of Forgiveness in the cathedral and the House of the Lintel, the Corral de Don Diego.

A little more than a hundred miles east of Toledo is the small hilltop town of Cuenca, set in the mountains of east-central Spain. Its houses are famously perched on a limestone spur high above the Júcar and Huécar Rivers. Roth and Smith both responded to the precarious prospect of the town. Smith’s Slim Giants of Cuenca shows the densely packed vertical housing of the city, while Roth’s Cuenca—Cliff Dwellers—Spain emphasizes the dizzying height of an isolated set of buildings (figs. 63, 64).
In Spain the two printmakers were most inspired by the historic city of Segovia. Roth had spent part of the winter in the city, and then they returned together in the spring. Roth and Smith approached the city in different ways. Roth mostly sketched panoramic views of the skyline of the city from the west. Smith also used the profile of the city in a series of prints and drawings, but as in Toledo, he was also apt to be interested in the medieval streets and the people of the city’s old quarter. His etching of the Donkey Court (House with a Lintel) (fig. 65) is a good example of Smith’s interest in everyday life in the old city. Smith’s drawing Segovia
(fig. 66) represents a close view of the crowded streets and densely packed neighborhoods inside the old city walls along the city side of the valley.

For his etching of Segovia from the Hillside (fig. 67), Smith went across the ravine west of town to the ridge above the old Jewish cemetery. The vertical composition of the print emphasizes the height of the city, built on a plateau above the Eresma River. The view is capped by the last of the great Gothic cathedrals of Spain. From left to right, Smith detailed the landmark verticals of the cathedral—the bell tower, the cupola over the crossing, and the dome of the Baroque chapel of Ayala Berganza. Smith moved slightly further south for his pencil sketch of the same scene (fig. 68). He then used the sketch for one of his most charming prints of the city, The Shepherd of Segovia (fig. 69). Smith had sometimes placed a figure in the foreground of a panoramic view, such as in Boat Market in Amiens (fig. 48), but here the figure dominates the composition. He may have had in mind Dürer’s 1519 engraving of St. Anthony Reading (fig. 70), where the saint exerts a strong triangular motif beneath the details of the far hill town. Other Smith drawings preserved in the Art and History Museums–Maitland show that Smith traveled further south along the ridge to capture the city profile from different angles. This was precisely the strategy Roth had used in his series of four monumental views of Segovia. One can imagine the two friends searching for the best possible angles for their images of the city.

Roth’s views of Segovia from the ridge above the cemetery were among the largest prints that he had
done. Segovia, Grim Spain (fig. 71) depicts a view closer, and from slightly farther south, than the vantage point that Smith had used.38 The artist’s gaze was virtually perpendicular to the nave of the great church. Roth then moved much farther south along the ridge for one of his greatest etchings (fig. 72). In this expansive scene, Roth captured the strong illumination of afternoon sunlight dissolving the fabric of the walls of the city in the foreground, drawing attention to the details of the Gothic architecture highlighted by light and shadow. Moving even farther south, and lower on the hillside, he drew Segovia, The Crown (fig. 73). Finally, in the last of the series (fig. 74), Roth worked from the same view as Smith (fig. 68).

Roth, his wife, and Smith traveled north in June to France, briefly stopping in Albi and Paris. On July 7, they traveled to Cherbourg to sail home to New York. The sketches based on their travels provided material for twenty-six etchings by Roth and more than a dozen by Smith over the coming months. The prints were soon shown in solo dealer exhibitions and annual print society shows, winning critical praise and inspiring a substantial group of artists.
It was not coincidental that Roth’s Scottish friend Muirhead Bone, as well as John Taylor Arms, Samuel Chamberlain, Taylor Chatwood, Louis Rosenblum, and the Hungarian-American artist Andrew Rado all rendered etchings of Spain in the early 1920s. The trip to Spain by Roth and Smith, however, was the last sustained period of printmaking for the latter artist.

In December, Frederick Keppel showed fifty of Roth’s etchings, including fifteen of the recent Spanish works as well as twenty-one drawings of Spain. That same month, Roth and Smith each exhibited six of their Spanish etchings in the Sixth Annual Brooklyn Society of Etchers show. In addition, Roth showed eight of the Spanish etchings at the Annual Society of Chicago Etchers exhibition at the Art Institute, January 26 through February 28, 1922. The Arthur H. Harlow gallery had an exhibition of Recent Etchings and Drawings of Spain and Southern France by André Smith, February 11 through March 3. In late February, Roth had a one-man exhibition at the Print Club in Philadelphia, followed a week later by a solo exhibition of works by Smith. Roth continued to exhibit the Spanish etchings in dealer shows and annuals throughout the next two years. His etchings appeared in twenty-three exhibitions in 1923 alone, including the Second Rome Biennale. Not surprisingly, he only had time to produce seven new etchings during this period.

Meanwhile, Smith was involved in other projects. He utilized some of the drawings he had rendered while in France for the published illustrations in The Marne: Historic and Picturesque by Joseph Mills Hanson, published in 1922. In 1922–23, he wrote several short plays for local theaters in Connecticut and spent substantial time designing sets for dramatic groups in Stamford, Stony Creek, and Pine Orchard. Smith’s experience in theater would lead him to write and illustrate The Scenewright: The Making of Stage Models and Settings in 1926. Throughout the 1920s, he was mostly occupied by writing and producing plays.

**Roth in Italy, 1923–24**

Smith’s wartime leg injury became progressively worse during this period. In the winter of 1923–24, he had several operations, eventually losing the leg, and for the rest of his life he was haunted by phantom pain in the missing limb. Therefore, he was unable to join his friend Roth on their next Italian trip. Roth spent parts of 1923–24 in Italy. It was a productive time, his sketches resulting in twenty-four etchings over the next two years. His draftsmanship displays a new assurance, and there is a restraint in detail that results in more monumental compositions. These Italian etchings included some of the greatest achievements of Roth’s career as a printmaker.
Roth spent time in Venice and Florence, visiting his old friends Mauroner and Mazzoni-Zarini. He traveled to the medieval hill towns of central Italy, including Siena, San Gimignano, Assisi, Urbino, and Perugia. He also visited Verona, where he carefully sketched the old houses along the Adige River (fig. 75). The resulting etching (fig. 76) is reminiscent of his early scenes of the Arno in Florence, but more confidently rendered. In Arezzo, Roth returned to the Piazza Vasari (fig. 29), where Smith had drawn the market a decade before. Perhaps he had his usual traveling companion in mind. Visiting Siena, he drew both a distant view of the Tuscan city and a view of the bell tower seen through the archway at the top of the Via Sant’Agata (fig. 77). The picturesque view previously had been etched in densely bitten plates by Joseph Pennell and Arthur Turrell (1871–1910), but Roth’s image captures a brighter, sunlit aspect of the arch. Roth’s friend John Taylor Arms would come to Siena to execute his own heavily wrought view of the same scene in 1927 (fig. 78) but elected to show the scene as a mirror image, probably to distinguish it from Roth’s view.

