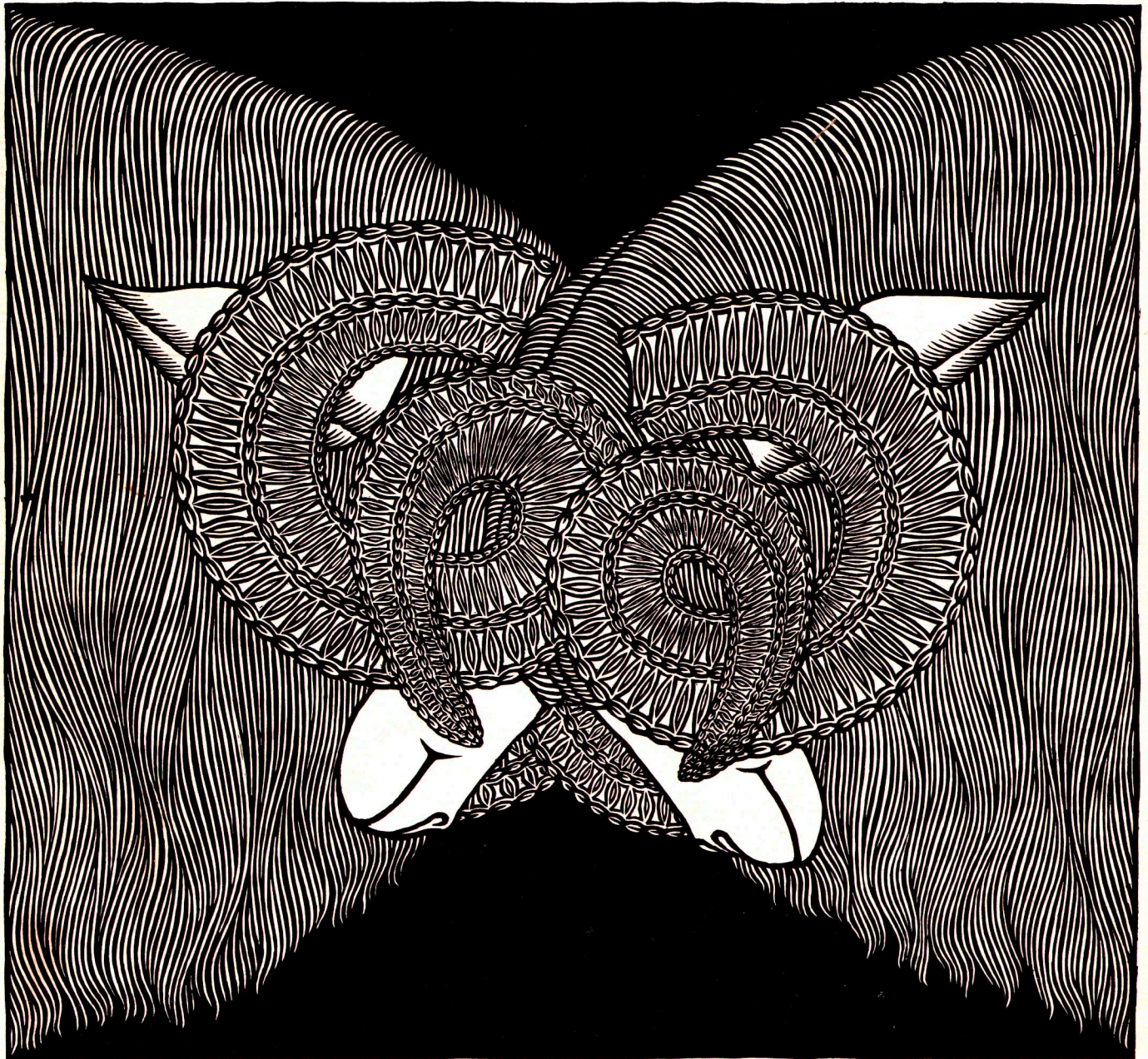


JACQUES HNIZDOVSKY

Woodcuts and Etchings



By Abe M. Tahir, Jr.

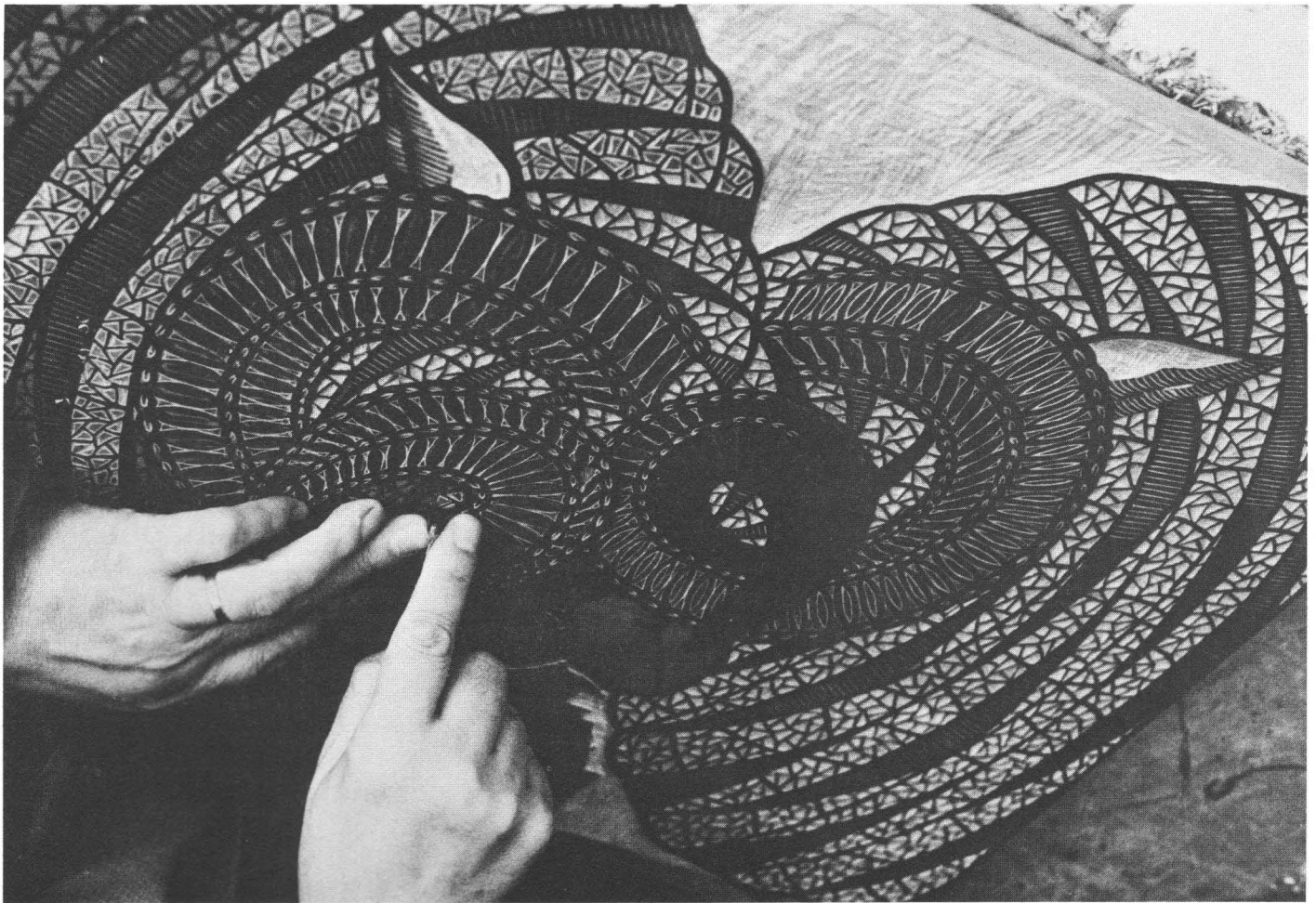
Foreword by Peter A. Wick





**JACQUES
HNIZDOVSKY**

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By Abe M. Tahir, Jr.
Foreword by Peter A. Wick



PELICAN PUBLISHING COMPANY
Gretna 1987

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FOREWORD

(From the 1976 edition of
Hnizdovsky Woodcuts 1944–1975)

The woodcuts of Jacques Hnizdovsky represent some of the freshest and most original printmaking in American graphic arts of the past thirty years. Like Ben Shahn and Antonio Frasconi, he draws inspiration from the realist tradition of art, and like them he is an immigrant to our shores, a product of the mainstreams of European culture from which our nation has so felicitously drawn much of its creative talent. Like Shahn and Frasconi, he has not been lured into an avant-garde school that identifies with a strong artistic impact. But unlike those two vivid personalities, he has avoided in his art any shrill social commentary; nor has he followed their preferences for the more fluid lines and tones of lithography, and their tendency toward color printing.

I was first introduced to Hnizdovsky through a large black-and-white woodcut of 1961 printed on a pure white Japanese paper, called simply *Sheep*, an enormous muff of fleece from which protruded at the top rather shyly a black muzzle, pointed ears, and blinking eye, and which was supported at the base by four ridiculously spindly black legs on delicate hoofs. The image was at once a caricature like a college preppie stuffed into his father's raccoon coat, and at the same time tenderly and charmingly the very extraordinary unshorn sheepskin intrigued the eye by the rhythmic waves of its fleecy locks, Beardsleyesque in its stylized and cunning coiffure. I decided at once that the disarming simplicity of this woodcut with its compact contour and bestiarylike universality concealed the artistry of a skilled craftsman in woodcutting, a craftsman who spent many hours gouging and scraping away at an immense pearwood block. I was instrumental in the acquisition of this woodcut for the Print Department of the Museum of Fine Arts, Boston, where it is frequently exhibited.

Graphically, Hnizdovsky's world encompasses a limited spectrum, essentially a natural history of animals and birds, wild and domestic, arrested and in repose, often observed at the zoo—cat, goose, sheep, tiger, zebra, black swan, stork, great horned owl, and an imperious bald eagle worthy of the national emblem. His plant life in the book *Flora Exotica*, published by Godine in 1972, is sharply observed with all the finesse of woodcuts of a medieval herbal, though his modern vision is more contained, stylized, and emblematic of a stronger linear fiber, and charged with solid areas of black. Many of these plants are printed in the book in monochrome

somewhat against the artist's tendency toward pure black and white, but lending variety and accent to the book form. One singles out the beautiful chrysanthemum, a brilliant efflorescence of sinuous coiling and recoiling petals the like not seen since the halcyon days of art nouveau. Hnizdovsky has illustrated two other books, *Poems of John Keats* (1964) and *Poems of Samuel Taylor Coleridge* (1967), both published by Thomas Y. Crowell Company.

As an extension of his plant specimens, Hnizdovsky has done several spacious landscapes, the most ambitious of which is *Field*, dated 1962. Here is a rural solitude with high horizons, distant trees and farm buildings, and a gently meandering foreground of parallel fields. The landscape is naturalistic, or "simplified realism," but the subtlety and intimacy of Hnizdovsky's calligraphy, with its myriad spiky strokes and repetitive hatchings, give point to the scattered diffusion of vegetation across the sheet.

Another facet of Hnizdovsky's woodblock artistry is trees: *Leafless Tree* (1965), with twisted branches and weeping foliage like a Chinese landscape; *Beech Tree* (1971), penetrable thickets of intricate branches; and *Suicide Oak, New Orleans* (1974), with the writhing root and branch formation of an undulating hydra.

Still life is another subject with which Hnizdovsky has dealt strikingly. His *Apples in a Basket*, a hand-colored woodcut of 1971, artfully combines a basket-weave pattern with spherical fruit, household familiars perfectly suited to the strong harmonies of his style. We are reminded of his statement that "subject creates style; nature suggests style." Hence it is a refreshment, in an age of endless striving and contriving to achieve originality through new-old forms, that there survives an artist who remains true to his vision, calmly perfecting the simple visual images of his craft.

Peter A. Wick

Boston Massachusetts

PREFACE

After the first edition of *Hnizdovsky Woodcuts 1944–1975* sold out, the artist and I agreed with the book's publisher that a new edition was necessary. Work began on that in early 1985.

Following Hnizdovsky's untimely death in late 1985, a new book about his graphic art seemed even more imperative. Jacques's wife Stephanie, better known as Fanny, was agreeable to the project. She had worked closely with her husband during his lifetime, primarily handling his business affairs, and she wanted the public to have as much information about his graphic art as possible, especially since there will be no new works by Jacques Hnizdovsky and only a limited number of prints remain in the artist's estate.

Since the publication of the first edition of this book, Hnizdovsky's reputation as an artist has grown steadily, and his works are in more museums and public collections than ever. Many more art lovers have acquired prints by Hnizdovsky, both in the United States and in other countries. His dealer in England, for example, reports continued success with Hnizdovsky's prints, and a second major exhibition of his woodcuts was circulated among Canadian museums, libraries and universities in 1986.

Until his death, Hnizdovsky remained as busy as ever, executing several new prints each year and working in oil painting, bookplate design, book illustration and other artistic activities.

Both the artist and his dealers have been cooperative with the revision of this book. All the relevant details about Hnizdovsky's prints, including titles, dates, edition sizes and measurements, have either been corroborated or provided by the artist or his estate.

This revised edition includes all the woodcuts and linocuts executed by Hnizdovsky since 1975. (Hnizdovsky occasionally used the more pliable linoleum block in lieu of wood.) Additionally, the twenty etchings on metal plates which he began to produce in 1971 are included, even though Hnizdovsky was best known as a woodcut artist. As a result, forty-one years of the artist's work on wood and metal are illustrated and described. His numerous *ex libris* designs are not included here, since they were the subject of a separate book published by Fanny Hnizdovsky in 1986.

With several exceptions, this catalogue of Hnizdovsky's woodcuts is in chronological order, beginning in 1944 and ending in 1985. The etchings are listed separately, following the woodcuts, and they are also numbered in chronological order, with the first etching following the last numbered woodcut.

Several minor errors discovered in the first book, mostly



regarding dates and edition sizes, have been corrected in this edition. For example, the date for number 41, *Bouquet*, is 1964 rather than 1963. However, the numbering system has not been changed, although a few prints are no longer in strict chronological order. Three prints were not discovered until after the artist's death, even though they were done much earlier. Rather than disturb the original numbering system, those three prints have been placed at the end of the listing of woodcuts.

Normally, Hnizdovsky would print the full edition of a work after he was satisfied with the final trial proof. He would then sign and number the prints, including the artist's proofs. Several editions, however, were left partially or completely unsigned at his death, and those prints are indicated in this book. The unsigned prints may eventually be signed by his wife for the artist, with her initials following the signature. For example, Jacques signed only 75 impressions of his last woodcut, *Washington Monument*, out of an edition of 100.

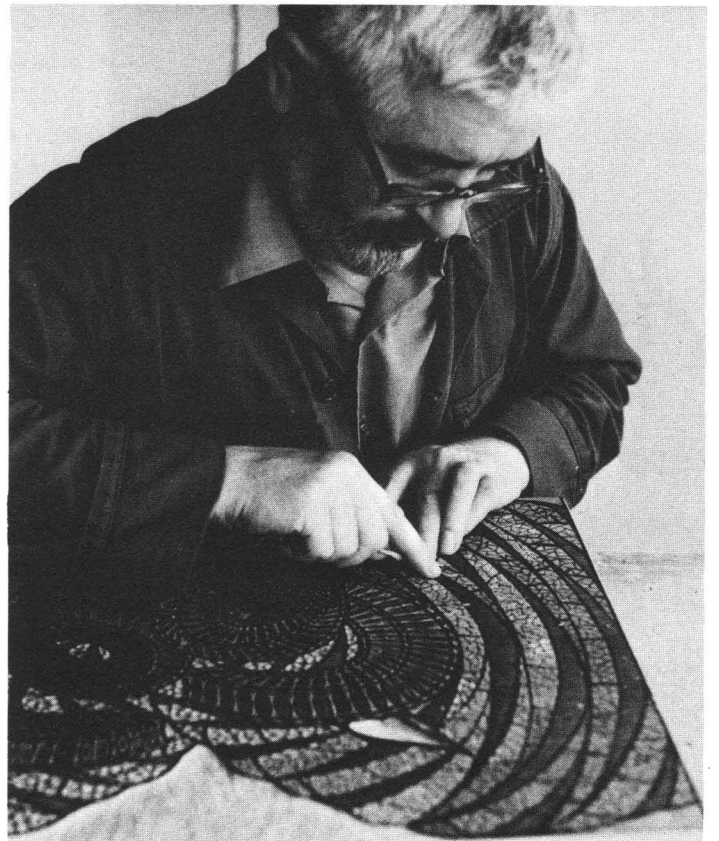
While making preparations for the first book, Hnizdovsky found several woodblocks that had never been printed in editions. When he felt that the design still had merit (even though the block had been cut years earlier), he would print the edition. Consequently, many of his earliest woodcuts, dated 1944 through 1953, were not printed in any edition until 1975 or later. (This helps explain why many of Hnizdovsky's early prints are still available, while some of his later prints are difficult to find.)

I am greatly indebted to Peter Wick for contributing the excellent Foreword to this book. My greatest debt, of course, is to Jacques Hnizdovsky; his wife, Fanny; and his daughter, Mira, without whose cooperation neither the original volume nor this revised edition could ever have been accomplished.

Abe M. Tahir, Jr.

**JACQUES
HNIZDOVSKY**

Woodcuts and Etchings



REFLECTIONS OF THE ARTIST

More than thirty years ago, while still in art school in Zagreb, Yugoslavia, I conceived the notion of creating a series of tree portraits in woodcut. I was then studying painting, and later I was to study sculpture, but I had had no previous training, formal or informal, in woodcutting. Nevertheless, I had conceived a liking for this bold and robust art, and I had always liked black and white. I was so fascinated by the project that despite my lack of training, in 1944 I decided to start working on it.

No one who sees my first woodcuts will have any doubt about who my master was at that time. Even the idea of a series of woodcuts must have come from Dürer. His *Small Passion* and *Large Passion* I regarded then, as I do now, a summit of graphic art, which only oriental art might approach. (Soon I also developed a taste for Chinese painting and Japanese woodcuts. My artistic ideal was already beginning to divide. Later it did split and then broke into numerous parts that I had to spend much time piecing together. But more about that later.)

Since I had no previous training or experience in woodcutting, I needed first to learn something about it. To prepare for the series of trees I'd planned, I started with some small woodblocks. The first of these, actually my first woodcut, was *Head*, and I cut several other small woodcuts before I felt that I was somewhat acquainted with the technique. Then I turned to the trees.

The first tree subject I cut in wood was *Bush*. Later I did a drawing of a pine forest, which I also translated into a woodcut. These two were not meant to be part of the projected series. They were only in preparation for it. At that time I was strongly style-conscious; I thought that, first of all, the series must have stylistic unity. The woodcuts I did at that time were only studies for the style of the series.

Working on these early woodcuts, I daily ran into new difficulties, and after some time, having accumulated so many difficulties and with them so much self-doubt as well, I felt — after about a year of intense work — that I could go no further. Totally discouraged, I gave up not only my project for a portfolio of trees but also the woodcut itself for several years.

And my doubts about woodcutting contaminated my painting. These doubts, together with poor working conditions, difficulties in getting art materials, and the numerous other difficulties of life in postwar Europe, forced me to give up painting as well for several years.

In 1949 I came to the United States, bringing my doubts with me. It is not impossible that the seasickness suffered during my first cross-



ing of the Atlantic reinforced these doubts, which had by then grown to crisis proportion, but I wish to reject the easy explanation that the crisis to come was American-made. It was in this country, though, that I came to its full realization.

I began my American experience, as we say, in Saint Paul, Minnesota, where I got a job as a designer in the large advertising firm of Brown & Bigelow. It was my first job. For the first time I received a salary, and for the first time I began to pay taxes. After many difficult years in Europe, during and after the war, I was really happy to begin living a stable life. I did not know that in approximately one year I would be giving up this cherished stability. The next few years, when I tried to establish myself as an independent artist in this country, were probably the most difficult in my life.

When I did abandon my job and choose the insecure life of an artist, people complimented me for my courage and for my idealism. However, it was neither courage nor idealism but circumstances that forced me, almost against my will, to take this difficult road. And the circumstances were strange ones. At the time, I had the feeling that they came for the sole purpose of upsetting my newly gained stability.

One Sunday, not quite a year after my arrival in the United States, I was having lunch in a Saint Paul restaurant. I noticed that a woman sitting at the next table had dropped a piece of paper. I picked it up, and we started a conversation. She was also an artist. The paper that fell on the floor was an entry form she was filling out for a graphics exhibition at the Minneapolis Institute of Art, and she had an extra entry form that I could fill out. It was by this very strange coincidence that two of my woodcuts, ones I did while still in art school, were included in a show of which only a few days earlier I knew nothing.

To my great surprise and delight, one of the woodcuts, *Bush*, received the Second Purchase Award. My delight was still greater when I found out that the juror of the exhibition was A. Hyatt Mayor of the Metropolitan Museum of Art in New York. A few weeks later came another pleasant surprise — my oil painting *Eggs* received a second prize at the Minnesota State Fair. One of the jurors for that exhibition was the prominent American artist Yasuo Kuniyoshi.

The local media devoted some attention to my work. The painting was shown on television, a reporter interviewed me, and the next morning a long article about my work appeared, accompanied by my photograph, in a Minneapolis newspaper.

These unexpected events awakened my by then almost dormant desire to become an independent artist. Not knowing the conditions in this country, I thought that I had every reason to believe, after such encouragement, that I could manage to exist as an independent artist. Finally, I realized that I was thirty-five years old, and I knew that it was now or never that I would have to make the step.

The prospect of independence was so appealing that I did not hesitate. The next morning I knocked on the wooden partition of my

supervisor's office and declared that I was quitting my job at Brown & Bigelow. Ironically, it was just after I'd gotten my first raise in salary. My colleagues, mostly young artists themselves, earnestly shook my hand. Most of them probably had had similar dreams, but they also had an insight into problems that I knew little, if anything, about.

With strong determination to live from then on as an independent artist, no matter what, with my small savings in my pocket, and with the clippings from the Minneapolis newspaper, I left Saint Paul by train for New York.

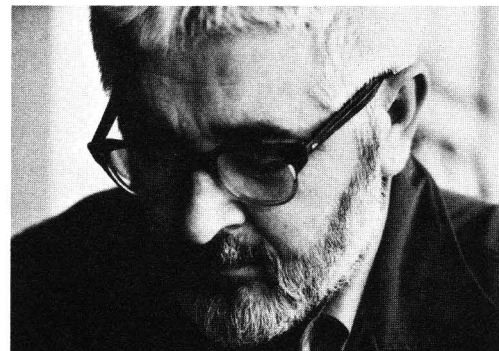
It did not take me long to discover my complete innocence. I realized quickly that it was not going to be easy to live as an independent artist. In New York no one was seriously interested in my Minneapolis newspaper clippings. My meager savings soon came to an end. With my meditations about freedom and about artistic independence, I began to include meditations about how to pay the next month's rent. My friends suggested going to the unemployment office, so I went for the first time and registered. When I returned the next day, I realized the genius of American organization. The girl behind the simple table, empty except for a telephone, told me, "I'm sorry, but you can't receive unemployment benefits. You were not fired, you quit your job yourself." When I stepped out of the office, distraught, I caught myself saying almost aloud, "How could they know? How could they know?" And I wondered how it was that someone who was fired from work deserved state support while someone who had made some sacrifice, as I thought I had, was denied any help.

I did a lot of thinking those first days, weeks, and months in New York. I had plenty to think about. I found myself in such a dire situation that only my pride prevented my turning back. I realized that I had declared my independence at the most inopportune time. Like an African tribe, poor and ill-prepared, suddenly finding itself in the possession of freedom but without the experience and without the means to maintain and to defend that freedom, so was I when I declared my independence in the fall of 1950.

The large room I had rented on West 94th Street near Central Park soon proved to be beyond my means. I moved to a cheaper, unheated apartment in the lower East Bronx, and it was there that I tried desperately to build the foundation of my independence.

Hardships like to march in pairs. Coinciding with very difficult material hardship came also an inner crisis. I had run into a blind alley with my work, and I am still not certain how I found my way out. My material hardship, which could hardly have been worse, was child's play compared to my inner crisis. The paradox of my situation was that as soon as I had gained my independence, I realized that I did not know what to do with it. I had decided to do nothing but paint, and I did not know how to paint.

My primary medium at that time was oil, and it was through easel painting that I hoped to find my way out of this crisis. But look-



ing for a new direction, more often than not, I found an old one, or found one that was not proper to the oil technique, one that was outside the border of easel painting. In such cases I tried to find the field in which this particular direction was located. I tried sculpture, and I tried ceramics. When I could not find my way in sculpture or ceramics, I tried to find it in the color print. Many of the prints of those days have been destroyed, but some are preserved, and they bear witness to desperate attempts to get out of the blind alley.

One of the woodblocks that has been preserved is *Billboards*. It was one woodcut version of numerous oil paintings, large and small, on the same theme. Most of these paintings were destroyed or more often, for economic reasons, painted over with new subjects. I had never shown the woodcut *Billboards*. I doubt that I did even a single proof of it. But no one can run from himself. And now, after so many years, it is probably not inappropriate to show *Billboards* as one of the many different and distant roads I was traveling during those years.*

My purpose then was not the refinement of the woodcutting technique. Just the opposite — I tried to make my prints deliberately rude, rough, and irregular. If the lines were broken, I regarded this as a sort of special achievement, an expression of spontaneity and honesty. Many other artists did the same. Some have built their entire esthetic on the basis of the broken line. This, to me, is one of the curiosities of our century. Before, for my woodcuts, I needed the smooth surface of pearwood. Now the same fine woodblock was not only unnecessary, but was a hindrance to my purposes. I regarded myself as an explorer, and the explorer has no use for smoothly paved roads. He needs the rough terrain of the wilderness.

I walked the dark streets of New York then in a wilderness of my own making, desperately trying to find my way out. On my stretched canvas and on my woodblocks I saw hundreds of paths, and I didn't know which one to take. It was a most paralyzing situation.

After some years of totally unproductive work, the realization came to me that I would have to travel each path separately, knowing all the time that many of the paths were not right for me and that I traveled them only to eliminate them. Everywhere artists were searching to find; I would have to search in order to lose.

As a result of some years of this hopeless work, I began to find my way. Where there were hundreds of paths, there became five, then four, three, then two. And one? I could not believe I'd really found my path. I even suspect exclusive paths. The artist, of course, can force nature into the structure of his style, and often he is doing this; but he must also humbly allow nature, which is infinite and contains even opposites in itself, to influence and determine his style.

Finding my way, I also found my purpose. Ironically, I found it so nearby that I am almost ashamed that it took me such time and cost



**Billboards* was printed by the artist in an edition of 100 in late 1975.

me such effort. I found it in my own room, on my corridor, on my sidewalk, and in the blade of grass growing between two blocks of concrete in front of the house I lived in. Everywhere I went things became clearer and more visible to me. I had an insurmountable desire to paint it all. No longer was I concerned how to paint. The question of how, which for years was so important to me, suddenly became secondary.

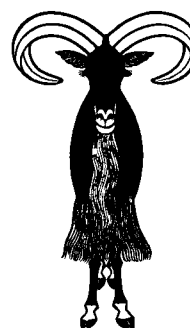
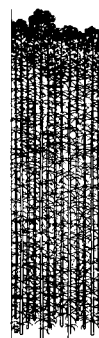
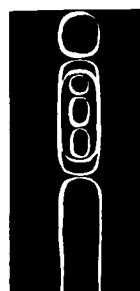
At that time I was not doing any woodcuts. I was busy with my paintings, which, to my surprise, even began to sell. But I knew that as with my paintings, I would soon find my way with my woodcuts as well. This does not mean that all my previous worries and all the problems that tortured me for years were solved, but I was no longer afraid to face them.

Although I made radical attempts to break away from my former habits in printmaking, I was still not completely liberated from my first and strongest influence. Despite the highly simplified and almost abstractly patternlike approach of my new experiments, I was still a slave to the simple frame. My prints still had to have a border even if I constantly asked why they should. It is an irony and a cause for the artist to be humble that he needs so much time and so much effort, as I needed, to liberate himself from the tiny frame. Such is the power of habit.

In 1958, fourteen years after my first woodcut, I did a new one called *Fir Trees*. Later I cut another, larger, and more elongated version of the same subject, the edition of which, to my surprise, was purchased by Associated American Artists in New York.* But the border was such a part of me that at the time I found justification to leave out only the two shorter horizontal bars. Only by about 1960 did I finally have the courage to eliminate the border completely. Since then most of my woodcuts have been without borders. Now I put a border on a woodcut not from habit but only when there is some justification for it.

I shall try here to answer two questions often asked me: Why is the human figure almost totally absent from my woodcuts? And why in my recent projects do I devote so much attention to trees, plants, and animals? I have often asked myself these same questions, but never seriously thought about them. So I will take this opportunity to try to answer the questions for myself as well.

My art school training was strictly academic, and my interest at that time was mostly in the human figure. I worked strictly from a model, and I could not imagine doing otherwise. I liked portraiture, especially the character portrait. It was with such an attitude that I arrived in the United States. The new country and its people, needless



*The first version of *Fir Trees* was not published in any edition until 1975, when it was issued as *Fir Trees II*.

to say, made a great impression on me. Often, seeing a tired construction worker stretched out on a subway bench, or a clean-shaven, neatly dressed, hurrying salesman, or a typically American old man sitting in the park, I felt an insurmountable desire to paint them. But how could I approach these people when I had neither money to offer them for posing nor even sufficient English to explain to them what was on my mind?

Once I tried to approach an old man. And what a model he could have been! Rembrandt would have wept to see him. He lived in the same block as I did. Each sunny day he could be seen sitting on a folding chair in front of his apartment looking nowhere and at the same time as if into eternity. I decided I had to paint him. For a month or longer I observed him. Each time I passed, I greeted him with a "Good morning" or "How are you?" and he would answer something I could not catch. I began to believe that we already knew each other, and I thought I could finally approach him.

One day I told him I would very much like to paint him if he would be willing to pose for me. His answer was immediate. With violent hand movements he said, "No! No! The landlord has to paint my apartment! I don't want to have anything to do with you!" Other old people sitting on chairs nearby tried to calm him down and explain, but he did not listen to their reasoning, always repeating the same "No!" and from time to time raising his voice to the point that it became an unintelligible whistling. Passersby started to assemble, and soon they formed a circle around us. They also tried to calm the old man but also without success. He was sunk too deeply into his own narrow world, one of millions of New Yorkers mistrustful and afraid of one another.

I also tried to sketch people in parks and public squares. Tomkins Square was a gold mine for artists, a real portrait gallery of all possible types and characters. Each sunny day here, there were, pressed together on benches, representatives of all possible social classes. Here were former dancers, actors, lawyers, writers, singers, and some who had never succeeded at anything. They were now on the same level, and the topics of their conversations were the same — doctors and pills. I tried as much as possible to sketch them discreetly, for I could not bear the painful expressions on their faces when they noticed that someone was making fun of them. Why else would someone want to draw them? They felt only their age and misery. They did not even suspect how really beautiful they were.

With all the social classes on the Tomkins Square benches were also representatives of many nations of the globe — former prime ministers, ambassadors, colonels, and generals, now without army and without country. They still wore the medals they'd won on the battlefield, and sitting on the benches in Tomkins Square, they were dreaming about former glory and triumphal return. How could I have had the heart to sketch them? It would have been too cruel to use them as



anonymous models. And after such decline in their lives, they had become self-conscious; they had become suspicious and saw conspiracy everywhere. If their glance had caught someone sketching them, they would have been convinced that it was the agent of a foreign government sent there to kidnap and destroy them.

It is a paradox that in big cities where so many live virtually pressed together, it is almost impossible to find contact with people. The artist has to go to nature or to lock himself within his inner abstract thought. This was my dilemma, the main problem I was confronted with. For several years I could not decide between these two alternatives. Turning gradually to nature, I realized that there were no real alternatives. A work of art incorporates both alternatives: real and abstract. Only the degree of them changes, and the accent on them is constantly shifting with time.

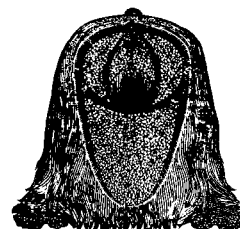
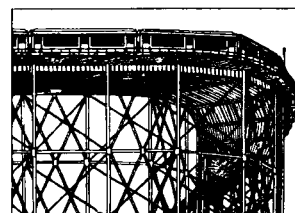
But there is still another reason why the human figure was becoming secondary in my woodcuts. My experiments in painting and in printmaking, which came as a result of my crisis and my persistent doubts, were mostly of a formal nature. At the time, even if I used the human figure, I treated it as a faceless form. To a certain degree this can be seen in my 1960 woodcut *Bronx Express*.

This *Bronx Express*, incidentally, was taking me more and more often to the zoo and the Botanical Gardens. Here in "nature," I was not confronted with so many of the problems I faced with humans. The more I came, the more I felt at home in these places. The inhabitants of the zoo do not care whether someone is a realist, expressionist, or abstract painter; they were indifferent when I gave them exaggerated expressions, and they did not show any sign of irritation when they noticed that on my sketch pad they were not as young as they may have thought they were. In addition, as models they were so reasonable that even in my financial situation at the time, I could afford them. They were content with peanuts.

If the inhabitants of the zoo could still at times show their tempers, forcing the artist to wait until they were willing to cooperate and stay still, trees were almost ideal models. The artist could find a complete harmony with them that only rain and strong winds could interrupt.

It is possible that trees and animals were originally only my substitute for the human figure. I turned seriously to them perhaps only when I fully realized the difficulties of obtaining human models. But if the trees and plants and animals were originally only my second love, I found so many interests in them, and so much beauty, that they came to be my first.

Jacques Hnizdovsky

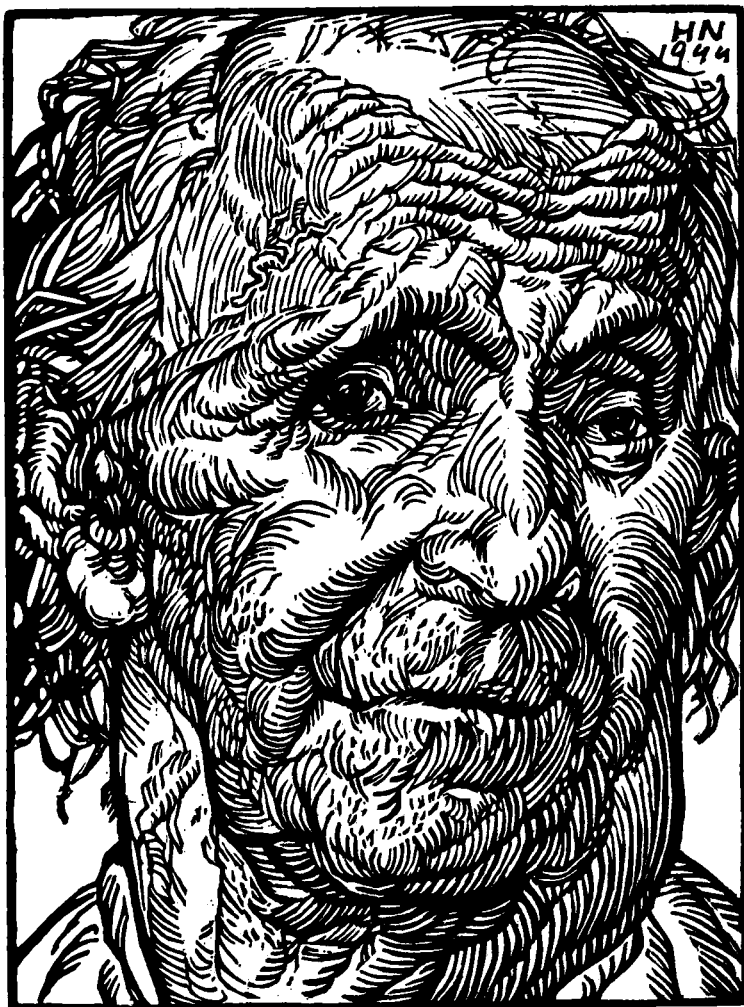


THE WOODCUTS

Sizes shown in the catalogue are in inches, height before width. Measurements of woodcuts and linocuts cover the image (picture) area only; measurements of etchings cover the area within platemarks. Woodcuts and linocuts were printed by Hnizdovsky on handmade Japanese papers, including Sekishu, Goyu, and Moriki. All the etchings were printed on Arches paper by Emiliano Sorini of New York City, and his initials (ES) are embossed on some of the prints.

Prints signed by Jacques Hnizdovsky are signed in pencil, usually with his last name only. As indicated in the catalogue, the printing and signing by the artist of a few editions was incomplete at his death, and these prints (woodcuts and linocuts) may be signed for the artist by his wife, Stephanie, with her initials (SH) following the pencil signature. Prints signed by Jacques Hnizdovsky were usually also titled, dated and numbered by him.

Trial proofs (marked TP) and artist's proofs exist for all prints by Hnizdovsky. The artist's proofs are usually designated AP and are frequently numbered. Some prints are marked WC to indicate woodcut. A few of the handcolored prints have been marked by the artist CW to indicate colored woodcut.



1
Head
 woodcut
 1944
 edition of 75
 7 x 5¼



2
Miser
 woodcut
 1944
 edition of 75
 7 x 5¼



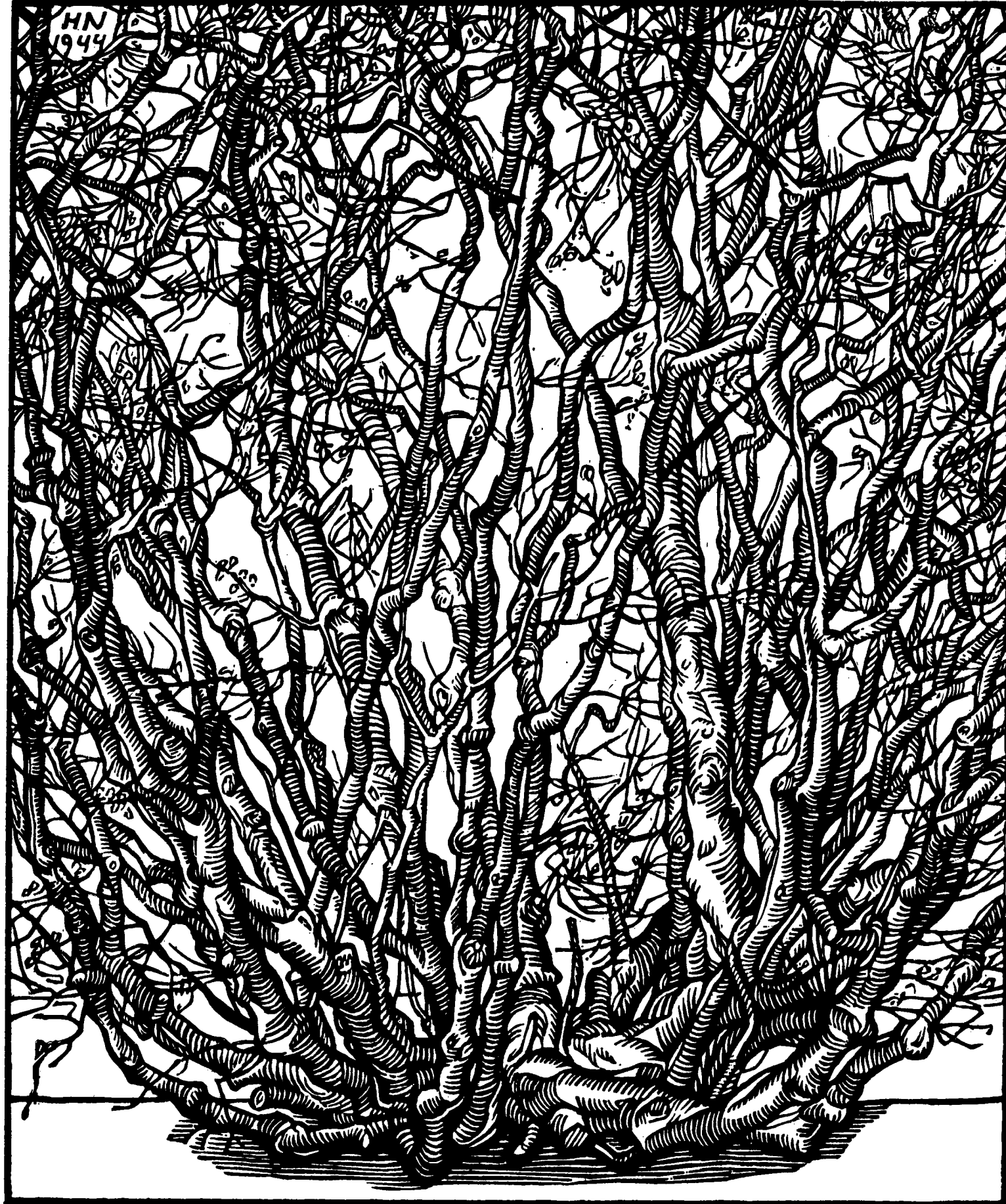
3
Young and Old
 woodcut
 1944
 edition of 100
 5½ x 4



4
Bedtime
 woodcut
 1944
 edition of 100
 7½ x 5½



5
Forest
woodcut
1944
edition of 100
14¼ x 8⅞



6
Bush
woodcut
1944
edition of 100
11 x 9¼



7
Prayer
 woodcut
 1944
 edition of 100
 5½ x 4



9
Praying Child II
 woodcut
 1947
 edition of 85
 4⅞ x 3¾



8
Praying Child
 woodcut
 1947
 edition of 75
 3⅜ x 2⅝



10

Dr. Seraficus

woodcut

1950

edition of 50

1½ x 1½

NOTE: Dr. Seraficus, shown planting a tree upside down, represents the intellectual out of touch with reality.



11

Yaroslavna's Lament

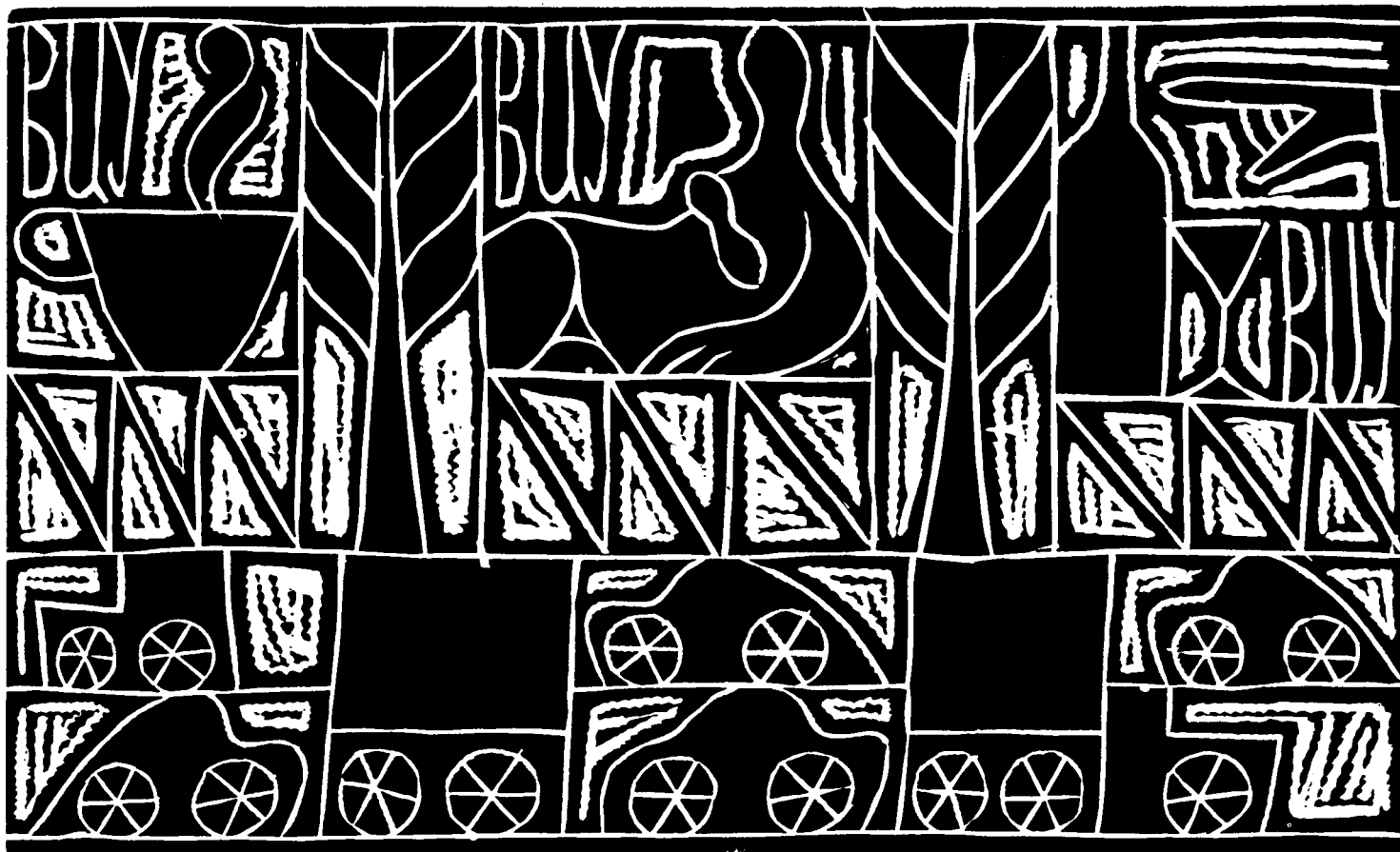
woodcut

1950

edition of 75

2¼ x 3¼

NOTE: Yaroslavna's Lament is a scene from *Tales of Prince Igor's Campaign*, a Ukrainian epic of the twelfth century.



12

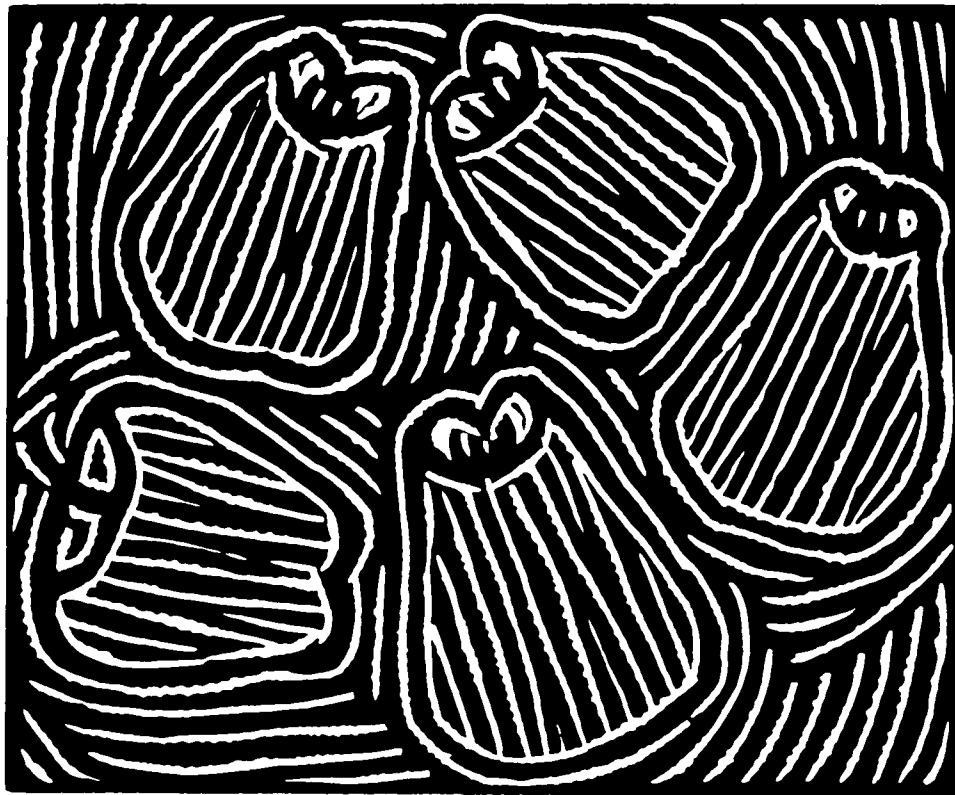
Billboards

woodcut

1951

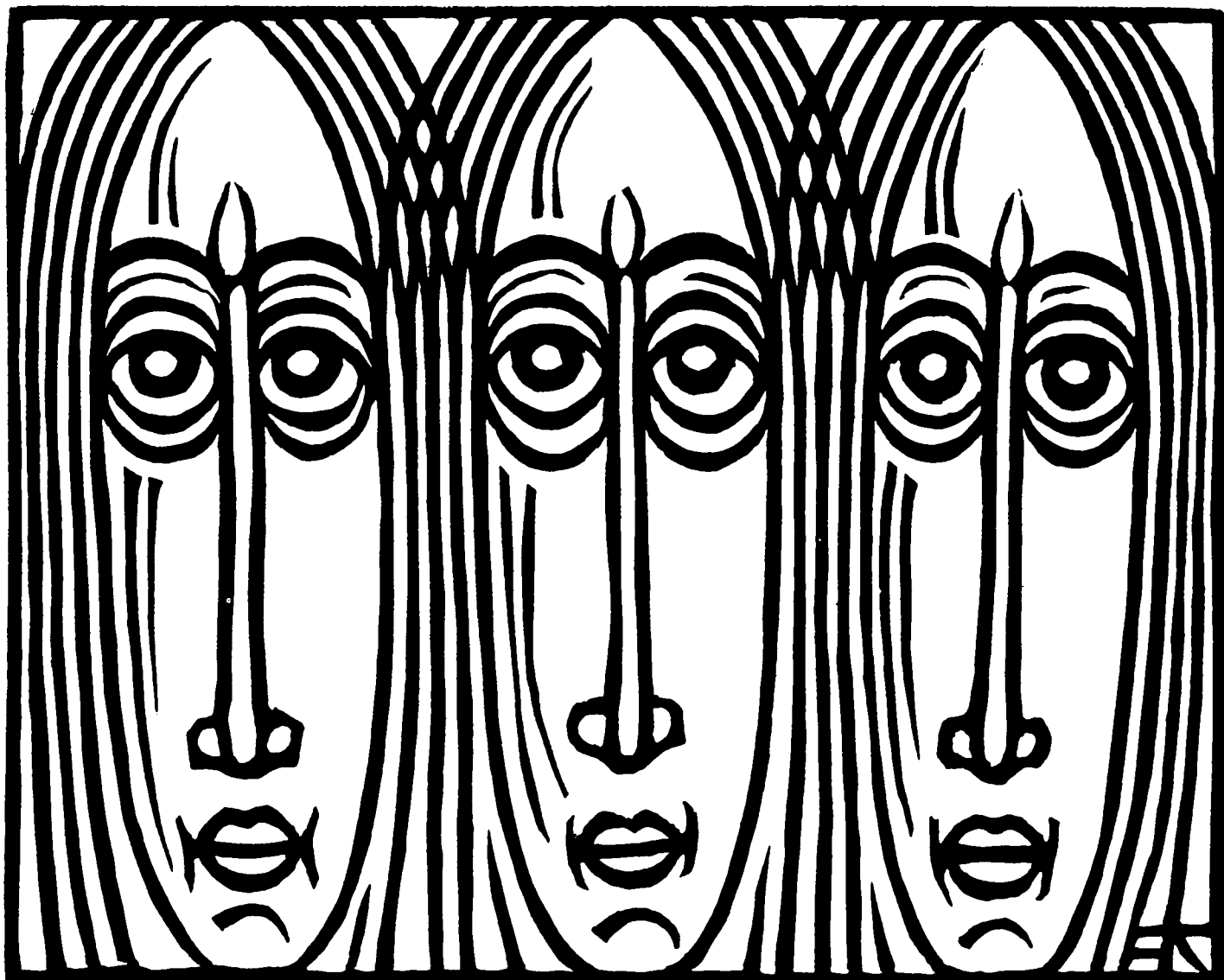
edition of 100

8¾ x 14½



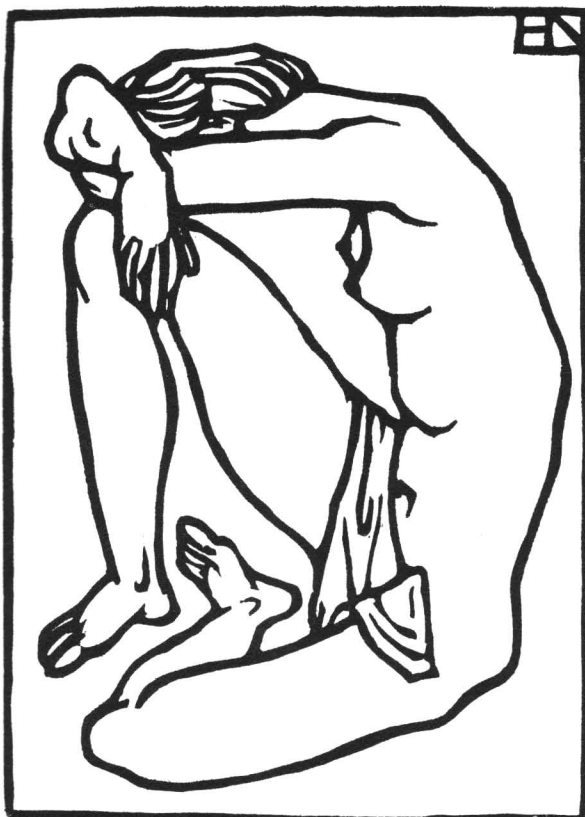
13
Five Apples
 linocut
 1951
 edition of 100
 9 x 11

14
Three Faces
 linocut
 1951
 edition of 100
 6 x 7 $\frac{3}{8}$





15
Pigeons
linocut
1952
edition of 100
18 x 18



16
Nude
 woodcut
 1952
 edition of 100
 7½ x 5



17
Library
 color linocut
 1952
 edition of 10
 18 x 6½



18

Before the Mirror

color linocut

1952

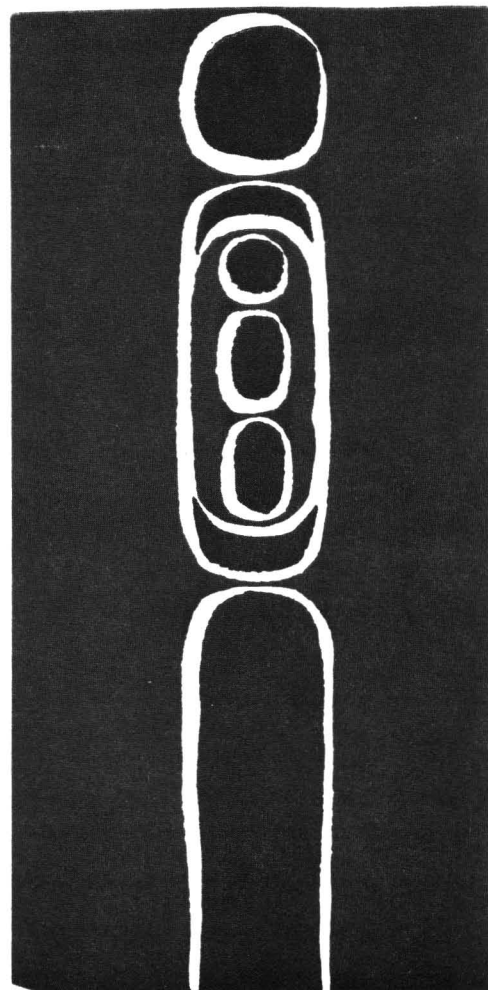
no edition, a few proofs

only

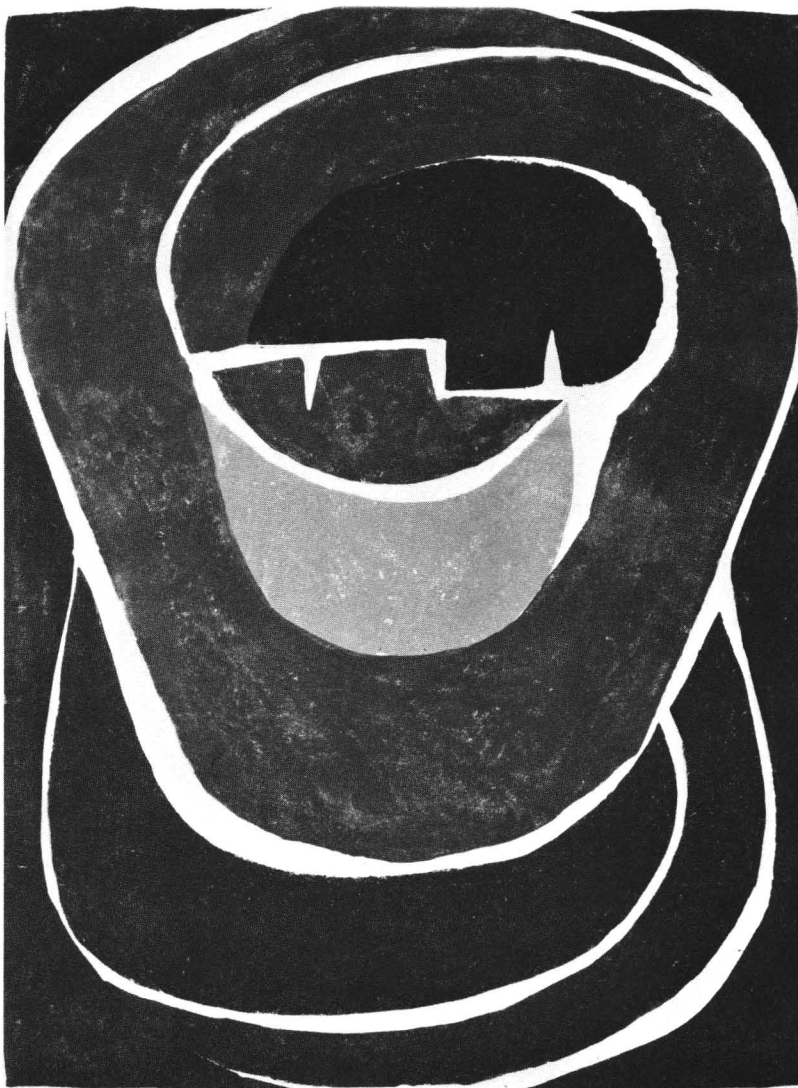
18 x 18



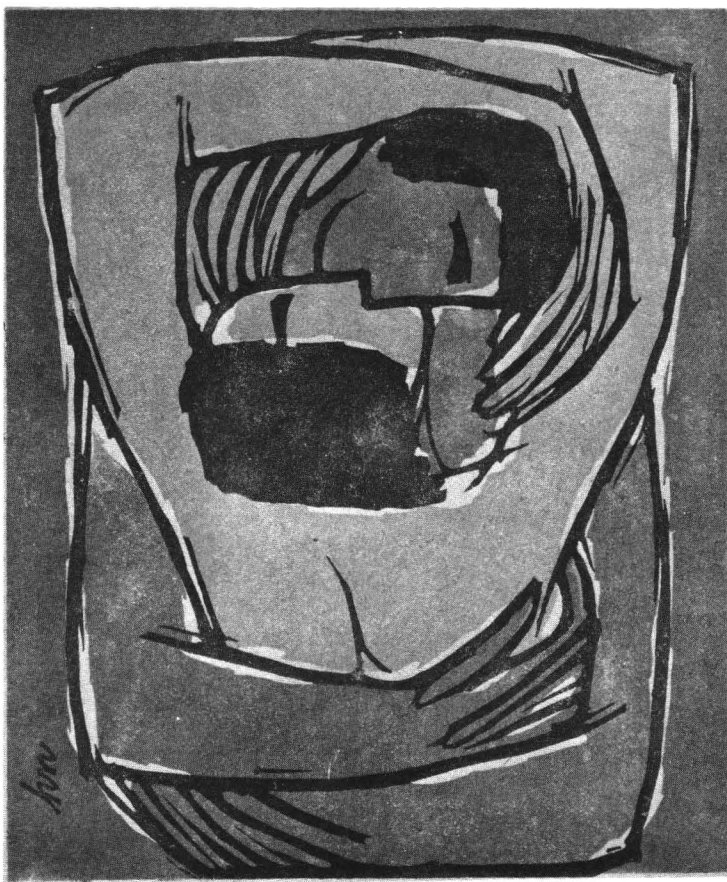
19
On the Boat
 color linocut
 1952
 edition of 75
 14 x 14



20
Mother
 color linocut
 1952
 edition of 100
 12½ x 6



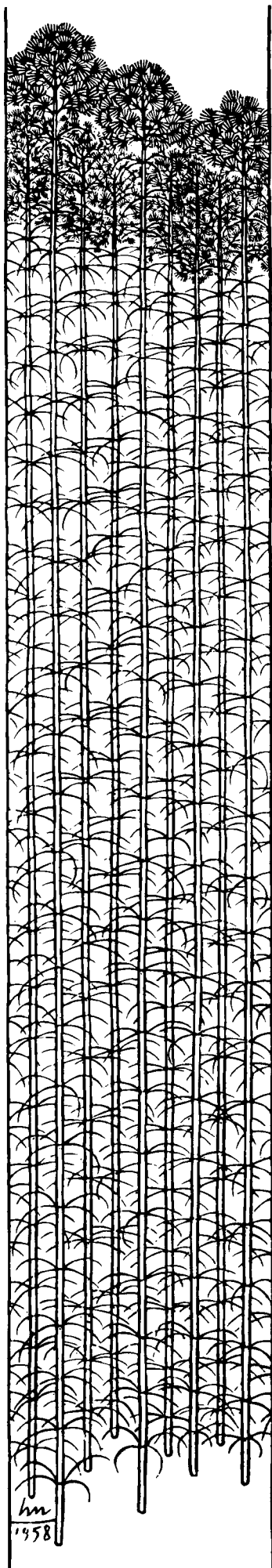
21
The Kiss
 color linocut
 1952
 edition of 50
 15½ x 11½



22
The Kiss II
 color linocut
 1952
 no edition, several artist's
 proofs
 12¼ x 10¾

23
Card Players
 woodcut
 1953
 edition of 100
 12½ x 8¾





24

Fir Trees

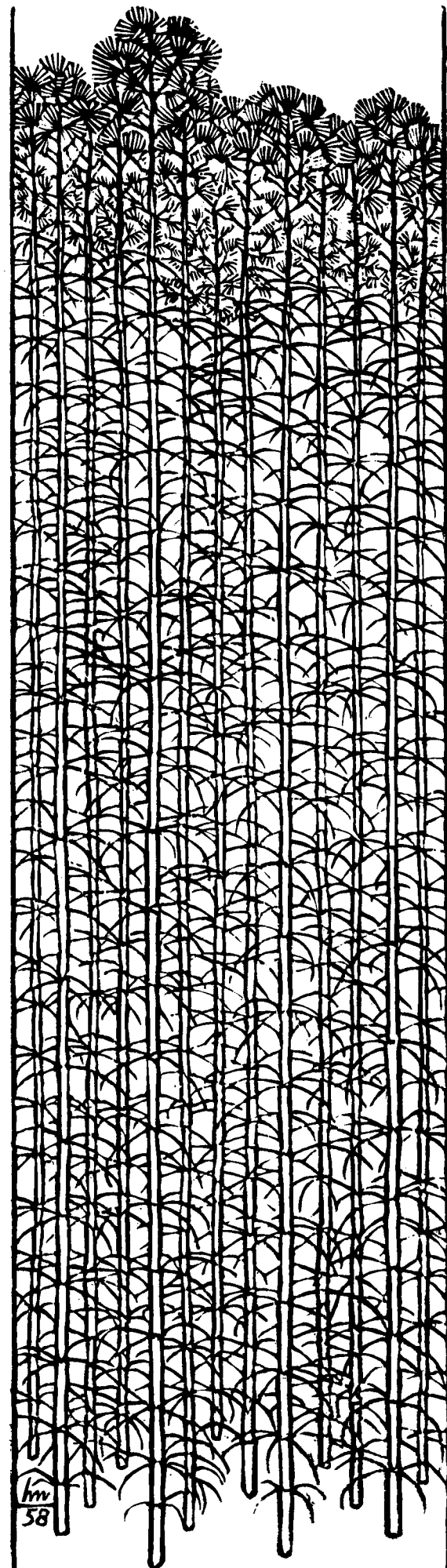
woodcut

1958

edition of 220

36 x 6

NOTE: Published by Associated American Artists



25

Fir Trees II

woodcut

1958

edition of 120

18 x 5



26

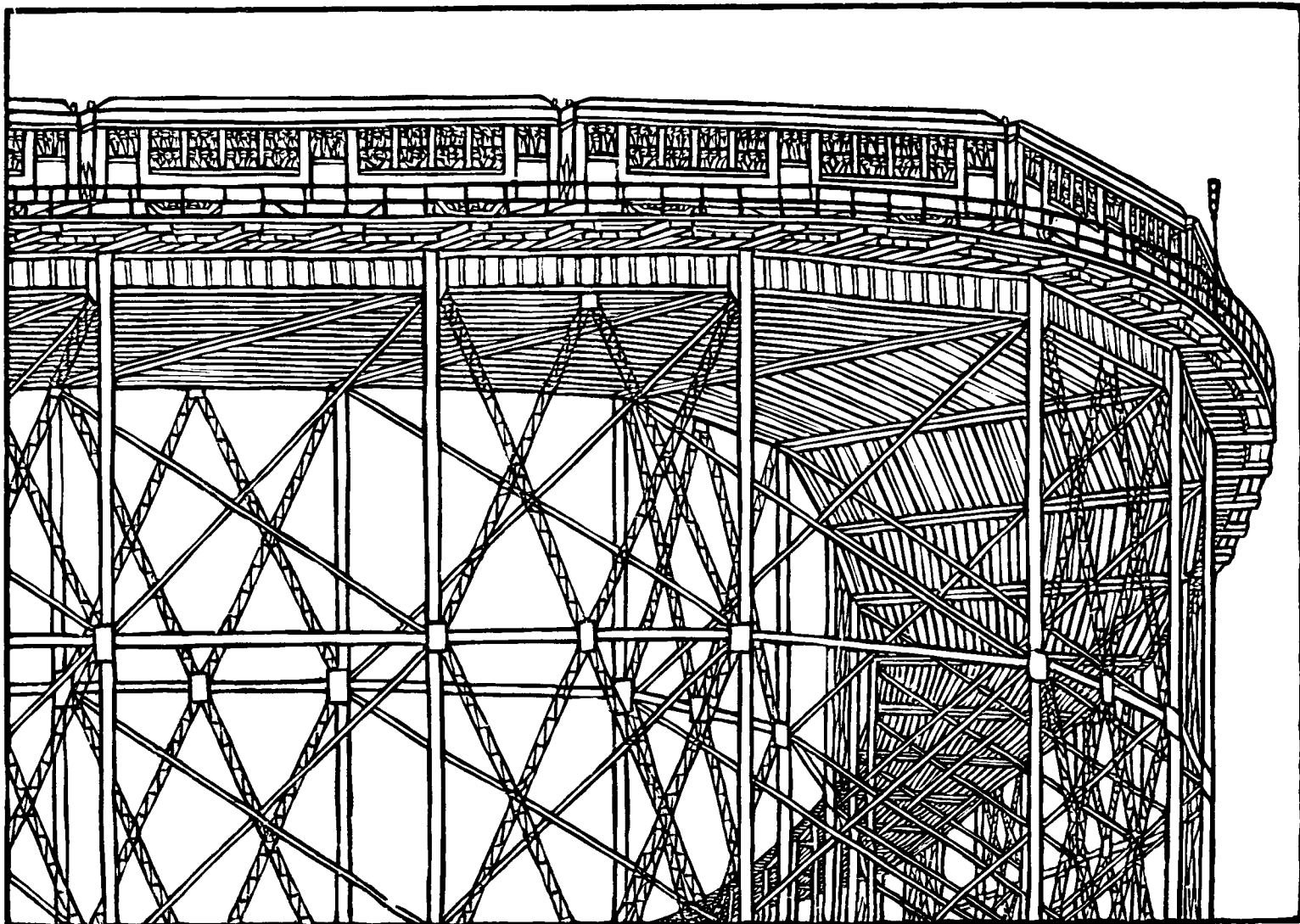
Tree Trunk

woodcut

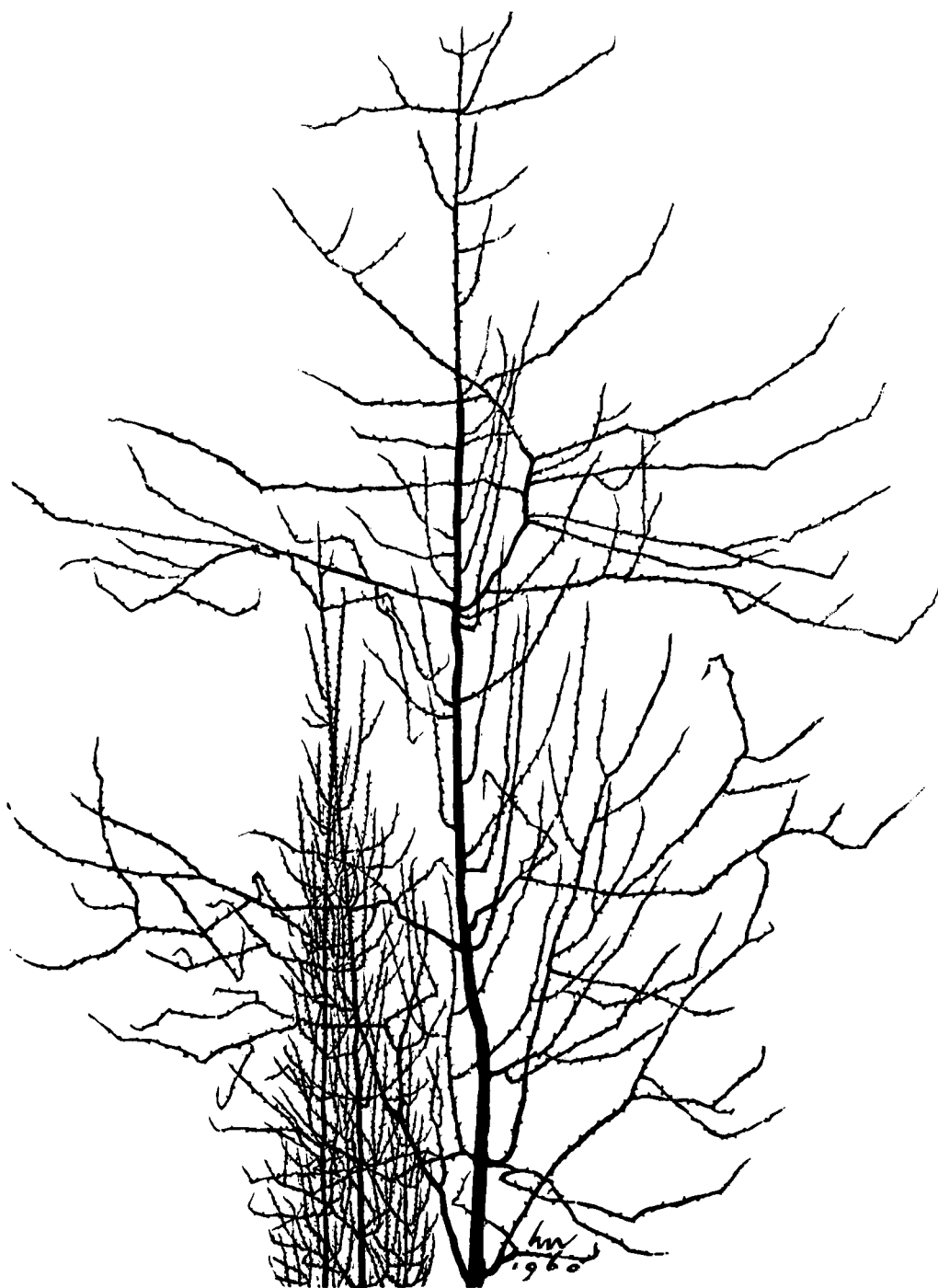
1958

edition of 100

18 x 6 $\frac{1}{8}$



27
Bronx Express
woodcut
1960
edition of 100
13 $\frac{3}{8}$ x 20



28

Trees

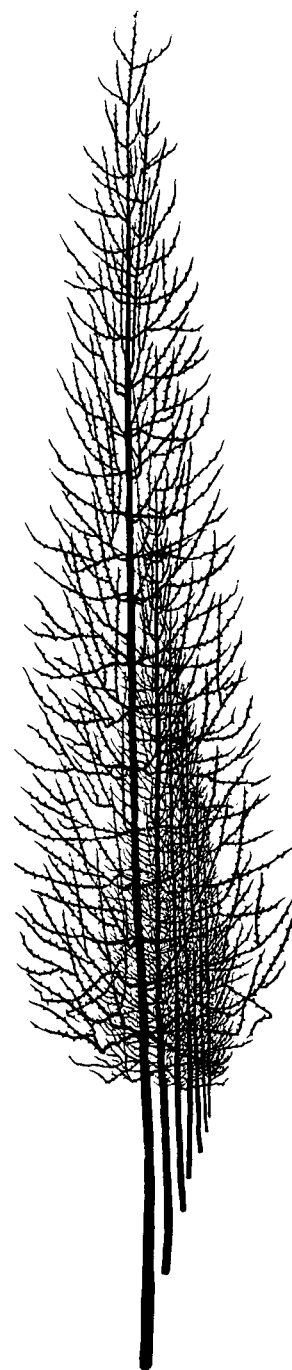
woodcut

1960

edition of 50

18½ x 13

NOTE: Second edition of 50
titled *Trees II*



29

Allee

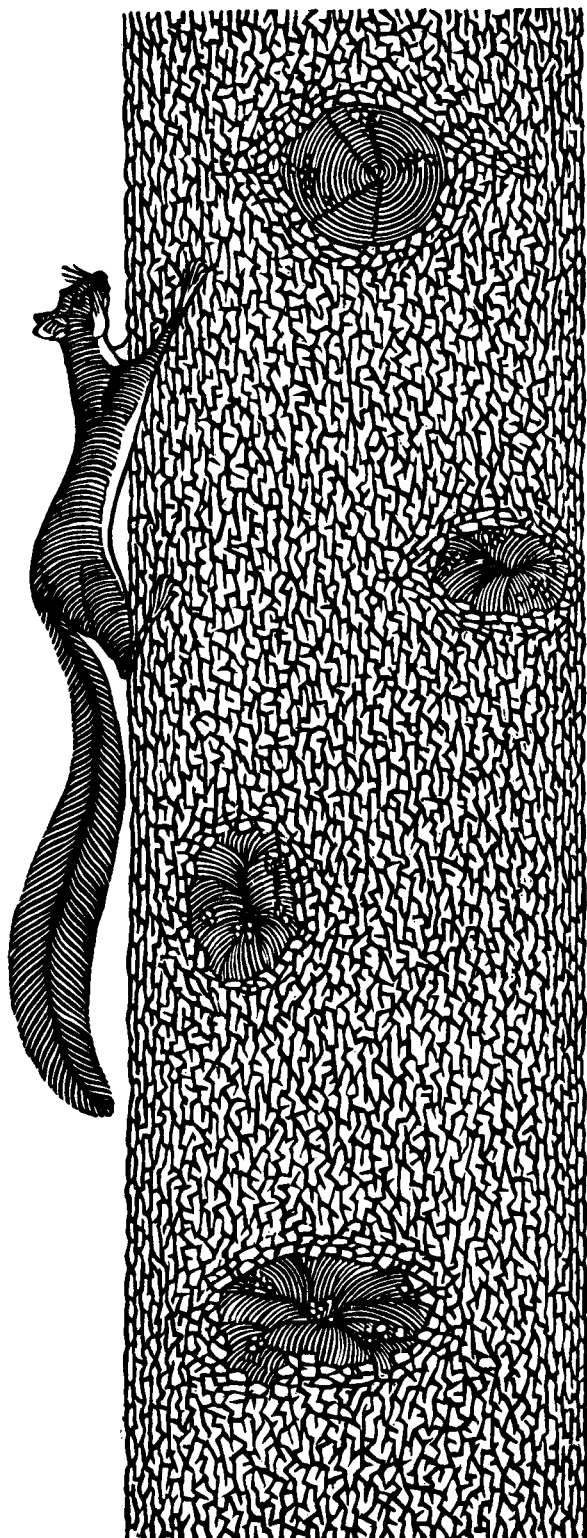
woodcut

1960

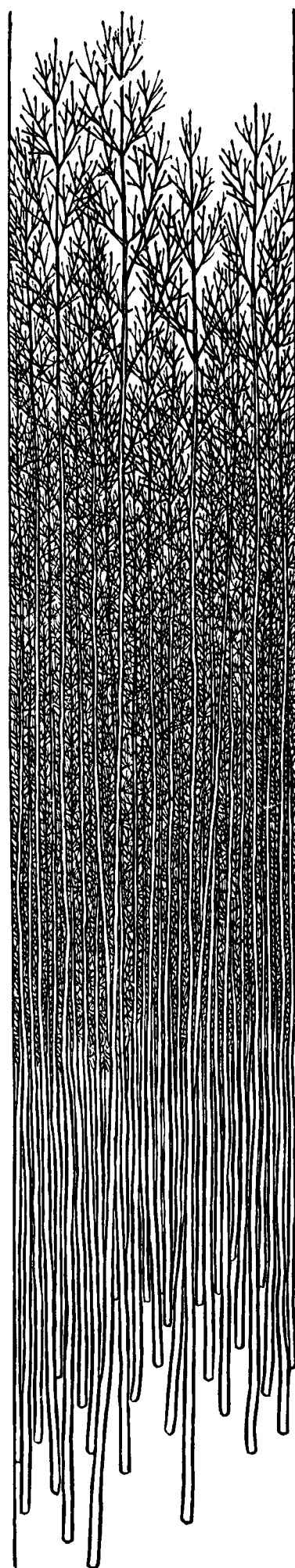
edition of 50

30¼ x 6¼

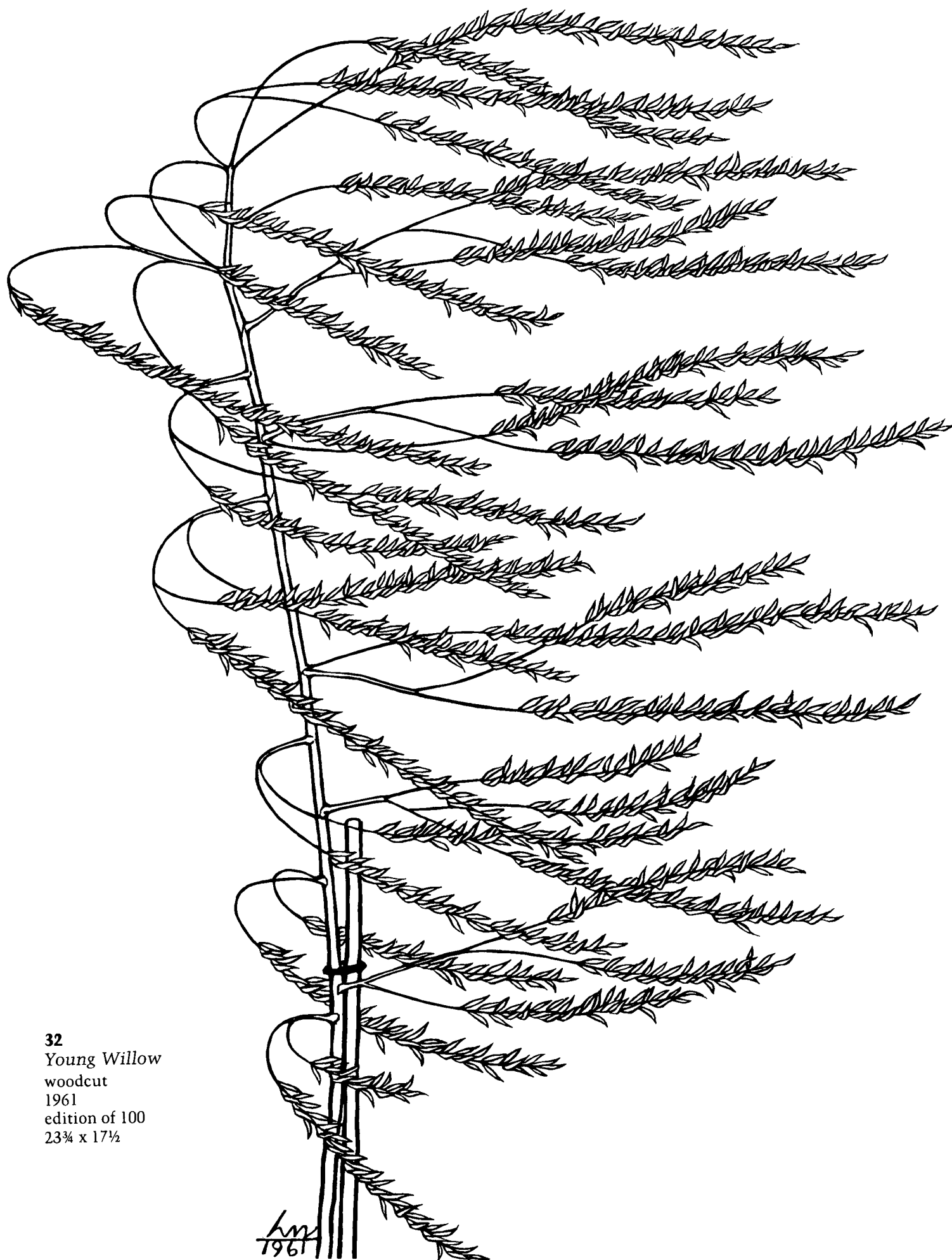
NOTE: Published by Associated American Artists



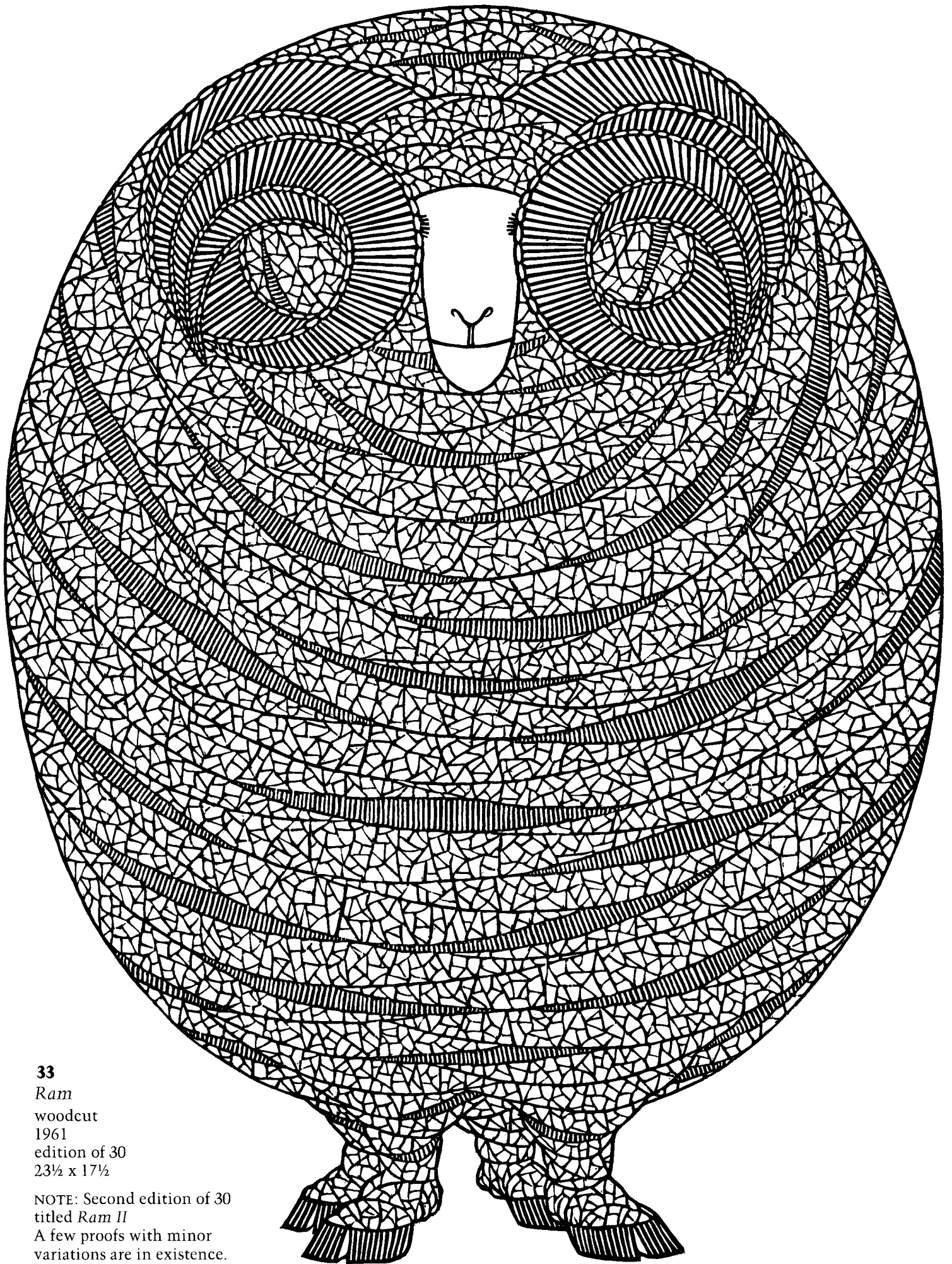
30
Squirrel
 woodcut
 1960
 edition of 100
 24 x 9½



31
Forest in Spring
 woodcut
 1960
 edition of 100
 36 x 6½



32
Young Willow
woodcut
1961
edition of 100
23¾ x 17½



33

Ram

woodcut

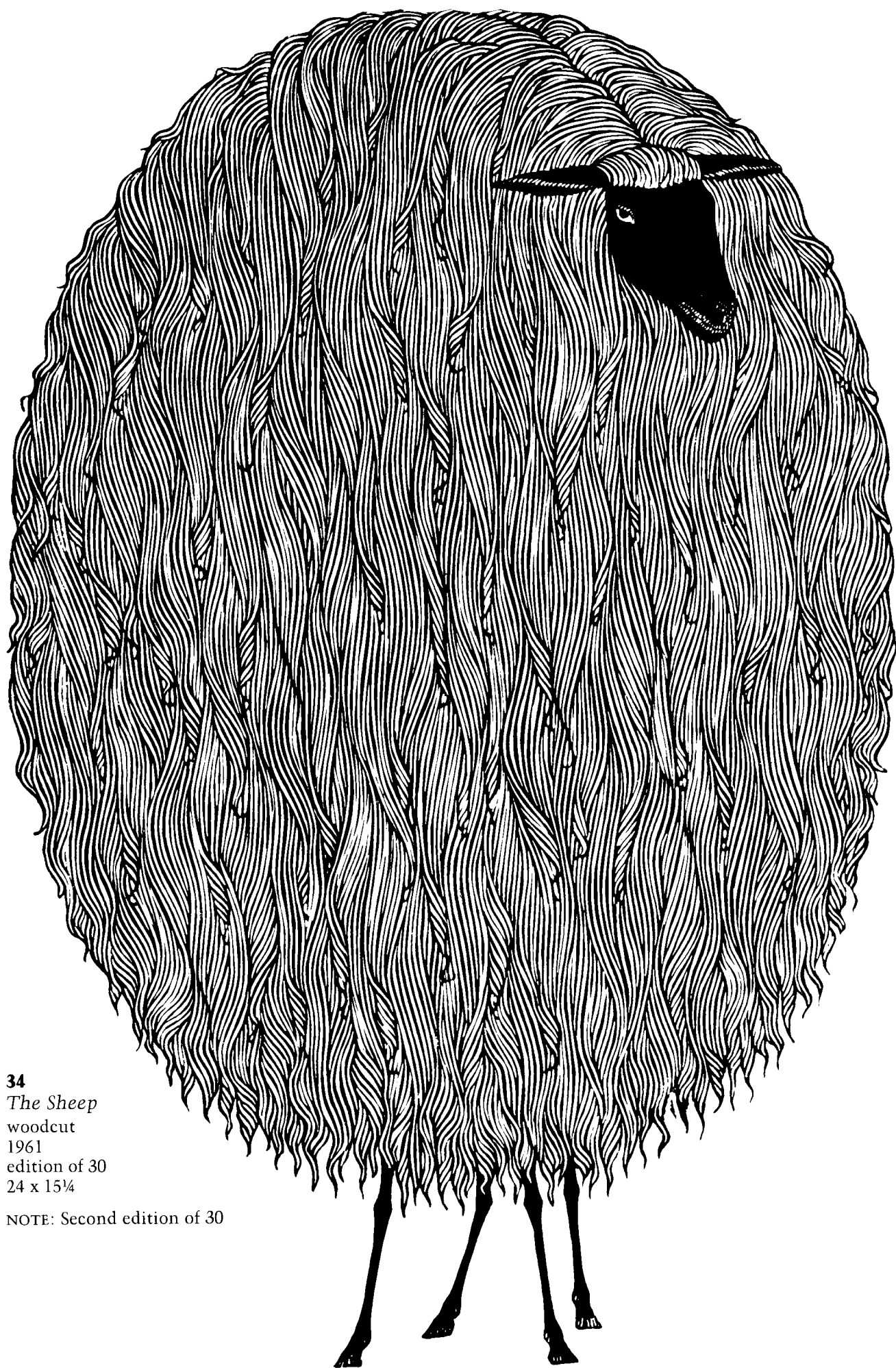
1961

edition of 30

23½ x 17½

NOTE: Second edition of 30
titled *Ram II*

A few proofs with minor
variations are in existence.



