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In the Wake of the Butterfly: James McNeill Whistler and His Circle in Venice Catalogue

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In the Wake of the Butterfly

JAMES MCNEILL WHISTLER AND HIS CIRCLE IN VENICE

Bellarmine Museum of Art, Fairfield University

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January 23 – April 4, 2014

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Reflections & Undercurrents

ERNEST ROTH AND PRINTMAKING IN VENICE, 1900-1940

Thomas J. Walsh Art Gallery, Fairfield University

Reflections & Undercurrents is a touring exhibition organized by
The Trout Gallery, Dickinson College, Carlisle, PA

Ernest David Roth, *Reflections, Venice,* 1906. Etching.

Ernest David Roth. Emanuele Brugnoli. Fabio Mauroner. Louis Conrad Rosenberg. These are names that art history nearly forgot. Extraordinary printmakers working primarily in etching and drypoint during the first four decades of the 20th century, these artists — like the better known John Taylor Arms — produced enthralling views of the Continent and, in the case of Roth and Arms, New York and Connecticut, with a visual grammar and syntax that was compellingly evocative without veering into pedantry or, at the opposite extreme, abstraction. Rather, their "painterly" works display a seemingly effortless descriptive quality, which they managed to conjure from unforgiving copper plates and rigid burins. In this they were walking in the footsteps of the great artistic giant James McNeill Whistler, an American expatriate painter whose art — like his personality — was bold and brash and whose prints (topographical without being slavishly mimetic) boast an exquisite blend of the beautiful and the sublime. It is thanks to the tireless efforts and impeccable scholarship of Dr. Eric Denker, senior lecturer at the National Gallery of Art, that these artists and their *oeuvres* have been resurrected. It is also thanks to Dr. Denker, and to Dr. Philip Earenfight, director of The Trout Gallery (Dickinson College), that Fairfield University is able to exhibit works by these etchers in two remarkable concurrent shows: *In the Wake of the Butterfly: James McNeill Whistler and His Circle in Venice* (Bellarmine Museum of Art) and *Reflections & Undercurrents: Ernest Roth and Printmaking in Venice, 1900-1940* (Thomas J. Walsh Art Gallery). To them we extend our sincere thanks for their supreme collegiality and commitment to this project's success. Dr. Denker, in particular, exhibited a generosity — intellectual and otherwise — that was nothing short of extraordinary. We are equally grateful to those individuals and institutions who shared objects with us to make these shows all that they could be, including Dr. Clare Rogan and her staff at the Davison Art Center (Wesleyan University), Drs. Robert Burns and Cynthia Roznoy at the Mattatuck Museum, Robert Newman of The Old Print Shop (New York), Jane Allinson of Allinson Gallery (Storrs), and an anonymous lender. The Bellarmine is also grateful to our media sponsor, Morris Media Group, as well as to the National Endowment for the Humanities for their ongoing support. In addition we thank our faculty peers, Dr. Elizabeth Petrino and Prof. Jo Yarrington, for their contributions to this publication: Their essays allow us to see the works on view through entirely different lenses. Jay Rozgonyi and Jack Beggs of Fairfield University's Academic Computing division embraced the creation of a new "app" to accompany these exhibitions with relish, while Meredith Guinness and Ed Ross took charge of our printed matter with equal measures of professionalism, polish, and patience: To them we say thank you. Finally, I extend my personal gratitude to my colleague, Carey Mack Weber, who ensured that every aspect of this complex project was carried out with her usual excellence and consummate grace.

Dr. Jill Deupi
Director and Chief Curator of University Museums
January 2014

Reflections & Undercurrents was organized by the Trout Gallery, Dickinson College, Carlisle, Penn. Unless otherwise noted, the prints and drawings in the exhibition are from a private collection that is a partial and promised gift to The Trout Gallery.

Introduction

Surely if good Americans go to Paris when they die,
all good etchers go to Venice both before and after.

-Helen Fagg, *Fine Prints of the Year* (1926)

In 1880 the expatriate American printmaker James McNeill Whistler (1834-1903) pioneered etchings depicting a *"Venezia minore,"* which captured what he called a "Venice of the Venetians" rather than the more typical views of tourist monuments. These works emphasized small squares, back alleys, and isolated canals rather than the traditional sights of San Marco, the Grand Canal, and the Rialto Bridge. Whistler chose an economic style for such depictions, *evoking* rather than simply recording detailed contrasts of light, shadow, and architecture reflected on water. He rendered his scenes on site, drawing directly onto prepared copper plates. The resulting prints are, therefore, mirror images of the actual topography, since graphic works are reversed when printed (traditionally, artists anticipated this inversion by flipping the drawings on their plates, but Whistler — who had hoped his prints would be valued for their aesthetic merits rather than as souvenirs of Venice — very consciously shunned the practice). *In the Wake of the Butterfly: James McNeill Whistler and His Circle in Venice* highlights three of the masterful etchings inspired by the artist's stay in Italy, contextualizing these works through the display of related pieces created by his friends, colleagues, and followers.

The etchers of the subsequent generation revered Whistler's *oeuvre,* even as they sought their own personal visions of Venice. Ernest David Roth (1879–1964), who was one of 20th-century America's finest view etchers, stands out among this group. Roth's works range from important views of New York City and Paris to exotic images of Istanbul and Segovia. The prints he made of Italy, however, are his most significant achievement; in particular the approximately 50 views of Venice he executed between 1905 (the year he arrived in the city) and 1941. In these etchings, Roth employed a supple line and rich tone that capture the essence of this magisterial city's architecture in the clear light of the lagoon. These masterworks have never been the subject of an independent exhibition, catalogue, or book. Many have never been reproduced. *Reflections & Undercurrents: Ernest Roth and Printmaking in Venice, 1900-1940* rectifies this anomalous situation by bringing together 35 of Roth's most enduring views of "La Serenissima" (the most serene [Republic]) and relating these prints both to those artists who preceded him (the focus of the Bellarmine Museum of Art's companion show, *In the Wake of the Butterfly*) and to the works of his close friend Jules André Smith (1880-1959). This show also examines the etchings of Roth's colleague and rival, the better-known American printmaker John Taylor Arms (1887-1953), as well as their mutual acquaintance Louis Conrad Rosenberg (1890-1983). Beginning in the 1920s, these artists spent at least part of each year in Connecticut, where they regularly visited with one another in and around Fairfield as well as at Roth's New York City studio. Though all three made etchings of the Nutmeg State during these years, they also continued to travel and work in Europe, producing some of the exquisite renderings of Venice on view in *Reflections & Undercurrents.*

Ernest David Roth's early etchings were shown in the VII Venice Biennale of 1907, where they were purchased by Queen Margherita of Italy, a signal achievement. Over the next 35 years Roth returned frequently to Venice to capture various aspects of the city. At the XXII Biennale, in 1938, he was invited to show his work in the black-and-white section of the central Italian Pavilion. From 1926 to 1935, Roth's friend John Taylor Arms executed 10 images of Venice in his meticulous architectural style, half of them in direct emulation of Roth's choice of subjects. Louis Rosenberg, who like Arms trained at the Massachusetts Institute of Technology, produced seven drypoints between 1925 and 1935 that reflect his particular approach to Venetian architecture. Roth, Rosenberg, and Arms were the nucleus of a circle of American etchers who created a timeless vision of European and American cityscapes and landscapes in the 1920s and 1930s. Each also depicted London, Paris, and other smaller picturesque towns in France, Italy, and Germany. However the Venetian views lie at the center of their accomplishments. Curiously, although these printmakers were generally attracted to the beauty of Italy, and Venice in particular, Rome was mostly ignored. Roth represented the Eternal City only twice, and Arms not at all.