San Rufino, Assisi (fig. 79), with its barely suggested olive trees in the foreground and its rolling Umbrian hills in the background, is among Roth’s most endearing plates from this period. The etching is a sensitive portrait of the Romanesque cathedral of Assisi, where St. Francis had preached, as seen from the upper town. Roth returned to his idea of a canal-wide aspect of the canal city in 1924. A drawing of The Basin of San Marco (fig. 10) is dated September 19. Several of Roth’s most iconic images of the lagoon city date from this time. In the San Polo district, he sketched the delightful little Campo San Boldo (fig. 80). The scene itself is worthy of a set design, with its dilapidated canal-side apartments, its wellhead, and the steps of its bridge cascading into the square. Roth was always attracted to the bridges of Europe, whether larger historic structures in Florence and Paris or charming smaller spans in Chartres and Venice. The confluence of two canals near Campo Santa Maria Formosa now provided him with the opportunity to explore adjacent bridges in the Ponte del Paradiso (fig. 81). The bridge on the right is the Ponte dei Preti, as it crosses over the canal of the Rio del Pestrin. The Ponte del Paradiso is depicted crossing over the Rio del Mondo Novo to the unique pinacled arch that gives the bridge its name. Roth put a few shadowy figures on each bridge but emphasized the clearly defined architecture in contrast to the broad open areas of the water and the parapet. As opposed to this unusually complicated arrangement of bridges, Roth’s Rio della Pergola (fig. 82) is the quintessential view down one of the narrow canals of Venice.
The following year, Roth employed his drawings to compose a pair of his most memorable Venetian scenes. Each is a nod toward a significant nineteenth-century Venetophile. The Stones of Venice (fig. 83) takes its title from the volumes by the eminent Victorian art critic John Ruskin, who had drawn the palazzo for the first of his tomes. Roth’s view, a mirror image of both the actual site and of Ruskin’s drawing, is from across the Rio Madonna dell’Orto looking toward the fourteenth-century Palazzo Mastelli, sometimes referred to as the Palazzo Cammello because of the ancient stone relief of a camel on the façade. Roth set the grandeur of the Gothic palace against the adjacent modest residence with its crumbling masonry, exposed brickwork, and picturesque laundry. In her 1929 monograph on Roth, Elizabeth Whitmore described this print with special praise:

So in The Stones of Venice the light that glows on the side of the building, that quivers back from the water into the rich shadows, that flows over the deeper-toned plaster of the right-hand palazzo and bathes softened, crumbling carving, is a matter of wise contrasts; sharp darks in the windows that inclose the great space of unbroken white give glow; the frayed, lightly bitten edge of the shadow under the cornice gives lambency.44

The Salute from the Giudecca (fig. 84) is Roth’s homage to Whistler and perhaps intended as a suggestion of what the older master might have done differently. Roth had clearly been influenced by Whistler’s vision of Venice, as all subsequent Venetian printmakers had been. In an early etching, The Passage of 1906, Roth had copied Whistler’s image of The Biggers (K. 194), only eliminating the figures at the end of the underpass. Now he returned to another Whistler etching, Upright Venice (K. 205; fig. 85), for inspiration. Roth must have known a reproduction of this rare first or second state of Whistler’s print, before the foreground addition of the pavement of the Riva degli Schiavoni. Roth viewed the rear of Baldassare Longhena’s Baroque Church of Santa Maria della Salute from further west than he had in his earlier Venice from the Redentore (fig. 8). He daringly left the lower two-thirds of the composition blank save for a few ripples of water in the middle ground. It is possible that Roth considered that Whistler’s etching would have been more successful if he had left the lower half of Upright Venice similarly empty.

Exhibitions and Publications, 1925–27

Roth sailed home from Cherbourg on October 6, 1924, on the SS Lancastria. Arriving on October 25, he
wasted no time, as usual, in etching, printing, and showing the new plates. In the Ninth Annual Brooklyn Society of Etchers exhibition, December 10 to January 5, he included four of the new etchings. He showed the same prints in the 1925 annual exhibition of the Chicago Society of Etchers, January 30 to March 10, and for the Sixth International Printmakers of Los Angeles show at Exposition Park, in March. In these years, Roth was also involved in several publishing projects in addition to the usual array of annual exhibitions and solo dealer shows. His etching Triana, Seville was included in the first volume of Fine Prints of the Year, published in 1924. In April 1925 he was both a selections and awards juror for the One-Hundredth Annual Exhibition of the National Academy of Design. In September his work was featured in Woman’s Home Companion, illustrating “Venice: City of Moons and Honeymoons” by Frederick Lewis. Near the Rialto, The Gate, and On the Grand Canal, Venice were included. In 1925–26, Roth was co-juror with the printmaker Ralph M. Pearson for the inaugural volume of the Fifty Prints of the Year (1926), published by the American Institute of Graphic Arts. Roth selected the twenty-five traditional prints—including his own Fondamenta Rielo, Venice—that were reproduced. While Pearson wrote an introductory essay on the more avant-garde modern prints, Roth declined to write, feeling that the more conservative work spoke for itself. Throughout his career, Roth refrained from writing on art, preferring to communicate through his prints, paintings, and drawings.