34

The Sheep

woodcut

1961

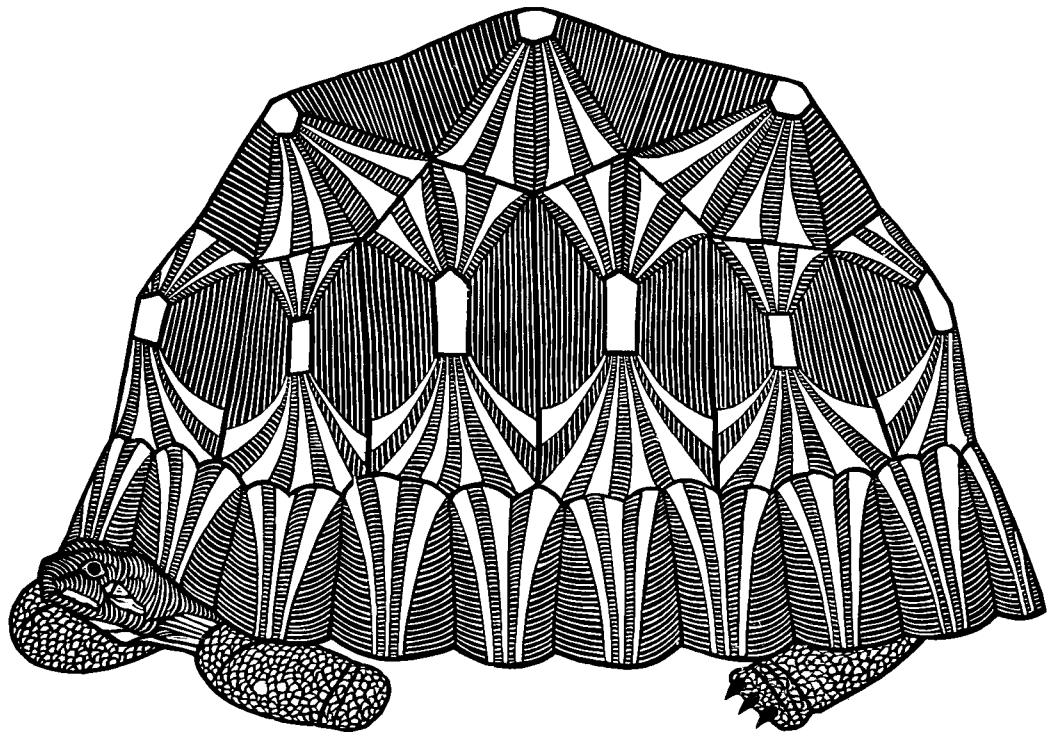
edition of 30

24 x 15¼

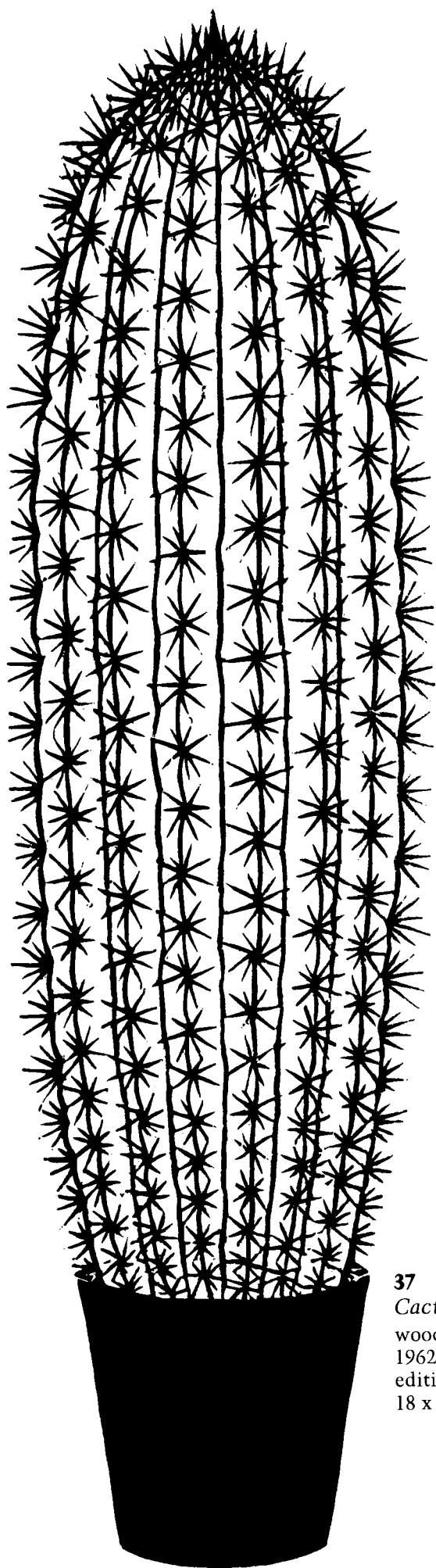
NOTE: Second edition of 30



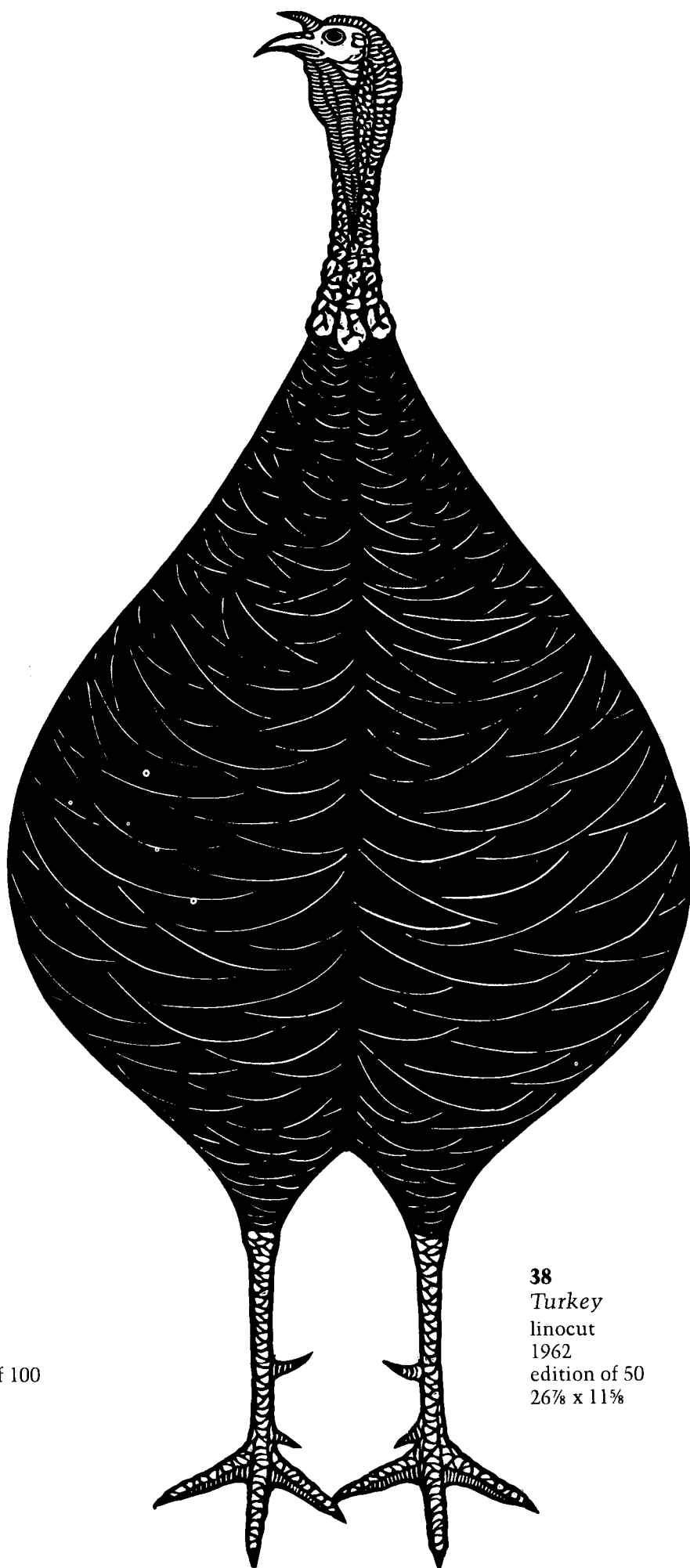
35
Corn
woodcut
1961
edition of 100
36 x 8



36
Turtle
woodcut
1962
edition of 50
16 x 23
NOTE: Second edition of 50
titled *Turtle II*



37
Cactus
 woodcut
 1962
 edition of 100
 18 x 5



38
Turkey
 linocut
 1962
 edition of 50
 26 $\frac{7}{8}$ x 11 $\frac{1}{8}$

39

Field

woodcut

1962

edition of 50 published by

Associated American

Artists; edition of 50

published by the artist,

indicated by Roman

numeral II before edition

numbers

14 x 38



40

Pine

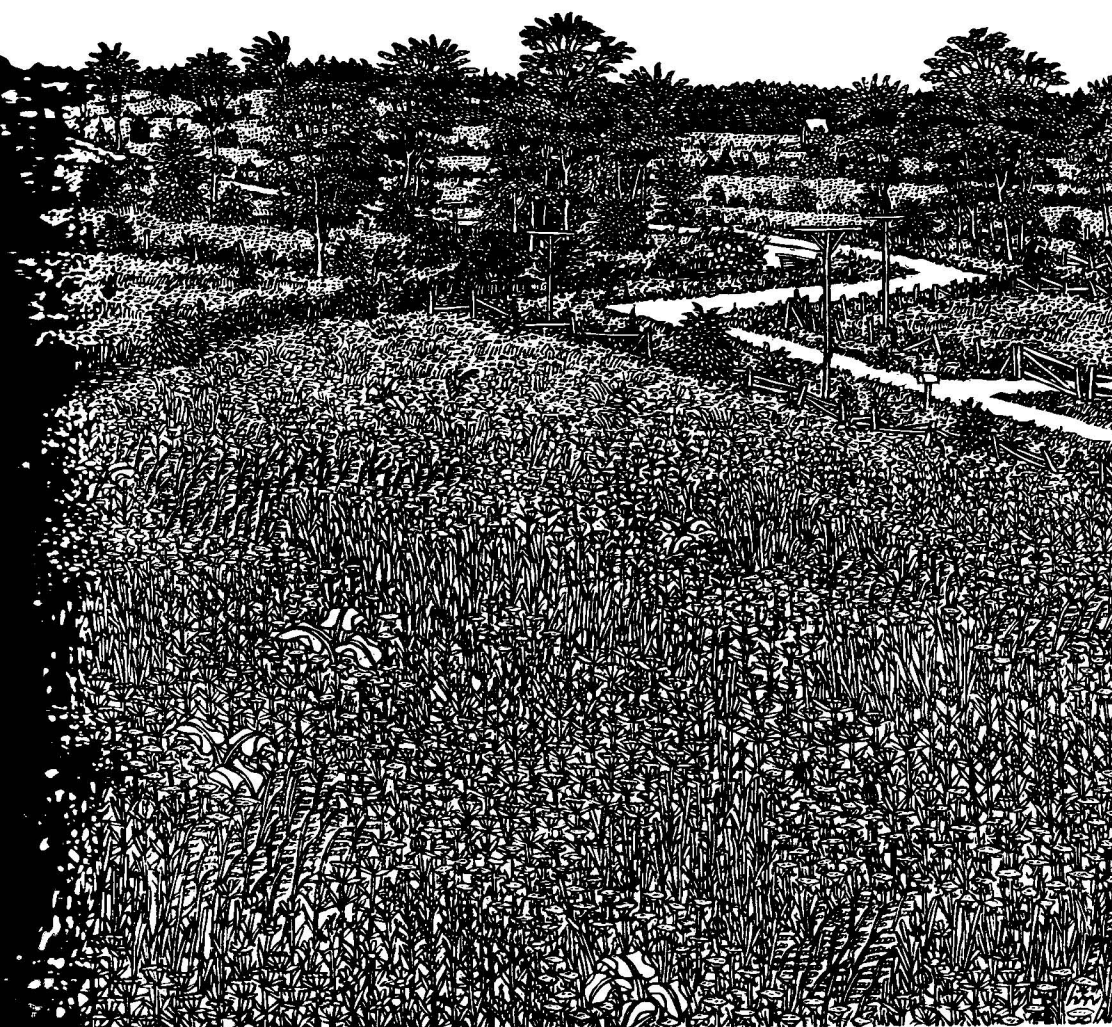
woodcut

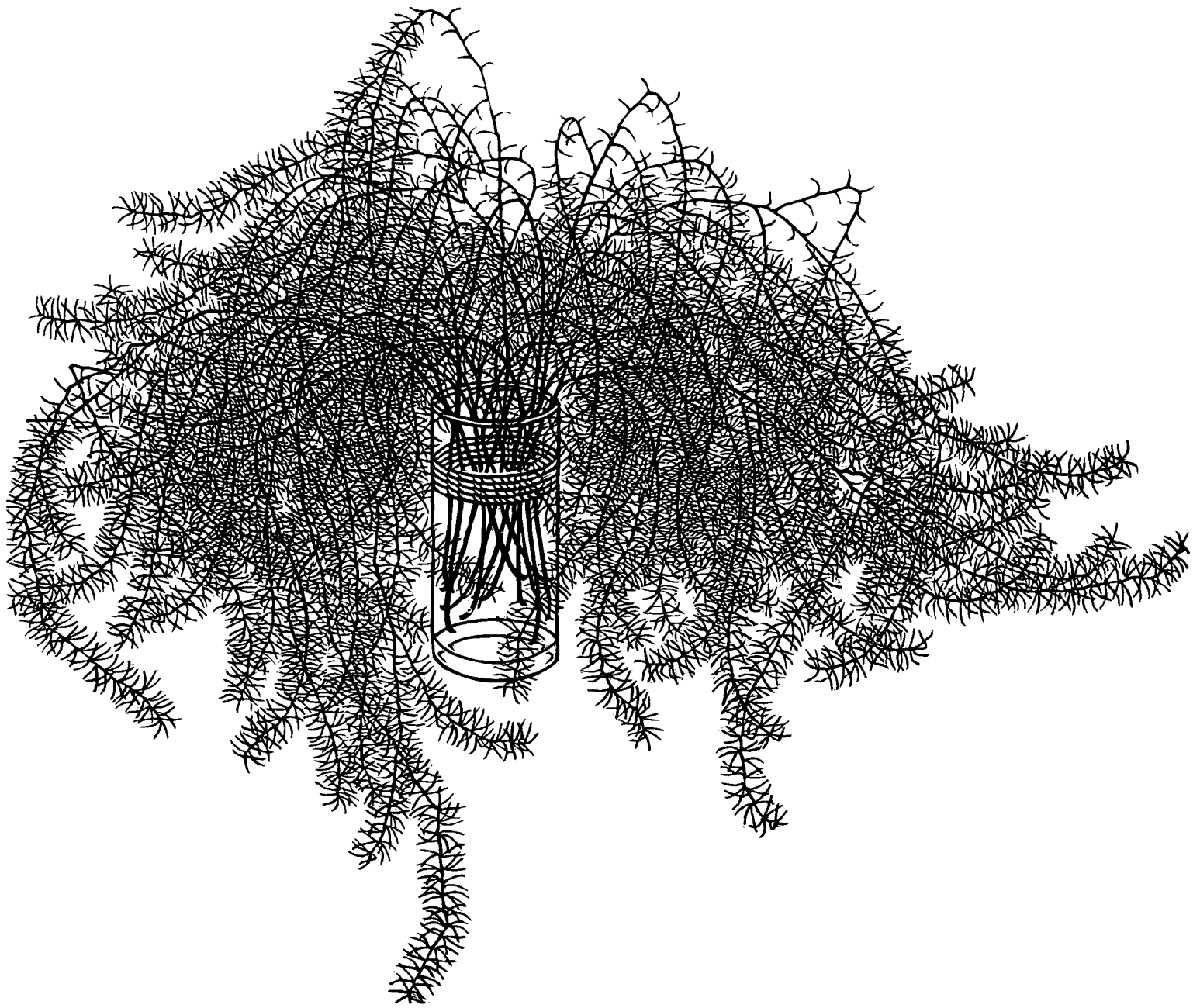
1963

edition of 210

30 x 6

NOTE: Published by International Graphic Arts Society





41

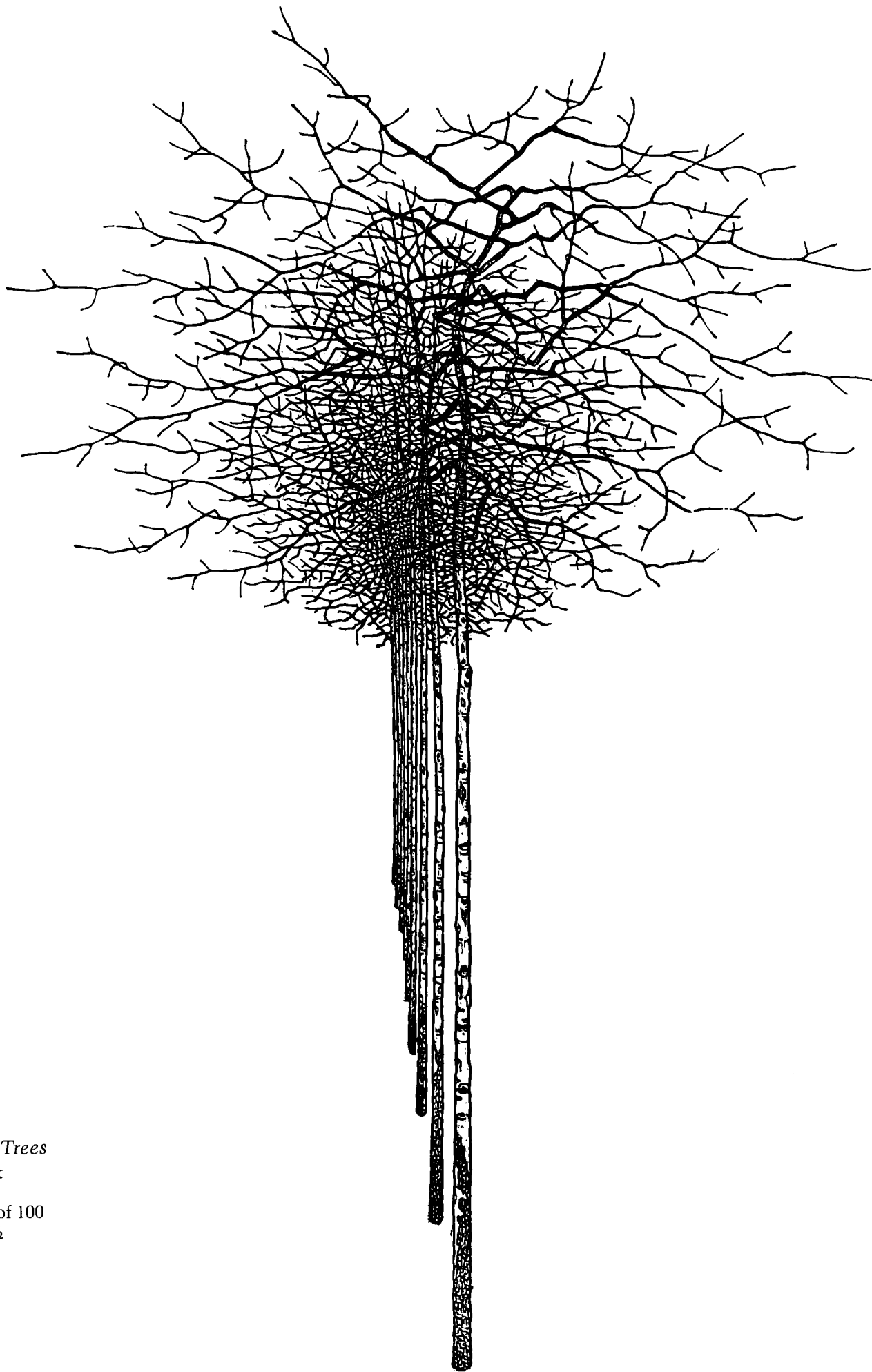
Bouquet

woodcut

1964

edition of 150

15 x 18



42

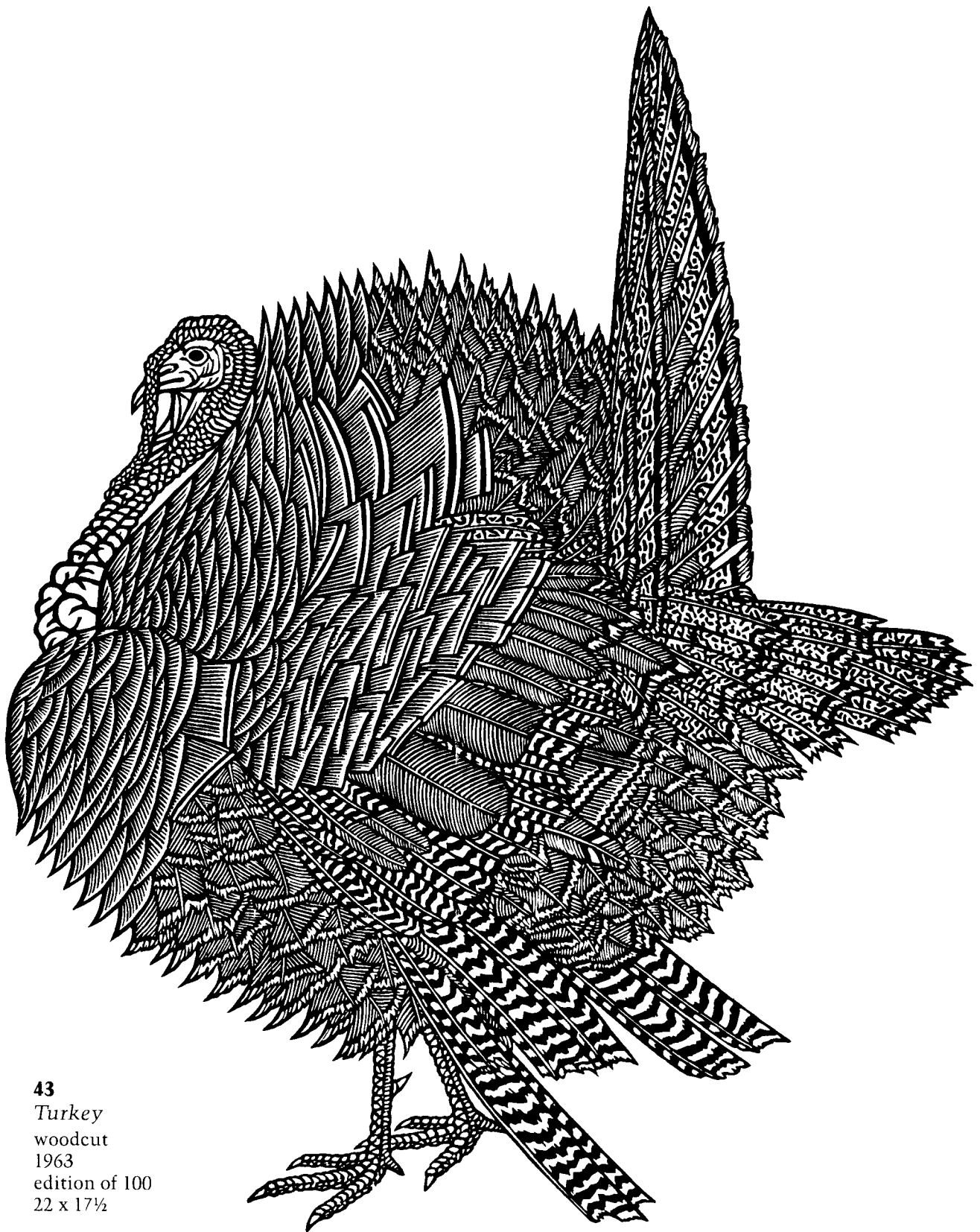
Pinoak Trees

woodcut

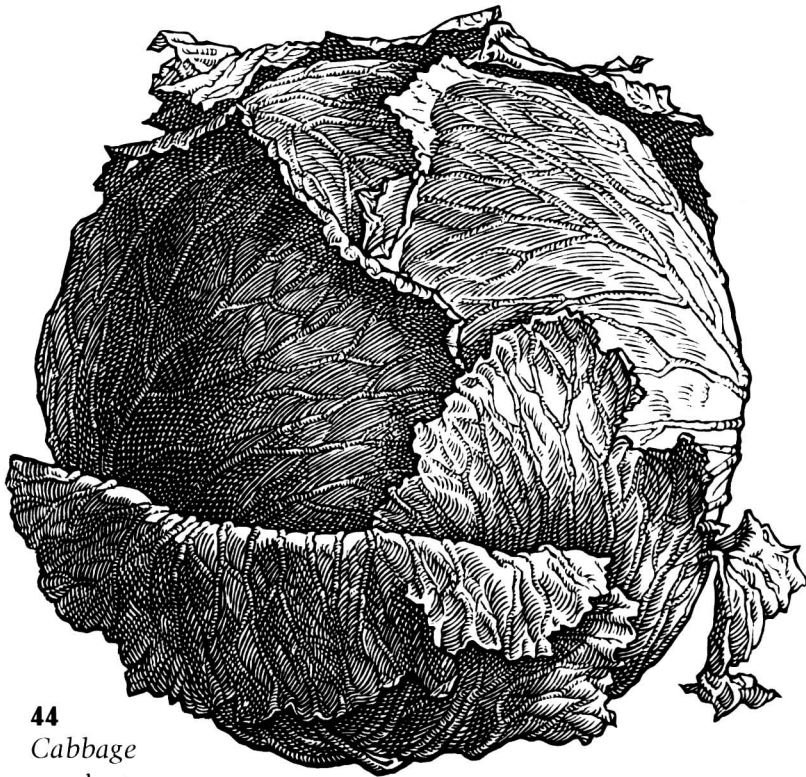
1963

edition of 100

24 x 16½



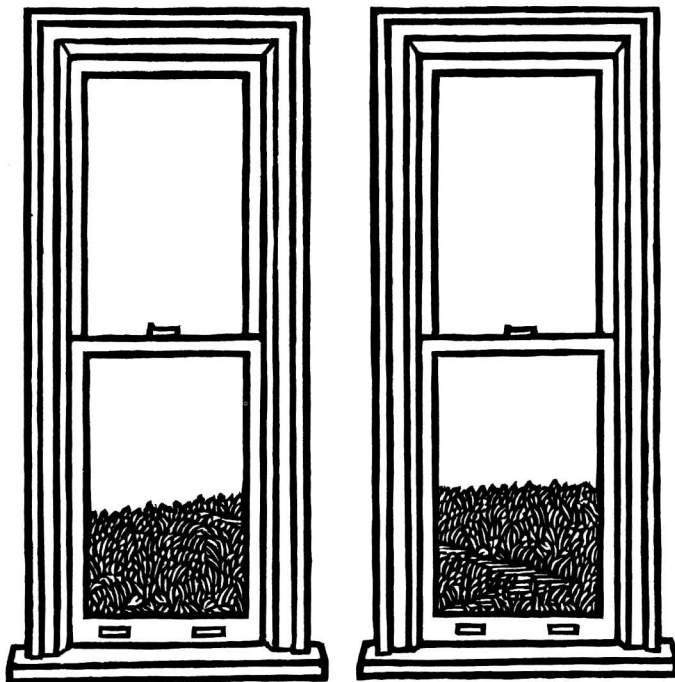
43
Turkey
woodcut
1963
edition of 100
22 x 17½



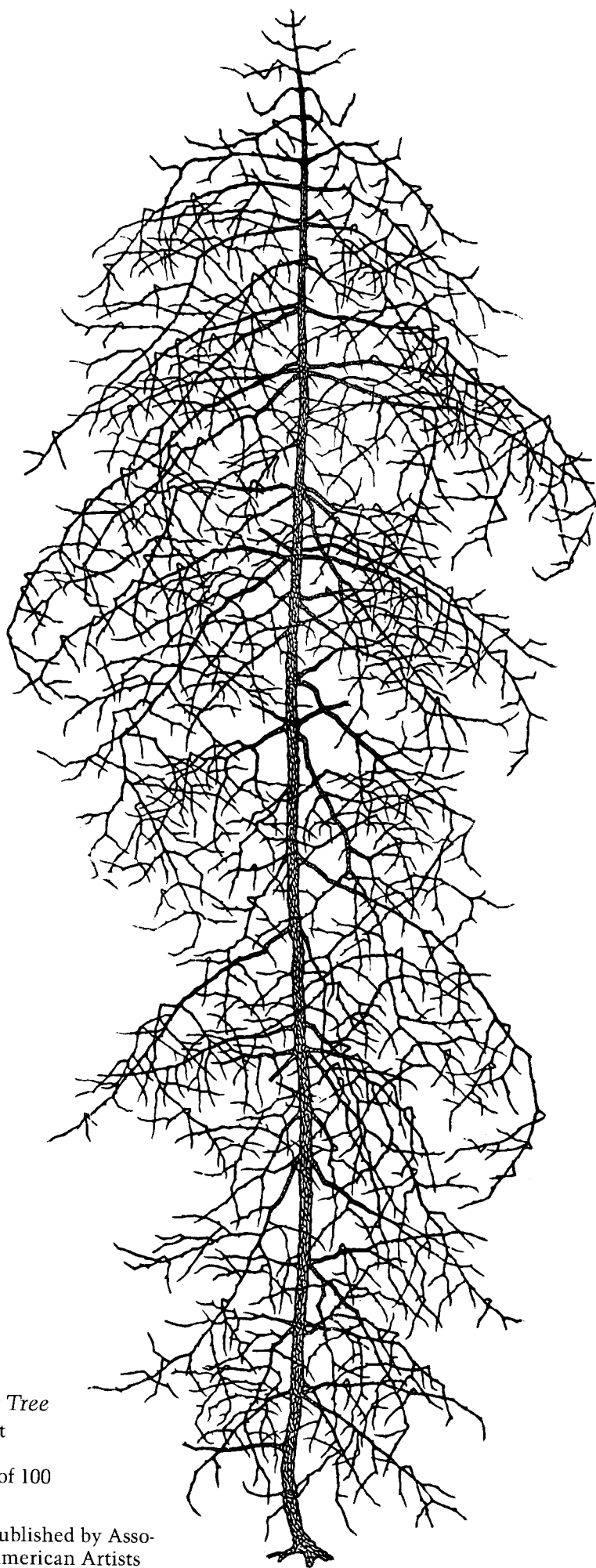
44
Cabbage
 woodcut
 1964
 edition of 100
 10 x 10¼



45
Gladiolus
 woodcut
 1964
 edition of 100
 32 x 5¼

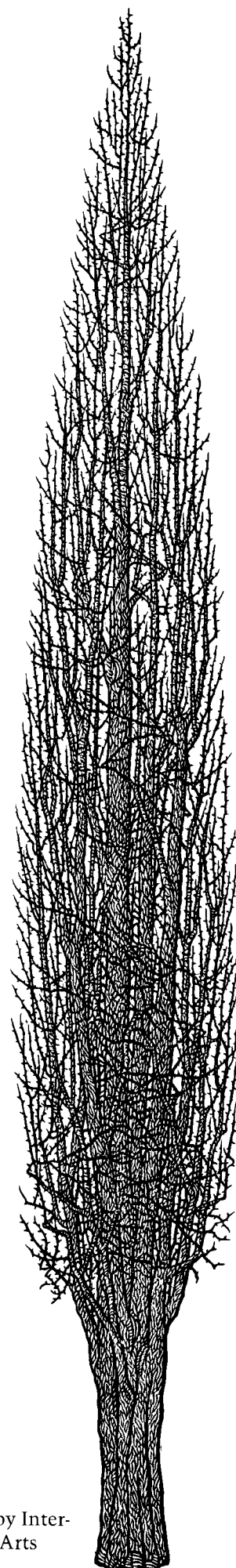


46
Windows
 woodcut
 1964
 edition of 75
 5¾ x 5¾



47
Winter Tree
 woodcut
 1964
 edition of 100
 32 x 12

NOTE: Published by Associated American Artists

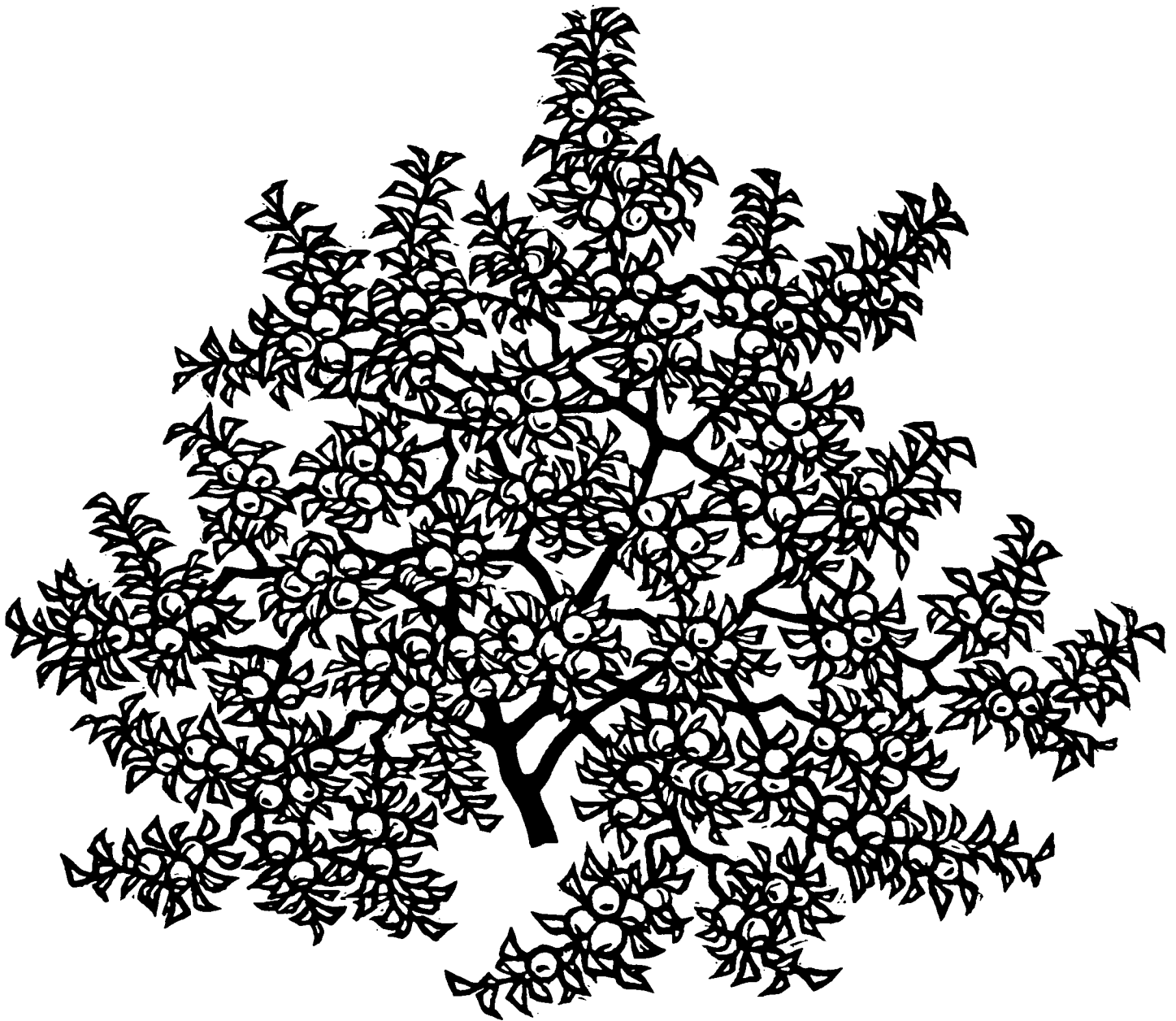


48
Ginkgo
 woodcut
 1964
 edition of 210
 35 3/4 x 5 1/4

NOTE: Published by International Graphic Arts Society

POEMS OF JOHN KEATS

Ten woodcuts (49 through 58) were executed by Hnizdovsky for reproduction in the book Poems of John Keats, published in 1964 by Thomas Y. Crowell Company, New York. A signed and numbered edition of each woodcut included in the book was also published by the artist, as indicated in this catalogue.



49

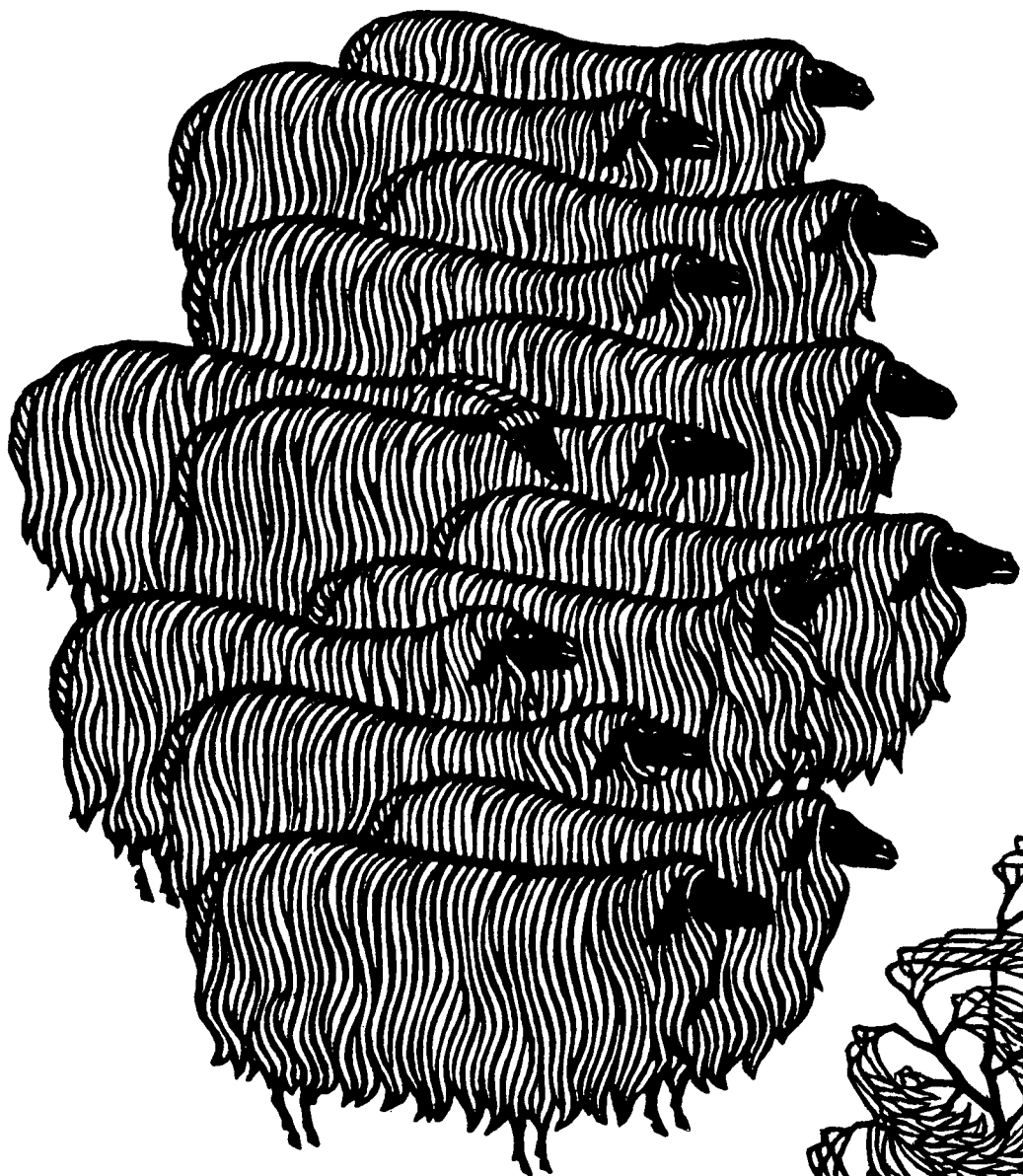
Apple Tree

woodcut

1964

edition of 100

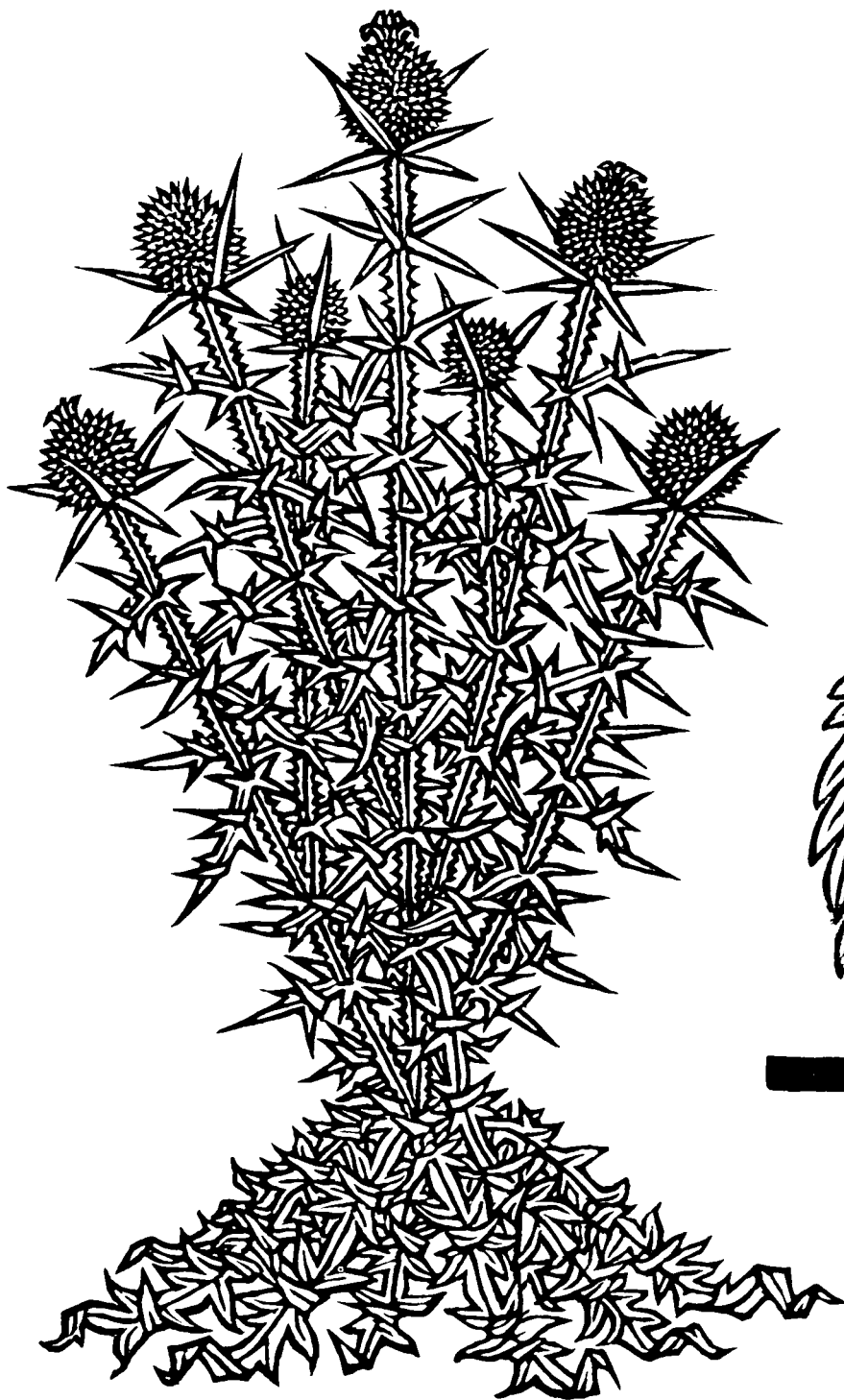
6% x 7½



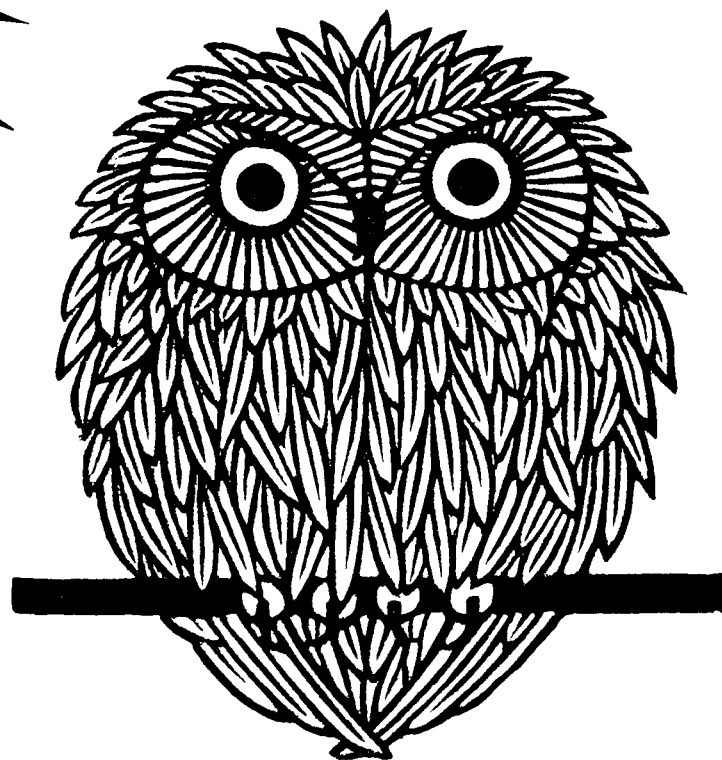
50
Herd of Sheep
 woodcut
 1964
 edition of 100
 6¾ x 6



51
Willow
 woodcut
 1964
 edition of 100
 7½ x 5⅛



52
Thistle
 woodcut
 1964
 edition of 100
 7 $\frac{3}{8}$ x 4 $\frac{1}{2}$



53
Owl
 woodcut
 1964
 edition of 100
 4 $\frac{1}{4}$ x 4 $\frac{1}{8}$



54

Caged Eagle

woodcut

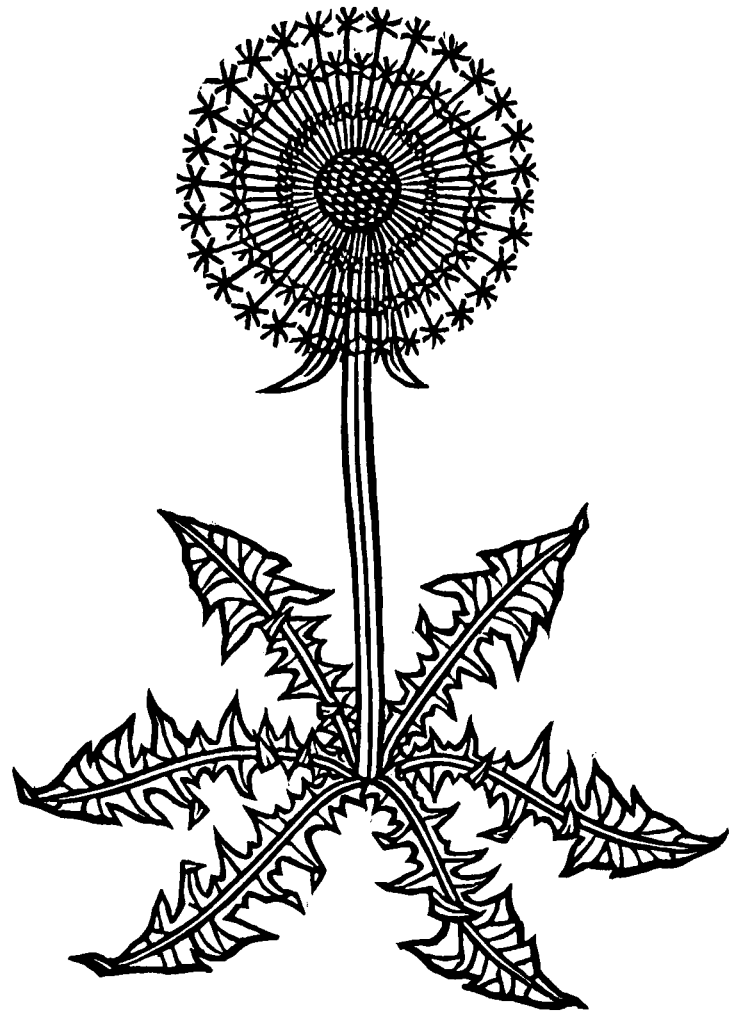
1964

edition of 100

7¼ x 4½



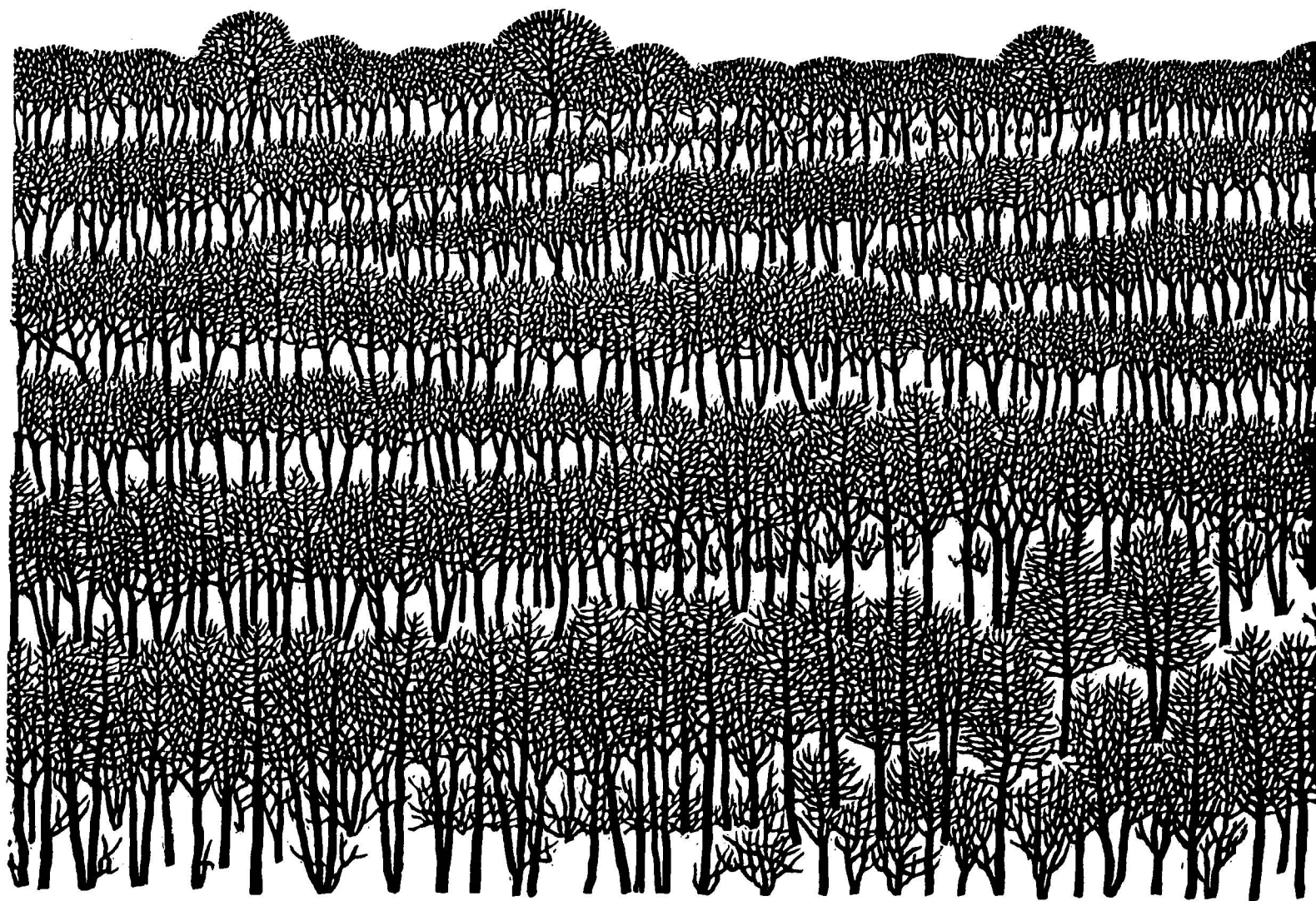
55
Marguerites
 woodcut
 1964
 edition of 100
 7¼ x 5¼



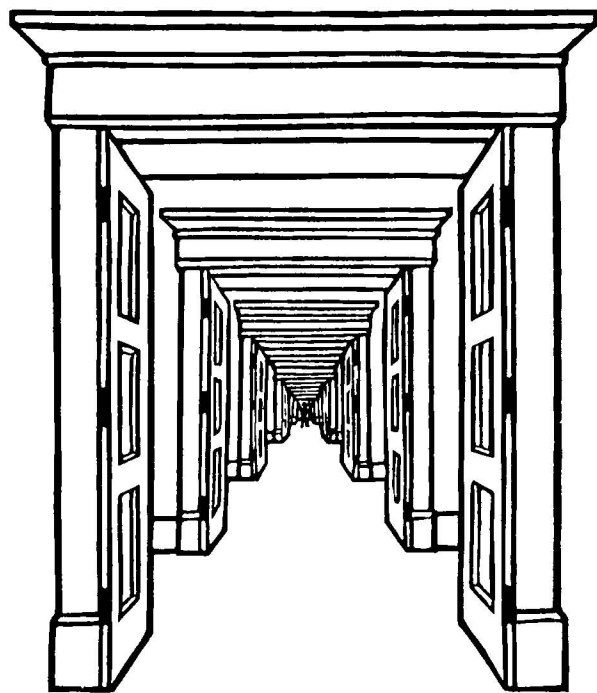
56
Dandelion
 woodcut
 1964
 edition of 100
 7½ x 5



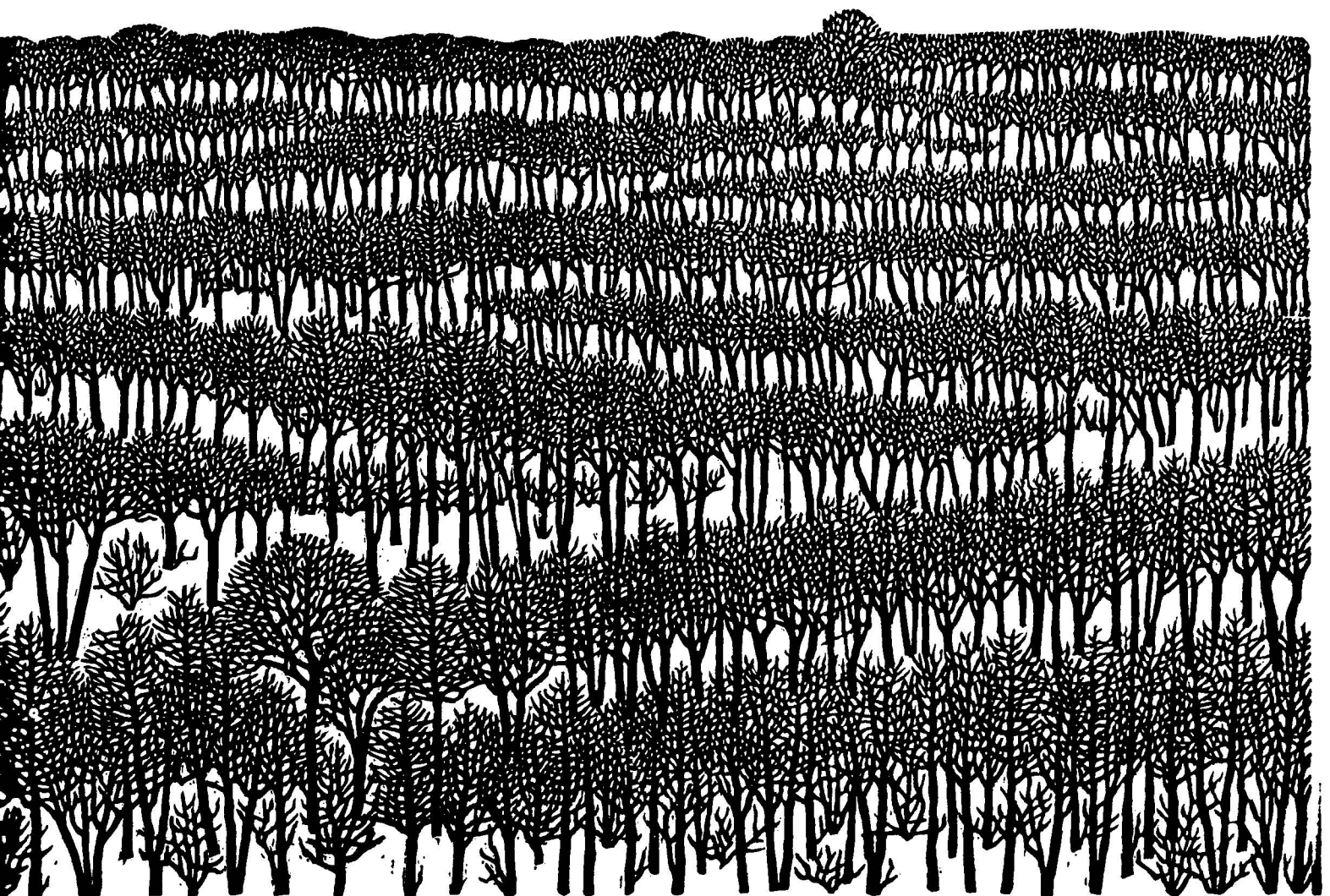
57
Endymion
woodcut
1964
edition of 75
4¼ x 4¼

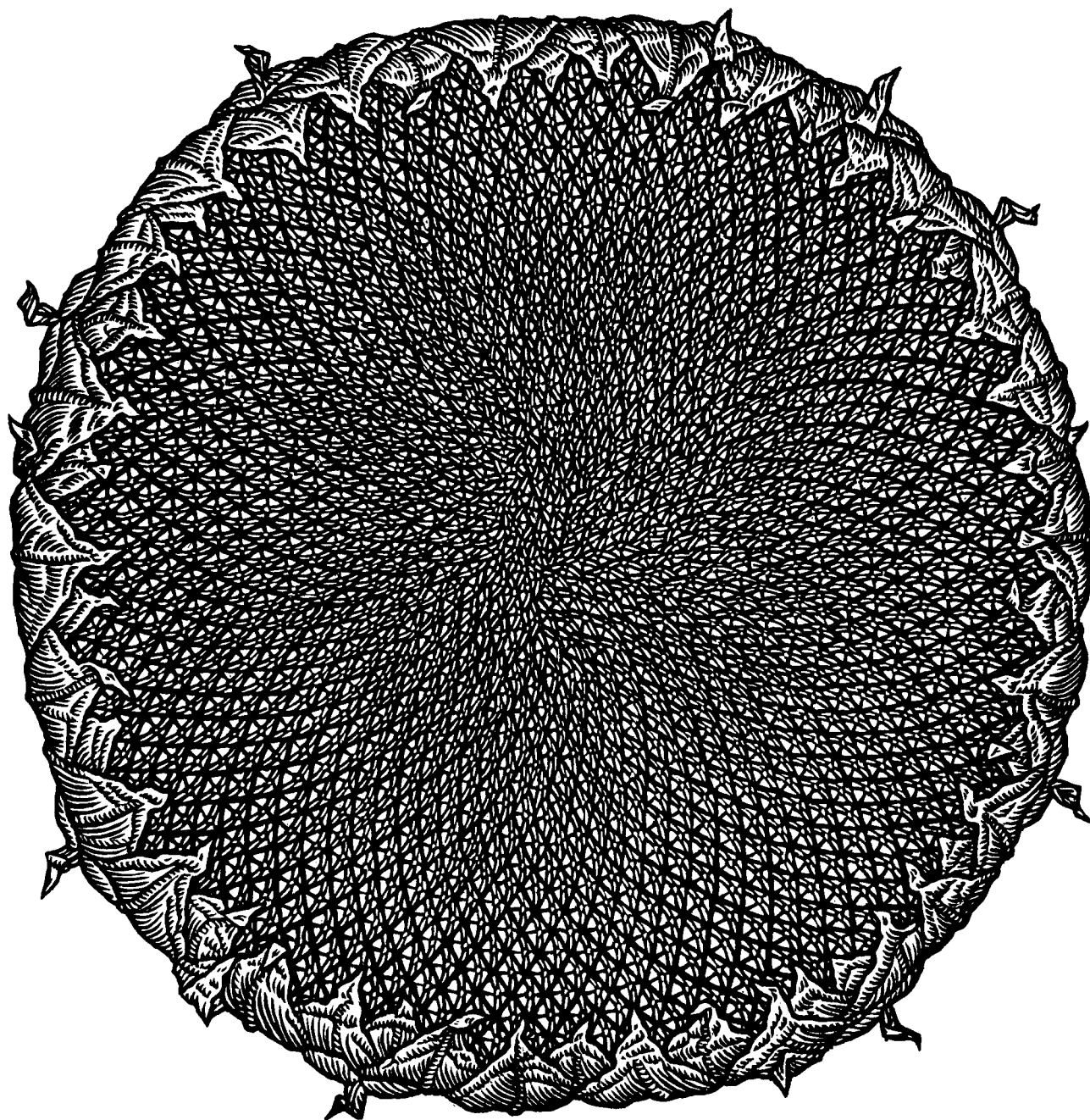


58
Doors
 woodcut
 1964
 edition of 75
 5⅞ x 5⅞



59
Winter Landscape
 woodcut
 1965
 edition of 100
 8 x 24





60

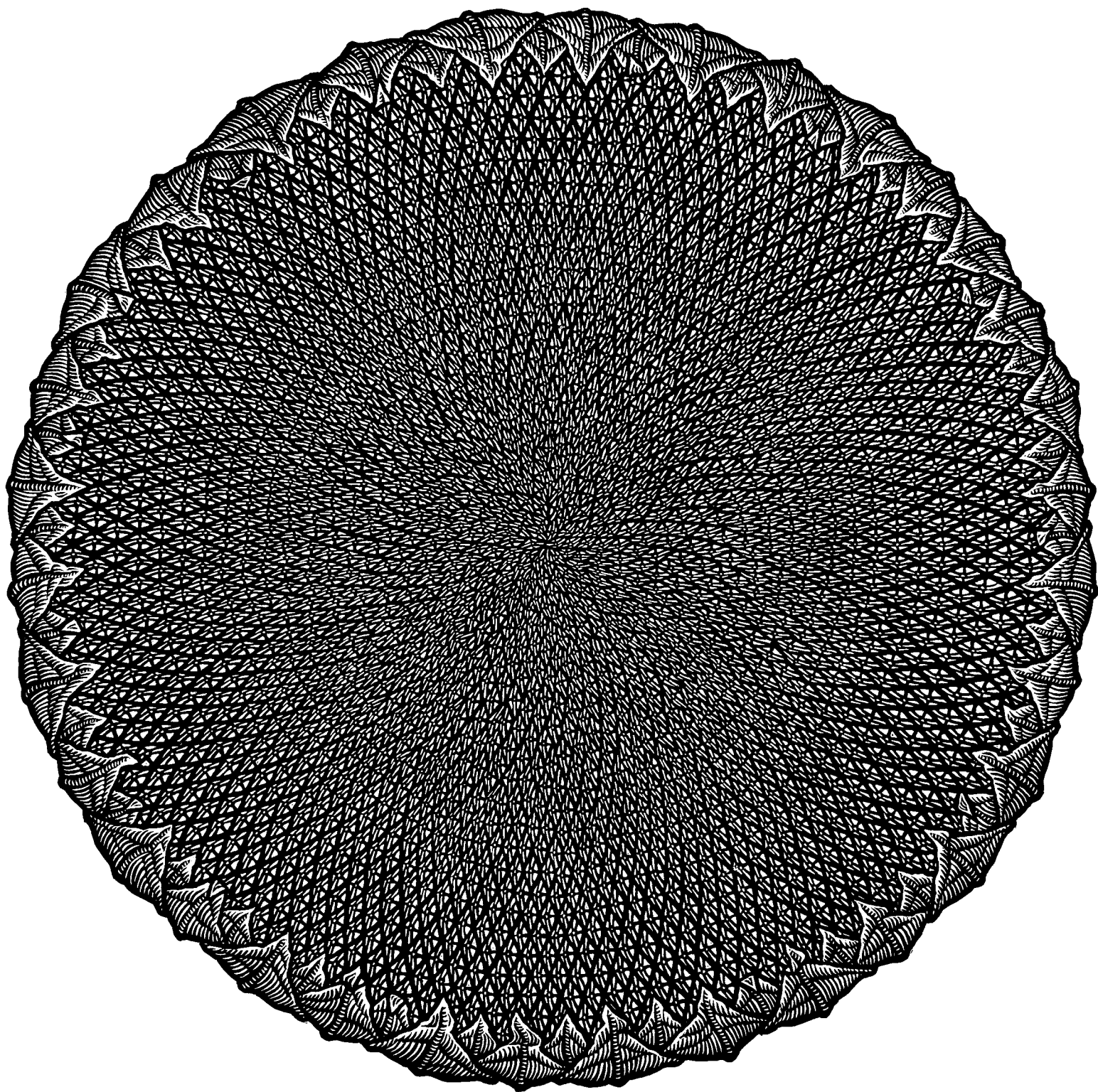
Sunflower

woodcut

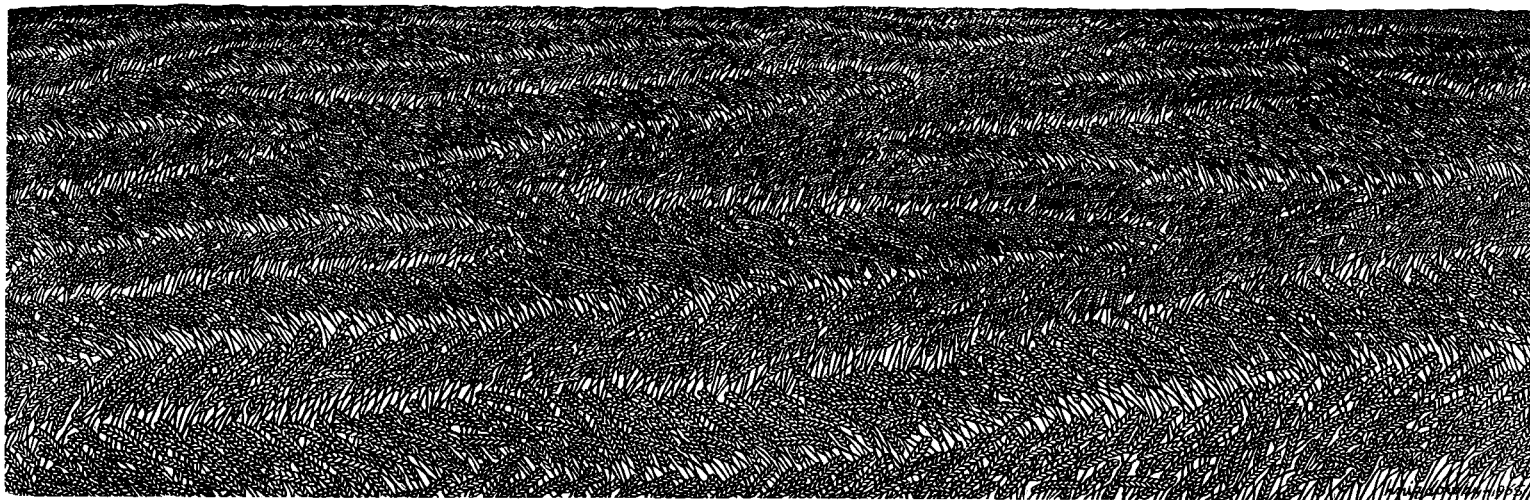
1965

edition of 60

10½ x 10½



61
Opsunflower
linocut
1965
edition of 100
18¼ x 18¼



62

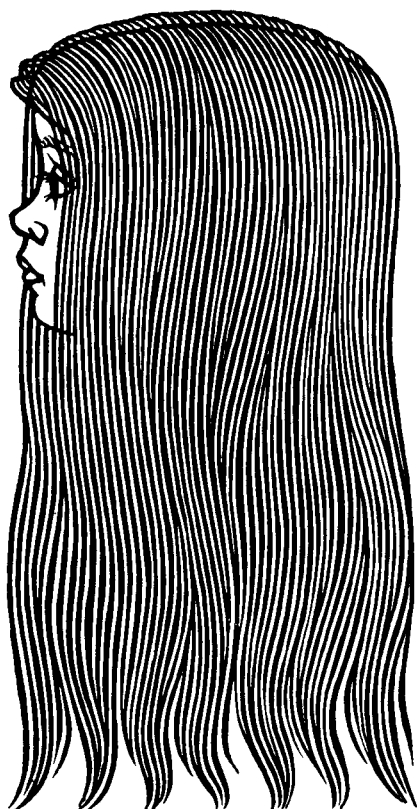
Wheatfield

woodcut

1965

edition of 100

7¼ x 22½



63

Moppet

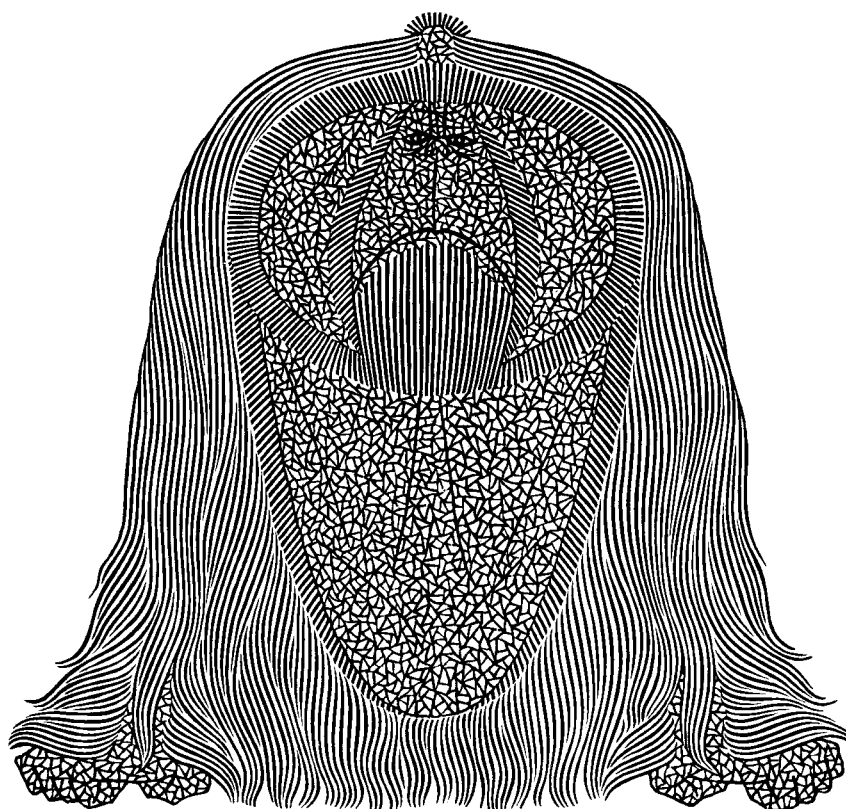
woodcut

1965

edition of 250

13¾ x 6¾

NOTE: Published by Associated American Artists



64

Andy from the Bronx

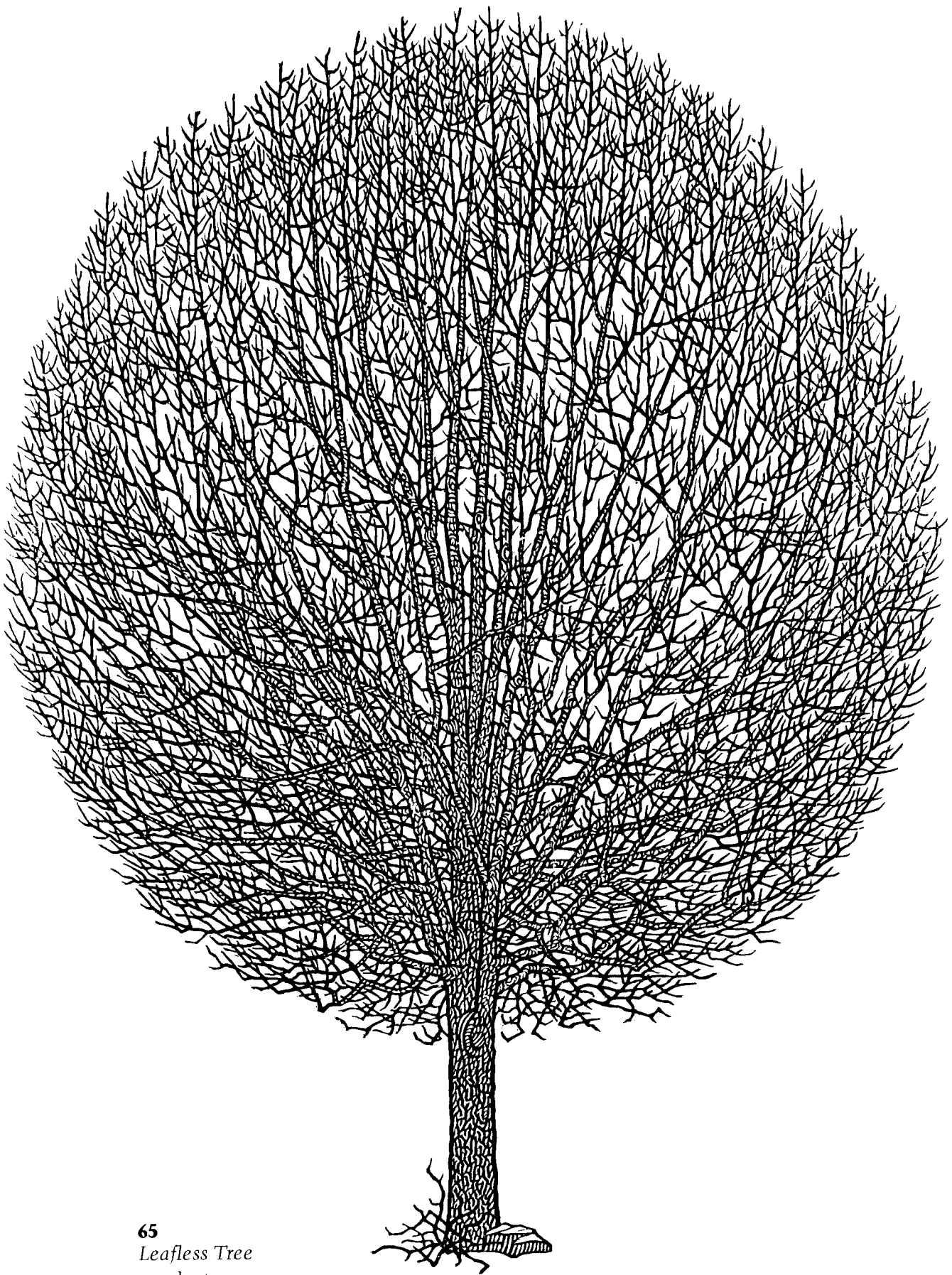
Zoo

woodcut

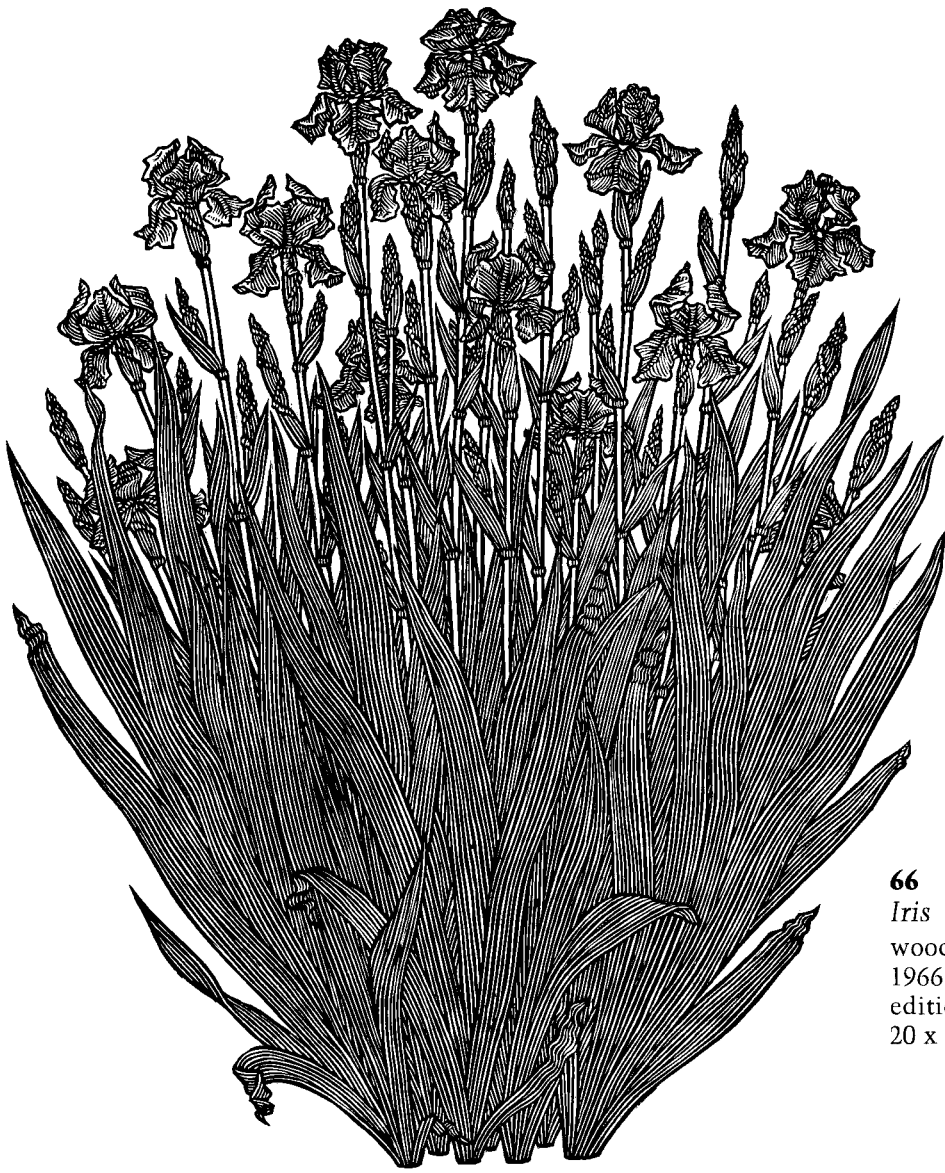
1965

edition of 100

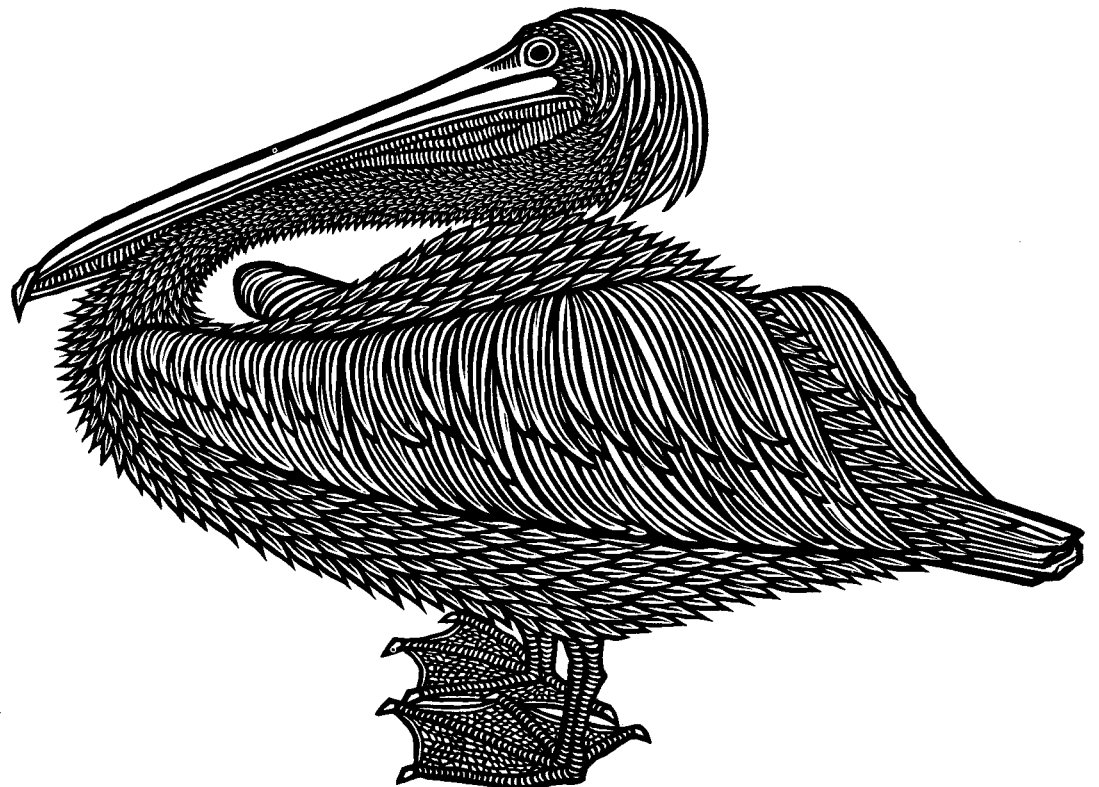
15¼ x 16¼



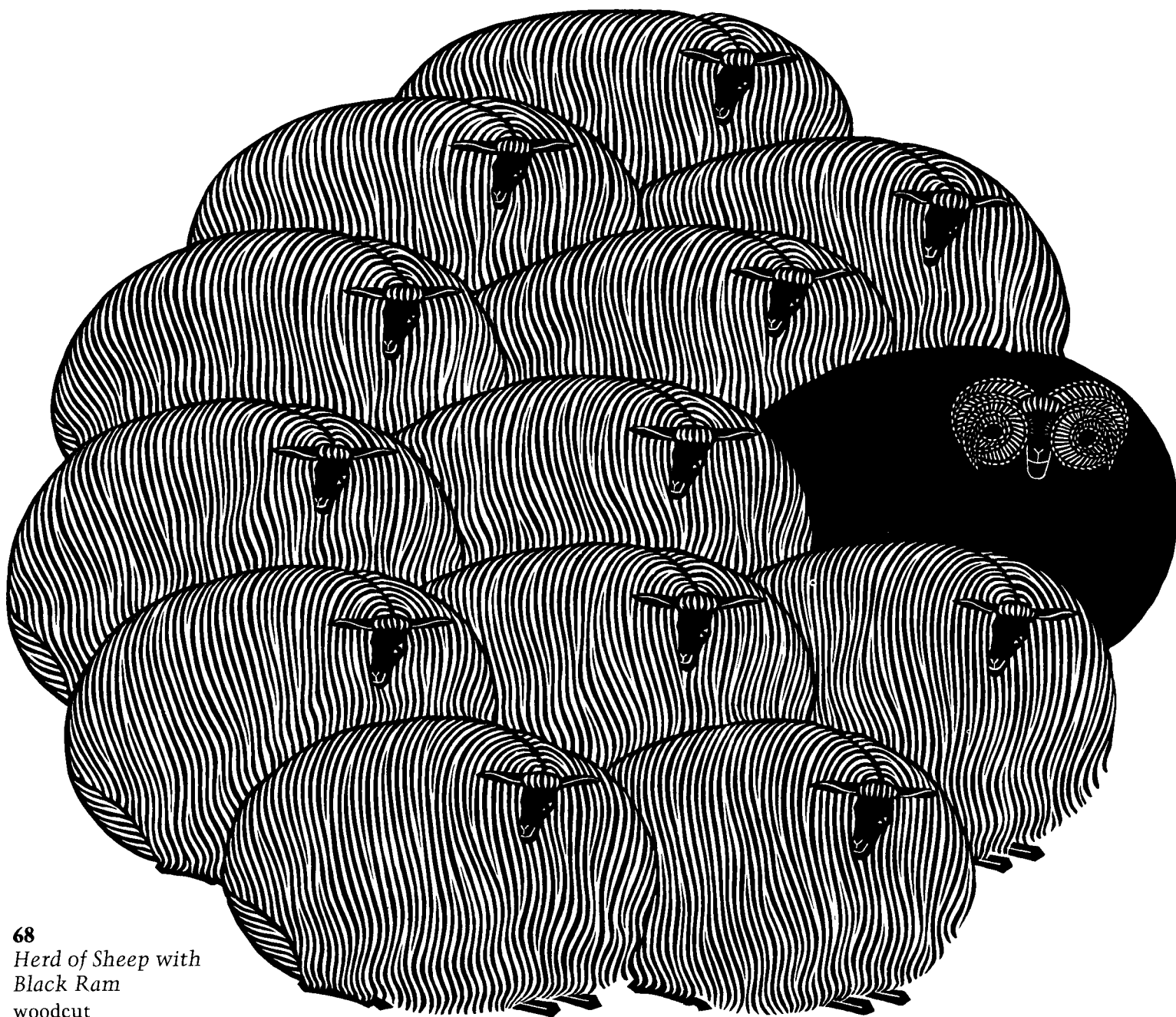
65
Leafless Tree
woodcut
1965
edition of 100
23 x 17



66
Iris
 woodcut
 1966
 edition of 100
 20 x 16



67
Pelican
 woodcut
 1966
 edition of 150
 12½ x 17½



68

*Herd of Sheep with
Black Ram*

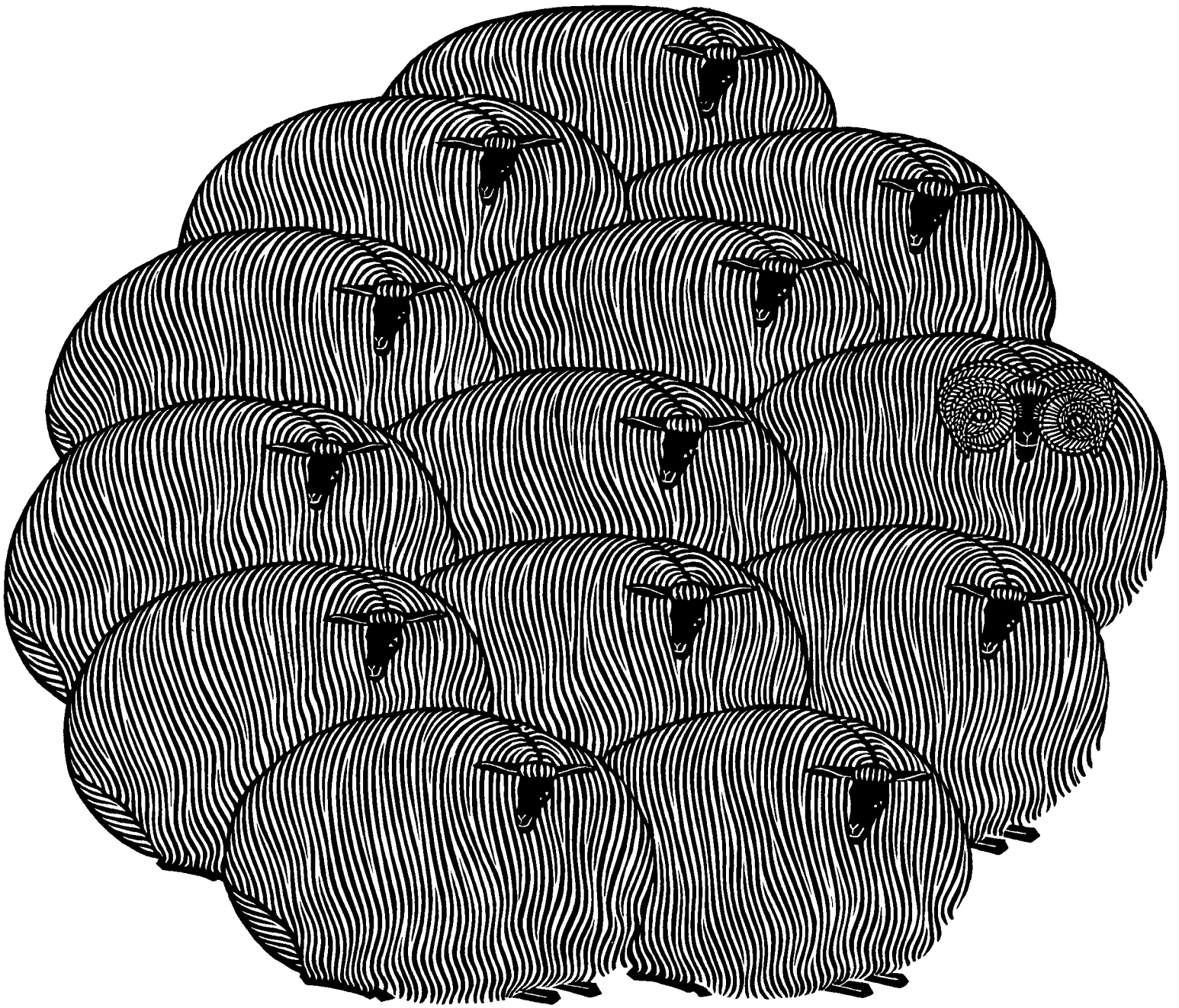
woodcut

1966

no edition, 25 artist's proofs
only

17 x 20

NOTE: Block later recut and
published as *Herd of Sheep*
(no. 69)



69

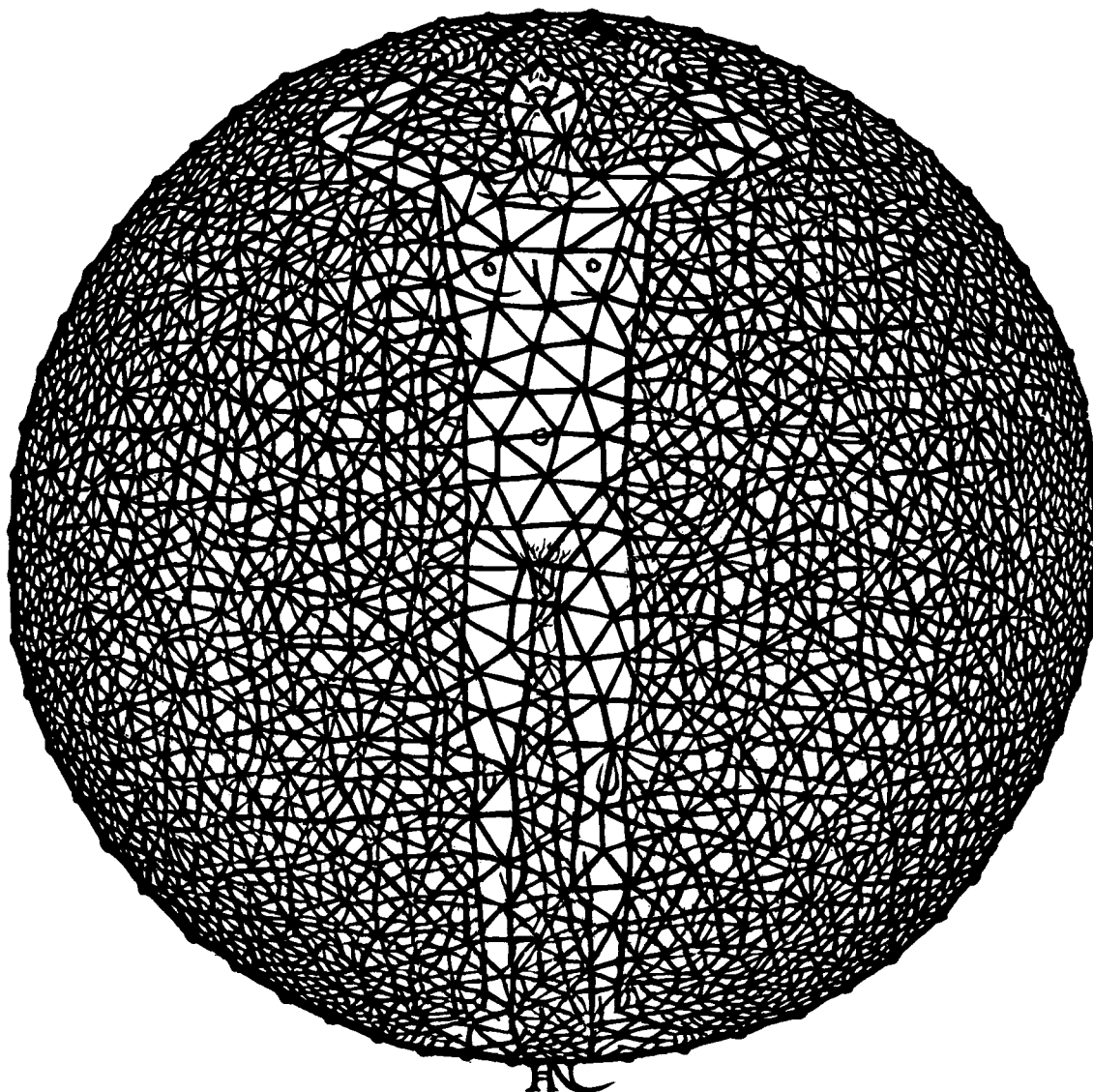
Herd of Sheep

woodcut

1966

edition of 100

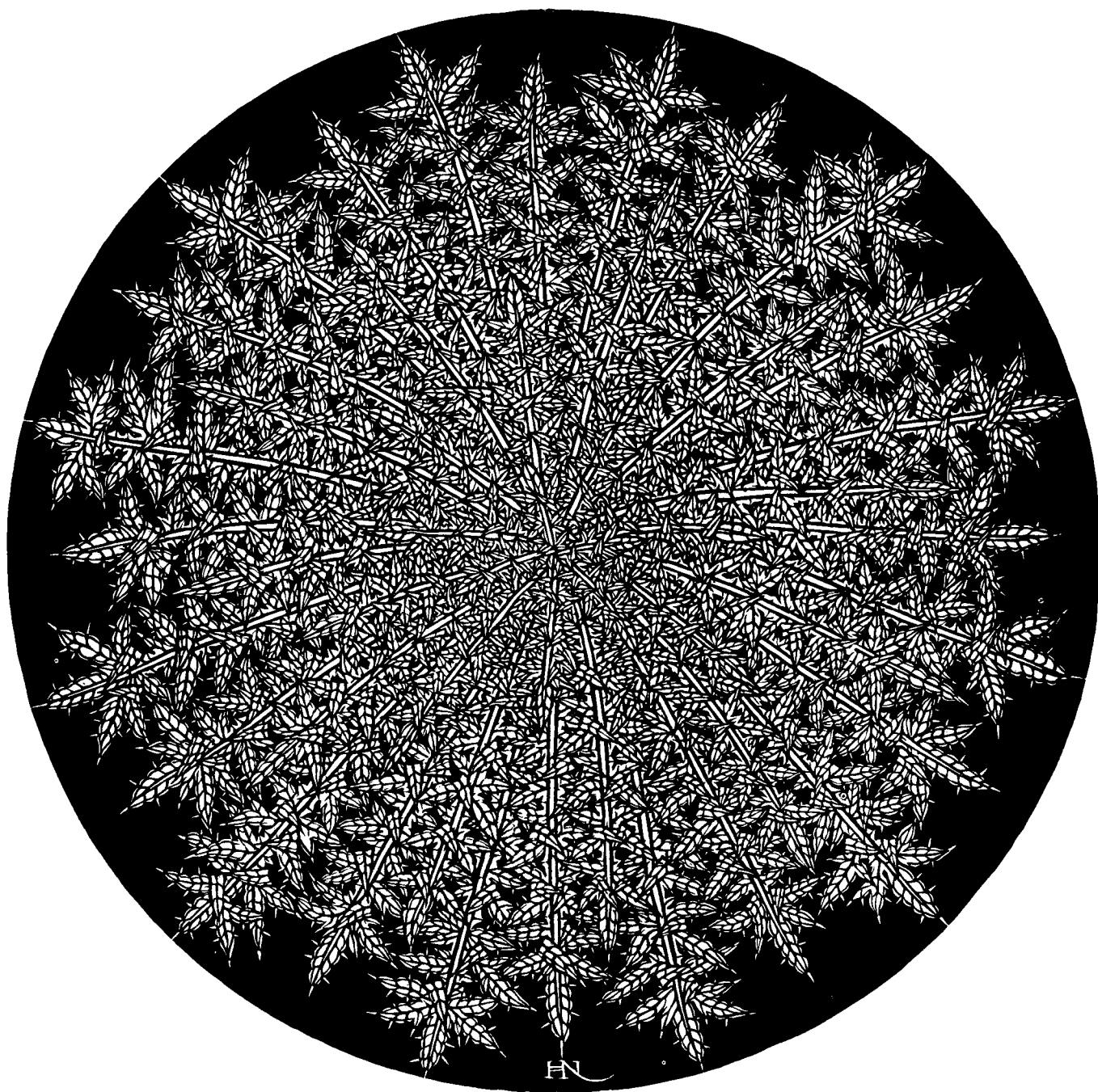
17 x 20



70
Constructor
 woodcut
 1967
 edition of 100
 10½ x 10½



71
Ear of Corn
 woodcut
 1967
 edition of 175
 9½ x 14



72

Thistle

woodcut

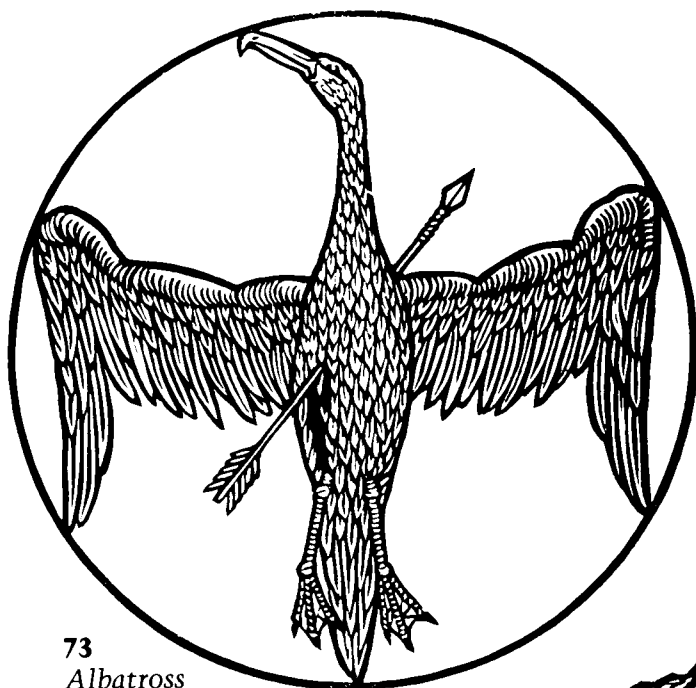
1967

edition of 100

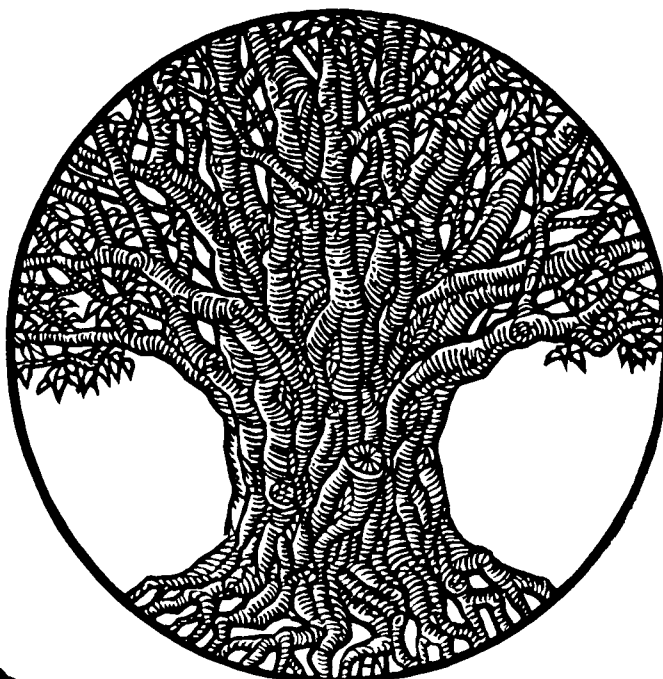
18 x 18

POEMS OF SAMUEL TAYLOR COLERIDGE

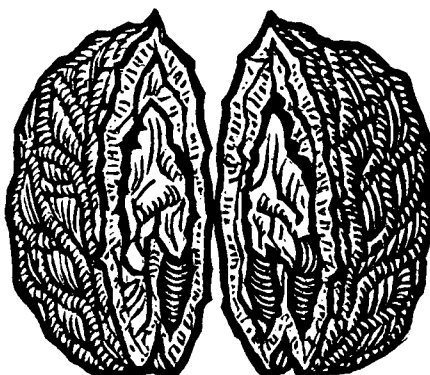
Seven woodcuts (73 through 79) were executed by Hnizdovsky for reproduction in the book *Poems of Samuel Taylor Coleridge*, published in 1967 by Thomas Y. Crowell Company, New York. A signed and numbered edition of each woodcut included in the book was also published by the artist, as indicated in this catalogue.