Roth's close friend, Italian Fabio Mauroner (1884-1948), depicted contemporary Venetians in their everyday lives. Unlike foreign visitors, Mauroner knew a Venice that only a longtime resident and native speaker could know, and he captured it in a series of brilliantly drawn images. Although not well known today, Mauroner demonstrated a level of dedication to his craft equal to that of his American counterparts, while representing a uniquely native approach to Venetian imagery. Mauroner's friend and colleague Emanuele Brugnoli (1859-1944) also captured familiar Venice in scenes of everyday life and special holidays. The inclusion of these contemporary Italian printmakers contributes to a richer and fuller understanding of the achievements of Ernest David Roth, John Taylor Arms, Louis Conrad Rosenberg, and Jules André Smith in Venice in the first half of the 20th century.

Dr. Eric Denker
Senior Lecturer, Dept. of Adult Programs, National Gallery of Art

Venetian Reflections: American Writers and Artists in Italy, 1860-1940

So, right and left, in Italy – before the great historic complexity at least – penetration fails; we scratch at the extensive surface, we meet the perfunctory smile, we hang about in the golden air.

-Henry James, "Preface to the Aspern Papers," 1908

As the words of the great American author Henry James suggest, writers and artists have long been inspired by the landscapes and urban centers of Italy. The rich etchings and drypoints on view at Fairfield University's Bellarmine Museum of Art and Thomas J. Walsh Art Gallery leave no doubt as to why this is so: *Reflections & Undercurrents: Ernest Roth and Printmaking in Venice, 1900-1940* and *In the Wake of the Butterfly: James McNeill Whistler and His Circle in Venice* are populated with picturesque views of a city that captivated tourists, casual visitors, and artists (both literary and visual) alike. These shows also explore Venice's past grandeur and glory through images of hidden loggias, porticos, bridges, and canals as well as the façades of unassuming buildings. The artists featured in these concurrent exhibitions clearly delighted in the play of light and shade, the reflection and atmosphere unique to this city that rises from the lagoon. Through their works, we are afforded glimpses of a Venice that appealed deeply to American writers and artists in the 19th and early 20th centuries; individuals who were inspired, as James writes, by the city's "historic complexity" and artistic legacy.

The "Grand Tour" (a term used to describe lengthy European voyages undertaken by members of the upper class in the 17th through the 19th centuries) comprised a number of "must-see" sites from antiquity as well as the Renaissance and Baroque periods in art. Venice – often called "La Serenissima," a name that seems to evoke the placid lagoon and its environs – was an indispensable stop for tourists interested in experiencing the city's artistic and cultural pleasures for themselves. Writers and artists were also attracted by "her" rich infusion of cultures; a true palimpsest, Venice has absorbed the influences of North Africa, Europe, and the Middle East, as its rich and varied architectural legacy makes clear. Mark Twain, Henry James, Nathaniel Hawthorne, Edith Wharton, Sinclair Lewis, and Mary McCarthy, among many others, found that its echoing canals, small piazzas, and *viuzze* (or byways) resembled stage sets where the dramas of individual lives played out. Henry James, for instance, wrote in his *Italian Hours* (a series of essays based on his travels from 1872 to 1909) of spaces that were both ineffable and fraught with history: "The charm of certain vacant grassy spaces, in Italy, overfrowned by masses of brickwork that are honeycombed by the suns of centuries, is something that I hereby renounce once for all the attempt to express; but you may be sure that whenever I mention such a spot enchantment lurks in it" (James, *Italian Hours* 53).

For 19th-century American writers, Italy in general and Venice in particular embodied the complexities of Europe's social order as well as the corruption and moral decay of an earlier era. Indulging in a fantastical vision of Italy, Nathaniel Hawthorne portrayed a quartet of expatriate American artists in *The Marble Faun*

(1860): the artist Miriam (who calls to mind, by turns, Eve, Cleopatra, the 16th-century Italian noblewoman Beatrice Cenci, and the Biblical heroine Judith); the sculptor Kenyon, who loves Miriam; Hilda, the copyist (written to evoke the Virgin Mary); and Donatello, the Count of Monte Beni. Hawthorne's pastoral fantasy portrays Italy as a place where classical antecedents are still available – as, for example, in the character of Donatello, who at times bears an uncanny resemblance to the ancient sculptor Praxiteles' famed marble faun – and where an ancient past may be recovered and revitalized. Henry James also relied on the sites of Rome and its remarkable patrimony – the Villa Borghese, the Coliseum, the Circus Maximus – to provide backdrops for his characters' moral development. In *Daisy Miller: A Study* (1878), which earned the author international acclaim as one of the age's finest fiction writers, James set the moral undoing (at least as viewed through the eyes of the American expatriate Winterbourne) of the flighty Daisy largely in these locales. His most fully realized vision of Venice, however, appears in *The Aspern Papers* (1888), a brilliant comic portrait of a greedy literary critic in search of the papers of the famous poet Jeffrey Aspern, which he believes his former lover, Juliana Bordereau, holds. In its Byronic overtones, the critic's speculation of Juliana's past love affair with Aspern, like his parallel desire to wrest the letters from her, allows him conveniently to disavow his own moral responsibilities. Instead, the Piazza San Marco provides an opportunity to indulge his romantic fantasy of seducing Miss Tina, Juliana's sister, and, by doing so, imagining his entry into a vast, unguarded salon, not unlike that of the Misses Bordereau: "The wonderful church, with its low domes and bristling embroideries, the mystery of its mosaic and sculpture, looking ghostly in the tempered gloom, and the sea breeze passed between the twin columns of the Piazzetta, the lintels of a door no longer guarded, as gently as if a rich curtain were swaying there" (James, *Turn of the Screw and Other Short Novels* 187).