Roth entered six prints in the Tenth Annual Brooklyn Society of Etchers show, November 4 to 30, 1925, at the Brooklyn Museum. In December, Frederick Keppel gave him his first exhibition in three years, including twenty recent Italian etchings and fifteen Italian drawings among the sixty-five works in Etchings and Drawings of Italy. The introduction to the catalogue was written by Frank Jewett Mather Jr., who had written the first serious article on Roth in 1913:

What I still like about the etchings of Ernest D. Roth is what first attracted me to his work some dozen years ago—a strenuous observation, modesty in respecting the character of place, a touch at once alert and infinitely patient. These seemed to me qualities that would carry a young etcher far amid the host of merely stolid or merely clever men who are
globe-trotting, needle in hand. And I have not been disappointed. Roth has lost nothing of his old fidelity, while he has gained immensely in ease and in compositional sense.48

Roth had another major project on his mind while he was preparing for the Brooklyn exhibition and the 1925 Keppel solo show. In May, Bertha E. Jaques, an influential printmaker and the longtime secretary of the Chicago Society of Etchers, had written to Ruel P. Tolman, the assistant curator of graphic arts at the Smithsonian Institution, mentioning Roth as a candidate for a solo show.49 Jaques had been a friend and supporter of Roth since they had shown together in Chicago twenty years earlier. Tolman admired and advocated for contemporary printmaking throughout the 1920s, hosting both individual exhibitions and group shows from arts organizations around the country. He would have known Roth’s work from visits to annual shows in New York, Philadelphia, and Chicago, as well as from the two traveling group exhibitions organized by the Brooklyn Society of Etchers that appeared at the Smithsonian in 1923 and 1925. In January 1926, the Smithsonian’s Division of Graphic Arts gave Roth the most extensive museum exhibition of his work to date, a one-man show that comprised ninety-six etchings. The letters preserved in the Ruel P. Tolman Collection give rare insight into the mechanics of exhibitions at the time.50 Tolman wrote to Roth on December 23 to acknowledge that his etchings had arrived at the Smithsonian. Six days later, Roth wrote that the catalogue for the show was at the printer, and that he had ordered five hundred copies. This suggests that artists were responsible for their brochures and checklists, and it also explains the uniform style of Roth’s brochures from 1914 to 1938. Further correspondence between the artist and curator dealt with the sales of prints and with sharing newspaper clippings. The Washington Evening Star reviewed the exhibition and reproduced the etching Burgos on January 3; the Washington Post reproduced the etching Old House, Verona (fig. 76) on January 17.

In the autumn of 1925, Roth moved from his studio on West 14th Street to a new studio on East 14th. In 1926 he and Elizabeth also acquired a summer home on Umquaug Hill Road in West Redding, Connecticut, about thirteen miles from where his friends and fellow printmakers John Taylor Arms and Louis Rosenberg lived in Greenfield Hills, and about an hour’s drive from Smith’s studio in Pine Orchard.

Although Smith was unable to accompany Roth on the 1924 trip, his imagination took him to an ideal, perhaps even utopian, European town. In April 1926, he published an article in the Architectural Record titled “Sketches of Espero.”51 In it he lamented the destruction
of the old cities, and then described and illustrated his fantasy of the perfect European town:

Behold the city of Espero! But do not bother to search for it in Baedeker or on maps because you will not find it there. It is a city of hope, a place that you are always looking for and yet never find... completely. The best that you can do, or rather, the best that I have ever been able to do is to find small fragments of this delightful city here and there over the Continent. Time, progress, civilization, or whatever you want to call it, gradually sweeps into even the most un-get-at-able, tourist-proof towns; straightens out its crooked streets, topples down its leaning houses, visits it with the doubtful beauty of sanitation, erects cinema palaces and raises the very dickens with its ancient mellowness and downright charm. Something should be done about it. However, I have my Espero to fall back on. And so have you, although you may not have called it by the same name, nor mapped its streets or drawn its principal monuments as I have done. And yet you and I may have sketched in the same town at the same time; but you have been in the north quarter of your mind and I in the south on mine, and so we have never met; not even in the town’s popular café which, as you may recall, is so truly named Le Rendezvous des Amis. 51

The article included five illustrations of important landmarks, including the bridges, squares, portals, and cathedrals of the perfect town. In the opening drawing, Smith depicted a hill town on the banks of a river, with an ancient bridge and a cathedral crowning its heights (fig. 86). The village is a fantasy hybrid of elements of Toledo and Segovia.

The 1927 and 1930 Trips to Italy and France

From 1925 through 1930, Smith spent most of his winters on the French Riviera, mainly in Monaco, doing watercolors and an occasional painting. He was usually with his sister and her family, as well as his friend, studio assistant, and driver, Attilio “Duke” Banca (1901–1984). Banca had been Smith’s medical aide during his convalescence, and he later became his business partner. Smith only occasionally etched a plate during this period. In 1926 the fourth volume of Fine Prints of the Year illustrated his etching The Bridge House. Meanwhile, his friend Roth continued his active exhibition schedule throughout 1926 and into the following year. In the spring of 1927, Smith, Banca, and Roth traveled to Europe together on a sketching journey, spending time working in France and Italy. A letter from Smith at the end of the trip to Elizabeth Whitmore, their dealer and a print scholar, offers insight into their activities. After relating that Roth, whom he had nicknamed “Pronto,” had pronounced that some of his paintings were finished at last, with a few canvases just begun, he continued:

If he could only work with a little more speed and less anguish. For a man who is enjoying himself while painting he certainly has the most all-awful time groaning and sighing under the strain of it and yet enjoying every stroke of it! And between sweatings of happy blood over his paintings he also is having a splendidly awful time making a few pencil drawings. He is making three pencil drawings of the same subject with the hope that one of them will be the one he really wants. This one he will etch. 52

Roth and Smith produced only a few etchings during this trip, mostly concentrating on painting. Roth returned to some of his earlier themes in his etchings of Chartres and Rouen. Smith’s drawing of Bourges (fig. 87) and the preparatory drawing and etching of Antibes (figs. 88, 89) show that the artist had moved away from the elegant restraint of his early European images. Some of his works, Four Houses of Carcassonne (fig. 90), for example, are reminiscent of his earlier Spanish work. However, many of his images were becoming increasingly experimental and expressionistic, as in his shadowy, moody etchings of Golden Square, Le Broc (fig. 91), and Santa Maria della Salute, Venice (fig. 93). Smith and Roth returned from Le Havre on the SS De Grasse, sailing to New York from May 25 to June 5. Roth then busied himself with a new project, curating the works in the US section of the summer 1927 Second International Graphic Art Exposition in Florence. The exhibition was held in the Uffizi Galleries, with the US section sponsored by the American Federation of Arts.
The Uffizi subsequently purchased two etchings from the show, the 1925 Ponte Vecchio by Roth and Maison des Ambassadeurs by Frederick G. Hall (1879–1946). The Roth etching was the twentieth print by the artist to be added to the prestigious collection. Roth continued jurying international exhibitions for the American Federation of Arts in the following year, collaborating with John Taylor Arms and Martin Lewis to select the summer show of American printmakers at the Bibliothèque nationale de France in Paris, which opened on June 1 and included seven of Roth’s etchings.