73
Albatross
woodcut
1967
edition of 100
6½ x 6½



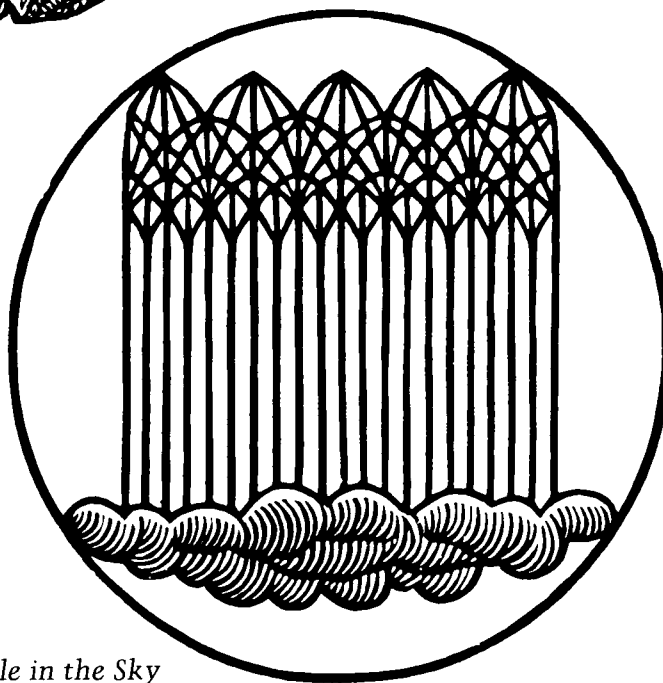
75
Old Tree
woodcut
1967
edition of 150
6½ x 6½



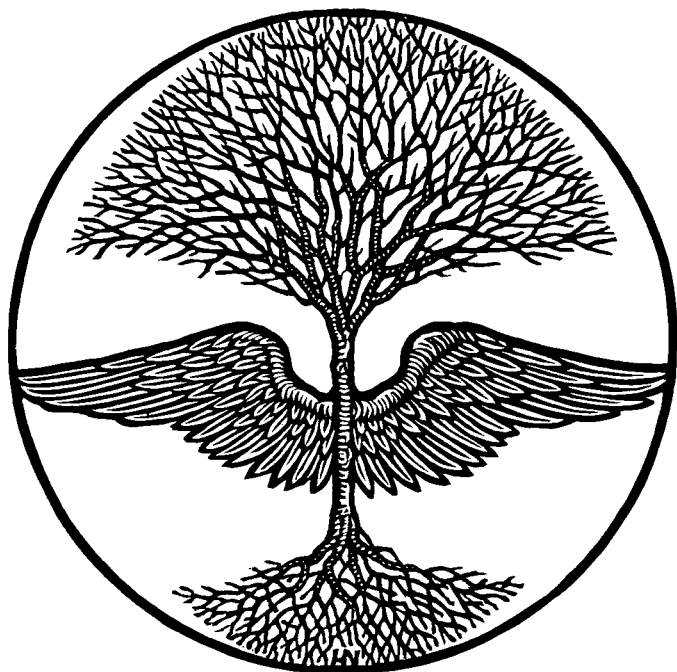
74
Open Nut
woodcut
1967
edition of 150
2⅞ x 3½



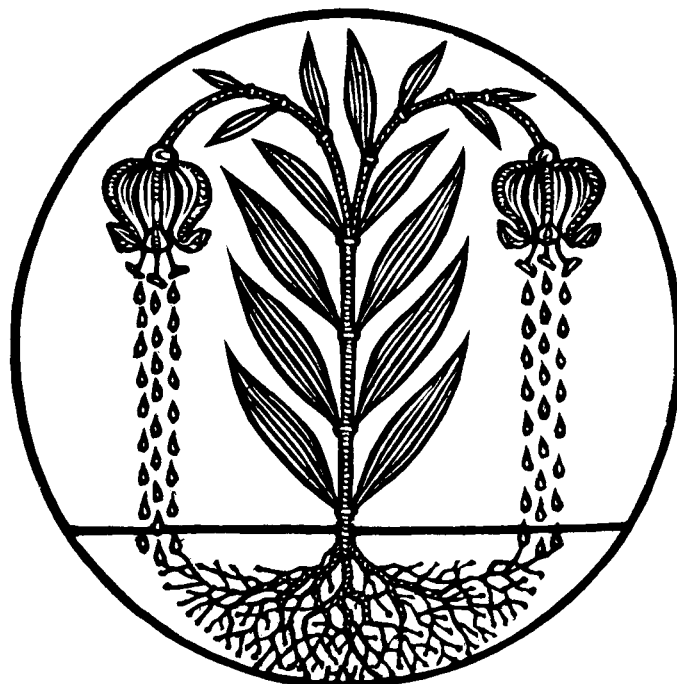
76
Eve
woodcut
1967
edition of 150
6½ x 6½



77
Castle in the Sky
woodcut
1967
edition of 100
6½ x 6½



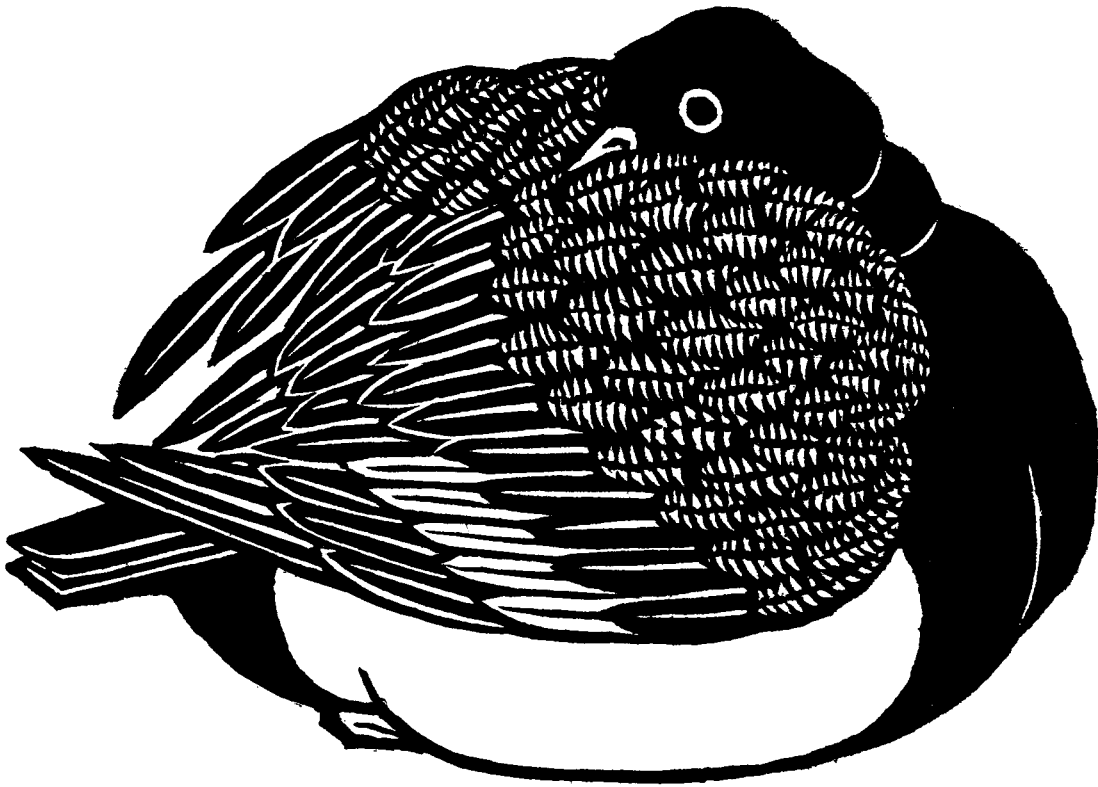
78
Winged Tree
 woodcut
 1967
 edition of 100
 6½ x 6½



79
Circle of Growth
 woodcut
 1967
 edition of 100
 6½ x 6½



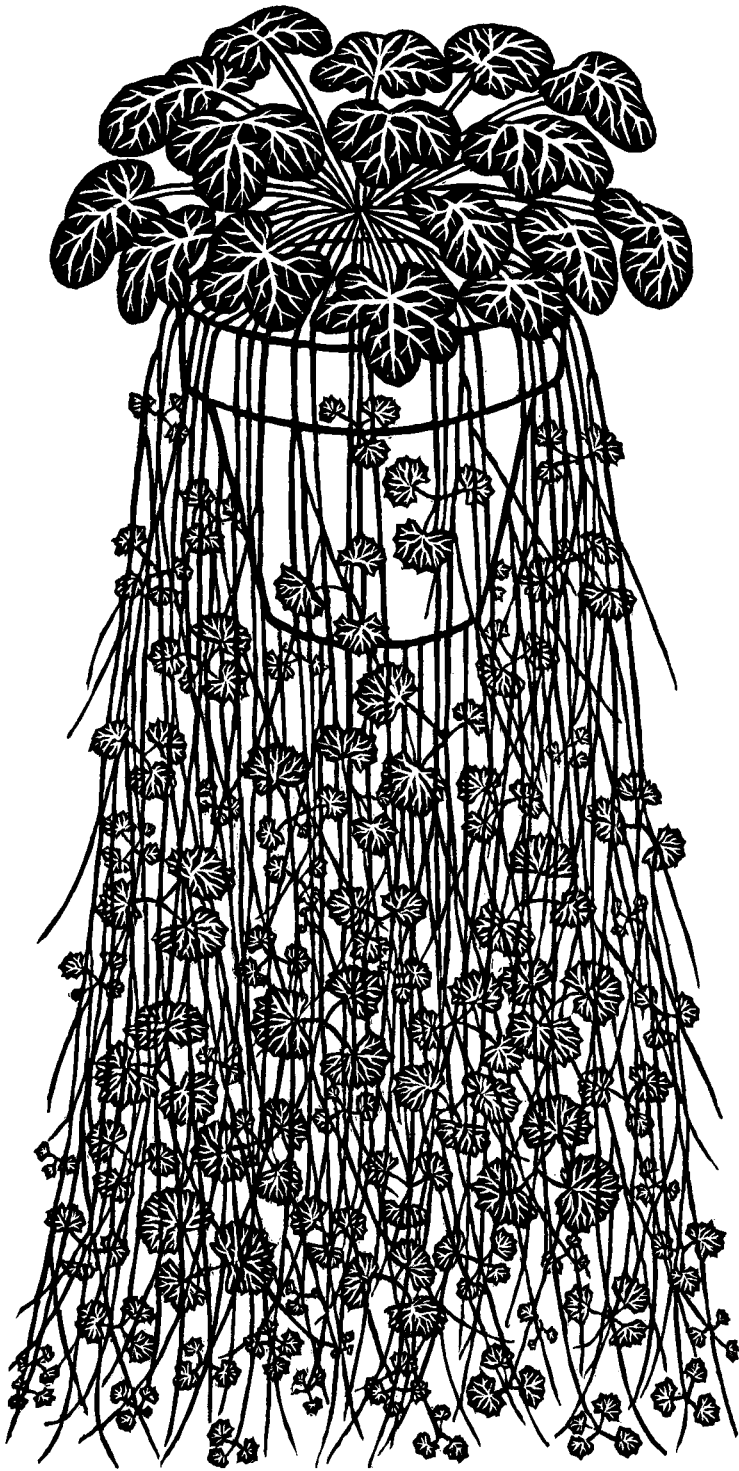
80
Bowl of Roses
 woodcut
 1968
 edition of 175
 7½ x 6½



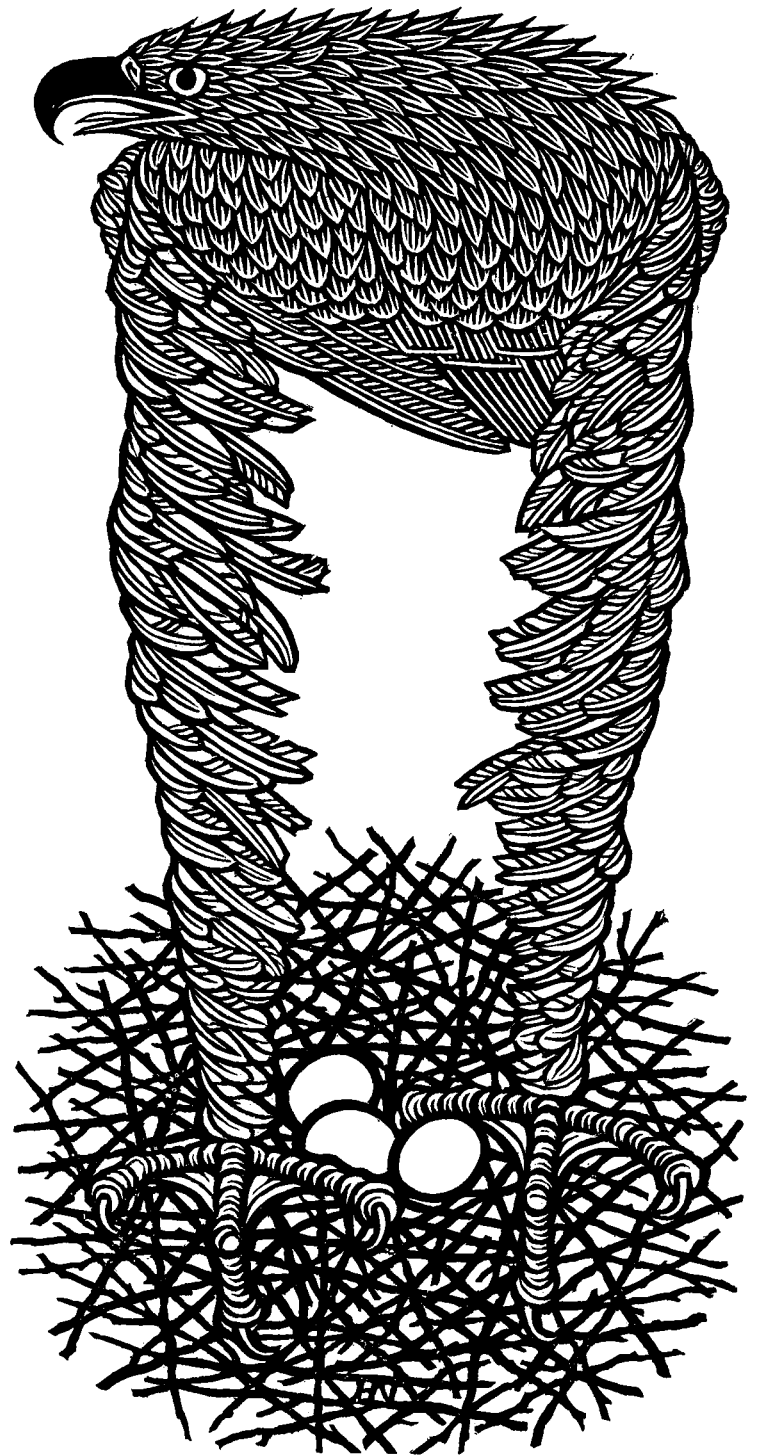
81
Sleeping Duck
woodcut
1968
edition of 175
4 x 5½



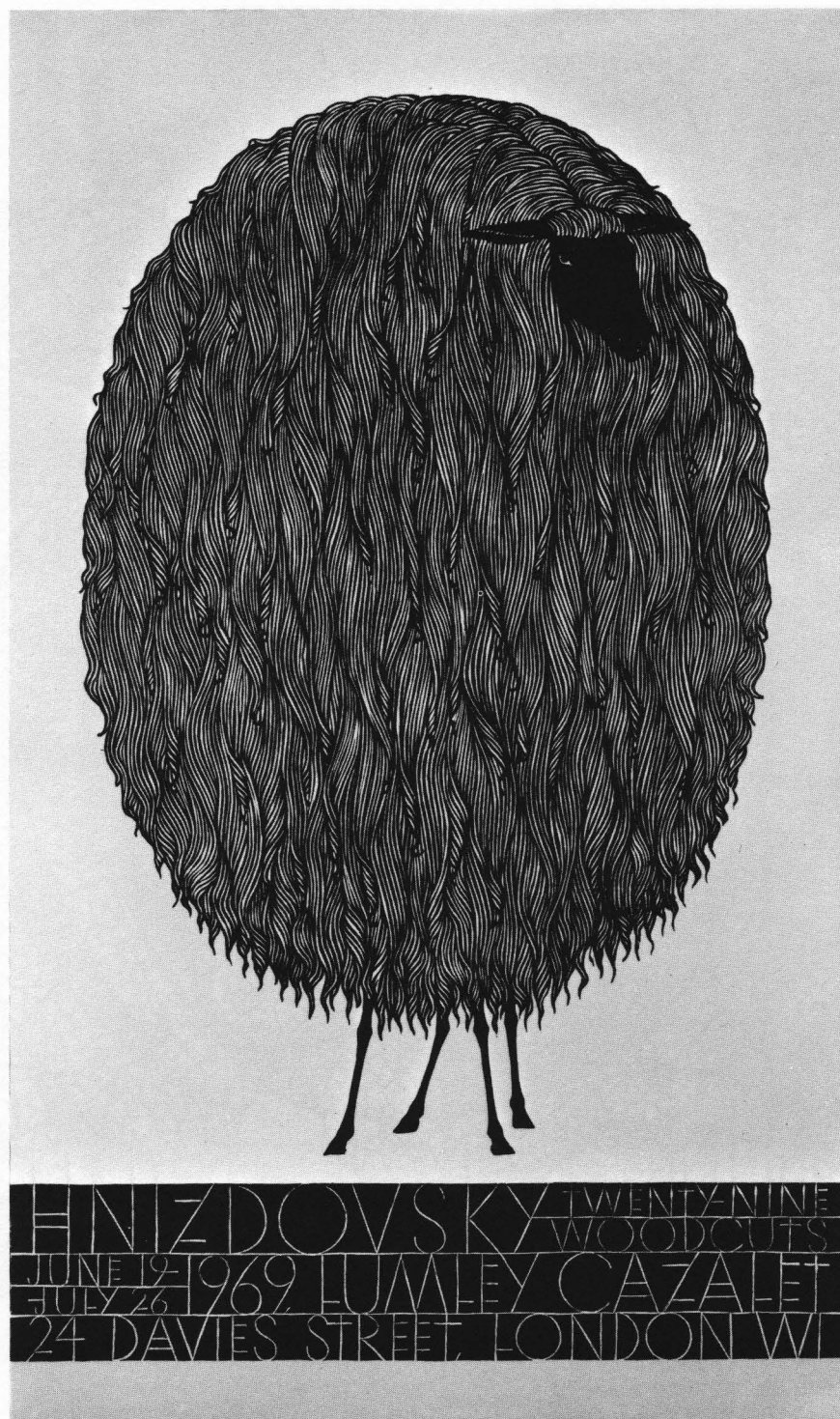
82
The Cat
woodcut
1968
edition of 150
10½ x 9½



83
Zebrina Pendula
 woodcut
 1968
 edition of 175
 18 x 9



84
Eagle
 woodcut
 1968
 edition of 150
 18 x 9



85

London Poster

woodcut

1969

edition of 200 printed in

black with olive green

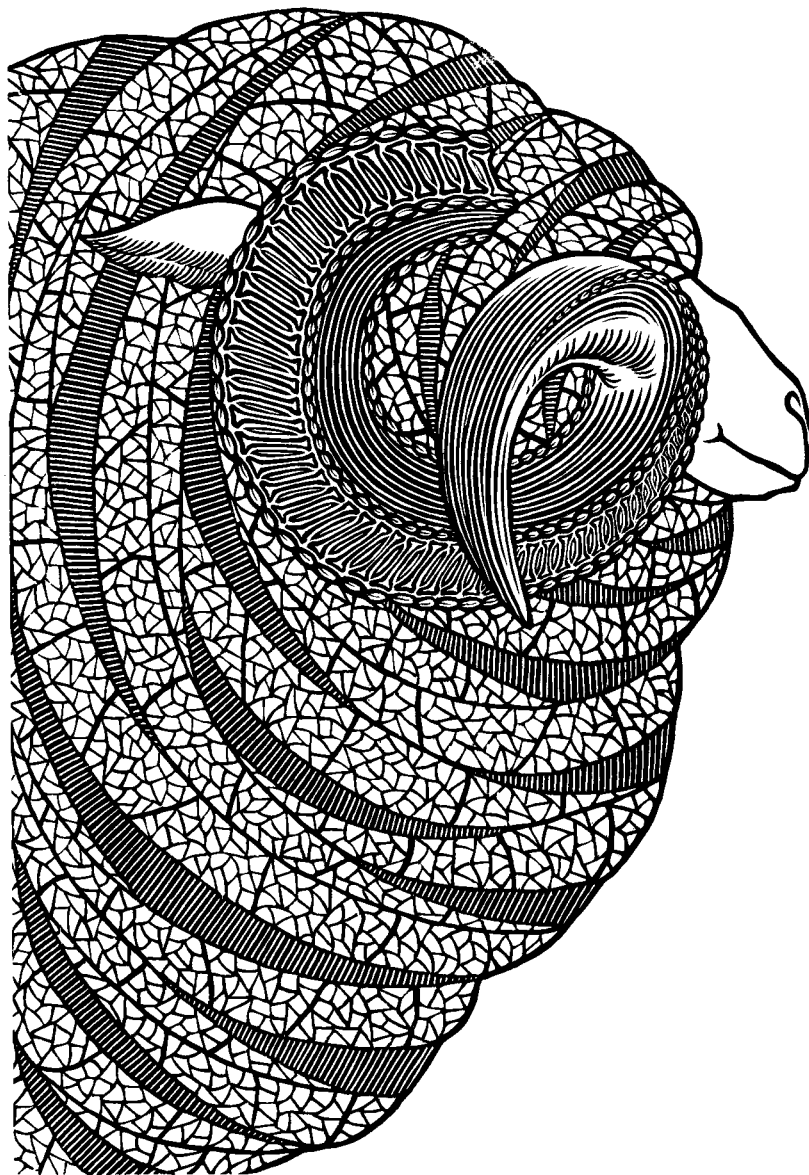
lettering, signed; also an

edition of 100 printed in

dark red with black

lettering, signed

32 x 19 $\frac{7}{8}$ (sheet size)



86

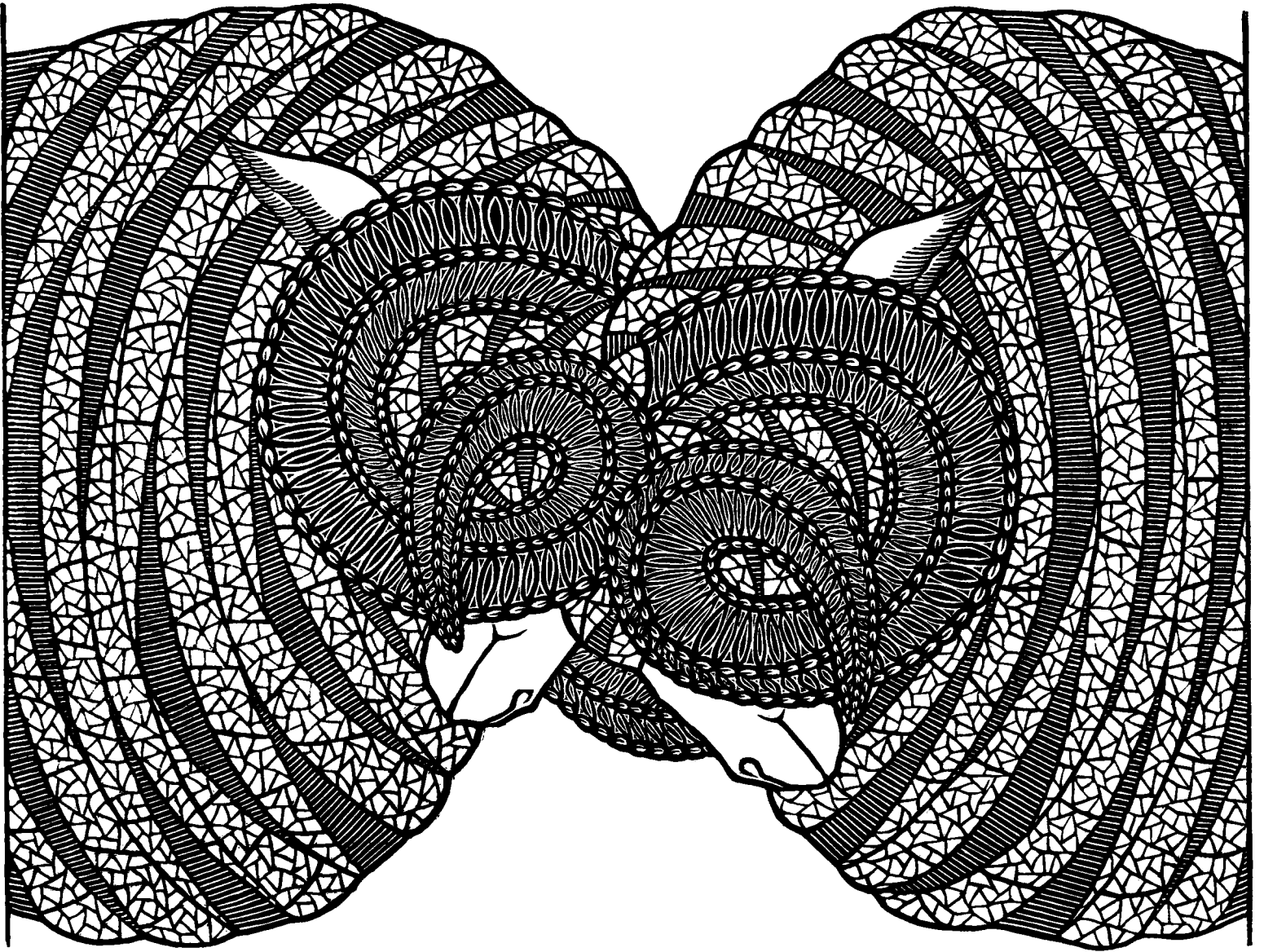
Ram Profile

woodcut

1969

edition of 100

21 x 14¾



87

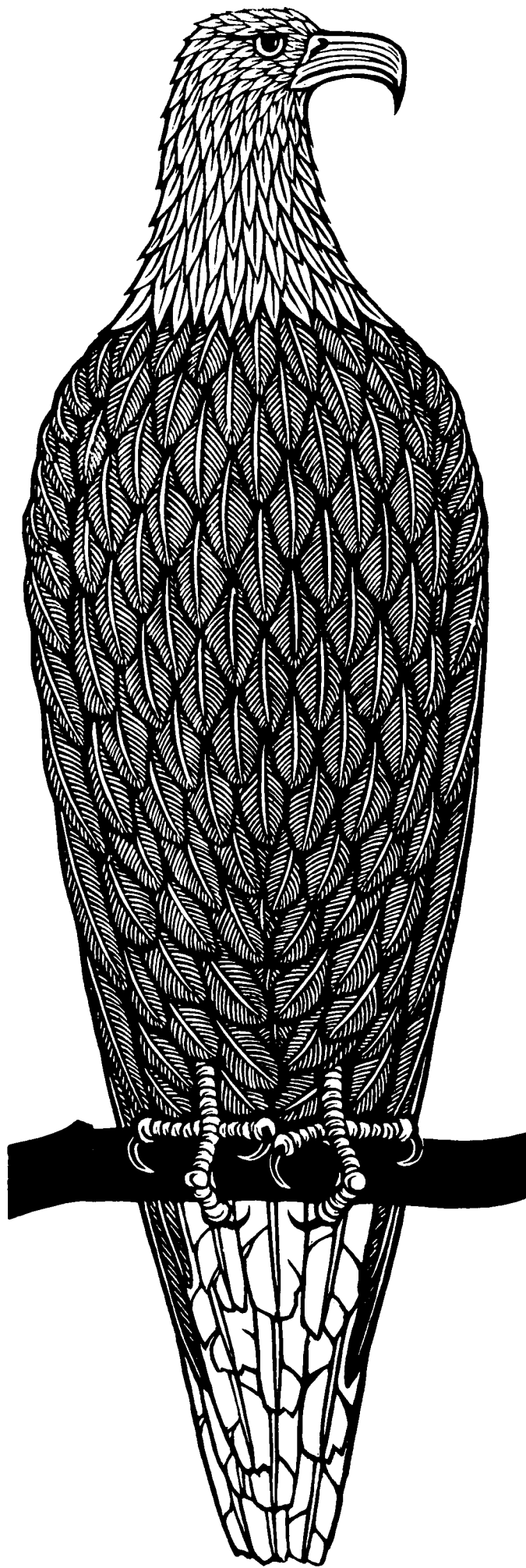
Two Rams

woodcut

1969

edition of 100

17½ x 23¼



88

Bald Eagle

woodcut

1969

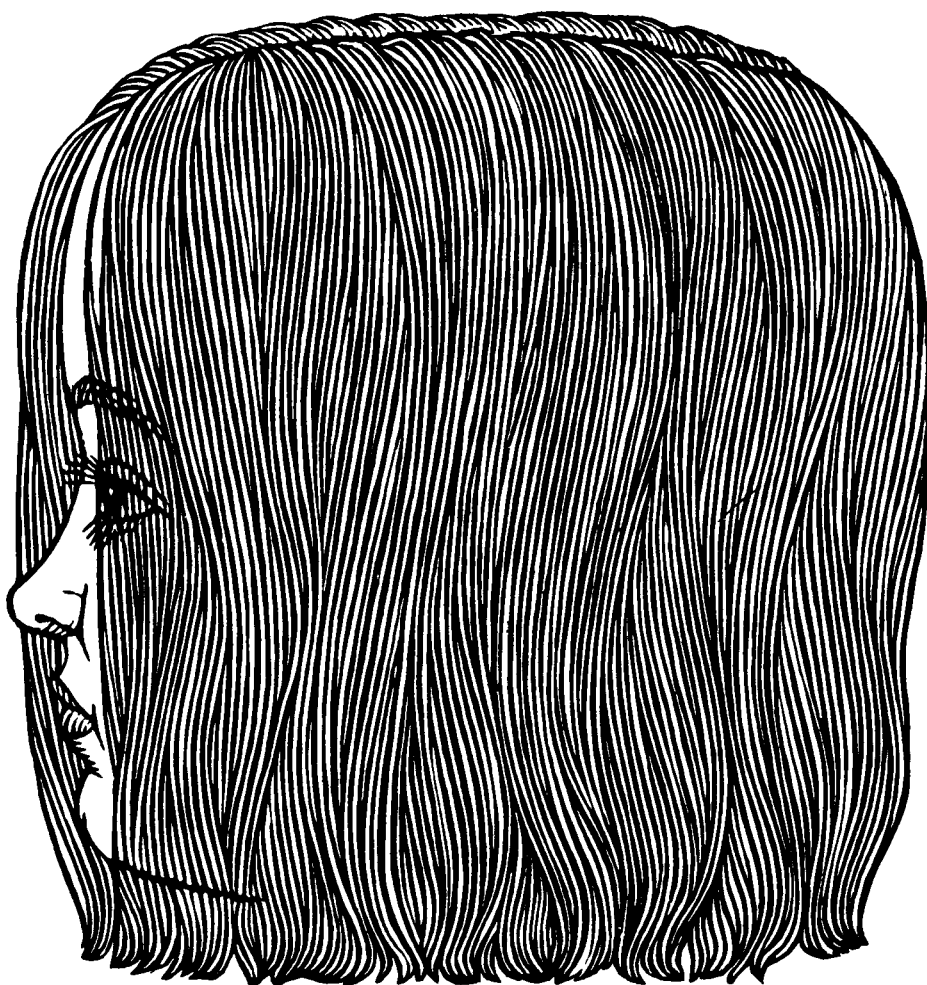
edition of 210

21 x 6 $\frac{7}{8}$

NOTE: Published by International Graphic Arts Society



89
Walnuts
 woodcut
 1969
 edition of 100
 8 x 10



90
Girl's Head
 woodcut
 1969
 edition of 100
 8 x 7 $\frac{5}{8}$



91

Lilies

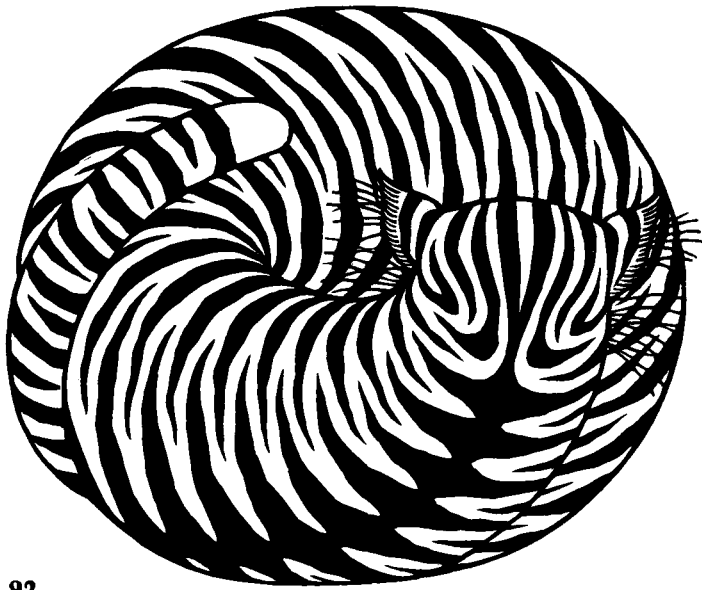
woodcut

1969

edition of 75

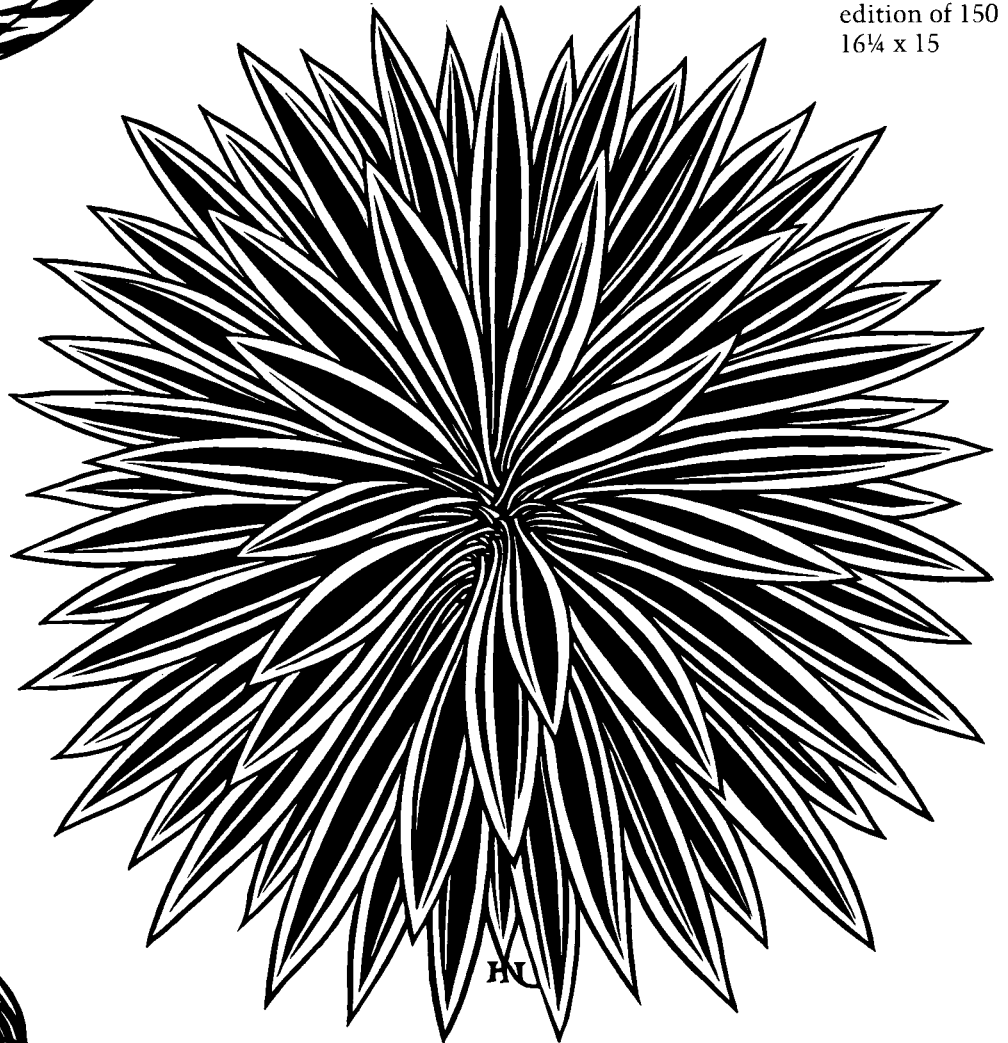
21 x 15

NOTE: Published by Friends
of the Davison Art Center,
Wesleyan University

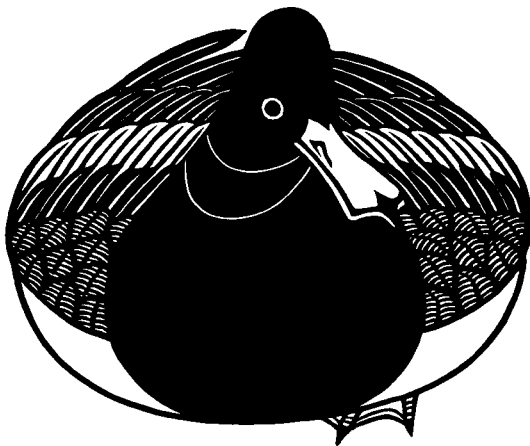


92
Sleeping Cat
 woodcut
 1970
 edition of 250
 9 x 10¾

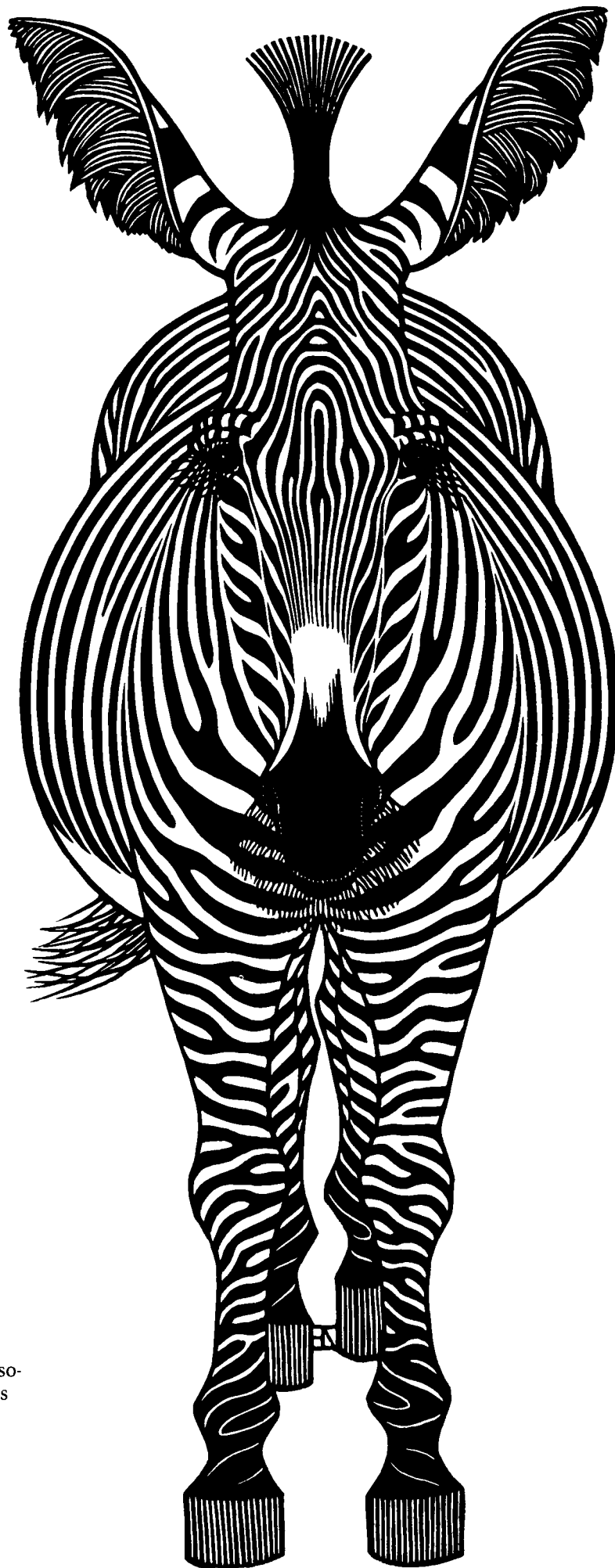
NOTE: Published by Associated American Artists



93
Cactus
 woodcut
 1970
 edition of 150
 16¼ x 15



94
Duck
 linocut
 1970
 edition of 150
 7 x 8¼



95

Zebra

woodcut

1970

edition of 120

24¼ x 9¼

NOTE: Published by Associated American Artists



96

Cornfield

woodcut

1970

edition of 135

24 x 7 $\frac{3}{4}$

NOTE: Published by International Graphic Arts Society

97

Turnip

woodcut

1970

edition of 150

2½ x 6½



98

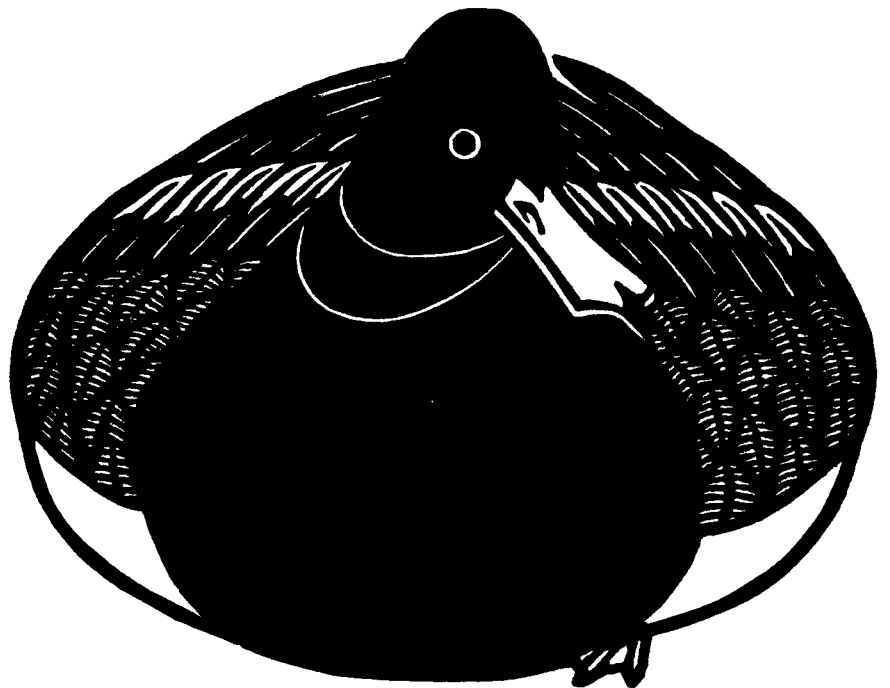
Duck II

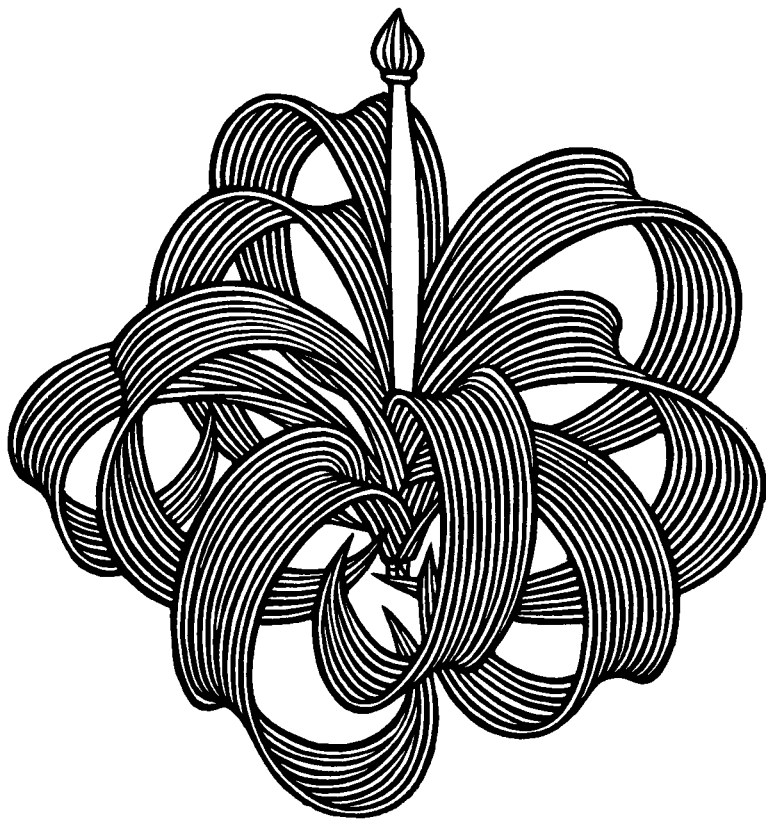
linocut

1970

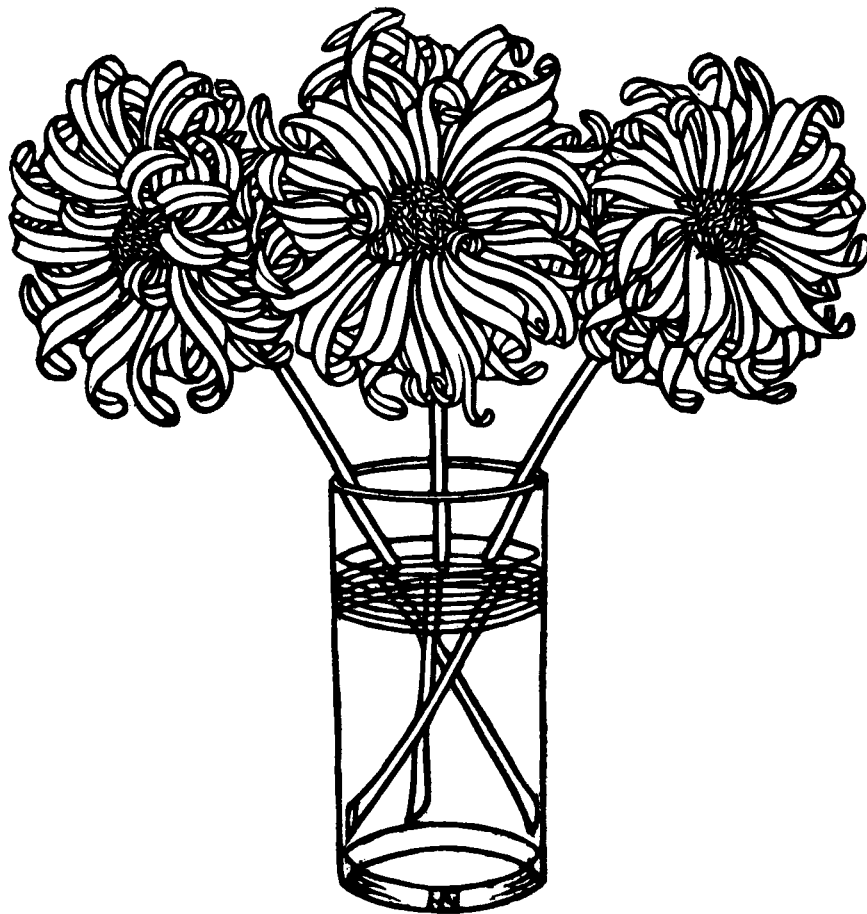
edition of 75

3½ x 4½

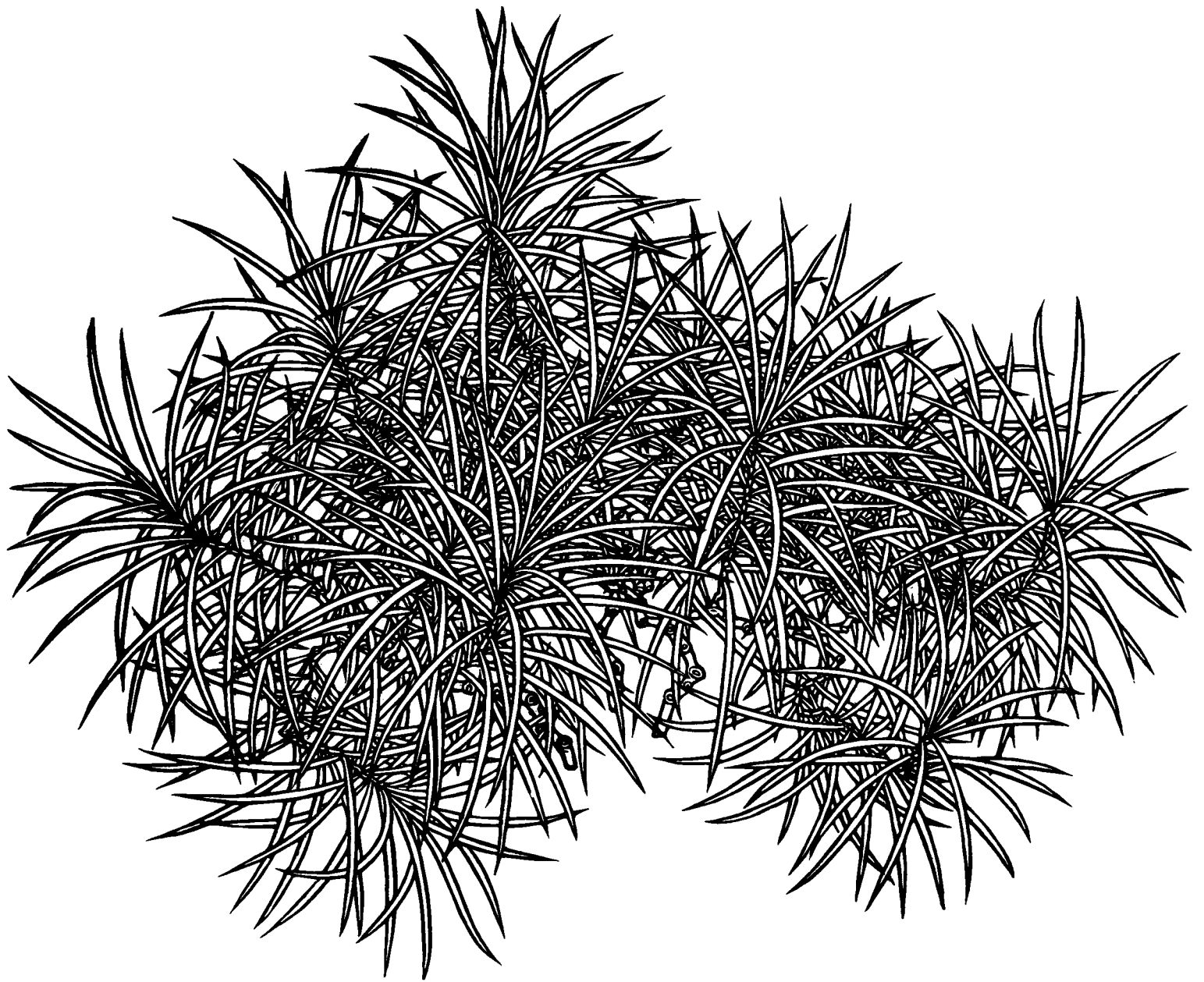




99
Onion
 woodcut
 1970
 edition of 100
 7¼ x 7



100
Three Dahlias
 woodcut
 1970
 edition of 100
 8½ x 8



101
Carnation Plant
woodcut
1970
edition of 100
15 x 18



102

White Pine

woodcut

1970

edition of 120

21 x 7

NOTE: Published by Associated American Artists

103

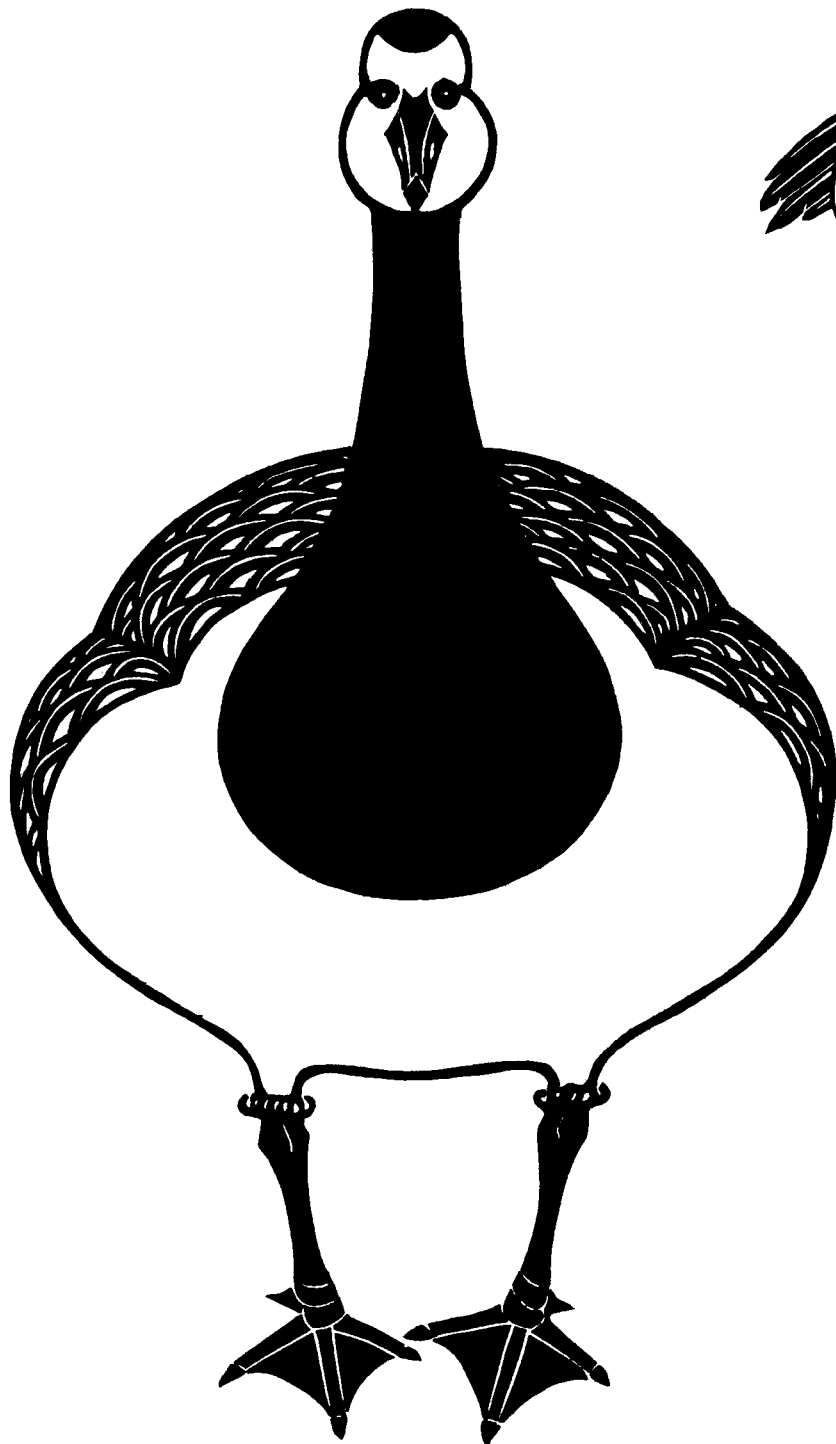
Barnacle Goose

linocut

1970

edition of 100

12 x 7



104

Flamingo

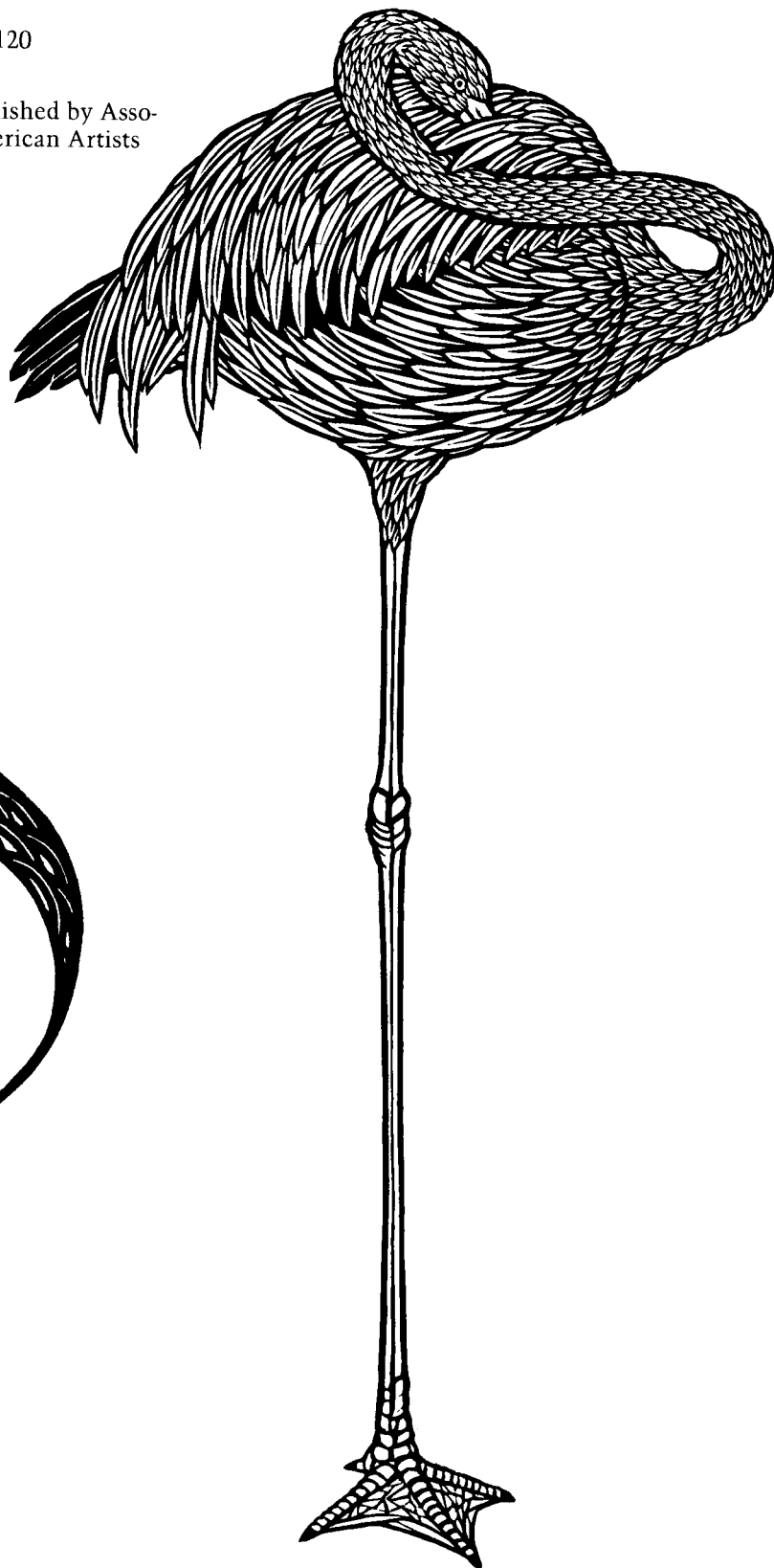
woodcut

1970

edition of 120

20 x 10

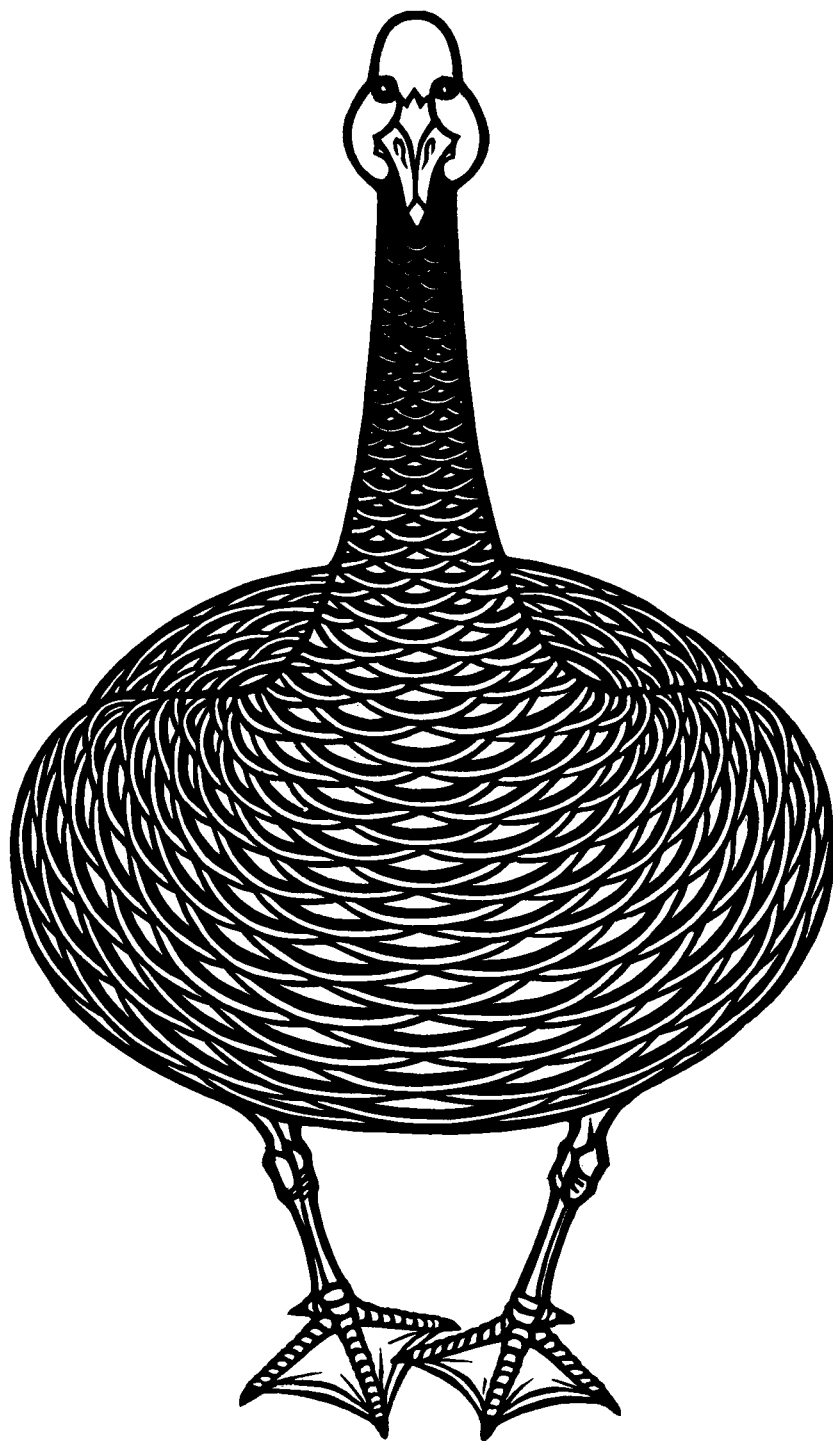
NOTE: Published by Associated American Artists



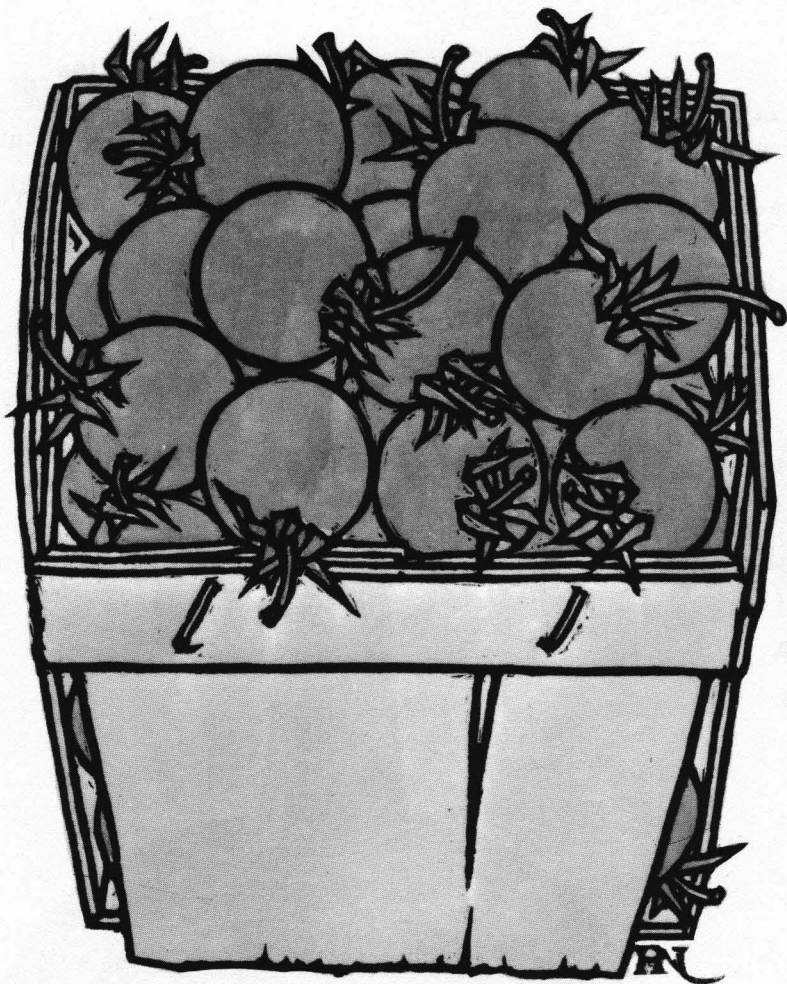


105
Tiger Lilies
woodcut
1970
edition of 120
21 x 8

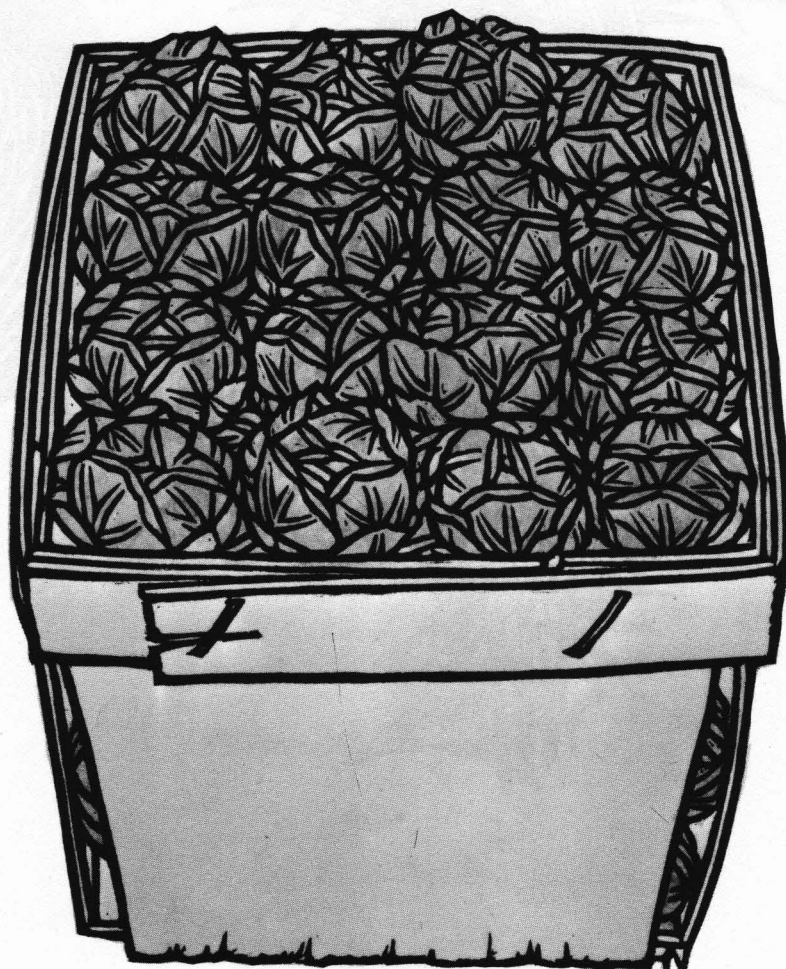
NOTE: Published by Associated American Artists



106
Goose
woodcut
1970
edition of 120
15 x 8½



107
Cherry Tomatoes
 woodcut, hand-colored
 1970
 edition of 100
 5½ x 4½



108
Brussel Sprouts
 woodcut, hand-colored
 1970
 edition of 100
 5½ x 4½



109

Flower Pot

woodcut

1970

edition of 250

8 x 10

NOTE: Published by Associated American Artists

JOHANN SEBASTIAN BACH



110

Johann Sebastian Bach
woodcut
1971
edition of 100
12½ x 9

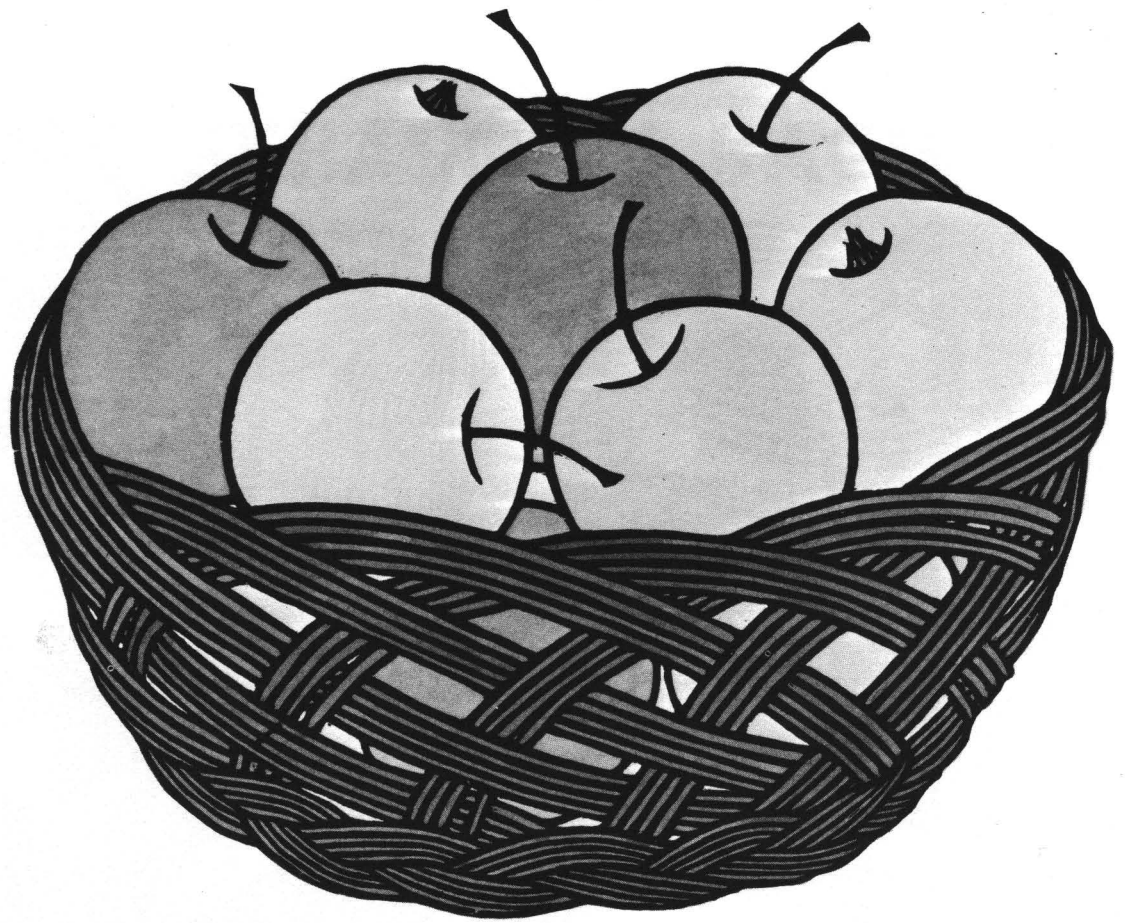
NOTE: Reproduced in the
December, 1971, issue of
Stereo Review.



111
Rooted Branch
woodcut
1971
edition of 150
8 x 6

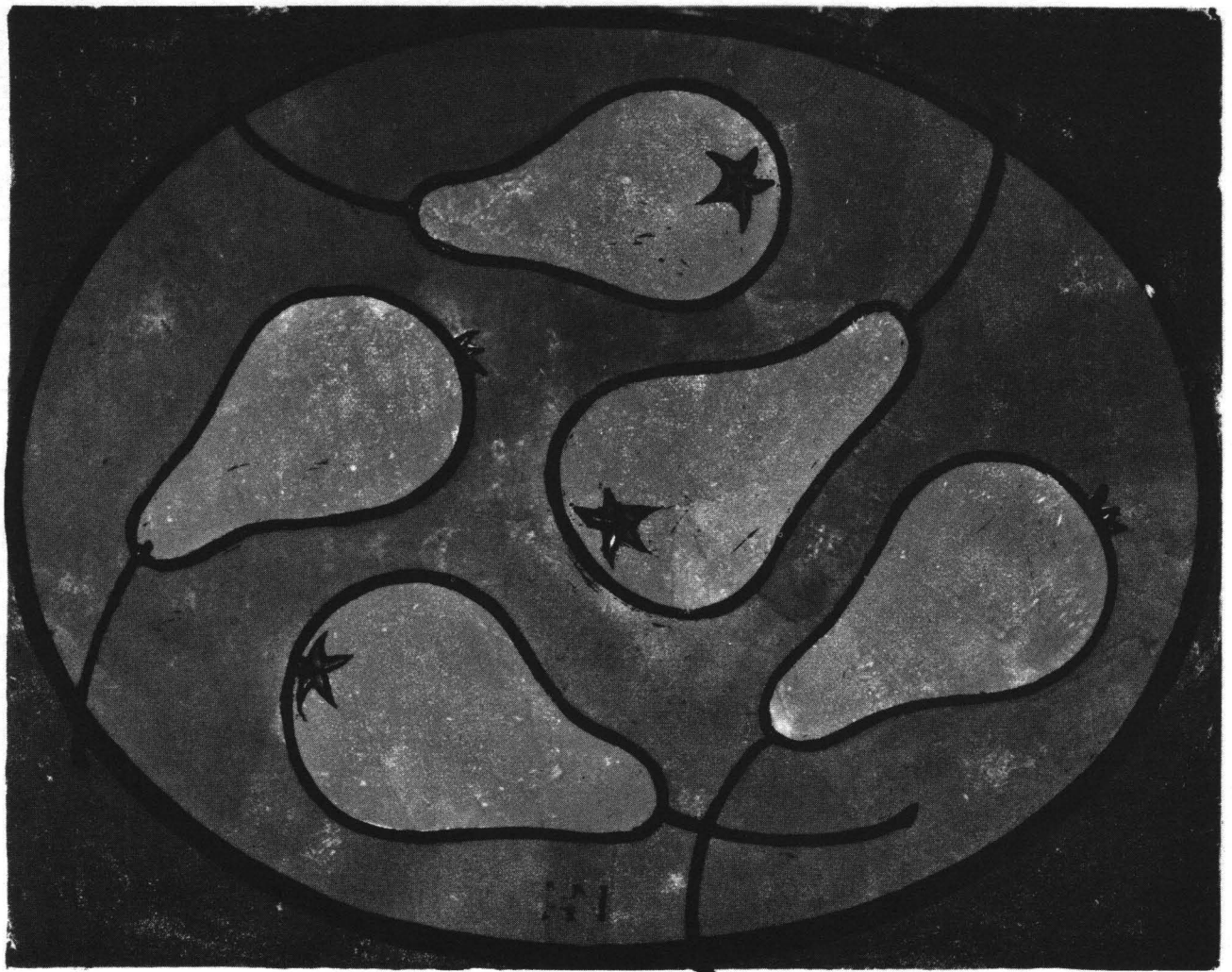
112

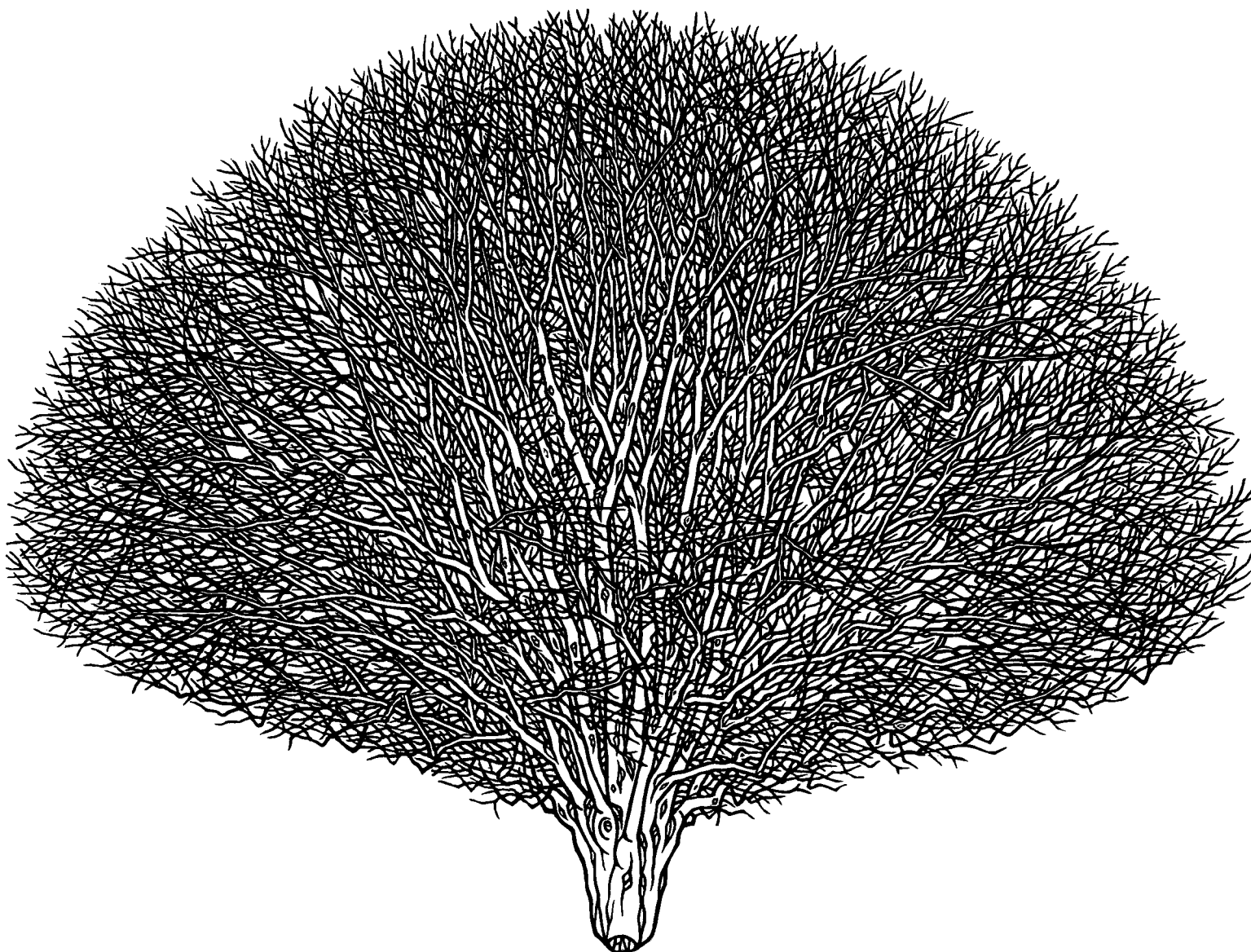
Apples in a Basket
woodcut, hand-colored
1971
edition of 150
8 x 9½



113

Five Pears
color woodcut and
linocut
1971
edition of 100
9 x 11½





114

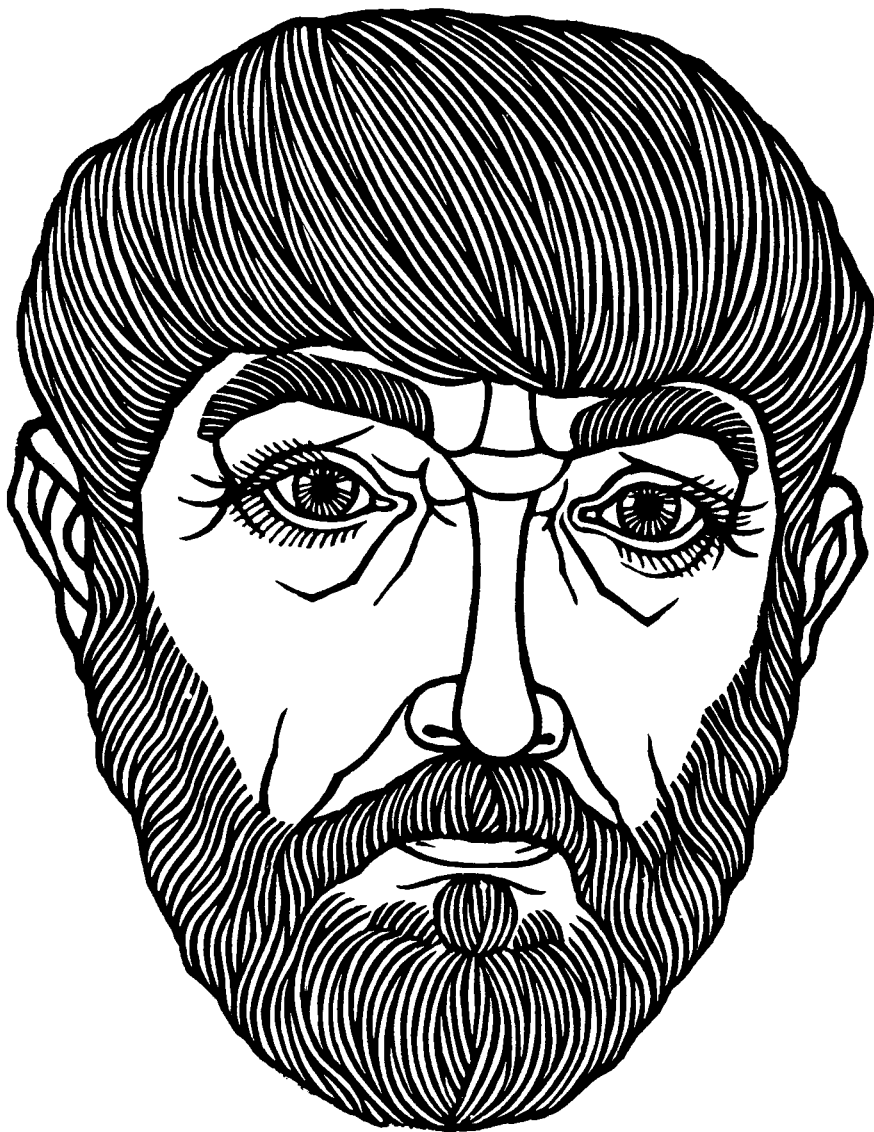
Beech Tree

woodcut

1971

edition of 100

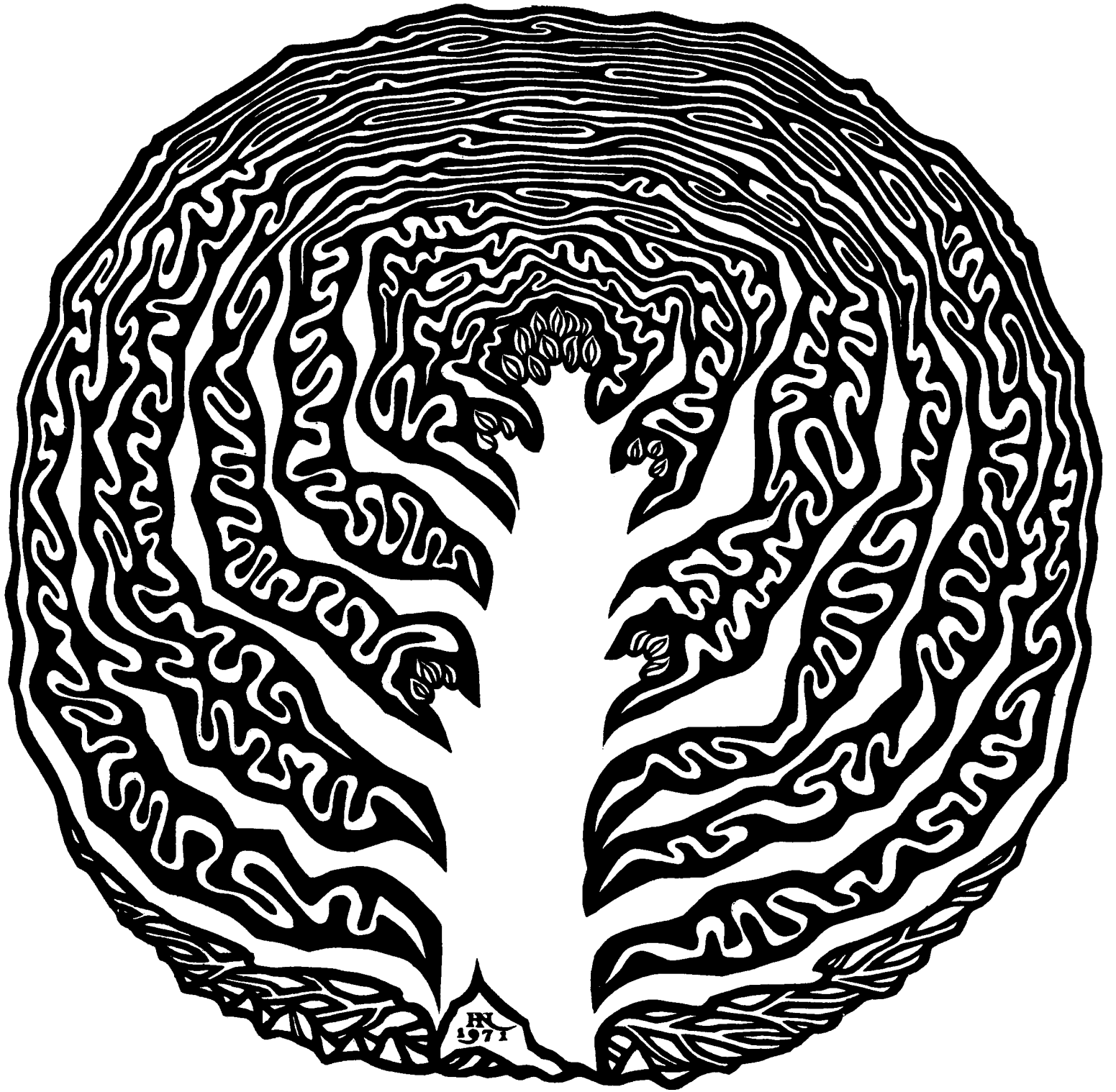
14½ x 19½



115
Self-Portrait
 woodcut
 1971
 edition of 100
 8½ x 6¼

116
Braided Onions
 woodcut
 1971
 edition of 150
 20 x 6





117

Red Cabbage

woodcut

1971

edition of 100

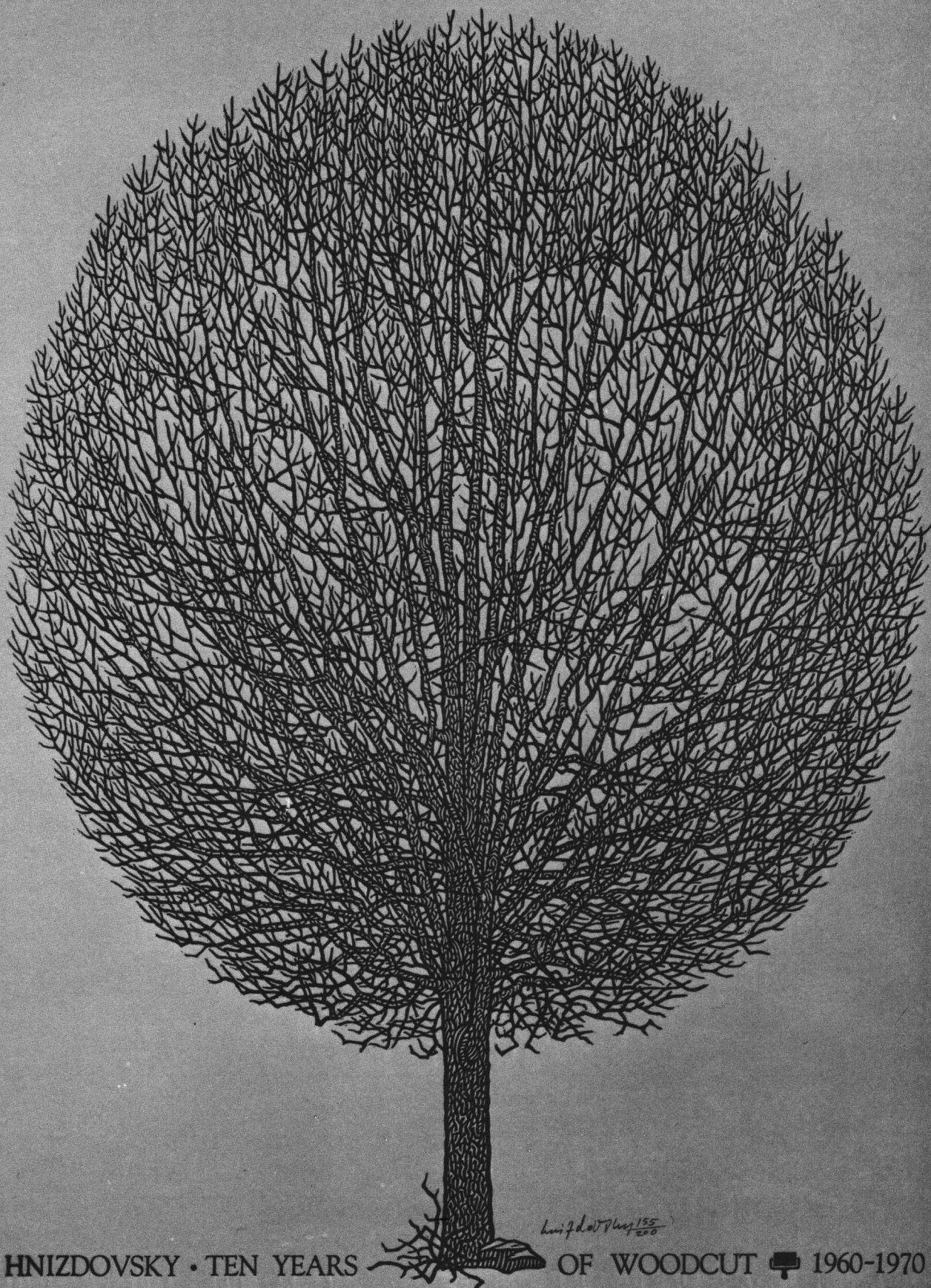
18 x 18



118
Irises
woodcut
1971
edition of 120
20 x 10

119
*Associated American
Artists Poster*
woodcut
1971
edition of 200 printed in
red with black lettering,
signed and numbered
24½ x 18 (sheet size)

NOTE: Not printed from
the woodblock, but
reduced and mechanically
printed in two colors



HNIZDOVSKY • TEN YEARS OF WOODCUT 1960-1970
ASSOCIATED AMERICAN ARTISTS • 663 FIFTH AVENUE, NEW YORK

March 8-27, Monday-Saturday 10-6

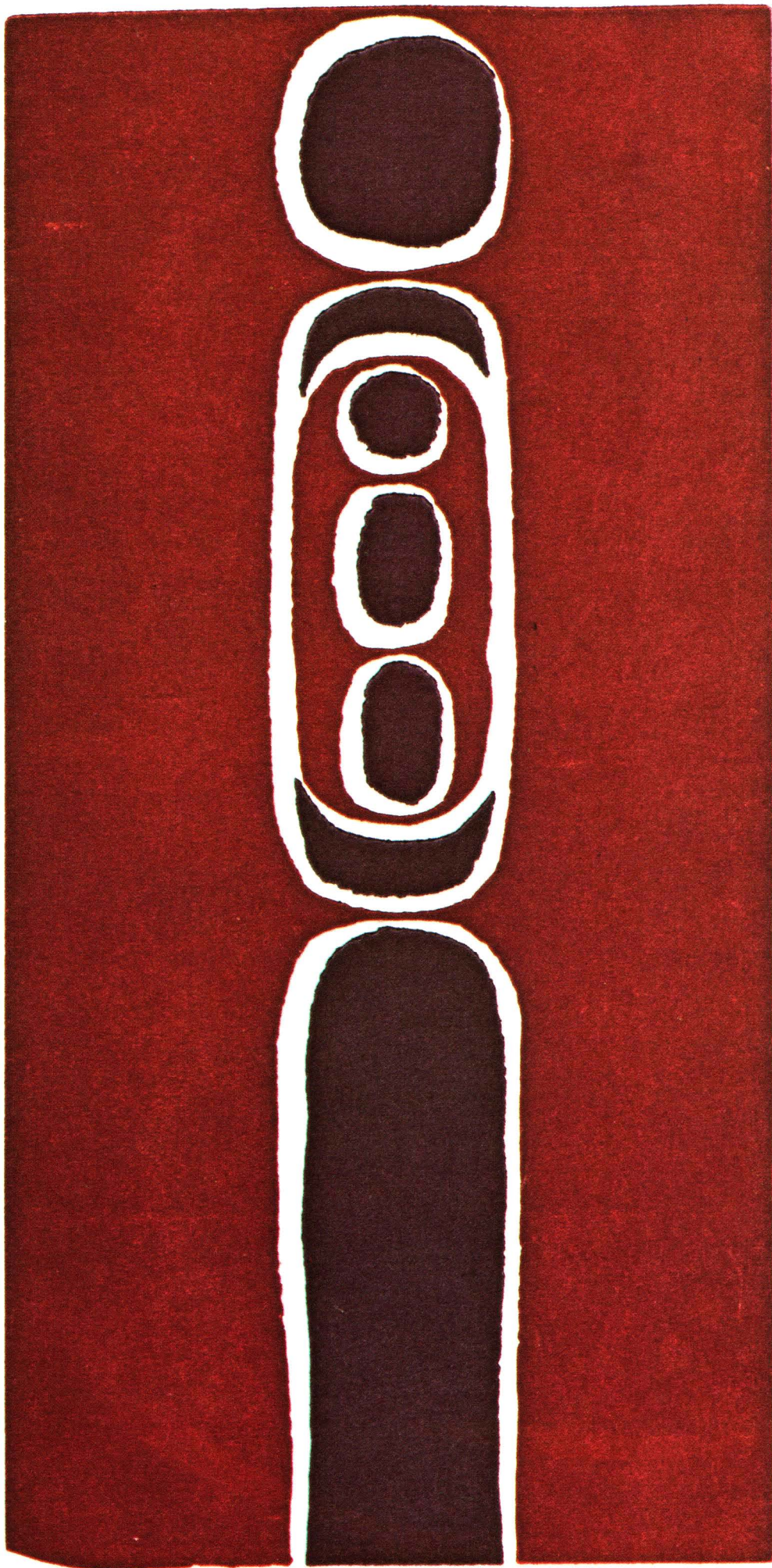




18
Before the Mirror

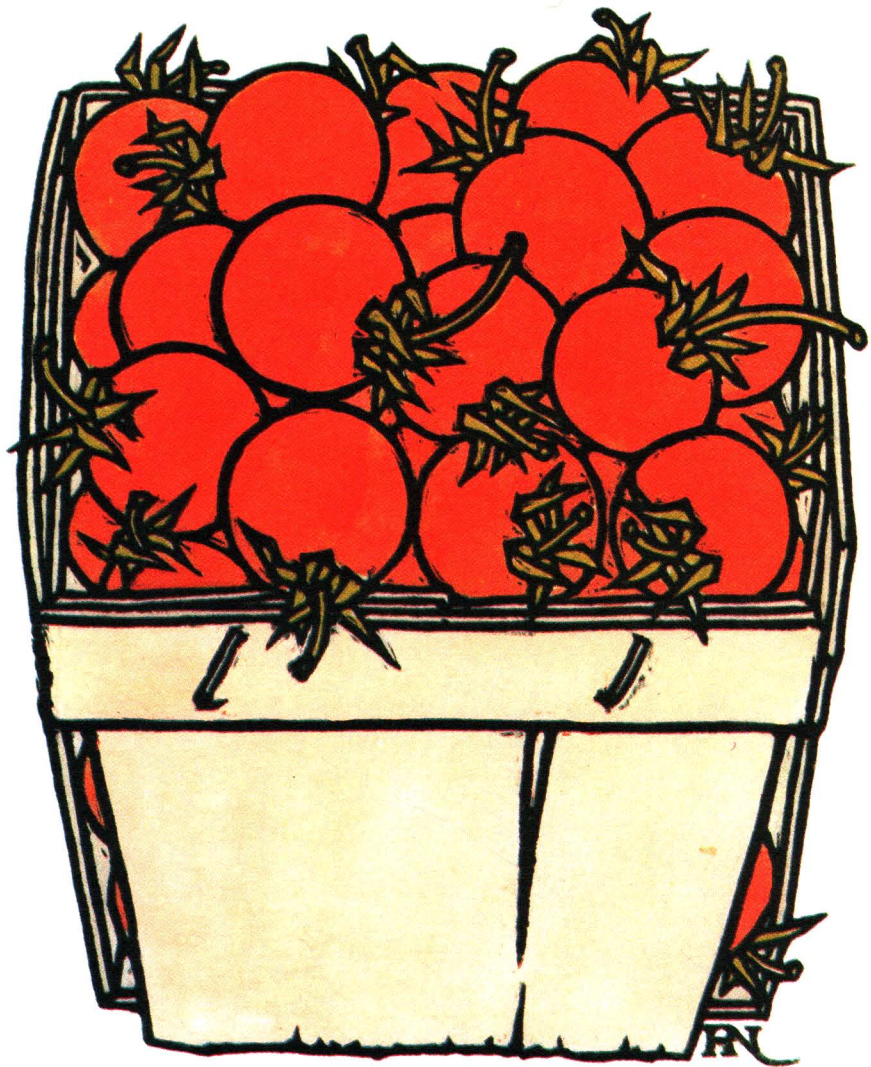


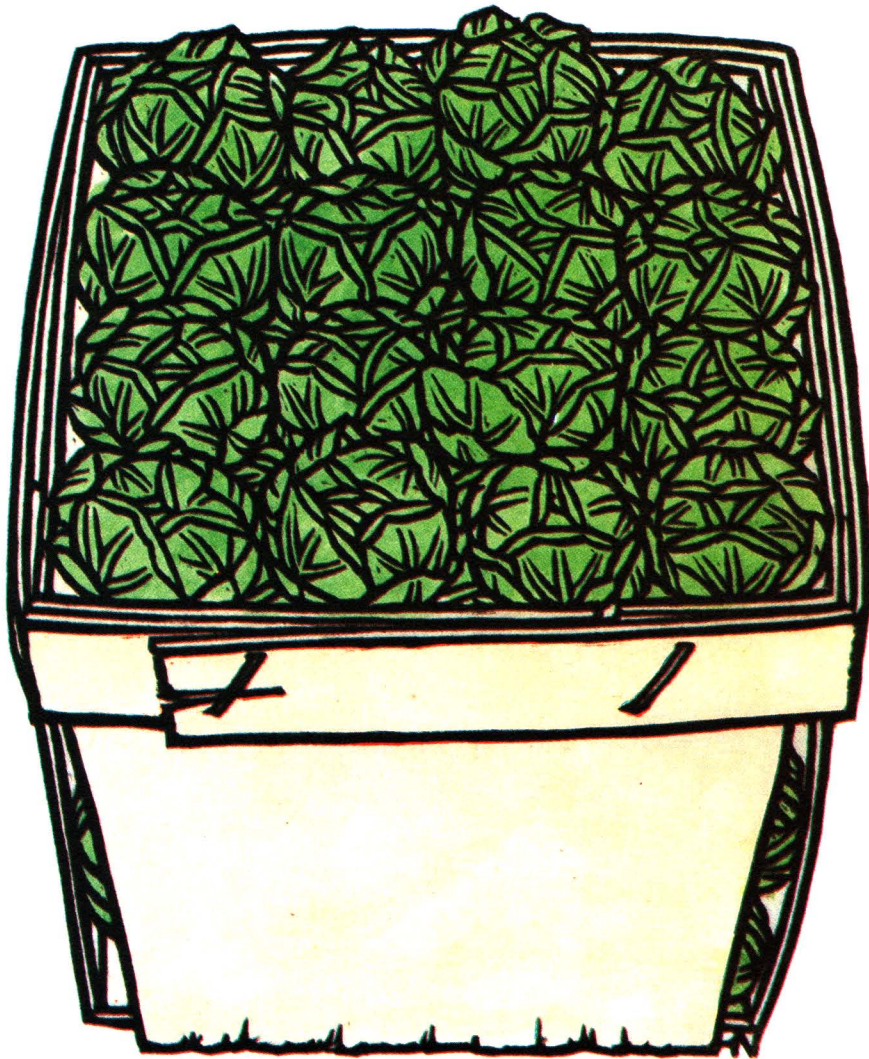
19
On the Boat

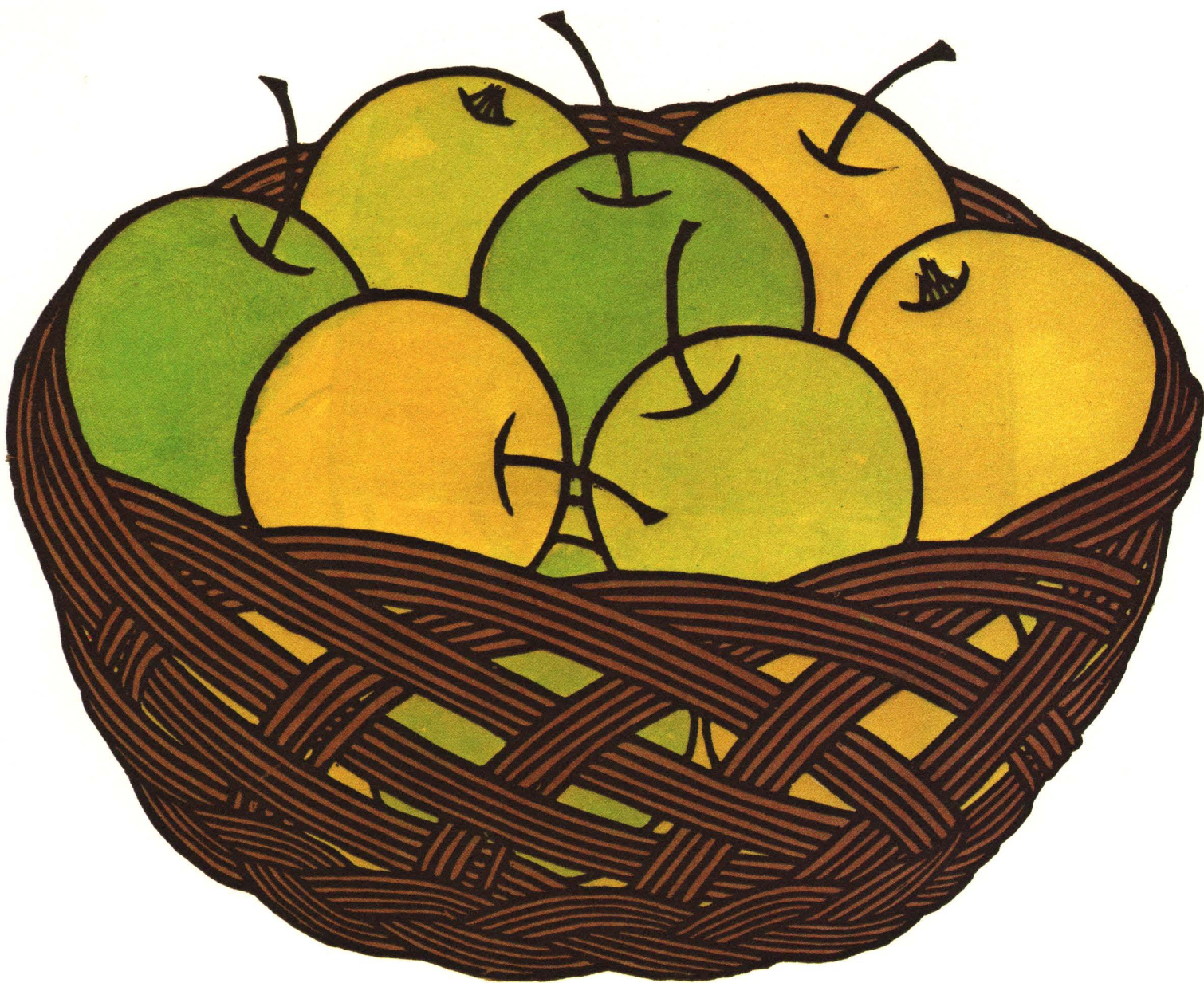


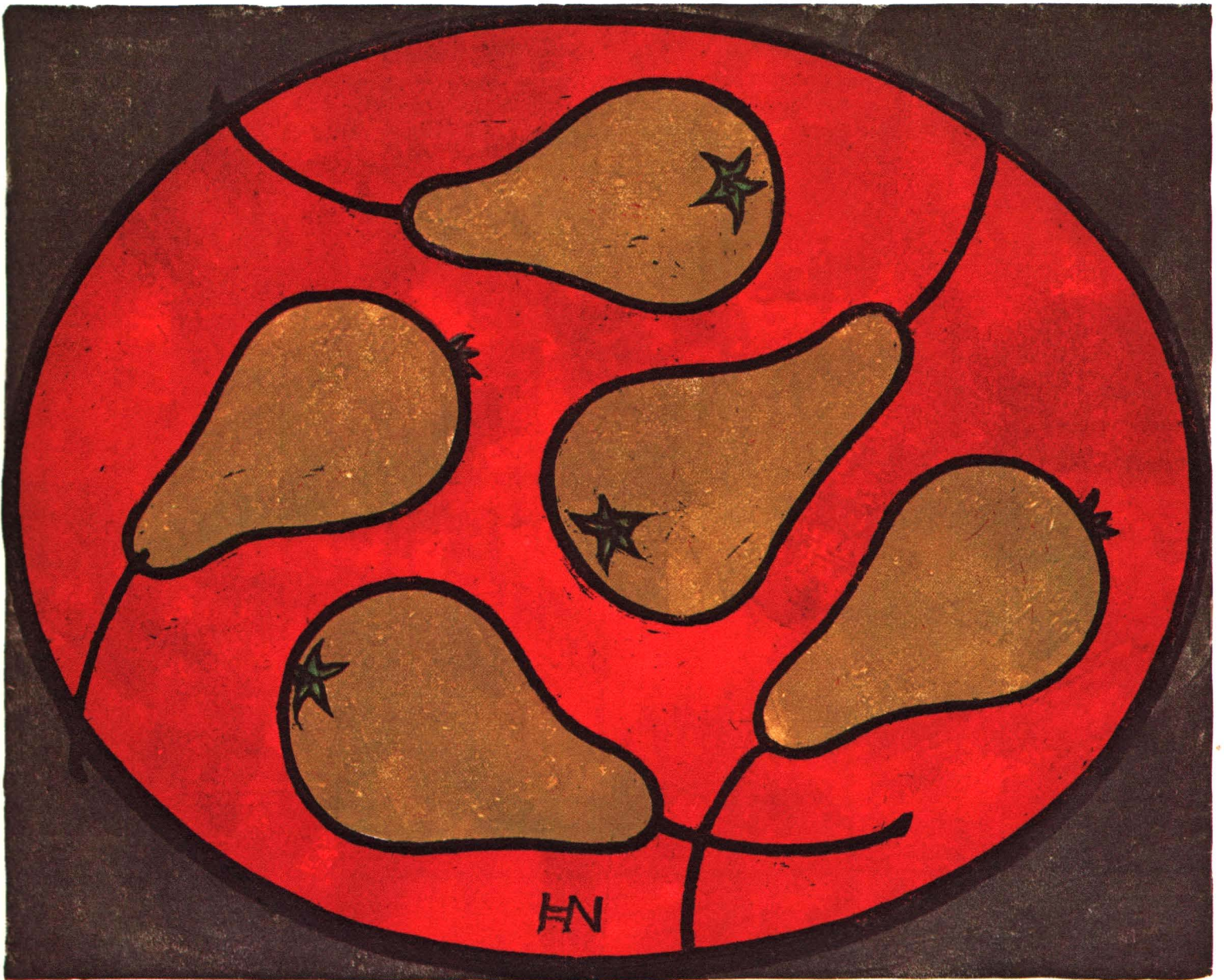




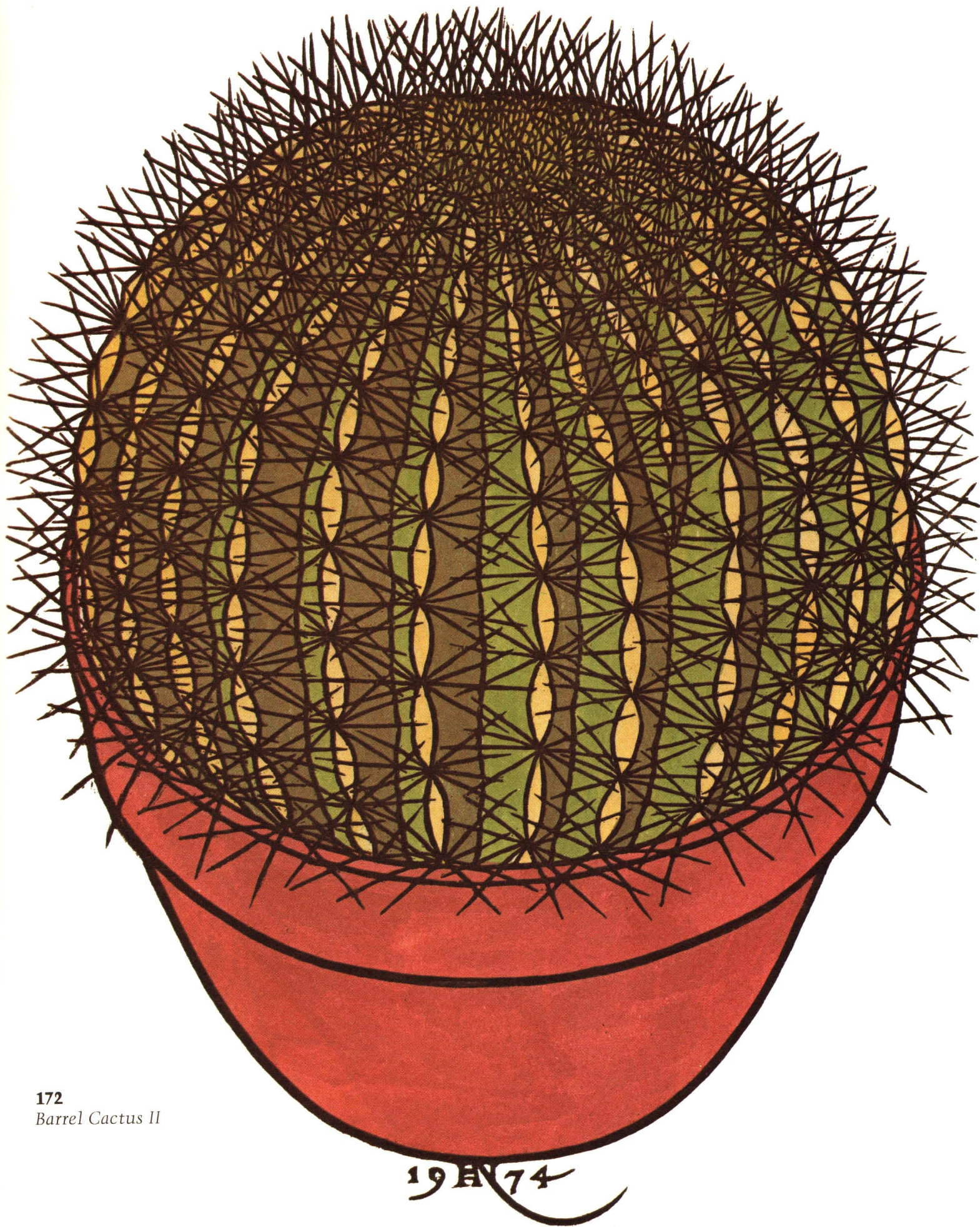












172
Barrel Cactus II

19 JAN 74



175

Narcissus II

FLORA EXOTICA

Fifteen woodcuts (120 through 134), printed directly from the artist's blocks, were included in the book Flora Exotica, published in 1972 by David R. Godine, Boston. The regular edition of the book was 3,500. A special edition of 300 books included an extra set of the prints, signed by the artist. A deluxe edition of 50 books included a set of hand-colored woodcuts, each individually signed. These editions are in addition to the artist's own editions, which are indicated in this catalogue. Eleven of the woodcuts in Flora Exotica were printed in single colors, red, green, and yellow, for the book; the others were printed in black. The editions published by Hnizdovsky and signed and numbered by him were printed in black only.