In a more realistic vein, Mark Twain was irreverently sarcastic in his *Innocents Abroad* of 1869. During his first evening in Venice, for instance, Twain described that archetypal Venetian boat, the gondola, as "an inky, rusty old canoe with a sable, hearse-body clapped onto the middle of it" (Twain 218). As night fell, however, the author was captivated by the magic of the city and its history:

In the glare of day, there is little poetry about Venice, but under the charitable moon her stained palaces are white again, their battered sculptures are hidden in shadows, and the old city seems crowned once more with the grandeur that was hers five hundred years ago … In the treacherous sunlight we see Venice decayed, forlorn, poverty-stricken, and commerceless – forgotten and utterly insignificant. But in the moonlight, her fourteen centuries of greatness fling their glories about her, and once more is she the princeliest among the nations of the earth (Twain 221).

Twain's description echoes that of other authors and artists who found in Italy both an image of fallen glory and an opportunity to escape the combined influences of commercialism and consumerism that increasingly were the focus of American life. Nearly a century later, Sinclair Lewis, in *World So Wide* (1951), praised his

expatriate brethren in Florence, whom he claimed were "richer in their hearts than the Men of Distinction back home that take themselves so seriously selling whiskey or lawsuits or college alumni enthusiasm" (Macadam 22).

The etchings and prints in *In the Wake of the Butterfly* reflect the influence that one of these expatriates, James McNeill Whistler, had on a range of talented printmakers and etchers. The American-born artist was intent on portraying a "*Venezia minore,*" a more intimate view of the city that eschewed famous touristic sites in favor of everyday settings. Rather than the Rialto, San Marco, and the Grand Canal, then, he explored the city's piazzas, corners, and back alleys. In this, Whistler was driven by a desire to "produce etched masterpieces of line and tone" rather than capturing mementos for visitors (Denker 24). The reliance on an unorthodox interpretative "lens" resonates in the writings of Henry James as well. While living in London, James and Whistler moved in the same circles, visited one another, and are known to have exchanged at least five letters (Boyd 64-65). In 1889 Whistler presented James with an etching, *Mairie, Loches*, a view of a small town done while he was on honeymoon in France. With this gift, we might see Whistler complementing James's own literary endeavors, since the latter had written about Loches in *A Little Tour of France*, which was published serially in the *Atlantic Monthly* in 1883-1884 (and reprinted in book form in September 1884). There are further parallels: James was a master of the "not said" and consistently alluded to undercurrents of conversations in his writings, while Whistler highlighted in his etchings an overlooked scene or angle of vision through his impressionistic sketches. Not surprisingly, Whistler often preferred partial views of buildings, such as a "close-up of a palace fronting on a small canal" (Denker 25), which reveal neither the scale nor precise structure.

Whistler also greatly influenced a range of talented printmakers and etchers in the generation that followed his own, including the Americans Ernest David Roth (1879-1964), John Taylor Arms (1887-1953), Louis Conrad Rosenberg (1890-1983), and Herman Armour Webster (1878-1970), along with a number of British, Scottish, Czech, and Italian artists featured in *Reflections & Undercurrents*. Roth and the other etchers represented in this exhibition were inspired by the older artist's compositional style and artistic technique. The understated qualities of their work — the tendency to limn in Whistler's economical, light style, rather than use a heavy-handed stroke — often rendered their etchings suggestive rather than documentary. Furthermore, their use of framing devices — such as the view of the bridge as seen through an archway in John Taylor Arms's *Il Ponte di Rialto, Venezia (Shadows of Venice)* (1930) — evokes the subjective point of view favored by Whistler. These magnificent scenes, like the literary portraits produced contemporaneously, pay homage to the historical grandeur and timeless beauty of Venice that not only enthralled 19th-century writers and artists but also continue to marvel its visitors today.

Dr. Elizabeth Petrino
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John Taylor Arms, *Palazzo dell'Angelo,* 1931. Etching.

James McNeill Whistler, *The Balcony,* ca. 1879. Etching and drypoint.

Reflections on the "Undercurrents" in the Prints of Whistler and His Contemporaries

As a printmaker, photographer, and artist whose travels have shaped the focus and direction of her artwork for over 30 years, I find it especially pleasurable to respond to the eloquent etchings of James McNeill Whistler, Ernest Roth, John Taylor Arms, Fabio Mauroner, and their peers in Fairfield University's concurrent exhibitions, *In the Wake of the Butterfly: James McNeill Whistler and His Circle in Venice* (Bellarmine Museum of Art) and *Reflections & Undercurrents: Ernest Roth and Printmaking in Venice, 1900–1940* (Thomas J. Walsh Art Gallery). Even before being invited to contribute to this publication, I was intimately familiar with the "golden age" of Venice prints, which began with Whistler's groundbreaking work in the 1880s and continued with artists who were influenced by the former's original responses to Venetian light and beauty. It was, however, particularly rewarding for me to see two comprehensive exhibitions of these prints, and to be able to make a comparative study between artists and over time – particularly since these shows were mounted at Fairfield University, where I have been a professor of studio art for more than two decades.

My love of light, and its transformative power to mediate our experience of the world, is what first drew me to Whistler's work; above all, his Nocturne series. Although a committed fan of the "Luminists" (a school of American landscape painters active in the third quarter of the 19th century who, as the name suggests, were fascinated by light effects, particularly in the natural world), I found that Whistler's dark counterpoint – his near total absence of light, save for moonlight rippling across waves or pinpoints of lantern flames punctuating a velvet night – offered a more disturbing and, strangely, more romantic exploration of both the natural and psychological landscape.

Light also plays a critical role in photography, which at its core relies on capturing, manipulating, and ultimately translating light – both natural and artificial – into a tangible medium. Though photography was available in the 19th century, it was not only expensive but also used in a rather limited capacity. Unlike the iPhone© or related digital media tools, which today are employed by broad swathes of our population to record lived experience (especially travels), early photography was considered a tool, used by artists in particular as a means for inspiring and sometimes capturing their work. Whistler and his contemporaries were no exception to this general rule. The dramatic cropping and strange angles used in many of their sweeping panoramas of Venice, including several on view in these exhibitions, are a nod to photography and the dynamic new imagery such technology enabled. The close-up, too, was a by-product of the camera and its capacity to facilitate increased visual intimacy and exploration, as was a new emphasis on visual detail, which was antithetical to the *en plein air* method privileged by Impressionists and their followers. The materiality of photographs themselves may also be interpreted as having influenced the manipulation of ink on an etched or engraved plate. The resulting works frequently have a smoky, viscous feel reminiscent of images chemically created from a film emulsion and the application of ultraviolet light.

James McNeill Whistler, *Riva # 2,* 1880. Etching.