Smith had another etching exhibition at Harlow, MacDonald and Company from April 7 through 28, 1928. In addition to earlier examples, the gallery reproduced eight etchings in their brochure that they stated had not been previously shown.53 Roth was busy with his usual submissions to exhibitions throughout the United States. He also made the necessary preparations for the first monograph of his work, the initial volume in the Crafton Collection series American Etchers, with an introductory essay by his dealer Elisabeth Whitmore.54 In 1929, Roth also was also on the selection committee, with John Taylor Arms, Kerr Eby, Martin Lewis, and others for the American Federation of Art’s Exhibition of American Prints at the Victoria and Albert Museum in London. The exhibition, from May 14 through June 22, included seven prints by Roth and five by Smith.55

In January 1930, Roth and Smith, with Banca as their driver, made their final trip to Europe together. A letter from Antibes from Smith to Whitmore on January 15 detailed their itinerary:

Here we are at our old stomping ground after a smooth and more or less pleasant trip across France. We made the trip here in three night-stops, at Chartres, Mâcon and Avignon; and most of it was through cold wet weather with no sun at all until after lunch between Lyon and Avignon. And that meant we had no desire to linger although I may say that...
every few miles Ernest would announce the fact that HERE was a place worth a second look . . . some day. You know how it works, those vague listings for future reference; I am sure Ernest has these dotted all over the face of France and Italy and Spain. But at present he seems in a hurry to get into Italy where I suspect he thinks that an extra warm sun is awaiting us, one that will mellow us (with the aid of wine) and make the desire to work the one and only purpose of our life.56

In February, while Roth and Smith were abroad, Whitemore held an exhibition titled Cathedrals of France Interpreted by John Taylor Arms, Ernest Roth, and André Smith at her art gallery, the Print Corner in Hingham, Massachusetts.57 After their stay in Avignon and Antibes, the trio found their way to Italy, visiting Venice and Florence to see old friends, but spending most of their time sketching in the hill towns of Tuscany and Umbria: Cortona, Gubbio, Assisi, and Siena. They also stayed in the waterside village of Camogli in Liguria, on Italy’s west coast. By 1930 Smith had largely abandoned etching in favor of watercolor and oil painting. Many of his paintings veered toward colorful abstraction. His eyesight was deteriorating, and he was no longer interested in recording views of picturesque towns and old-world cities. In contrast, Roth continued his program of representing the charming buildings and prospects of his beloved Italy. In the wake of the Depres-
sion, his sketches of France and Italy from the 1930 trip would form the basis of his European work over the next decade. Together with Smith and Banca, he returned from Europe, sailing from Le Havre to New York on the SS De Grasse from April 13 through 20.

While he was away, the American Federation of Arts sponsored Pencil Drawings by Ernest D. Roth in March in Amherst, Massachusetts, and in May at the Memorial Art Gallery in Rochester, New York. Shortly after he returned, Roth began to use his sketches from the recent trip. Anchorage—Camogli (fig. 94) was among the first of the recent Italian sketches and watercolors that he turned into etchings. From the protected marina of the harbor, he rendered the tall, narrow buildings hunched cheek by jowl. The vertical format of the etching reinforces the sense of density in the village architecture. He returned to this view in the large 1933 etching The Harbor—Camogli (fig. 95), moving further away and using a horizontal format that allowed for a more spacious treatment of the marina and a less claustrophobic view of the residences. Uncharacteristi-
cally, in both prints he included the hills that tower above the village, lightly etched so as not to compete with the detailed architecture. In an additional view of the town, The Port—Camogli (fig. 96), Roth included even less detail in the hills and the harbor, permitting strong western sunlight to create alternating vertical bands of light and shadow across the façades. He took the opposite tack in an additional view of 1933, Tem-
tenis—Camogli (fig. 97), where he worked the sky heavily to create a night scene, rare for his oeuvre. In all, Roth produced six etchings of the little-known picturesque fishing village.

Roth was also intrigued by the Umbrian hill town of Gubbio. From the north, he viewed the skyline of the Umbrian hill town of Gubbio. From the north, he viewed the skyline of the medieval village at the base of Mount Ubaldo. The etching (fig. 98) is dominated by the square four-
teenth-century Palazzo dei Consoli. Roth etched the plate (fig. 99) directly from his drawing, so the scene is a mirror image of the actual site. Gubbio was not an easy destina-
tion, so Roth must have reasoned that not many collec-
tors would recognize the reversal. The print was popular, and the edition of approximately eighty impressions was exhausted by July 1935. Roth then canceled the plate by putting three strong dry point lines across the image and recording the cancellation date. Later he gave the cancellation proof (fig. 100) as a gift to a friend.
The small Tuscan city of Siena inspired two of Roth’s most impressive Italian panoramas. He drew the 1931 Siena, from a Window (fig. 101) from the northeast, focusing on the densely inhabited areas of the city huddled around the great Gothic cathedral. The sunbathed tiled roofs in the foreground and the lightly etched landscape beyond provide a foil for the highly detailed architecture, the baptistry, the dome, and the bell tower of the cathedral. Roth depicted the warm sunlight of a Tuscan spring illuminating the historic district of Florence.

From 1930

Although Ernest Roth and Jules André Smith never traveled to Europe again, their close relationship survived for another thirty years. With the onset of the Depression and then military turmoil in Europe, etched foreign views came to be seen as irrelevant and uninspiring. Roth increasingly turned to New York City scenes, and to commissions from colleges and universities. Smith executed several additional modernist etchings in the early 1930s, including The Torre, Mountain Farm, and Village Street Scene, but his failing eyesight finally caused him to abandon etching. In 1930, owing to both health concerns and the severity of the Connecticut winters, Smith and Duke Banca traveled to Florida looking for a site for a possible winter studio. During the trip, they passed through the small town of Lake Maitland. The following year, they returned to Florida, once again seeking an appropriate place for a winter studio. Stopping in Winter Park, they made the fortunate acquaintance of Mary Louise Curtis Bok, a Philadelphia philanthropist. It was Bok who provided the financing to buy six acres of land for a site...
in Lake Maitland and to undertake the initial construction that would result in Smith’s visionary artist colony, the Research Center and Studio, where Smith established artist residencies and organized rotating exhibitions. The project, begun in 1937, is known today as the Maitland Art Center, part of the Art and History Museums–Maitland.