120
Dracaena
woodcut
1972
edition of 100
8 x 6½



121

Zebrina

woodcut

1972

edition of 100

6¾ x 6¾

122

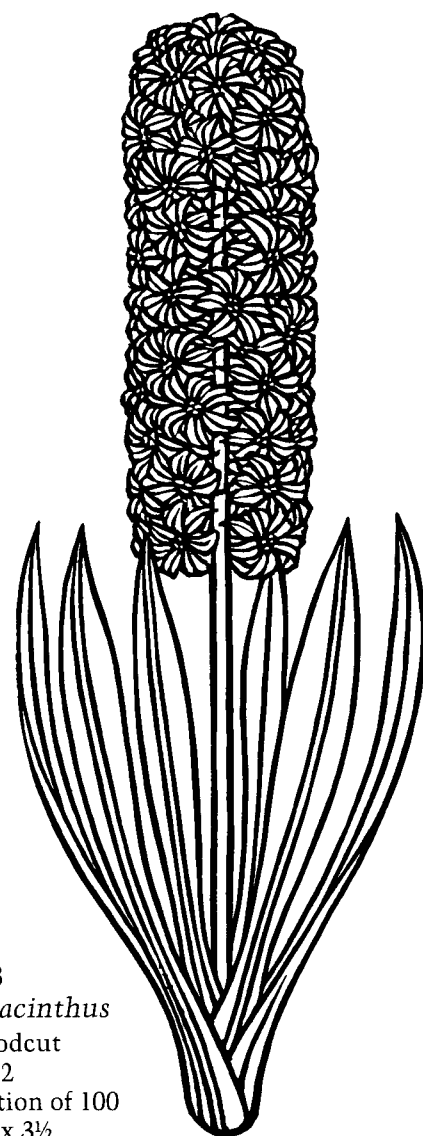
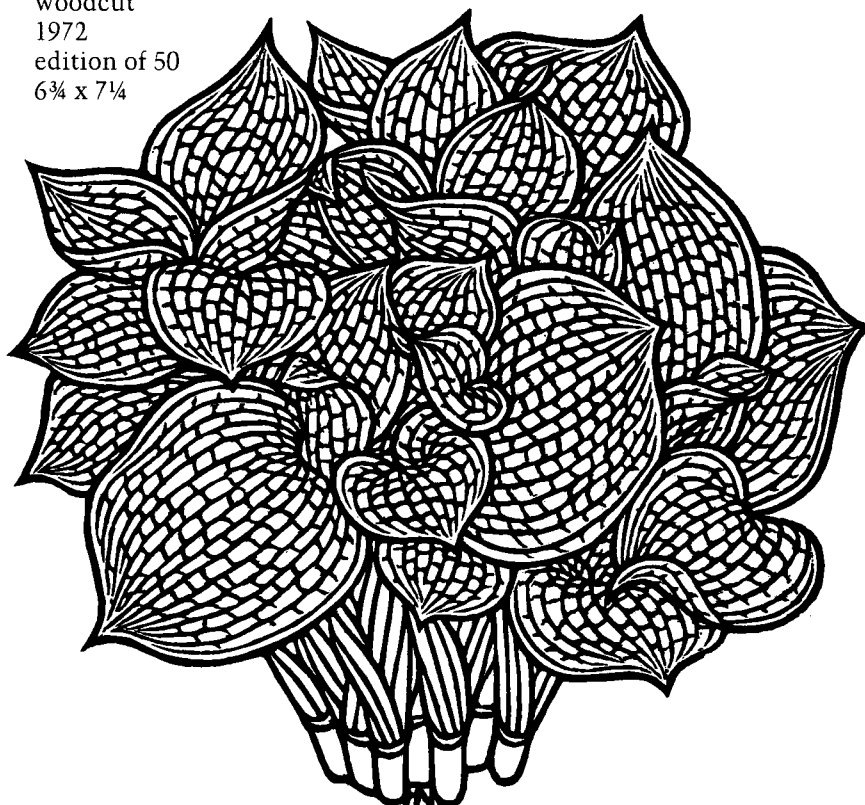
Geogenanthus

woodcut

1972

edition of 50

6¾ x 7¼



123

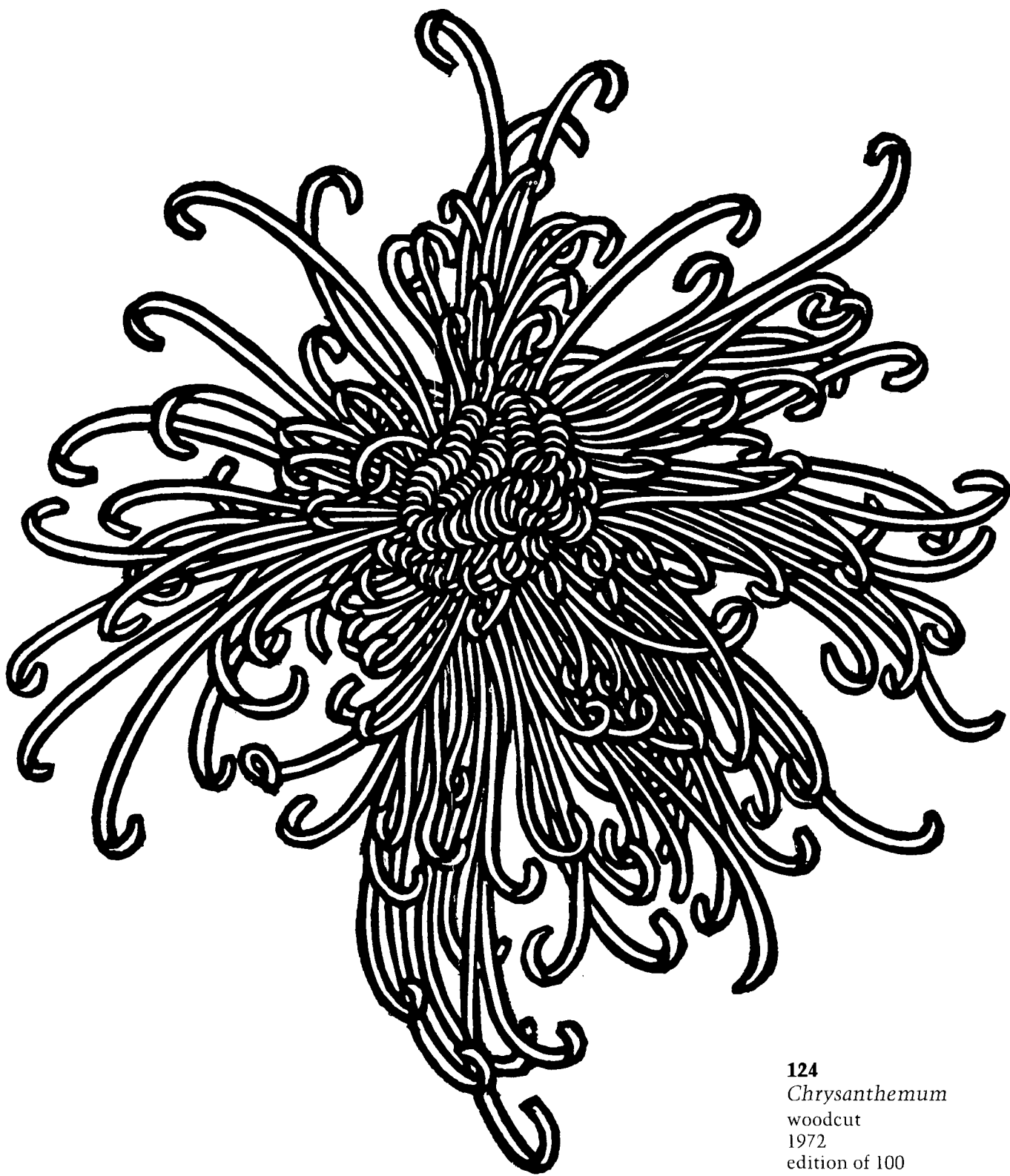
Hyacinthus

woodcut

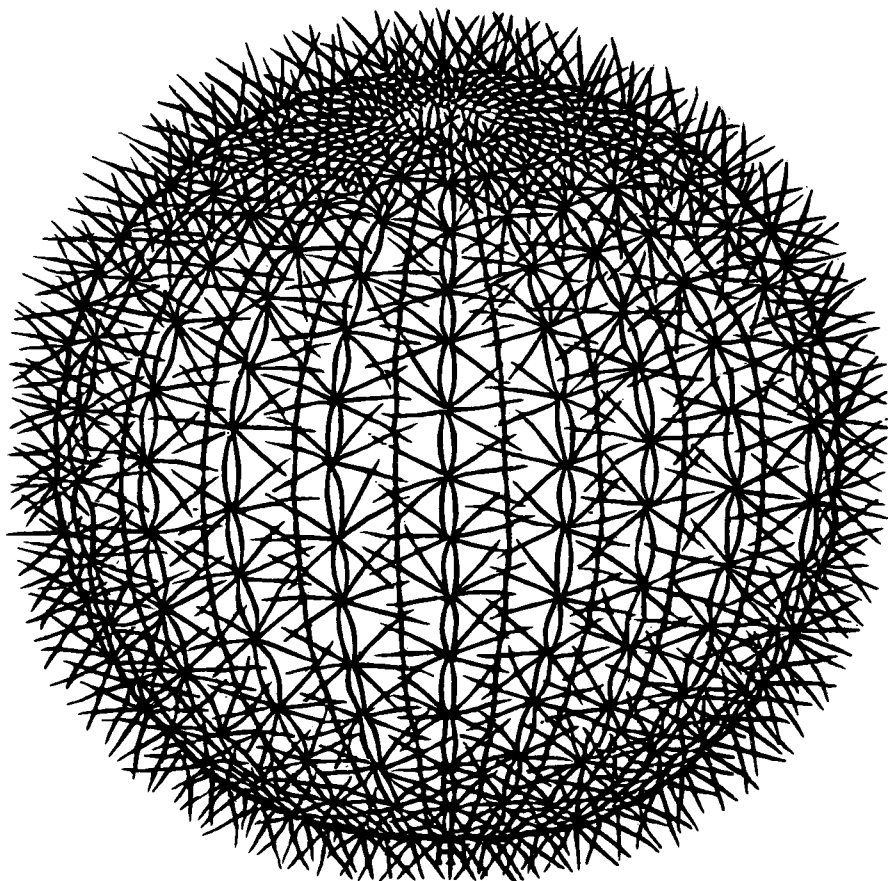
1972

edition of 100

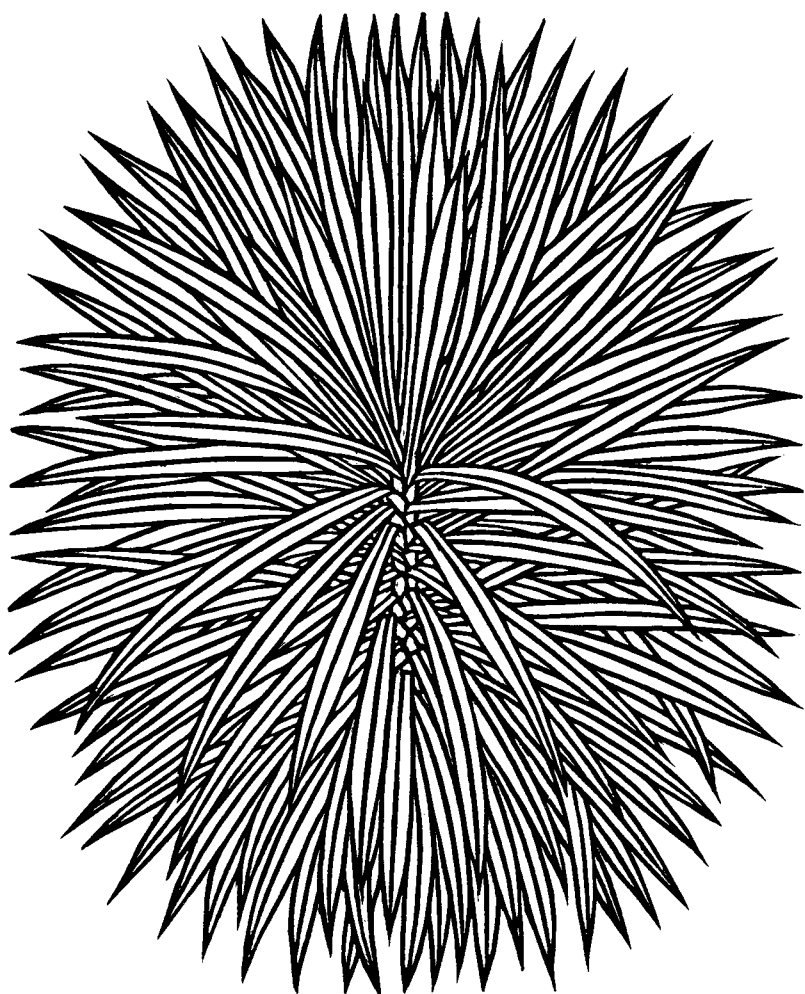
9½ x 3½



124
Chrysanthemum
woodcut
1972
edition of 100
8¼ x 7

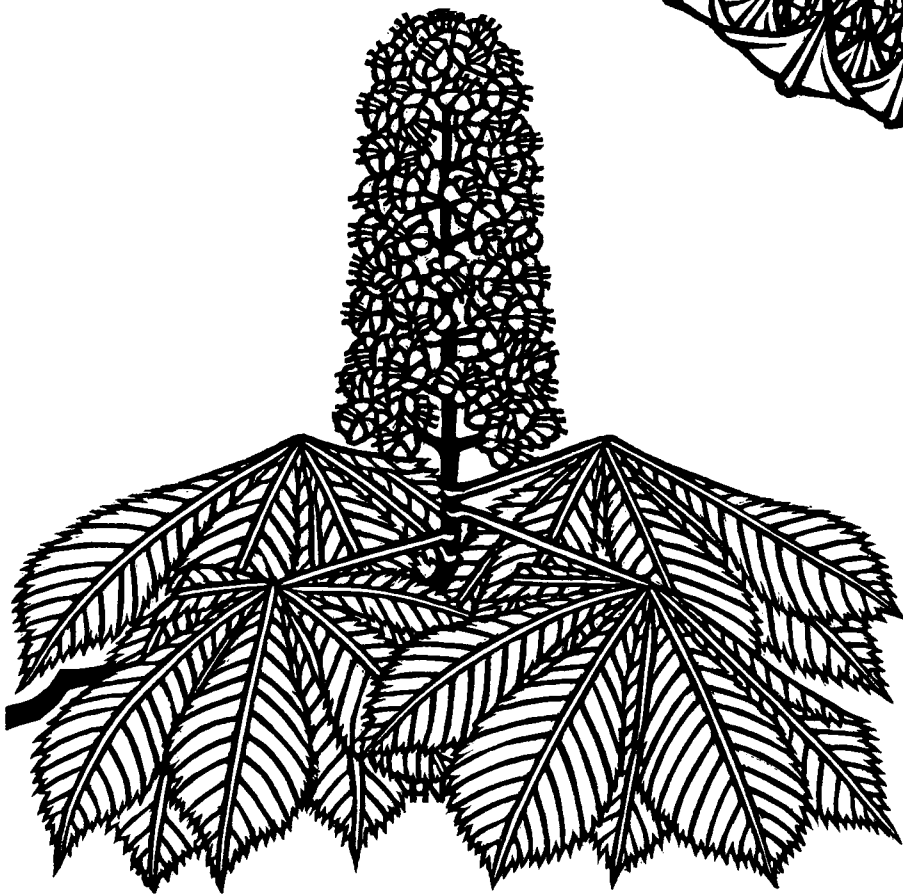
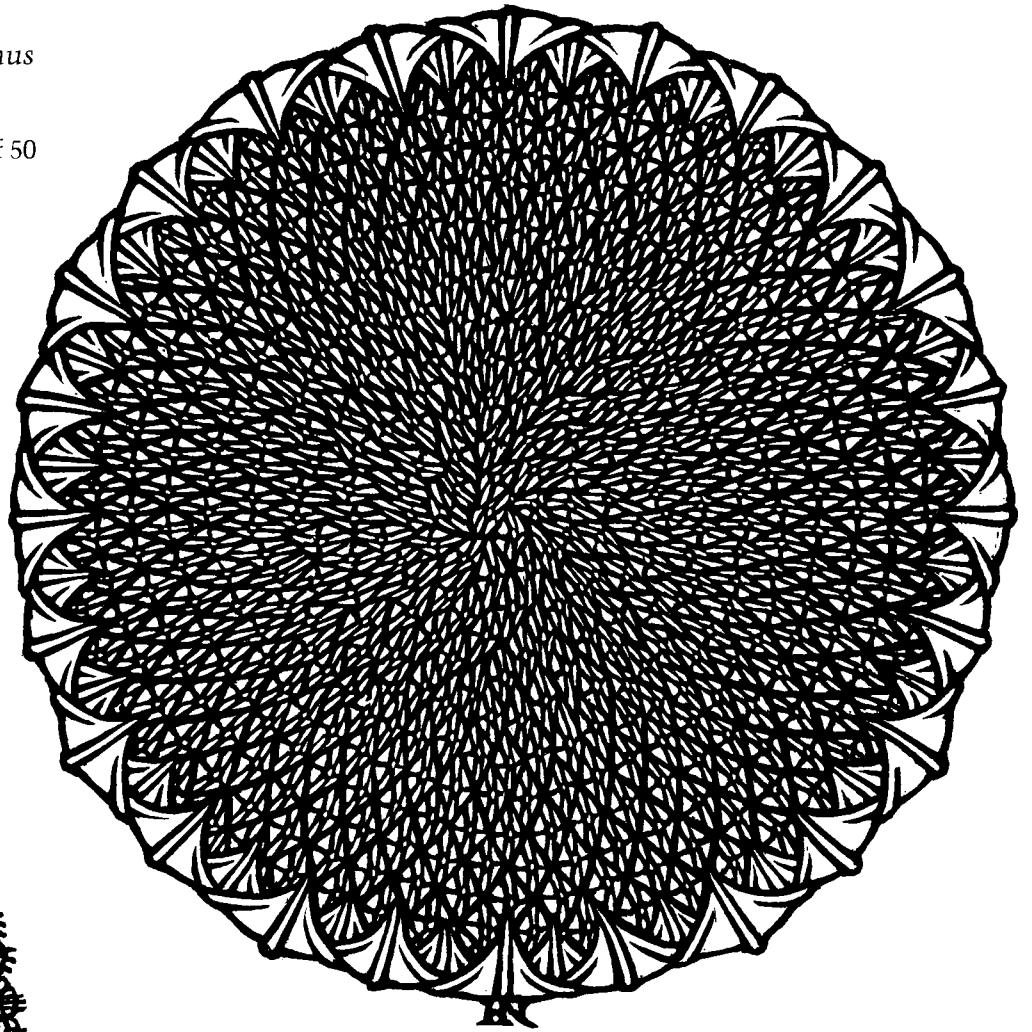


125
Echinocactus
 woodcut
 1972
 edition of 100
 6¾ x 6¾

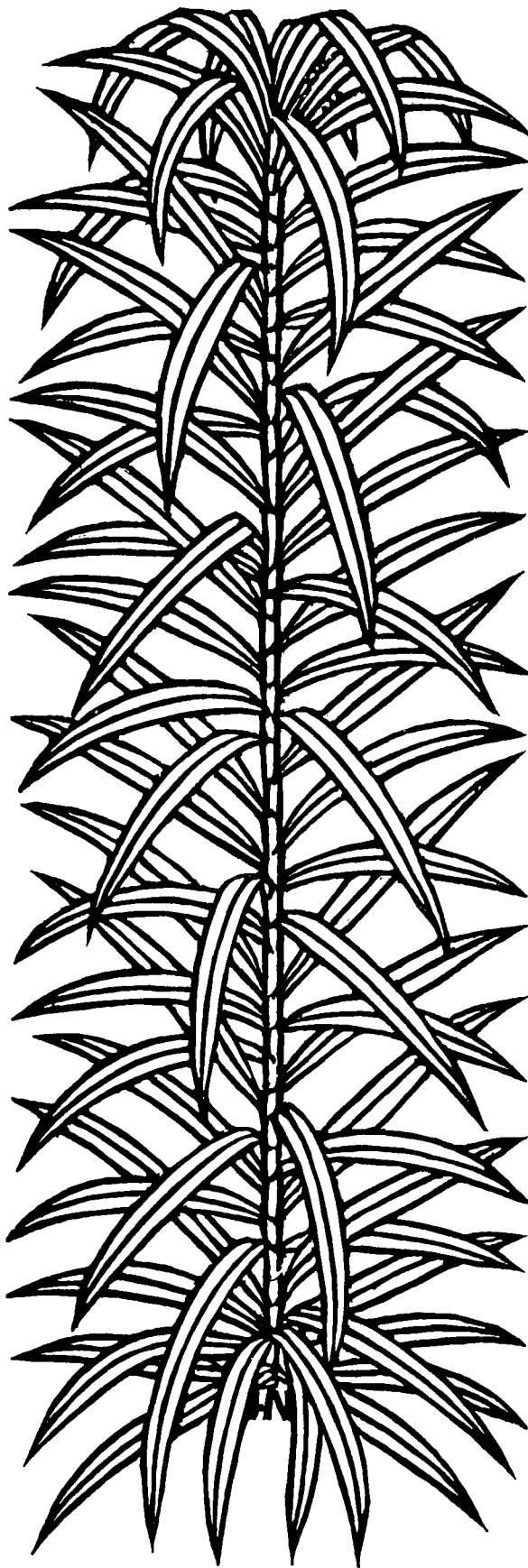


126
Yucca
 woodcut
 1972
 edition of 85
 8 x 6½

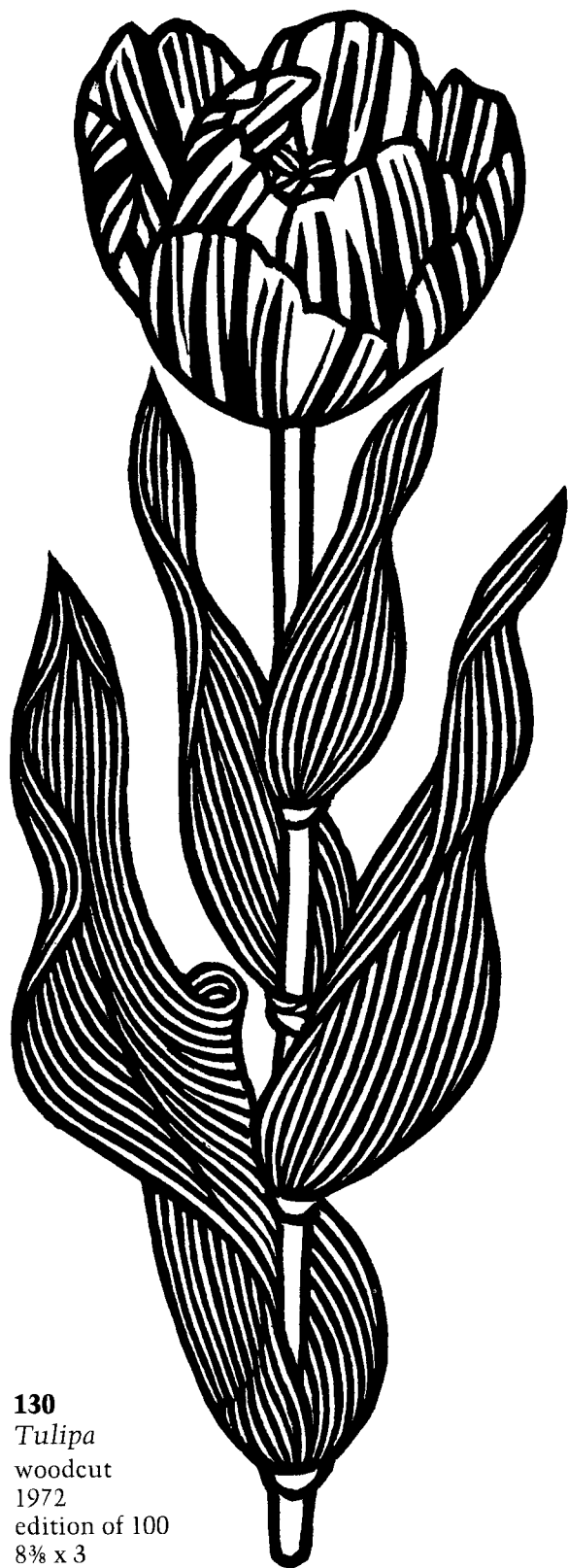
127
Helianthus
woodcut
1972
edition of 50
7 x 6¾



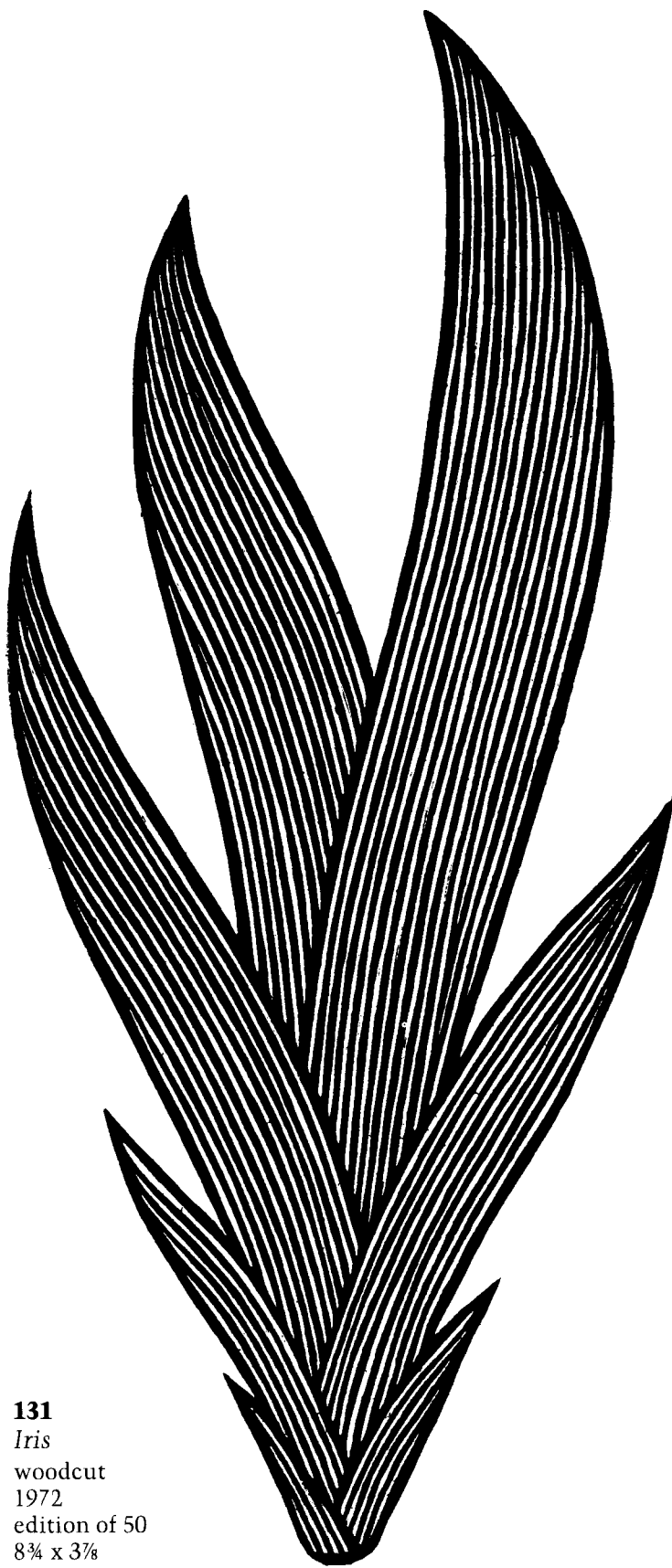
128
Aesculus
woodcut
1972
edition of 75
7 x 7



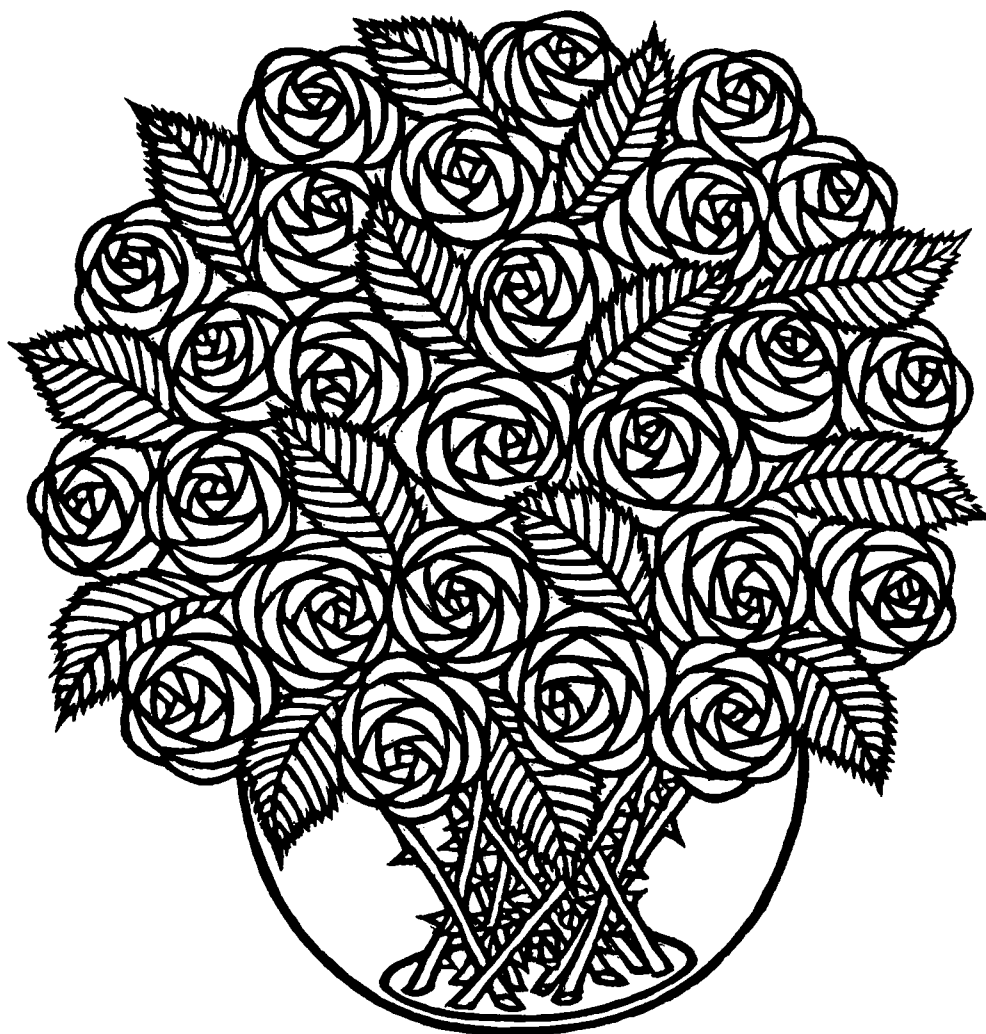
129
Lilium
woodcut
1972
edition of 35
9 x 3



130
Tulipa
 woodcut
 1972
 edition of 100
 8¾ x 3



131
Iris
 woodcut
 1972
 edition of 50
 8¾ x 3¾



132

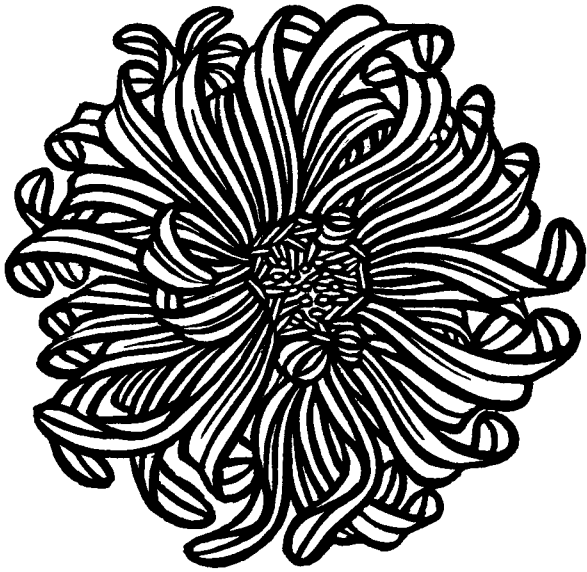
Rosa

woodcut

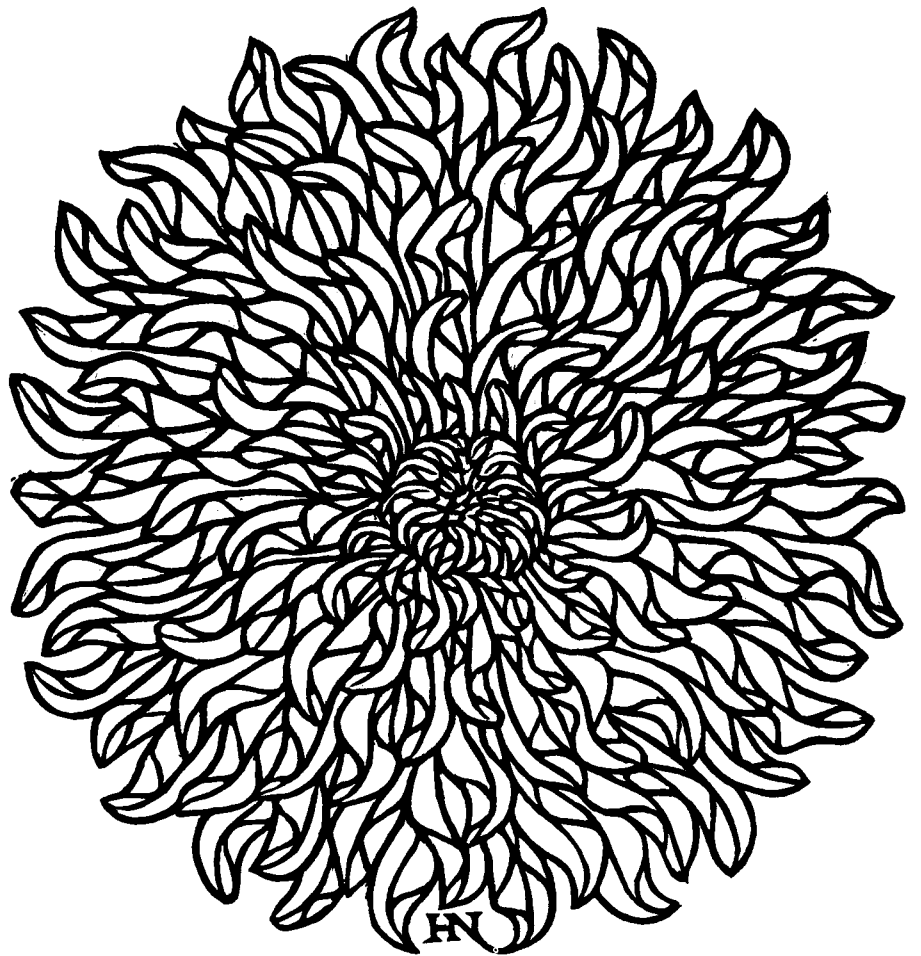
1972

edition of 100

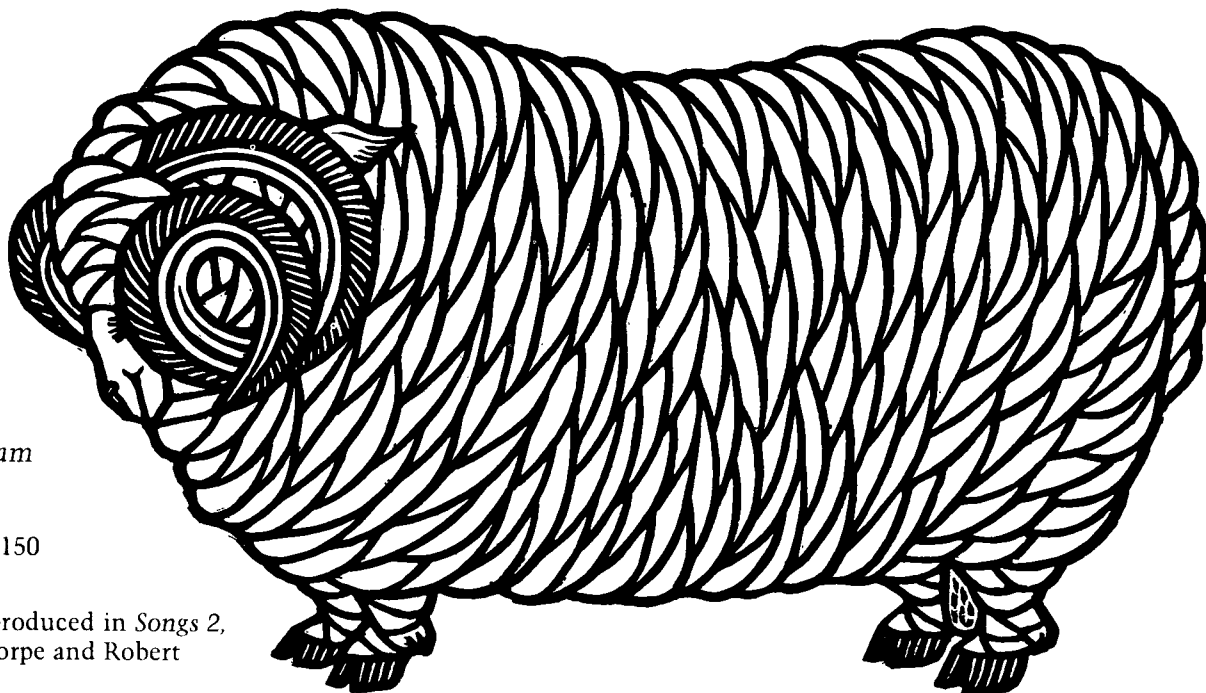
7¼ x 6¾



133
Dahlia
 woodcut
 1972
 edition of 75
 4 x 4



134
Callistephus
 woodcut
 1972
 edition of 75
 6 $\frac{3}{8}$ x 6 $\frac{1}{8}$



135

Woolly Ram

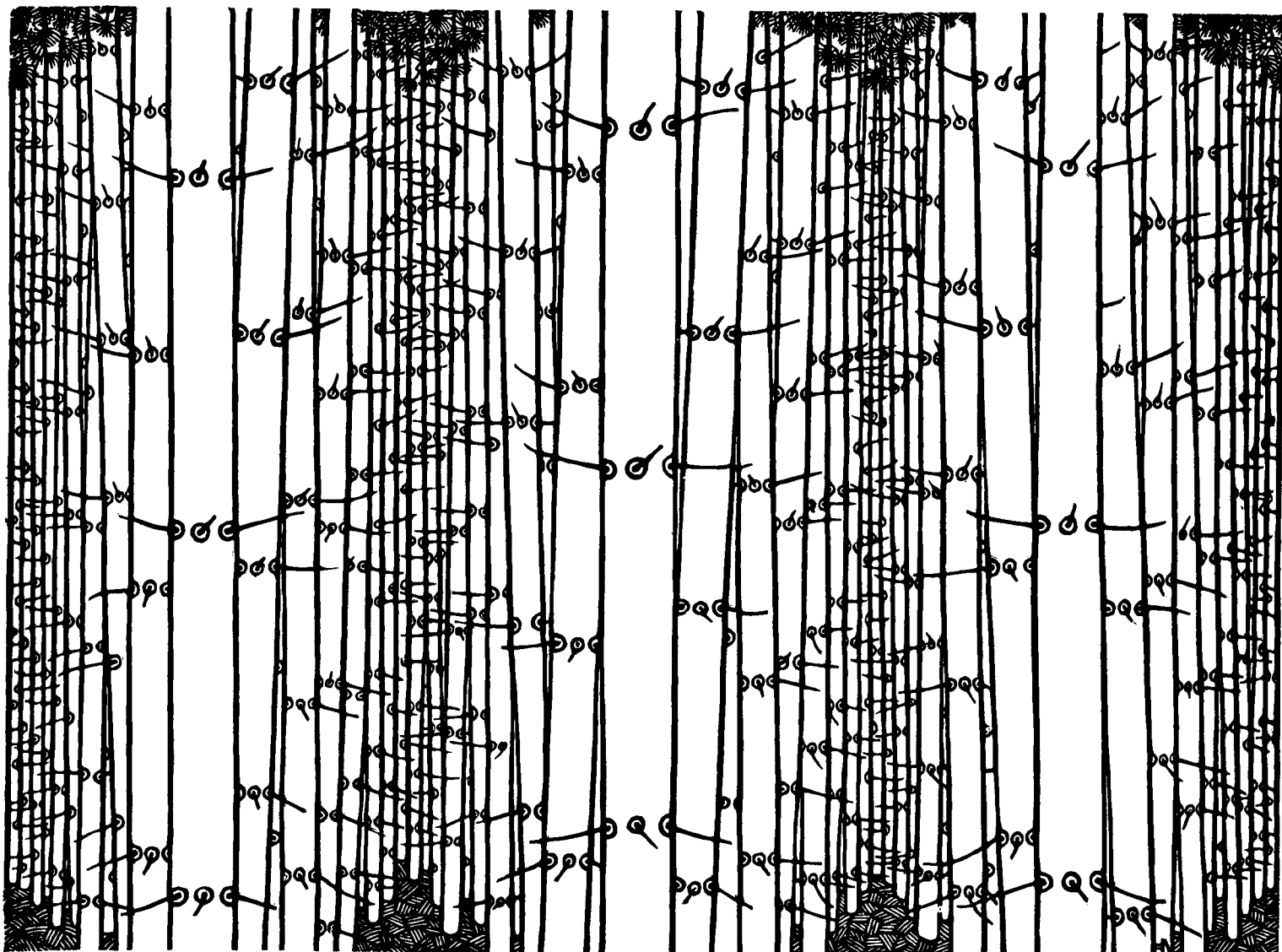
woodcut

1972

edition of 150

5½ x 10½

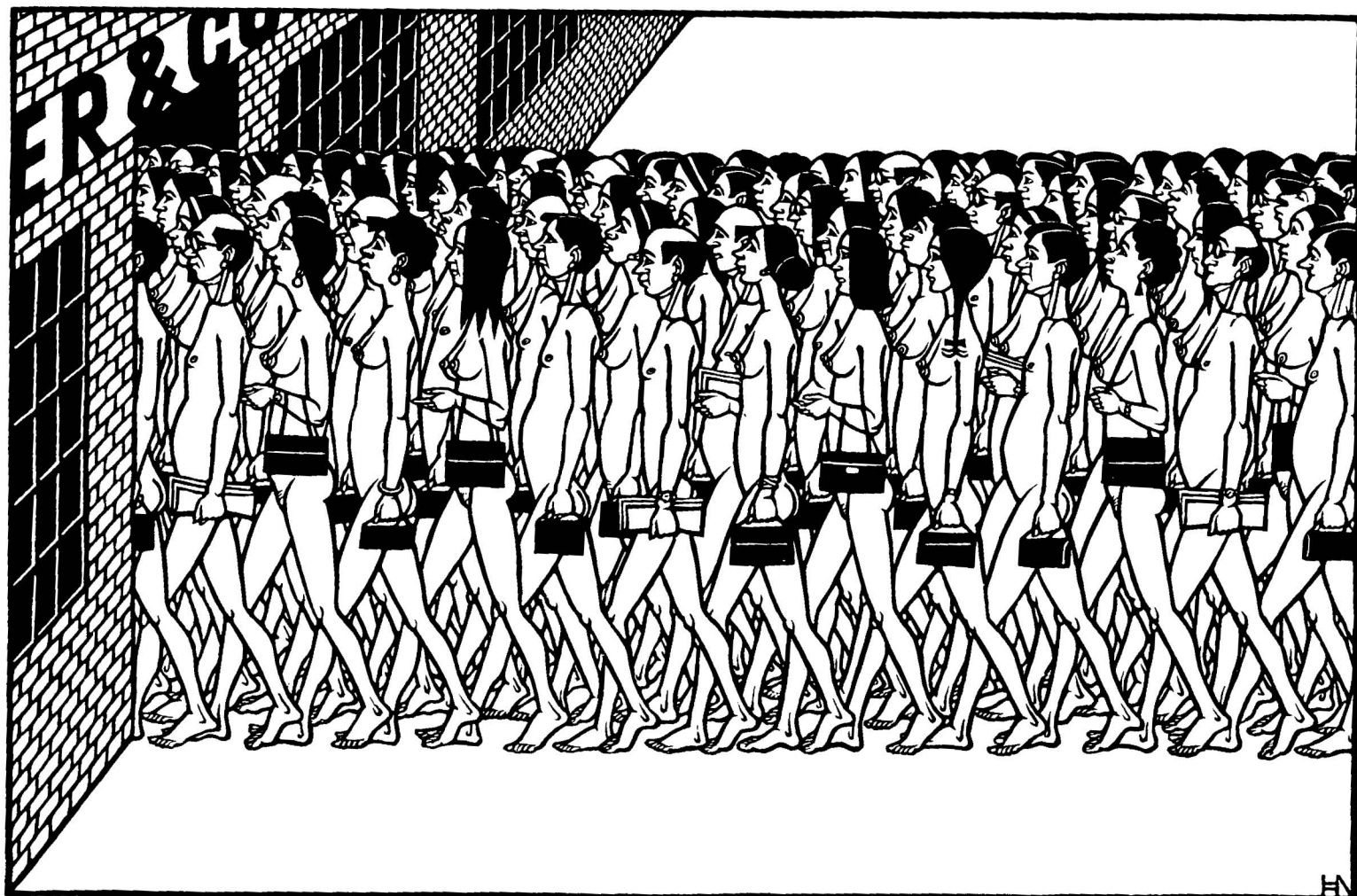
NOTE: Reproduced in *Songs 2*,
by Bee Thorpe and Robert
M. Helm.



136
Pine Forest
linocut
1972
edition of 100
18 x 25

137
Cock
woodcut
1972
edition of 120
25½ x 8





138

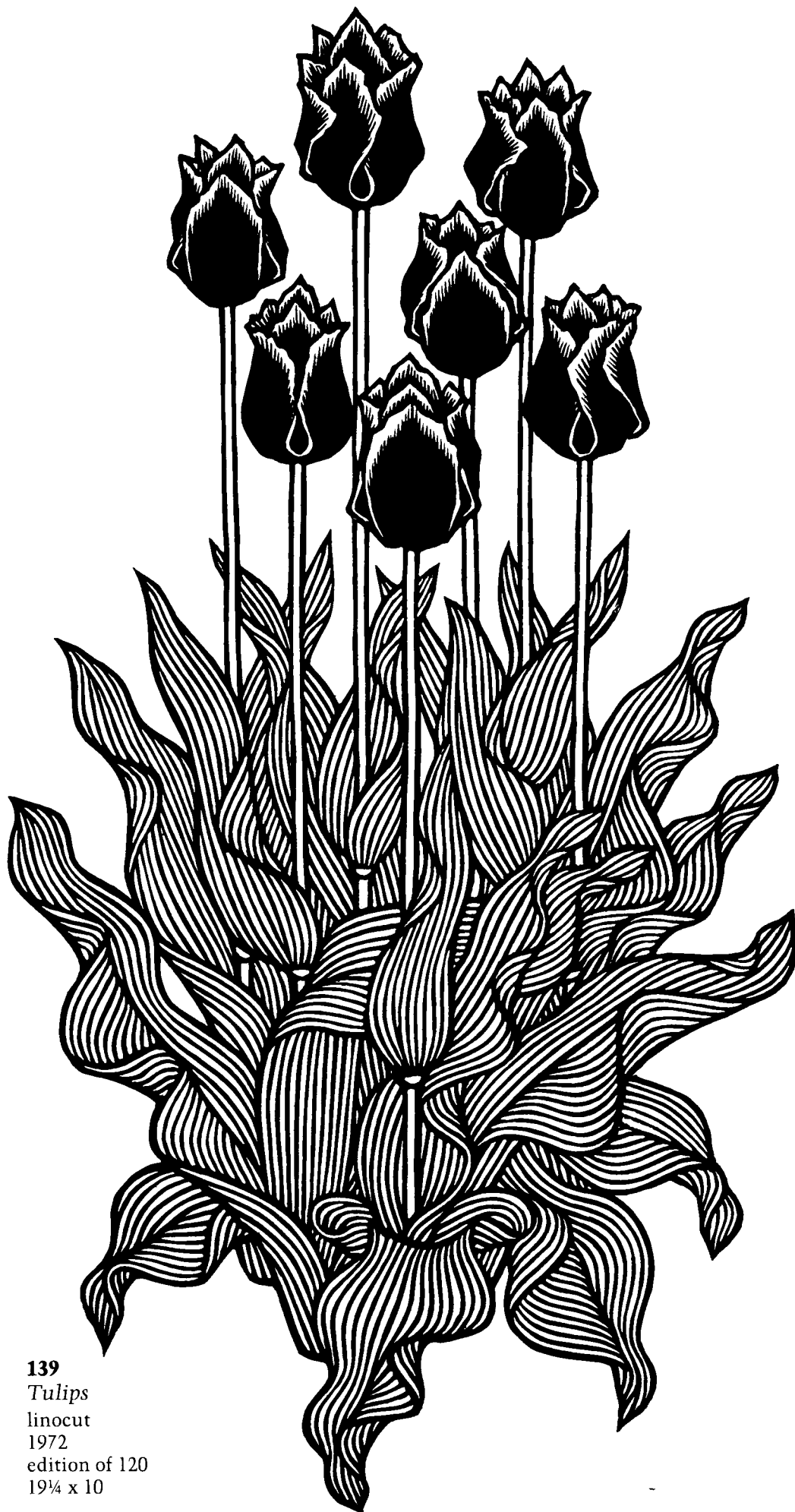
7:45 A.M.

woodcut

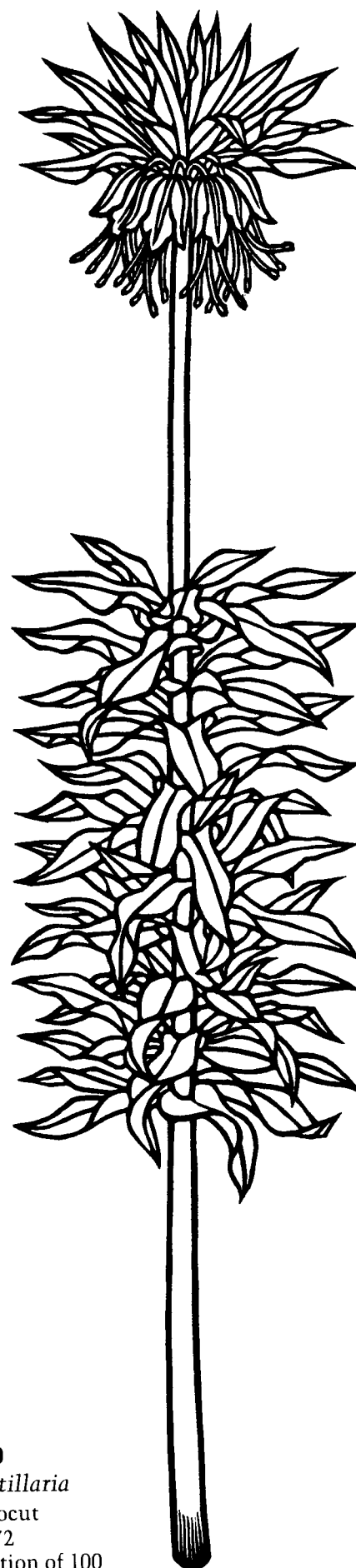
1972

edition of 120

15 $\frac{3}{8}$ x 24



139
Tulips
 linocut
 1972
 edition of 120
 19¼ x 10



140
Fritillaria
 linocut
 1972
 edition of 100
 21½ x 9¾

141

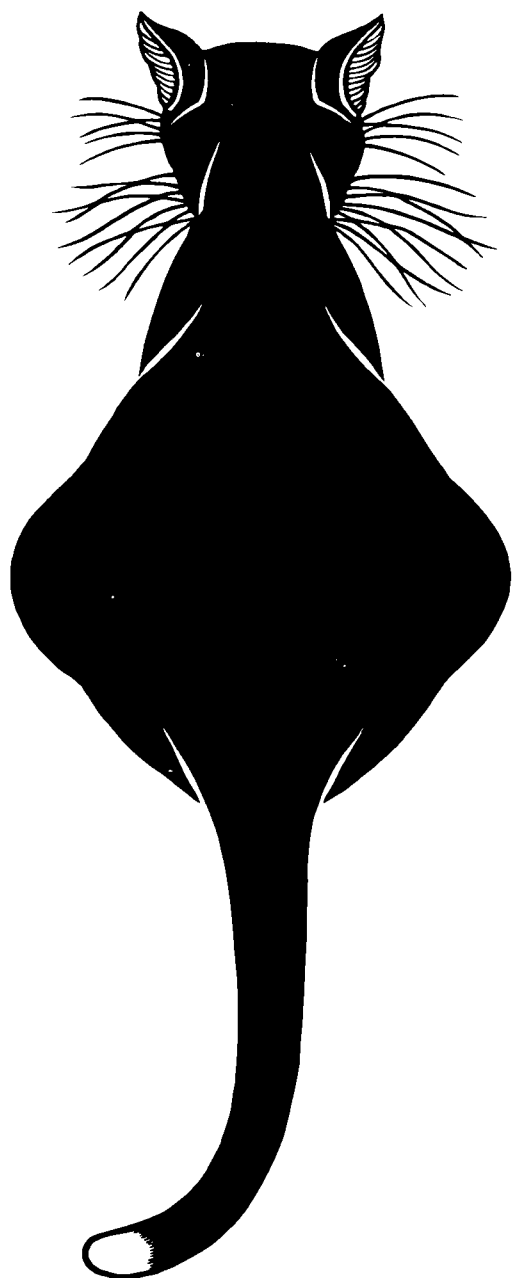
Simon

linocut

1972

edition of 150

19 $\frac{7}{8}$ x 7 $\frac{3}{4}$



142

Ibex

linocut

1972

edition of 150

18 $\frac{1}{2}$ x 12 $\frac{3}{4}$

NOTE: Published by Associated American Artists



143

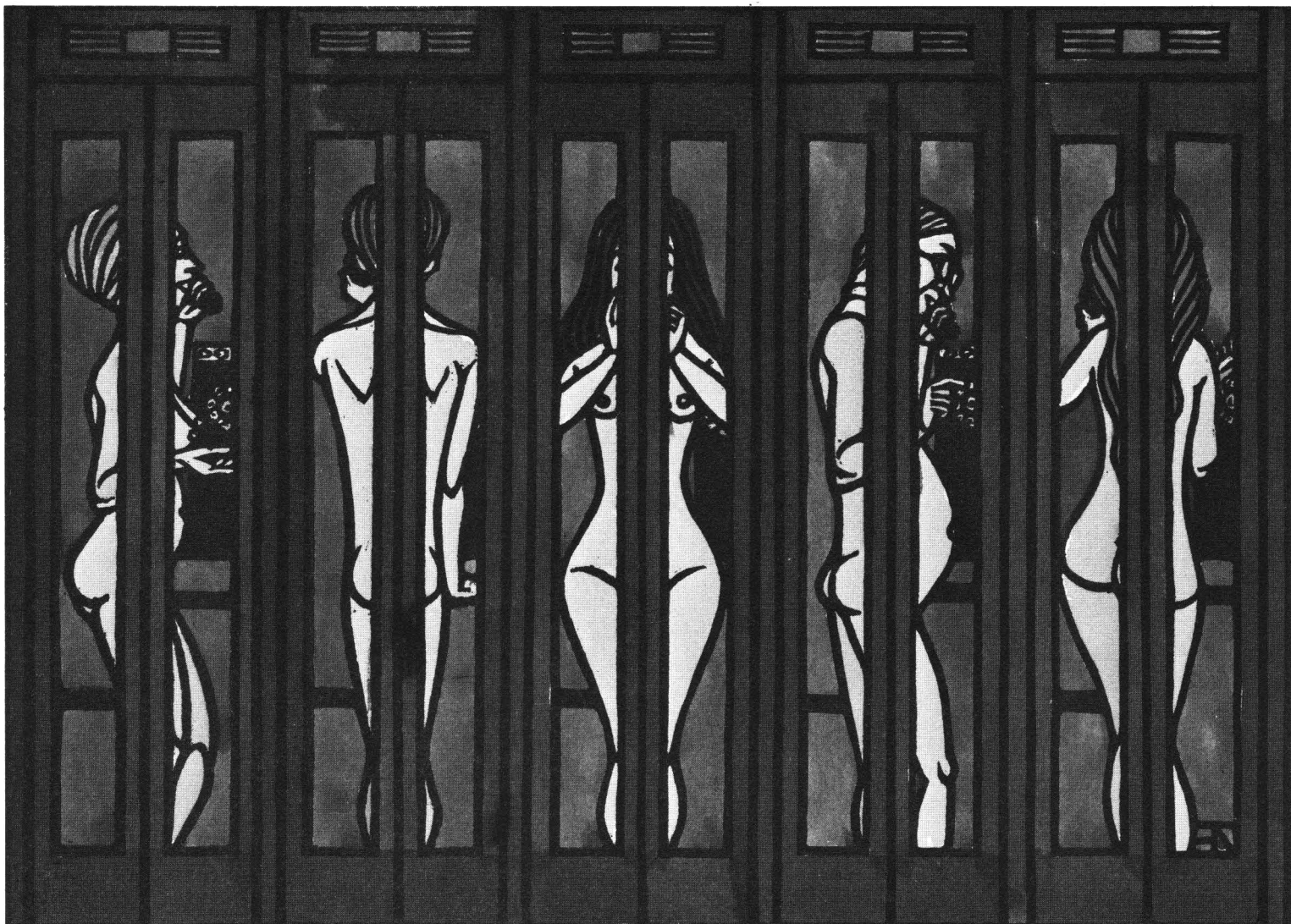
Telephone Booths

woodcut

1972

edition of 100

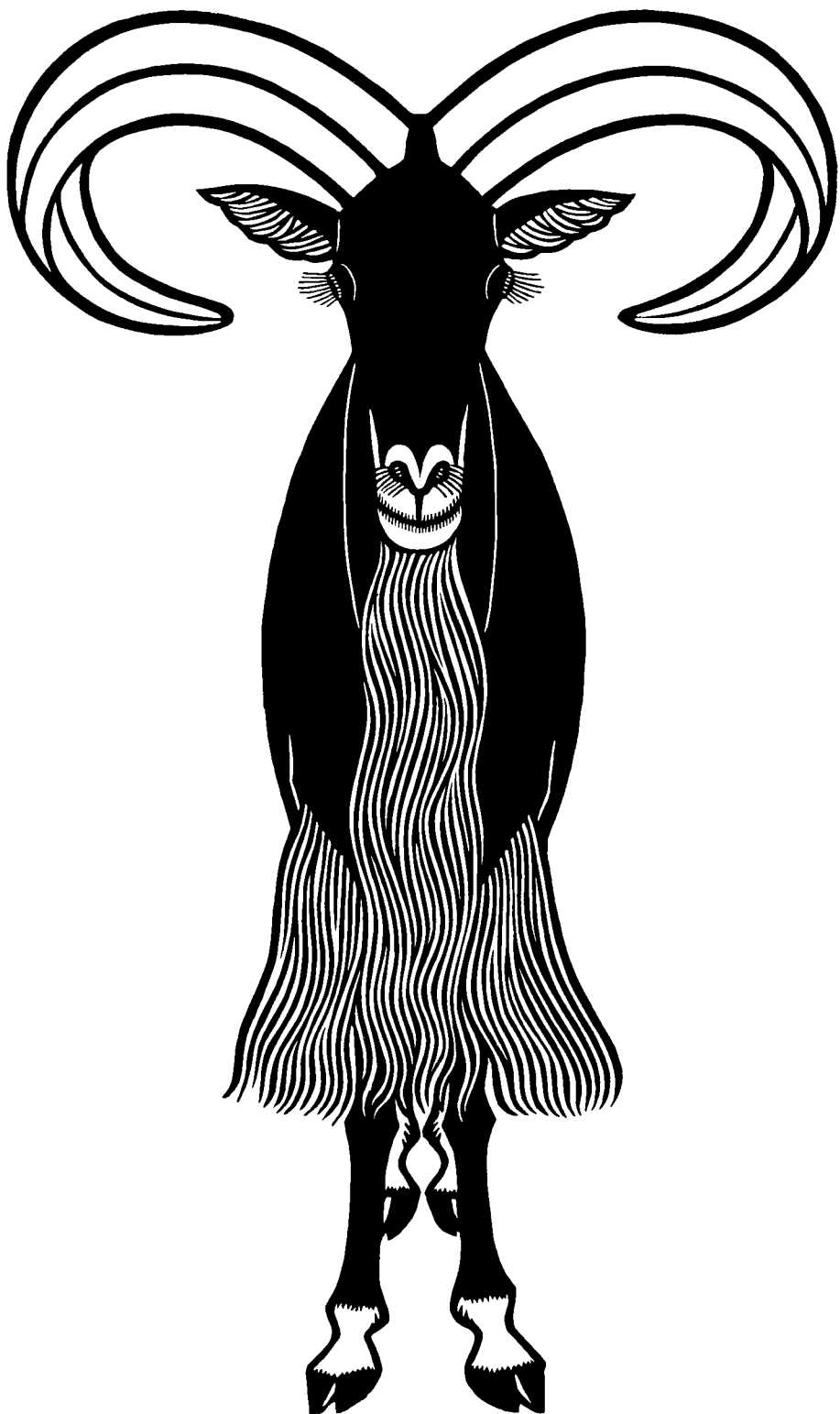
16 x 22 $\frac{3}{8}$



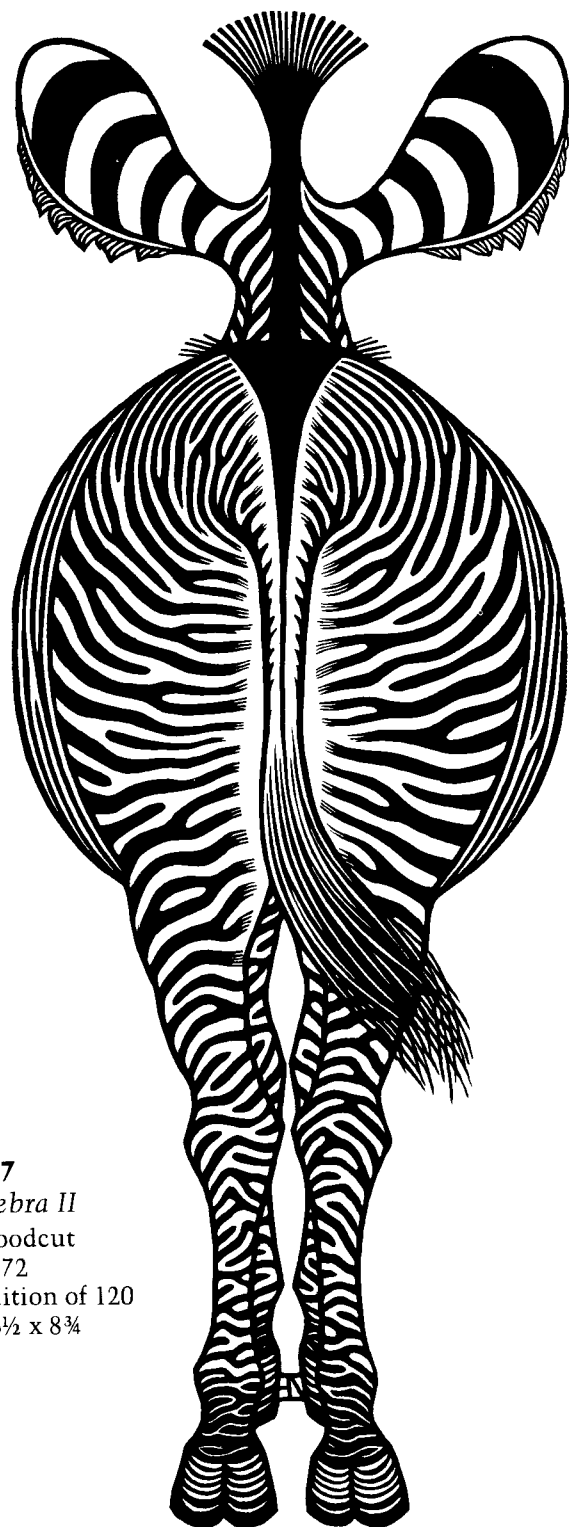
144
Telephone Booths II
 woodcut, hand-colored
 1972
 edition of 100
 8 x 11



145
Ram II
 woodcut
 1972
 edition of 100
 6 $\frac{3}{8}$ x 5 $\frac{1}{8}$

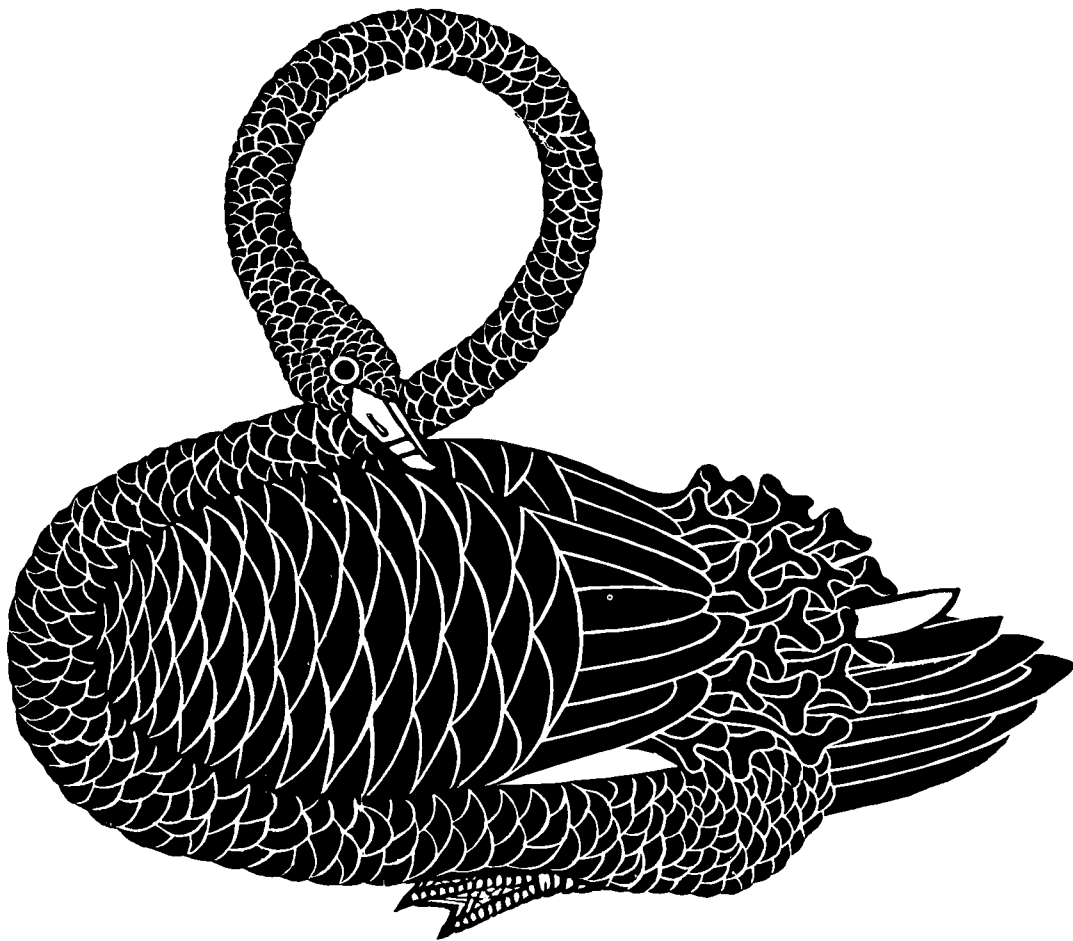


146
Barbary Sheep
 linocut
 1972
 edition of 120
 24¾ x 14½

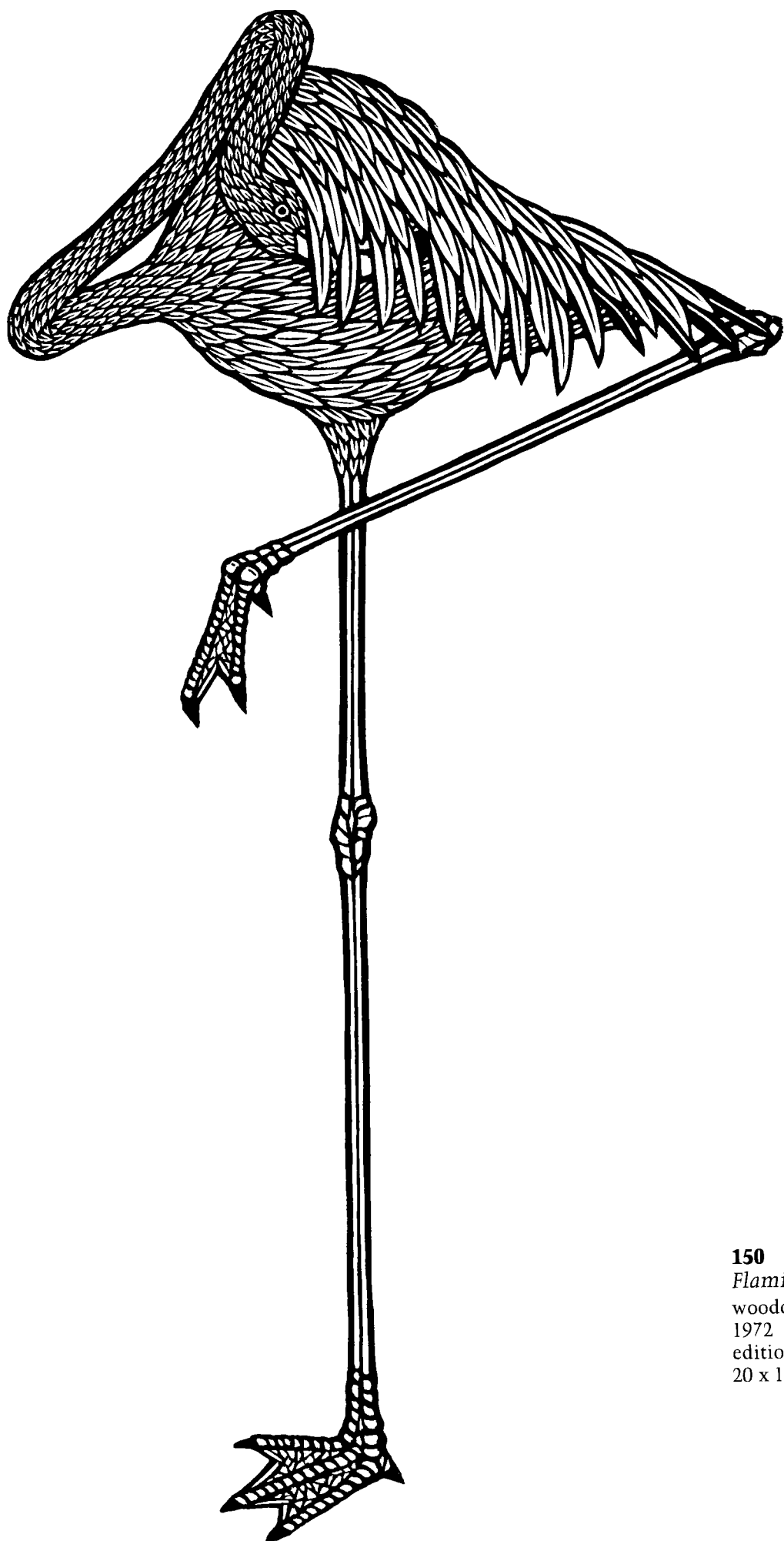


147
Zebra II
 woodcut
 1972
 edition of 120
 23½ x 8¾

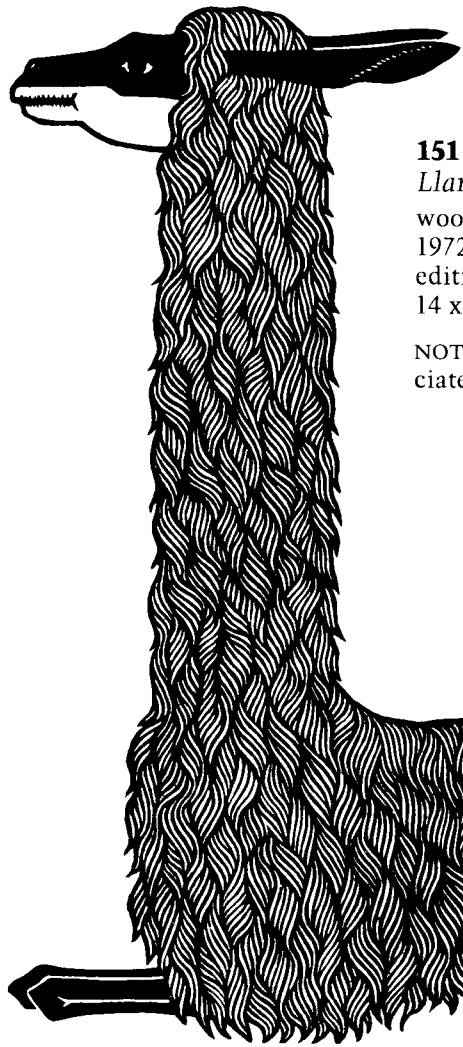
148
Tiger
linocut
1972
edition of 150
15 x 15¼



149
Black Swan
woodcut
1972
edition of 100
17 x 19¾

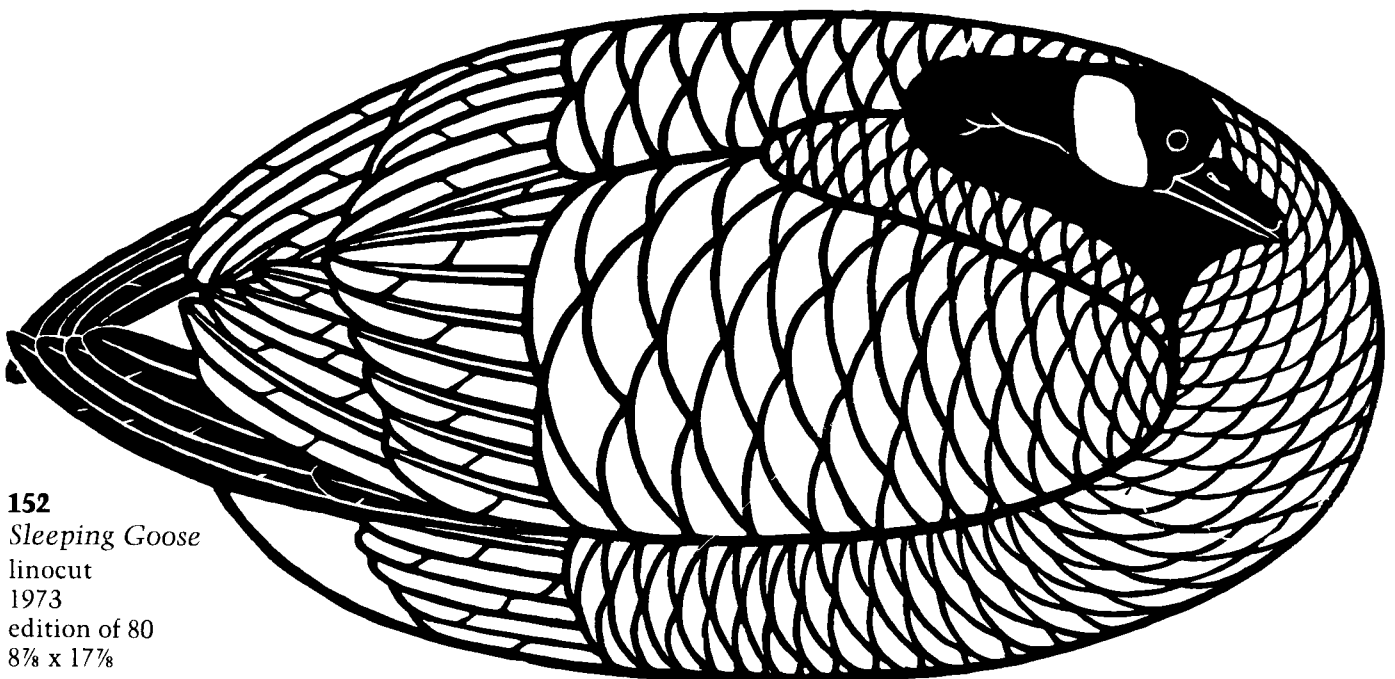


150
Flamingo II
woodcut
1972
edition of 100
20 x 10

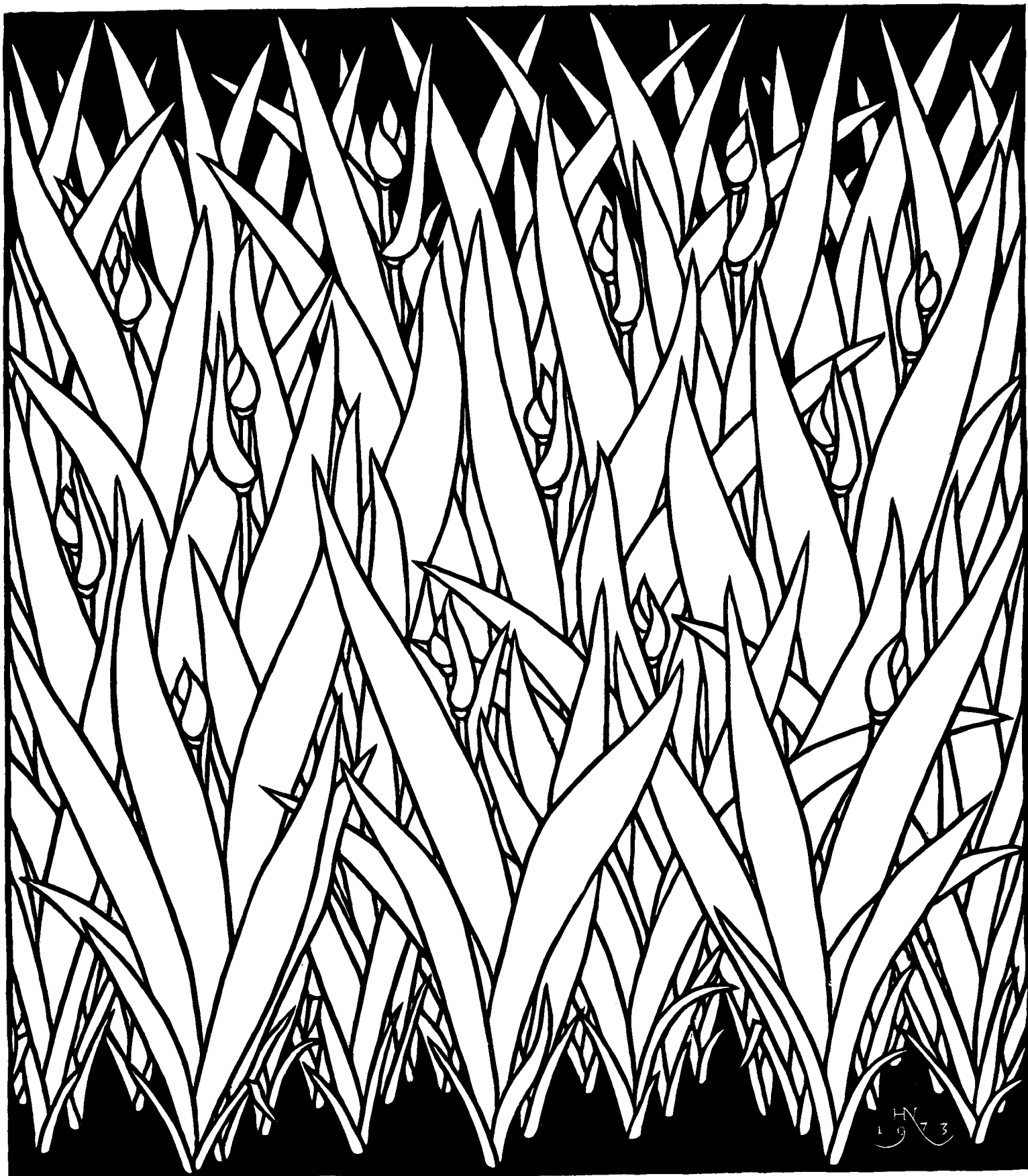


151
Llama
 woodcut
 1972
 edition of 120
 14 x 16

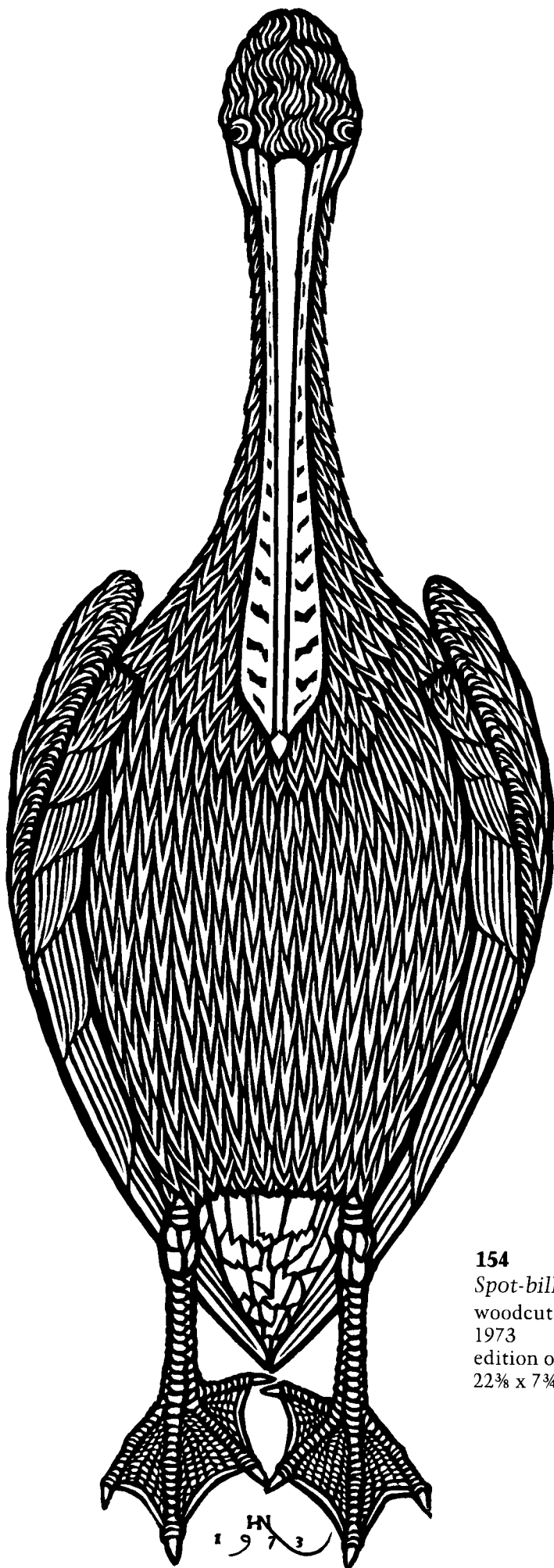
NOTE: Published by Associated American Artists



152
Sleeping Goose
 linocut
 1973
 edition of 80
 8 $\frac{3}{8}$ x 17 $\frac{7}{8}$



153
Iris on Black
linocut
1973
edition of 100
18½ x 16



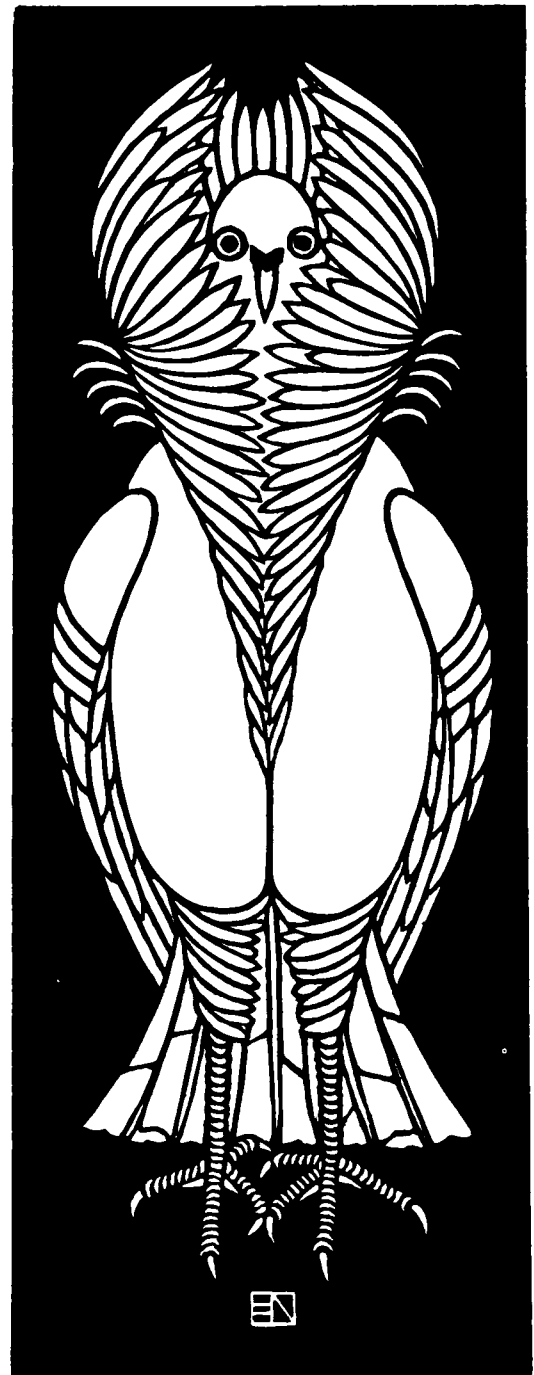
154
Spot-bill Pelican
 woodcut
 1973
 edition of 120
 22¾ x 7¾



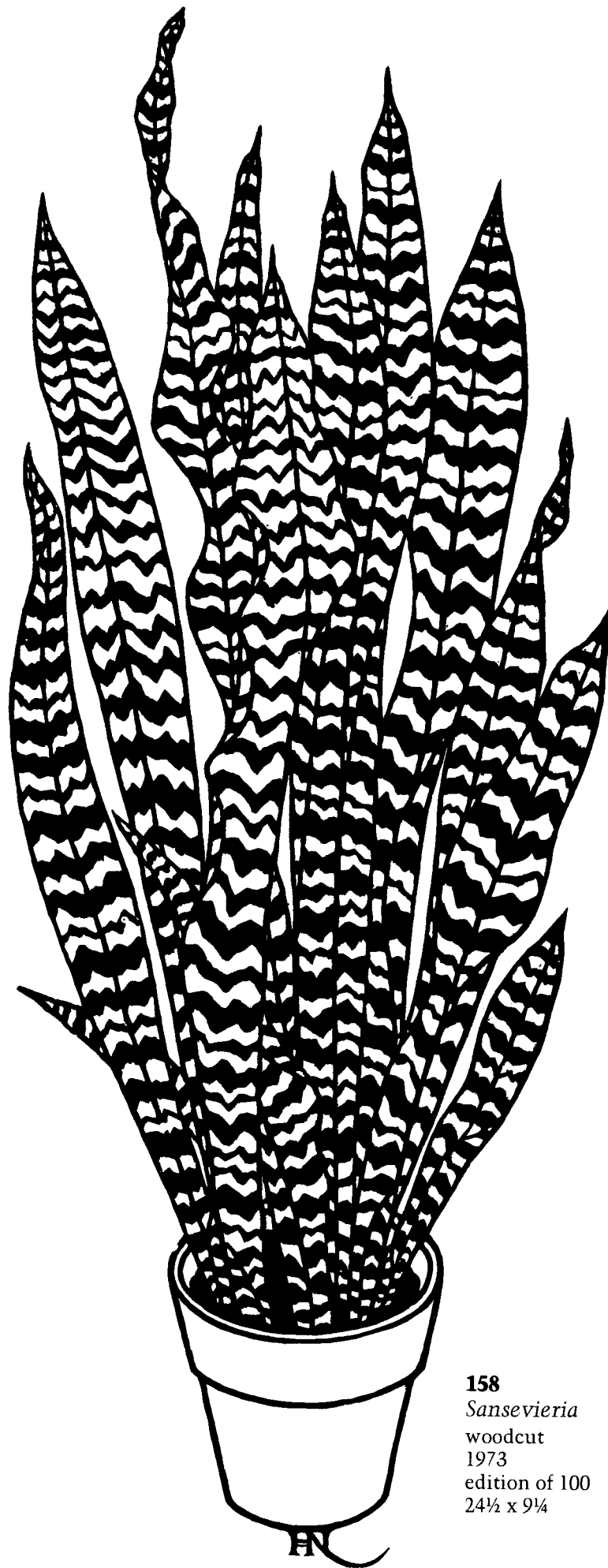
155
Horned
 woodcut
 1973
 edition of 120
 6¾ x 6¾



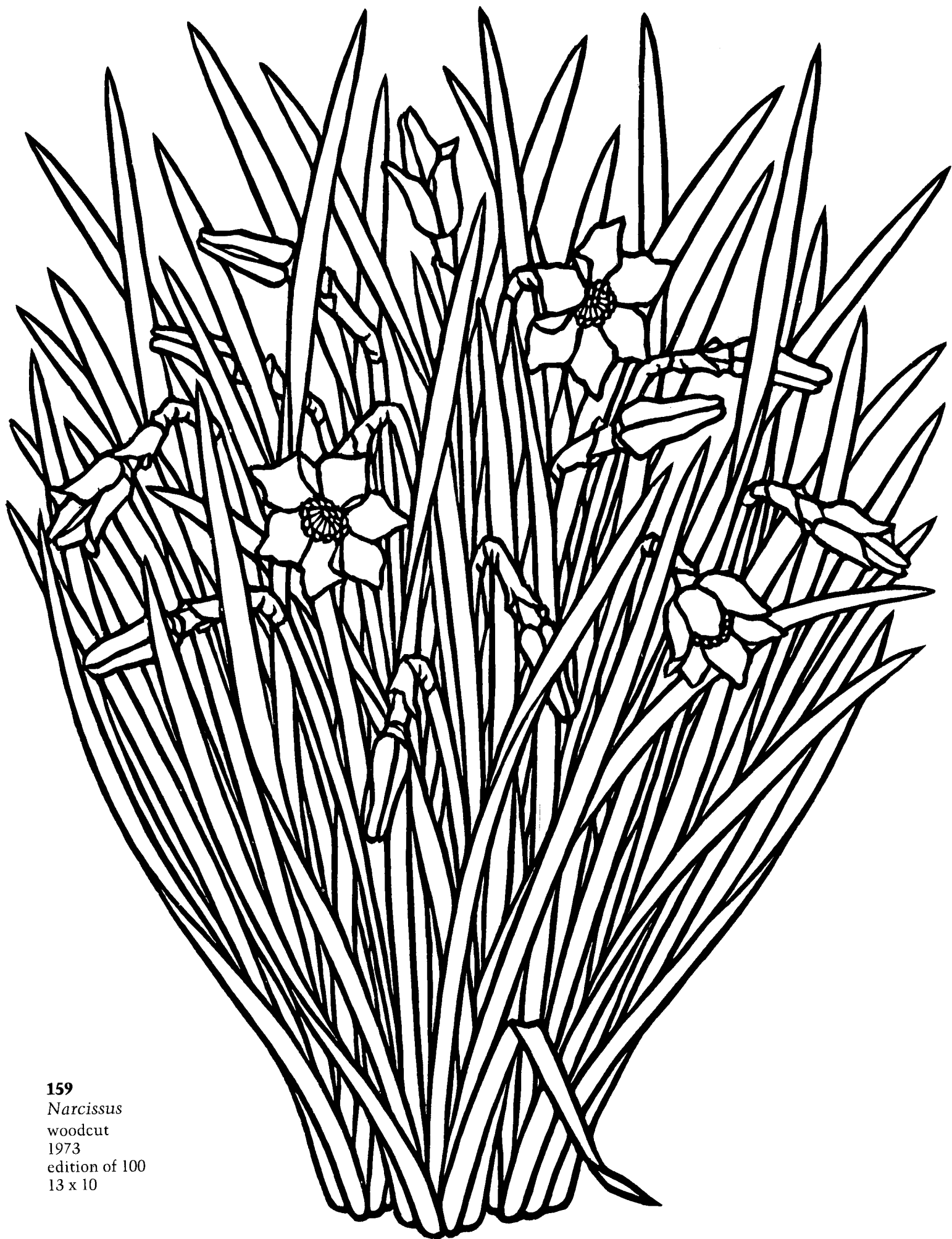
156
Syngonium
 linocut
 1973
 edition of 120
 26 x 8 ¾