Frank Duveneck, *The Grand Canal from the Rialto Bridge,* 1883. Etching.

Along with light, Whistler's use of the *mark* – that close but controlled gesture – is what captures my attention most. His economy of articulation enhances the expressive nature of the artist's work; a remarkable feat given that incising copper (which may have a wax-based ground if ferric chloride is used for etching) feels rather like drawing in partially frozen butter. Whistler and his followers used this challenge to their advantage, valuing gesture over reality. Indeed, rather than transferring a reversed image from an original drawing on to the plate, a laborious and time-consuming practice, these artists began drawing directly onto the copper surface. As a result their city views, when printed, were mirror images: evocations rather than transcriptions. Bearing this in mind, I frequently analogize for my drawing and printmaking students the suggestive power of the mark to dancing, for the former is, in its purest form, an opening up of one's creative self to movement. Whistler may have been entertaining similar ideas when he stated, in the 1878 suit he filed against the art critic John Ruskin for libel, that artistic impressions rather than literal transcriptions of nature, are closer in spirit to music than to literature.

I lived that "music" in my early career. While still a young artist, I was asked by my aunt and uncle, who at that time lived in an historic apartment building in Riverside, New York, to come to their home to look at a framed "picture" they had found in the burn pile next to the incinerator. Although not familiar with art, they knew intuitively that this was something special. When they handed me the work, I knew immediately that it was a Whistler etching; a portrait executed somewhat later in his career. Such a beautiful, living object in my hands – the paper, the mark, the expression, the carefully structured, crafted, and yet somewhat loosely executed image. They wanted to give this exquisite piece to me because they knew, one artist to another, I would know how to read it, to enjoy it, and to learn from it. The etching stayed with me for several months, living on a shelf in my studio. I kept it just long enough to become intimately acquainted with it, before I decided to release it back to the wider world. I sold the Whistler at auction soon thereafter, and used the proceeds to send the lovely couple who brought the etching into my artistic and personal orbit to Europe, where they experienced London, Paris, and Venice for the first and only time in their lives.

Viewing the works in these exhibitions has granted me a deeper understanding not only of Whistler (whom I tend to think of as "my Whistler," since I have lived with the musicality of his visual voice for many years now) but also of the impact of his friendships, his passion, his vision, and the sheer force of his personality on the contemporary practitioners with whom he came into contact in Venice. Like a conductor, he was able to lift his baton/burin and, slashing side to side, sweep across for breadth or stab at his plate for staccato. Whistler enveloped his viewer in the silence of the white page and stilled water by withholding gesture; he created a melody of cross-hatching and city crescendos in the dark corners and muddy waters. Through it all there resonates the rich, deep stillness of the work, these prints, this otherness, in which we are allowed to luxuriate.

Jo Yarrington
Professor, Studio Art

In the Wake of the Butterfly

JAMES MCNEILL WHISTLER AND HIS CIRCLE IN VENICE

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i. **Clifford Isaac Addams (American, 1876-1942)**
A Turning in a Canal, ca. 1914
Etching, 30.2 x 20 (11 ⅞ x 7 ⅜ inches)
Signed and numbered in pencil.
Denker Fig. 17.

ii. **Otto Henry Bacher (American, 1856-1909)**
Corner of San Marco, 1880
Etching, 33 x 14.9 cm (13 x 5 ⅞ inches)
Signed in pencil. Denker Fig. 8.

iii. **Otto Henry Bacher (American, 1856-1909)**
Lavanderia, 1880
Etching, 32 x 22.2 cm (12 ⅝ x 8 ¾ inches)
Signed in pencil. Denker Fig. 5.

iv. **Otto Henry Bacher (American, 1856-1909)**
The Rialto, 1880
Etching, 11.4 x 24.8 cm (4 ½ x 9 ¾ inches)
Denker Fig. 7.

v. **Otto Henry Bacher (American, 1856-1909)**
View from Whistler's Window, 1880
Etching, 11.4 x 31.4 cm (4 ½ x 12 ⅜ inches)
Signed in plate. Denker Fig. 6.

vi. **Frank Duveneck (American, 1848-1919)**
The Grand Canal from the Rialto Bridge, 1883
Etching, 27.6 x 40 cm (10 ⅞ x 15 ¾ inches)
Denker Fig. 4.

vii. **John Marin (American, 1870-1953)**
The Little Clock at Santa Maria Zobenigo, Venice, 1907
Etching, 20.1 x 14 cm (7 ¹⁵⁄₁₆ x 5 ½ inches)
Signed in pencil. Denker Plate 24.

viii. **John Marin (American, 1870-1953)**
The Window, Venice (La Fenestre), 1907
Etching, 18 x 12.9 cm (7 ¹⁄₁₆ x 5 ¹⁄₁₆ inches)
Signed in the plate. Denker Plate 23.

ix. **Mortimer Luddington Menpes (British, 1855-1938)**
Abbazia, ca. 1910
Etching and drypoint, 20 x 30.1 cm (7 ⅞ x 11 ⅞ inches)
Signed in pencil. Denker Fig. 10.

x. **Mortimer Luddington Menpes (British, 1855-1938)**
The Bridge of Luciano, Along the Grand Canal, ca. 1910
Etching, 20.3 x 15.2 cm (8 x 6 inches)
Signed in pencil. Denker Fig. 11.

xi. **Mortimer Luddington Menpes (British, 1855-1938)**
Piazzetta and Ducal Palace, ca. 1910
Etching and drypoint, 20 x 30.1 cm (7 ⅞ x 11 ⅞ inches)
Signed in pencil. Denker Fig. 9.

xii. **Mortimer Luddington Menpes (British, 1855-1938)**
Rio Vena, Chioggia, undated
Oil on panel, 8 x 14 cm (3 ⅛ x 5 ½ inches)
Signed lower right. Denker Fig. 14.

xiii. **Mortimer Luddington Menpes (British, 1855-1938)**
The Riva degli Schiavoni, 1910
Etching, 10.3 x 30.2 cm (4 x 11 ⅞ inches)
Denker Fig. 13.

xiv. **Mortimer Luddington Menpes (British, 1855-1938)**
St. Mark's Basin, 1910
Etching, 10.4 x 30.4 cm (4 ¹⁄₁₆ x 11 ¹⁵⁄₁₆ inches)
Signed in pencil. Denker Fig. 12.

xv. **Joseph Pennell (American, ca. 1860-1926)**
Rebuilding the Campanile, Venice, #1, 1911
Etching, 31.7 x 23.8 cm (12 ½ x 9 ⅜ inches)
Signed in pencil. Denker Fig. 15.

xvi. **Joseph Pennell (American, ca. 1860-1926)**
Rebuilding the Campanile, Venice, #2, 1911
Etching, 31.4 x 23.8 cm (12 ⅜ x 9 ⅜ inches)
Signed in pencil. Denker Fig. 16.