In 1942, 1948, and 1953, Smith invited Roth to Florida for residencies and exhibitions. In January 1942, just after the United States entered World War II, Smith gave Roth an exhibition in the Research Studio in Maitland. In a local weekly, Smith wrote glowingly of his old friend and colleague, summing up his longtime admiration for Roth:

Among the leaders of American etching Ernest Roth has always held an enviable position. And this prominence is the result of his personal integrity which expresses itself in his work by a habitual thoroughness, and rests not alone on his technical ability but also in his charm of observation and the honest recording of what he sees and feels. In Ernest Roth there is nothing of the dilettante, and his etchings are never the by-product of a dexterous painter who now and then does a bit of etching on the side.

Fig. 101. Ernest David Roth, Siena, from a Window, 1931, etching (cat. 52).

Fig. 102. Ernest David Roth, Siena—from San Domenico, 1932, etching (cat. 54).

The exhibition of proofs shown here is of etchings done in Spain, France and Italy, and these serve today not only as a souvenir of places that most of us have seen and love and which are now behind us, but they also prove again the neutrality of beauty and of our acceptance of that transformation from fact to the personal interpretation of visual impressions that only a real artist can effect. Ernest Roth is among those few artists who can perform this magic, and his etchings for this reason have the imprint of timeless-ness combined with a technical skill that assures them a permanence regardless of the distressing imposition of war or the comfort-able indifference of peace.

NOTES


3. The Wooden Bridge, Venice (no. 233); Old Florence (no. 234); The Squero, Venice (no. 235); Ponte di Rialto (no. 236); Old Houses on the Arno, Florence (no. 237); Ponte Vecchio (no. 238). All documentation of works exhibited by Roth and Smith is drawn from the annual exhibition catalogues of the Brooklyn Society of Etchers and the Chicago Society of Etchers, also available in Raymond L. Williams, Index of American Print Exhibitions, 1882–1950 (Metuchen, NJ: Scarecrow Press, 1984).

4. Although listed on his birth certificate as Galles, Smith went by either André or J. André.

Exhibition

Works are listed chronologically by artist. Unless otherwise noted, all works are etchings and are from private collections promised to Dickinson College.

Ernest David Roth, Theatre of Marcellus, Rowe (detail), 1914 (cat. 24).
Ernest David Roth  American, born Germany, 1879–1964

1. Near the Rialto, Venice, 1906, 24.1 x 17.8 cm (9½ x 7 in.)

2. The Ghetto, Venice, 1907, 24.1 x 17.4 cm (9½ x 6 7/8 in.)

3. Venice from the Rebast, 1907, drawing, 20.3 x 30.5 cm (8 x 12 in.)
Ernest David Roth  American, born Germany, 1879–1964

4. Fiesole from San Francesco, 1912, 24.3 x 22.9 cm (9¼ x 9 in.)

5. Or San Michele, Florence, 1912, 30.5 x 19.7 cm (12 x 7¾ in.)
Ernest David Roth, American, born Germany, 1879–1964

6. Ponte Vecchio, Afternoon, Florence, 1912, 21.3 x 30.5 cm (8 3/8 x 12 in.)

7. Arch of the Conca, Perugia, 1913, 21.5 x 25.2 cm (8 1/2 x 9 15/16 in.)
Ernest David Roth  American, born Germany, 1879–1964

8. Ca d’Oro, Venice, 1913, 22.9 x 30.5 cm (9 x 12 in.)

9. Campo Santa Margherita, 1913, 20.3 x 27.3 cm (8 x 10 3/4 in.)
10. Venice from the Redentore, 1913, 20.2 x 27.8 cm (8 x 11 in.)

11. The Zattere, 1913, drawing, 11.4 x 26.4 cm (4 ½ x 10 3/8 in.)

12. The Zattere, 1913, preparatory tissue drawing, 15.3 x 26 cm (6 x 10¼ in.)
13. The Zattere, 1913, 17.2 x 31.4 cm (6 3/4 x 12 3/8 in.). Collection of Lisa and Chandler Hall, Chicago, Illinois

14. Amiens, France, 1914, 30.3 x 30.2 cm (11 15/16 x 11 7/8 in.)

15. Chartres, France, 1914, 27.3 x 26.4 cm (10 ¾ x 10 3/8 in.)
Ernest David Roth  American, born Germany, 1879–1964

16. Lisieux Sketch Sheet with André Drawing, 1914, drawing, 35.6 x 25.4 cm (14 x 10 in.)

17. Old House, Bayeux, 1914, drawing, 35.4 x 23.2 cm (13 3/4 x 9 1/4 in.)
18. Pont Neuf, Paris, 1914, 20.6 x 31.5 cm (8 1/8 x 12 3/8 in.)

19. Rome, the Forum, 1914, 26.7 x 30.3 cm (10 ½ x 11 15/16 in.)

20. Rue Pomme d’Or, Rouen, 1914, 22.9 x 21.3 cm (9 x 8 3/8 in.)
Ernest David Roth  American, born Germany, 1879–1964

21. St. Pierre, Beauvais, 1914, 26 x 21.5 cm (10¼ x 8 ½ in.)

22. Santa Maria della Salute, 1914, 30.2 x 27.6 cm (11 7/8 x 10 7/8 in.)

23. The Square, Abbeville, France, 1914, 19 x 19 cm (7 7/16 x 7 7/16 in.)
Ernest David Roth  American, born Germany, 1879–1964

24. Theatre of Marcellus, Rome, 1914, 28.8 x 33 cm (11 5/16 x 13 1/8 in.)

25. Cuenca—Cliff Dwellers—Spain, 1921, 25 x 22.5 cm (9 7/8 x 8 ¾ in.)
Ernest David Roth
American, born Germany, 1879–1964