157
Jacobiin Pigeon
 linocut
 1973
 edition of 100
 13 ½ x 5



158
Sansevieria
woodcut
1973
edition of 100
24½ x 9¼



159

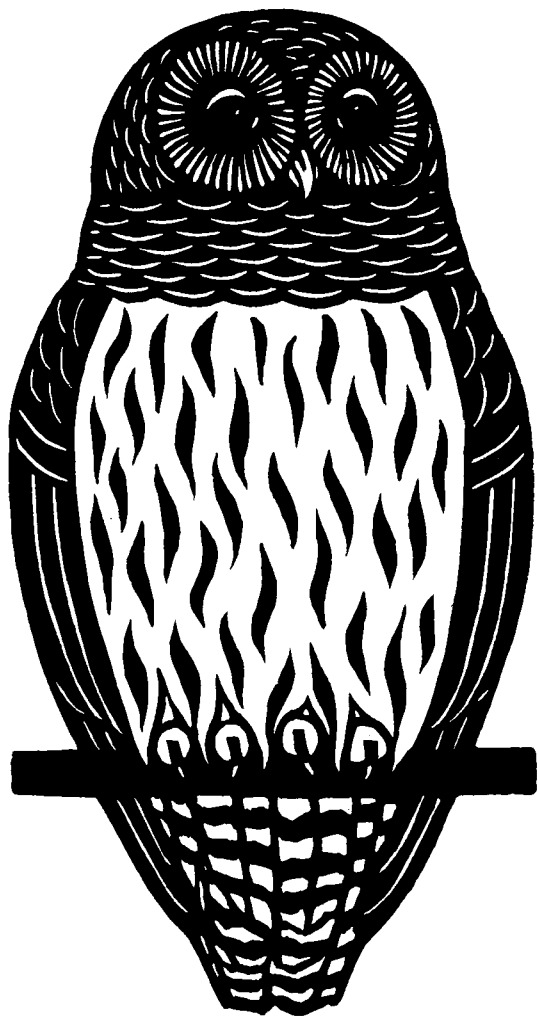
Narcissus

woodcut

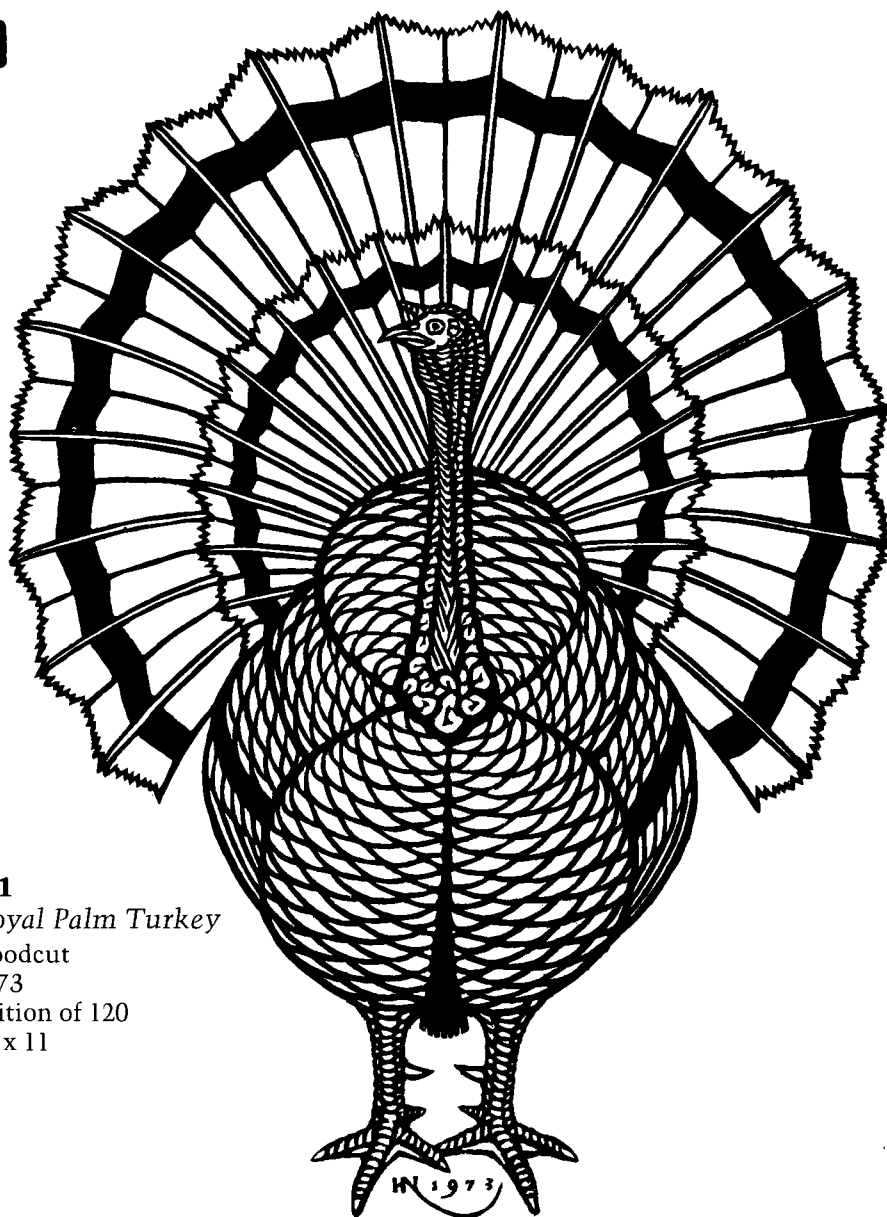
1973

edition of 100

13 x 10

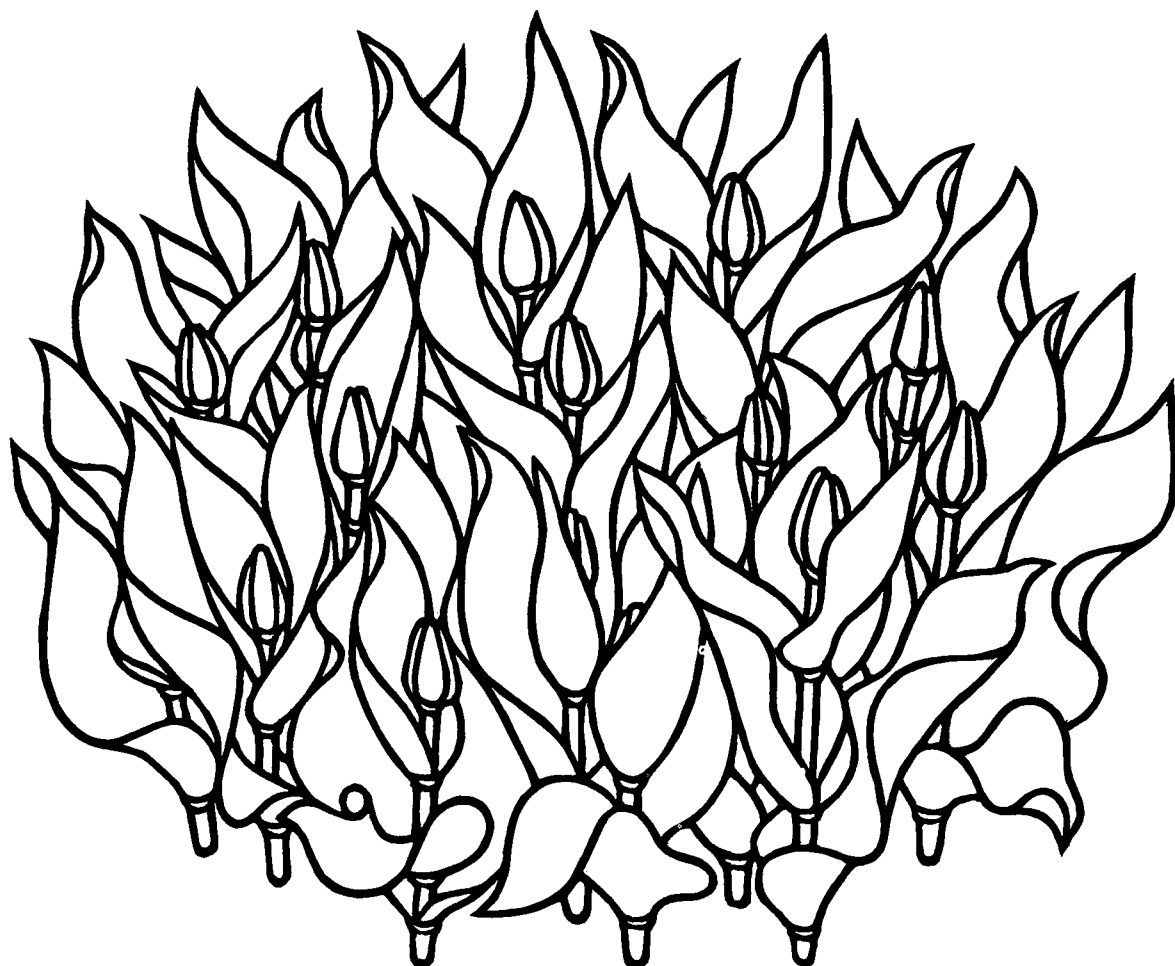


160
Northern Barred Owl
 woodcut
 1973
 edition of 120
 6½ x 3½



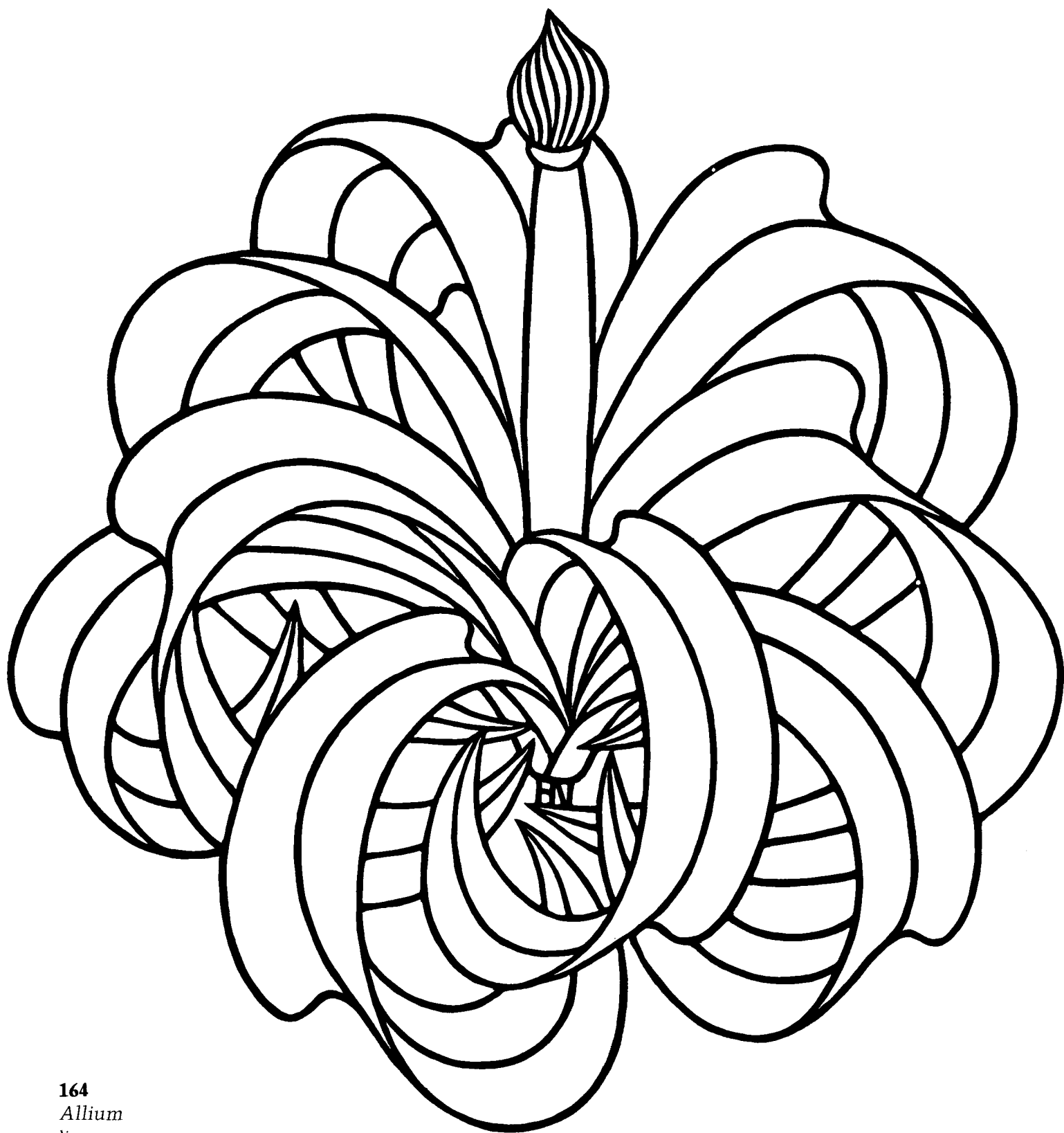
161
Royal Palm Turkey
 woodcut
 1973
 edition of 120
 15 x 11

162
Early Tulips
linocut
1973
edition of 100
10¼ x 12½

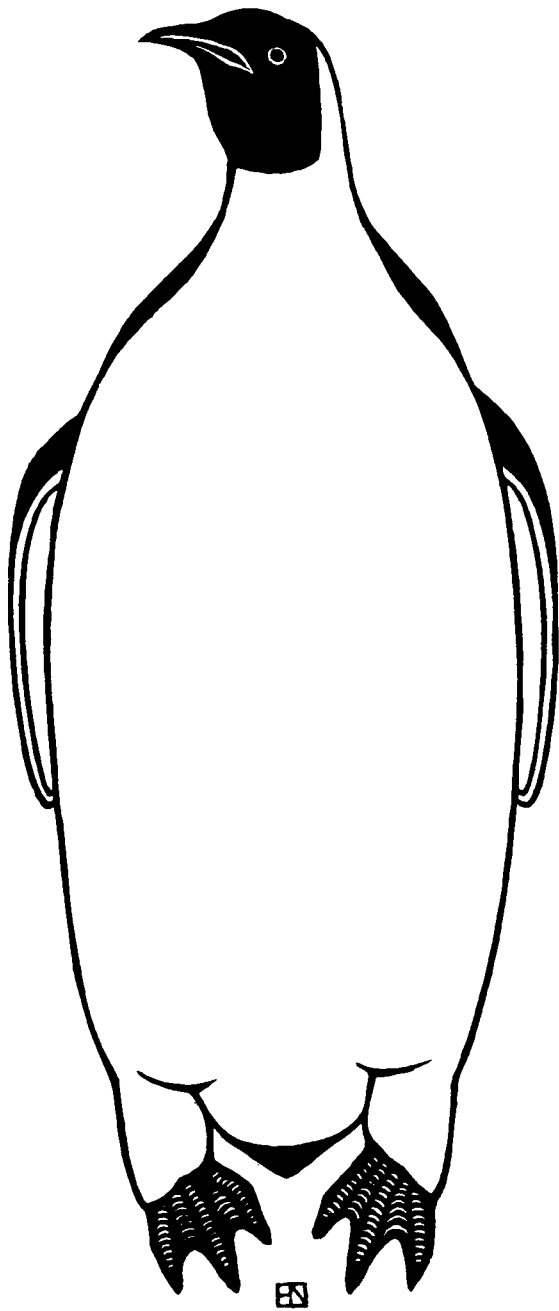


163
Moses in a Boat
linocut
1973
edition of 85
13 x 13

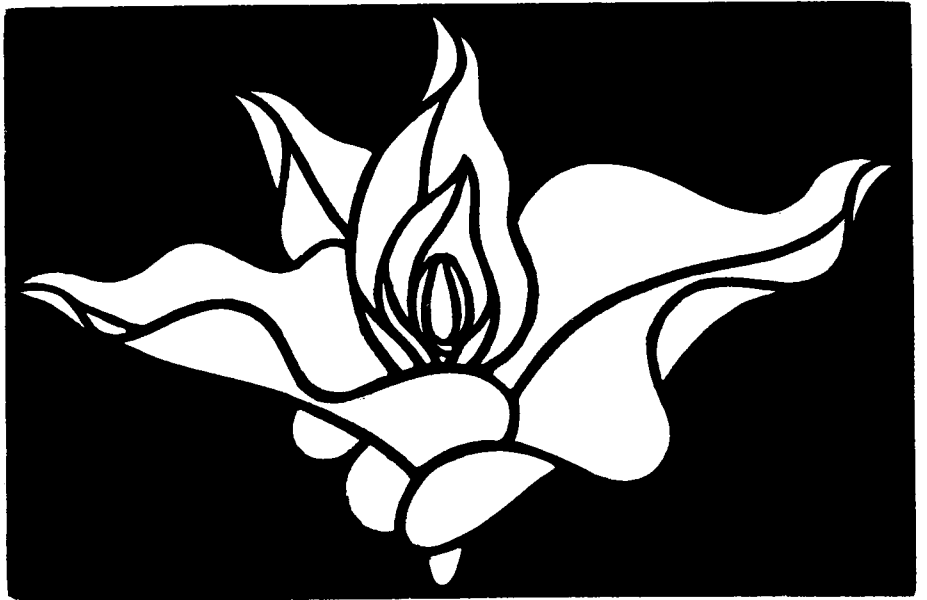
NOTE: Published by
Ferdinand Roten Galleries



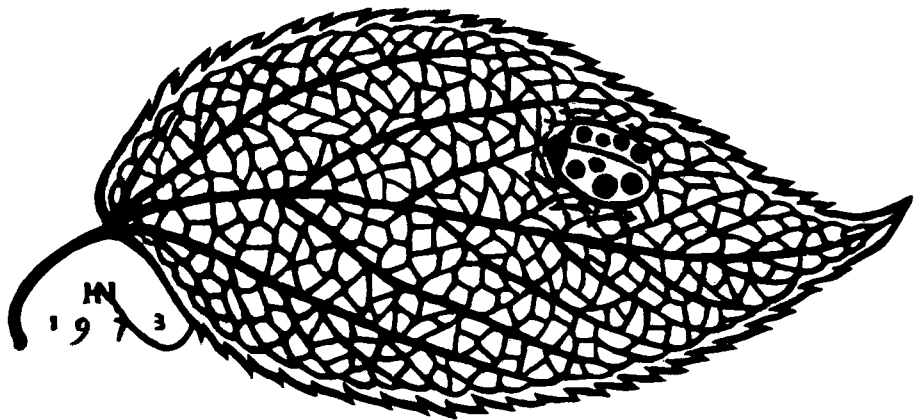
164
Allium
linocut
1973
edition of 75
19 x 18



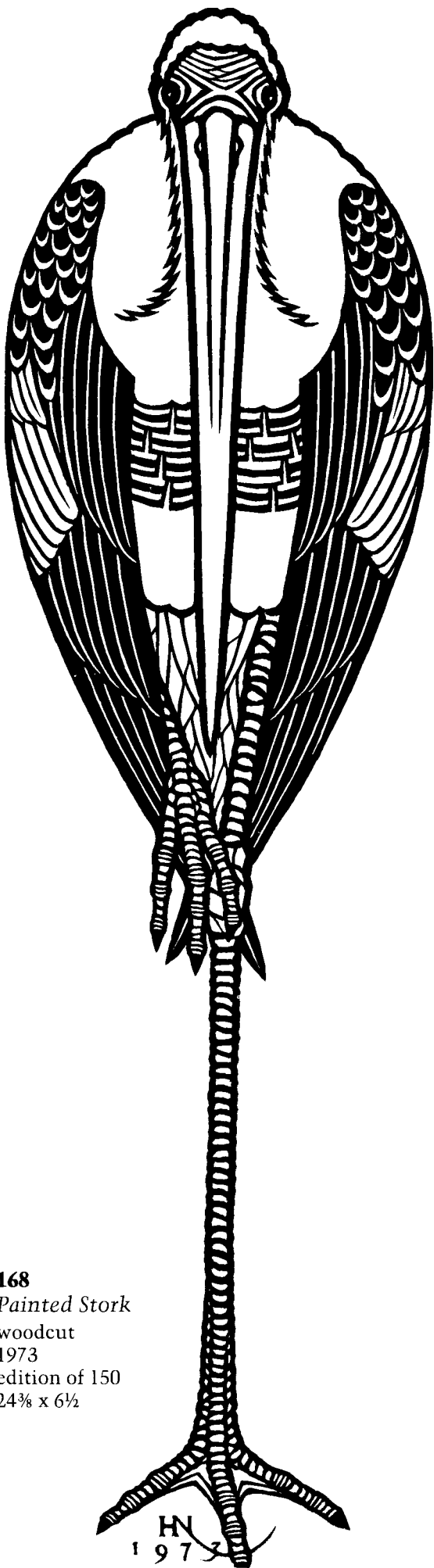
165
Emperor Penguin
 linocut
 1973
 edition of 120
 11 5/8 x 5



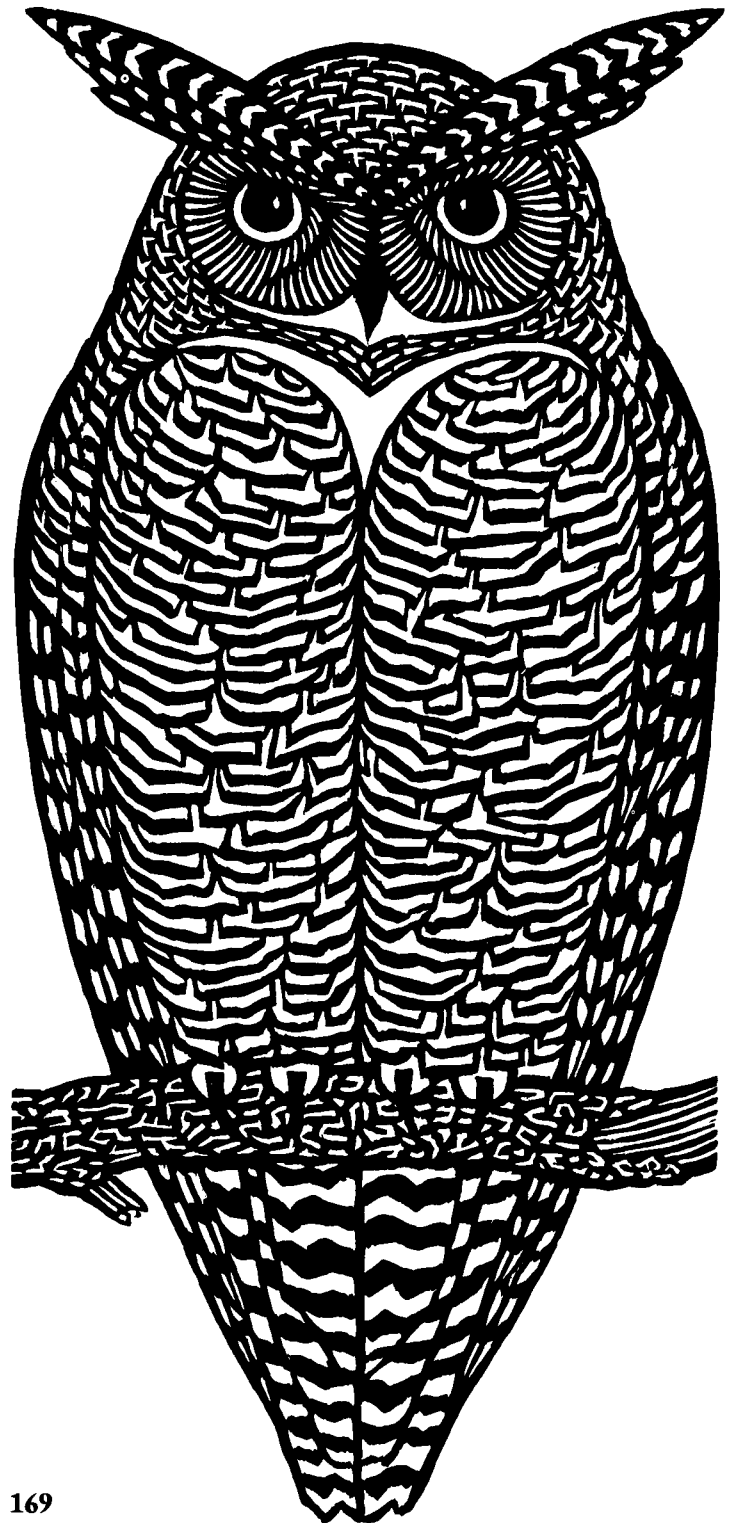
166
First Tulip
 linocut
 1973
 edition of 100
 5 1/4 x 8 1/8



167
Lady Bug
 woodcut
 1973
 edition of 120
 2 3/4 x 6

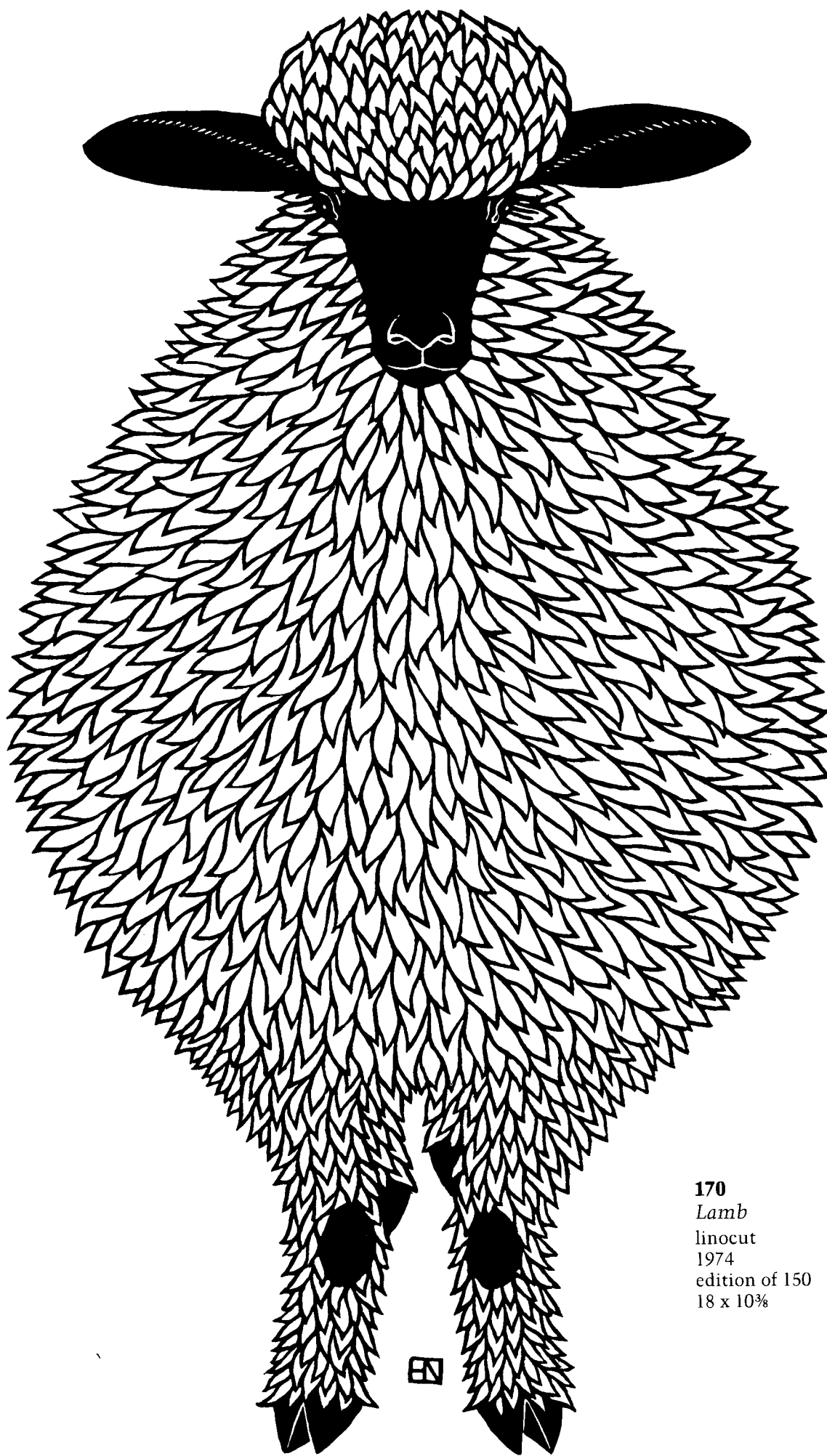


168
Painted Stork
 woodcut
 1973
 edition of 150
 24 $\frac{3}{8}$ x 6 $\frac{1}{2}$

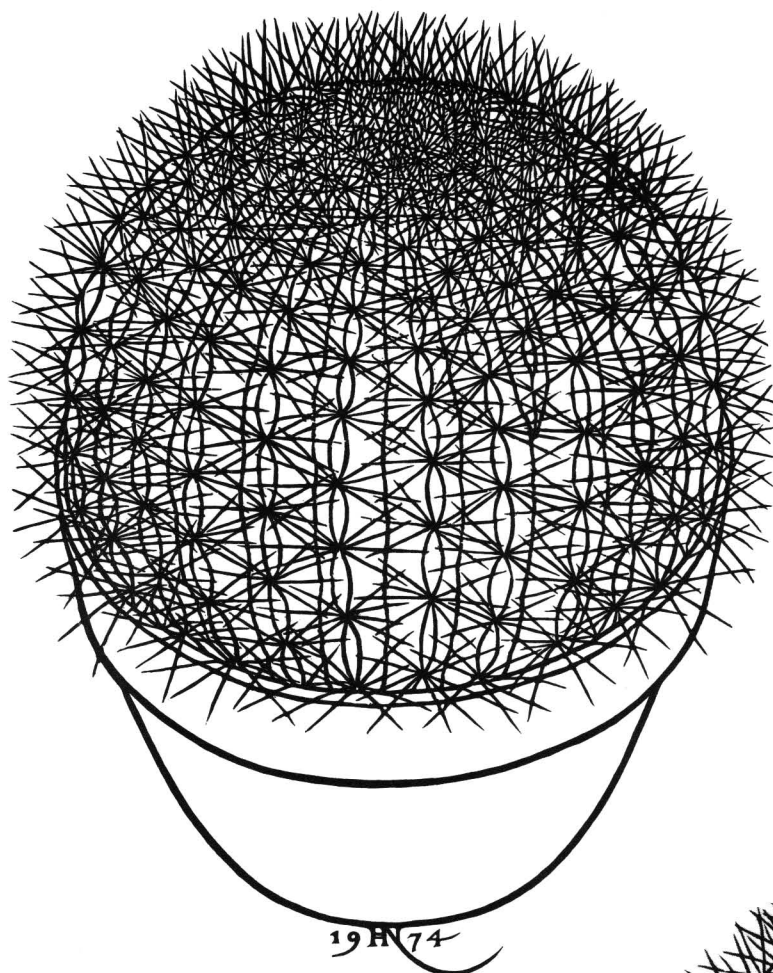


169
Great Horned Owl
 woodcut
 1973
 edition of 120
 11 x 5 $\frac{1}{4}$

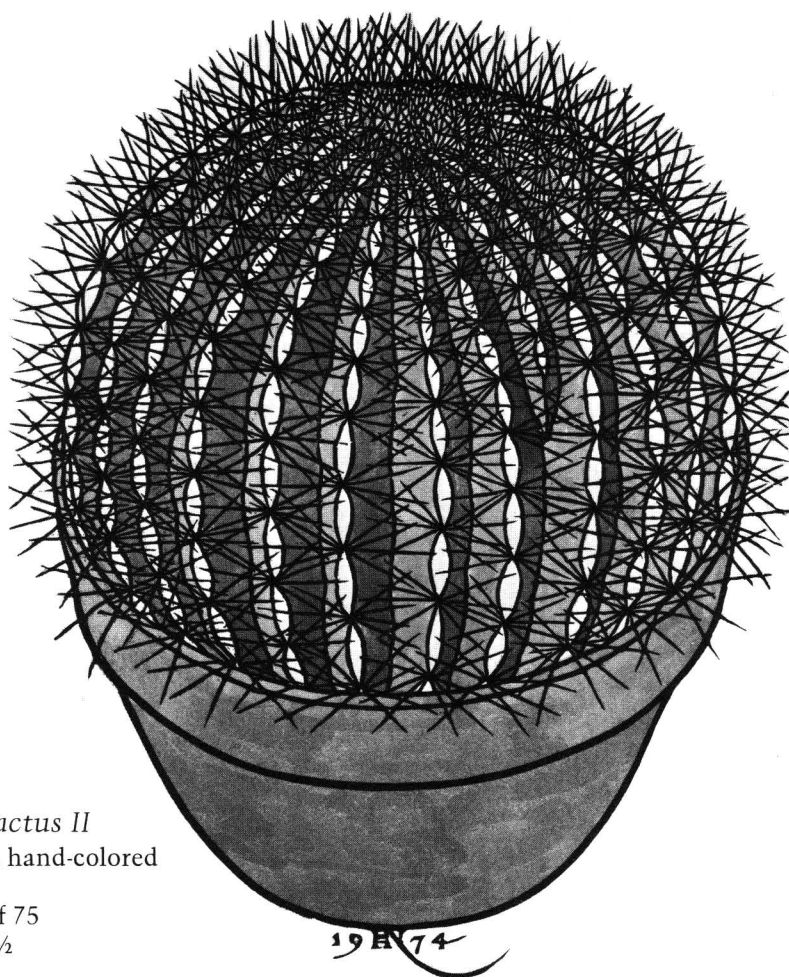
NOTE: Published by Tahir
 Gallery



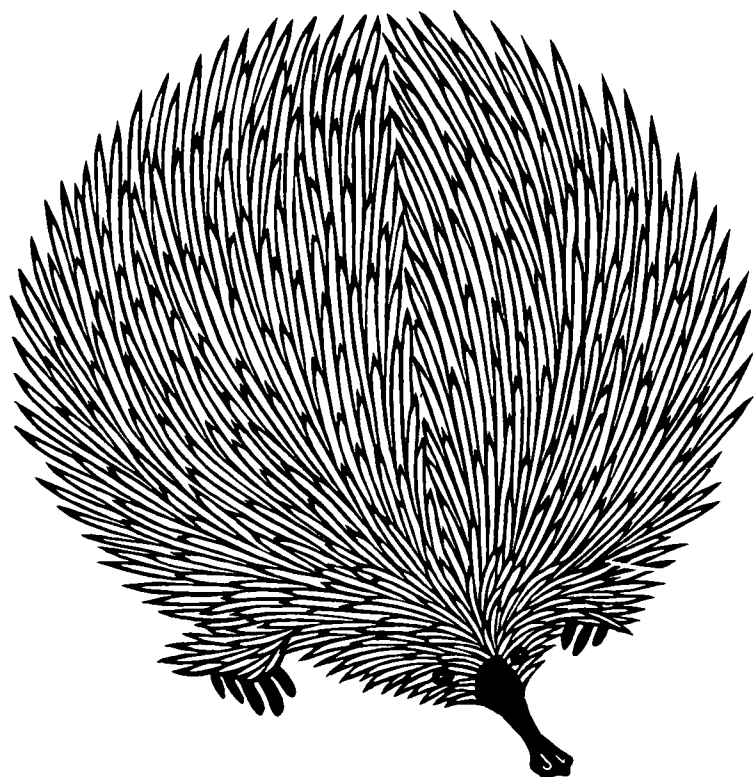
170
Lamb
linocut
1974
edition of 150
18 x 10³/₈



171
Barrel Cactus
 woodcut
 1974
 edition of 75
 15½ x 12½



172
Barrel Cactus II
 woodcut, hand-colored
 1974
 edition of 75
 15½ x 12½



173

Native Porcupine

woodcut

1974

edition of 250

7½ x 7½

NOTE: Published by
Associated American
Artists



174

Spider Chrysanthemum

woodcut

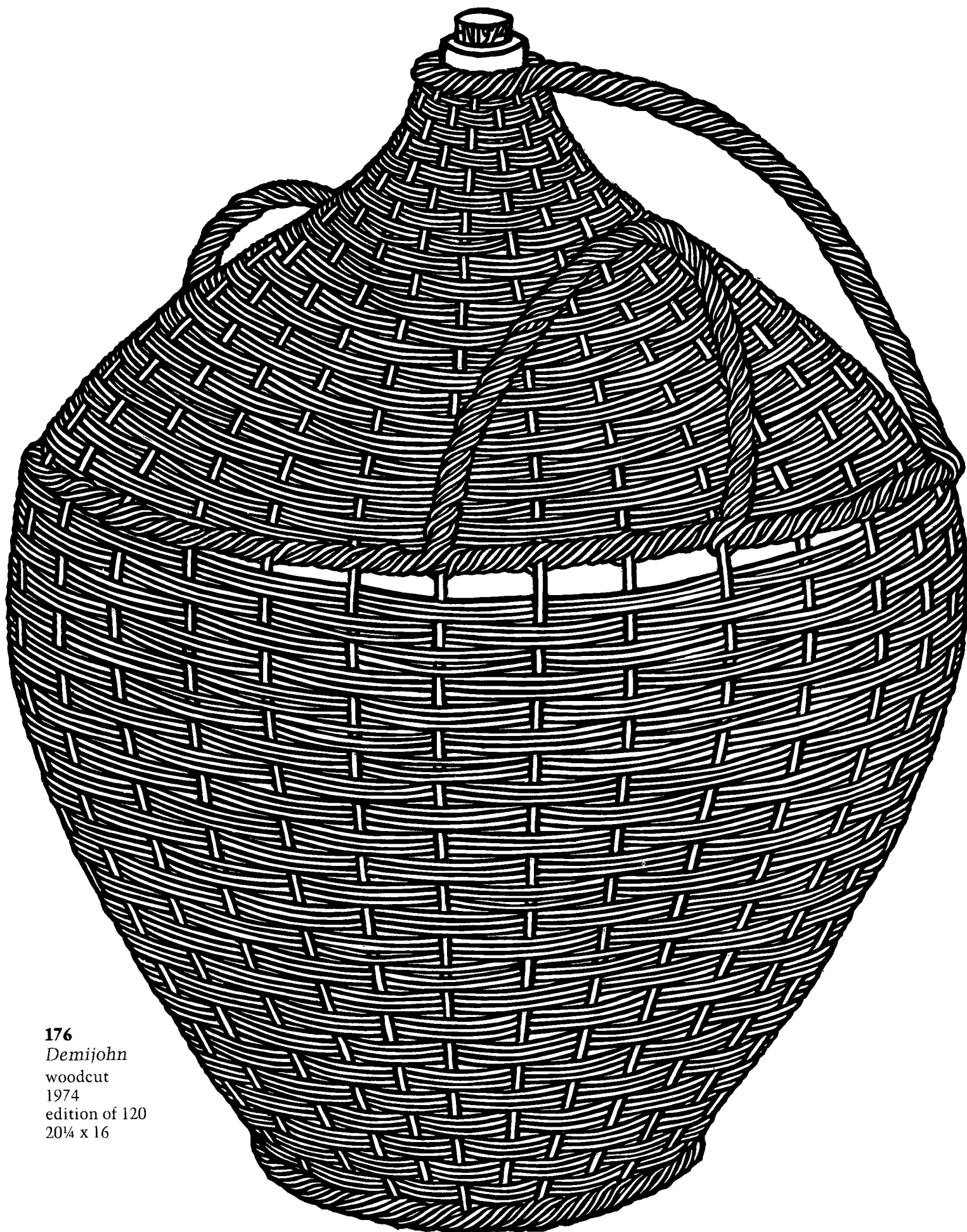
1974

edition of 120

14 x 5½

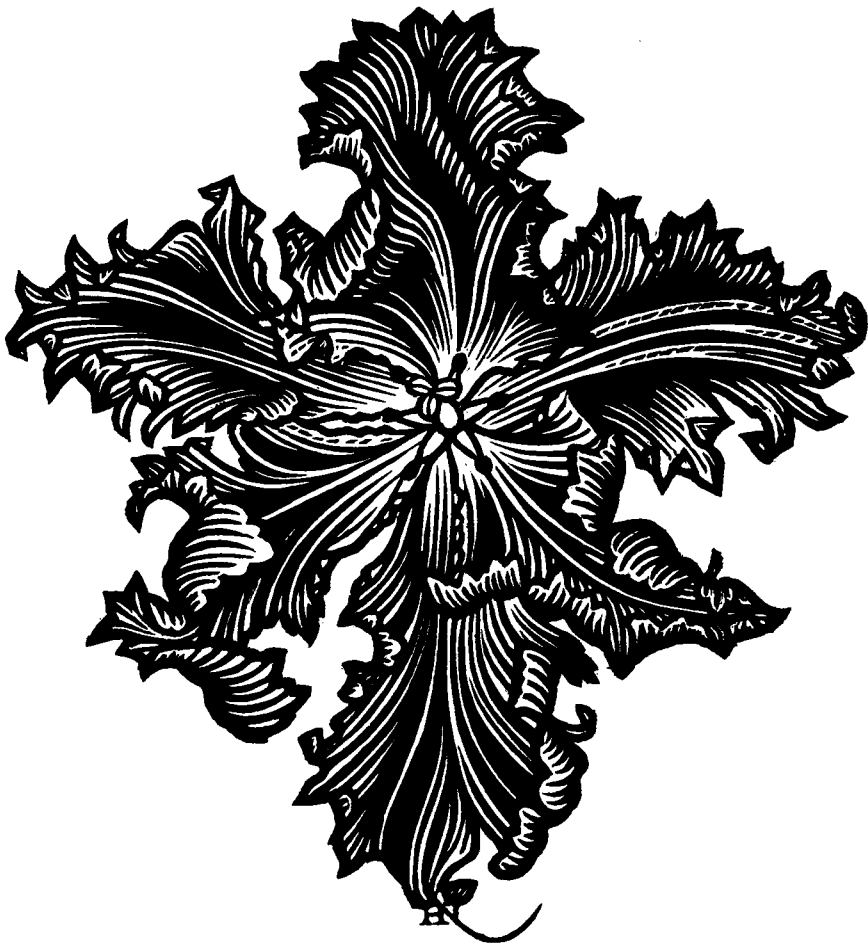


175
Narcissus II
woodcut, hand-colored
1973
edition of 75
13 x 10



176
Demijohn
woodcut
1974
edition of 120
20¼ x 16

177
Parrot Tulip
 woodcut
 1974
 edition of 150
 7½ x 7



178
Sansevieria Hahnii
 woodcut
 1974
 edition of 150
 9½ x 8½



179

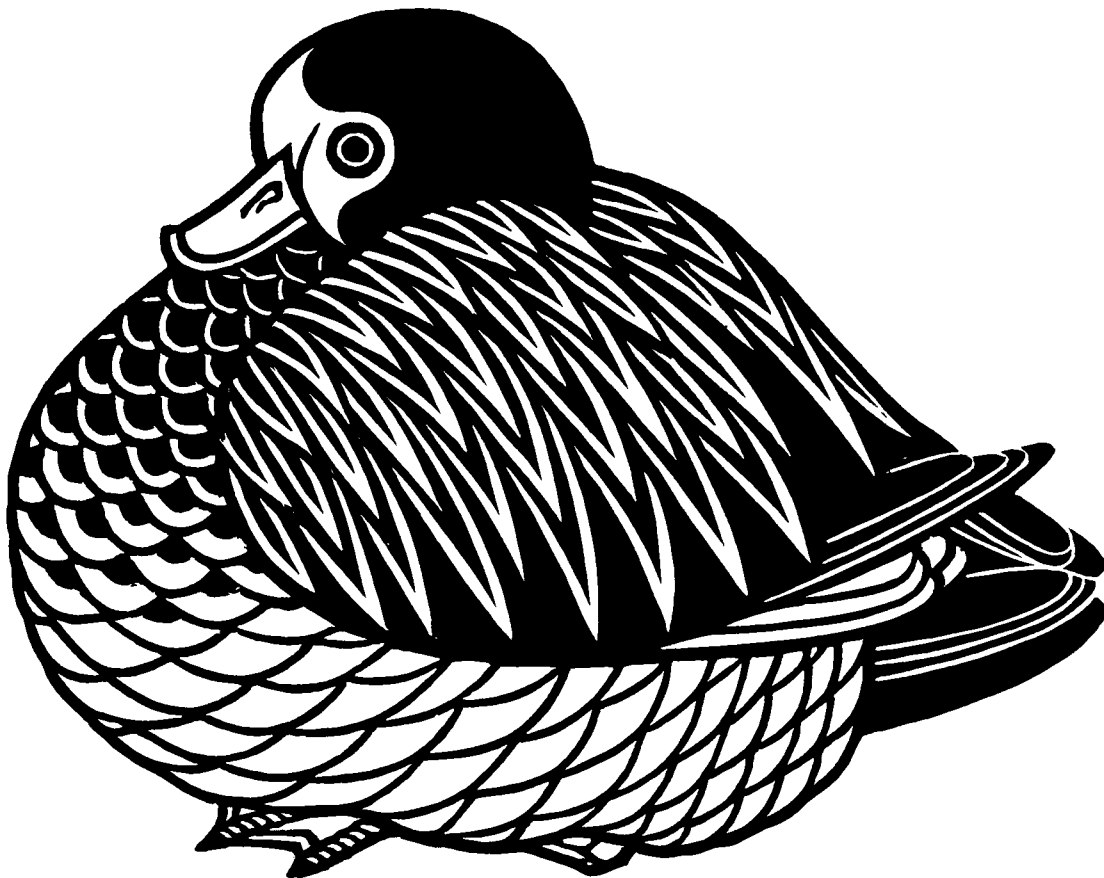
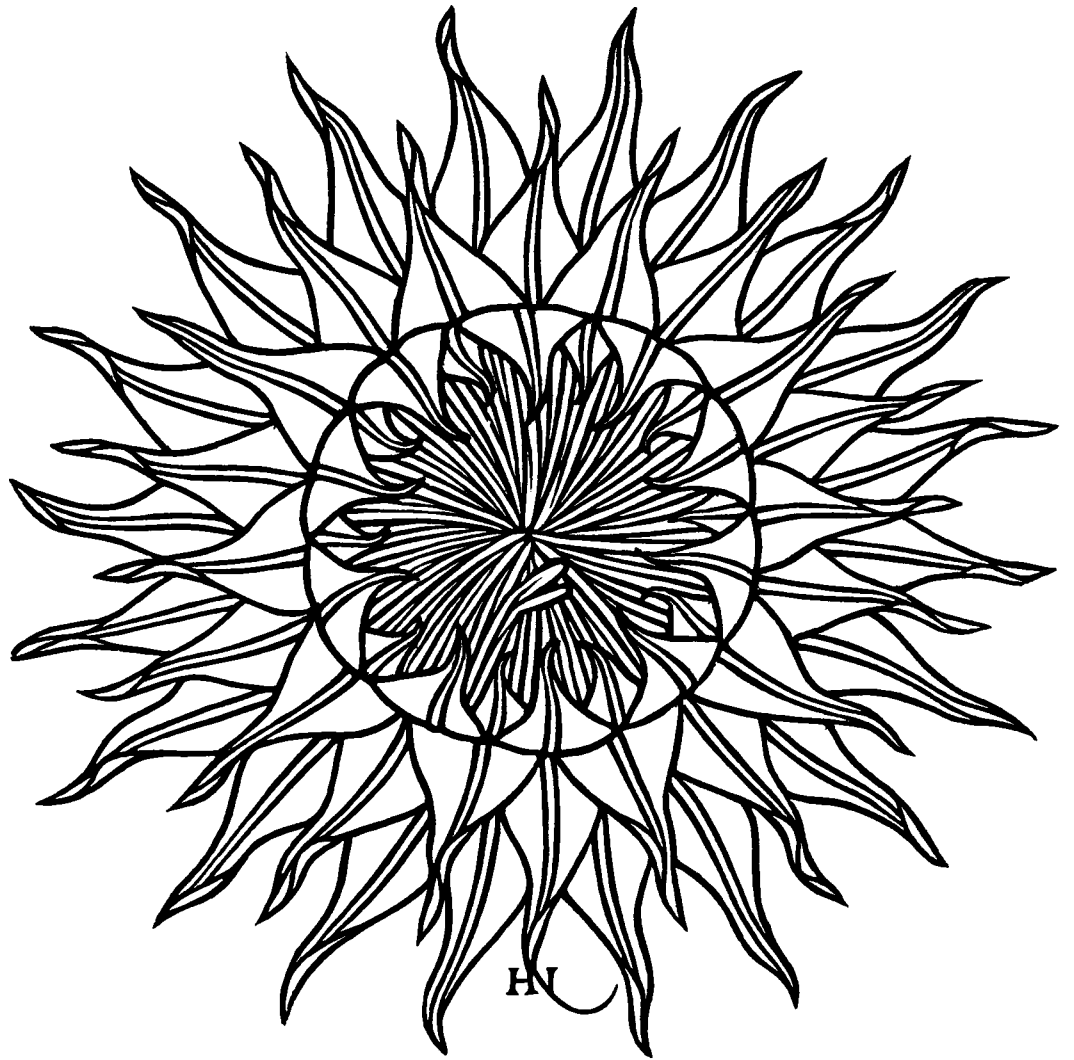
Sunflower

woodcut

1974

edition of 85

9 x 9



180

Duck

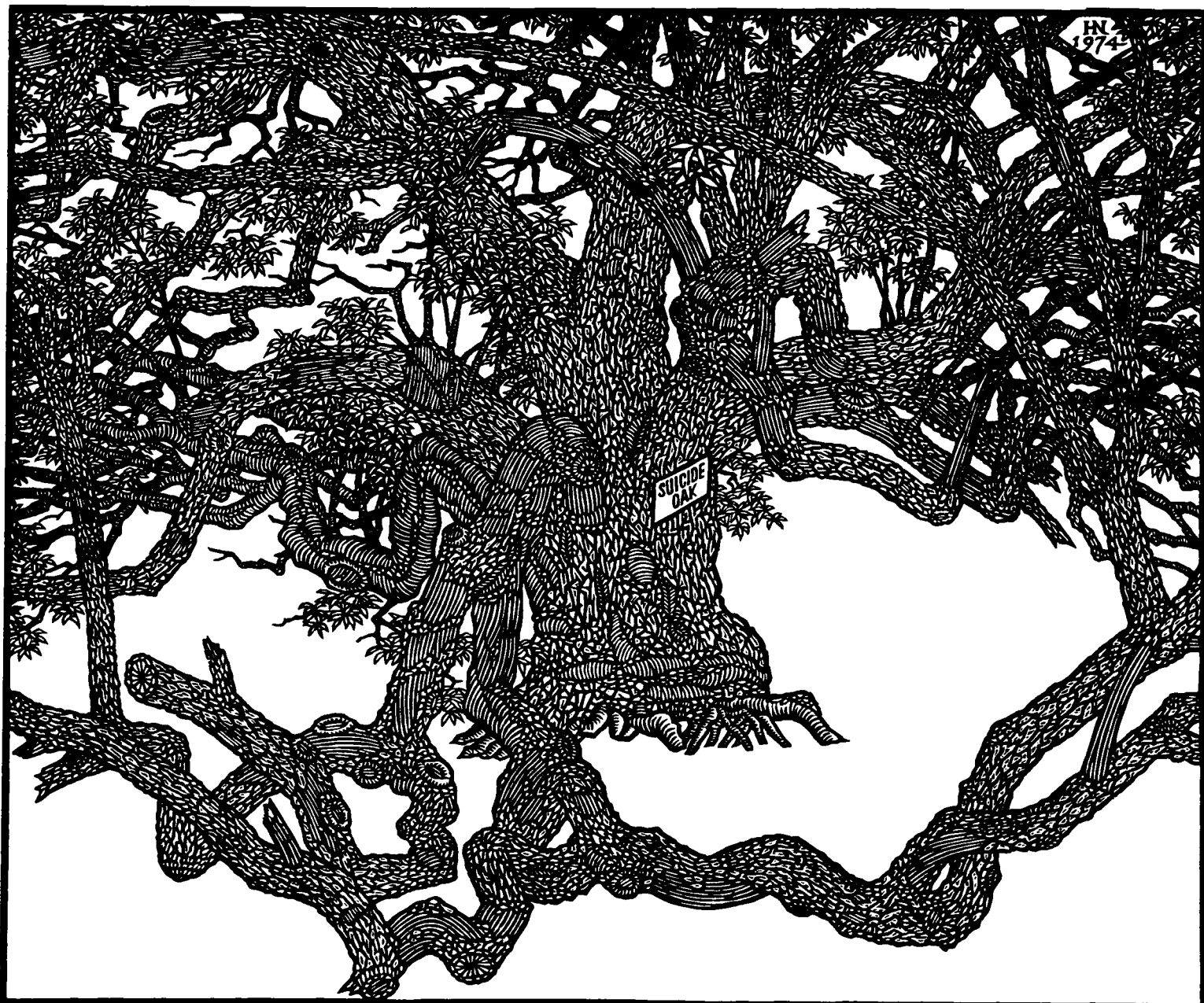
woodcut

1974

edition of 250

5½ x 7½

NOTE: Published by Associated American Artists



181

Suicide Oak, New Orleans

woodcut

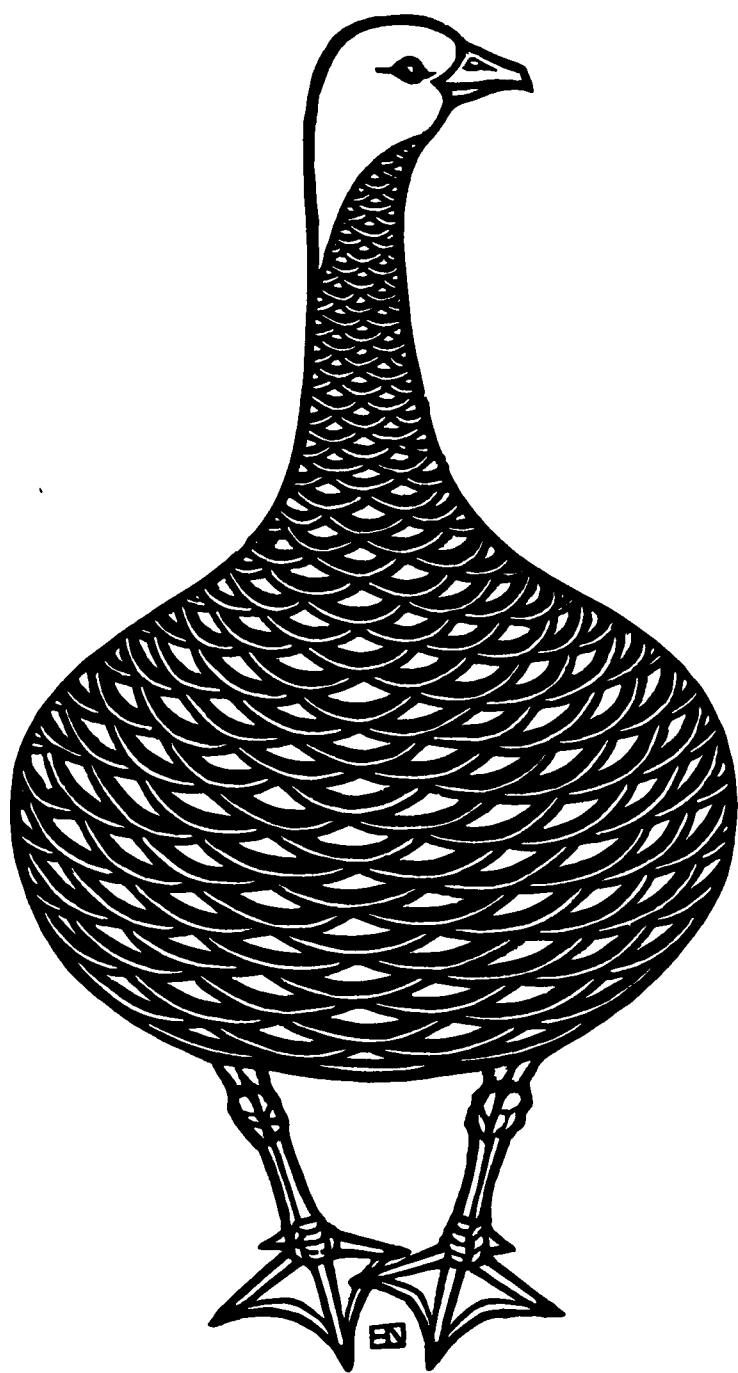
1974

edition of 125

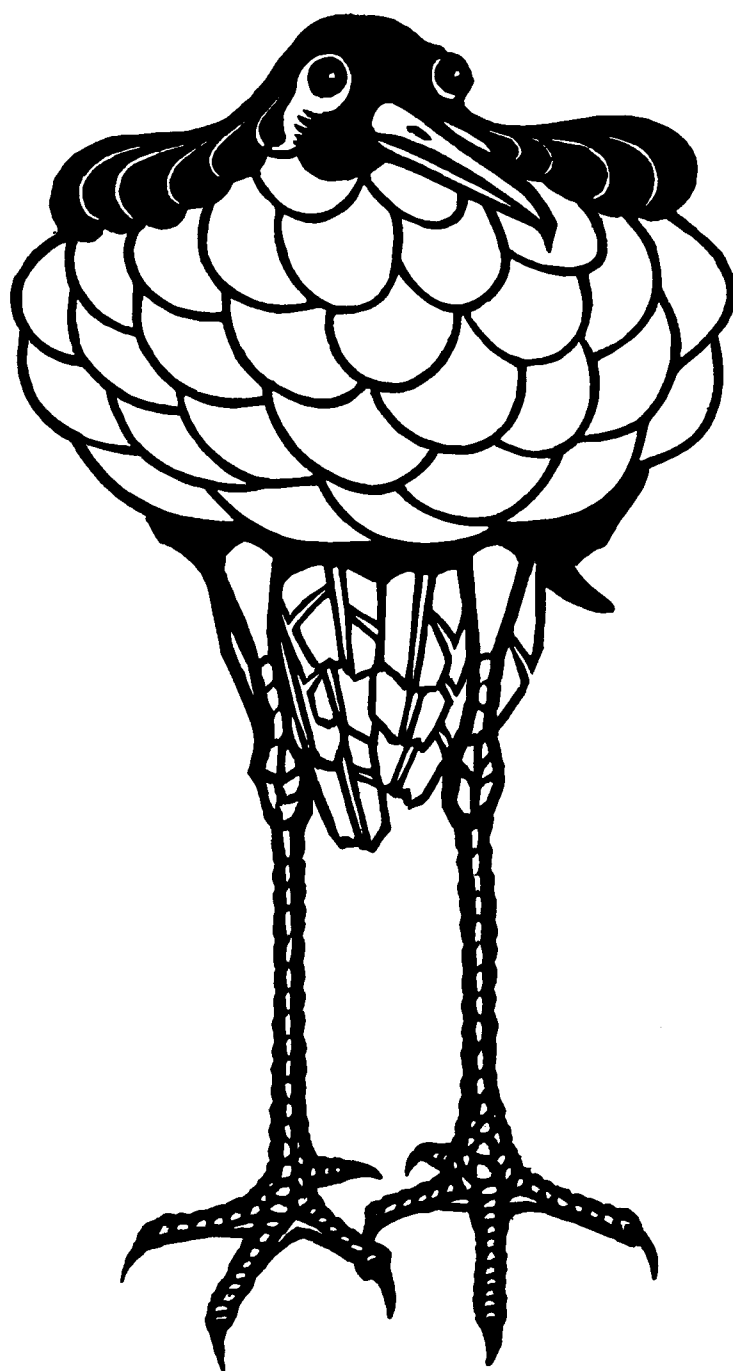
18 x 22

NOTE: Published by Tahir Gallery

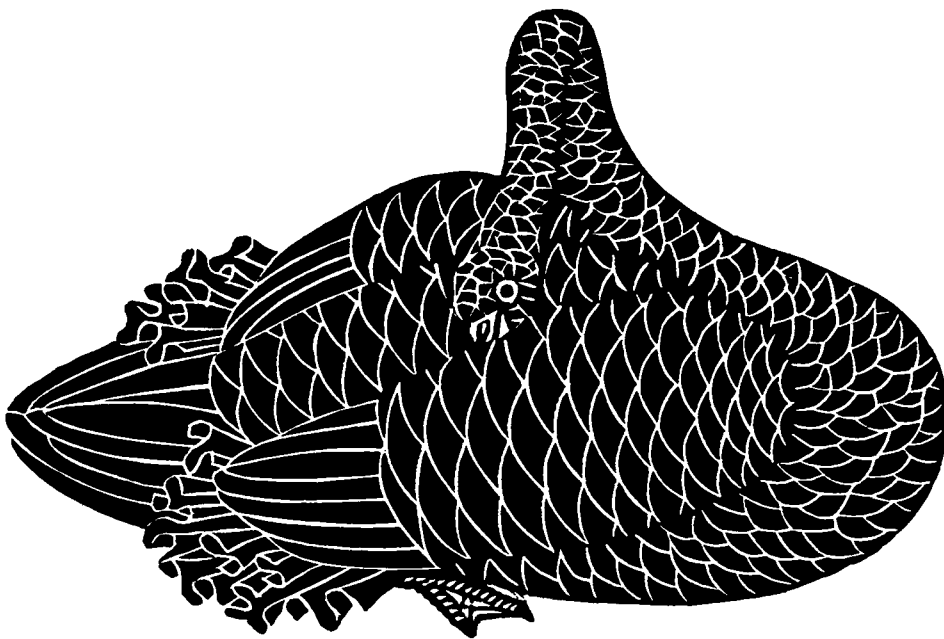
The famous Suicide Oak, estimated to be more than 450 years old, stands in City Park in New Orleans. Its name derives from the fact that many disconsolate lovers and bankrupts committed suicide there. Although a hurricane damaged it in 1965, the branches of Suicide Oak still spread over about 100 feet of ground.



182
Goose
 woodcut
 1974
 edition of 75
 9 x 5



183
Ruff
 woodcut
 1974
 edition of 100
 9 x 5



184

Swan

woodcut

1974

edition of 100

4¾ x 6⅞



185

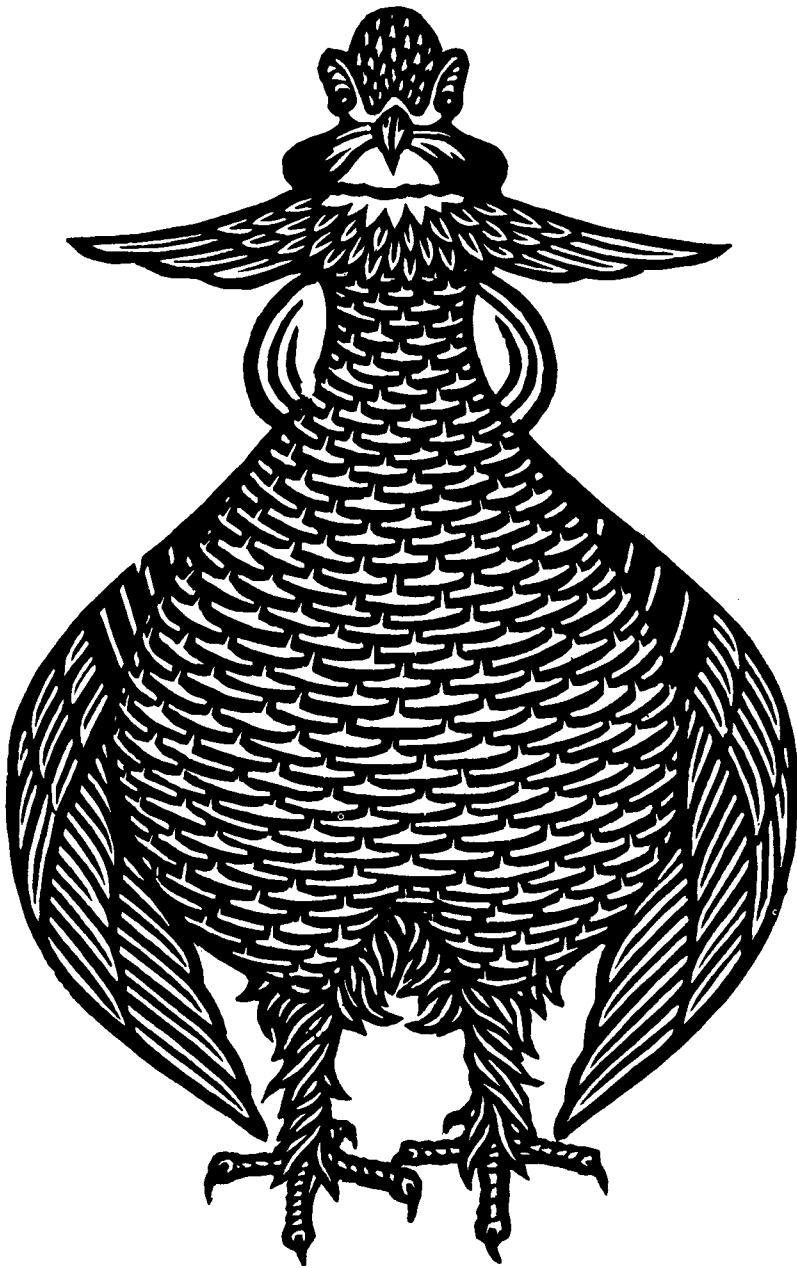
Hooded Merganser

woodcut

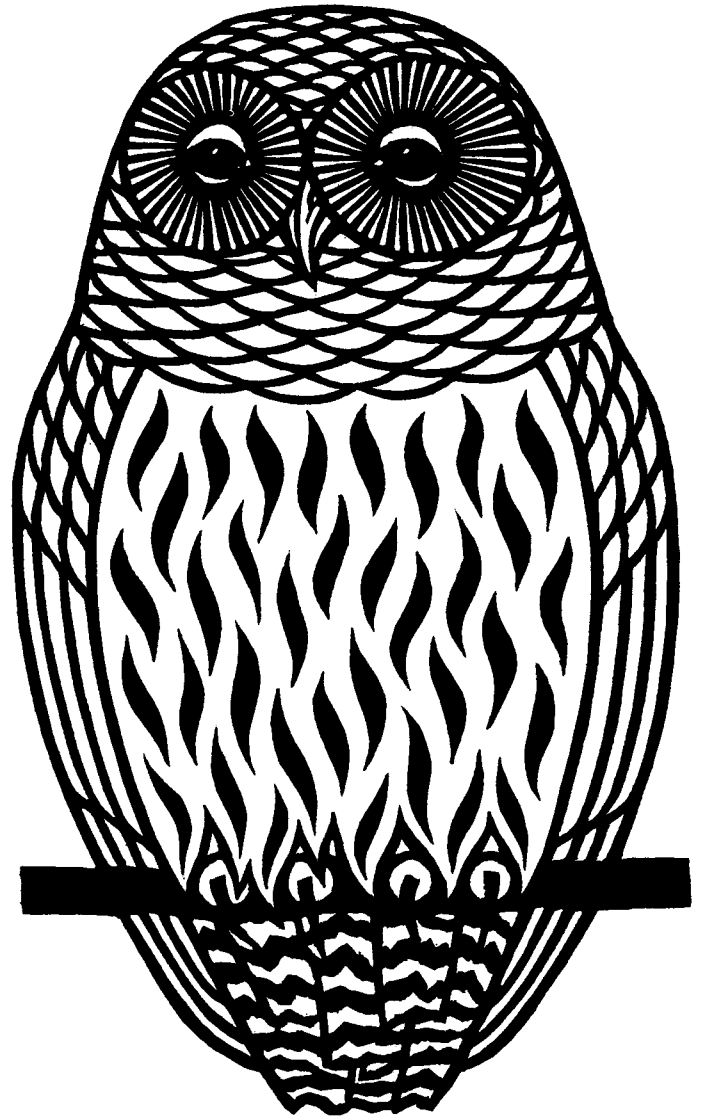
1974

edition of 100

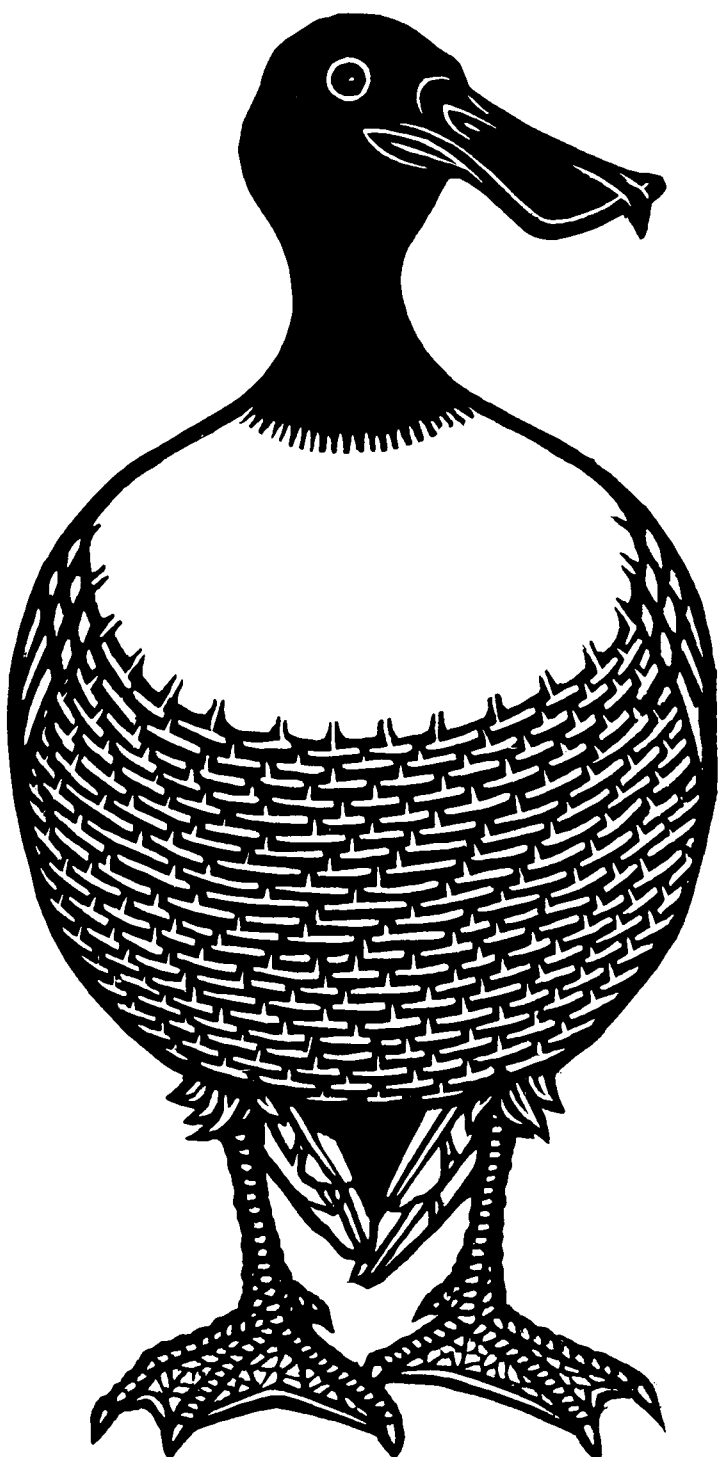
9⅝ x 4¾



186
Prairie Chicken
 woodcut
 1974
 edition of 100
 8½ x 5½



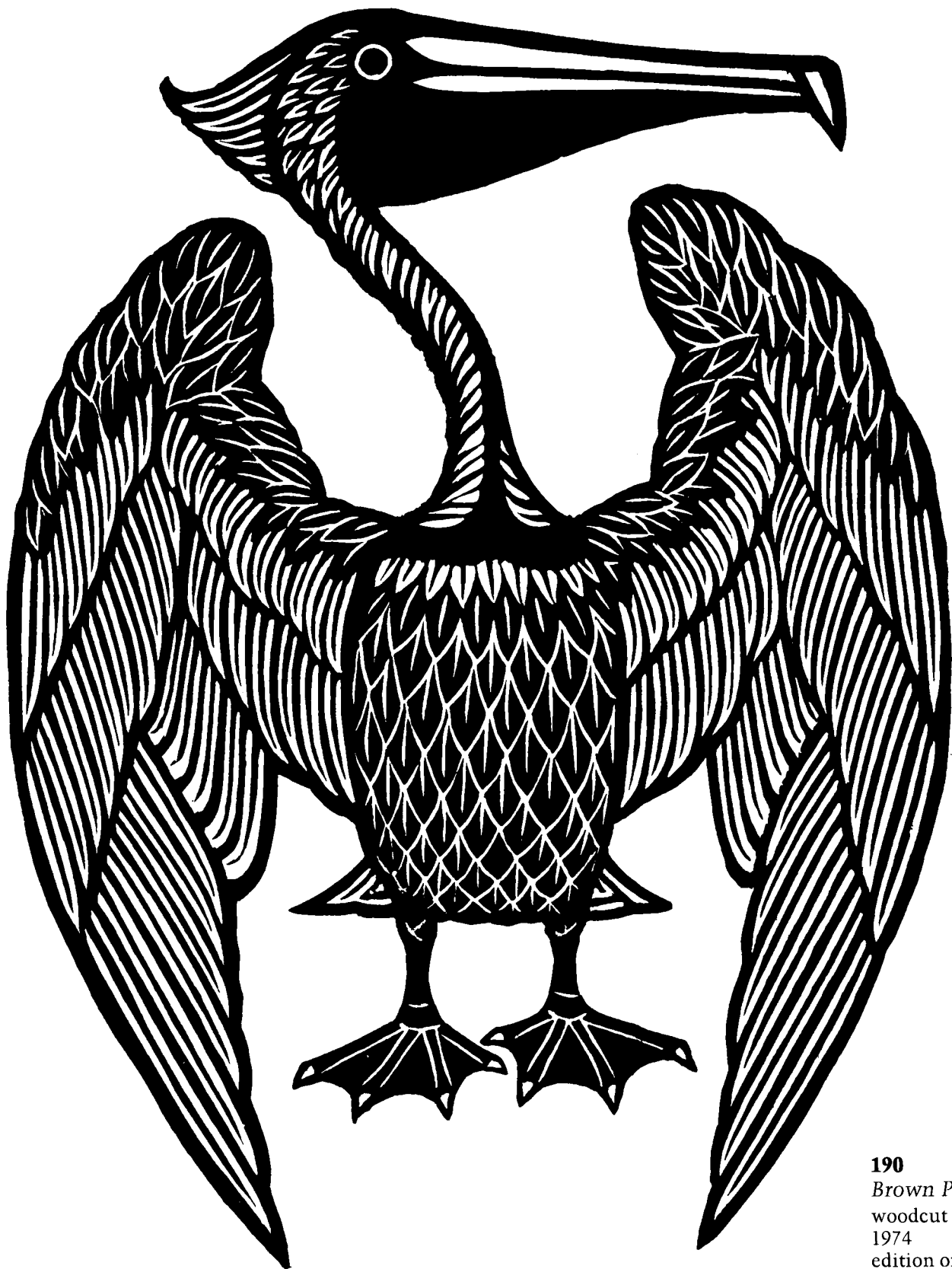
187
Owl
 woodcut
 1974
 edition of 120
 7½ x 4½



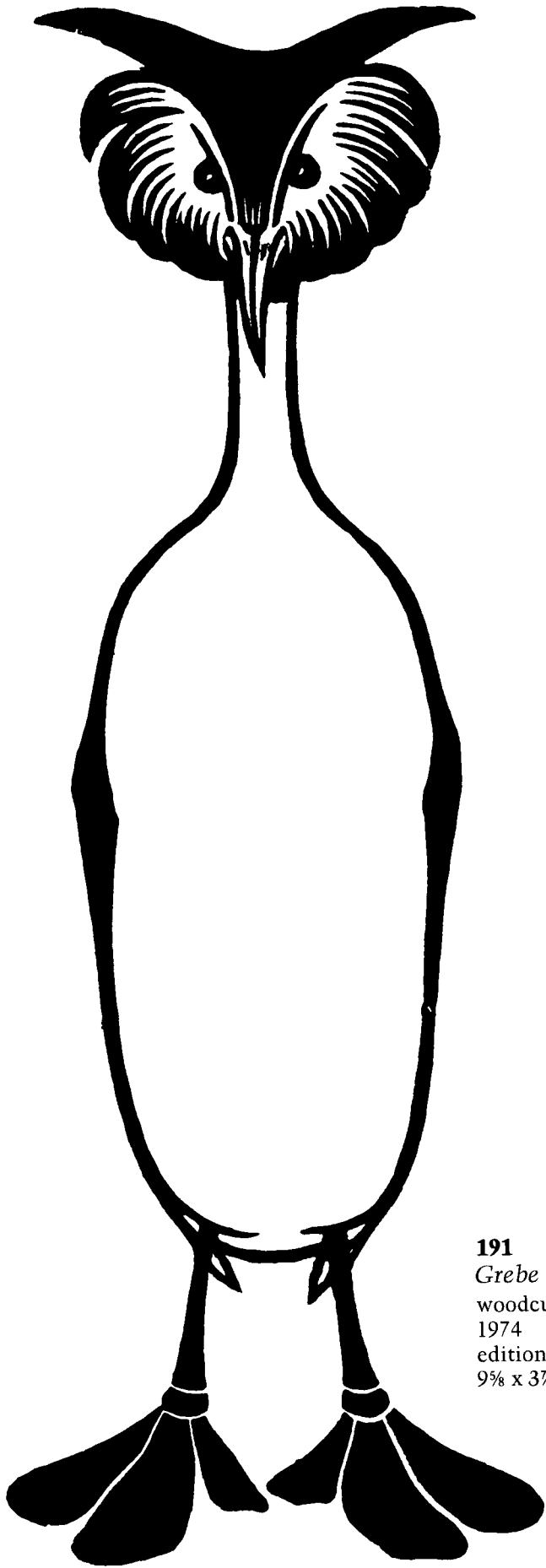
188
Shoveler
 woodcut
 1974
 edition of 100
 9 x 4½



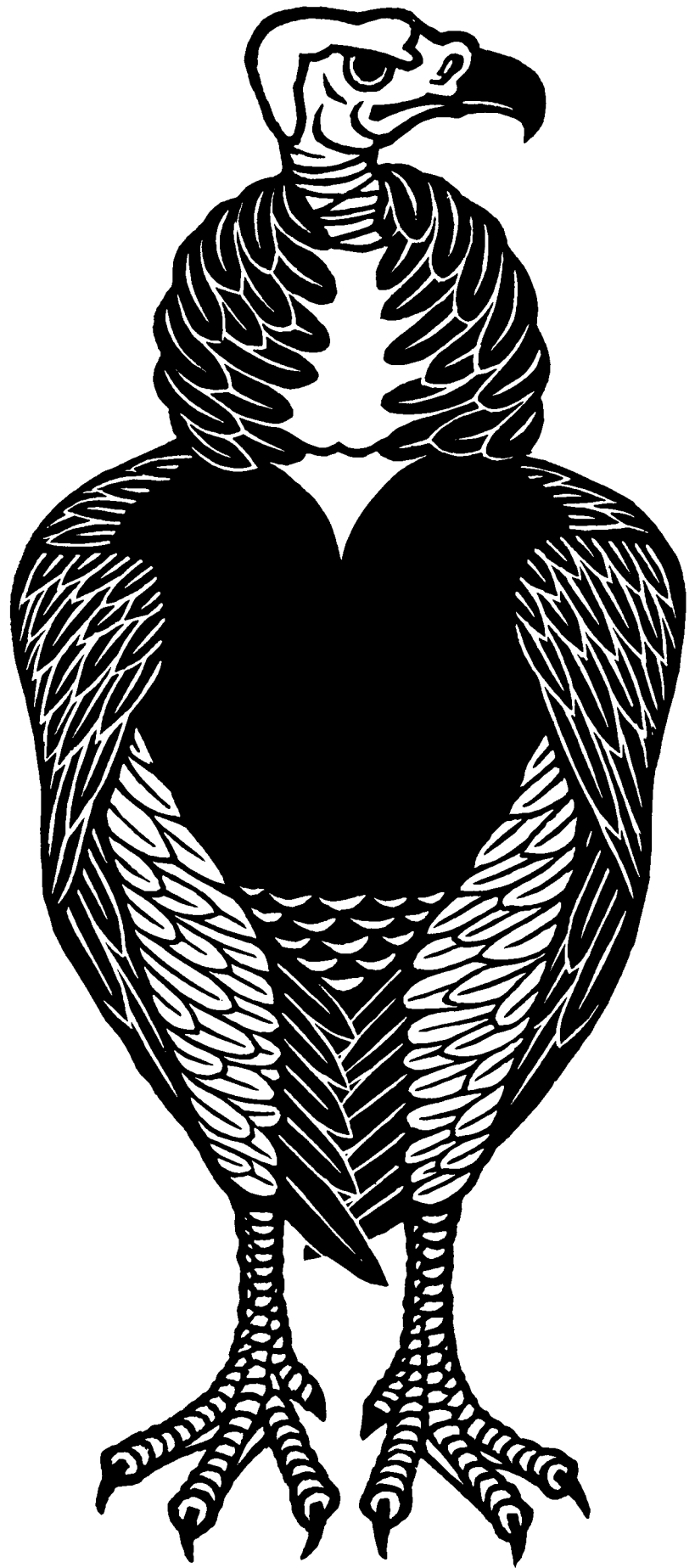
189
Great Auk
 woodcut
 1974
 edition of 80
 9 x 3½



190
Brown Pelican
woodcut
1974
edition of 100
8½ x 6½

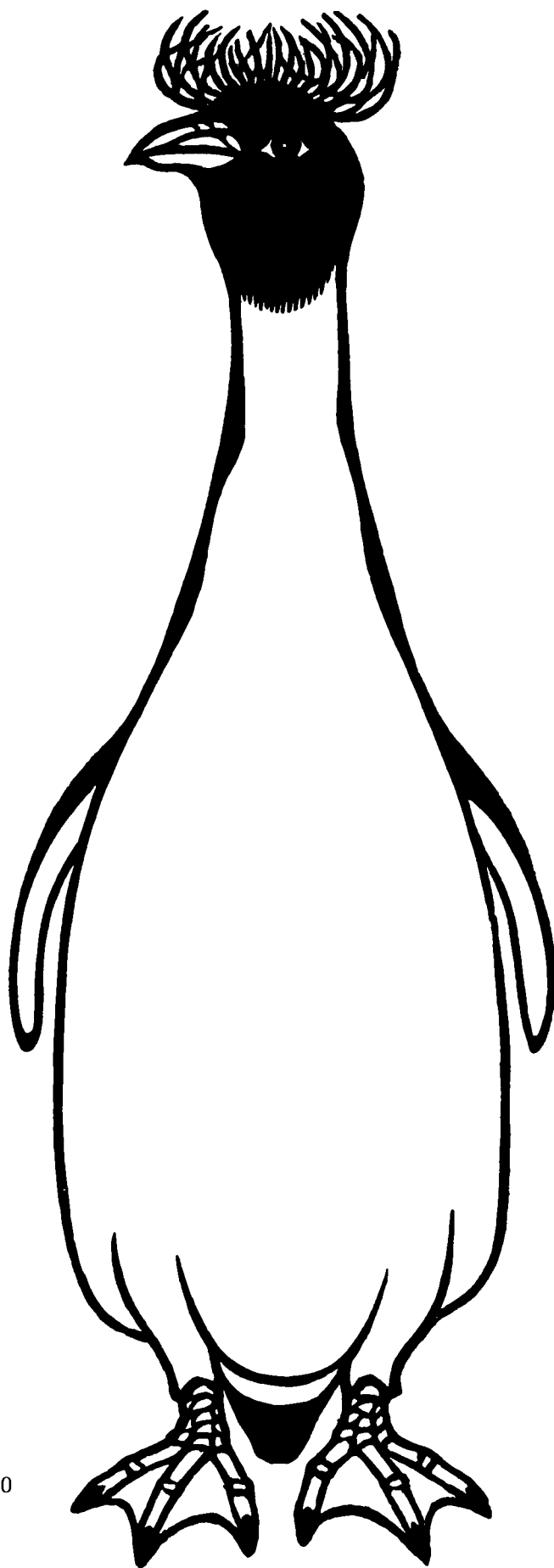


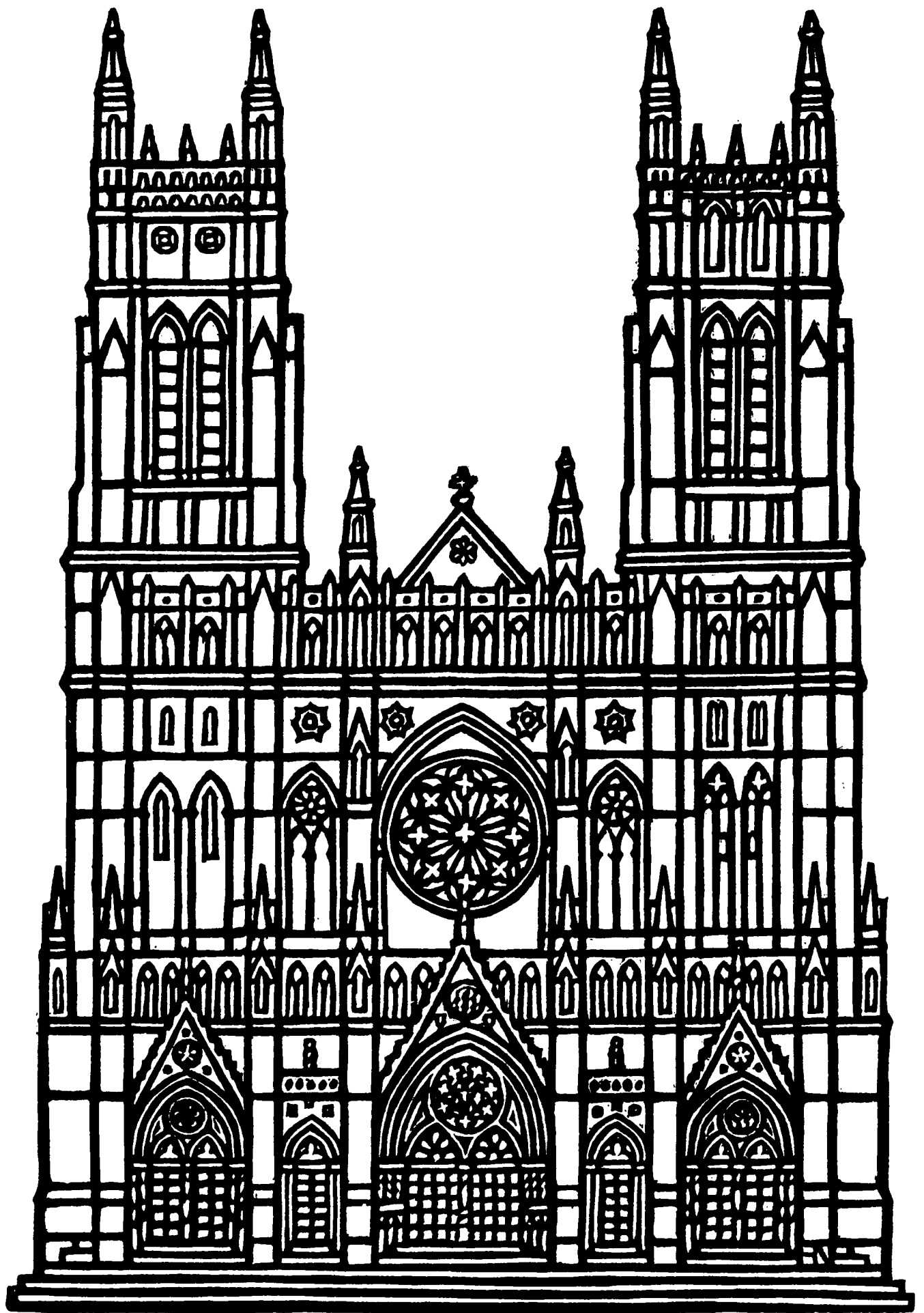
191
Grebe
woodcut
1974
edition of 75
9 $\frac{3}{8}$ x 3 $\frac{7}{8}$

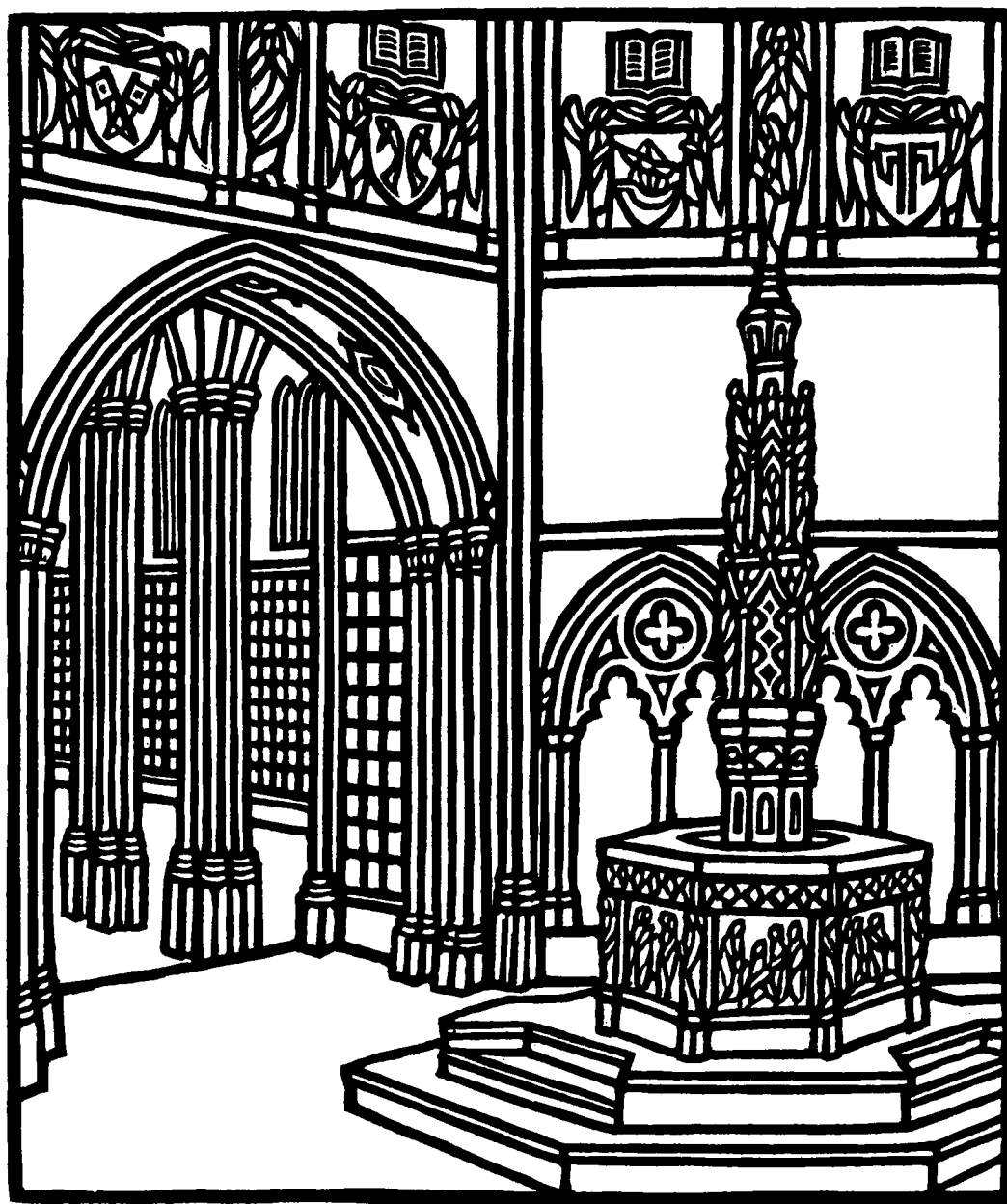


192
White-Headed Vulture
woodcut
1974
edition of 100
9 x 4

193
Penguin
woodcut
1974
edition of 100
9½ x 3½





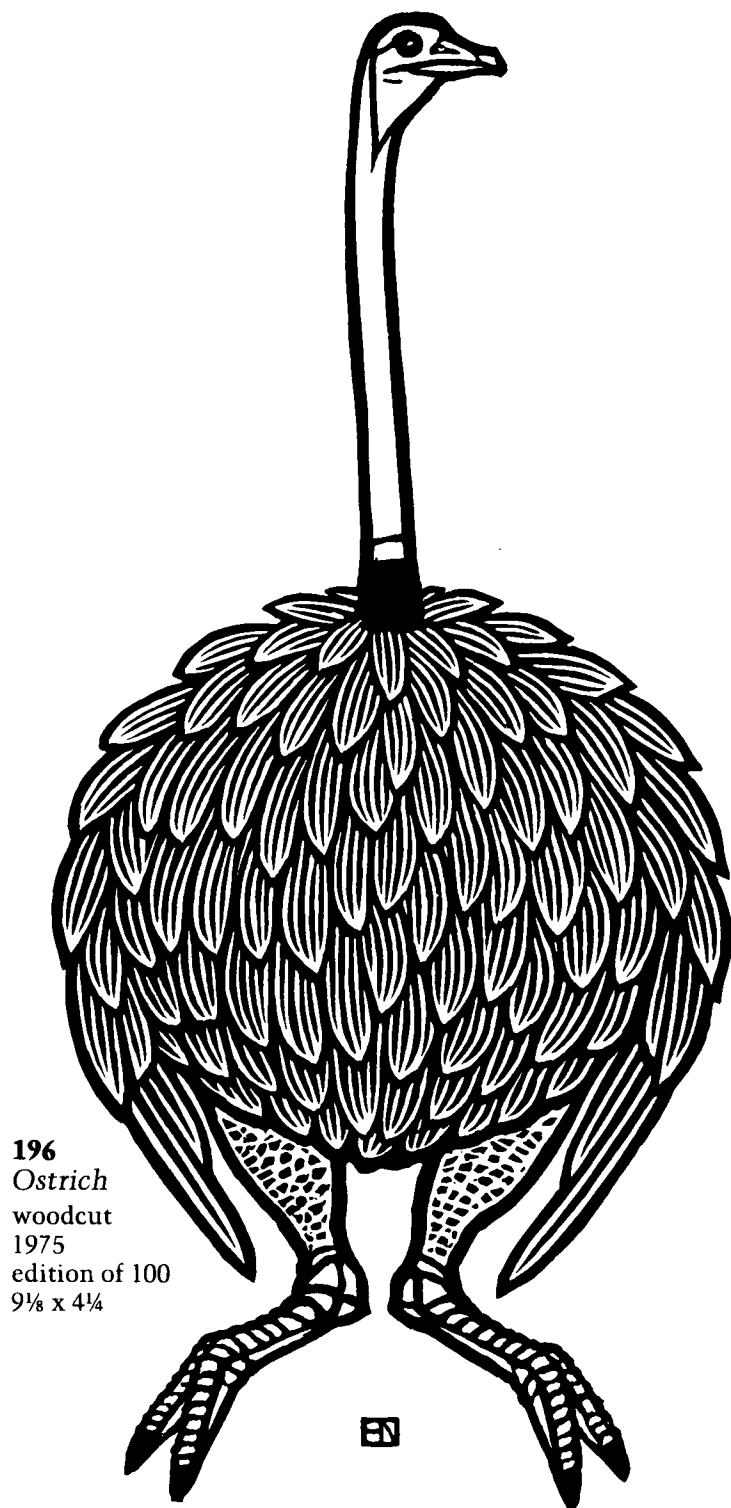


194
St. John the Divine
 woodcut
 1975
 edition of 100
 10 x 7½

195
*St. John the Divine—
 Interior*
 woodcut
 1975
 edition not yet published
 7½ x 6½

TWELVE BIRDS

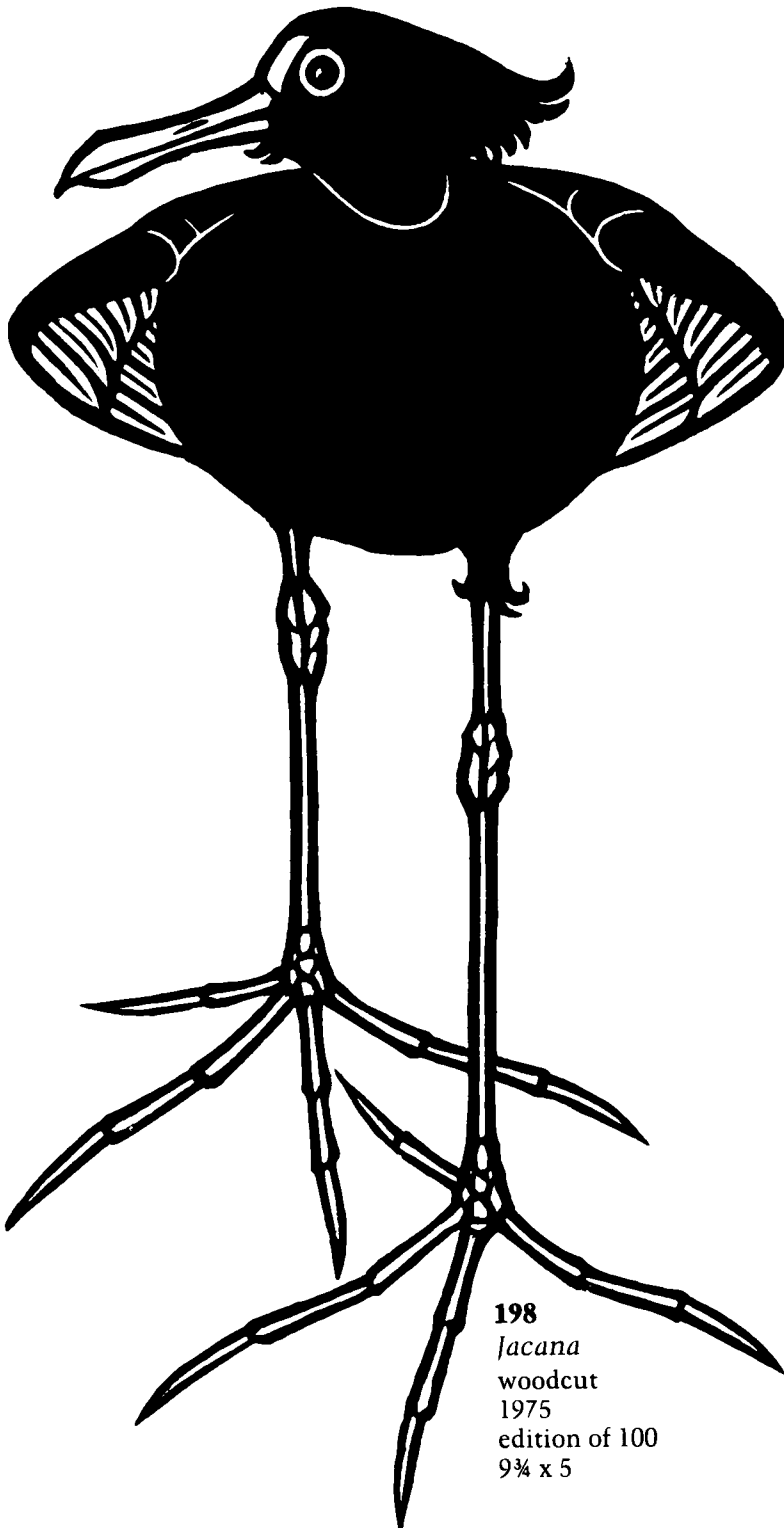
Twelve woodcuts (196 through 207) were published in 1975 by Associated American Artists, New York, in an unbound portfolio titled Twelve Birds, without text, but with a brief description of each bird. The edition was limited to 100. Each woodcut was numbered and signed by the artist.