xvii. **Attributed to John Singer Sargent (1856-1925)**
Venetian Canal, ca. 1900
Oil on wood, 33 x 21.5 cm (13 x 8 ½ inches)
On loan from the Mattatuck Museum, Waterbury, Conn.

xviii. **John Ferguson Weir (1841-1926)**
Venice, ca. 1869
Oil on canvas, 50.8 x 60.9 cm (20 x 24 inches)
On loan from the Mattatuck Museum.

ixx. **James McNeill Whistler (American, 1834-1903)**
The Balcony, ca. 1879
Etching and drypoint printed in brown ink on laid paper,
29.6 x 19.9 cm (11 ¹³⁄₁₆ x 7 ¹⁵⁄₁₆ inches) (plate)
On loan from the Davison Art Center, Wesleyan University, Middletown, Conn. Gift of George W. Davison (B.A. Wesleyan 1892), 1941.D1.72.

xx. **James McNeill Whistler (American, 1834-1903)**
The Doorway, 1879-80
Etching, drypoint, and roulette in dark brown ink on laid paper,
29.3 x 20.3 cm (11 ½ x 8 inches)
Denker Fig. 2. On loan from a private collection, Conn.

xxi. **James McNeill Whistler (American, 1834-1903)**
The Riva, #2, 1880
Etching, 21.4 x 30.1 cm (8 ⁷⁄₁₆ x 11 ⅞ inches)
Denker Fig. 3.

Ernest David Roth, *The Iron Grill,* Venice, 1913. Etching.

Reflections & Undercurrents

ERNEST ROTH AND PRINTMAKING IN VENICE, 1900-1940

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1. **John Taylor Arms (American, 1887-1953)**
   The Boatyard, San Trovaso, 1926
   Etching, 24.2 x 37.4 cm (9 ½ x 14 ¾ inches)
   Signed in pencil. Denker 1.

2. **John Taylor Arms (American, 1887-1953)**
   Il Ponte di Rialto, Venezia (The Shadows of Venice),
   1930
   Etching, 26.2 x 30.8 cm (10 ¼ x 12 ⅛ inches)
   Signed in pencil. Denker 2.

3. **John Taylor Arms (American, 1887-1953)**
   La Bella Venezia, 1930
   Etching, 18.5 x 41.9 cm (7 ¼ x 12 ½ inches)
   Italian Series, #18. Denker 7.
   On loan from Jane Allinson, Storrs, Conn.

4. **John Taylor Arms (American, 1887-1953)**
   Palazzo dell'Angelo, 1931
   Etching, 18.5 x 17.1 cm (7 ¼ x 6 ¾ inches)
   Signed, dated, and annotated, "Edition: 100"
   in pencil. Denker 5.

5. **John Taylor Arms (American, 1887-1953)**
   Porta della Carta, Venezia (The Enchanted Doorway, Venezia), 1930
   Etching, 31.5 x 16.7 cm (12 ⅜ x 6 ⁹⁄₁₆ inches)
   Signed with Arms's estate stamp. Denker 3.

6. **John Taylor Arms (American, 1887-1953)**
   Porta del Paradiso, Venezia, 1930
   Etching, 19.1 x 9.8 cm (7 ½ x 3 ⅞ inches)
   Signed and annotated "Edition: 100" in pencil.
   Denker 4.

7. **John Taylor Arms (American, 1887-1953)**
   Venetian Filigree (Ca' d'Oro, Venezia), 1931
   Etching, 27.9 x 26.7 cm (11 x 10 ½ inches)

Denker 6. On loan from The Old Print Shop, Inc., New York.

8. **John Taylor Arms (American, 1887-1953)**
   Venetian Mirror (The Grand Canal, Venice), 1935
   Etching, artist's proof, 16.5 x 35.9 cm
   (6 ½ x 14 ⅛ inches)
   Signed, numbered, and inscribed in pencil, xxiv.
   Inscribed: "To my friend Albert Barker with
   sincere admiration, John Taylor Arms, 1936."
   Denker 8.

9. **Emanuele Brugnoli (Italian, 1859-1944)**
   Campo Santa Margarita, 1920
   Etching, 30.5 x 40.3 cm (12 x 15 ⅞ inches)
   Signed and titled in pencil. Denker 11.

10. **Emanuele Brugnoli (Italian, 1859-1944)**
    Campo Santa Maria Formosa, 1920
    Etching, 32.4 x 43.2 cm (12 ¾ x 17 inches)
    Signed and titled in pencil. Denker 12.

11. **Emanuele Brugnoli (Italian, 1859-1944)**
    Church of the Ospedaletto, undated
    Etching, 44.5 x 31.4 cm (17 ½ x 12 ⅜ inches)
    Signed in pencil. Denker 9.
    On loan from The Trout Gallery, Dickinson
    College, Carlisle, Penn., 2011.1.1.

12. **Emanuele Brugnoli (Italian, 1859-1944)**
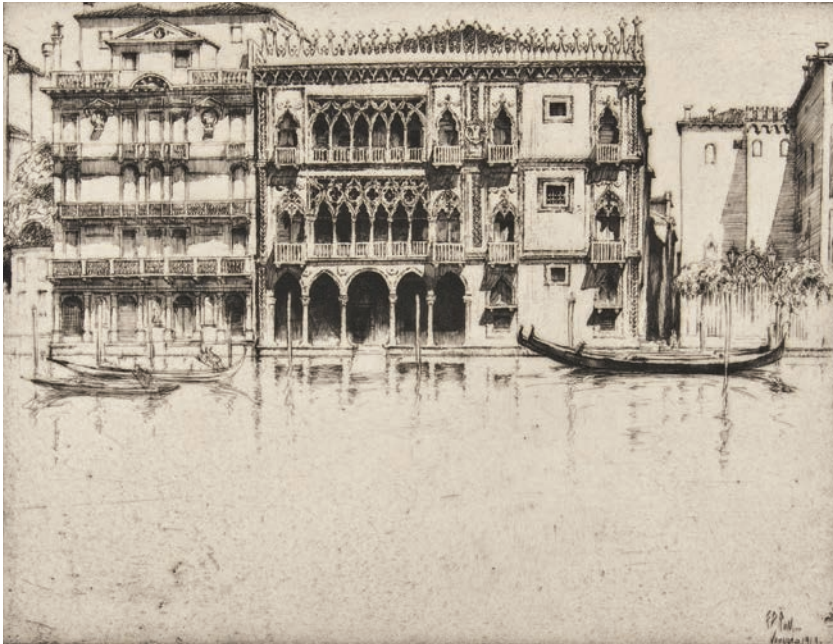   *Votive Bridge, the Feast of the Salute,* undated
    Etching, 30.5 x 40.3 cm (12 x 15 ⅞ inches)
    Signed in the plate. Denker 10. On loan from
    The Trout Gallery, 2011.1.2.