26. Segovia, Cathedral and Valley, 1921, 30.5 x 20.5 cm (12 x 8 in.)

27. Segovia—The Crown, 1921, 30.5 x 20.5 cm (12 x 8 in.)
Ernest David Roth  American, born Germany, 1879–1964

28. Segovia, Grim Spain, 1921, 31.8 x 29.8 cm (12 1/2 x 11 7/8 in.)

29. Segovia, Spain, 1921, 28.9 x 38.1 cm (11 3/8 x 15 in.)
Ernest David Roth  American, born Germany, 1879–1964

30. Sevilla—The Giralda, 1921, 33 x 19.7 cm (13 x 7 3/4 in.)
31. Sevilla—Roofs and Pinnacles, 1921, 27.6 x 33 cm (11 x 13 in.)
32. Sevilla—the Port, 1921, 24.8 x 35.7 cm (9 7/8 x 14 1/8 in.)
33. Toledo, Puente de Alcantara, 1921, 23.5 x 36.2 cm (9 ¼ x 14 ¼ in.)
34. Toledo, the Approach, 1921, 28.6 x 29.2 cm (11 ¼ x 11 ½ in.)
35. Zaragoza, 1921, 22.4 x 35.8 cm (8 ¾ x 14 in.)
Ernest David Roth  
American, born Germany, 1879–1964

36. Arezzo—Piazza Vasari, 1924, 26 x 25.1 cm. (10¼ x 9 7/8 in.)
Mattatuck Museum, Waterbury, Connecticut

37. The Basin of San Marco, 1924, drawing, 21 x 38.1 cm (8¼ x 15 in.). College of Wooster, Ohio

38. Campo San Boldo, Venice, 1924, 23.5 x 26.7 cm (9¼ x 10 ½ in.)
Ernest David Roth  American, born Germany, 1879–1964

40. Old Houses, Verona, 1924, drawing, 22.2 x 20.6 cm (8½ x 8¼ in.)

41. Ponte del Paradiso, Venice, 1924, 30.5 x 23.5 cm (12 x 9¼ in.)

42. Rio della Pergola, Venice, 1924, 33.7 x 15.2 cm (13¼ x 6 in.)
Ernest David Roth   American, born Germany, 1879–1964

43. San Rufino, Assisi, 1924, 21.5 x 21.4 cm (8 ½ x 8 ½ in.)

44. Street in Siena, 1924, 30 x 16 cm (11 7/8 x 6 ¼ in.)

45. The Salute from the Giudecca, 1925, 26.3 x 17 cm (10 ¾ x 6 ¾ in.)
Ernest David Roth  American, born Germany, 1879–1964

46. The Stones of Venice, 1925, 33.7 x 23.5 cm (13 ½ x 9 ¼ in.)

47. Anchorage—Camogli, 1930, 35.2 x 25.2 cm (13 7/8 x 9 7/8 in.)
Ernest David Roth
American, born Germany, 1879–1964

48. Gubbio, 1931, 30.2 x 26.4 cm (11 3/8 x 10 3/8 in.)

Gubbio, 1931, cancellation proof, printed 1936, 30.2 x 26.4 cm (11 3/8 x 10 3/8 in.)

50. Gubbio, 1931, copper plate, canceled 1935, 30.2 x 26.4 cm (11 3/8 x 10 3/8 in.)
51. The Port—Camogli, 1931, 11.8 x 15.5 cm (3 13/16 x 6 1/16 in.)
52. Siena, from a Window, 1931, 30 x 39.2 cm (11 3/4 x 15 3/8 in.)

OPPOSITE
Siena—from San Domenico (detail), 1931, 30 x 39 cm (11 3/4 x 15 3/8 in.)
Ernest David Roth  
American, born Germany, 1879–1964

53. Tenements—Camogli, 1931, 34 x 24 cm (13 3/8 x 9 1/2 in.)

54. Siena—from San Domenico, 1932, 30 x 39 cm (11 3/4 x 15 3/8 in.)

55. The Harbor—Camogli, 1933, 30.5 x 39.4 cm (12 x 15 ½ in.). Printed 1937.
Ernest David Roth
American, born Germany, 1879–1964

Jules André Smith
American, born Hong Kong, 1880–1959

56. Piazza Firenze, Florence, 1933, 12.4 x 23.6 cm (10 3/8 x 9 3/8 in.)

57. Basin of San Marco from the Public Gardens, Venice, 1913, drawing, 8.6 x 21.6 cm (3 3/8 x 8 1/2 in.). Dedicated to EW (Elizabeth Whitmore and Charles E. Whitmore, 1939).
Jules André Smith
American, born Hong Kong, 1880–1959

58. A Bit of the Grand Canal (San Marcuola), 1913, 14 x 20.3 cm (5 ½ x 8 in.)

59. Campo Margherita, Venice, 1913, 10.2 x 16.5 cm (4 x 6 ½ in.)
Jules André Smith  American, born Hong Kong, 1880–1959

60. The Jewel of Venice, 1913, 29.5 x 21.9 cm (11 5/8 x 8 3/8 in.)

61. The Little Foundry, 1913, 18.1 x 27.6 cm (7 1/8 x 10 7/8 in.)
Ernest David Roth
American, born Germany, 1879–1964

OPPOSITE

The Riva with La Pietà (detail), 1913, 21.6 x 20.3 cm (8 ½ x 8 in.)

62. Palaces and Barges, 1913, 16.5 x 21.6 cm (6 ½ x 8 ½ in.)

63. Porta della Carta, 1915, 35.2 cm x 14.3 cm (13 7/8 x 5 5/8 in.)
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Jules André Smith
American, born Hong Kong, 1880–1959

64. The Riva with Lo Fong, 1913, 21.6 x 20.3 cm (8 ½ x 8 in.)

65. Campo Santa Maria Formosa, 1913–14, 19.1 x 20.3 cm (7 ½ x 8 in.)
Jules André Smith  American, born Hong Kong, 1880–1959

66. Campo Santa Maria Nova, 1913–14, 27.3 x 17.2 cm (10 ¾ x 6 ¾ in.)

67. Market, Arezzo, 1913–14, 25.7 x 14.3 cm (10 1/8 x 5 5/8 in.)

68. The Molo, 1913–14, 17.8 x 21.6 cm (7 x 8 ½ in.)
Jules André Smith
American, born Hong Kong, 1880–1959

69. Ponte Santi Apostoli, 1913–14, 25.4 x 21 cm (10 x 8 ¼ in.)

70. San Geremia, 1913–14, 17.5 x 24.4 cm (6 7/8 x 9 5/8 in.)
71. Towers and Domes (Salute from the Giudecca), 1913–14, 17.8 x 22.2 cm (7 x 8 3/8 in.)