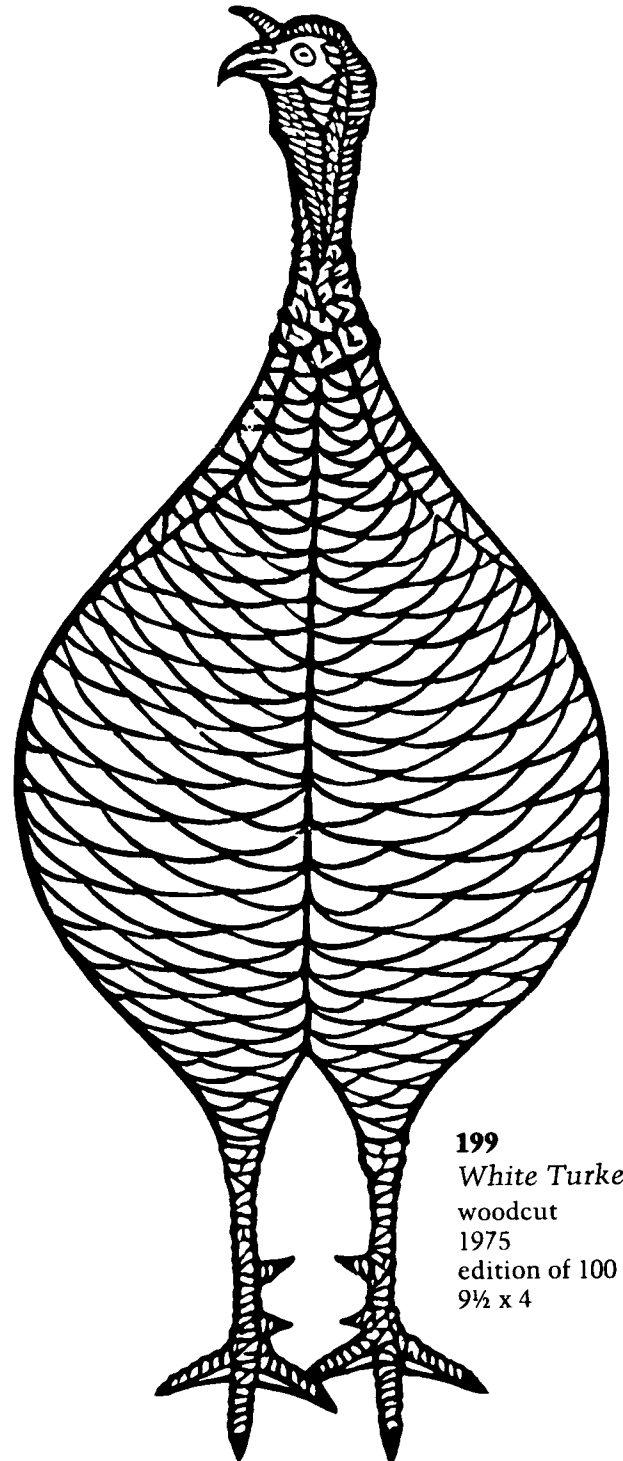
196
Ostrich
woodcut
1975
edition of 100
9½ x 4¼



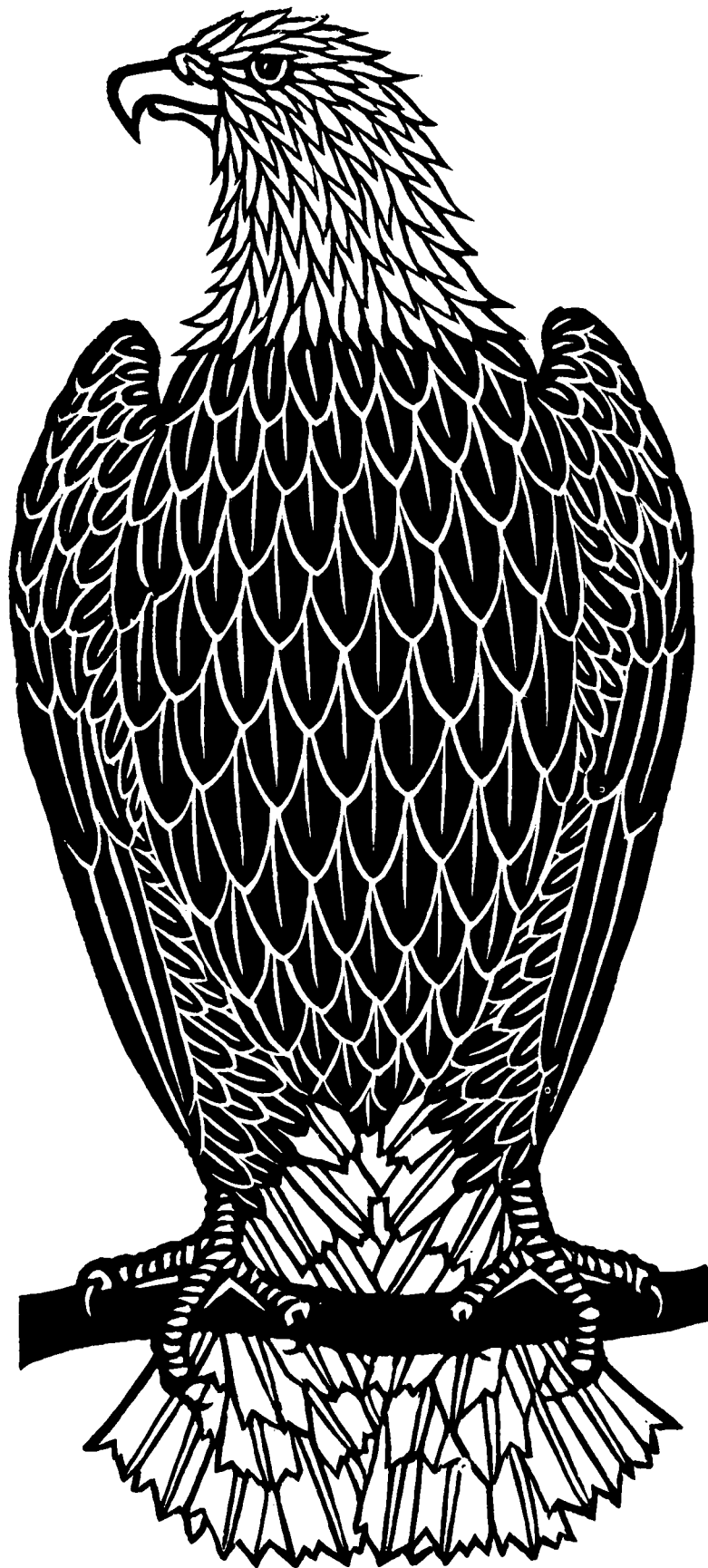
197
Crowned Crane
woodcut
1975
edition of 100
9¾ x 2¾



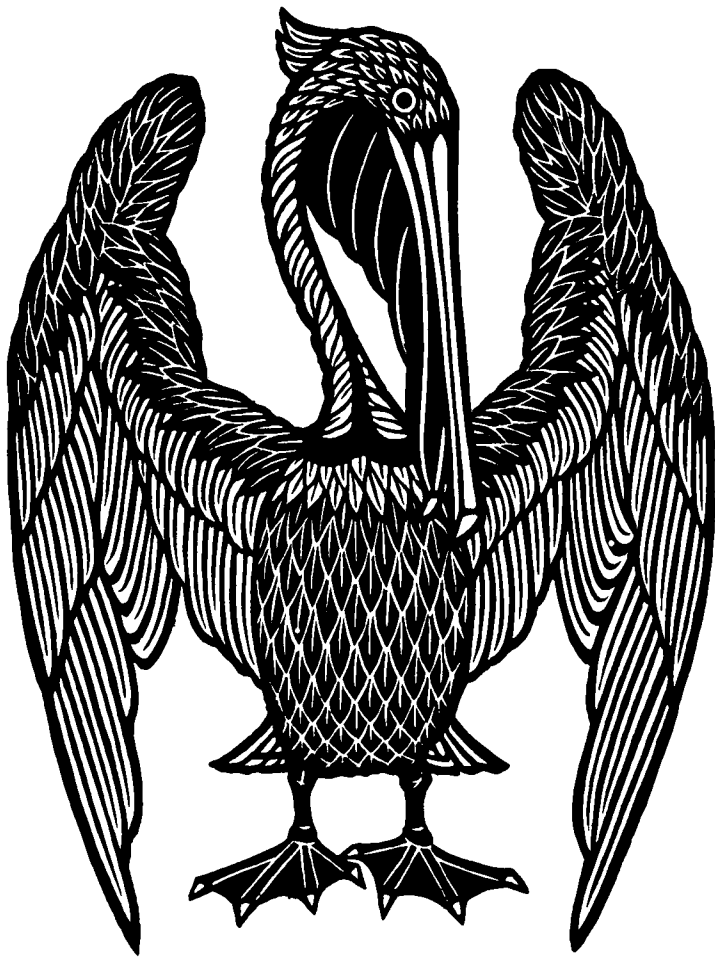
198
Jacana
woodcut
1975
edition of 100
9¼ x 5



199
White Turkey
woodcut
1975
edition of 100
9½ x 4



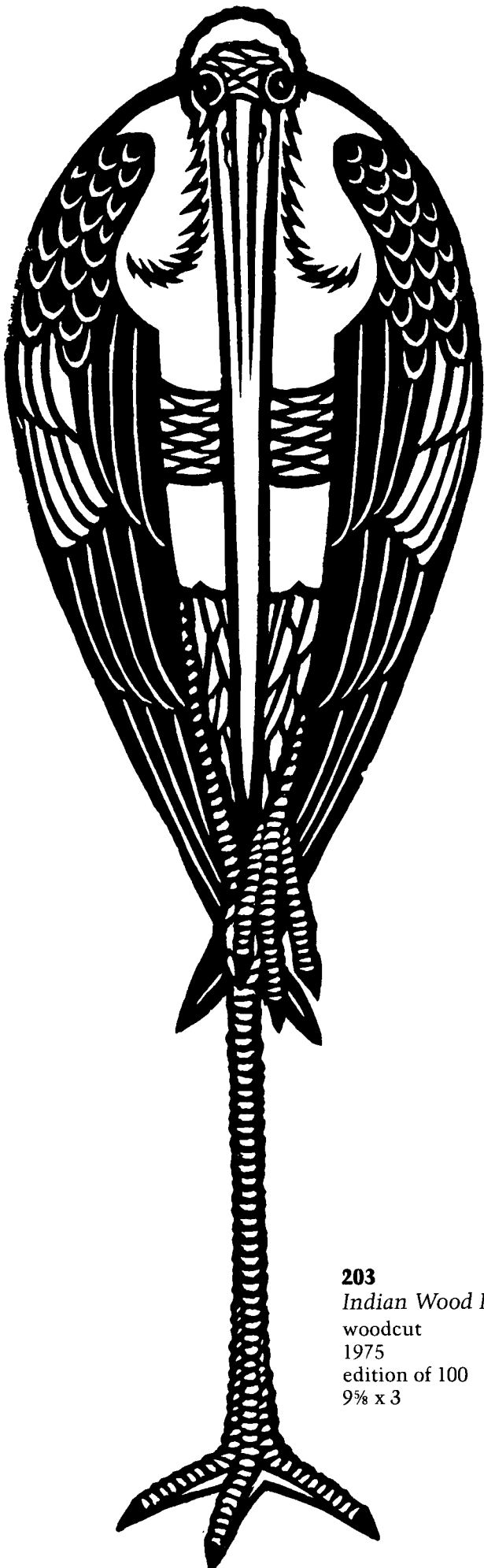
200
Bald Eagle
woodcut
1975
edition of 100
9 x 4



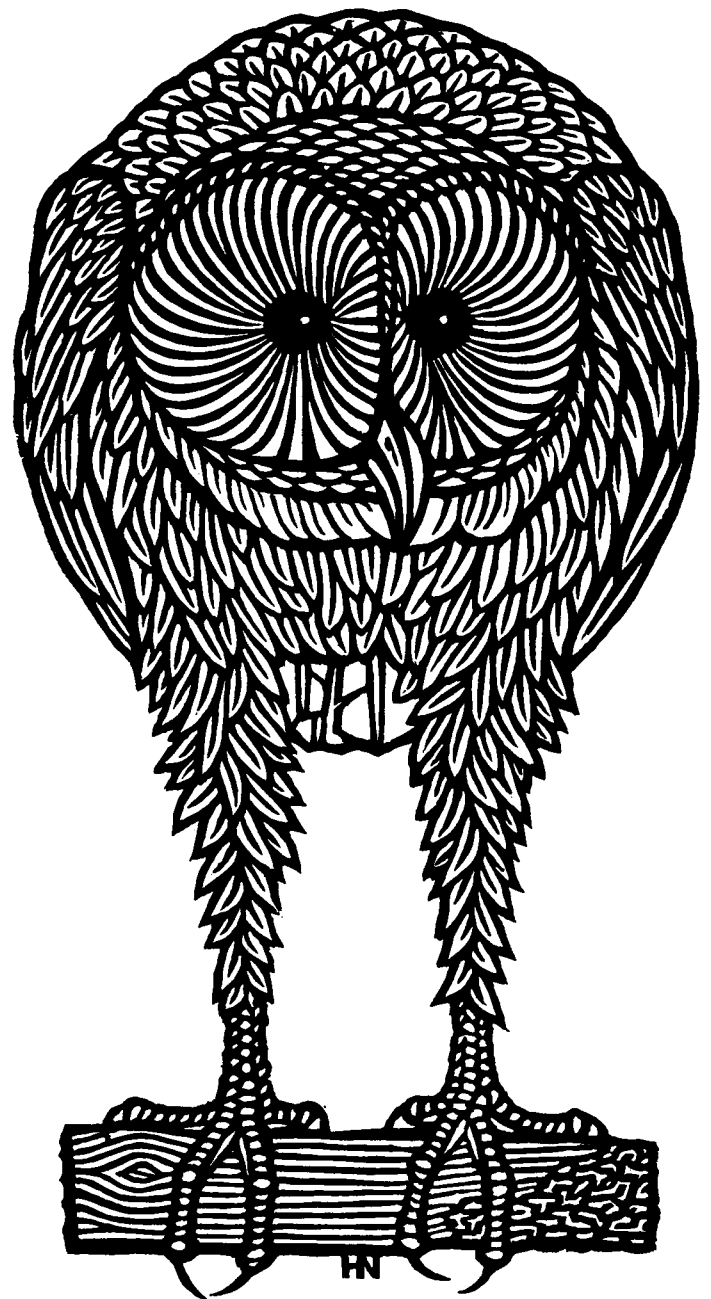
201
Pelican
woodcut
1975
edition of 100
8½ x 6½



202
Sage Grouse
woodcut
1975
edition of 100
9 x 6¾



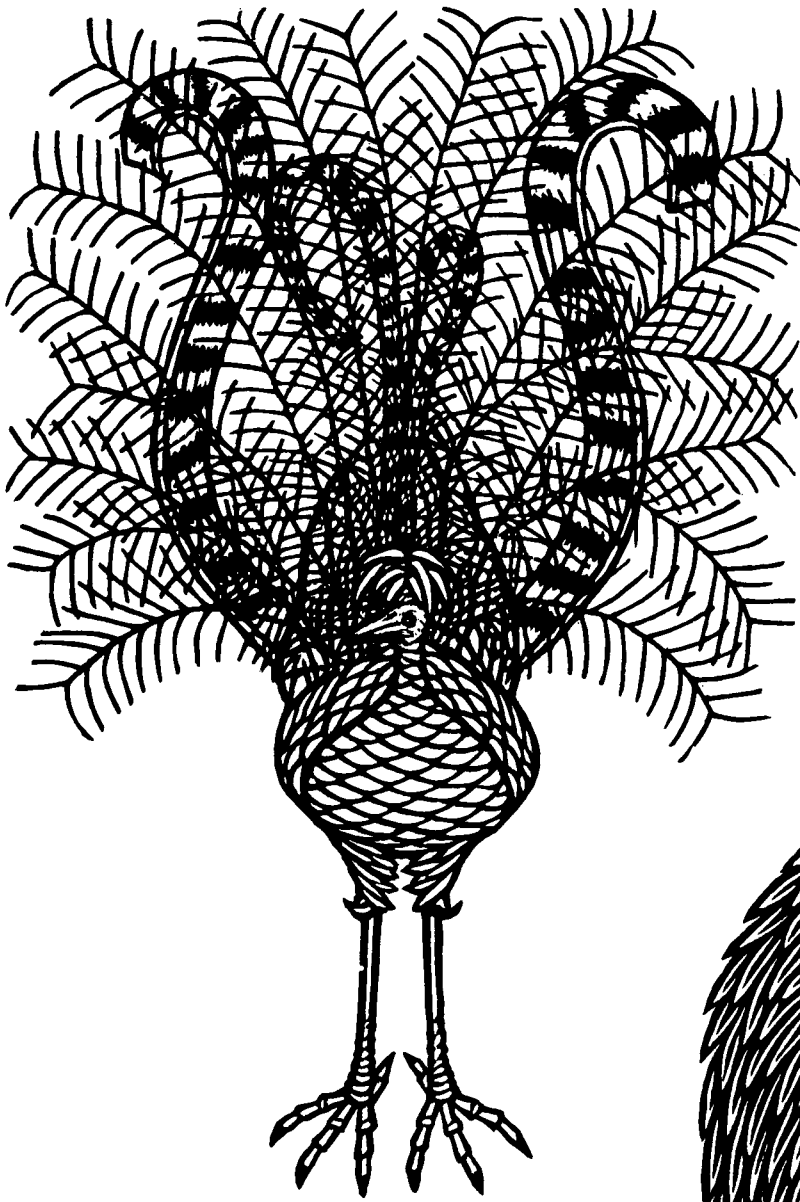
203
Indian Wood Ibis
 woodcut
 1975
 edition of 100
 9 $\frac{7}{8}$ x 3



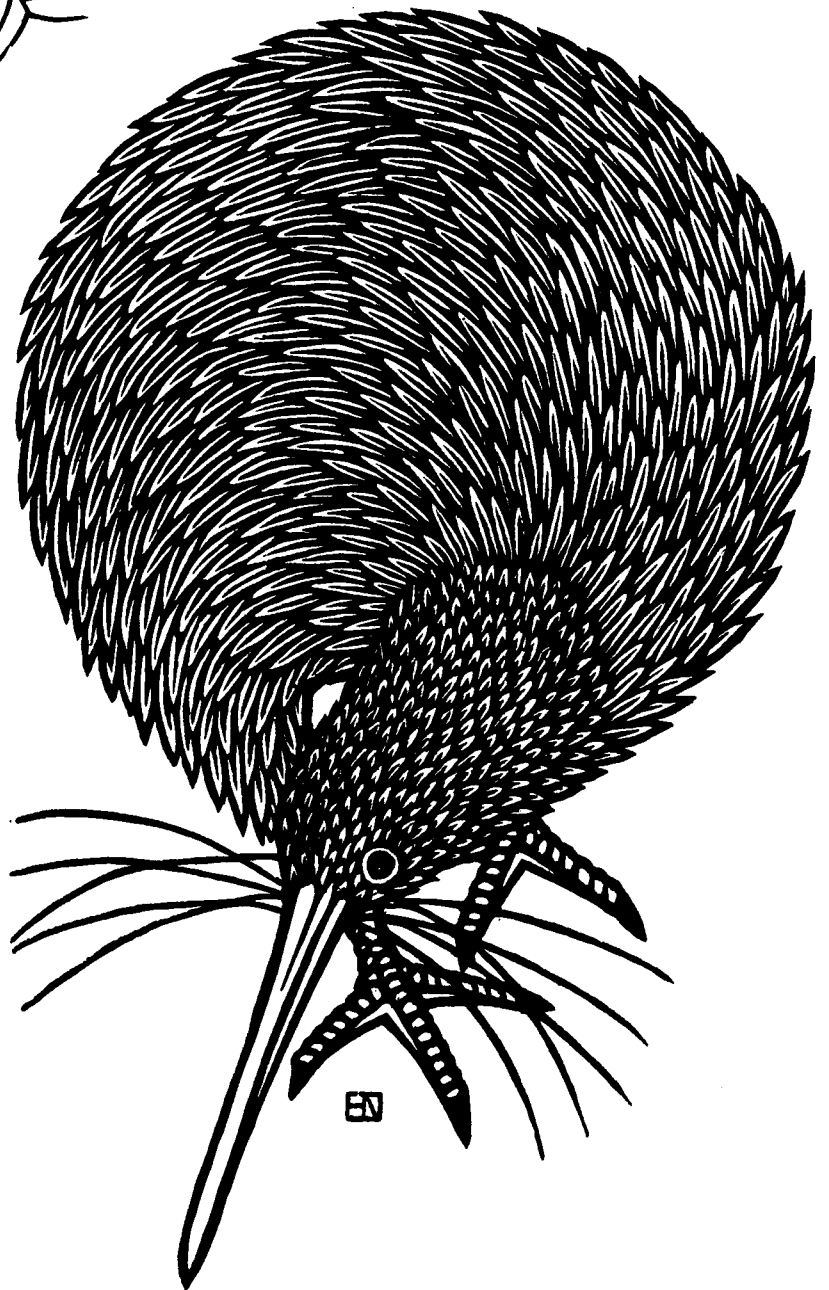
204
Barn Owl
 woodcut
 1975
 edition of 100
 8 $\frac{1}{4}$ x 4 $\frac{3}{8}$



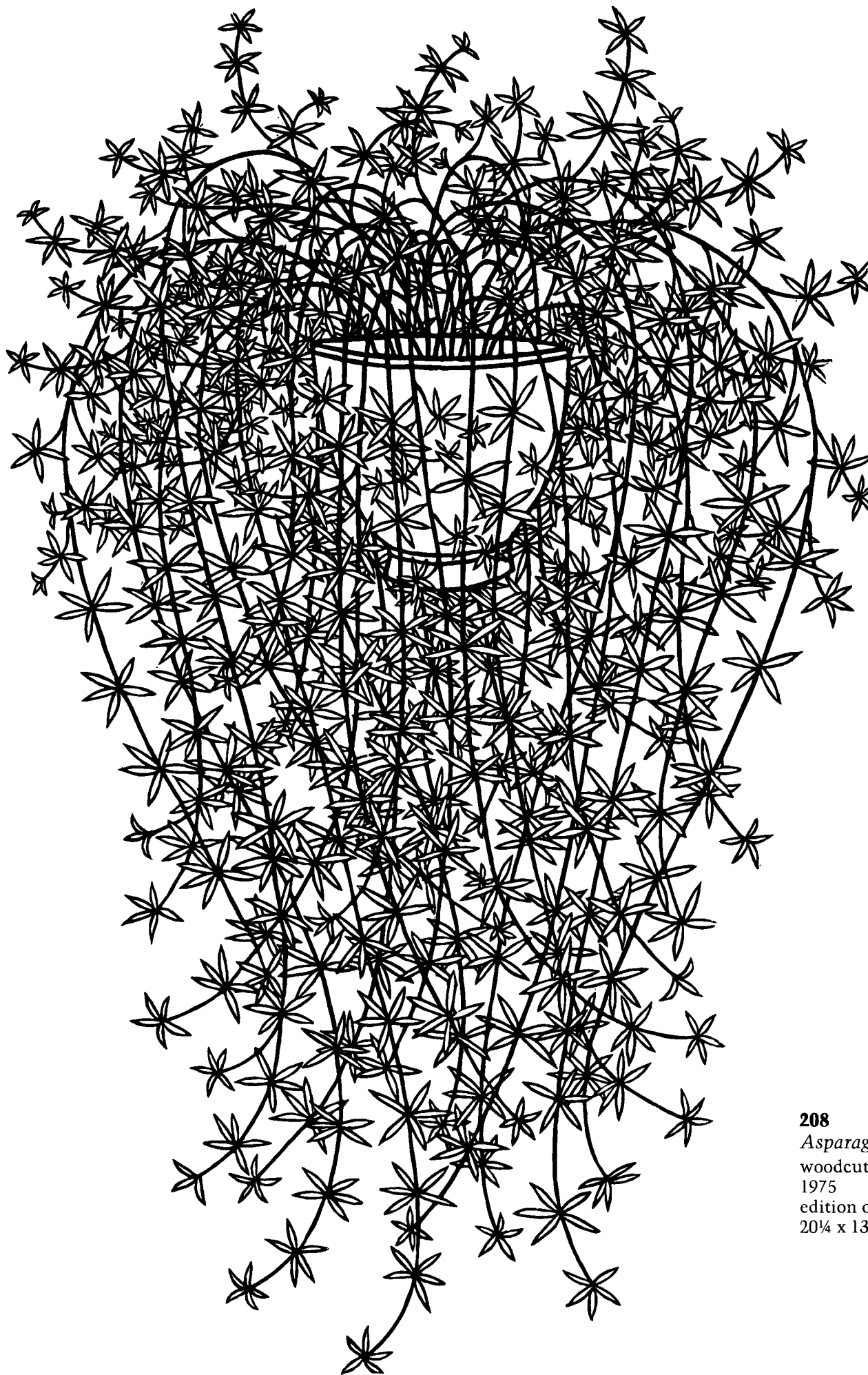
205
Vulture
woodcut
1975
edition of 100
9 x 5



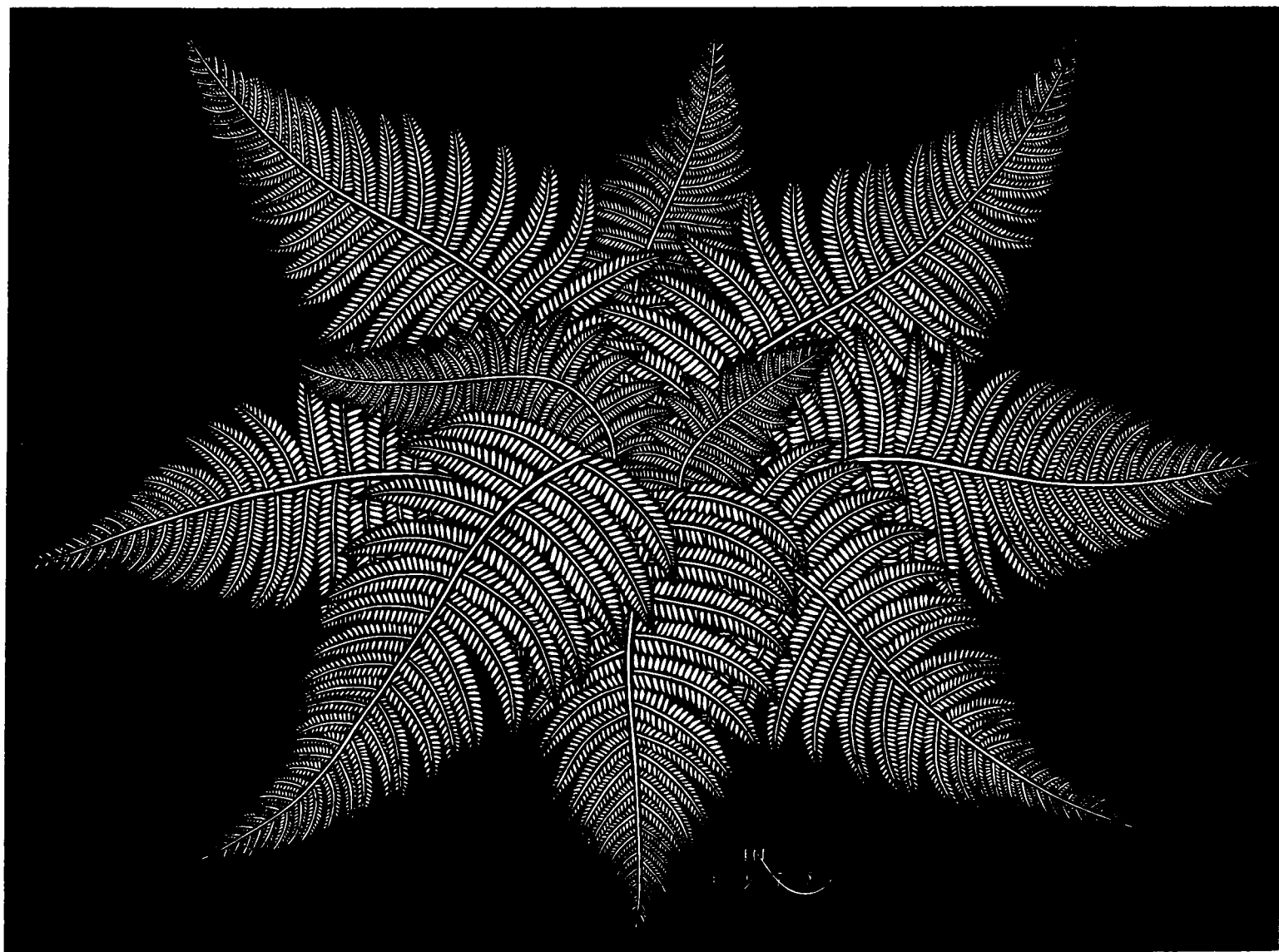
206
Lyre Bird
 woodcut
 1975
 edition of 100
 9½ x 6½



207
Kiwi
 woodcut
 1975
 edition of 100
 8½ x 5½



208
Asparagus Fern
woodcut
1975
edition of 120
20¼ x 13¼



209

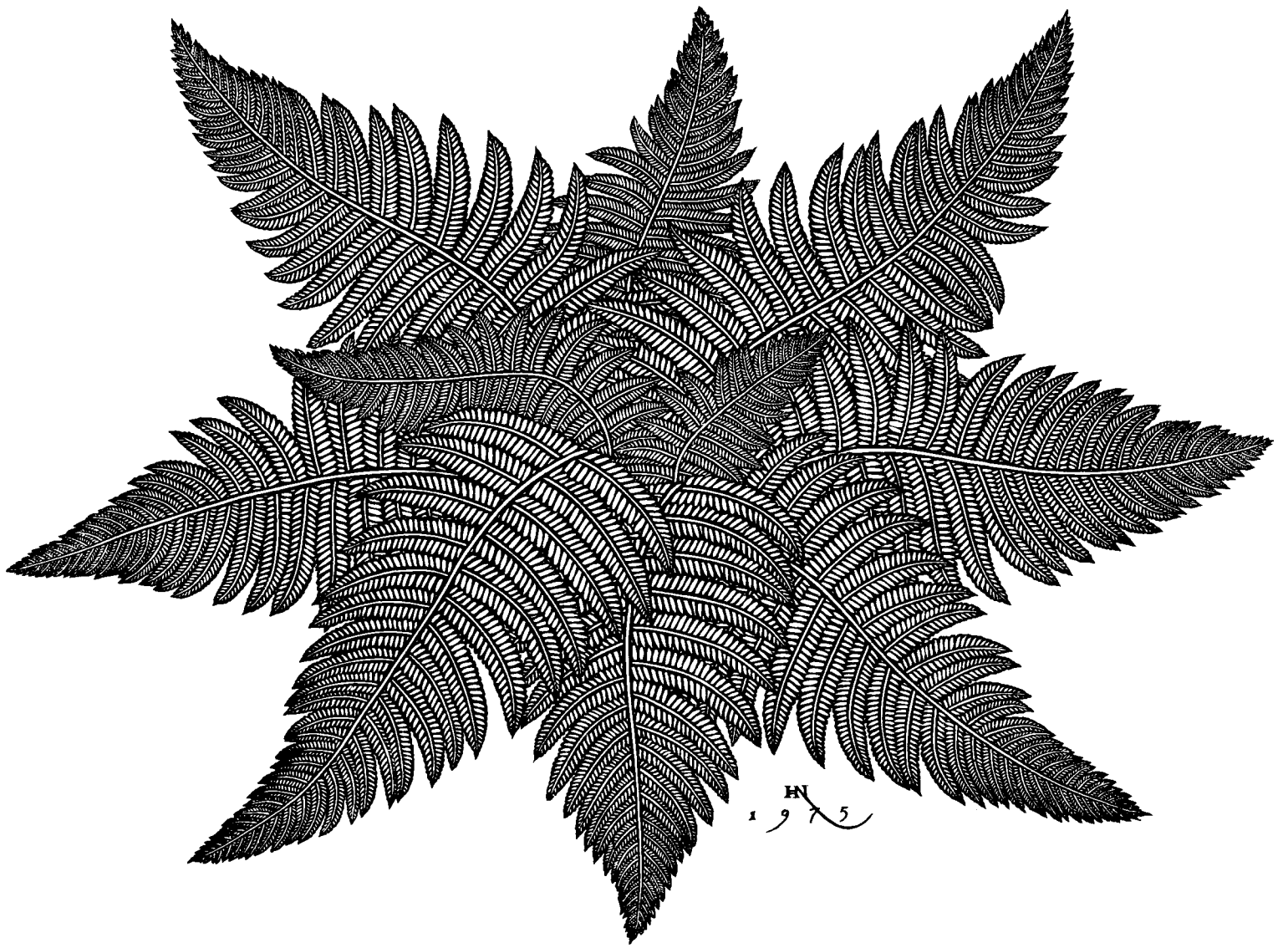
Fern on Black

woodcut

1975

edition of 100

14 $\frac{5}{8}$ x 20 $\frac{1}{8}$



210

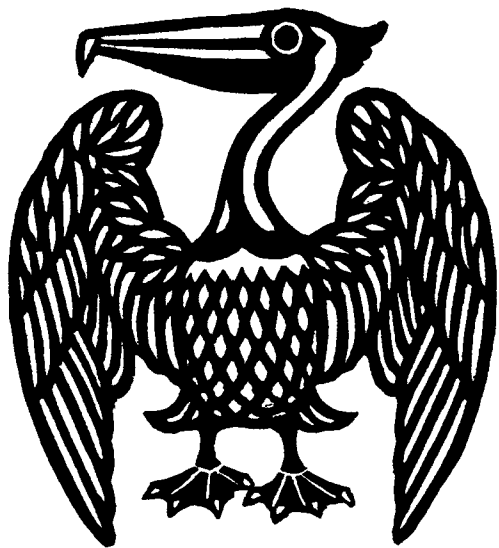
Fern

woodcut

1975

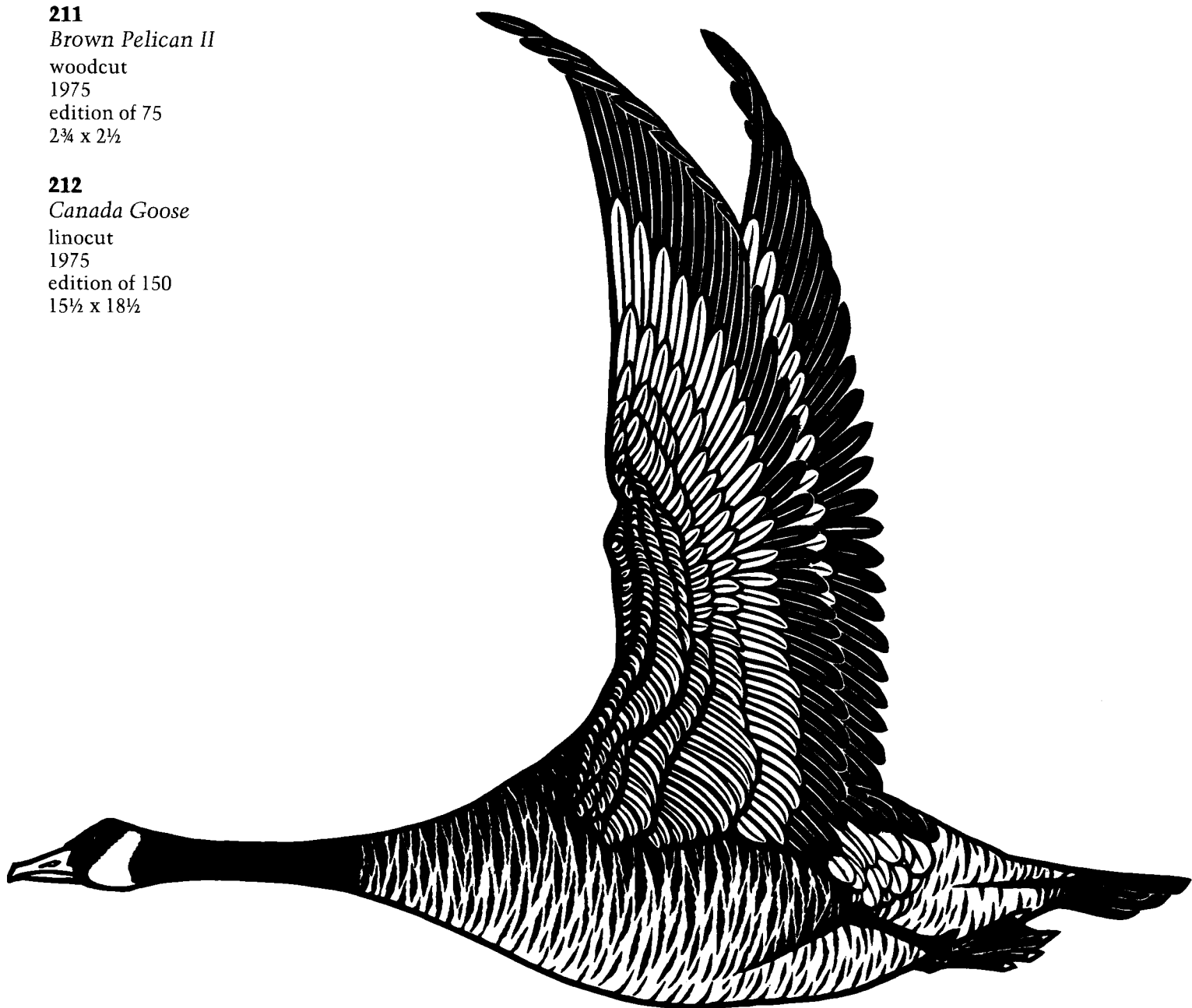
edition of 100

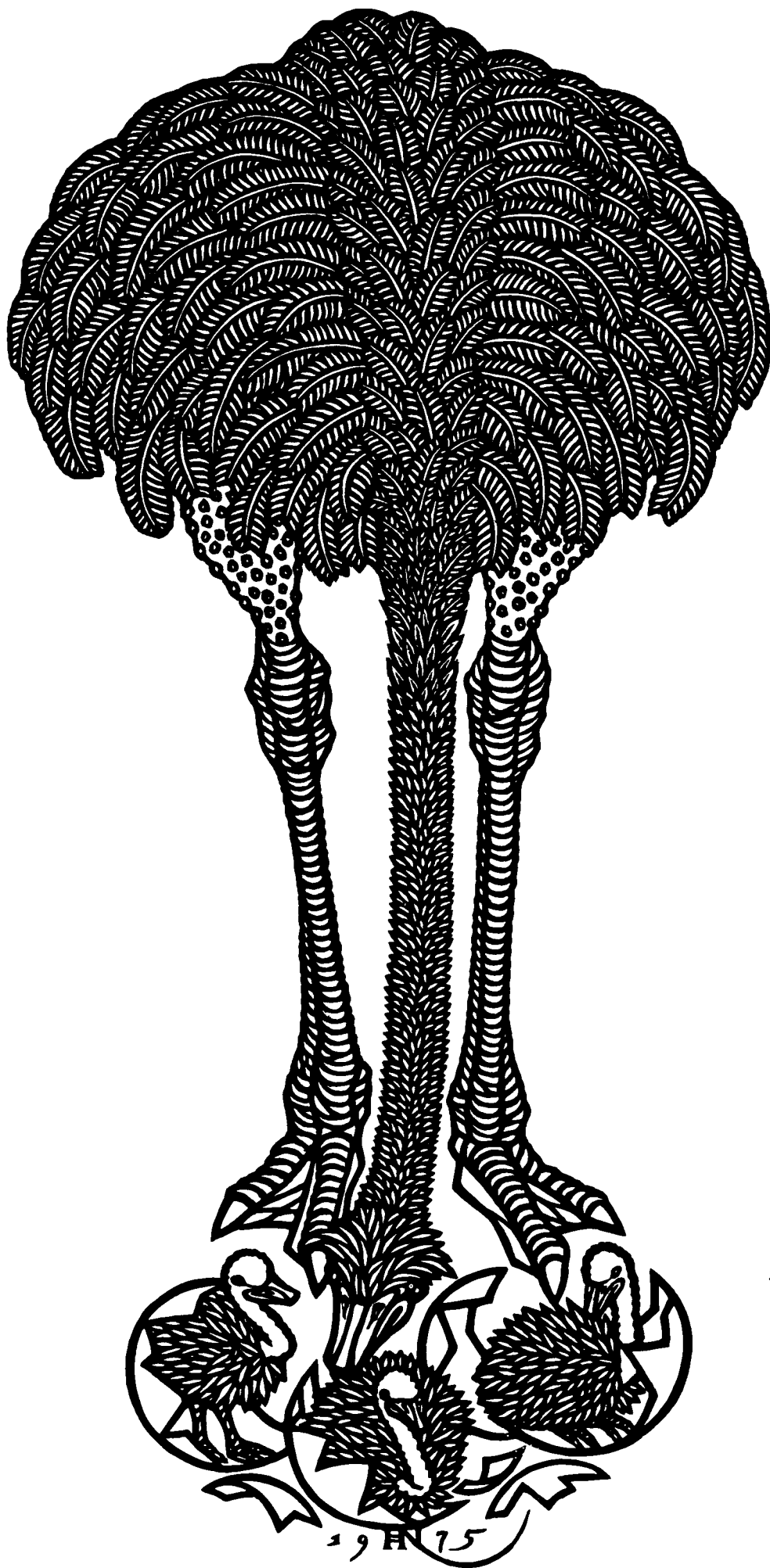
14 $\frac{3}{8}$ x 20 $\frac{1}{8}$



211
Brown Pelican II
 woodcut
 1975
 edition of 75
 2¾ x 2½

212
Canada Goose
 linocut
 1975
 edition of 150
 15½ x 18½





213
Mother Ostrich
woodcut
1975
edition of 150
18½ x 9



214
Aeonium
 woodcut
 1975
 edition of 250
 7¼ x 5⅞

NOTE: Included in the special edition of *Hnizdovsky: Woodcuts, 1944–1975*

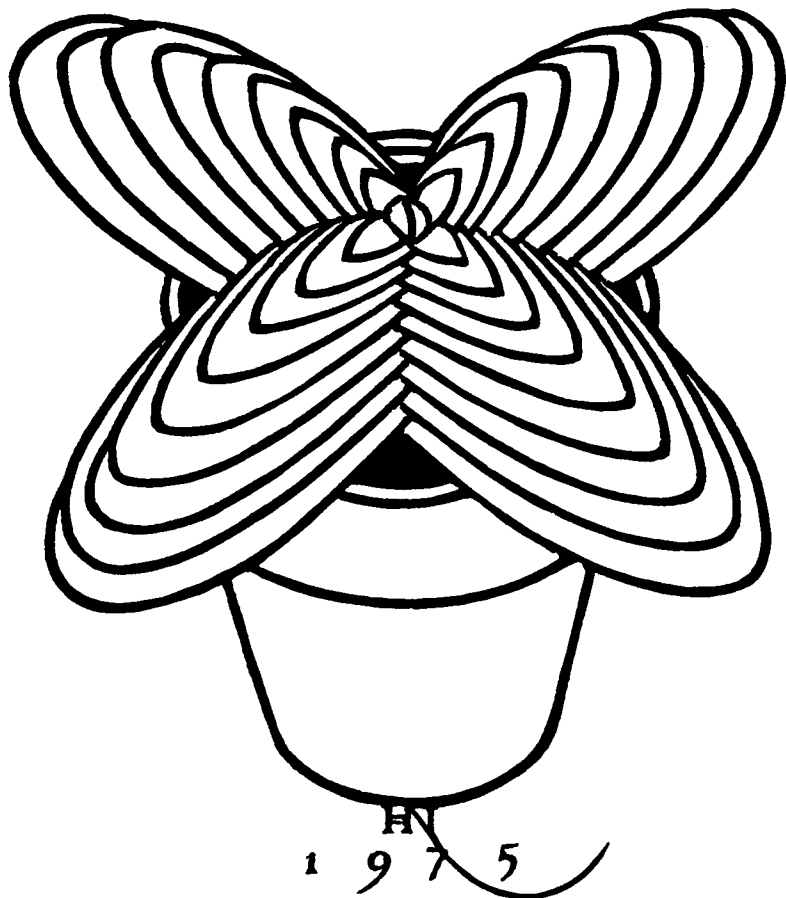


215
Aeonium II
 woodcut, hand-colored
 1975
 edition of 50
 7¼ x 5⅞

NOTE: *Aeonium* pot modified and titled *Aeonium II*. Included in the deluxe edition of *Hnizdovsky: Woodcuts, 1944–1975*

216
Agave
 linocut
 1975
 edition of 120
 10 x 11





217

Crassula

woodcut

1975

edition of 120

5 7/8 x 5

NOTE: A few trial proofs
hand-colored

218

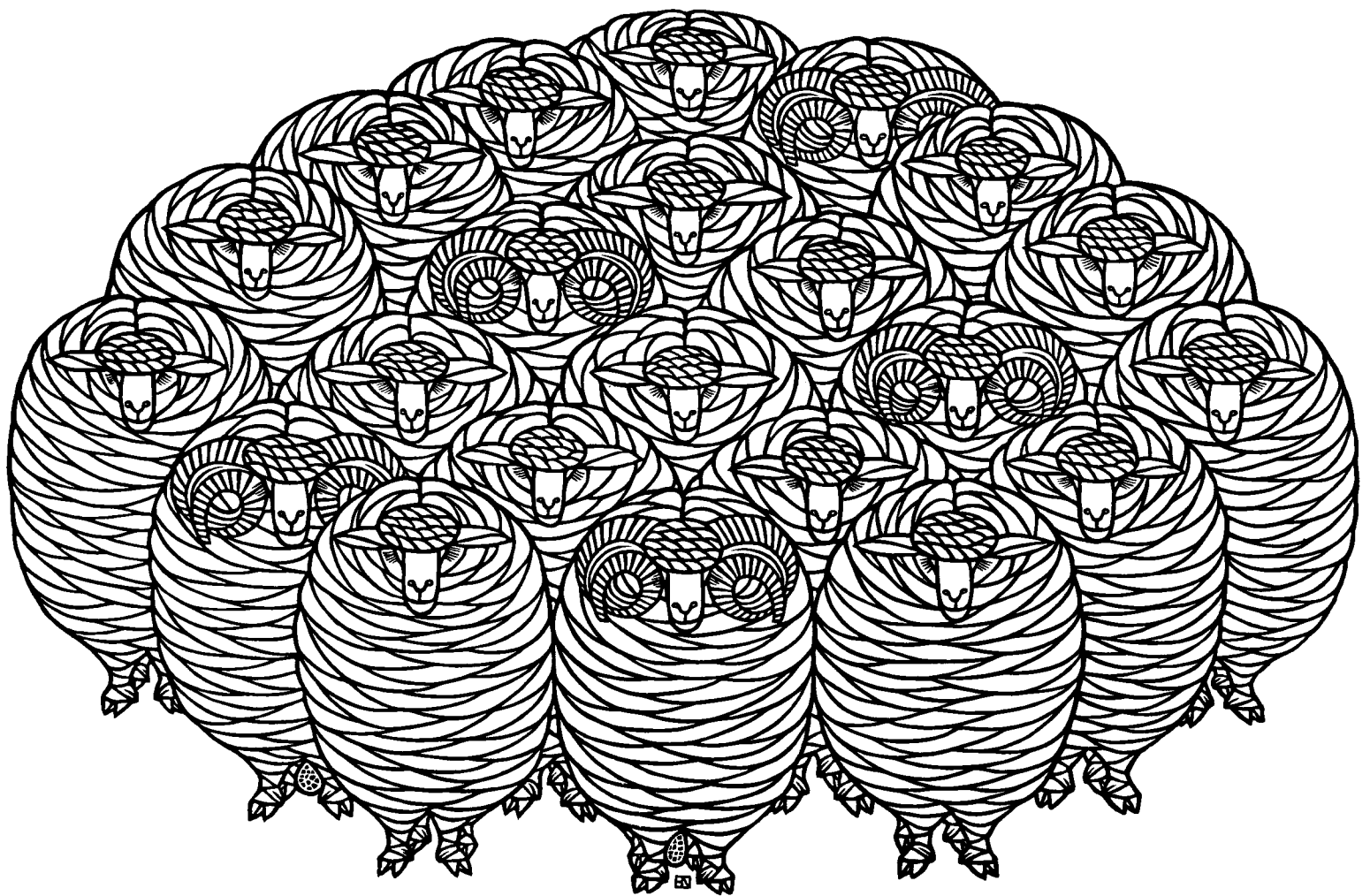
Herd of Merino Sheep

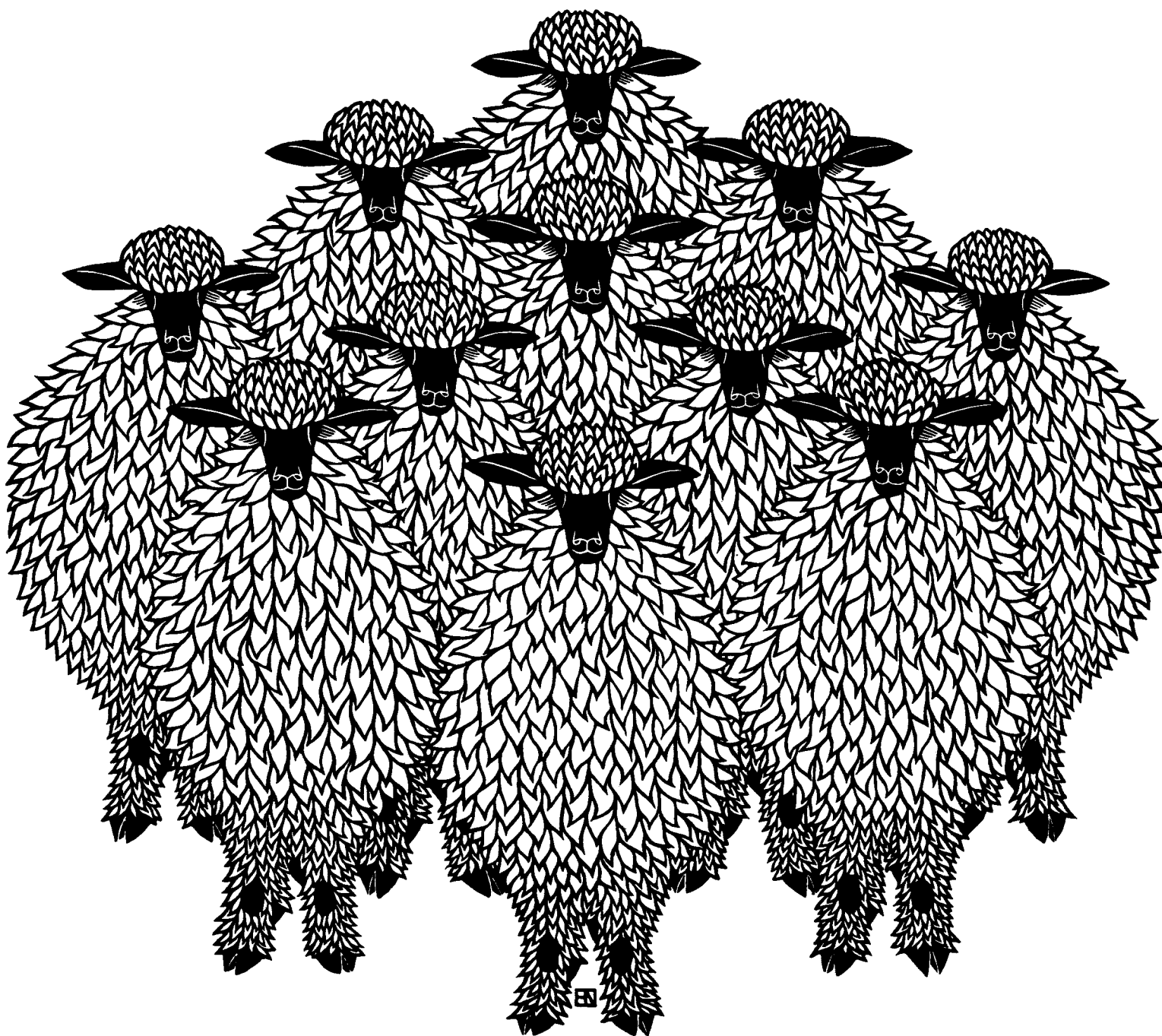
woodcut

1975

edition of 150

16 x 24





219

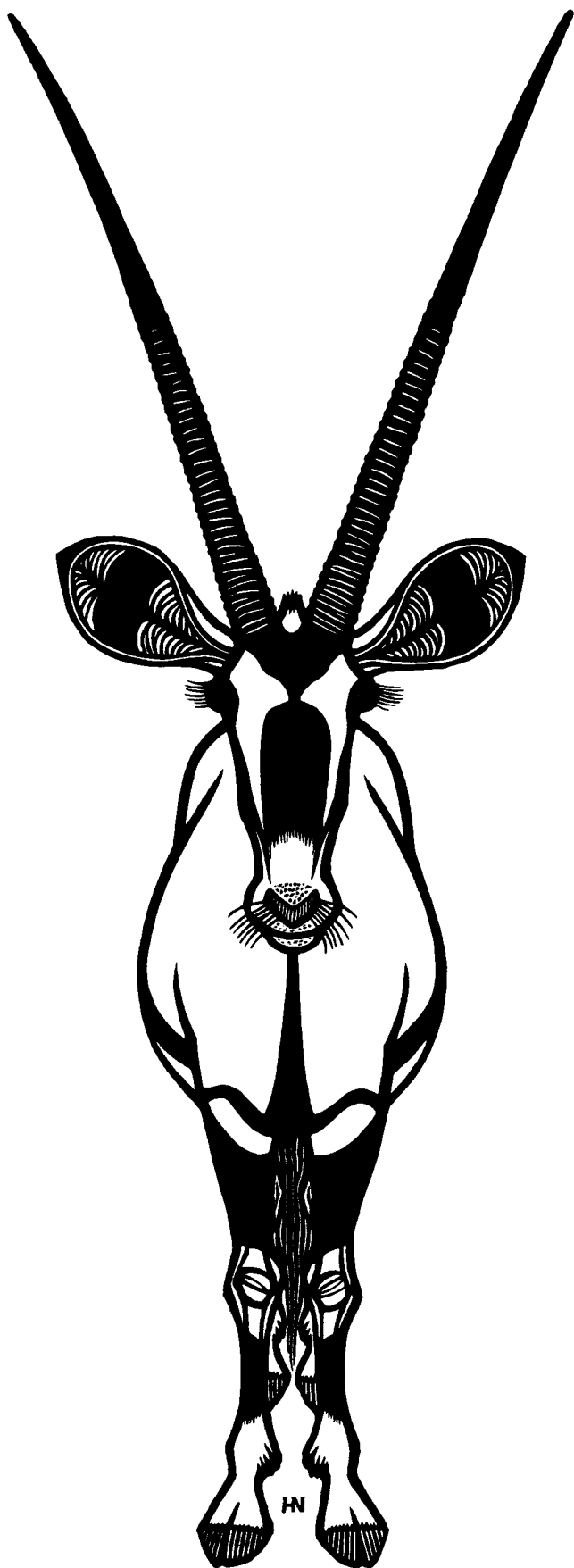
Flock of Lambs

linocut

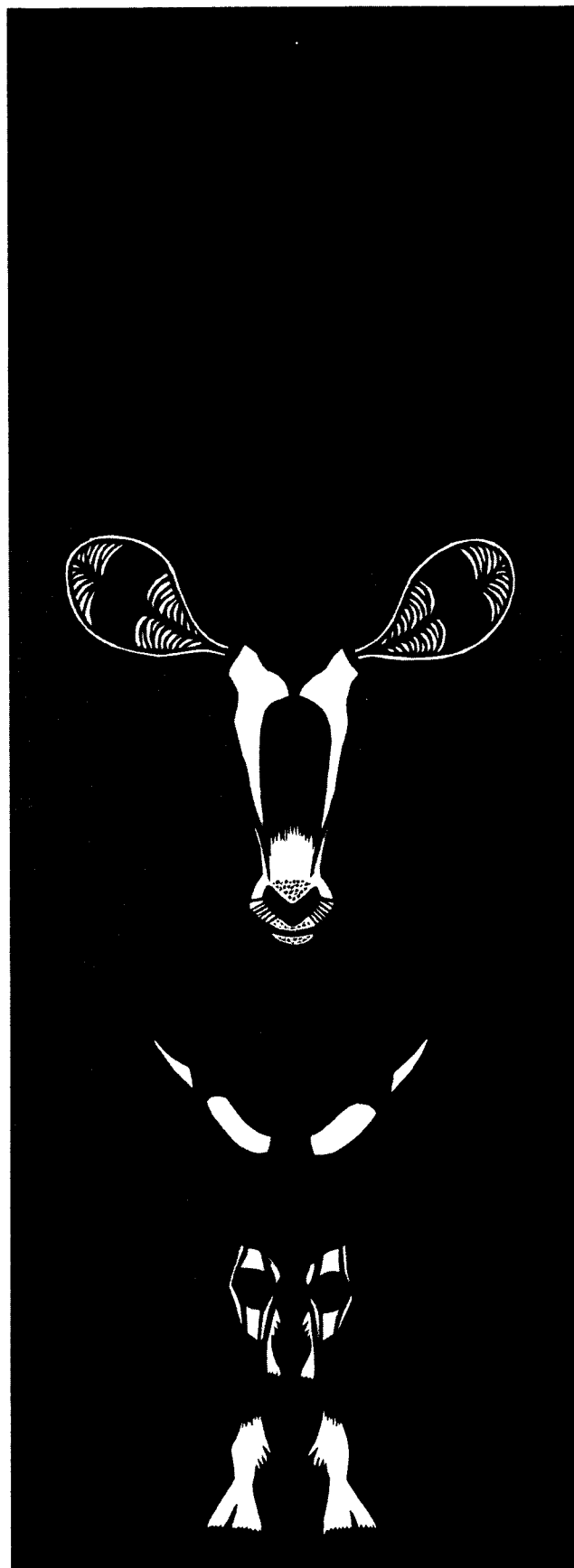
1975

edition of 150

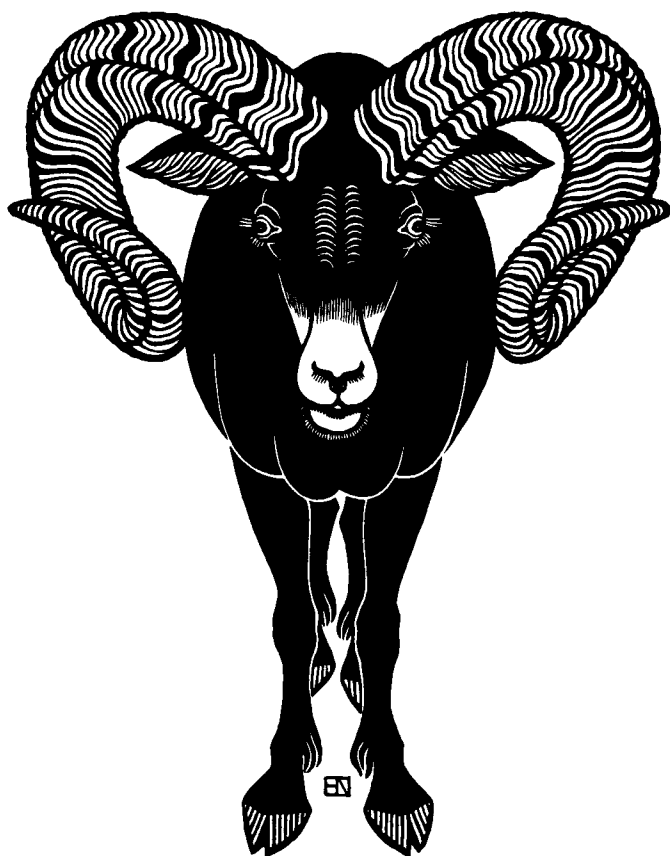
18 x 20



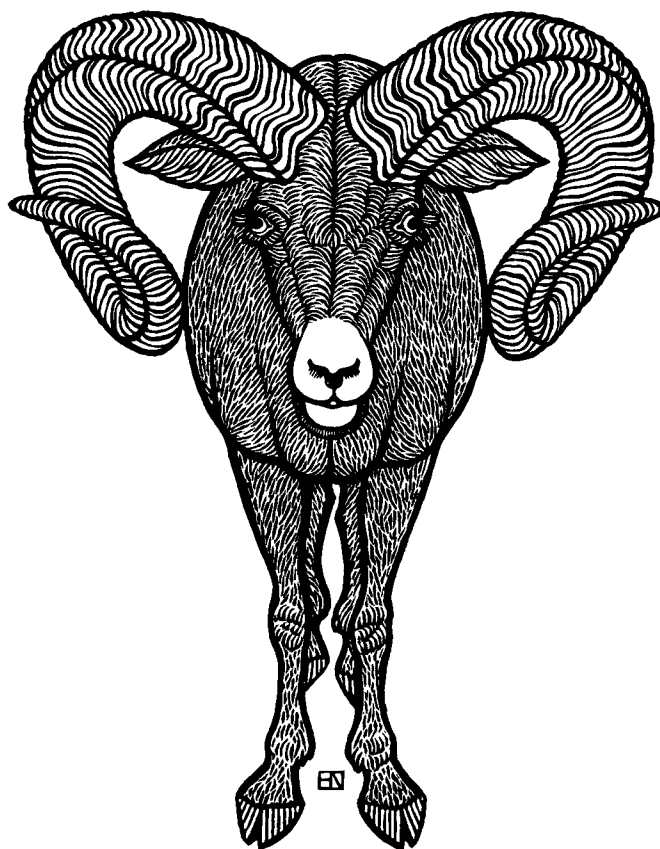
220
Oryx
 linocut
 1976
 no edition, a few proofs
 33½ x 12¼



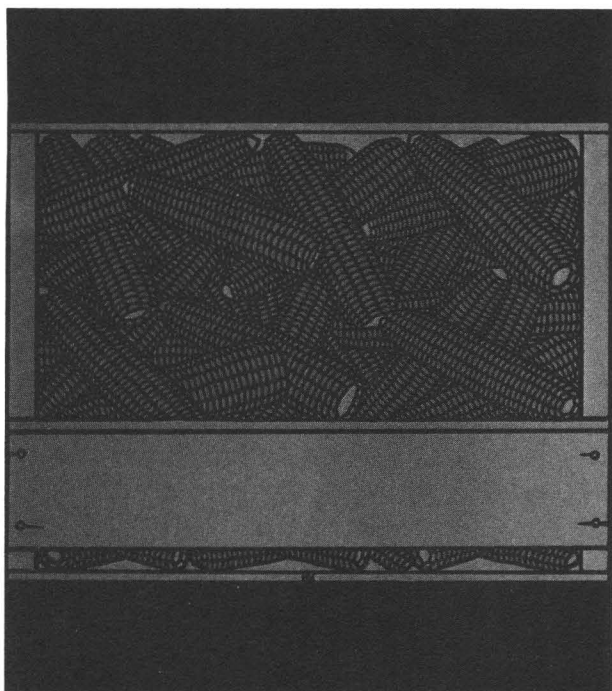
221
Oryx II
 linocut
 1976
 no edition, a few proofs
 printed with a color
 background
 33½ x 12¼



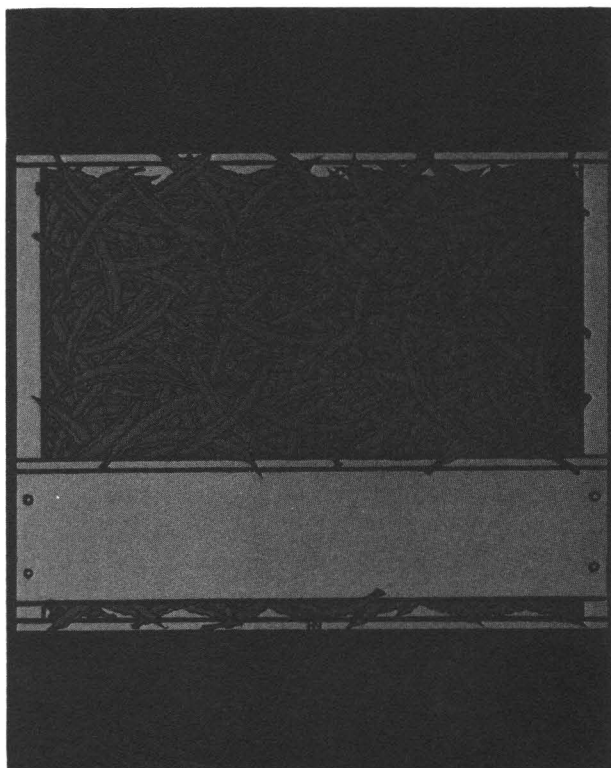
222
Moufflon
 linocut
 1976
 no edition, a few proofs
 19 x 15



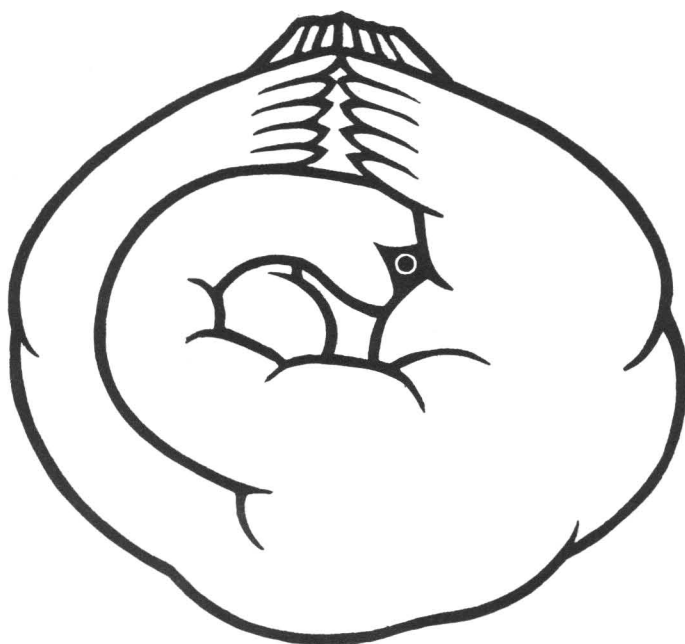
223
Moufflon II
 linocut
 1976
 no edition, a few proofs
 19 x 15



224
Box of Corn
 color linocut
 1976
 edition of 120
 18 x 16



225
String Beans
 color linocut
 1976
 edition of 100
 20 x 16

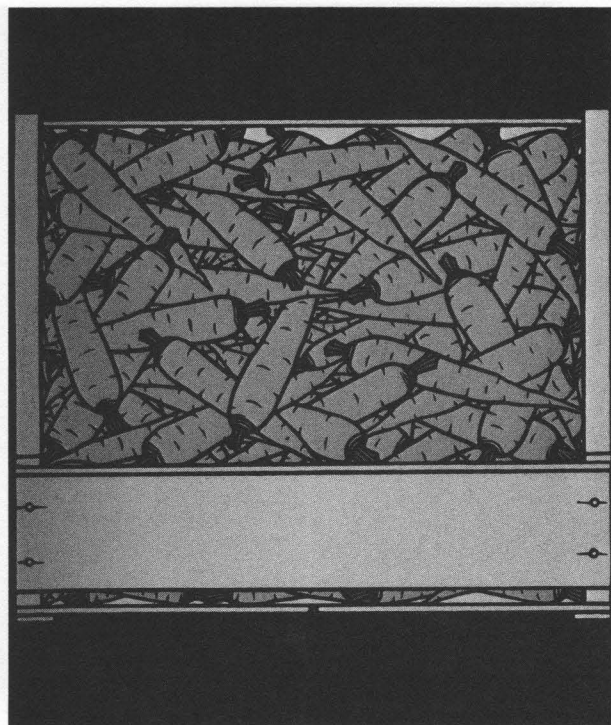


226
White Swan
 linocut
 1976
 edition of 100, printed in
 dark red
 13 x 13

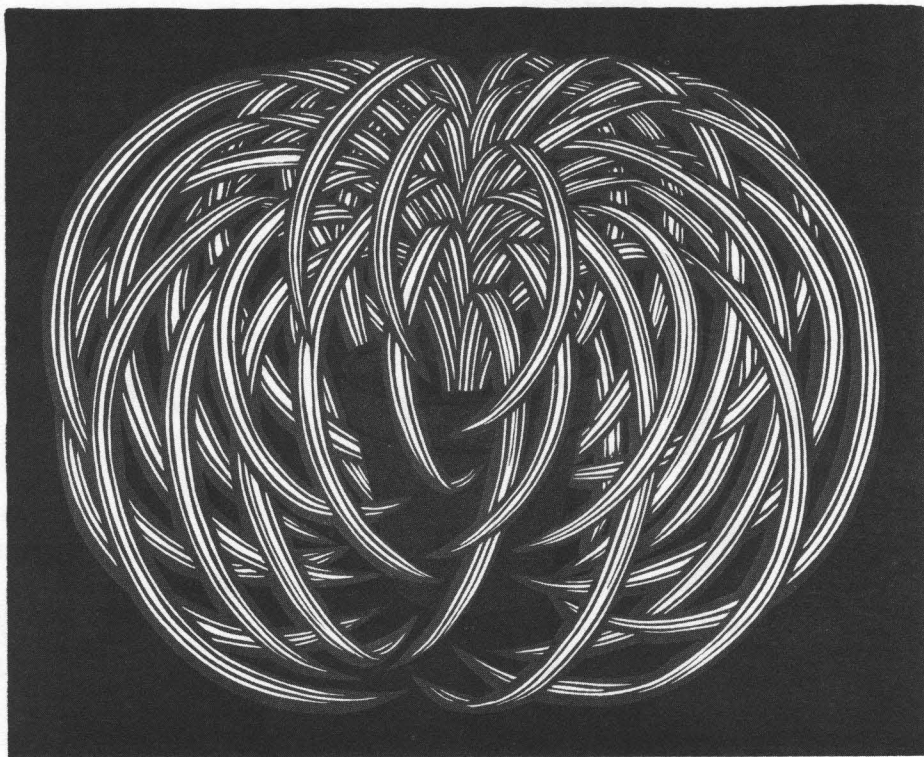




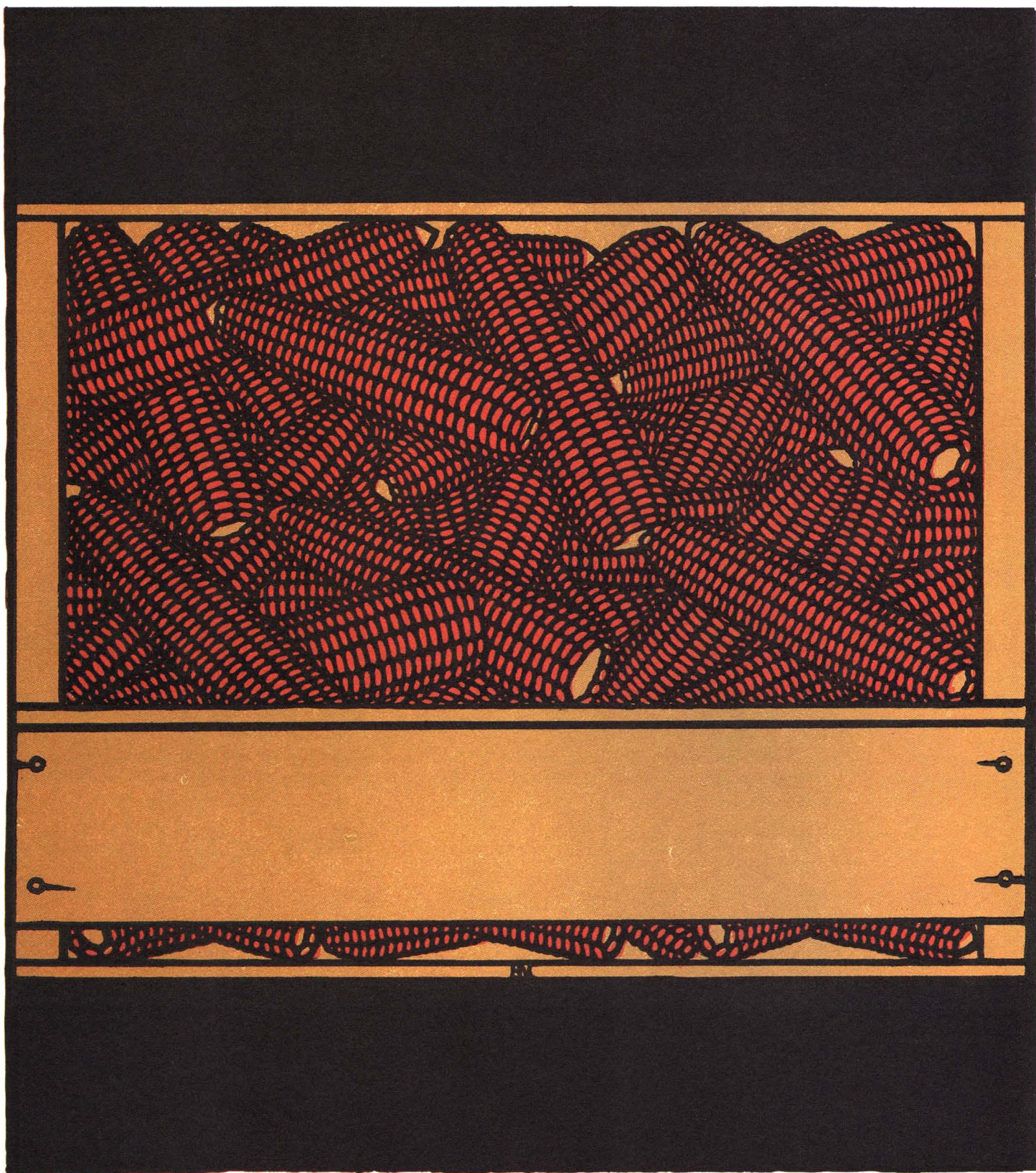
227
White Swan II
 color linocut
 1976
 edition of 80
 18 x 18



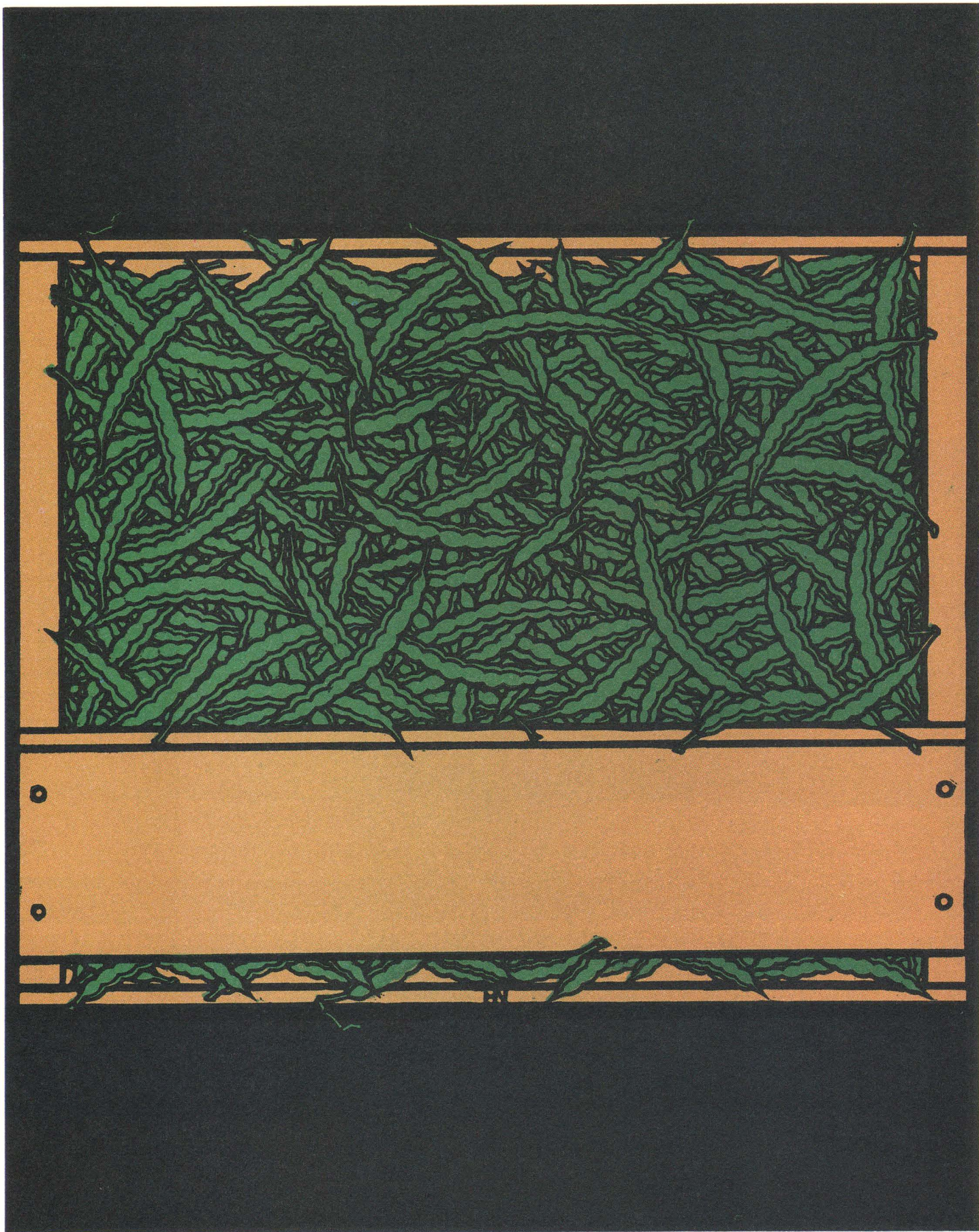
228
Carrots
 color linocut
 1976
 edition of 150
 18 $\frac{7}{8}$ x 15 $\frac{7}{8}$



229
Spider Plant
 color linocut
 1976
 edition of 100
 13 x 16



224
Box of Corn



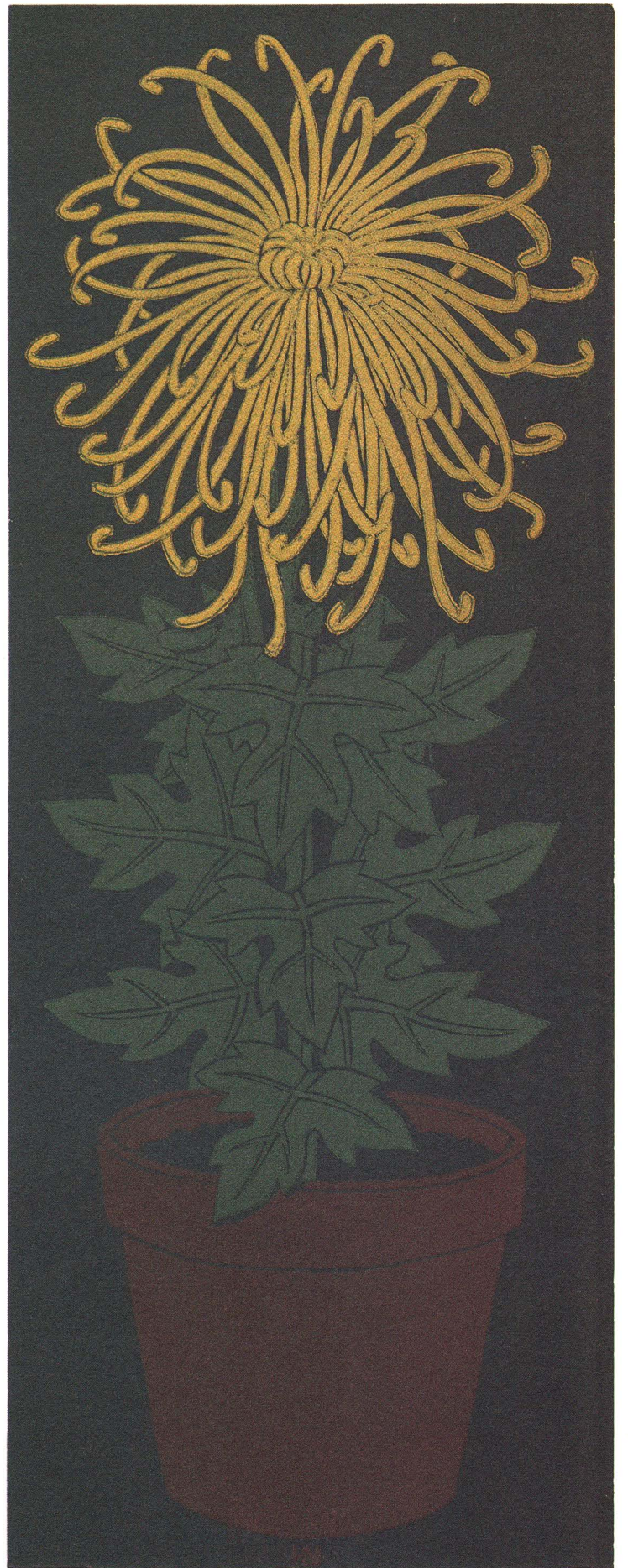




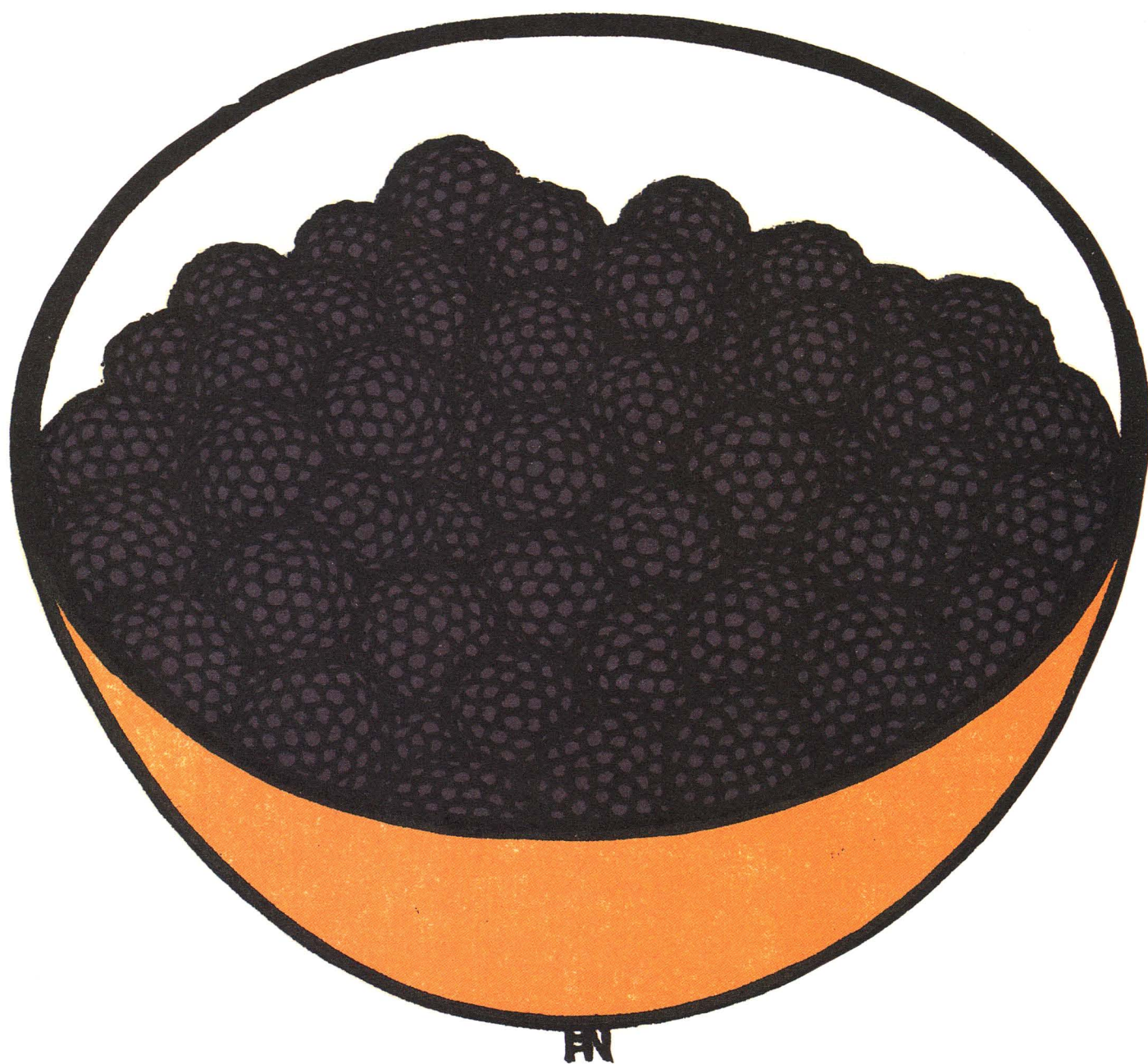


231
Japanese
Chrysanthemum

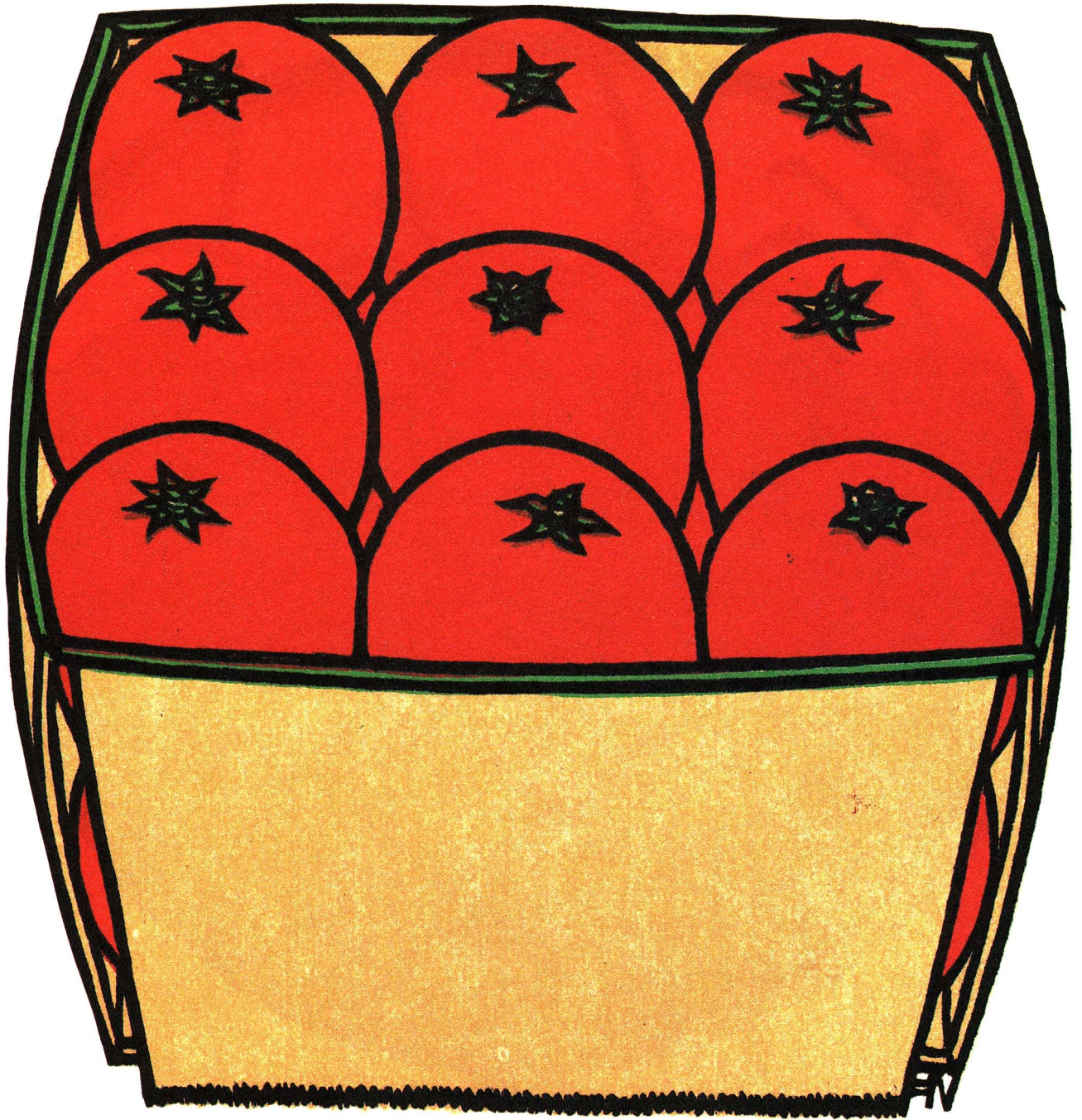
232
Yellow Chrysanthemum





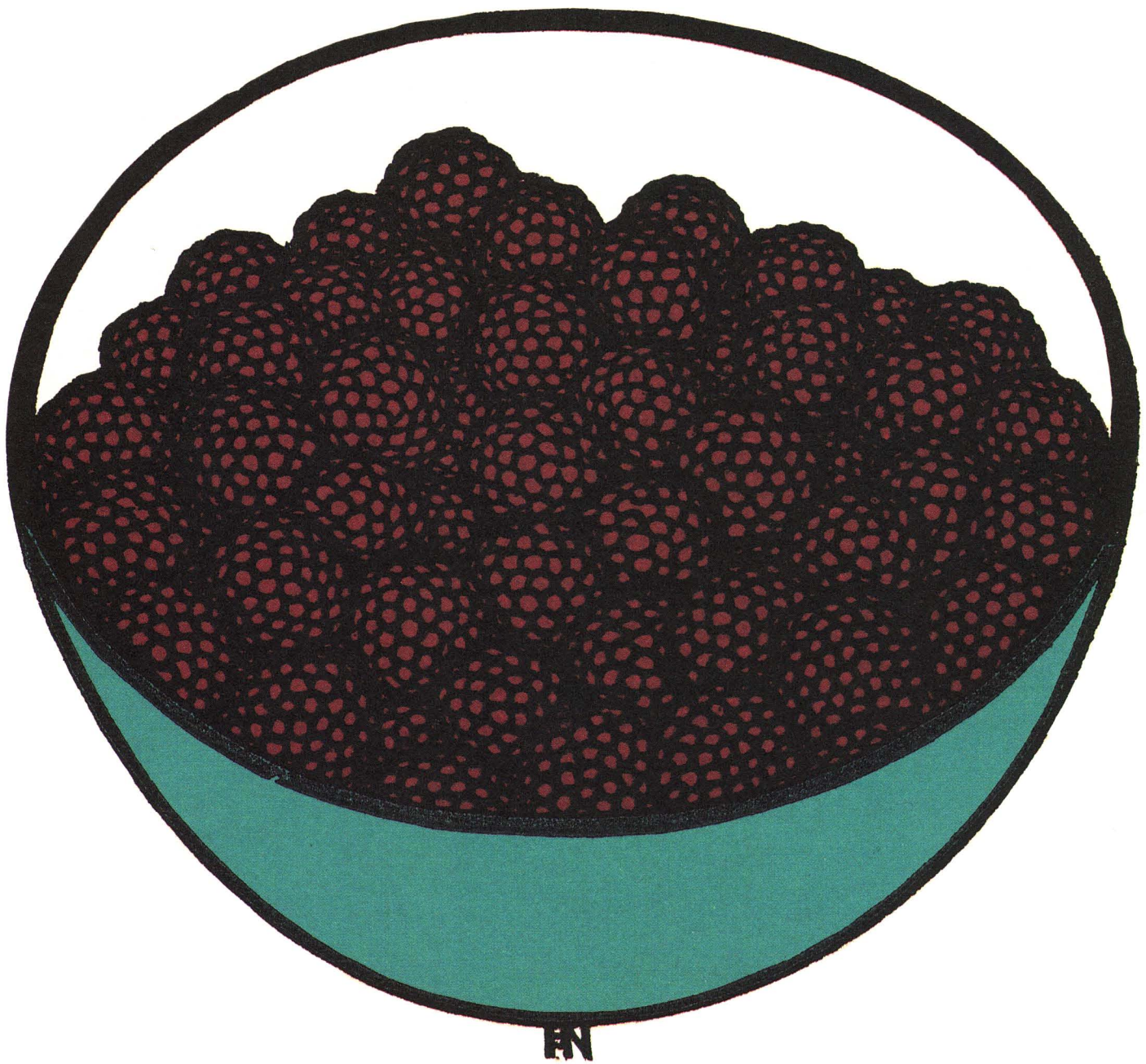


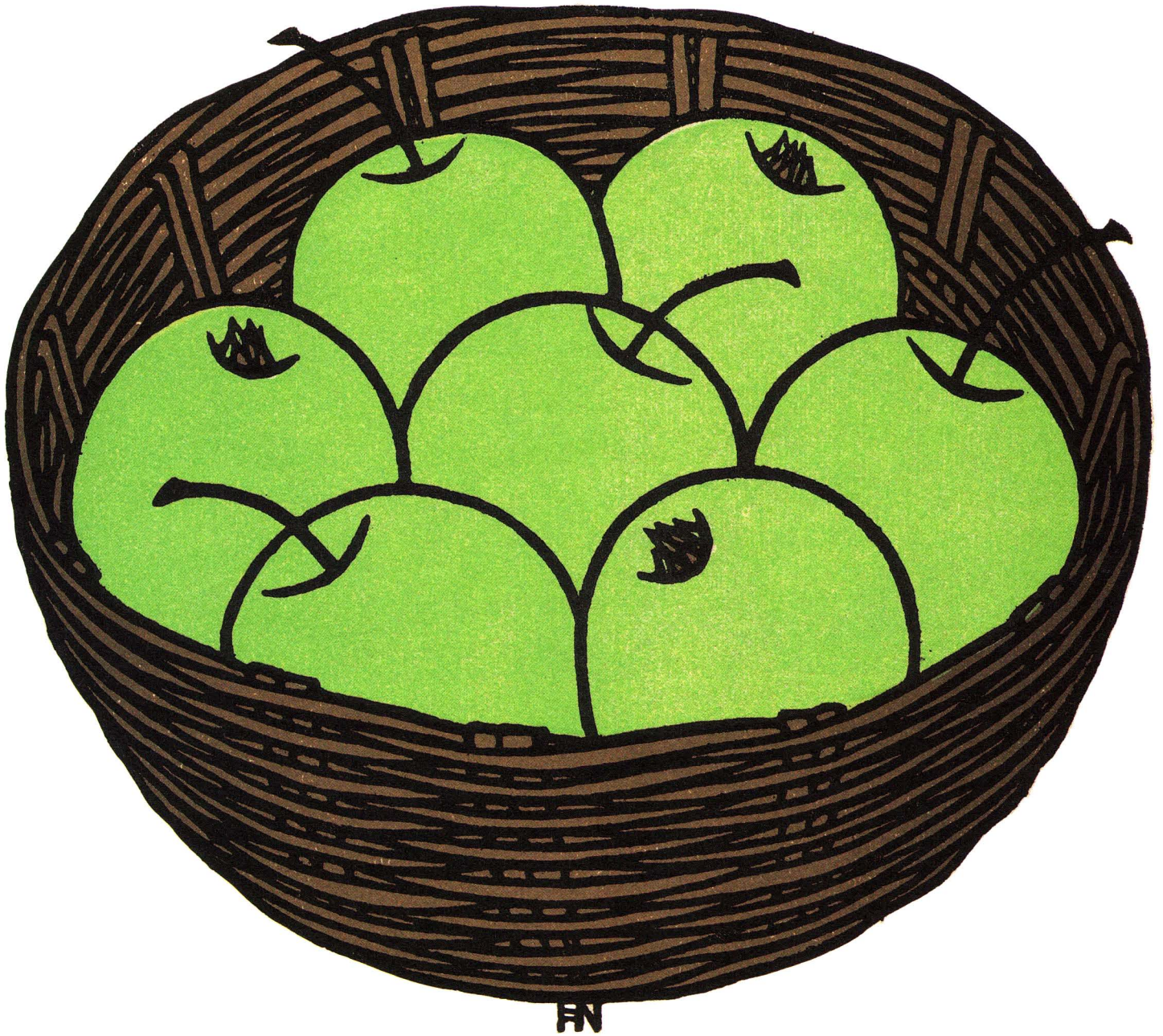






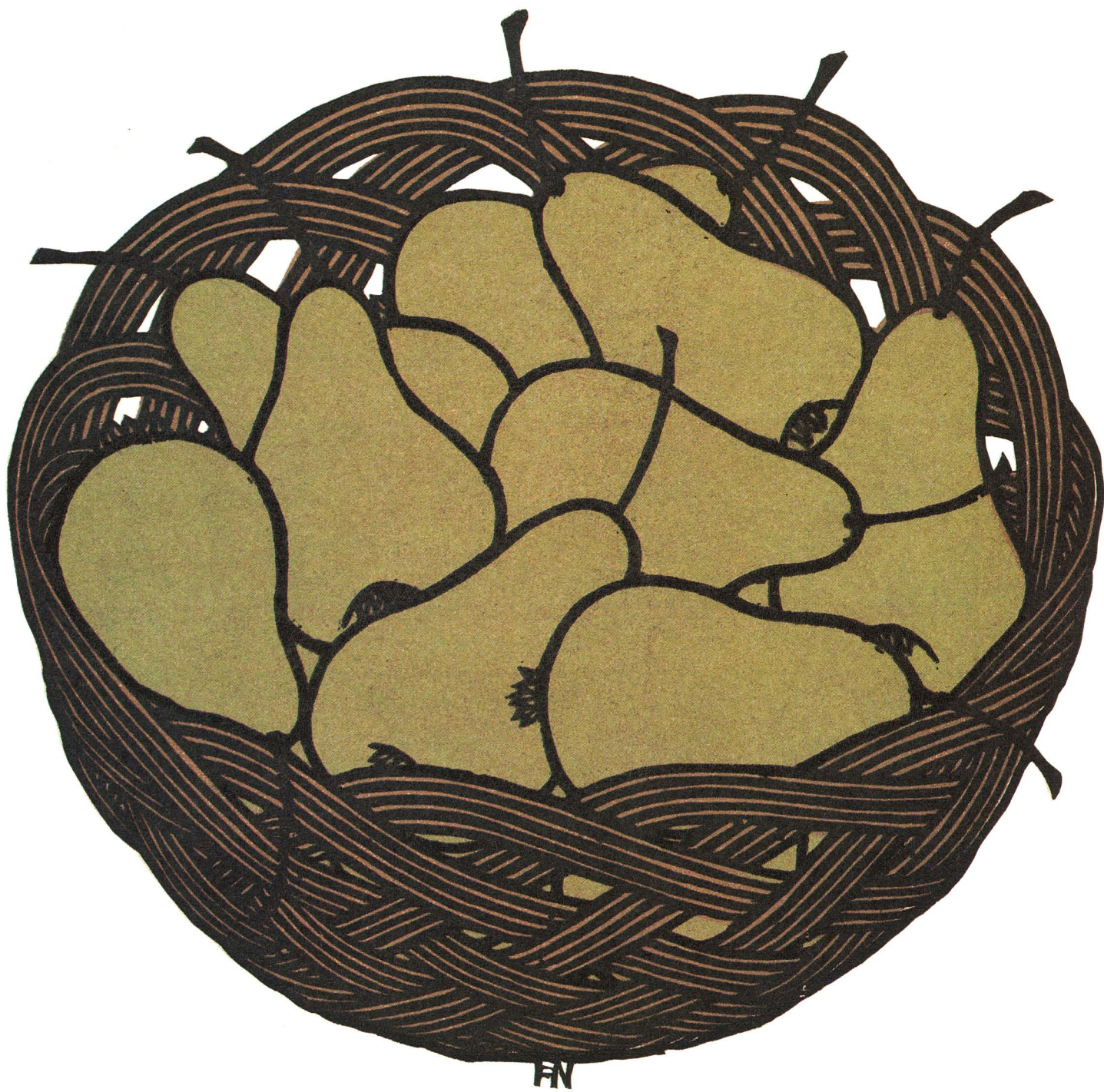
254
String Beans



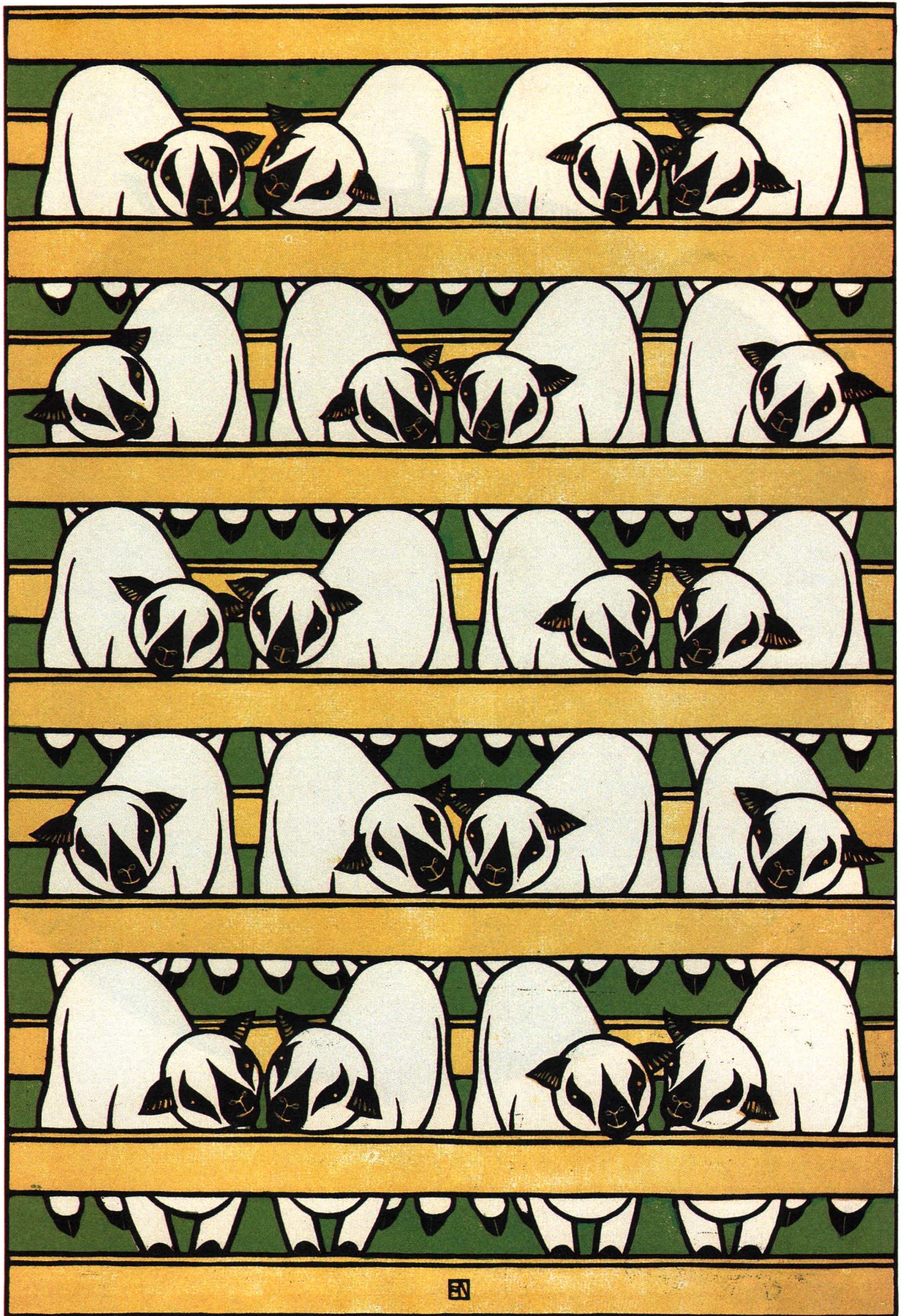


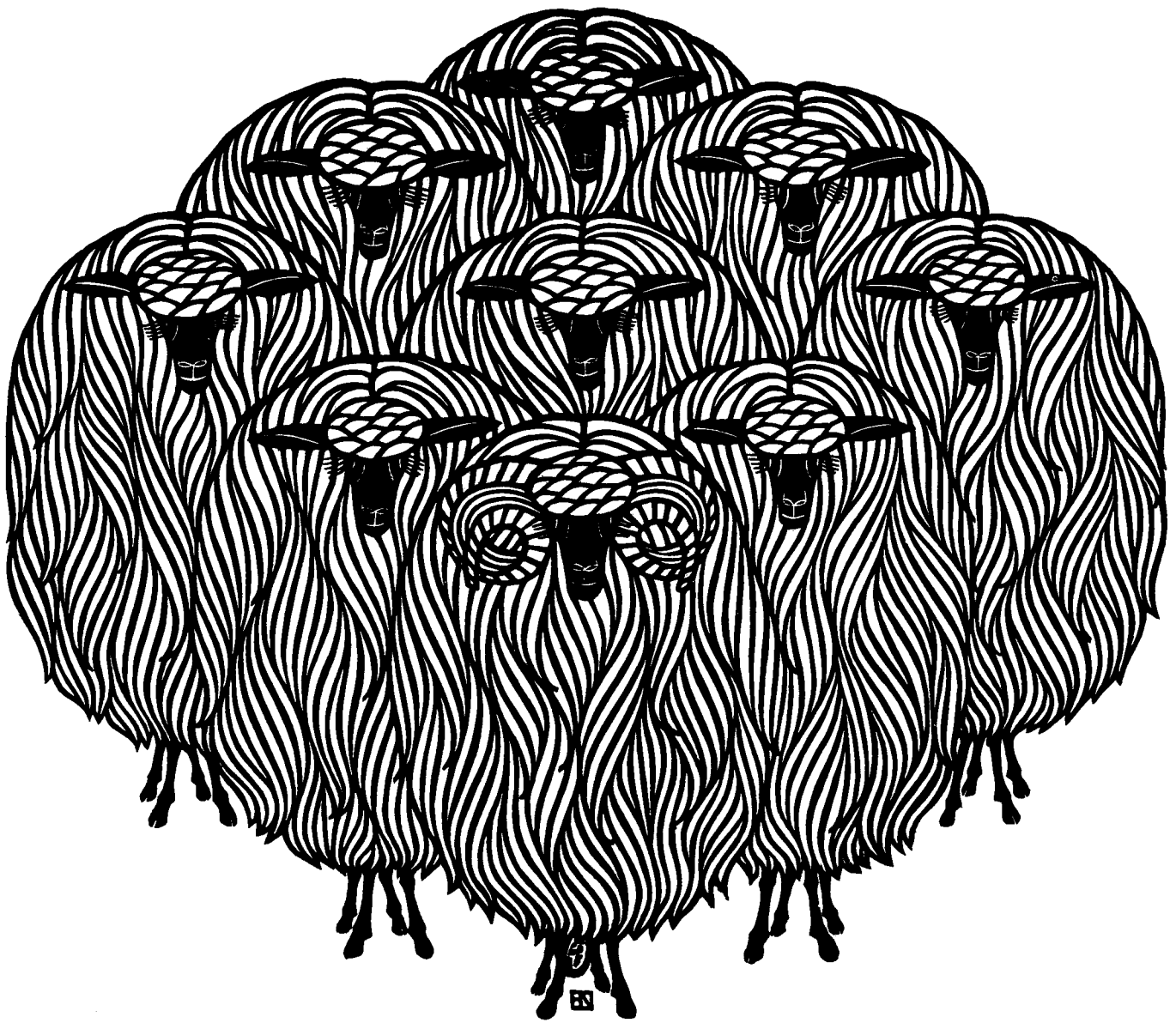


257
Basket of Eggs



FN

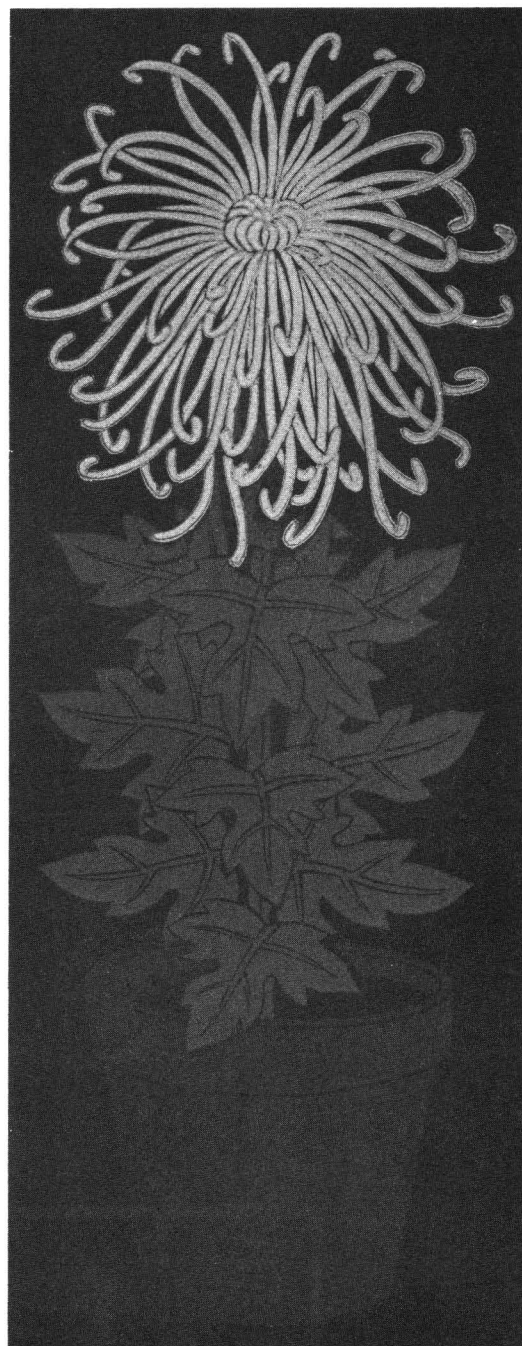




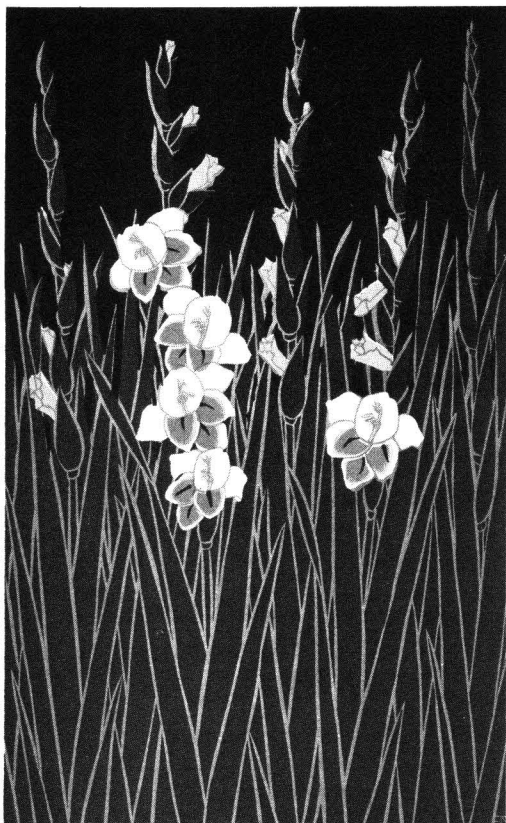
230
Ram and Ewes
woodcut
1976
edition of 150
13 x 15