13. **Sydney MacKenzie Litten
    (British, 1887-1949)**
    Ponte del Paradiso, undated

Ernest David Roth, *Ca d'Oro* (detail), 1913. Etching.

Ernest David Roth, *Campo Margherita*, 1913. Etching.

Etching, 35.2 x 24.8 cm (13 ⅞ x 9 ¾ inches)
Signed and numbered in pencil. Denker 13.

14. Sydney MacKenzie Litten
(British, 1887-1949)
Ponte del Paradiso Fantasy (*Buona Sera*), undated
Etching, 30 x 22.3 cm (11 ¾ x 8 ¾ inches)
Signed and numbered in pencil. Denker 14.

15. Sydney MacKenzie Litten
(British, 1887-1949)
Ponte Tre Archi, undated
Etching, 30.2 x 22.3 cm (11 ⅞ x 8 ¾ inches)
Signed and numbered in pencil. Denker 15.

16. Sydney MacKenzie Litten
(British, 1887-1949)
Steps of the Salute, undated
Etching, 24.9 x 35 cm (9 ¾ x 13 ¾ inches)
Signed and numbered in pencil, 9/80.
Denker 16.

17. Donald Shaw MacLaughlan
(Canadian, 1876-1952)
The Canal of the Little Saint, 1909
Etching, 20.3 x 28.6 cm (8 x 11 ¼ inches)
Signed in pencil. Denker 21.

18. Donald Shaw MacLaughlan
(Canadian, 1876-1952)
The Grand Canal near the Rialto, 1907
Etching, 26.9 x 38.1 cm (10 ⅝ x 15 inches)
Signed and dated in the plate. Denker 20. On
loan from The Trout Gallery, 2011.1.3.

19. Donald Shaw MacLaughlan
(Canadian, 1876-1952)
The Salute, 1926
Etching, 25.4 x 34.3 cm (10 x 13 ½ inches)
Signed in pencil. Denker 22.

20. Fabio Mauroner (Italian, 1884-1948)
Basilica of San Marco, 1925-26
Etching, 30.2 x 25.2 cm
(11 7/8 x 9 ¹⁵/₁₆ inches)
Signed and numbered in pencil. Denker 35.

21. Fabio Mauroner (Italian, 1884-1948)
Benediction of the Holy Relics, 1920
Etching and drypoint, 26.4 x 22.6 cm

(10 ⅜ x 8 ⅞ inches)
Signed and numbered in pencil. Denker 31.
On loan from The Trout Gallery, 2011.3.5.

22. Fabio Mauroner (Italian, 1884-1948)
Bridge of the Dead (Ponte dei Morti), 1906
Etching, 12.3 x 27.9 cm (4 ⅞ x 11 inches)
Signed and numbered in pencil. Denker 25.
On loan from The Trout Gallery, 2011.1.4.

23. Fabio Mauroner (Italian, 1884-1948)
Canal di Quintavalle, 1907
Etching, 12 x 23.8 cm (4 ¾ x 9 ⅜ inches)
Signed and numbered in pencil. Denker 26.
On loan from The Trout Gallery, 2011.1.5

24. Fabio Mauroner (Italian, 1884-1948)
The Cloisters of San Gregorio, 1907
Etching, 30.7 x 23 cm
(12 ⅛ x 9 inches)
Signed and numbered in pencil. Denker 29.
On loan from The Trout Gallery, 2011.3.3.

25. Fabio Mauroner (Italian, 1884-1948)
The Four Bridges, 1907
Etching and drypoint, 11.8 x 22.8 cm
(4 ⅝ x 9 ¼ inches)
Signed and numbered in pencil. Denker 28.
On loan from The Trout Gallery, 2011.3.2.

26. Fabio Mauroner (Italian, 1884-1948)
A Gondola, 1931
Etching, 16.5 x 20.2 cm (6 ½ x 20.2 inches)
Signed and numbered in pencil. Denker 39.
On loan from The Trout Gallery, 2011.5.3.

27. Fabio Mauroner (Italian, 1884-1948)
The Madonna of the Gondoliers, 1935
Etching, 14.9 x 12.4 cm (5 ⅞ x 4 ⅞ inches)
Signed, numbered, and dated in pencil.
Denker 41. On loan from The Trout Gallery,
2011.5.5.

28. Fabio Mauroner (Italian, 1884-1948)
Il Molo, 1930
Etching, 30.2 x 39 cm (11 ⅞ x 15 ⅜ inches)
Signed and numbered in pencil. Denker 38.
On loan from The Trout Gallery, 2011.4.5.

29. Fabio Mauroner (Italian, 1884-1948)
Morning at the Rialto, 1929
Etching, 25 x 22.2 cm (9 ¾ x 8 ¾ inches)
Signed and numbered in pencil. Denker 37.
On loan from The Trout Gallery, 2011.5.1.

30. Fabio Mauroner (Italian, 1884-1948)
Palazzo Clary-Rio Ognisanti, 1920
Mezzotint, 22.8 x 30.3 cm (9 x 11 ⅞ inches)
Signed in pencil. Denker 30.
On loan from The Trout Gallery, 2011.3.4.

31. Fabio Mauroner (Italian, 1884-1948)
The Procession (Santa Maria della Salute), 1924
Etching, 22.5 x 30 cm (8 ⅞ x 11 ¾ inches)
Signed and numbered in pencil. Denker 34.
On loan from The Trout Gallery, 2011.4.3.

32. Fabio Mauroner (Italian, 1884-1948)
La Riva degli Schiavoni, 1926
Etching, 22.7 x 30.2 cm (8 ⅞ x 11 ⅞ inches)
Signed and numbered in pencil. Denker 36.
On loan from The Trout Gallery**,** 2011.4.5.

33. Fabio Mauroner (Italian, 1884-1948)
Il Traghetto, 1907
Etching and drypoint, 23 x 30.2 cm
(9 x 11 ⅞ inches)
Signed and numbered in pencil. Denker 27.
On loan from The Trout Gallery, 2011.3.1.

34. Fabio Mauroner (Italian, 1884-1948)
Trattoria "La Vida" (Campo San Giacomo dell'Orio), 1924
Etching, 22.7 x 30.2 cm (8 ⅞ x 11 ⅞ inches)
Signed and numbered in pencil. Denker 33.
On loan from The Trout Gallery, 2011.4.2.