72. View of Ponte alle Grazie and the Arno from the East, 1913–14, 13.7 x 18.7 cm (5 3/8 x 7 3/8 in.)
Jules André Smith  American, born Hong Kong, 1880–1959

73. Caen (mistakenly “Abbeville”), 1914, graphite, 19.1 x 26.7 cm (7 ½ x 10 ½ in.)

74. Beffroi Tower, Amiens, 1914, 19.7 x 17.8 cm (7 ¾ x 7 in.)

75. Boat Market in Amiens, 1914, 21.6 x 20.3 cm (8 ½ x 8 in.)
Jules André Smith  American, born Hong Kong, 1880–1959

76. Campo Fosca, 1914, 23.2 x 18.3 cm (9 1/8 x 7 3/16 in.)

77. Central Portal, Rouen Cathedral, 1914, drawing, 30.5 x 19.1 cm (12 x 7 ½ in.)
Jules André Smith
American, born Hong Kong, 1880–1959

78. Farmhouse in Normandy, 1914, drawing with wash, 16.8 x 26.7 cm (6 5/8 x 10 ½ in.)

79. Gargoyle and Crows, 1914, 22.9 x 18.1 cm (9 x 7 1/8 in.)

80. Lace Façade, Amiens Cathedral, 1914, 19.1 x 24.1 cm (7 ½ x 9 ½ in.)
142. Notre Dame, Paris, 1914, 22.2 x 21.6 cm (8 ¾ x 8 ½ in.)

143. Piazza San Pier Maggiore, Florence, 1914, graphite on paper, 26 x 18.1 cm (10 ¼ x 7 1/8 in.)

OPPOSITE
Espero, Sketch 1 (detail), 1926, graphite (cat. 97)
83. Pont Audemer, 1914, pen and ink, watercolor; 23.8 x 23.8 cm (9 3/8 x 9 3/8 in.)

84. Rue du gros horloge, Rouen, 1914, 28 x 15.6 cm (11 x 6 1/8 in.)

85. St. Peter’s Cathedral, Beauvais, 1914, 23.5 x 18.4 cm (9 ¼ x 7 ¼ in.)
Jules André Smith
American, born Hong Kong, 1880–1959

86. Chaumont, 1918, drawing, 28 x 23.5 cm (11 x 9 ¼ in.)

87. At Chartres (frontispiece, In France with the American Expeditionary Force), 1919,
15.6 x 12.1 cm (6 1/8 x 4 ¾ in.)
Jules André Smith  
American, born Hong Kong, 1880–1959

88. The Arid Mound, Toledo, 1921, 21.8 x 26.6 cm (8 ½ x 10 ½ in.)

89. Cathedral in Segovia, 1921, drawing, 31.8 x 33.7 cm (12 ½ x 13¼ in.). Museum of Art and History, Maitland, Florida

90. Donkey Court (House w/Lintel), 1921, 26.7 x 18.1 cm (10 ½ x 7 ¼ in.)
91. Segovia, 1921, drawing, 21.6 x 24.8 cm (8 ½ x 9 ¾ in.)

92. Segovia from the Hillside, 1921, 28 x 21.3 cm (11 x 8 3/8 in.)

93. The Shepherd of Segovia, 1921, 26.4 x 27.3 cm (10 3/8 x 10 ¾ in.).

Museum of Art and History, Maitland, Florida
Jules André Smith
American, born Hong Kong, 1880–1959

94. Slim Giants of Cuenca, 1921, 19.7 x 28 cm (7 ¾ x 11 in.)

95. Toledo, wash drawing, 1921, 2.54 x 34.3 cm (10 x 13 ½ in.)

96. Toledo, from the South, 1921, 20.3 x 29.5 cm (8 x 11 5/8 in.)
Jules André Smith  American, born Hong Kong, 1880–1959

97. _Espero_, Sketch 1, 1926, drawing, 21 x 28.6 cm. (8 ¼ x 11 ¼ in.). Collection of Jill and Ridgeway Hall

98. _Antibes_, February 1927, preparatory drawing, 21.6 x 24.1 cm (8 ½ x 9 ½ in.)

99. _Antibes_, 1927, 21.6 x 24.1 cm (8 ½ x 9 ½ in.)
Jules André Smith  American, born Hong Kong, 1880–1959

100. Bourges, 1927, drawing, 25.1 x 16.2 cm (9 7/8 x 6 3/8 in.)

101. Chartres, 1927, pen and ink with wash, 21 x 23.8 cm (8 ¼ x 9 3/8 in.)

102. Four Houses of Carcassonne, 1927, 17.8 x 28 cm (7 x 11 in.)
103. Golden Square, Le Broc, 1927, 21.6 x 21.6 cm (8 ½ x 8 ½ in.)