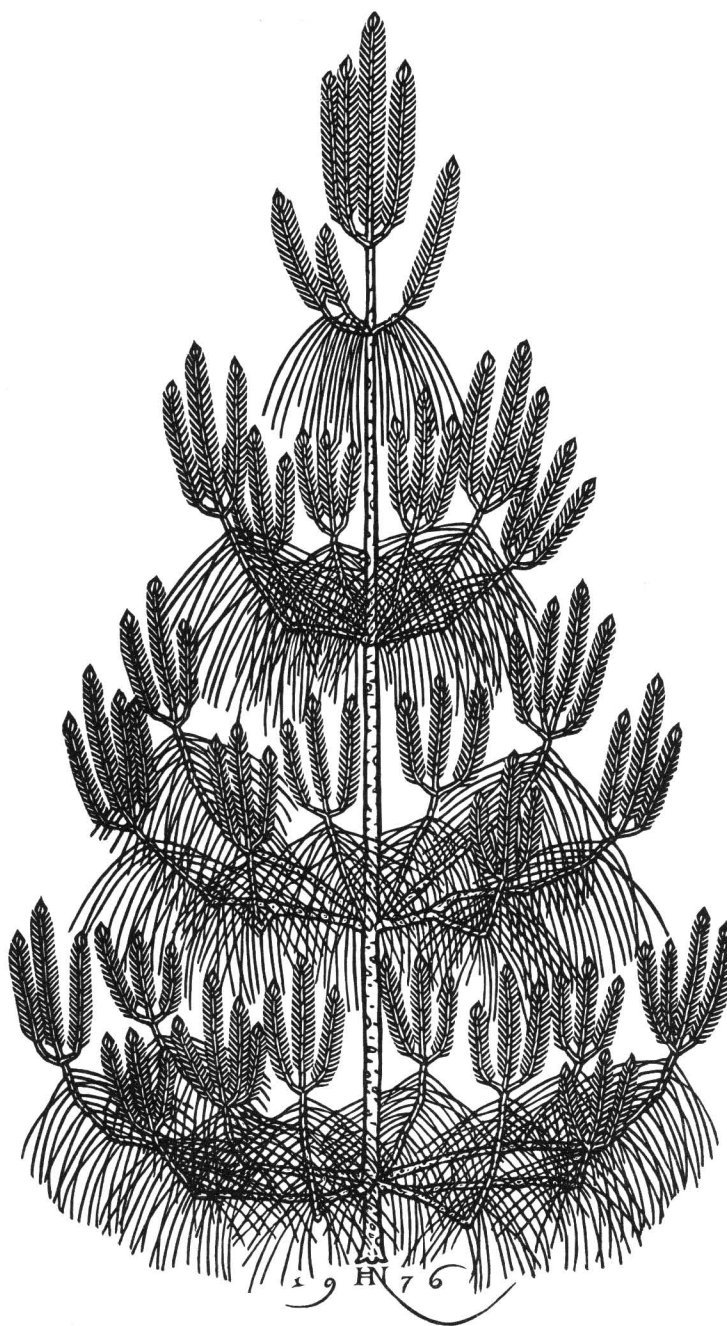
231
Japanese
Chrysanthemum
 color linocut
 1976
 edition of 120
 20 x 9



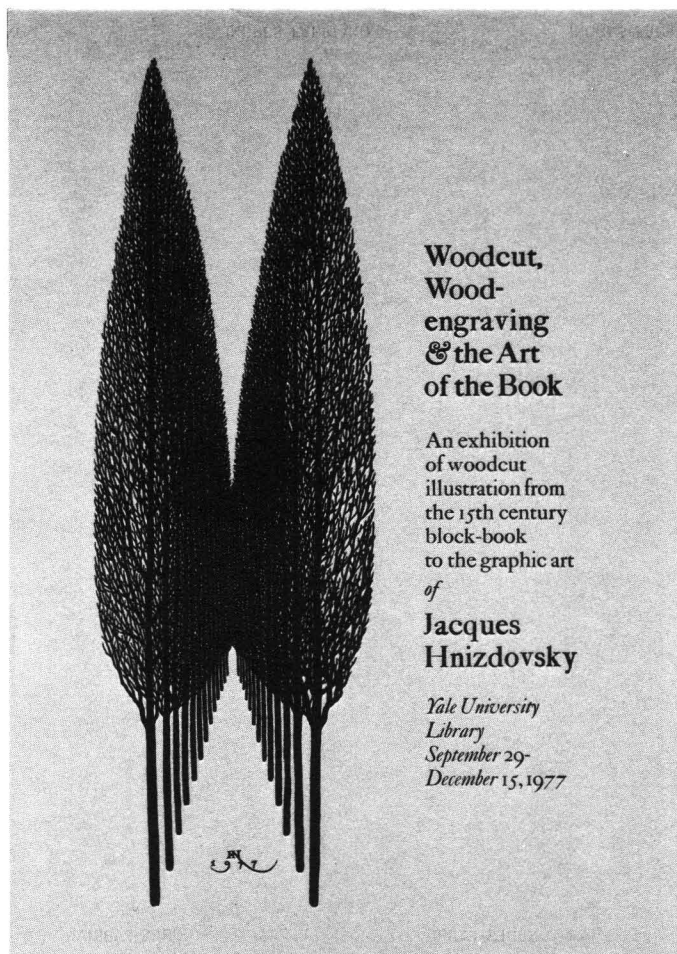
232
Yellow Chrysanthemum
 color linocut
 1976
 edition of 150
 18 x 7



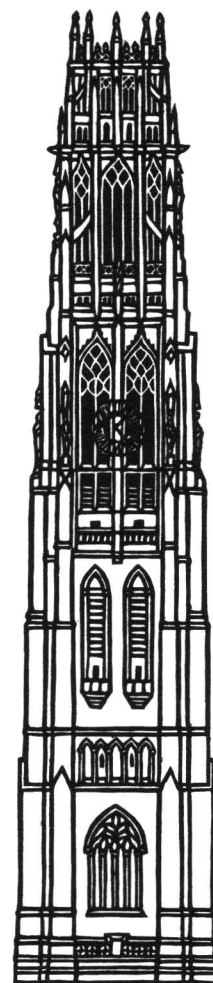
233
Gladioli
 color linocut
 1976
 edition of 150
 19½ x 12



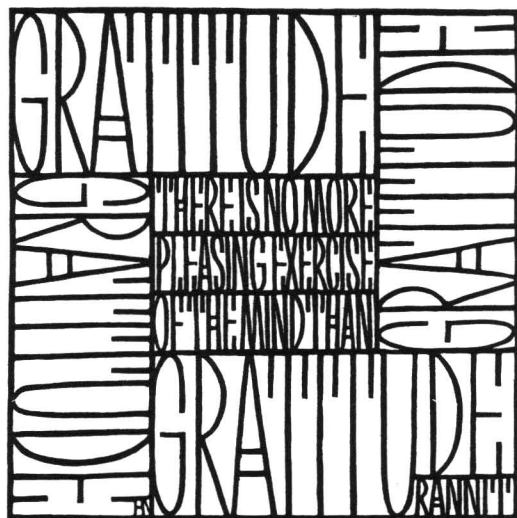
234
Young Pine
 woodcut
 1976
 edition of 150, printed in
 dark red
 18 x 10



235
Yale University Poster
 woodcut
 1977
 small edition printed in
 dark blue, black and
 grey, signed
 27½ x 19½ (sheet size)



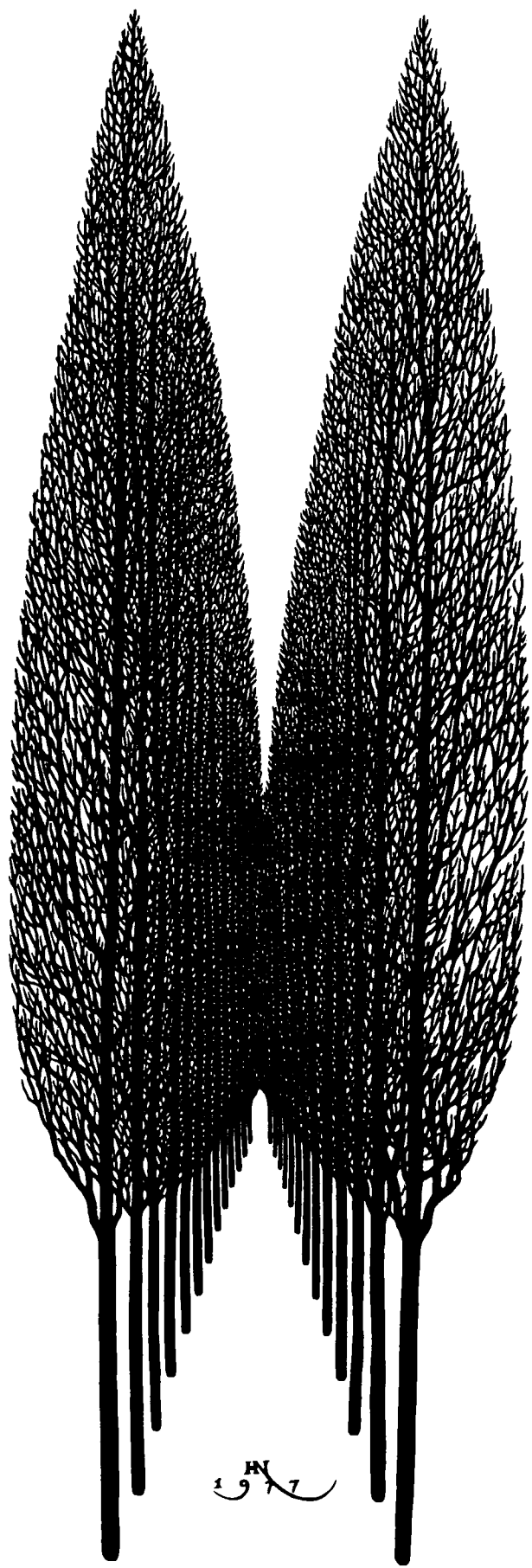
236
Harkness Tower (Yale University)
 woodcut
 1977
 edition of 120
 12¾ x 2¾



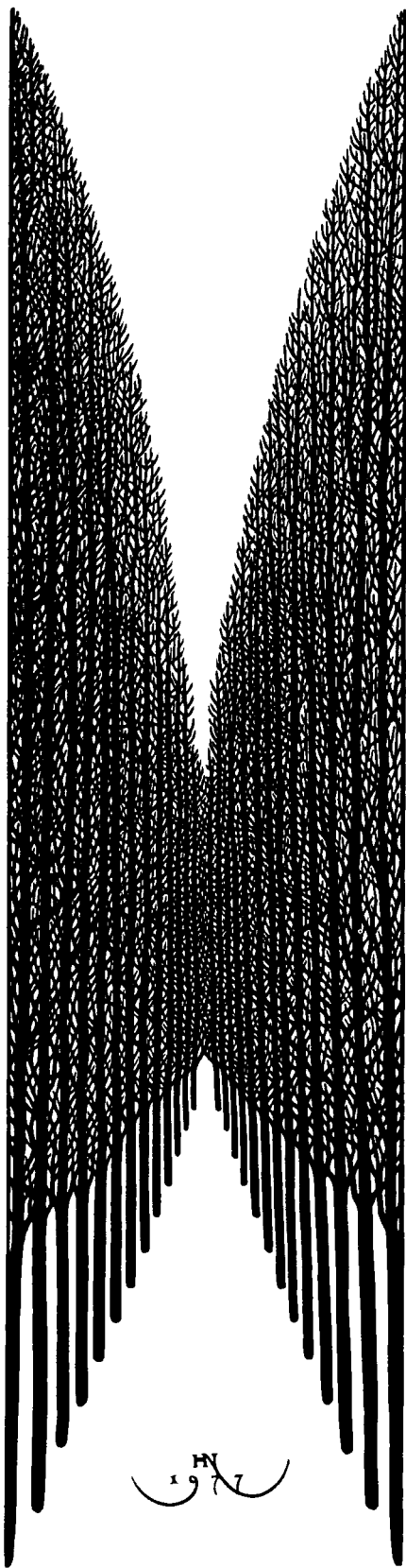
237
Gratitude
 woodcut
 1977
 edition of 100 (unsigned)
 6⅝ x 6⅝



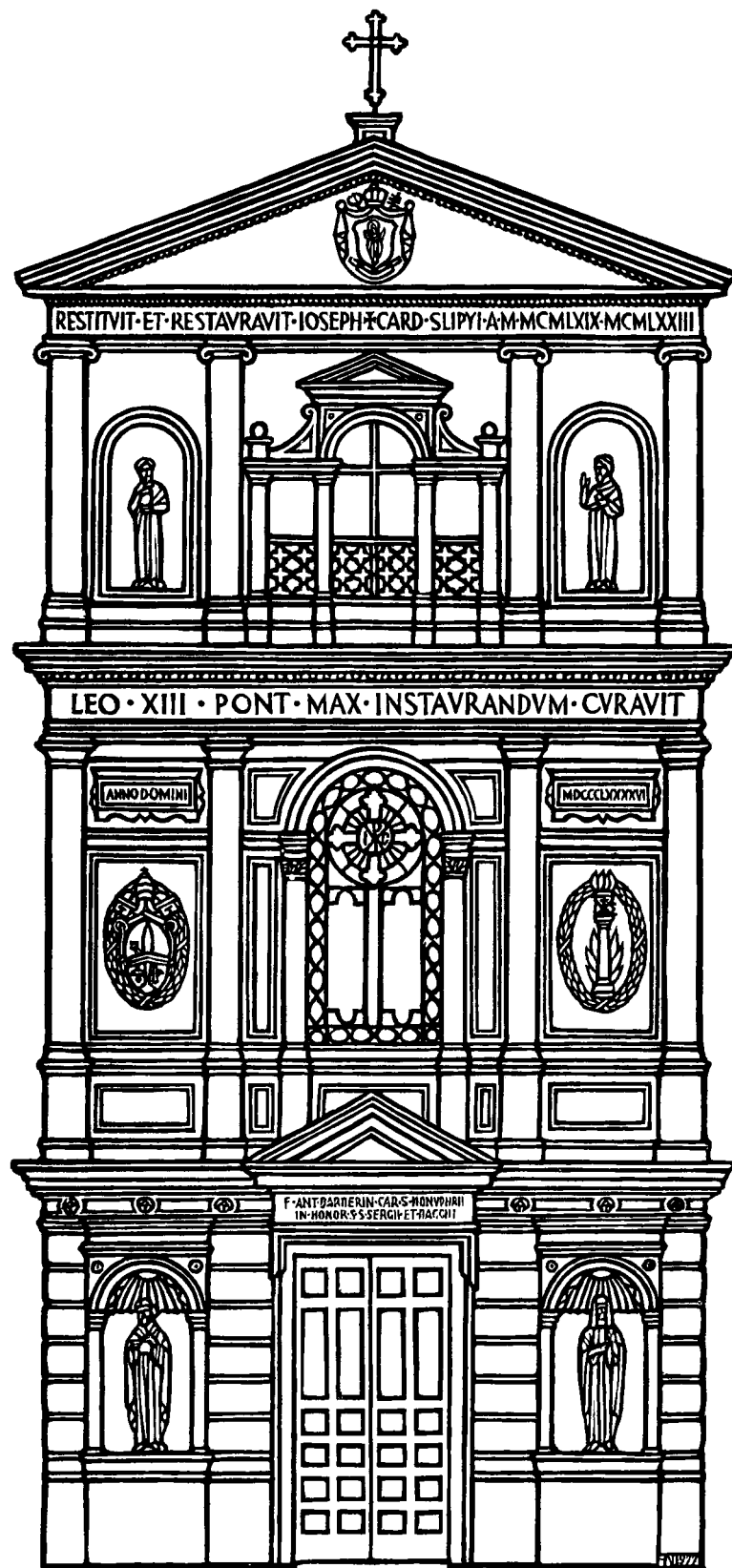
238
Aleksis Rannit
 woodcut
 1977
 edition of 75 (unsigned)
 27/16 x 1⅝



239
Poplar Trees
woodcut
1977
edition of 150
24³/₄ x 8¹/₈



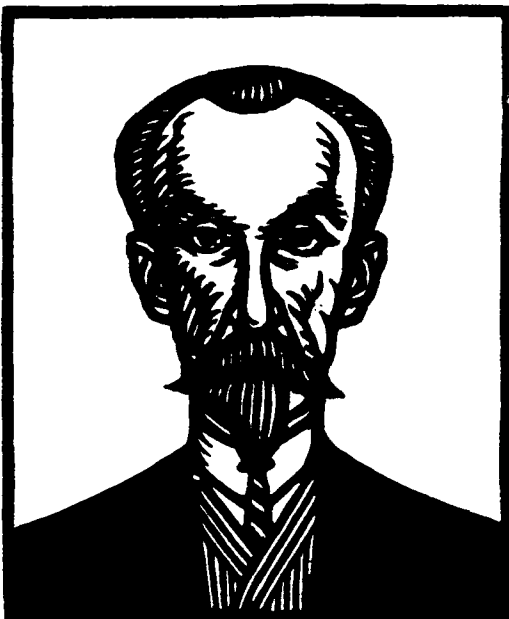
240
Row of Poplar Trees
 woodcut
 1977
 edition of 150
 24½ x 6¼



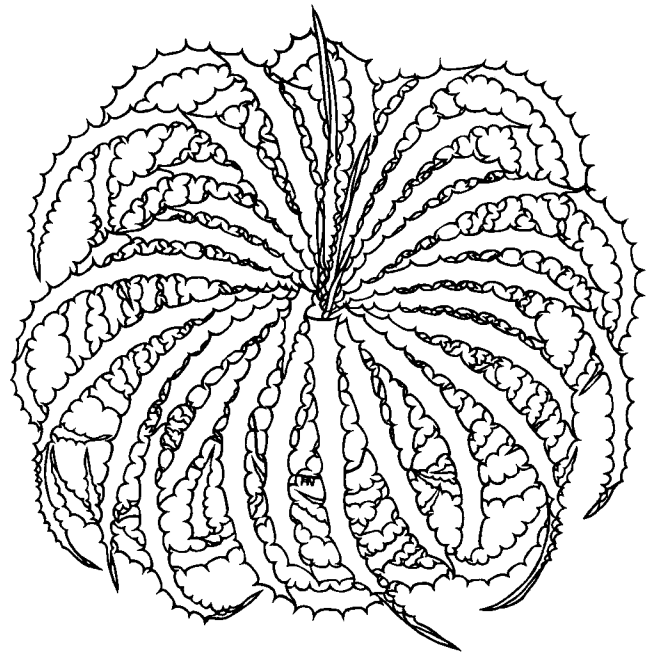
241
Ecclesia Sergii et Bacchi
 (Rome)
 woodcut
 1977
 edition of 100
 18 x 8¾



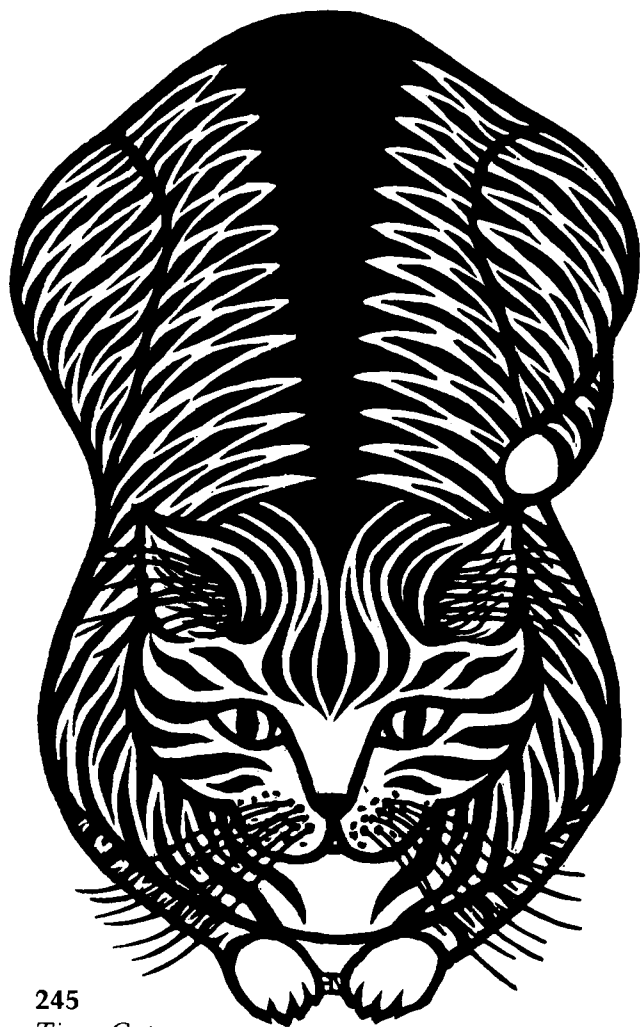
242
Louisiana Champion
Live Oak
 woodcut
 1977
 edition of 150
 15 x 23 $\frac{7}{8}$



243
M. Skrypnyk
 woodcut
 1977
 edition of 120
 4 $\frac{3}{8}$ x 3 $\frac{3}{8}$



244
Dyckia Spa
 linocut
 1977
 edition of 120
 13 x 13

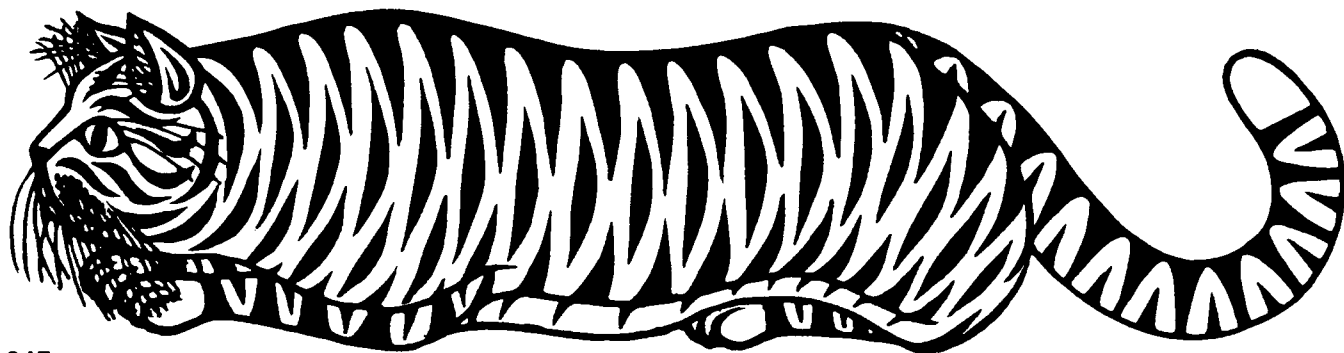


245
Tiger Cat
woodcut
1978
edition of 250
10³/₁₆ x 6¹/₄

NOTE: Published by
Associated American
Artists



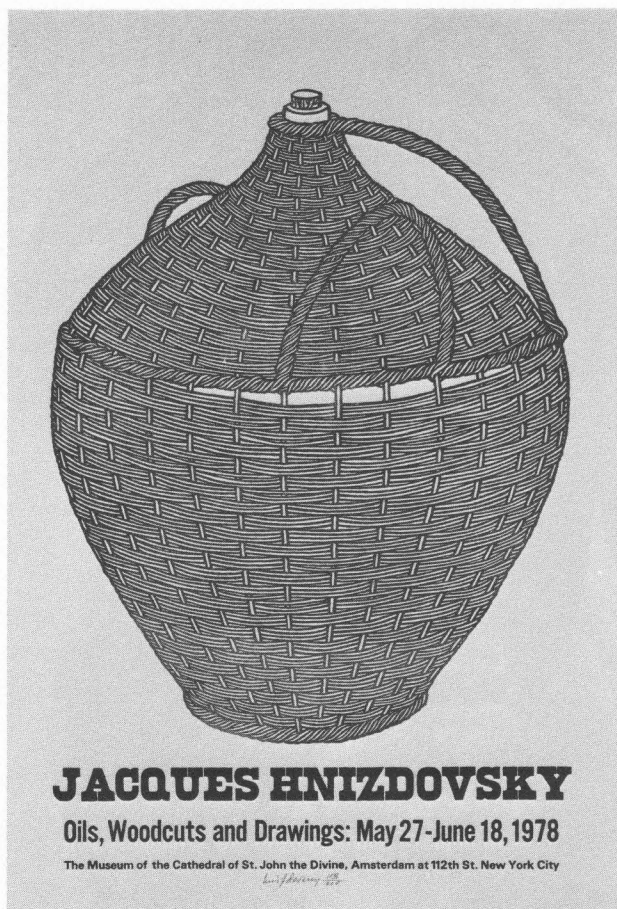
246
Jerome
woodcut
1978
edition of 150
11¹/₈ x 6³/₄



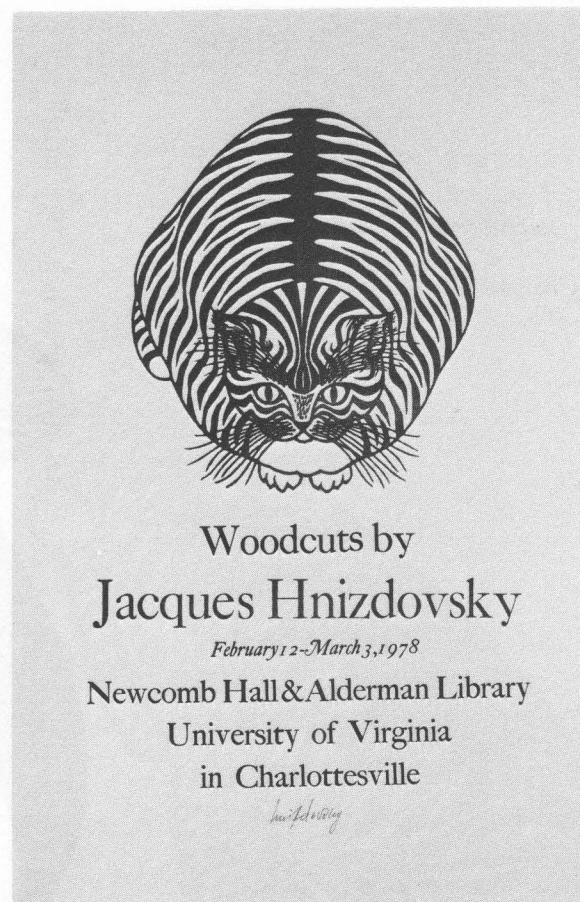
247
Tom
woodcut
1978
edition of 150
3¹/₂ x 13³/₄



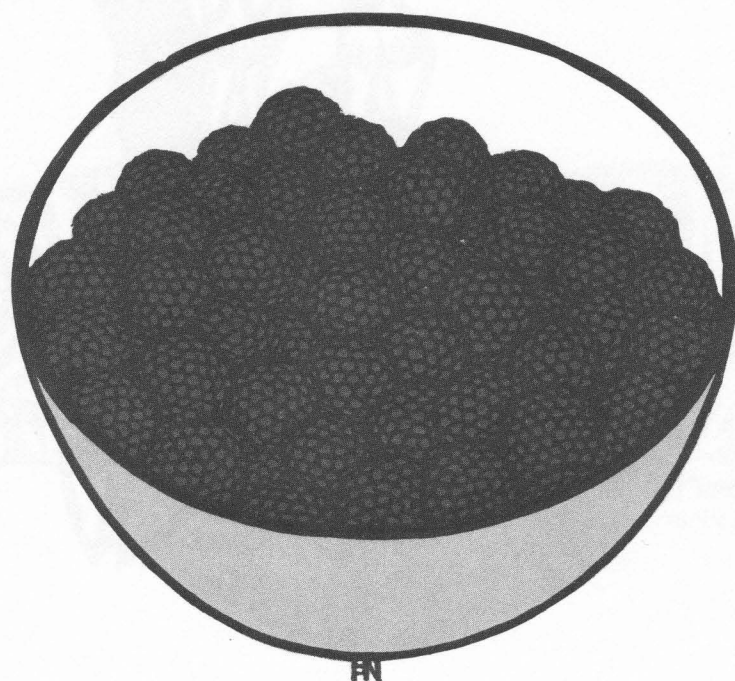
248
Cow
linocut
1978
edition of 150
20¼ x 9¼



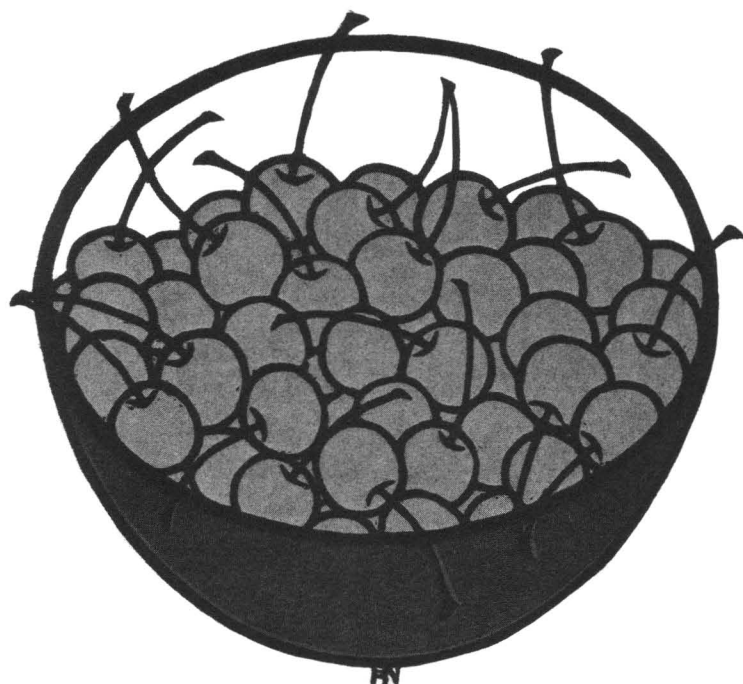
249
St. John the Divine
 Poster
 woodcut
 1978
 edition of 200 printed in
 dark red and black,
 signed and numbered
 28 x 19 (sheet size)



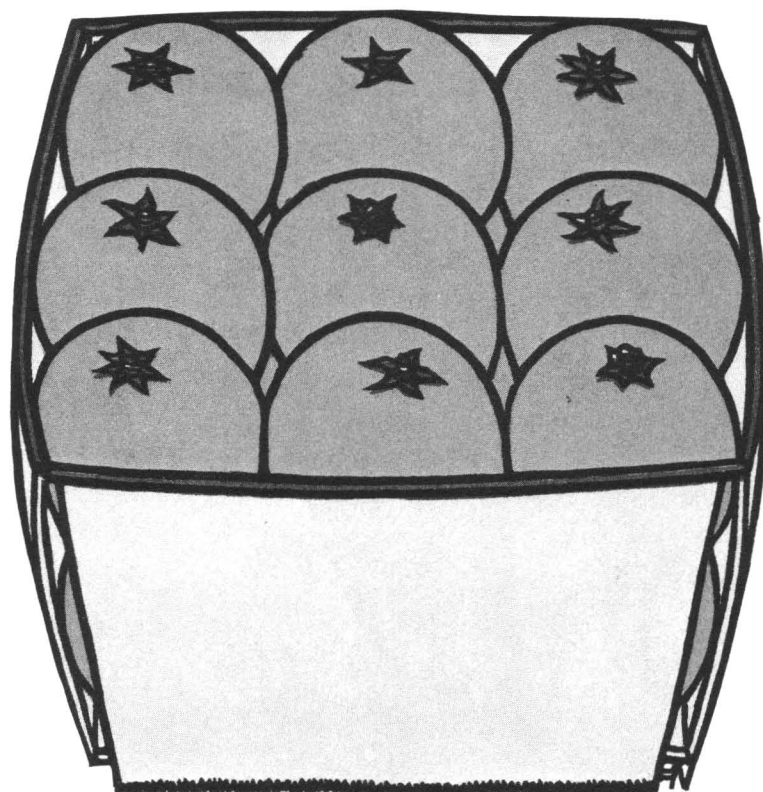
250
University of Virginia
 Poster
 woodcut
 1978
 edition of 200 printed in
 terra cotta and black,
 signed
 24 $\frac{3}{4}$ x 16 $\frac{1}{4}$ (sheet size)



251
Blackberries
 color woodcut
 1978
 edition of 150
 7 x 7 $\frac{5}{8}$



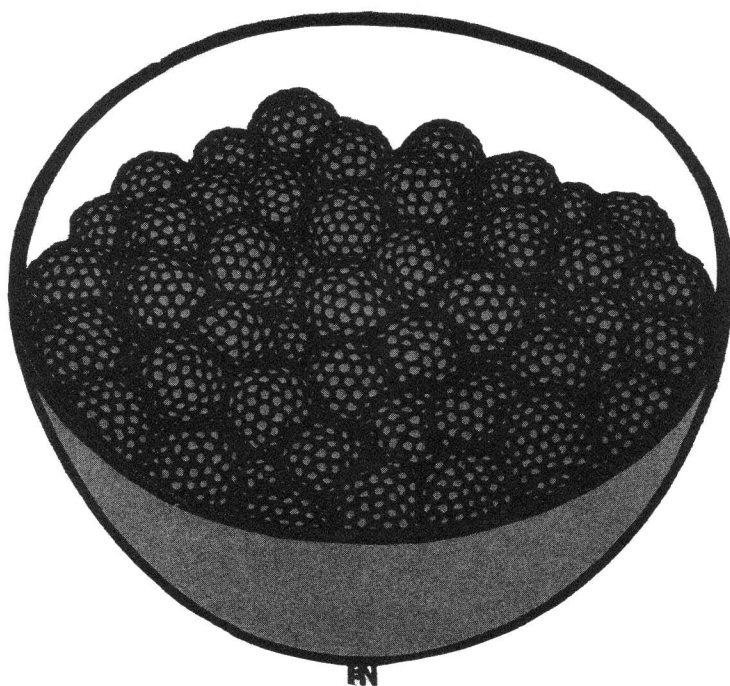
252
Bowl of Cherries
 color woodcut
 1978
 edition of 150
 7¼ x 8



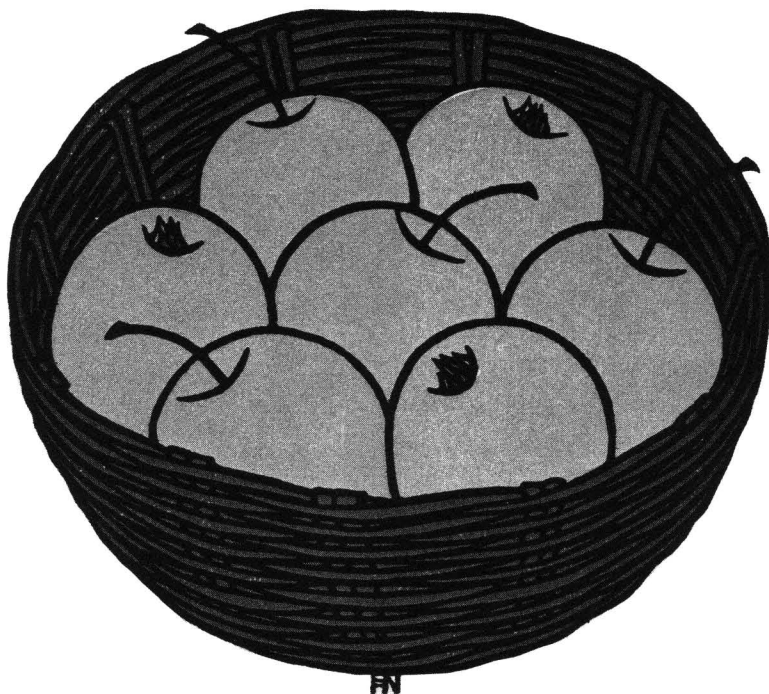
253
Tomatoes
 color woodcut
 1978
 edition of 150
 7¼ x 8



254
String Beans
 color woodcut
 1978
 edition of 120
 7⁵/₈ x 7¹/₂



255
Raspberries
 color woodcut
 1978
 edition of 150
 7 x 7⁵/₈



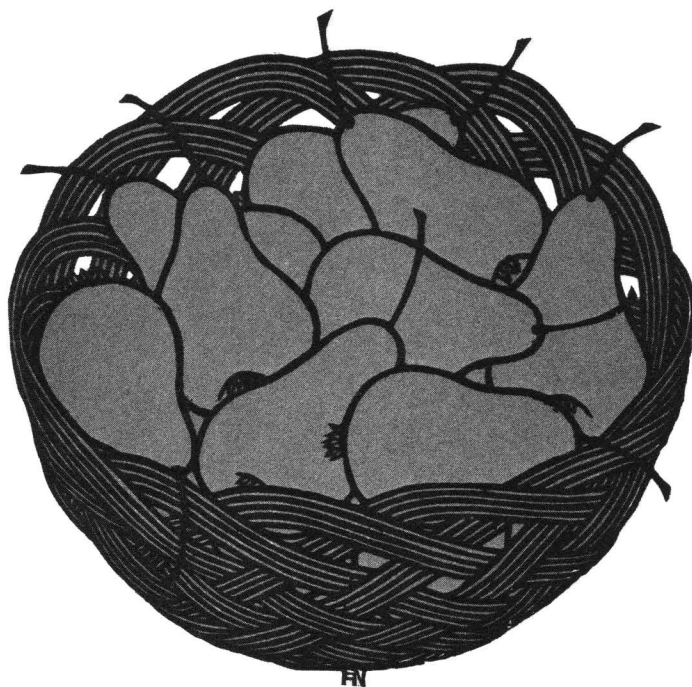
FN

256
Green Apples
 color woodcut
 1978
 edition of 140
 7 1/8 x 8



FN

257
Basket of Eggs
 color woodcut
 1978
 edition of 150
 6 3/4 x 8



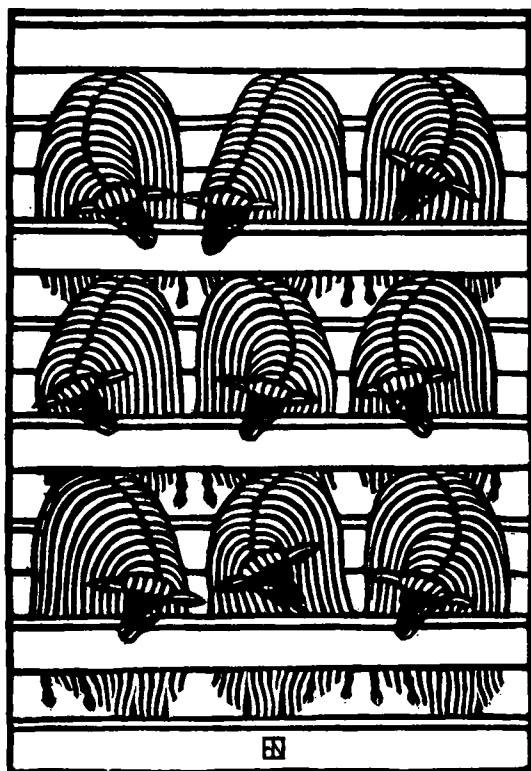
258
Pears
 color woodcut
 1978
 edition of 120
 7 $\frac{7}{8}$ x 8



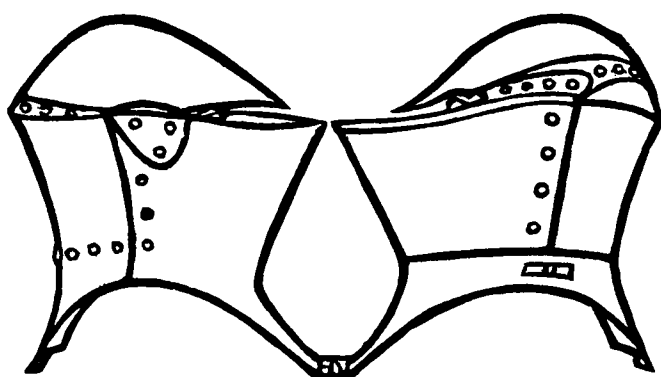
259
Winter Orchard
 linocut
 1978
 edition of 150
 13 $\frac{3}{4}$ x 24

POEMS BY THOMAS HARDY

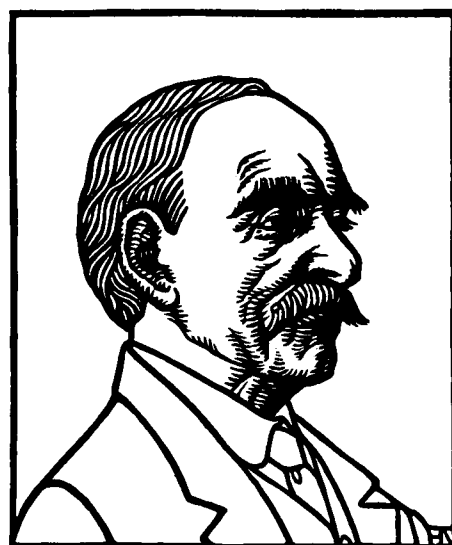
The Folio Society of London commissioned Jacques Hnizdovsky to illustrate Poems by Thomas Hardy, and Hnizdovsky executed 15 woodcuts (260 through 274) for the book. Slightly reduced in size, the woodcuts were published in the book in 1979. A signed and numbered edition of each woodcut was also published by the artist, as indicated in this catalogue.



261
Sheep in a Pen
woodcut
1978
edition of 150
6⁵/₈ x 4¹/₂



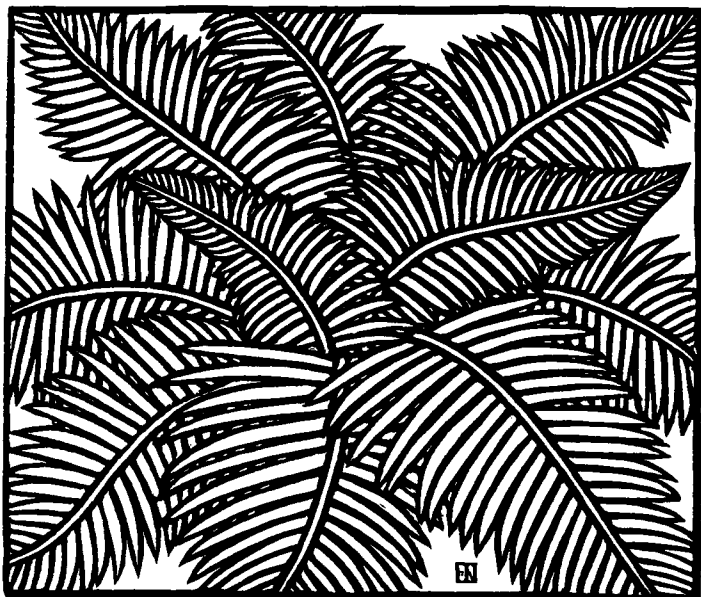
262
Two Helmets
woodcut
1978
no edition, 15 artist's
proofs
2³/₄ x 4¹⁵/₁₆



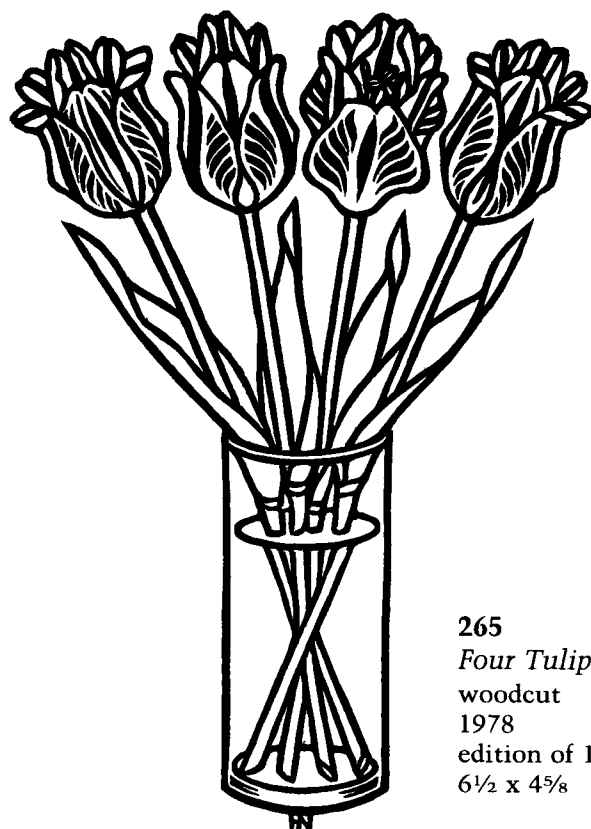
260
Portrait of Thomas Hardy
woodcut
1978
edition of 100
5³/₈ x 4¹/₂



263
Crocus
woodcut
1978
edition of 100
6³/₈ x 3¹/₄



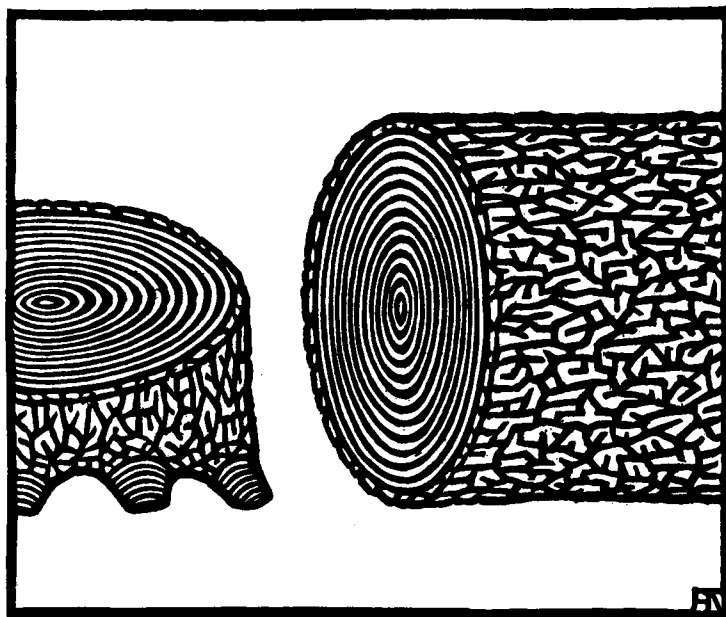
264
Fern
woodcut
1978
edition of 100
4³/₈ x 5¹/₄



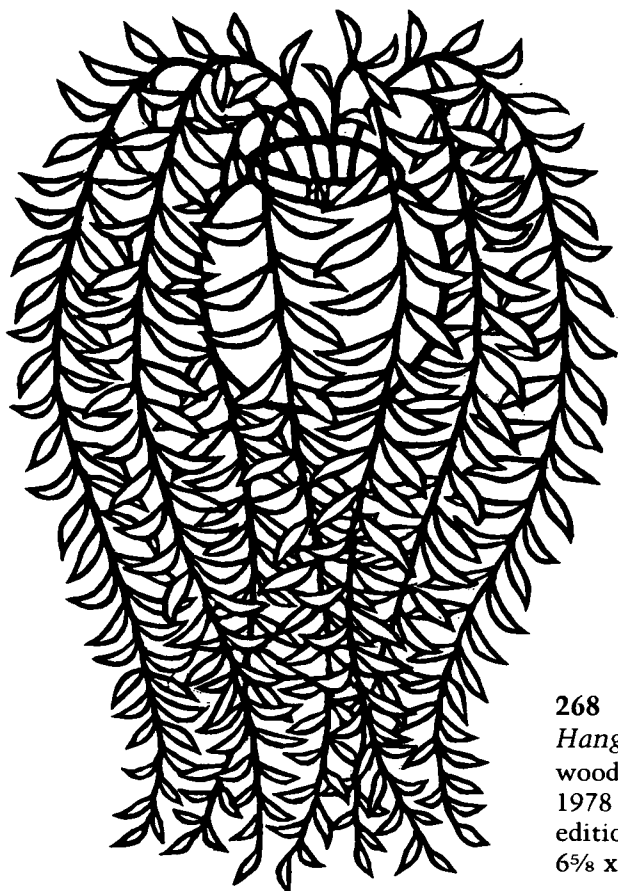
265
Four Tulips
woodcut
1978
edition of 100
6¹/₂ x 4⁵/₈



266
Irish Setter
woodcut
1978
edition of 150
7⁷/₈ x 2³/₈



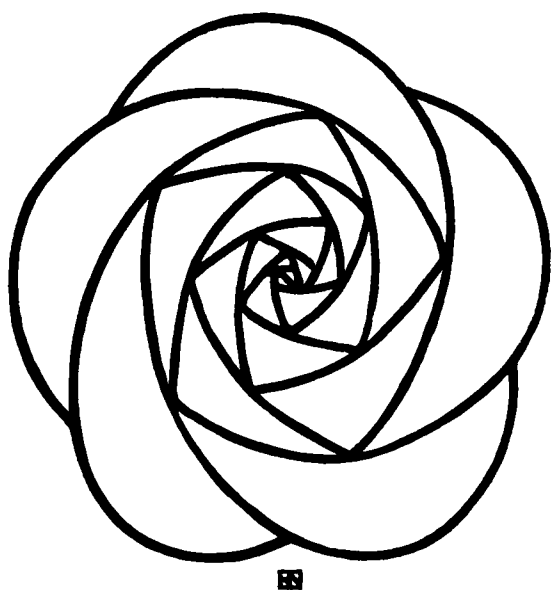
267
Cut Down
woodcut
1978
edition of 100
4¹/₂ x 5³/₄



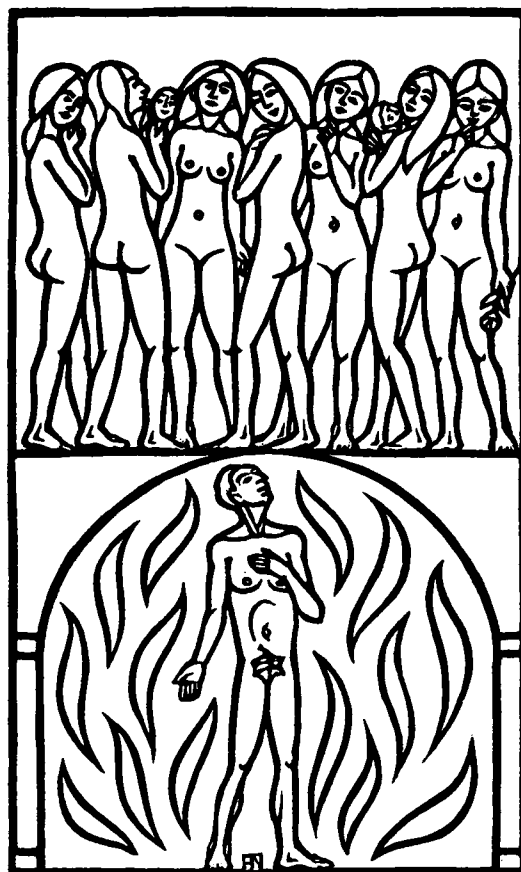
268
Hanging Plant
woodcut
1978
edition of 100
6⁵/₈ x 4⁵/₈



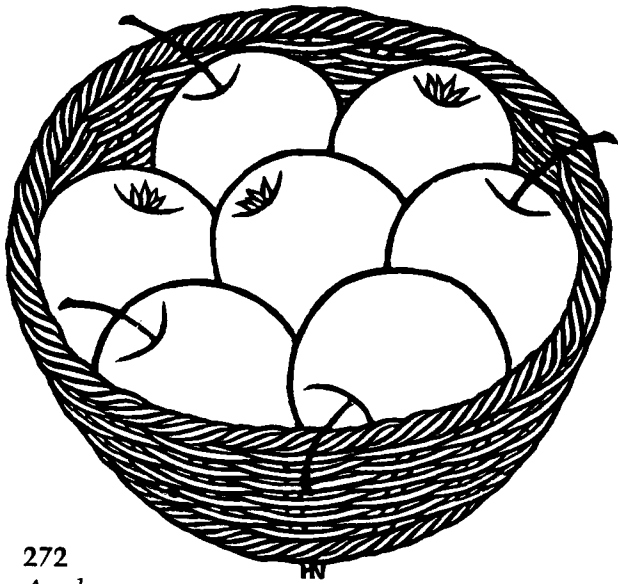
269
Chrysanthemum
woodcut
1978
edition of 100
6⁵/₈ x 2⁵/₈



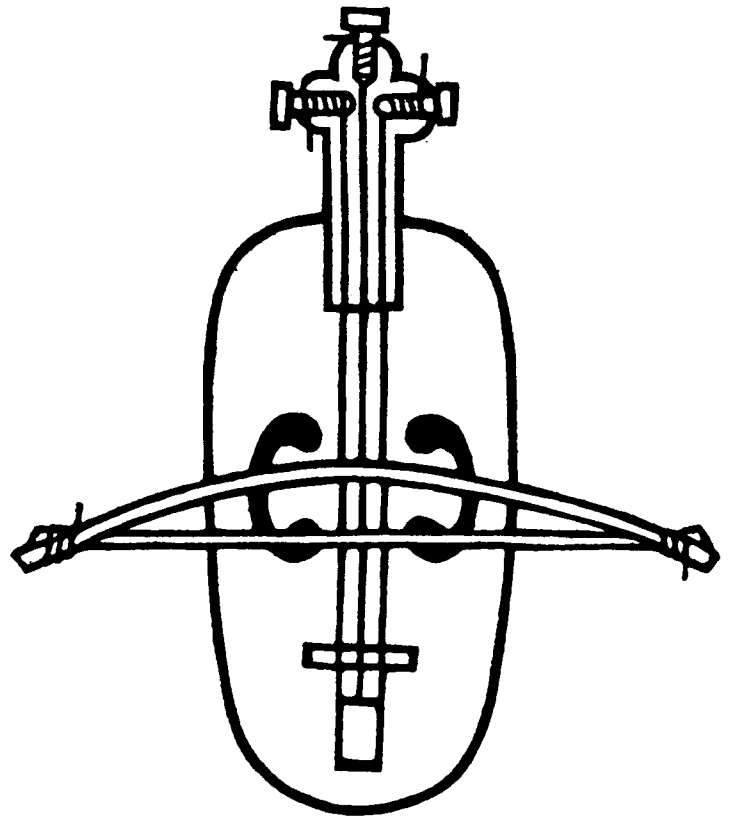
270
Rosa
woodcut
1978
edition of 100
4¹/₄ x 4



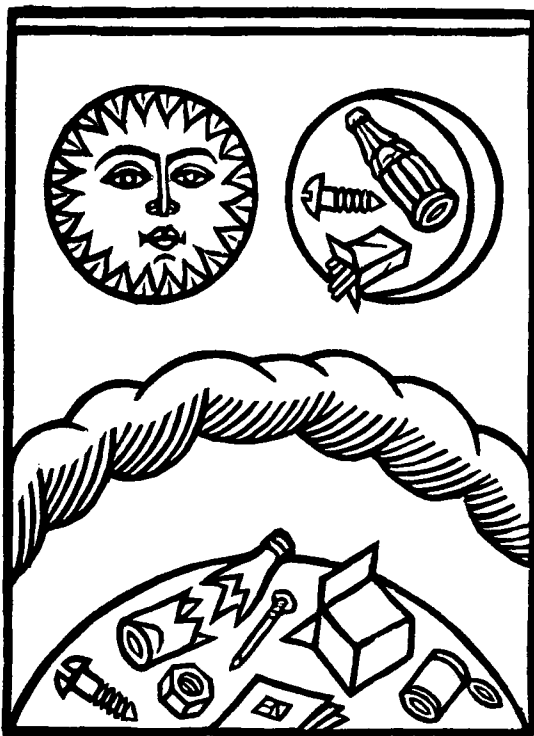
271
Seven Loves
woodcut
1978
edition of 100
7¹/₂ x 4¹/₂



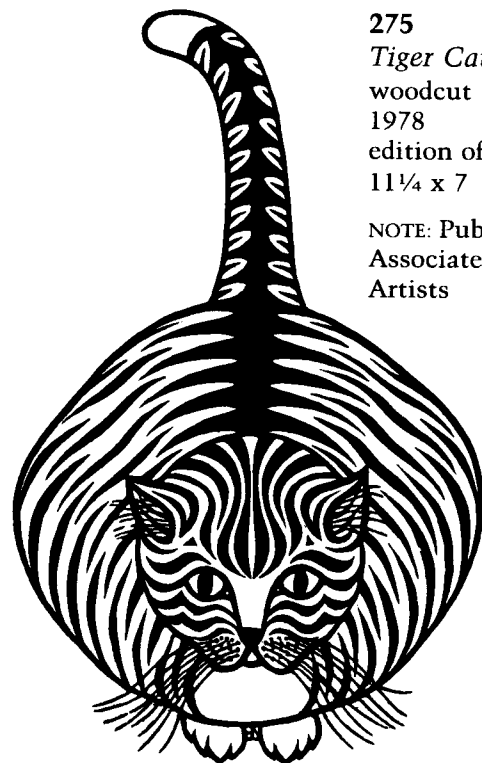
272
Apples
woodcut
1978
edition of 100
5 1/8 x 5 1/2



273
Viola
woodcut
1978
no edition, a few proofs
5 1/2 x 4 7/8

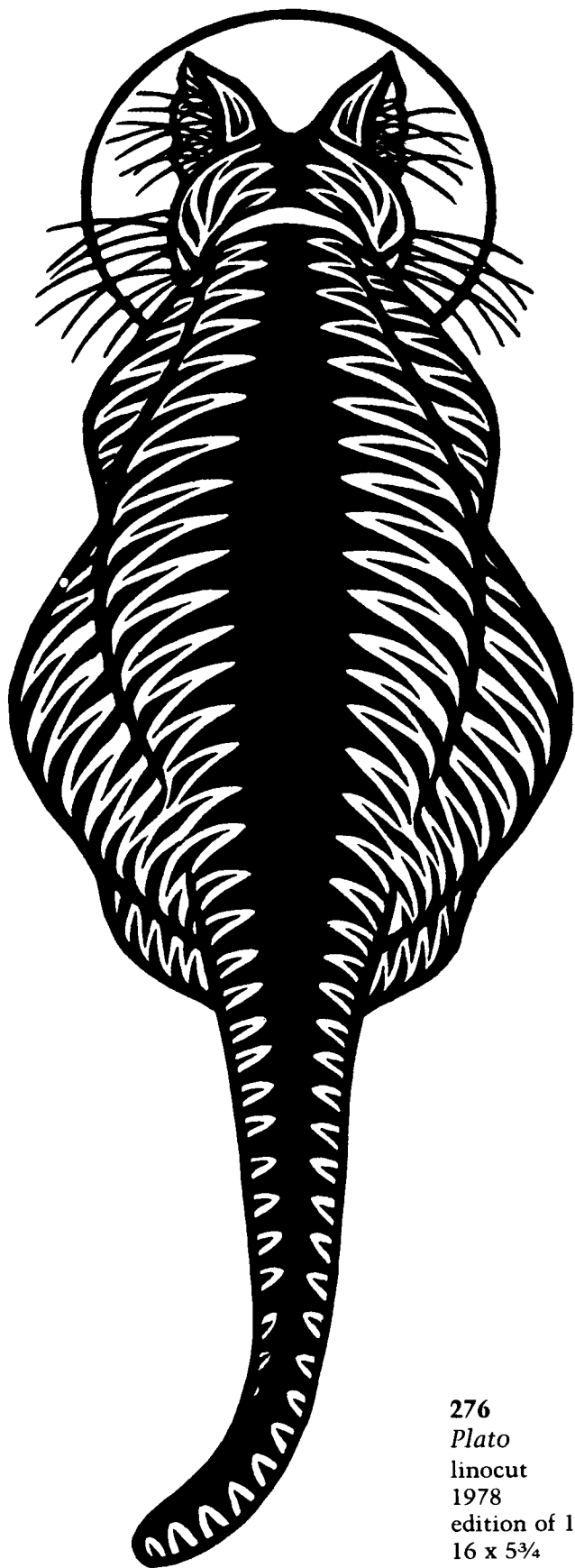


274
Pollution
woodcut
1978
edition of 100
6 1/4 x 4 5/8

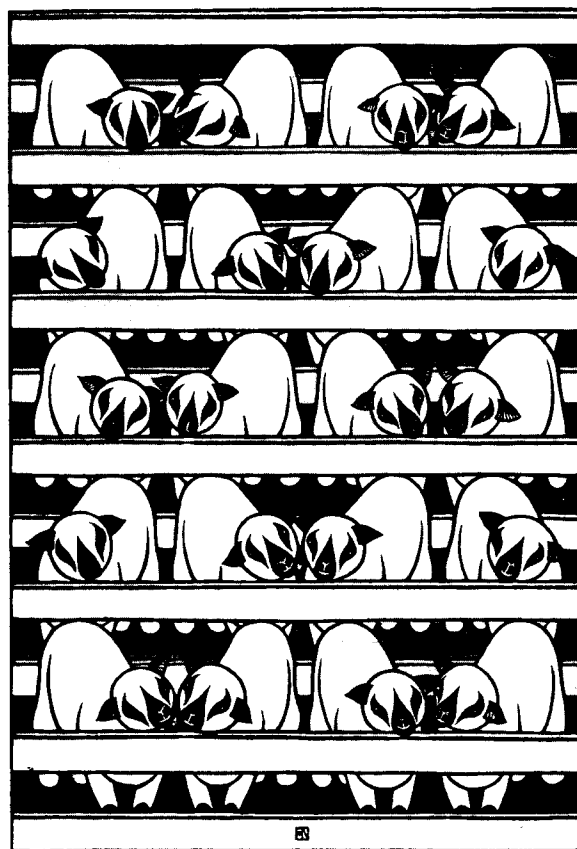


275
Tiger Cat II
woodcut
1978
edition of 250
11 1/4 x 7

NOTE: Published by
Associated American
Artists



276
Plato
 linocut
 1978
 edition of 150
 16 x 5¾



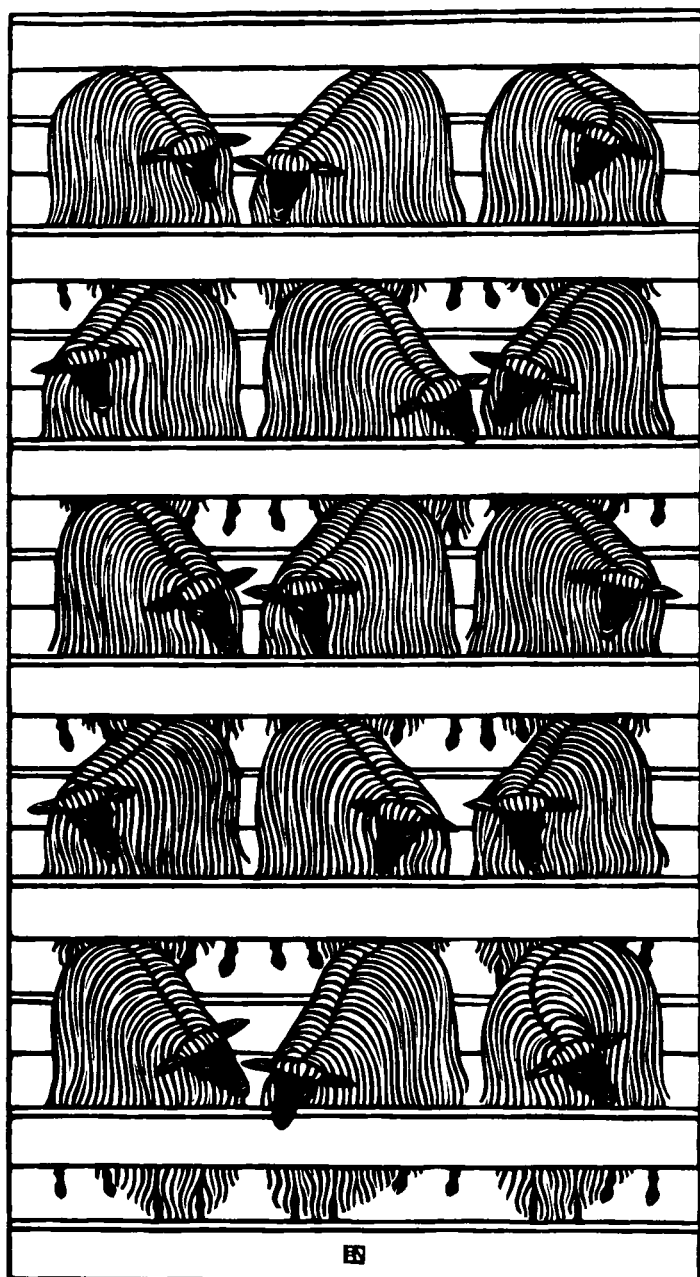
277
Lambs
 color linocut
 1978
 edition of 120
 22 x 15

278
Irish Setter II
linocut
1978
no edition, a few proofs
22¼ x 7¼

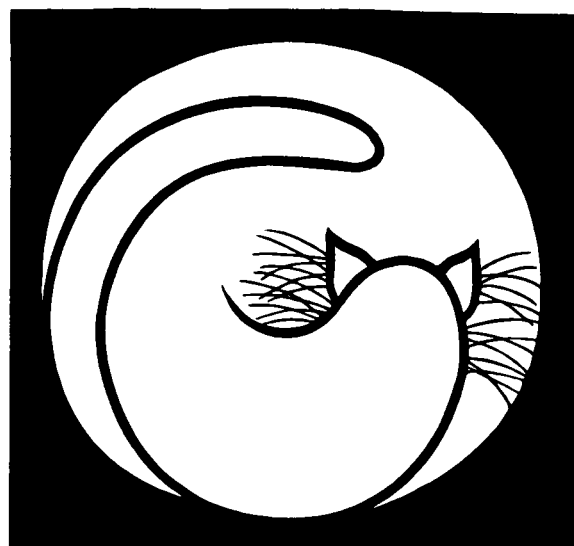


279
Irish Setter III
woodcut
1978
no edition, a few proofs
24¼ x 5⅞

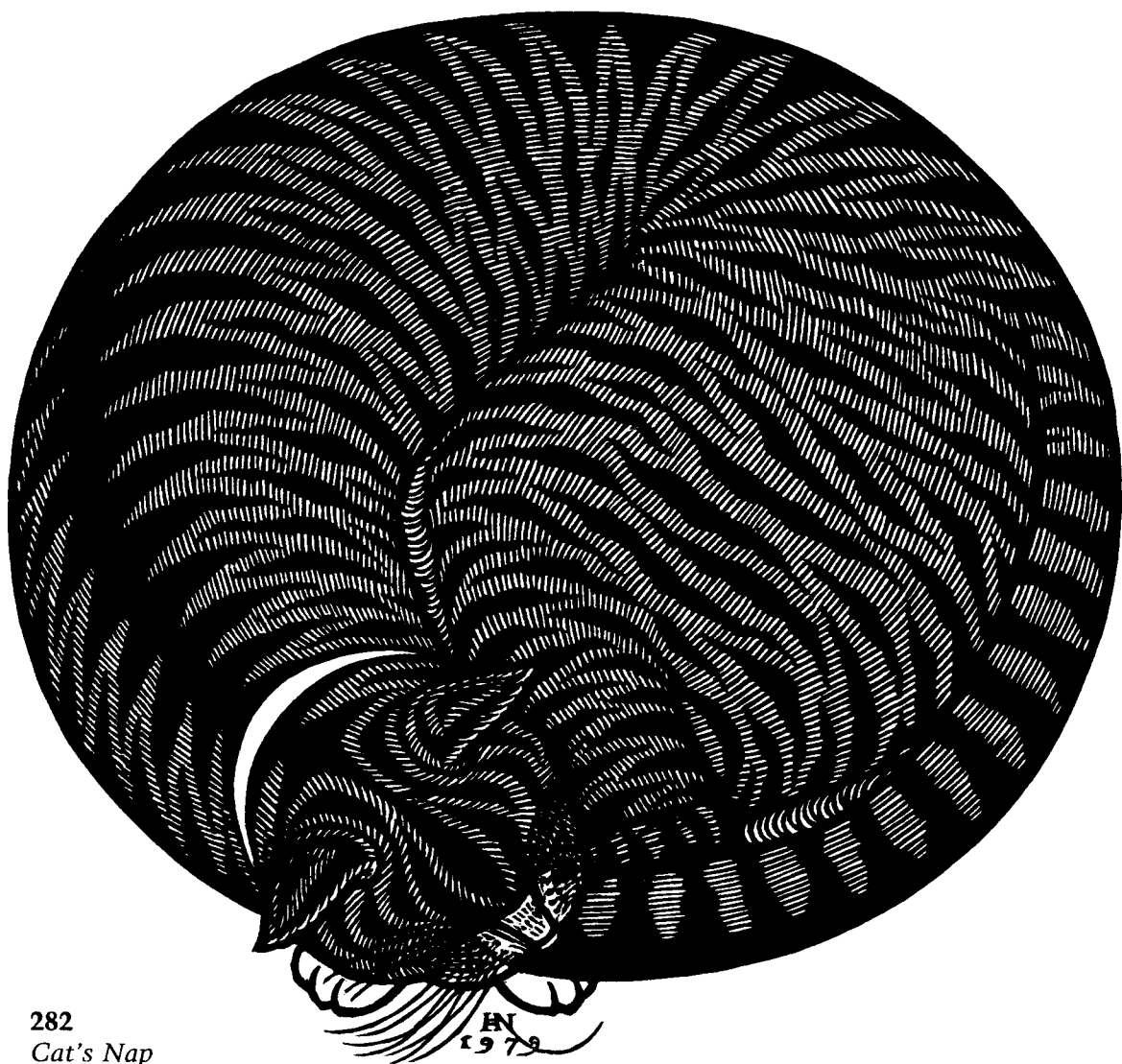




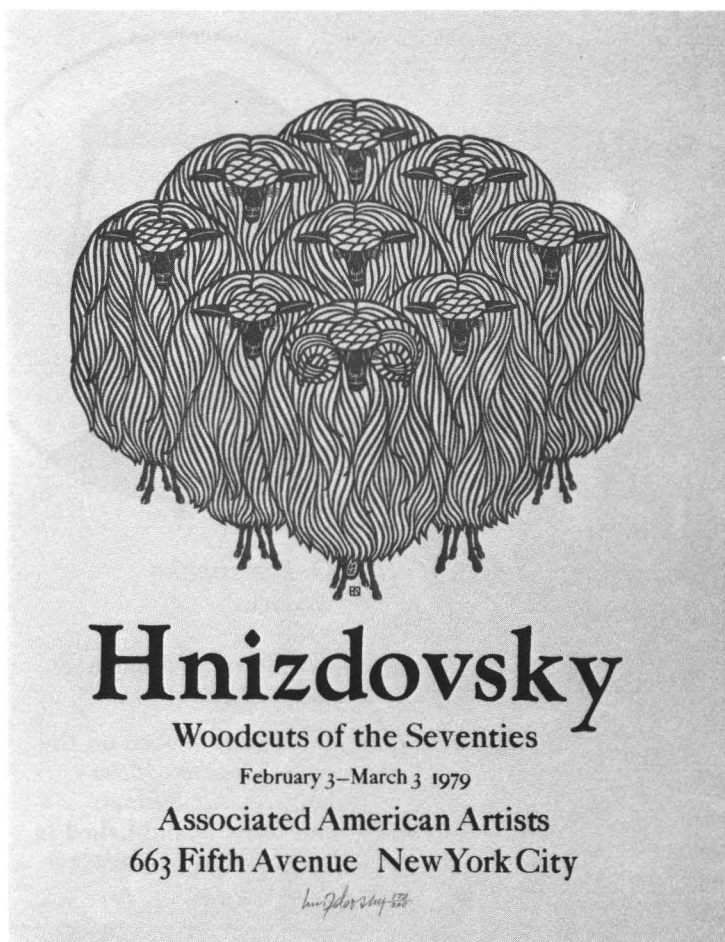
280
Sheep in a Pen II
 linocut
 1978
 no edition, a few proofs
 22¼ x 12



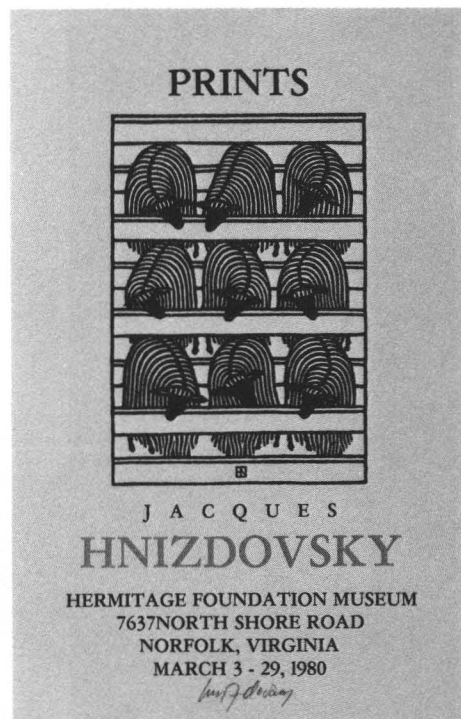
281
Curled Cat
 linocut
 1979
 edition of 250
 10½ x 11
 NOTE: Published by
 Associated American
 Artists



282
Cat's Nap
woodcut
1979
edition of 150
9 $\frac{7}{8}$ x 10 $\frac{1}{2}$

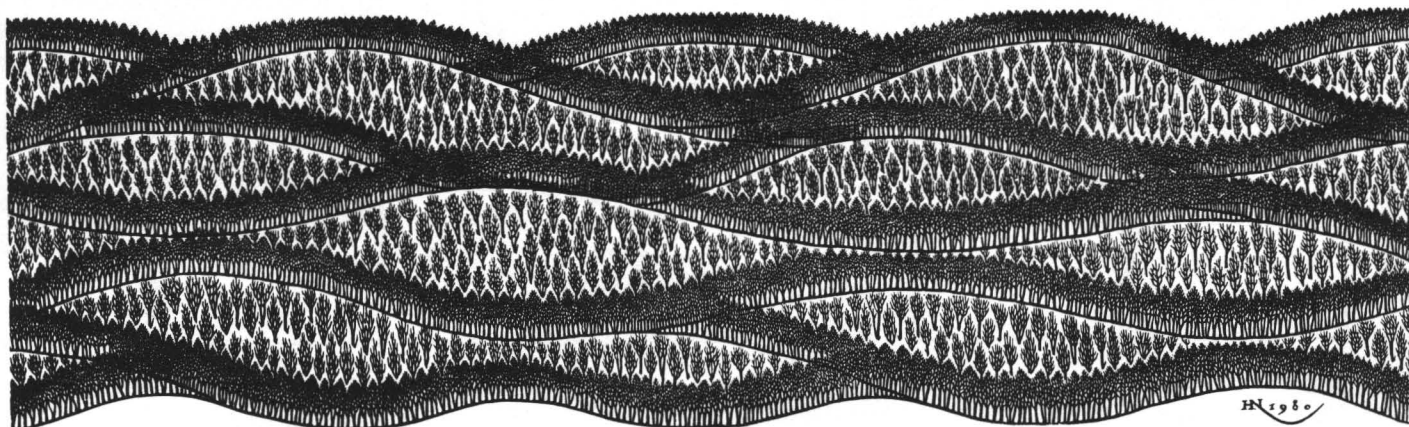


283
*Associated American
Artists Poster*
woodcut
1979
edition of 200 printed in
red and black, signed
and numbered
24¾ x 19 (sheet size)



284
*Norfolk Hermitage
Foundation Museum
Poster*
woodcut
1980
edition unknown
17 x 11 (sheet size)

NOTE: Not printed from
the woodblock, but
mechanically enlarged and
printed by the museum.



285
Hogback Mountains
woodcut
1980
edition of 150
7¼ x 24



286
Daylilies
 woodcut
 1980
 edition of 150
 20 x 10

NOTE: Distributed by the
 Brooklyn Botanic Garden
 Auxiliary

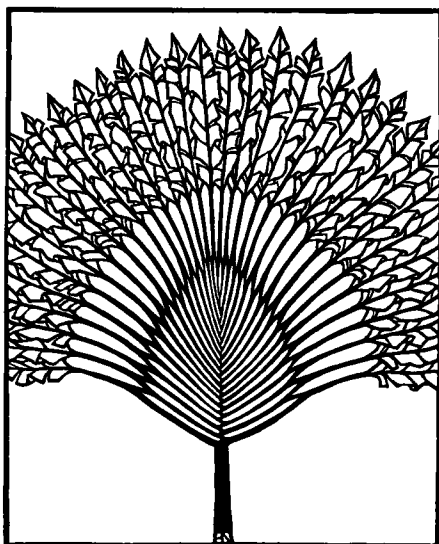


287
O. Dovzhenko
 woodcut
 1980
 edition of 50 (unsigned)
 4½ x 4½

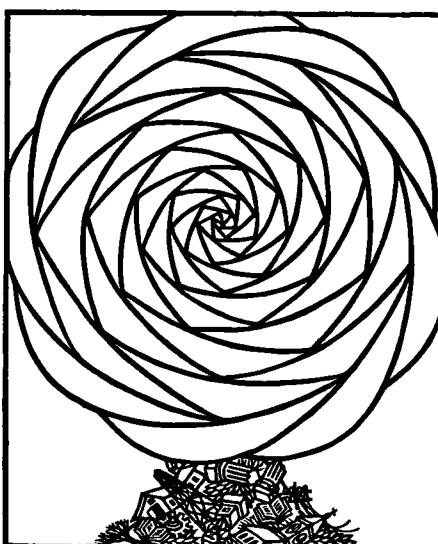
NOTE: Reproduced on the
 cover of *Oleksander
 Dovzhenko*, by Ivan
 Koshelivets, published in
 1980 by Sučasnist, New
 York

THE TRAVELER'S TREE

Three woodcuts by Hnizdovsky (288 through 290) were reproduced as illustrations in a book of poems by William Jay Smith, *The Traveler's Tree*, published in 1980 by Persea Books, New York.



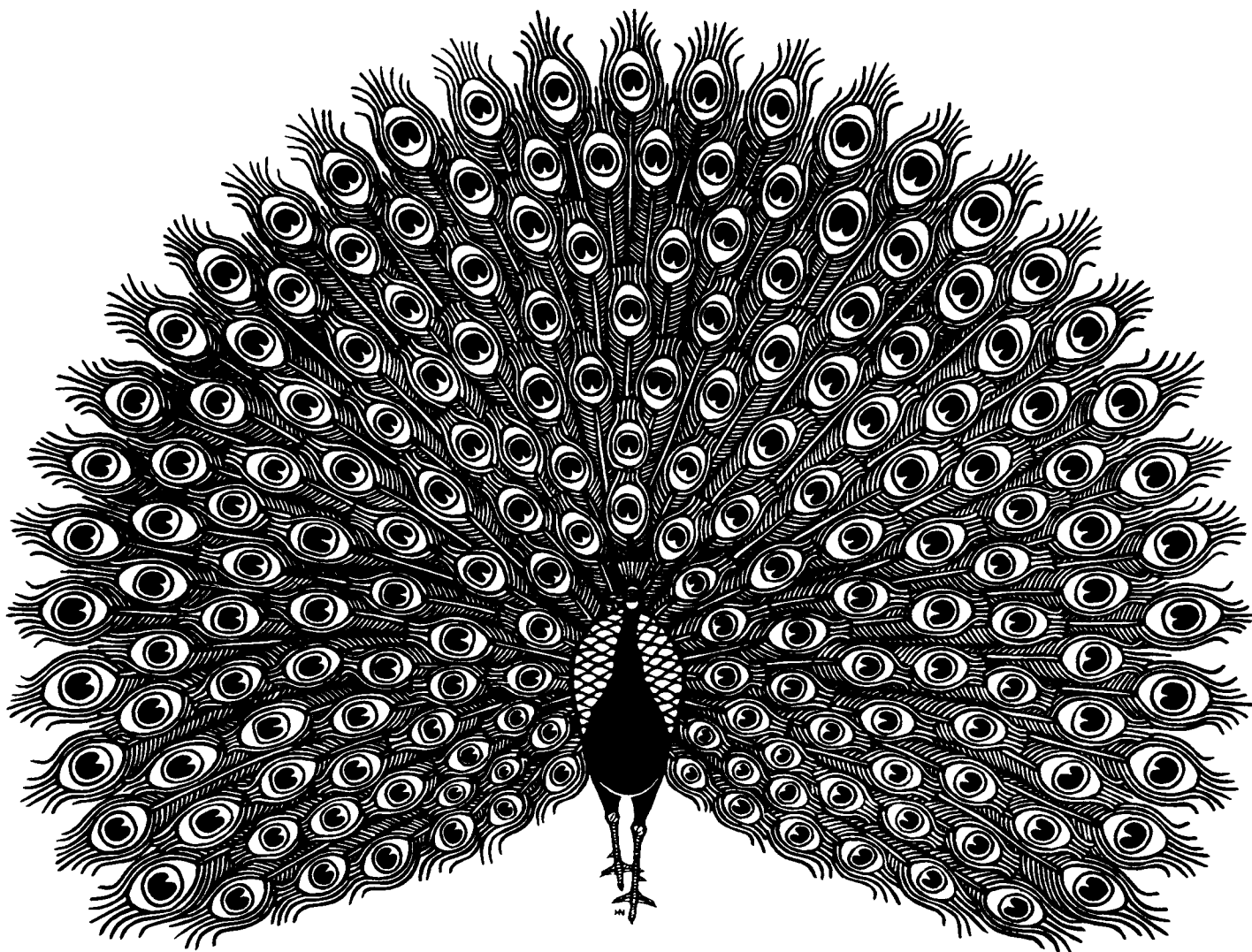
288
Traveler's Tree
 woodcut
 1980
 edition of 200
 8 x 6½



289
Volcano
 woodcut
 1980
 edition of 200
 8 x 6½



290
Peacock of Java
 woodcut
 1980
 edition of 200
 8 x 6½



291

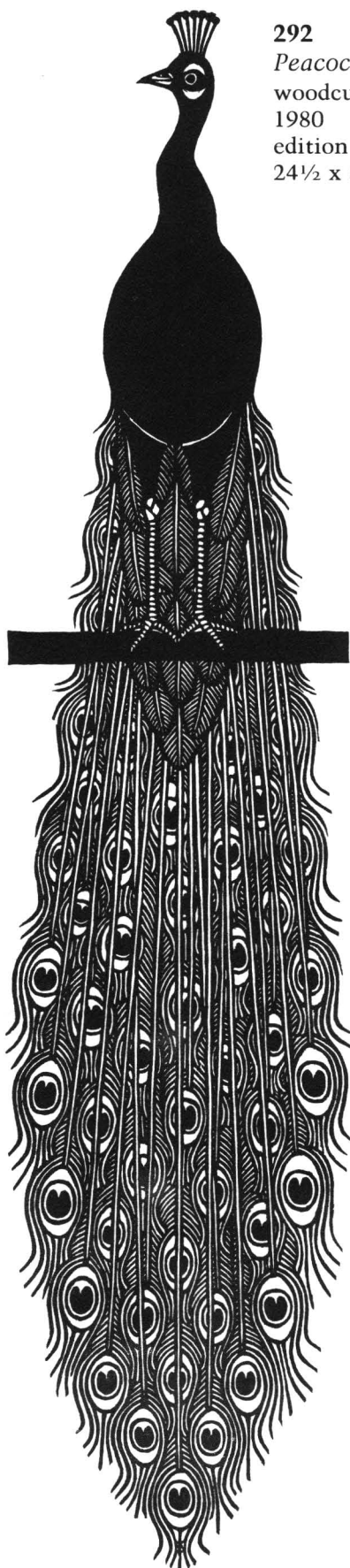
Blue Peacock

woodcut

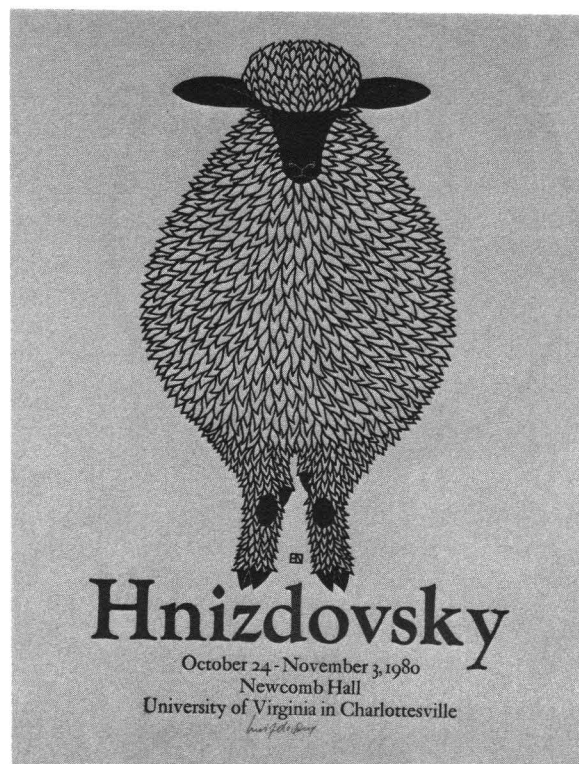
1980

edition of 175

13³/₄ x 18³/₄



292
Peacock
 woodcut
 1980
 edition of 150
 24½ x 5½



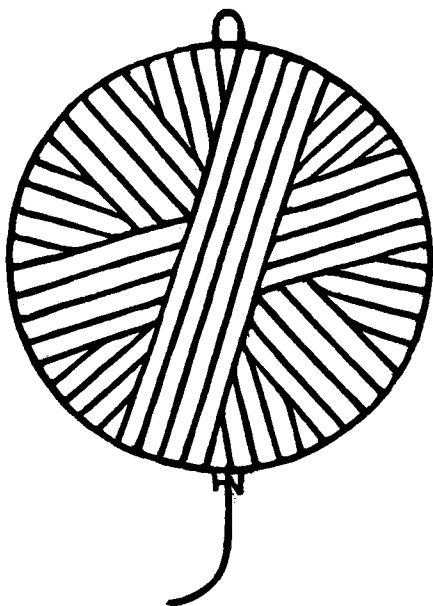
293
University of Virginia
Poster
 linocut
 1980
 edition of 200 printed in
 black and dark red,
 signed
 25 x 19 (sheet size)



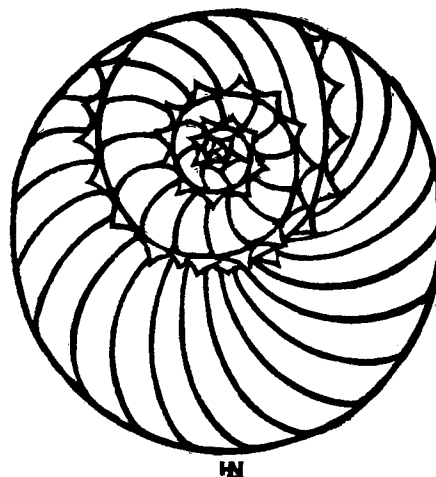
294
Self-Portrait
 woodcut
 1981
 edition of 100
 5½ x 5½

SIGNUM ET VERBUM

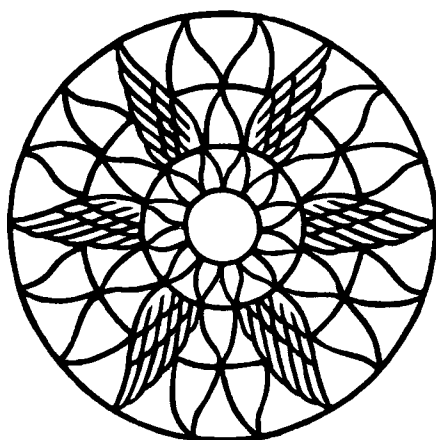
Two woodcuts by Hnizdovsky (295 and 296) were printed as illustrations in a book of poems by Aleksis Rannit, *Signum et Verbum*, published in 1981 by Elizabeth Press, New Rochelle, New York. The book was printed by Martino Mardersteig in Verona, Italy.



295
Ball of String
woodcut
1981
edition of 21 (unsigned)
3 7/8 x 2 3/4

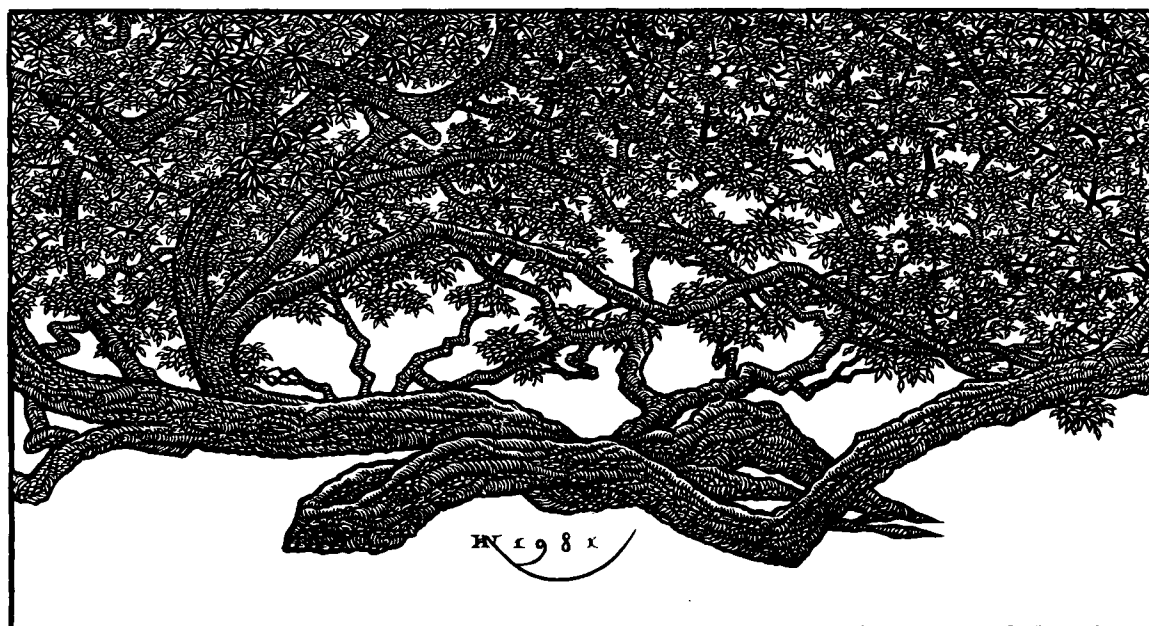


296
Shell
woodcut
1981
edition of 21
(unsigned)
3 x 2 3/4



297
Six Wings
woodcut
1981
edition of 85
5 x 5

NOTE: Reproduced on the cover of *The Witness*, by Vasyl Barka, published in 1981 by Sučasnist, New York.