35. Fabio Mauroner (Italian, 1884-1948)
A Venetian Loggia (Ca' Loredan ai SS. Giovanni e Paolo), 1923
Etching, 24 x 20 cm (9 ½ x 7 ⅞ inches)
Signed in pencil. Denker 32. On loan from The Trout Gallery, 2011.4.1.

36. Fabio Mauroner (Italian, 1884-1948)
Venezia from Vignole, 1932
Etching, artist's proof, 22.2 x 30.5 cm
(8 ¾ x 12 inches)

Signed, dated, and annotated by the artist in pencil. (Dedicated by the artist to Elizabeth and Charles Whitmore) Denker 40. On loan from The Trout Gallery, 2011.5.4.

37. James McBey (Scottish, 1883-1959)
The Doorway, Venice, 1925
Etching, 20.9 x 16.3 cm (8 ¼ x 6 ⁷⁄₁₆ inches)
Signed and numbered in pencil. Denker 17.

38. James McBey (Scottish, 1883-1959)
Il Molo, 1928
Etching, 31.6 x 23.9 cm (12 x 9 ⅜ inches)
Signed in pencil. Denker 18. On loan from The Trout Gallery, 2011.4.4.

39. James McBey (Scottish, 1883-1959)
Palazzo dei Cammerlenghi, 1930
Etching, 32.7 x 21.2 cm
(12 ⅞ x 8 ⅜ inches)
Signed and numbered in pencil. Denker 19.

40. Louis Conrad Rosenberg (American, 1890-1983)
Campo dei Gesuiti, Venice, 1927
Drypoint, 17.8 x 26.4 cm (7 x 10 ⅜ inches)
Signed in pencil. Denker 42.

41. Louis Conrad Rosenberg (American, 1890-1983)
Grand Canal, Venice, 1927
Drypoint, 22.3 x 35.2 cm
(8 ¹³⁄₁₆ x 13 ⅞ inches)
Signed in pencil. Denker 43.

42. Louis Conrad Rosenberg (American, 1890-1983)
Loggia of the Doge's Palace, Venice, 1927
Drypoint, 27.9 x 13.6 cm (11 x 5 ⅜ inches)
Signed in pencil. Denker 44.

43. Ernest David Roth (American, 1879-1964)
The artist's etching tools. On loan from the Mattatuck Museum, Waterbury, Conn.

44. Ernest David Roth (American, 1879-1964
Boats Docked on Shore (Venice), 1912
Copperplate. On loan from the Mattatuck Museum.

45. Ernest David Roth (American, 1879-1964)
Boatyard at San Trovaso (Squero), 1907
Etching, 21.6 x 19 cm (8 ½ x 7 ½ inches)
Signed and dated in pencil. Denker 54.

46. Ernest David Roth (American, 1879-1964)
Ca' d'Oro, 1913
Etching, 22.9 x 30.5 cm (9 x 12 inches)
Signed and dated in pencil. Denker 57.

47. Ernest David Roth (American, 1879-1964)
Campo Margarita, 1913
Etching, 20.3 x 27.3 cm (8 x 10 ¾ inches)
Signed and dated in pencil. Denker 58.

48. Ernest David Roth (American, 1879-1964)
Campo San Boldo, 1924
Etching, 23.5 x 26.4 cm (9 ¼ x 10 ⅜ inches)
Signed and dated in pencil. Denker 66.

49. Ernest David Roth (American, 1879-1964)
Campo Santa Margarita, 1906
Oil on paper board, 25.7 x 23.3 cm
(10 ⅛ x 9 ⅛ inches)
Signed and dated in ink. Denker 75.

50. Ernest David Roth (American, 1879-1964)
Church of the Frari, Venice, 1911-13
Etching, 30.5 x 22.9 cm (12 x 9 inches)
Signed in pencil. Denker 56.

51. Ernest David Roth (American, 1879-1964)
Cloisters of San Gregorio II, 1907
Etching, 30.5 x 22.9 cm (12 x 9 inches)
Signed and dated in pencil. Denker 55.

52. Ernest David Roth (American, 1879-1964)
Drying Nets (Canal di Quintavalle), 1907
Etching, 17.8 x 21 cm (7 x 8 ¼ inches)
Signed in pencil. Denker 52.

53. Ernest David Roth (American, 1879-1964)
Fish Boats, Venice, 1913
Copper plate, 18.9 x 17.6 cm (7 ½ x 7 inches)
Signed in the plate. Denker 59. On loan from the Mattatuck Museum.

54. Ernest David Roth (American, 1879-1964)
Fish Boats, Venice, 1913
Etching, 18.9 x 17.6 cm (7 ½ x 7 inches)
Signed in pencil. Denker 60.

55. Ernest David Roth (American, 1879-1964)
Fish Boats, Venice, 1913
Pencil on paper, 18.9 x 17.6 cm (7 ½ x 7 inches)
Signed in pencil. Denker 61.

56. Ernest David Roth (American, 1879-1964)
Fondamenta Rielo, Venice, 1924
Etching, 24.8 x 26.7 cm (9 ¾ x 10 ½ inches
Signed in pencil. Denker 67.

57. Ernest David Roth (American, 1879-1964)
The Gate, Venice, 1906
Etching, 19 x 16.5 cm (7 ½ x 6 ½ inches)
Signed in pencil. Denker 48.

58. Ernest David Roth (American, 1879-1964)
The Ghetto, 1907
Etching, 24.1 x 17.4 cm (9 ½ x 6 ⅞ inches)
Signed in pencil. Denker 51.

59. Ernest David Roth (American, 1879-1964)
The Iron Grill, Venice, 1913
Etching printed in dark brown ink,
26.7 x 19.7 cm (10 ½ x 7 ¾ inches)
Signed in pencil. Denker 62.

60. Ernest David Roth (American, 1879-1964)
The Iron Grill, Venice, 1913
Etching printed in black ink,
26.7 x 19.7 cm (10 ½ x 7 ¾ inches)
Signed in pencil. Denker 63.

61. Ernest David Roth (American, 1879-1964)
Near the Rialto, Venice, 1906
Etching, 24 .1 x 17.8 cm (9 ½ x 7 inches)
Signed in pencil. Denker 49.

62. Ernest David Roth (American, 1879-1964)
An Old Palace, Venice (Ca' da Mosto), 1907
Etching, 20.3 x 22.9 cm (8 x 9 inches)
Signed in pencil. Denker 53.

63. Ernest David Roth (American, 1879-1964)
Photographs of the artist at work.
On loan from the Mattatuck Museum.

64. Ernest David Roth (American, 1879-1964)
Ponte del Paradiso, 1925
Etching, 30.5 x 23.5 cm (12 x 9 ¼ inches)
Signed in pencil. Denker 68.

65. **Ernest David Roth (American, 1879-1964)**
Porta della Carta, 1941
Etching, 35.6 x 20.3 cm (14 x 8 inches)
Signed in pencil. Denker 74.