104. Santa Maria della Salute, Venice, 1927, 30.5 x 19 cm (12 x 7 ½ in.)

105. Street of Shadows, 1927, 29.2 x 14.9 cm (11 ½ x 5 7/8 in.)
Jules André Smith  American, born Hong Kong, 1880–1959

106. French Market Scene, ca. 1927, pen and ink with wash, 22.9 x 25.4 cm (9 x 10 in.)

Joseph Pennell  American, 1857–1926

107. The Bridge of Alcantara, Toledo, 1904, 25.4 x 20 cm (10 x 7 7/8 in.)
John Taylor Arms  American, 1887–1953

108. Abbeville, 1926, 19 × 19.6 cm (7 1/2 × 7 ¾ in.)

109. Arch of the Conca, Perugia, 1926, 10.2 × 14.9 cm (4 1/4 × 5 7/8 in.)

110. La Torre del Mangia, Siena, 1927, 38 × 20.5 cm (15 × 8 1/8 in.)
Exhibition Checklist

Ernest David Roth
American, born Germany, 1879–1964

1. Near the Rialto, Venice, 1906, 24.1 x 17.8 cm (9 ½ x 7 in.)
2. The Ghetto, Venice, 1907, 24.1 x 17.4 cm (9 ½ x 6 7/8 in.)
3. Venice from the Balbi, 1907, drawing, 20.3 x 30.5 cm (8 x 12 in.)
4. Fiesole from San Francesco, 1912, 24.3 x 22.9 cm (9 ¼ x 9 in.)
5. Or San Michele, Florence, 1912, 30.5 x 19.7 cm (12 x 7 ¾ in.)
6. Ponte Vecchio, Afternoon, Florence, 1912, 21.3 x 30.5 cm (8 ¾ x 12 in.)
7. Arch of the Conca, Perugia, 1913, 21.5 x 25.2 cm (8 ½ x 9 15/16 in.)
8. Campo Santa Margherita, 1913, 20.3 x 27.3 cm (8 x 10 ¾ in.)
9. Venice from the Redentore, 1913, 20.2 x 27.8 cm (8 x 11 in.)
10. The Zattere, 1913, drawing, 11.4 x 26.4 cm (4 ½ x 10 3/8 in.)
11. The Zattere, 1913, preparatory tissue drawing, 15.3 x 26 cm (6 x 10¼ in.)
12. The Zattere, 1913, 17.2 x 31.4 cm (6 3/4 x 12 3/8 in.). Collection of Lisa and Chandler Hall, Chicago, Illinois
13. Amiens, France, 1914, 30.3 x 30.5 cm (11 15/16 x 11 7/8 in.)
14. Chartres, France, 1914, 27.3 x 16.4 cm (10 ¾ x 6 3/8 in.)
15. Old House, Rouen, 1914, drawing, 24.4 x 18.6 cm (9 ½ x 7 in.)
16. Port Royal, Paris, 1914, 40.8 x 35 cm (16 x 13 7/8 in.)
17. Rome, the Forum, 1914, 30.5 x 20.3 cm (12 x 8 in.)
18. The Basin of San Marco, Venice, 1924, drawing, 21 x 38.1 cm (8 ¾ x 15 in.)
19. The Approach, 1924, 21.4 x 32.7 cm (8 ½ x 12 ¾ in.)
20. Sevilla—The Giralda, 1921, 33 x 19.7 cm (13 x 7 ½ in.)
21. Sevilla—Roofs and Pinnacles, 1921, 27.6 x 33 cm (11 x 13 in.)
22. Sevilla—the Port, 1921, 21.4 x 32.7 cm (8 ½ x 12 ¾ in.)
23. Toledo, Puente de Alcantara, 1921, 23.5 x 36.2 cm (9 ¼ x 14 ¼ in.)
24. Toledo, the Approach, 1921, 28.6 x 29.2 cm (11 ¼ x 11 ½ in.)
25. Zaragoza, 1921, 25.4 x 23.8 cm (10 x 9 3/8 in.)
26. Arezzo—Piazza Vasari, 1924, 26 x 25.1 cm (10 ¼ x 9 ¾ in.) Mattatuck Museum, Waterbury, Connecticut
27. The Basin of San Marco, 1924, drawing, 21.4 x 32.7 cm (8 ½ x 12 ¾ in.). College of Wooster, Ohio

The Stones of Venice, 1925, 45.

The Salute from the Giudecca Street in Siena, 1924, 30 x 16 cm.
San Rufino, Assisi, 1924, 27.3 x 25.4 cm.
Rio della Pergola, Venice, 1924, 33.7 x 15.2 cm.
Ponte del Paradiso, Venice, 1924, 22.2 x 20.6 cm.

The Port—Camogli, 1931, 23.8 x 22.5 cm.
The Porta della Carta, 1913, 16.5 x 21.6 cm.
The Riva with La Pietà, 1913, 21.6 x 20.3 cm.
Campo Santa Maria Formosa, 1913–14, 17.8 x 22.2 cm.
Palaces and Barges, 1913, 18.1 x 27.6 cm.

Beffroi Tower, Amiens, 1914, 21.6 x 20.3 cm.
Gargoyle and Crows, 1914, 22.9 x 18.1 cm.
Chaumont, 1914, drawing with Farmhouse in Normandy, 17.8 x 22.2 cm.
Jesuit College (Frontispiece), 1914, 21.6 x 24.8 cm.
The Arid Mound, Toledo, 1914, 21.6 x 24.8 cm.

Toledo, from the South, 1921, 20.3 x 29.5 cm.
The Shepherd of Segovia, 1921, drawing, 21.6 x 24.8 cm.
Segovia from the Hillside, 1921, 21.6 x 24.8 cm.

St. Peter’s Cathedral, Rome, 1921, 23.8 x 23.8 cm.
Chartres, 1921, drawing, 25.1 x 16.2 cm.

St. Francis, Avignon, 1921, 19.7 x 17.8 cm.

The Rake with La Foce, 1921, 17.8 x 28 cm.

The Bridge of Alcantara, Segovia, 1921, 21 x 28.6 cm.

Watercolor, 26 x 18.1 cm.

Pen and Ink, 20.3 x 14.3 cm.

Watercolor, 26 x 18.1 cm.

Pen and Ink, 20.3 x 14.3 cm.

Pen and Ink, 20.3 x 14.3 cm.
Two for the Road: Ernest Roth and André Smith in Europe, 1912–30 presents images of European cities and towns as a moment when modernism, urbanism, and travel were rapidly replacing sailing ships, horses, and carriages; when the lingering decadence of gilded ages met the sharp edge of modern times. In these intimate, delicate works on paper, we see vignettes of places such as Arezzo, Siena, Toledo, Segovia, Paris, and Amiens under the warmth of a late summer’s day through the eyes of two artists—Ernest Roth and André Smith. Together, they traveled the narrow roads and byways among cities and towns, selecting sites most poetic, where they made countless drawings, some side-by-side, which served as the basis for a remarkable body of etchings. In this book and exhibition, Eric Denker returns their work, friendship, and authoritative exploration of the artistic and personal collaboration between these two printmakers. The Mattatuck Museum is grateful to Eric Denker for his pioneering research and careful curatorial vision that produced an important and compelling examination of early twentieth-century printmaking and enduring friendship.

Cecilia “Keffie” Feldman
Chief Curator
Mattatuck Museum

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Eric Denker
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