66. **Ernest David Roth (American, 1879-1964)**
Reflections, Venice, 1906
Etching, 14.6 x 24.1 cm (5 ¾ x 9 ½ inches)
Signed and dated in pencil. Denker 50.

67. **Ernest David Roth (American, 1879-1964)**
Rio della Pergola, 1925
Etching, 33.7 x 15.2 cm (13 ¼ x 6 inches)
Signed in pencil. Denker 70.

68. **Ernest David Roth (American, 1879-1964)**
Rio de Santa Sofia, 1914
Etching, 28.9 x 34 cm (11 ⅜ x 13 ⅜ inches)
Signed in pencil. Denker 65.

69. **Ernest David Roth (American, 1879-1964)**
Rio Madonna dell'Orto, 1913
Etching, 29.5 x 21.6 cm (11 ⅝ x 8 ½ inches)
Signed in pencil. Denker 64.

70. **Ernest David Roth (American, 1879-1964)**
Santa Maria della Salute, 1937
Etching, 24.1 x 22.9 cm (9 ½ x 9 inches)
Signed in pencil. Denker 73.

71. **Ernest David Roth (American, 1879-1964)**
Sketchbook, 1912-1914
On loan from the Mattatuck Museum.

72. **Ernest David Roth (American, 1879-1964)**
Sottoportico, ca. 1906
Etching, 7.5 x 7.6 cm (3 x 3 inches)
Signed, dated, and annotated in pencil.
Denker 46.

73. **Ernest David Roth (American, 1879-1964)**
Sottoportico, ca. 1906
Copper plate, 7.5 x 7.6 cm (3 x 3 inches)
Signed in plate. Denker 47.

74. **Ernest David Roth (American, 1879-1964)**
Street in Venice, 1925
Etching, 24.1 x 17.8 cm (9 ½ x 7 inches)
Signed in pencil. Denker 69.

75. **Ernest David Roth (American, 1879-1964)**
The Stones of Venice, 1926
Etching, second state, printed on gray paper,
33.7 x 23.5 cm (13 ½ x 9 ¼ inches)
Signed in pencil. Denker 72. Collection of
Mr. and Mrs. Robert Martin.

76. **Ernest David Roth (American, 1879-1964)**
The Stones of Venice, 1926
Etching printed on buff paper, 33.7 x 23.5 cm
(13 ½ x 9 ¼ inches)
Signed in pencil. Denker 73.

77. **Ernest David Roth (American, 1879-1964)**
Traghetto, Venice (Ca' da Mosto), 1905
Etching, 10.5 x 12.1 cm (4 ⅛ x 4 ¾ inches)
Signed in pencil. Denker 45.

78. **Ernest David Roth (American, 1879-1964)**
Untitled (Venice), n.d.
Copperplate. On loan from the
Mattatuck Museum.

79. **Tavik František Šimon (Czech, 1877-1942)**
Lagoon in Venice, 1908
Etching, 18 x 24 cm (7 ⅛ x 9 ½ inches)
Signed, numbered, and annotated in pencil.
Denker 76.

80. **Jules André Smith (American, 1880-1959)**
A Bit of the Grand Canal, 1913
Drypoint. 13.9 x 20.4 cm (5 ½ x 8 inches)

81. **Jules André Smith (American, 1880-1959)**
Campo Santa Fosca, 1913
Etching, 23.2 x 18.3 cm (9 ⅛ x 7 ³⁄₁₆ inches)

82. **Jules André Smith (American, 1880-1959)**
Campo Santa Margherita, 1913
Etching, 10.2 x 16.5 cm (4 x 6 ½ inches)

83. **Jules André Smith (American, 1880-1959**
The Molo, 1913-14
Etching, 17.8 x 21.6 cm (7 x 8 ½ inches)

84. **Jules André Smith (American, 1880-1959)**
The Riva with La Pietà, 1912
Etching, 21.6 x 20.3 cm (8 ½ x 8 inches)
Signed in pencil. Denker 77.

85. **Jules André Smith (American, 1880-1959)**
Palaces and Barges, 1913-14
Etching, 16.5 x 21.6 cm (6 ½ x 8 ½ inches)
Signed in pencil. Denker 78.

86. **Edward Millington Synge
(British, 1860-1913)**
Ca' da Mosto, 1906
Etching, 15.7 x 23.8 cm (6 ⅛ x 9 ⅜ inches)
Signed in pencil. Denker 79.

87. **Jan Charles Vondrous
(Czech-American, 1884-1956)**
Ducal Palace, 1914-17
Etching, first state, 16.5 x 35.9 cm
(6 ½ x 14 ⅛ inches)
Signed in pencil. Denker 82.

88. **Jan Charles Vondrous
(Czech-American, 1884-1956)**
Venezia (*Canal with a Gondola*), 1914-15
Etching, 25.4 x 20.3 inches (10 x 8 inches)
Signed in pencil. Denker 81.

89. **Jan Charles Vondrous
(Czech-American, 1884-1956)**
Venezia (*Rialto Bridge*), 1914
Etching, 32 x 20 cm (12 ⅝ x 7 ⅞ inches)
Signed in pencil. Denker 80.

90. **Herman Armour Webster
(American, 1878-1970)**
Campo San Sebastiano (Le Petit Marché, Venise),
1927
Etching, 13.3 x 17.5 cm (5 ¼ x 6 ⅞ inches)
Signed and numbered in pencil. Denker 83.

91. **Herman Armour Webster
(American, 1878-1970)**
Campo Santa Margarita, Venice, 1933
Drypoint, third state, 20.8 x 38.3 cm
(8 ¼ x 15 inches)
Signed in pencil. Denker 86.

92. **Herman Armour Webster
(American, 1878-1970)**
Campo Santa Margarita, *Venice,* undated
Pen and ink on paper, 19 x 24.5 cm
(7 ½ x 9 ⅝ inches)
Signed in ink. Denker 87.

93. **Herman Armour Webster
(American, 1878-1970)**
Rio della Sensa, Venice, 1932
Drypoint, second state,
16 x 25 cm (6 ¼ x 9 ⅞ inches)
Signed and numbered in pencil. Denker 84.

94. **Herman Armour Webster
(American, 1878-1970)**
Rio della Sensa, Venice, 1932
Drypoint, sixth state, 16 x 25 cm
(6 ¼ x 9 ⅞ inches)
Signed and numbered in pencil. Denker 85.

Fabio Mauroner, *Il Traghetto,* 1907. Etching and drypoint.

Sydney Mackenzie Litten, *Steps of the Salute,* undated. Etching.

Cover image: Ernest David Roth, *Ca d'Oro* (detail), 1913. Etching.