298
Walking Tree, New Orleans
woodcut
1981
edition of 120
7 1/2 x 14



299

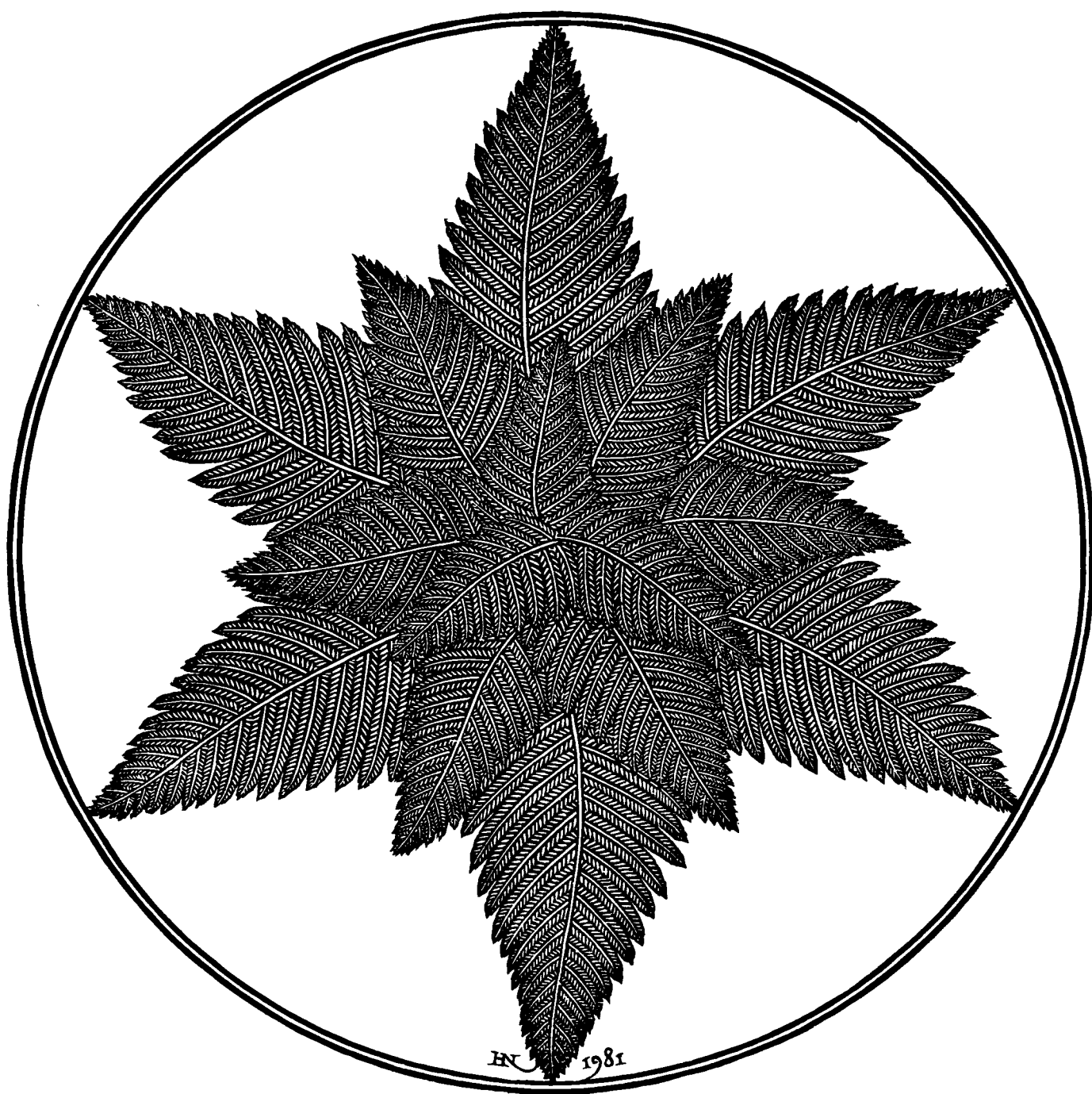
Hardy Fern

woodcut

1981

edition of 150

14³/₈ x 14³/₈



300

Paporot II

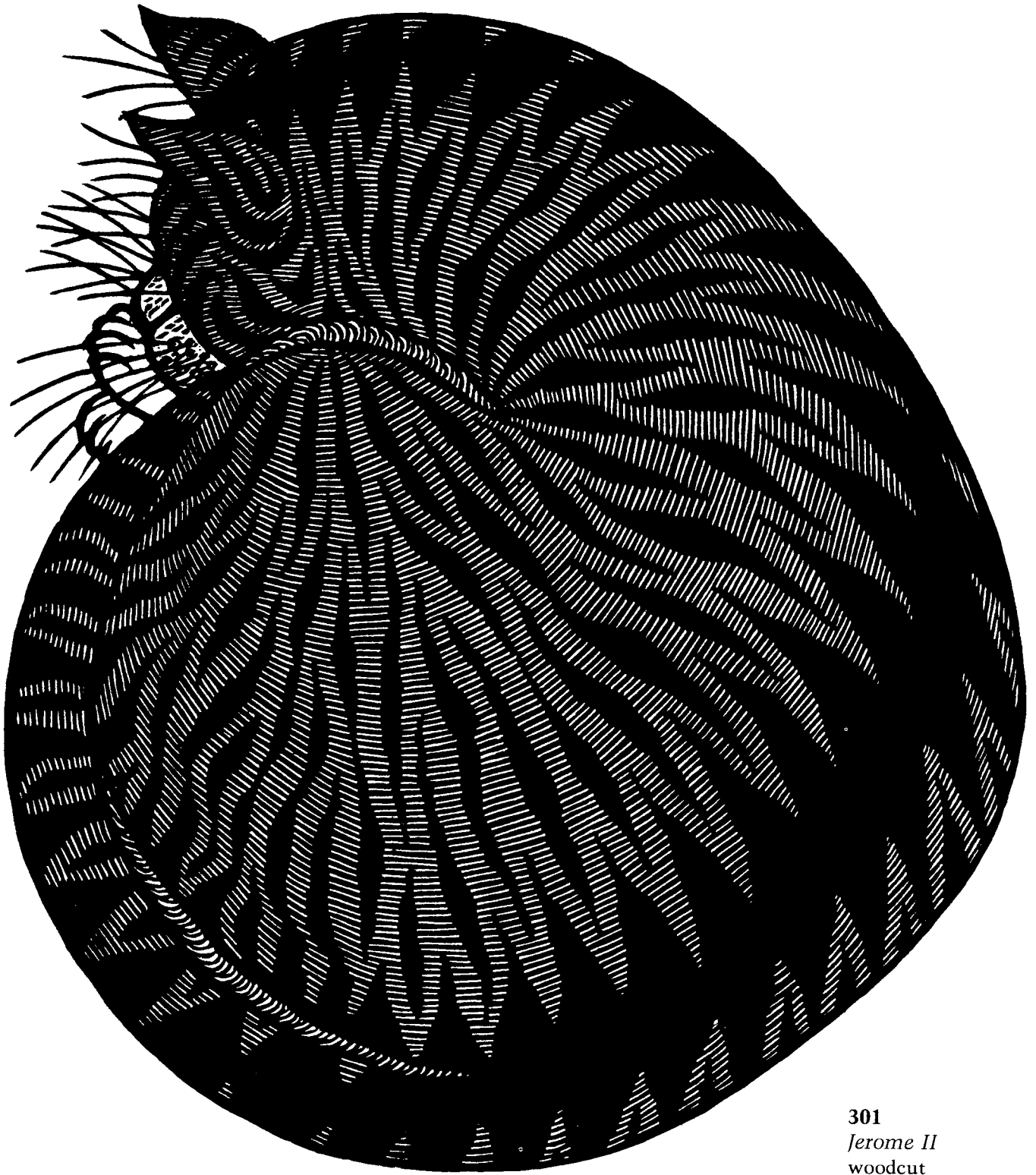
woodcut

1981

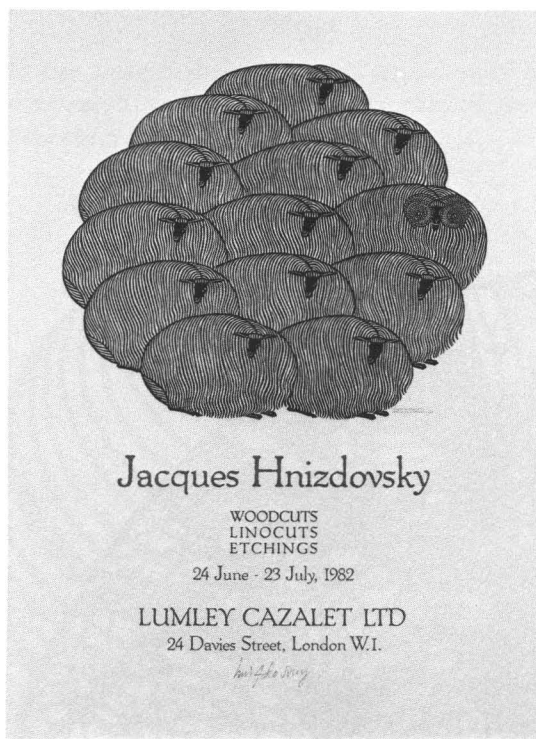
edition of 100

14 $\frac{3}{8}$ x 14 $\frac{3}{8}$

NOTE: Distributed by the
Ukrainian Museum of
New York



301
Jerome II
woodcut
1981
edition of 150
9 1/8 x 8



302

London Poster

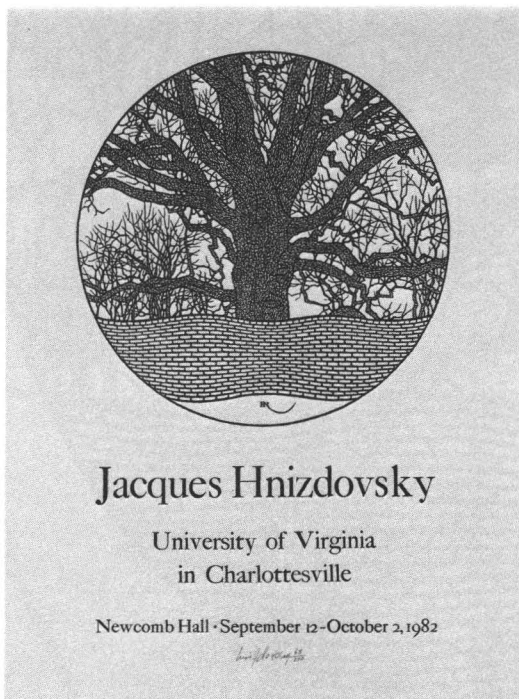
woodcut

1982

edition of 200 printed in
black and olive green,
signed

29½ x 21½ (sheet size)

NOTE: Reduced and
mechanically printed by
Emiliano Sorini.



303

University of Virginia

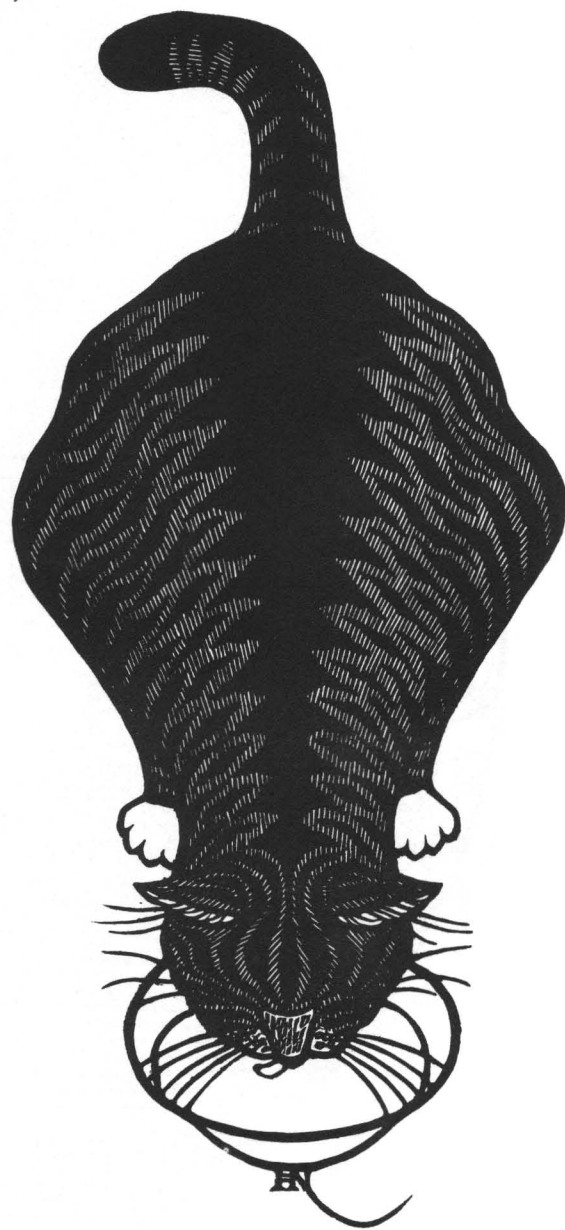
Poster

woodcut

1982

edition of 200 printed in
black and green, signed
and numbered

24½ x 18 (sheet size)



304

Tabby

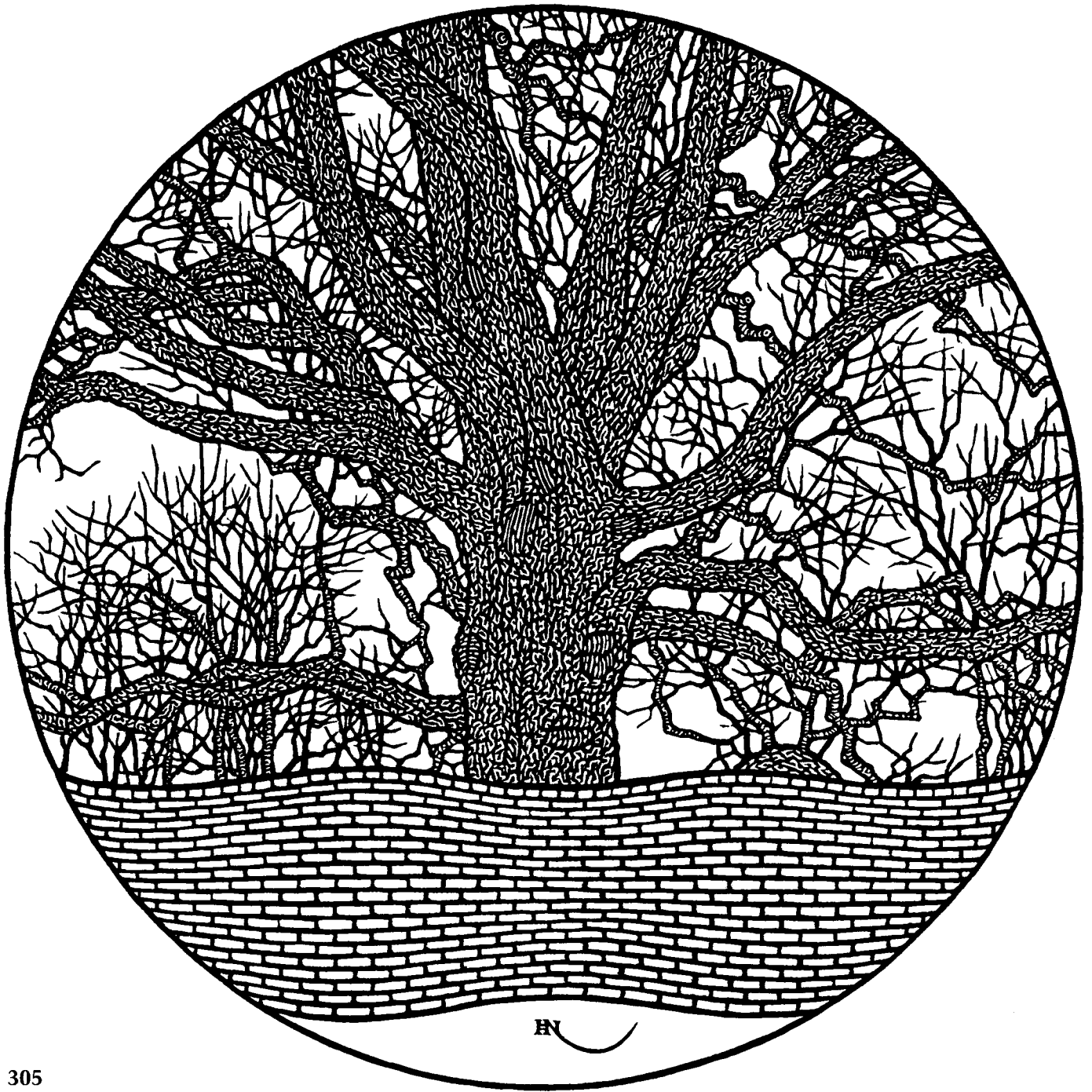
woodcut

1982

edition of 250

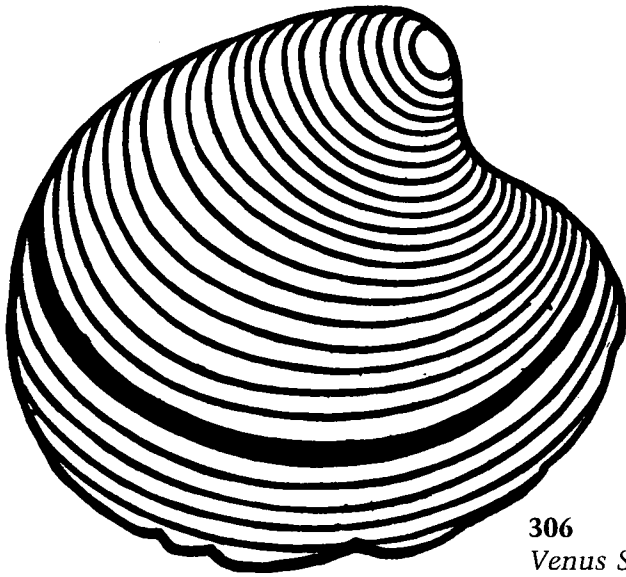
10½ x 4¾

NOTE: Published by
Associated American
Artists

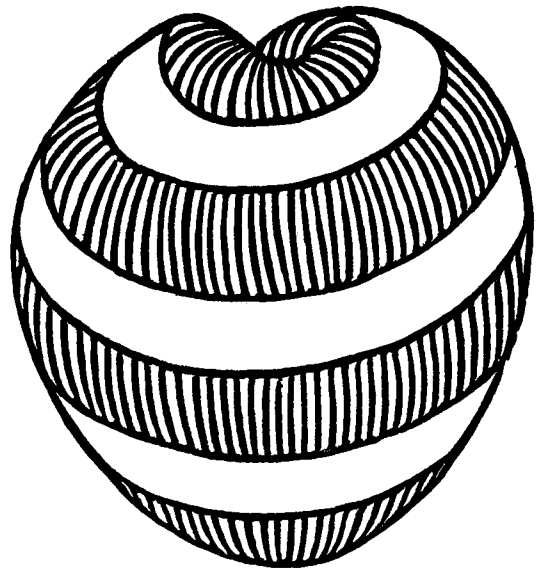


305
McGuffey Ash
woodcut
1982
edition of 175
13 x 13

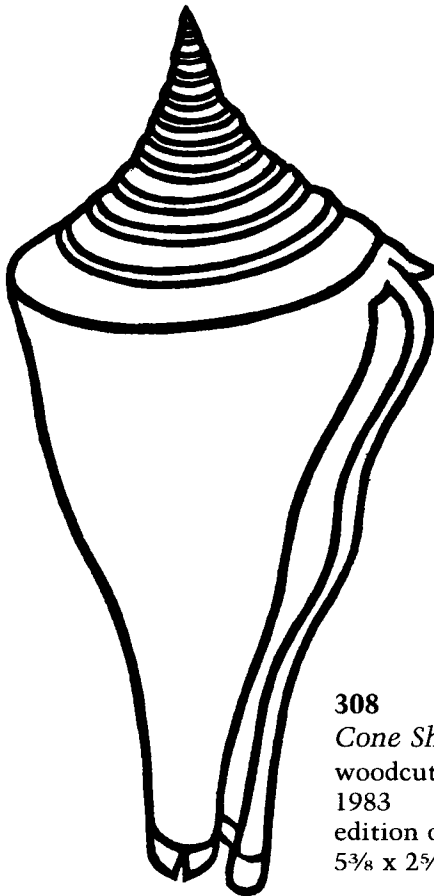
In the early Eighties, Jacques Hnizdovsky became fascinated by the mysterious shapes of shells. As a result, he cut in wood 14 various shell and coral images (306 through 319).



306
Venus Shell
woodcut
1983
edition of 75
3¾ x 4⅛



307
Hydatina Albocincta
woodcut
1983
edition of 75
3⅝ x 3⅝



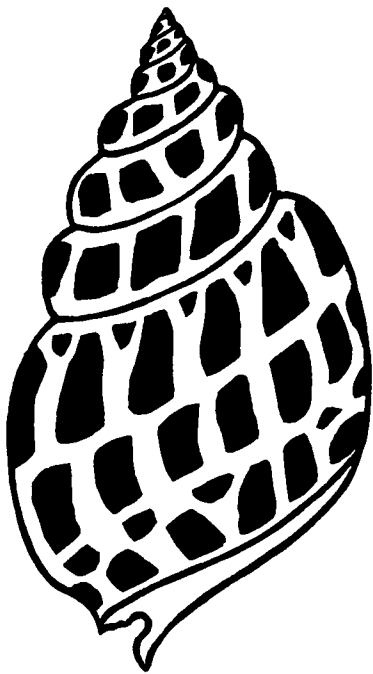
308
Cone Shell
woodcut
1983
edition of 75
5⅜ x 2⅝



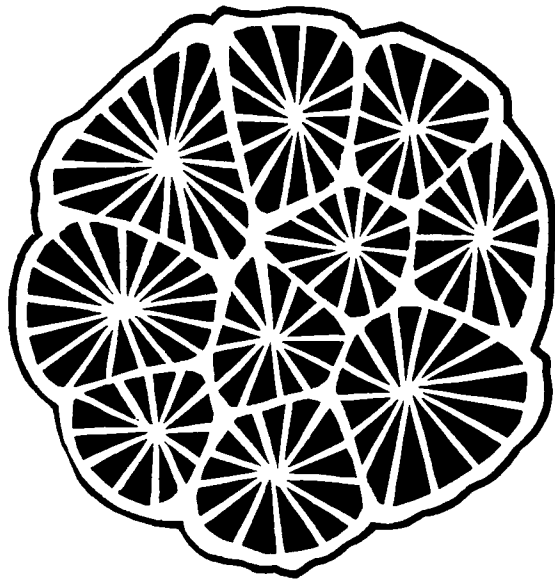
309
Screw Shell
woodcut
1983
edition of 75 (only 10
signed)
6⅛ x 7⅛



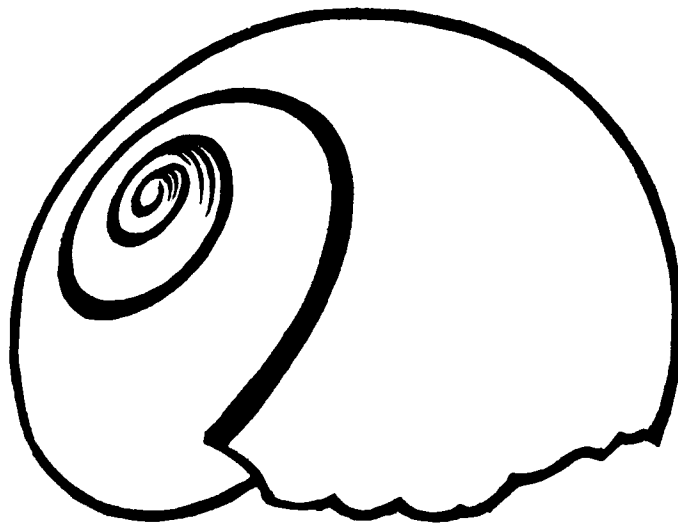
310
Triton's Trumpet
woodcut
1983
edition of 75
5¼ x 2⅜



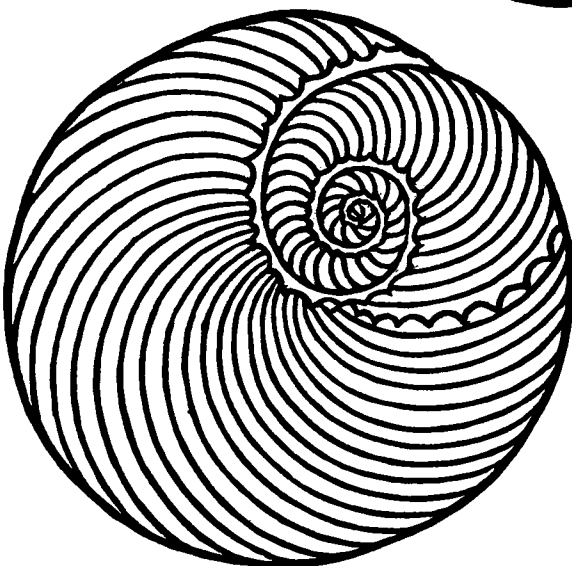
311
Pheasant Shell
 woodcut
 1983
 edition of 75
 4¹⁵/₁₆ x 2⁵/₈



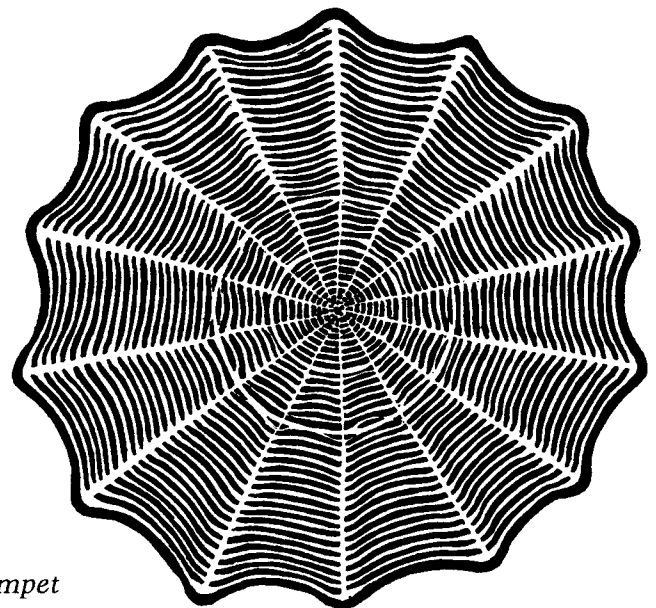
312
Stony Coral
 woodcut
 1983
 edition of 75
 3⁷/₈ x 4



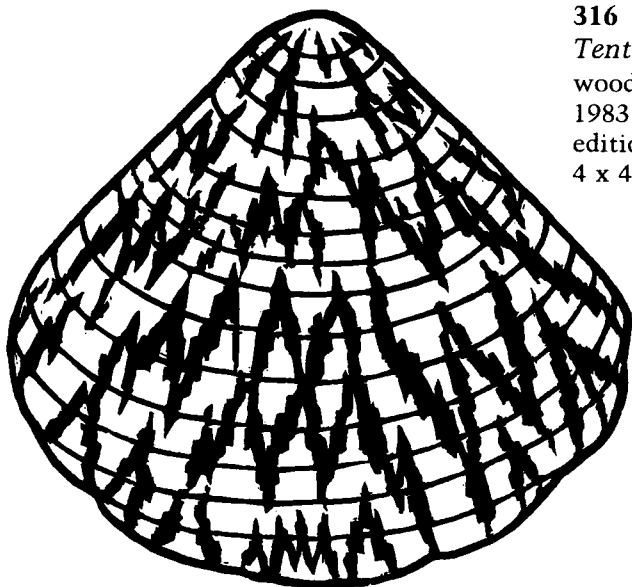
313
Cuban Tree Snail
 woodcut
 1983
 edition of 75
 3¹/₄ x 4¹/₄



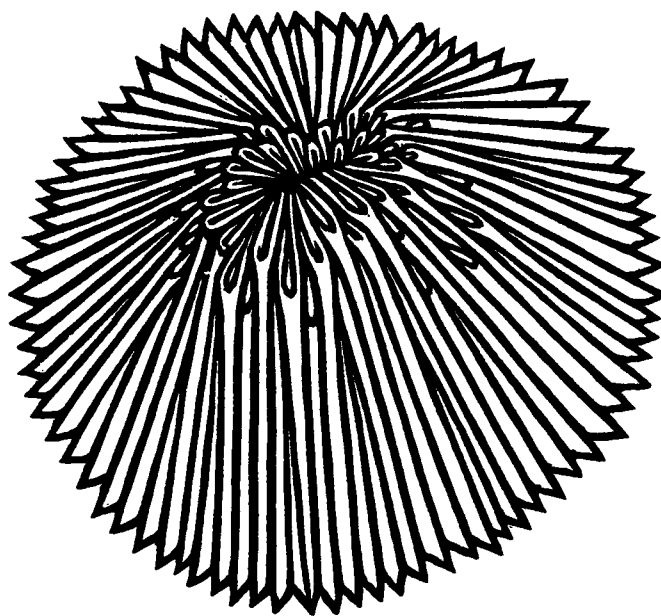
314
Josephine Moon Snail
 woodcut
 1983
 edition of 75
 3⁵/₈ x 4



315
True Limpet
 woodcut
 1983
 edition of 75
 4¹/₈ x 4¹/₂

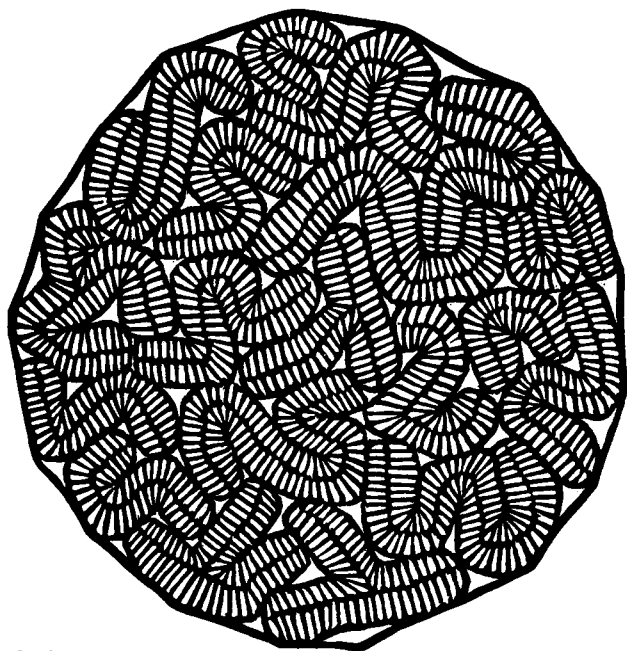


316
Tented Venus Clam
 woodcut
 1983
 edition of 75
 4 x 4½

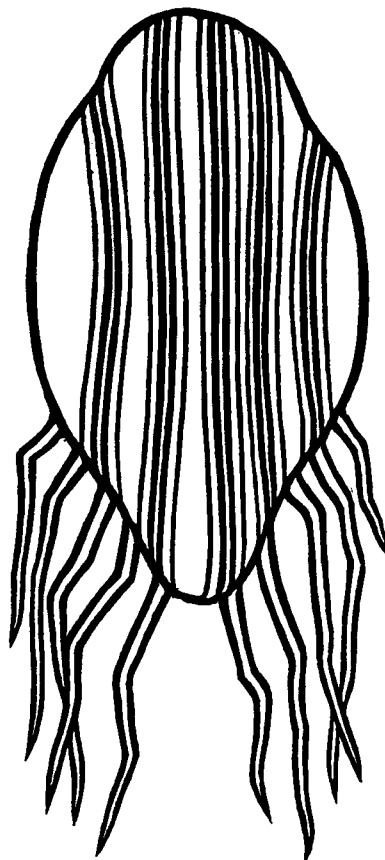


317
Fungia Stony Coral
 woodcut
 1983
 edition of 75
 4 x 4¾

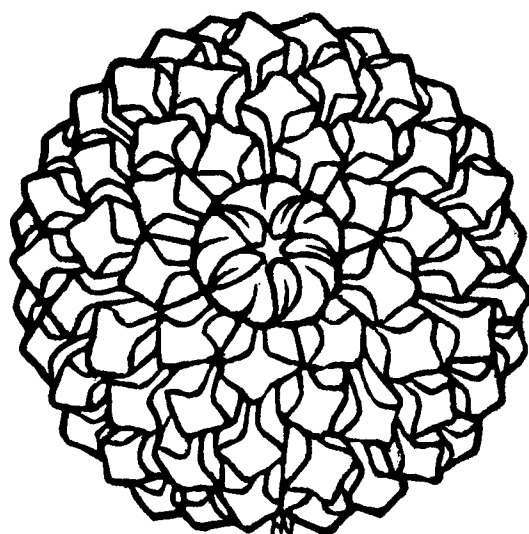
Three woodcuts (317, 318 and 319) were printed as illustrations in a book of poems by Aleksis Rannit, *The Violin of Monsieur Ingres*, published in 1983 by Adolf Hürlimann, Zurich.



318
Meandrine Brain Coral
 woodcut
 1983
 edition of 75
 4¼ x 3¾



319
Comb Venus Shell
 woodcut
 1983
 edition of 75
 5⅝ x 2½



320
Zinnia
 woodcut
 1983
 edition of 100
 2⁷/₈ x 2⁷/₈

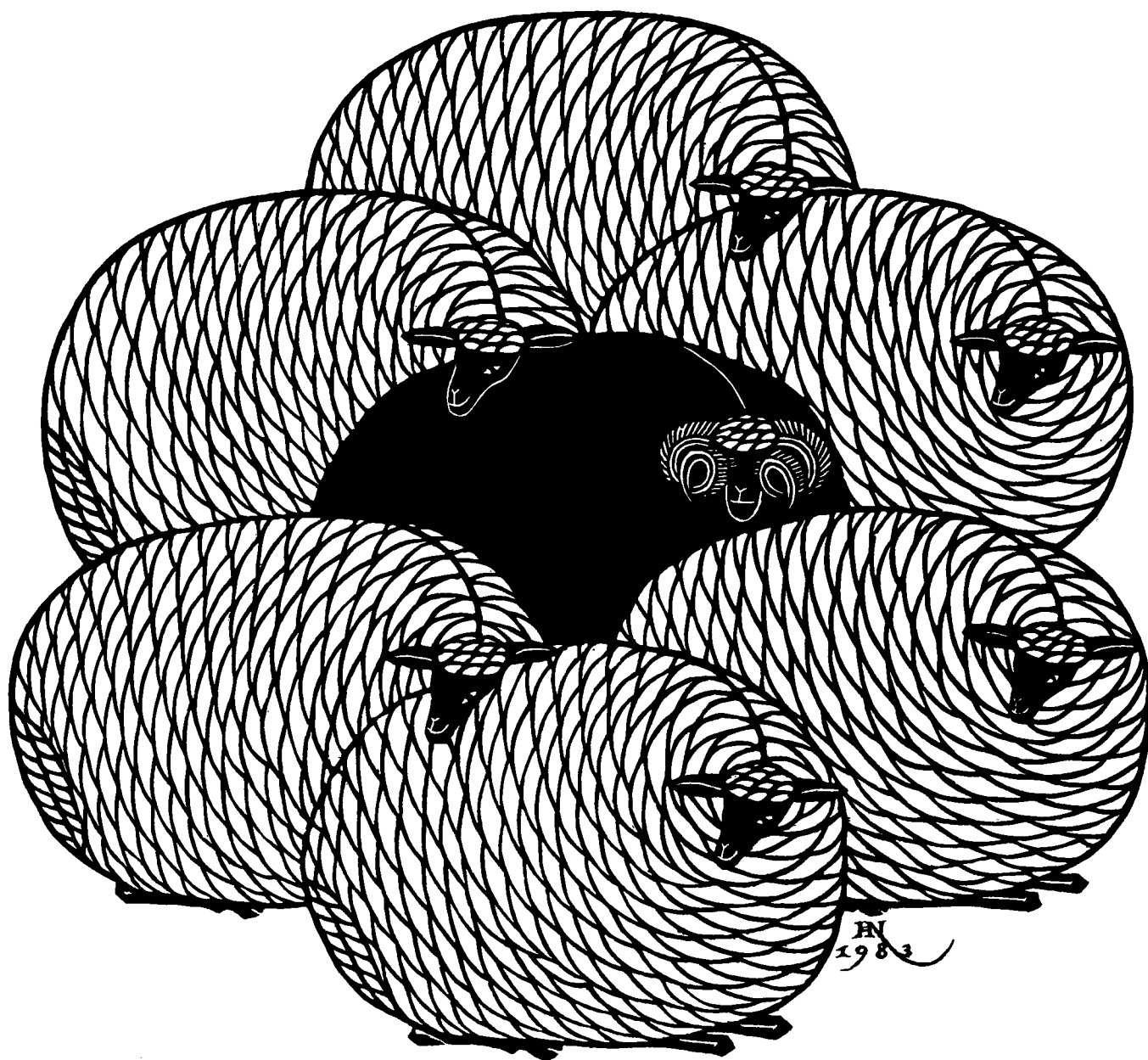


321
Emma Andievska
 woodcut
 1983
 edition of 75
 4¹/₂ x 4

NOTE: Printed in *Café*, a book of poems by Emma Andievska, published in 1983 by Sučasnist, New York.



322
A. Chreptowsky
 woodcut
 1983
 edition of 75
 3³/₈ x 3¹/₈



323

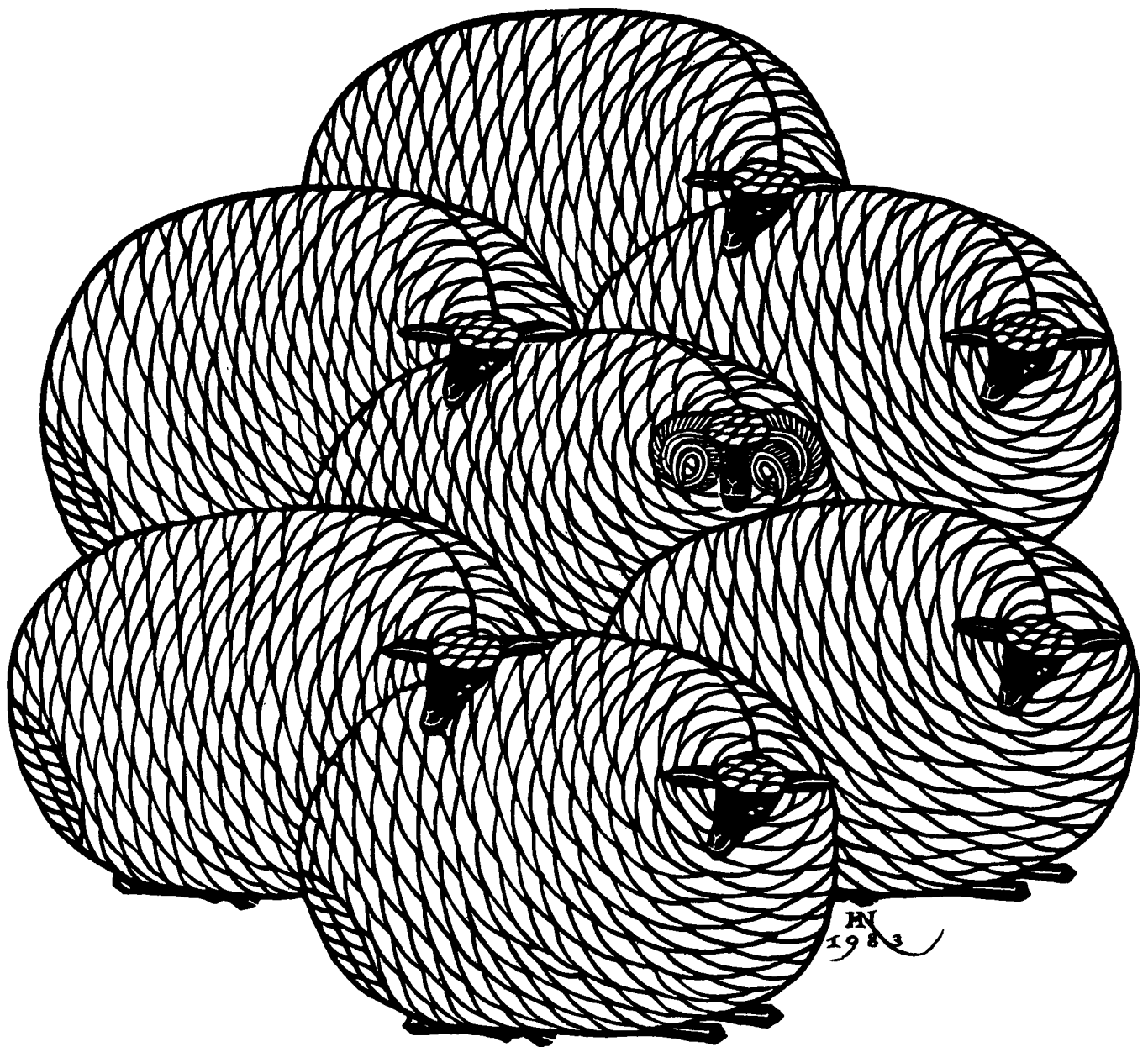
*Group of Sheep with
Black Ram*

woodcut

1983

edition of 50

11 x 12



324

Group of Sheep

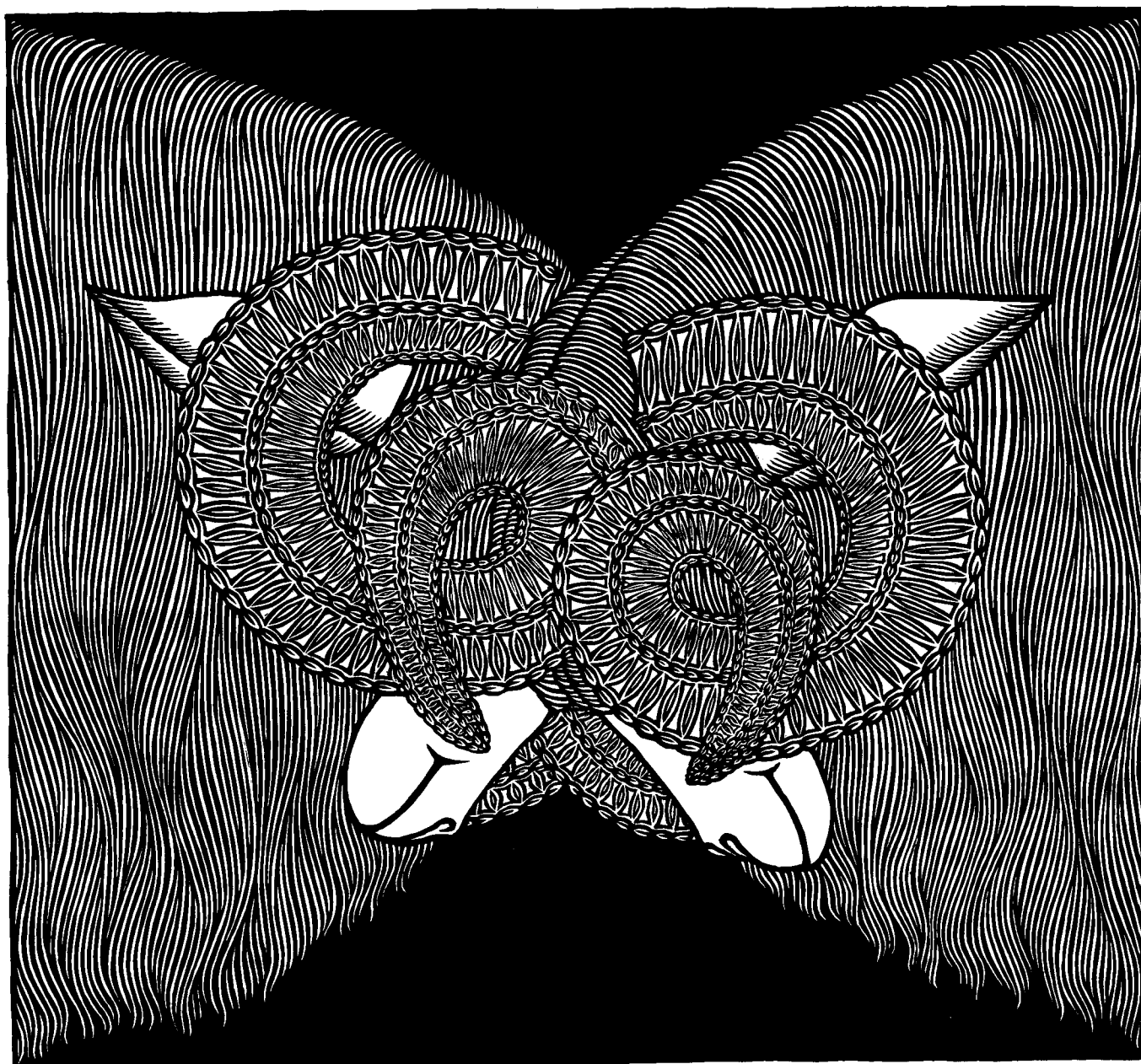
woodcut

1983

edition of 250

11 x 12

NOTE: Published by
Associated American
Artists



325

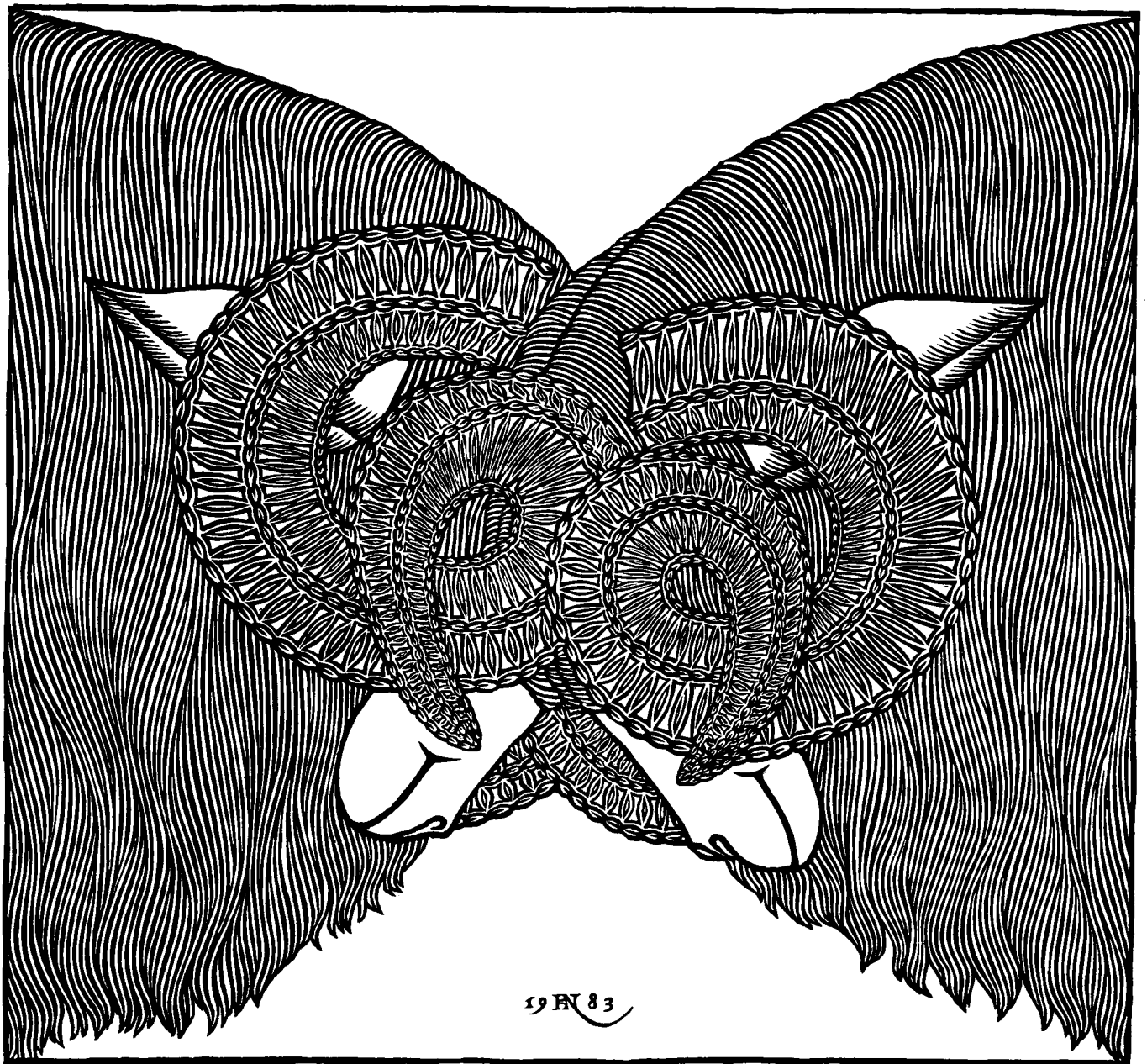
Fighting Rams

woodcut

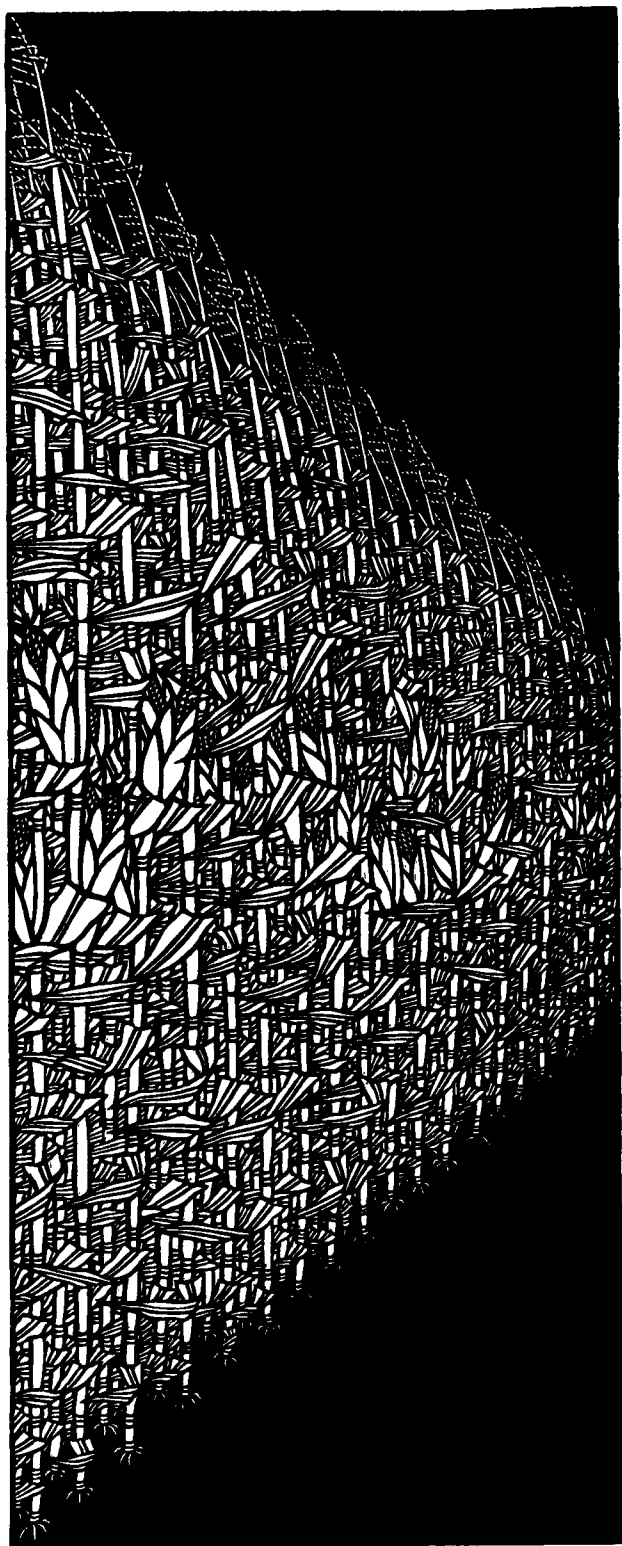
1983

edition of 150

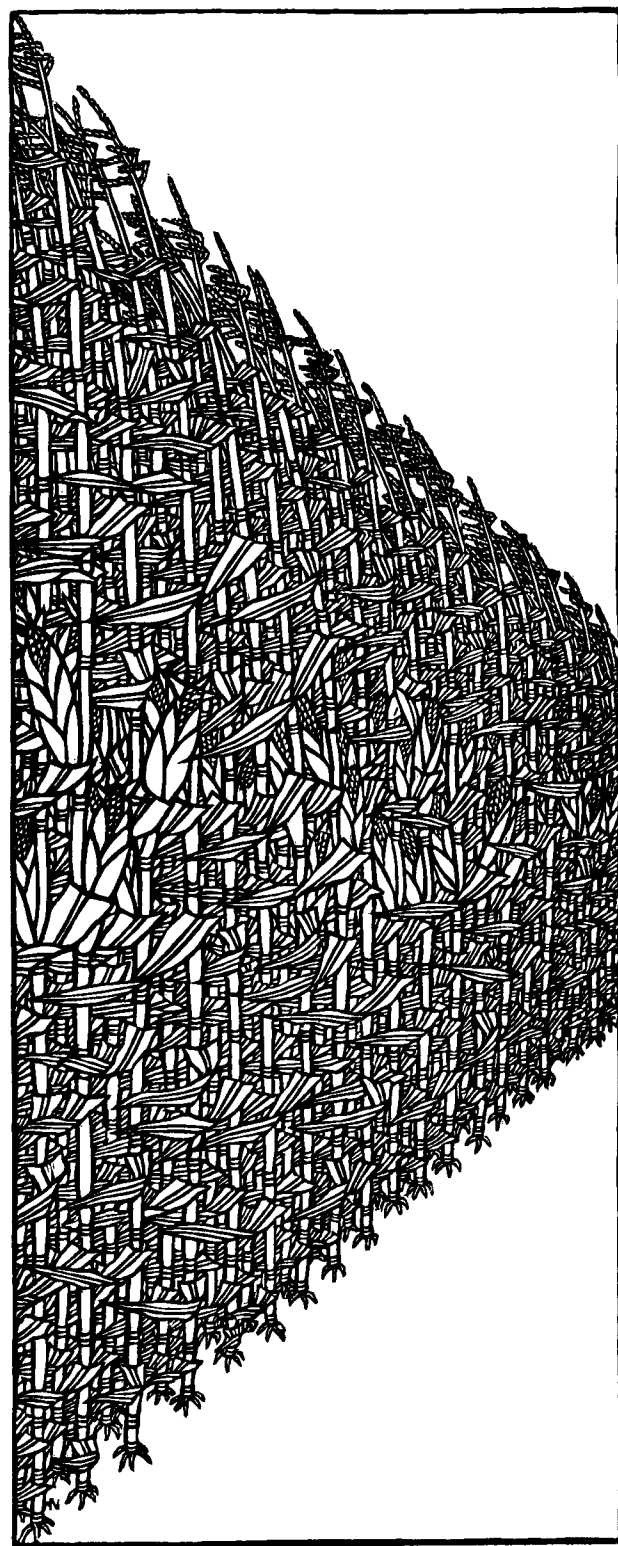
13 x 14



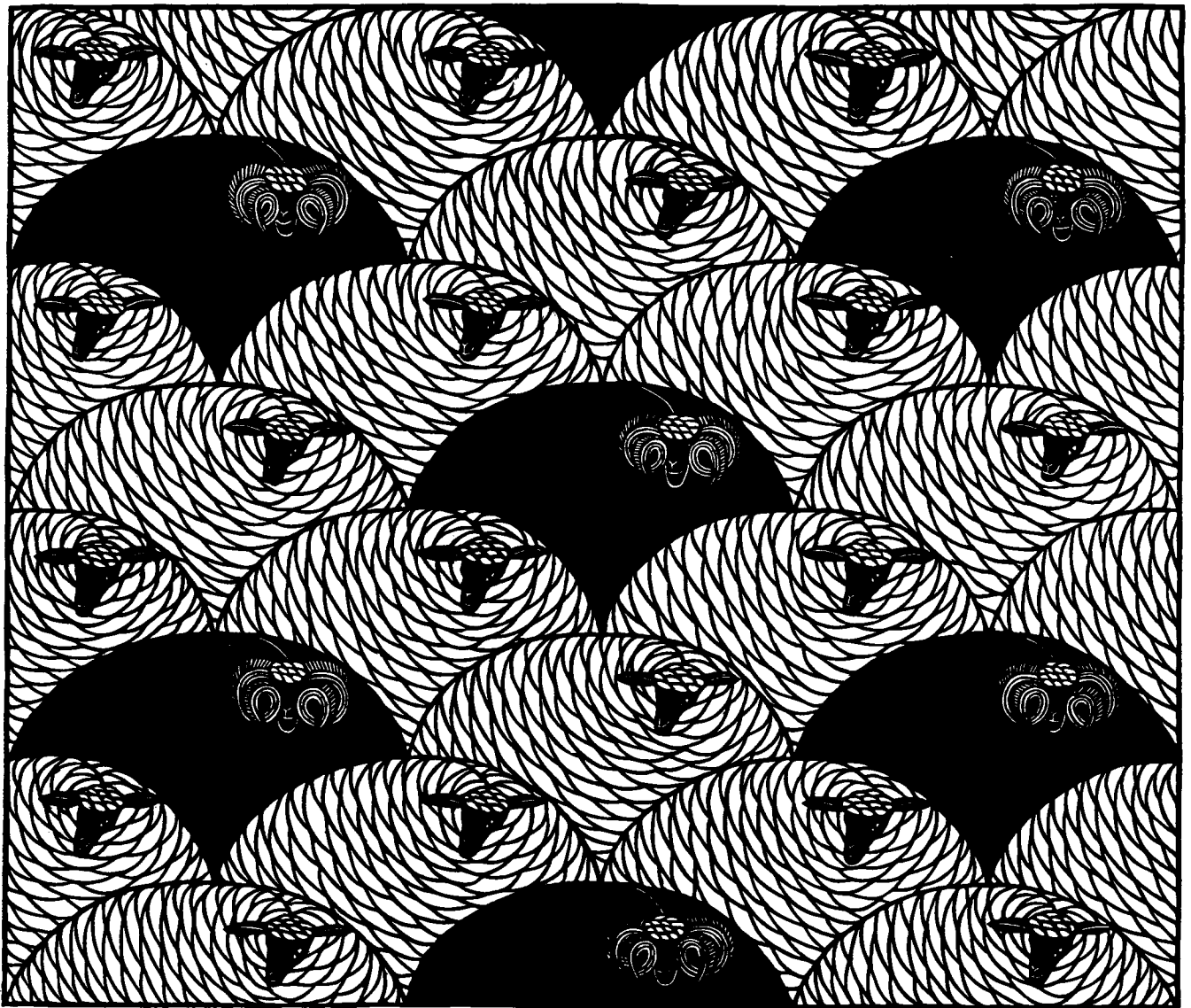
326
Fighting Rams II
woodcut
1983
edition of 125
13 x 14



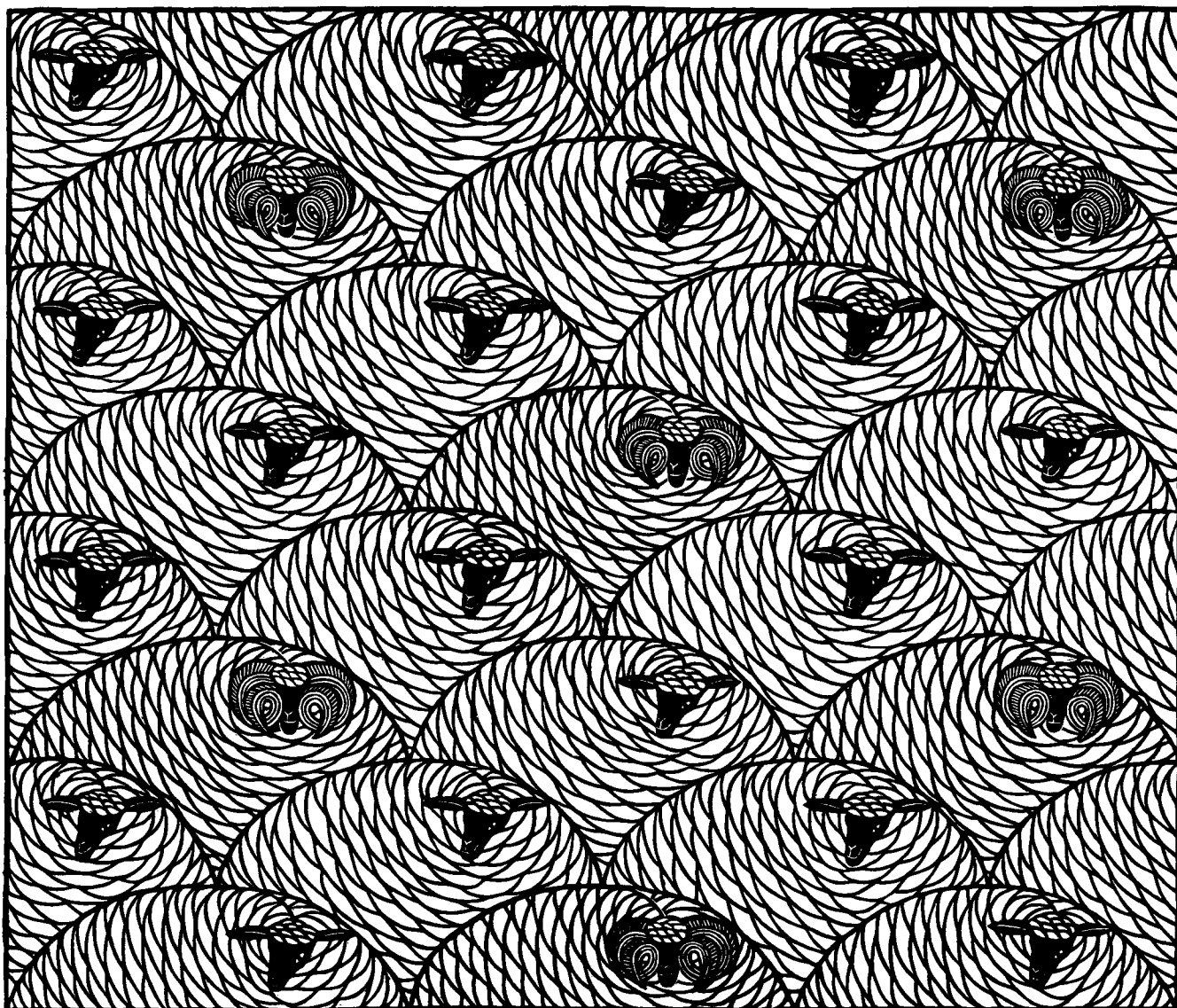
327
Wind in a Corn Field
 woodcut
 1983
 edition of 150
 14 x 5⁵/₁₆



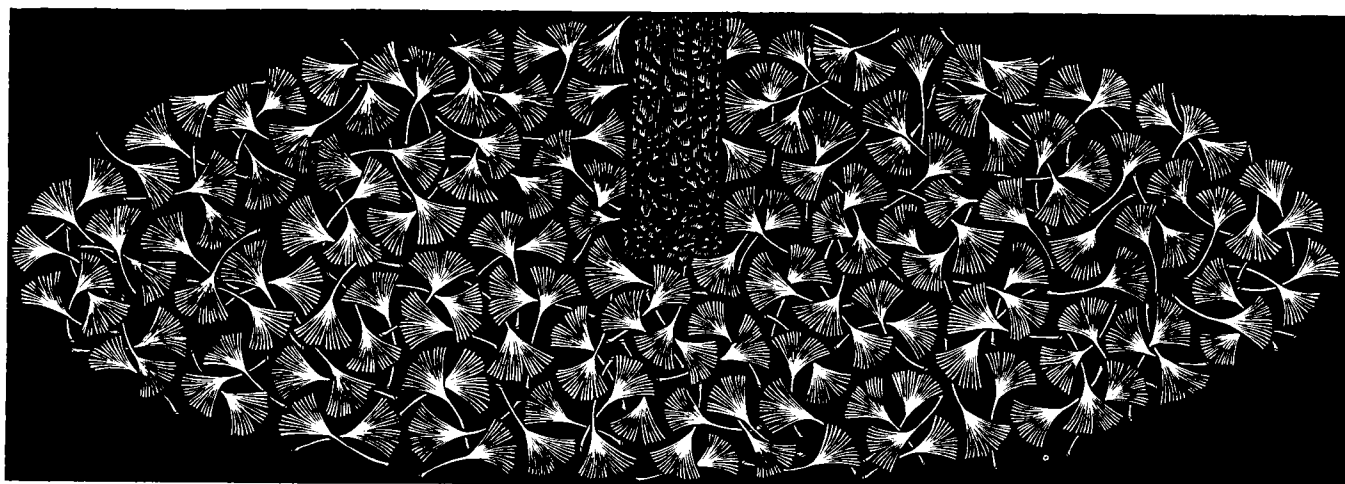
328
Wind in a Corn Field II
 woodcut
 1983
 edition of 100 (only 86
 signed)
 14 x 5⁵/₁₆



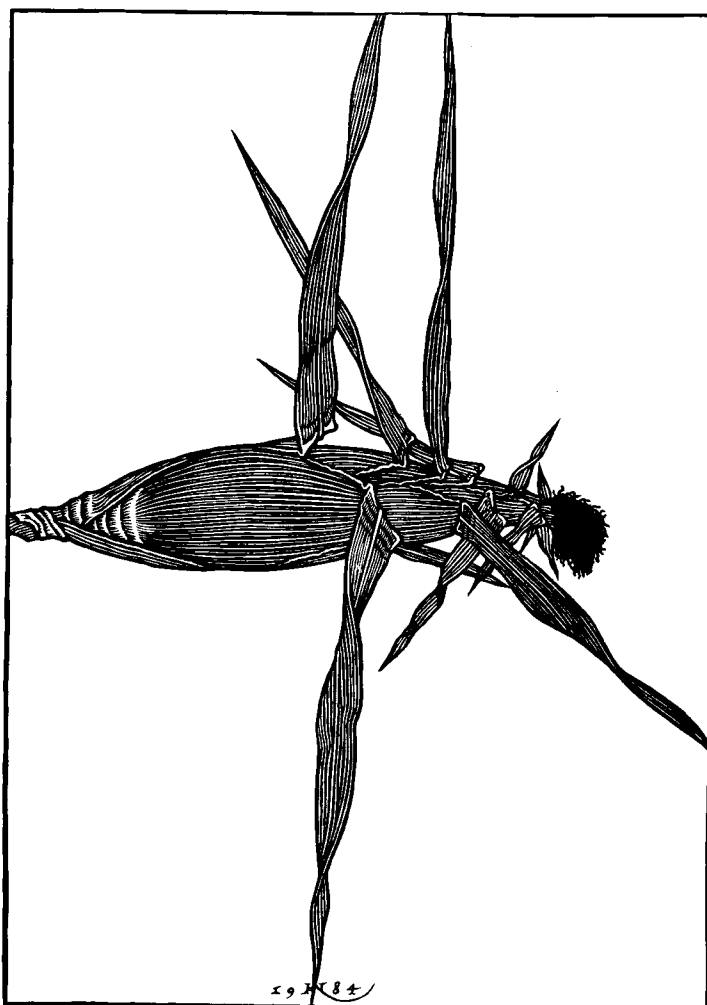
329
Resting Sheep
linocut
1983
edition of 125
15½ x 18¼



330
Resting Sheep II
linocut
1983
edition of 75
15½ x 18¼



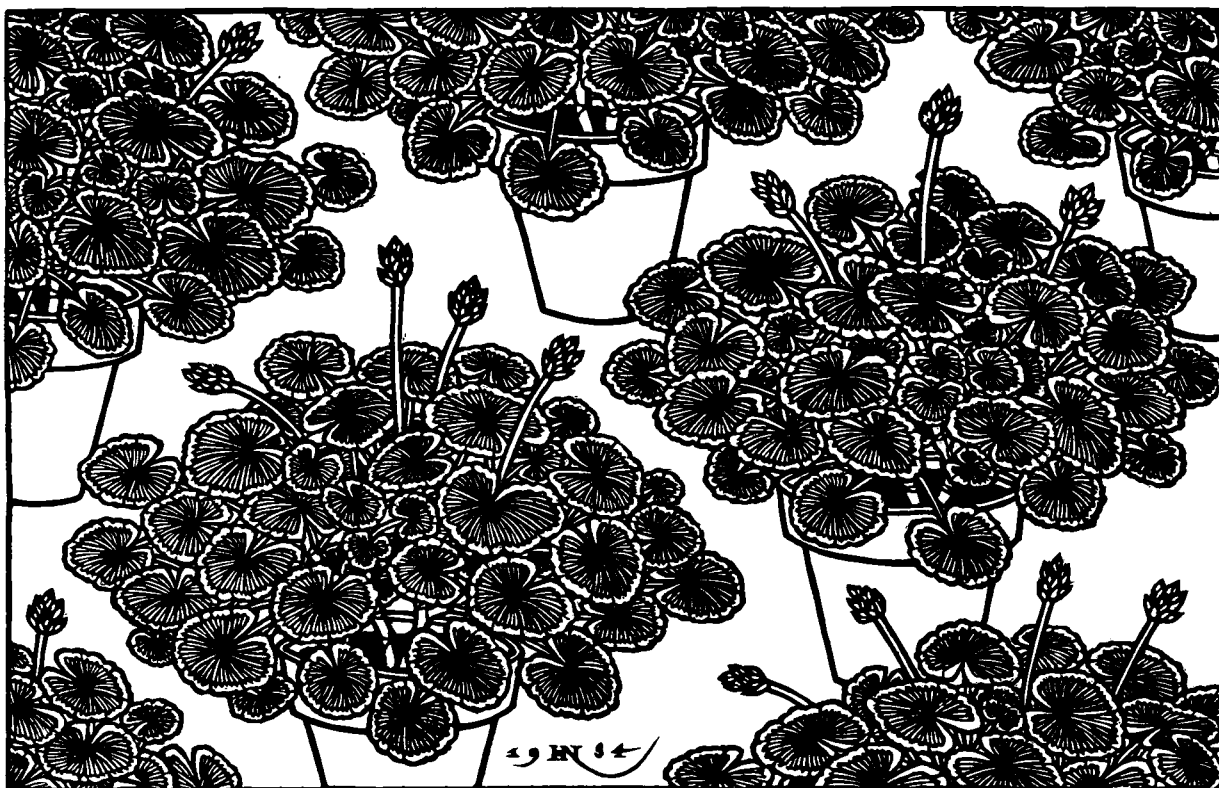
331
Under the Ginkgo Tree
 woodcut
 1984
 edition of 100
 7 x 20



332
Fresh Corn
 linocut
 1984
 edition of 120
 22½ x 16



333
Lily
 woodcut
 1984
 edition of 125
 18 x 4



334

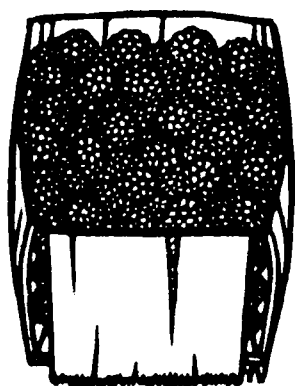
Geranium

woodcut

1984

edition of 150

9 x 14 1/8



335

Wild Raspberries

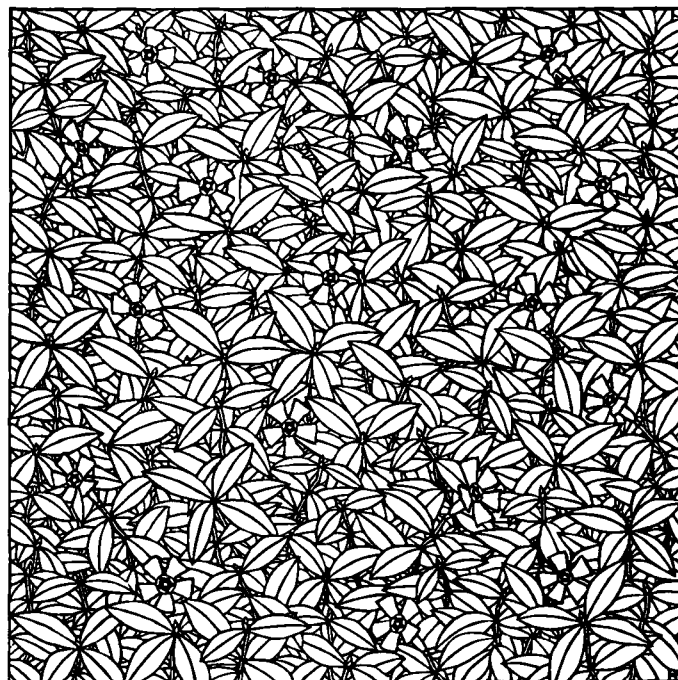
woodcut

1984

no edition printed

1 7/8 x 1 3/8

NOTE: The intended edition of this woodcut, to be printed by the artist, was 100. However, no printing was done by Hnizdovsky. An edition of 290 was printed by Martino Mardersteig, Verona, Italy, and included (unsigned) in *Houses Roses*, by James L. Weil, published in 1986 by Sparrow Press, West Lafayette, Indiana.



336

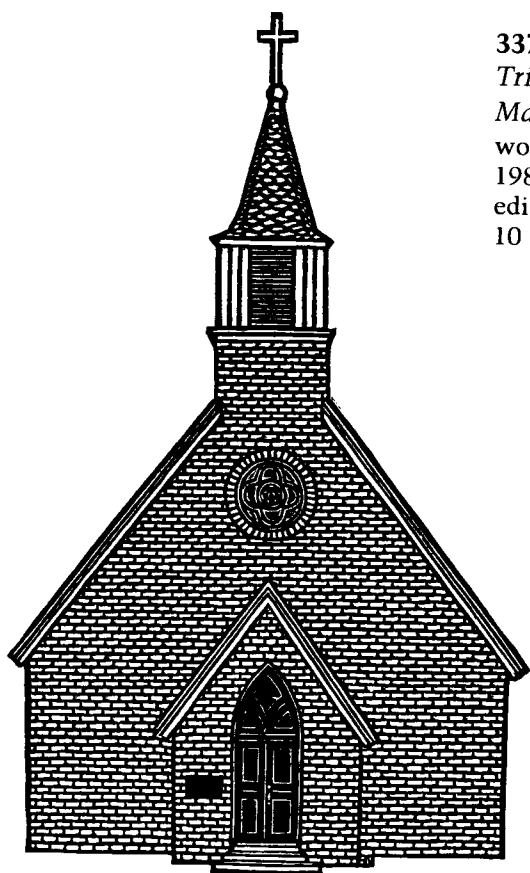
Periwinkle

woodcut

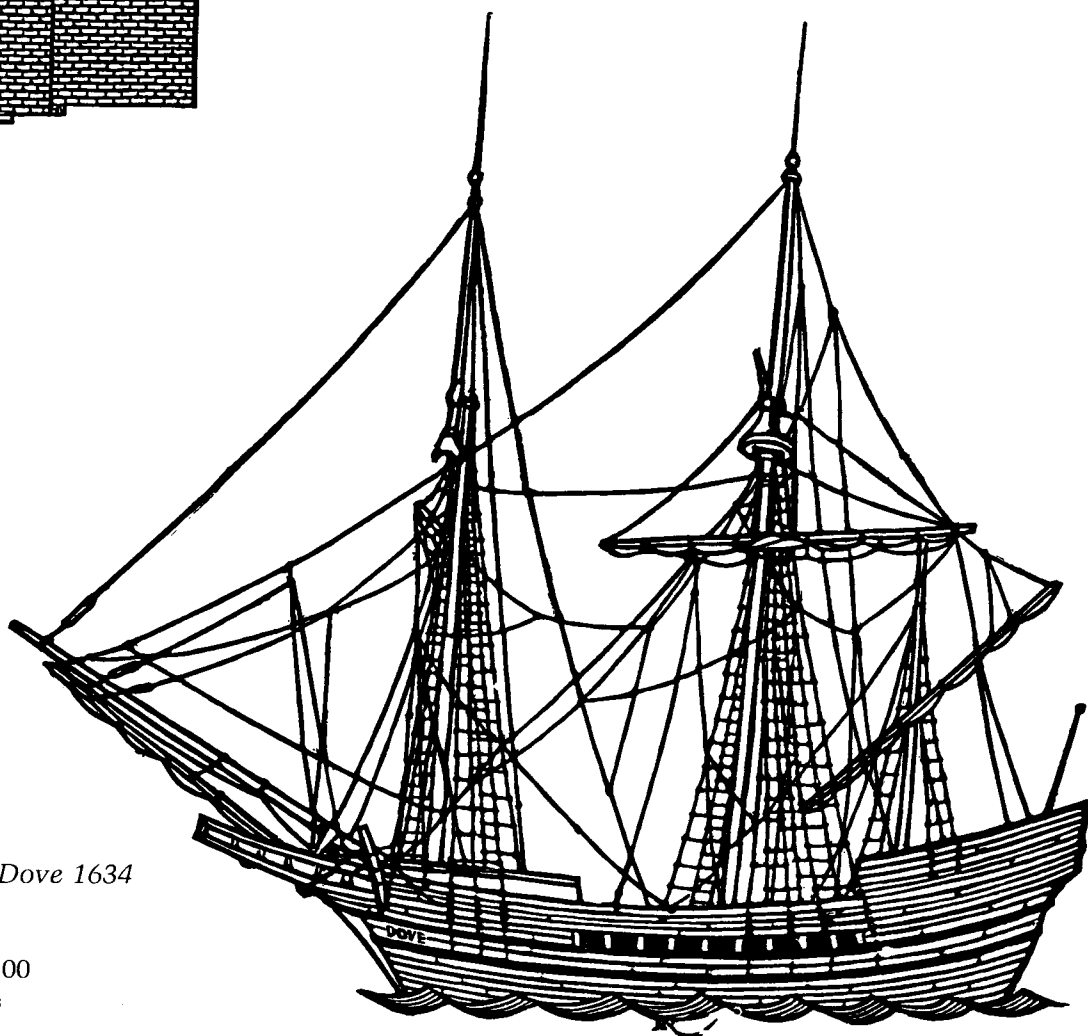
1984

edition of 120

13 x 13



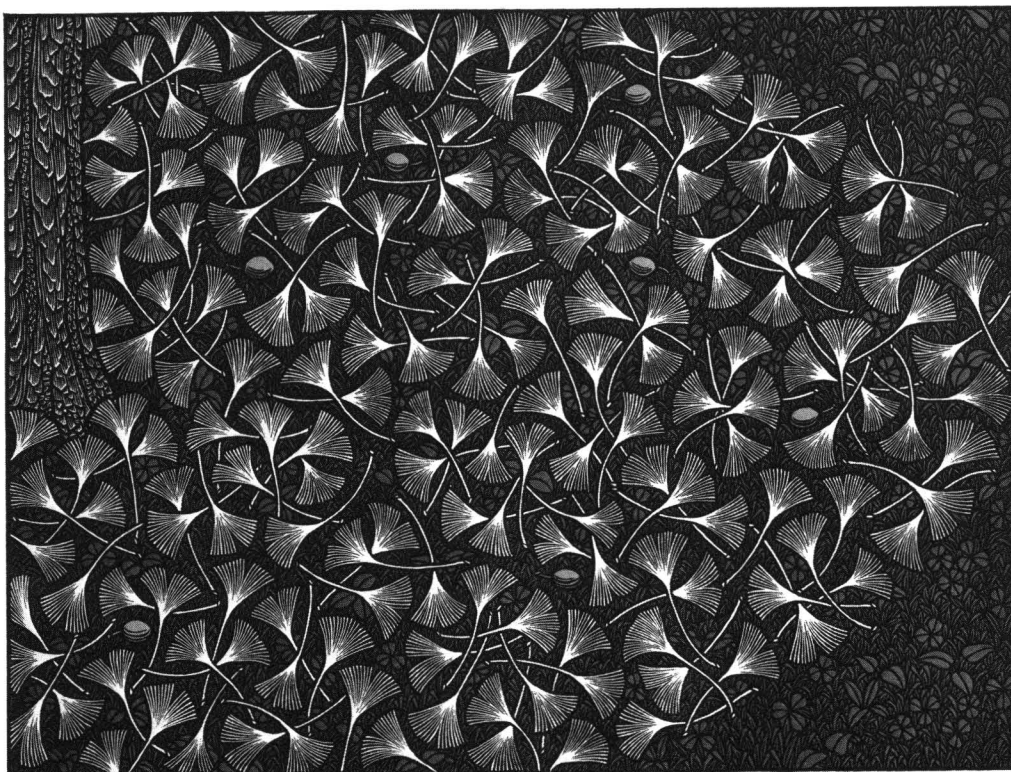
337
*Trinity Church, St.
 Mary's City, Maryland*
 woodcut
 1984
 edition of 100
 10 x 7



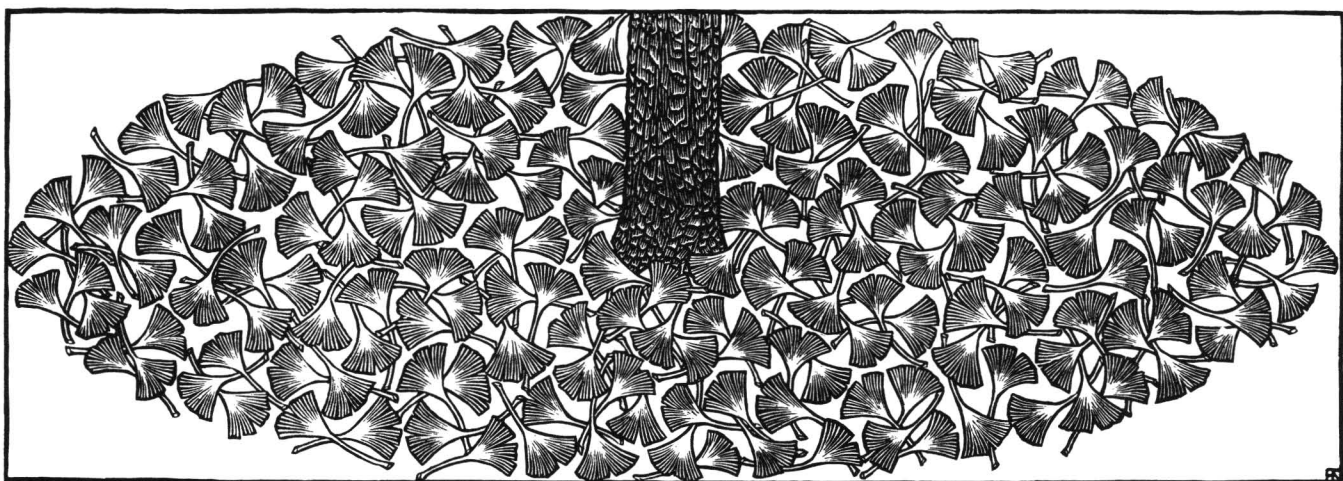
338
Maryland Dove 1634
 woodcut
 1984
 edition of 100
 10 $\frac{3}{8}$ x 10 $\frac{7}{8}$



339
Maryland Statehouse
1676
woodcut
1984
edition of 100
9½ x 9¼



340
Autumn Ginkgo Leaves
 color linocut
 1984
 edition of 150
 18 x 24



341
Under the Ginkgo
Tree II
 woodcut
 1984
 no edition, a few proofs
 7 x 20



342

*Keats on Board the
Maria Crowther,
September 1820*

woodcut

1985

edition of 100

2½ x 2½

NOTE: Fifty impressions
were distributed by James
L. Weil Publisher, New
Rochelle, New York.



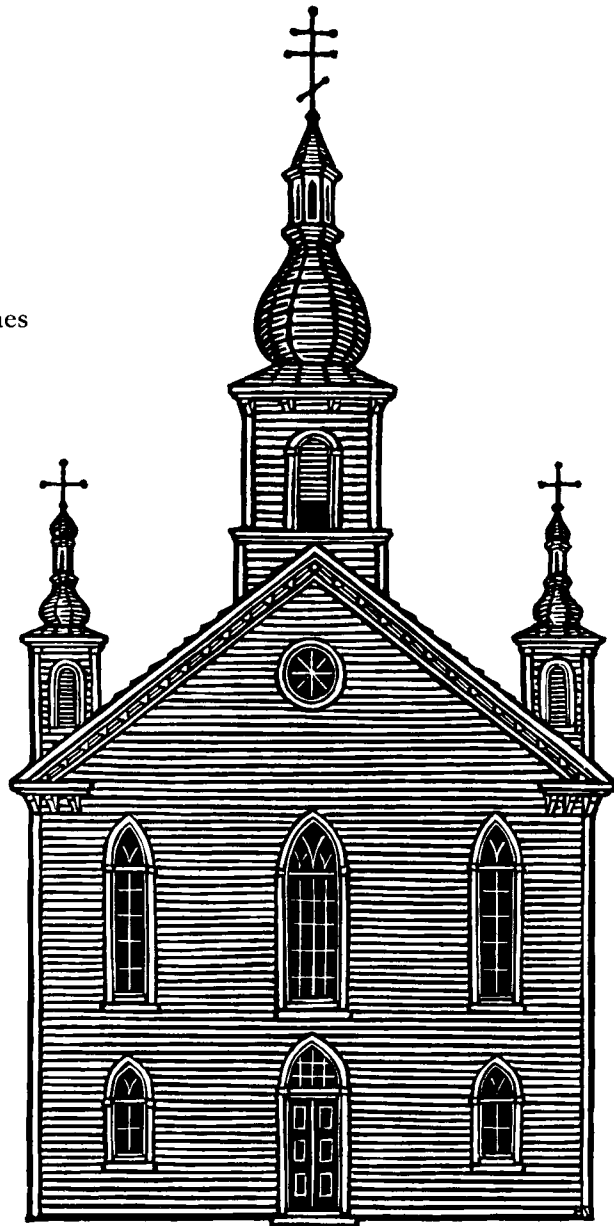
343

Dmytro Bortniansky
woodcut

1985

edition of 100

5 x 5



344

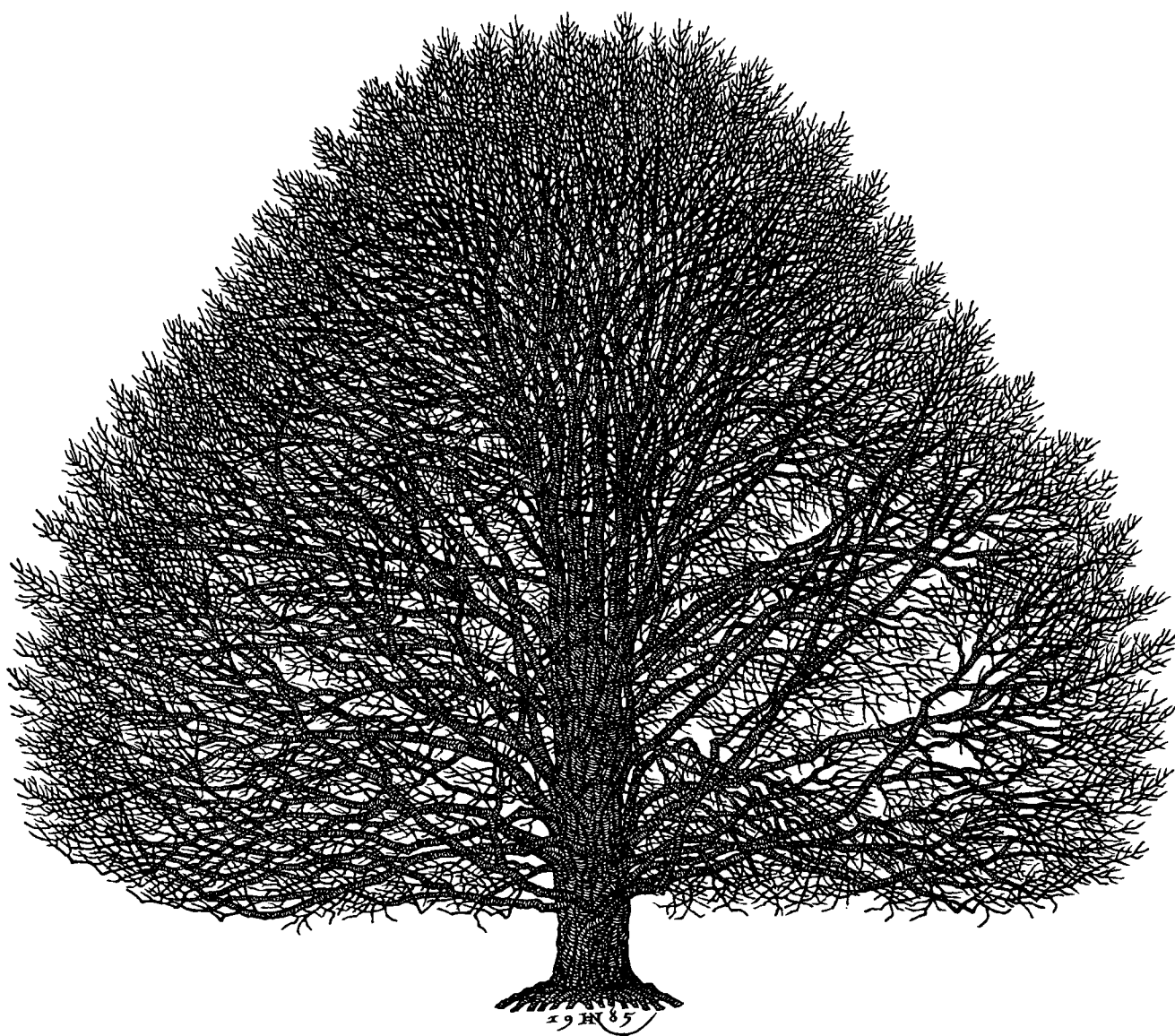
*First Ukrainian Church
in America, Shenandoah,
Pennsylvania, 1884*

woodcut

1985

edition of 150

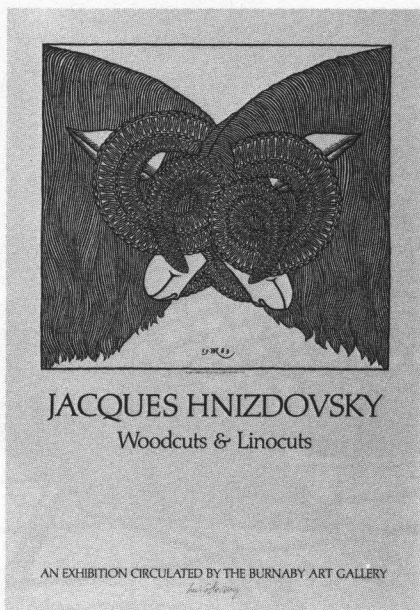
10½ x 5⅝



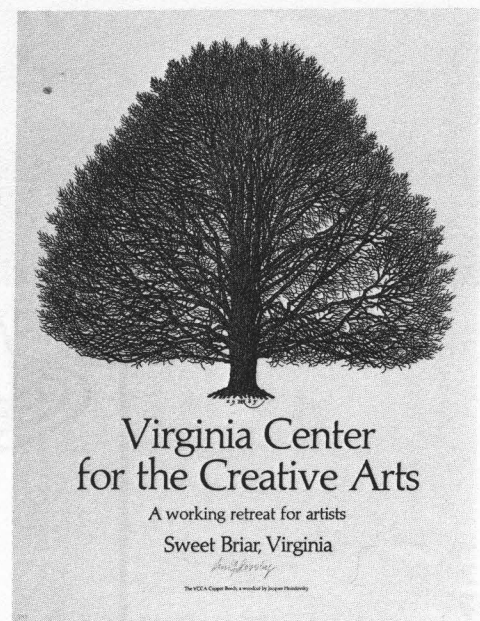
345
Copper Beech
woodcut
1985
edition of 150
14⁷/₈ x 17¹/₈



346
Lily of the Valley
 woodcut
 1985
 edition of 150
 8½ x 11¾



347
Burnaby Art Gallery
Poster
 woodcut
 1985
 edition of 200 printed in
 dark red and dark grey,
 signed
 24¼ x 17 (sheet size)



348
Virginia Center for the
Creative Arts Poster
 woodcut
 1985
 edition of 200 printed in
 green and dark grey,
 signed and numbered
 24¾ x 19 (sheet size)

349

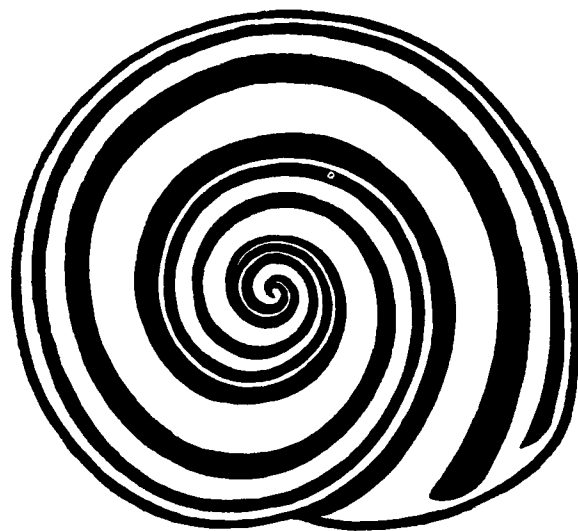
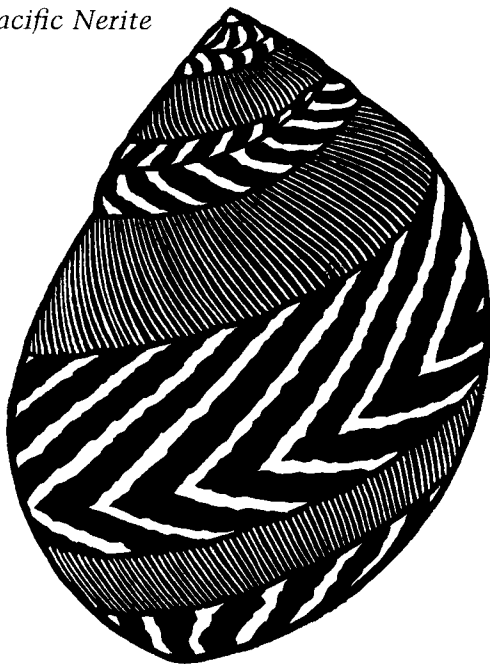
Common Pacific Nerite

woodcut

1985

no edition

4½ x 3⅜



350

Painted Polymita

woodcut

1985

no edition

3¾ x 4

351

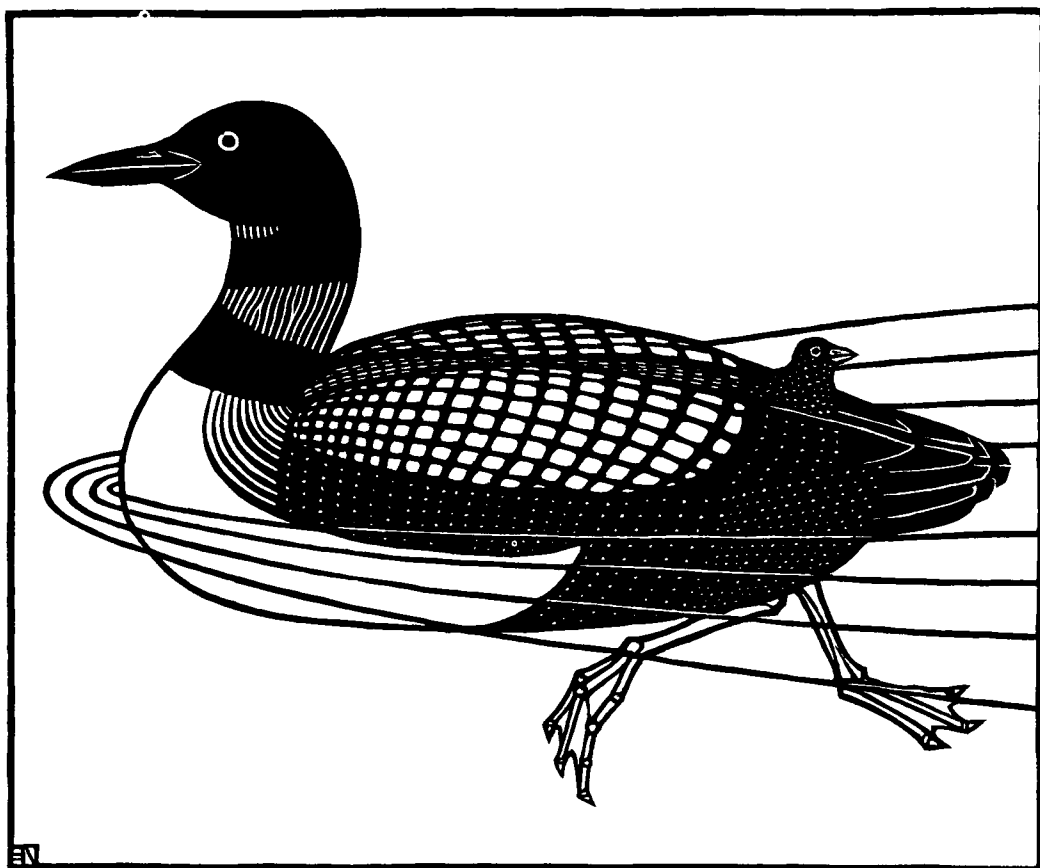
Loon

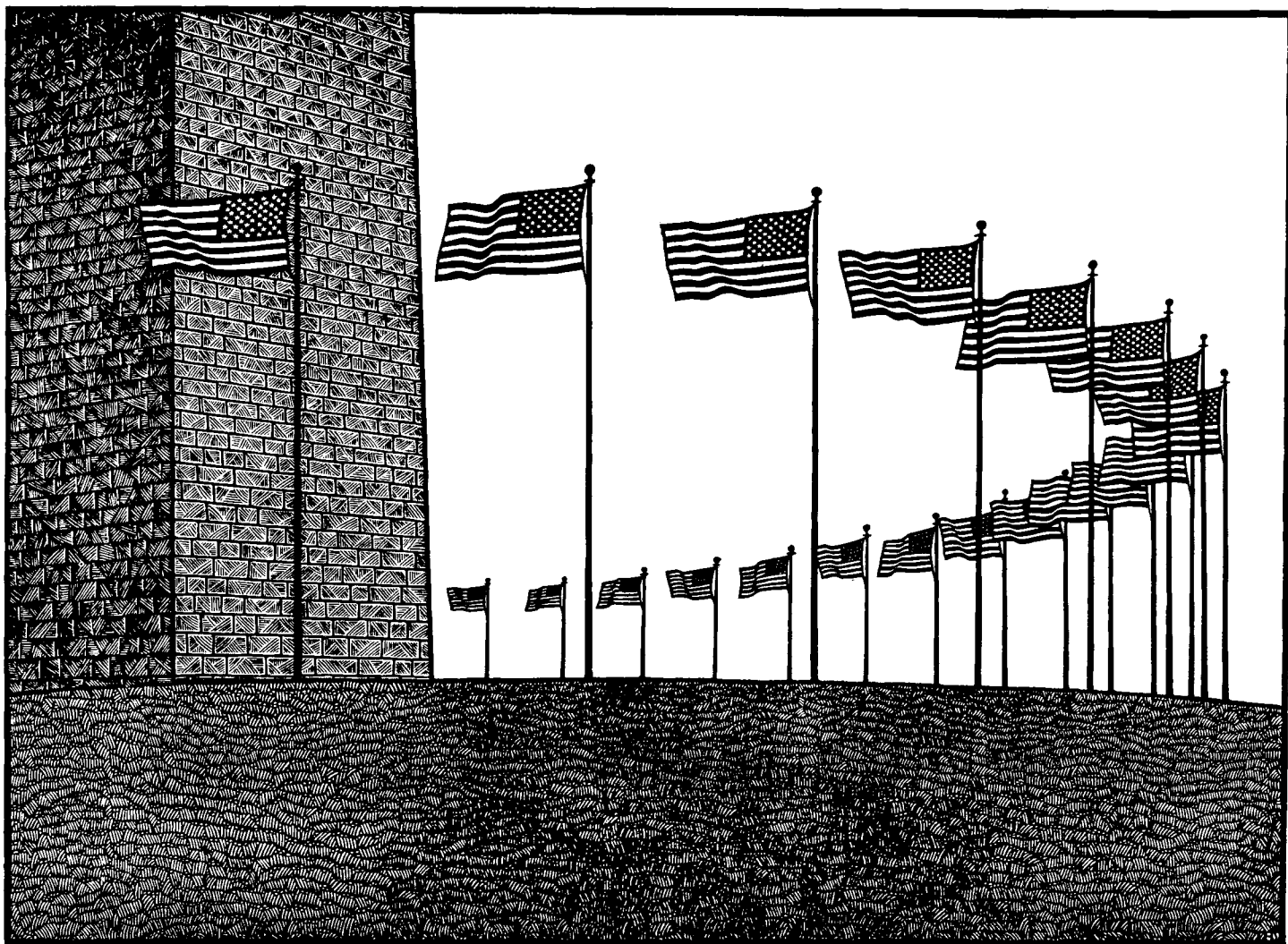
woodcut

1985

edition of 150

10 x 12





352

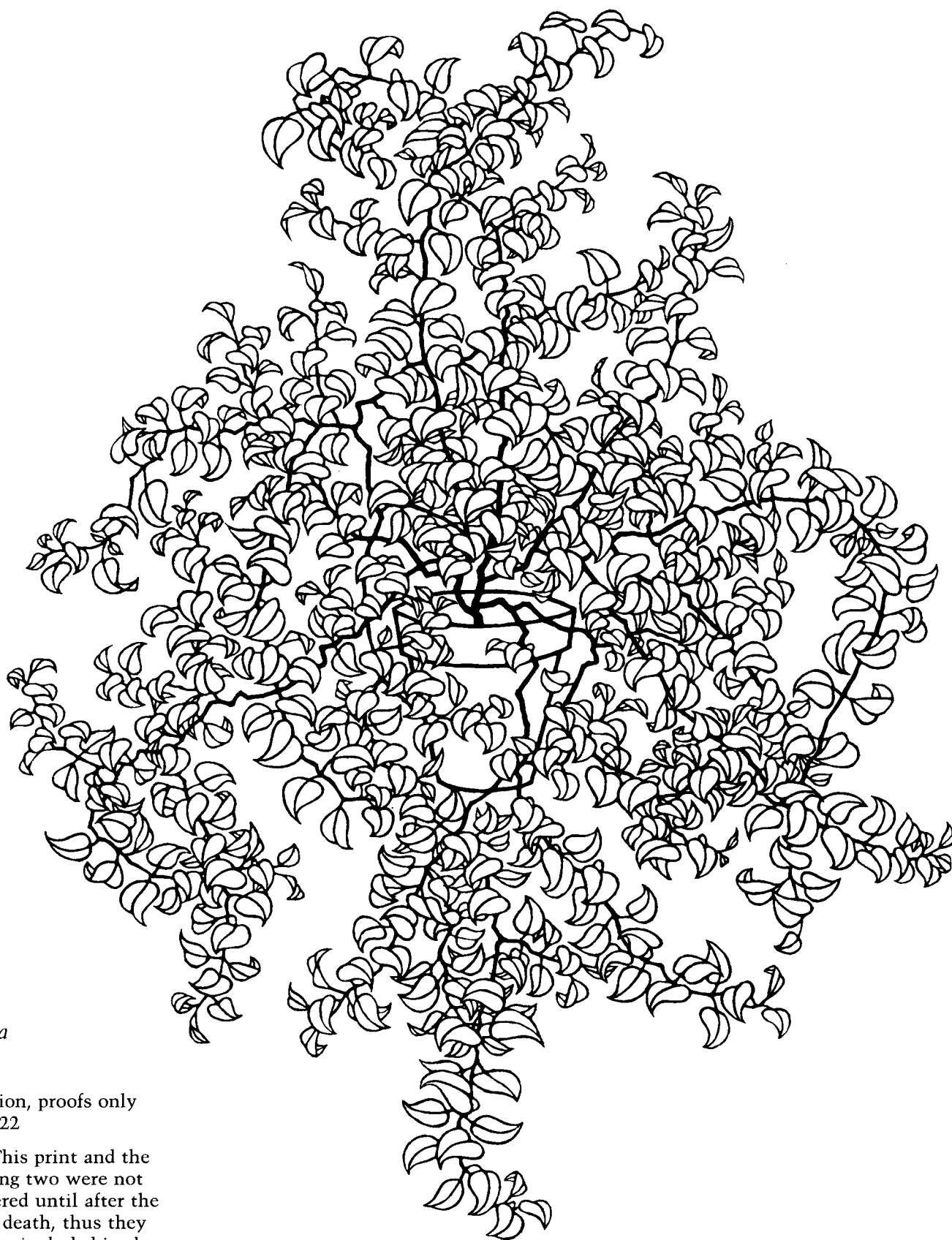
Washington Monument

woodcut

1985

edition of 100 (only 75
signed)

16 x 22



353

Fuchsia

linocut

1968

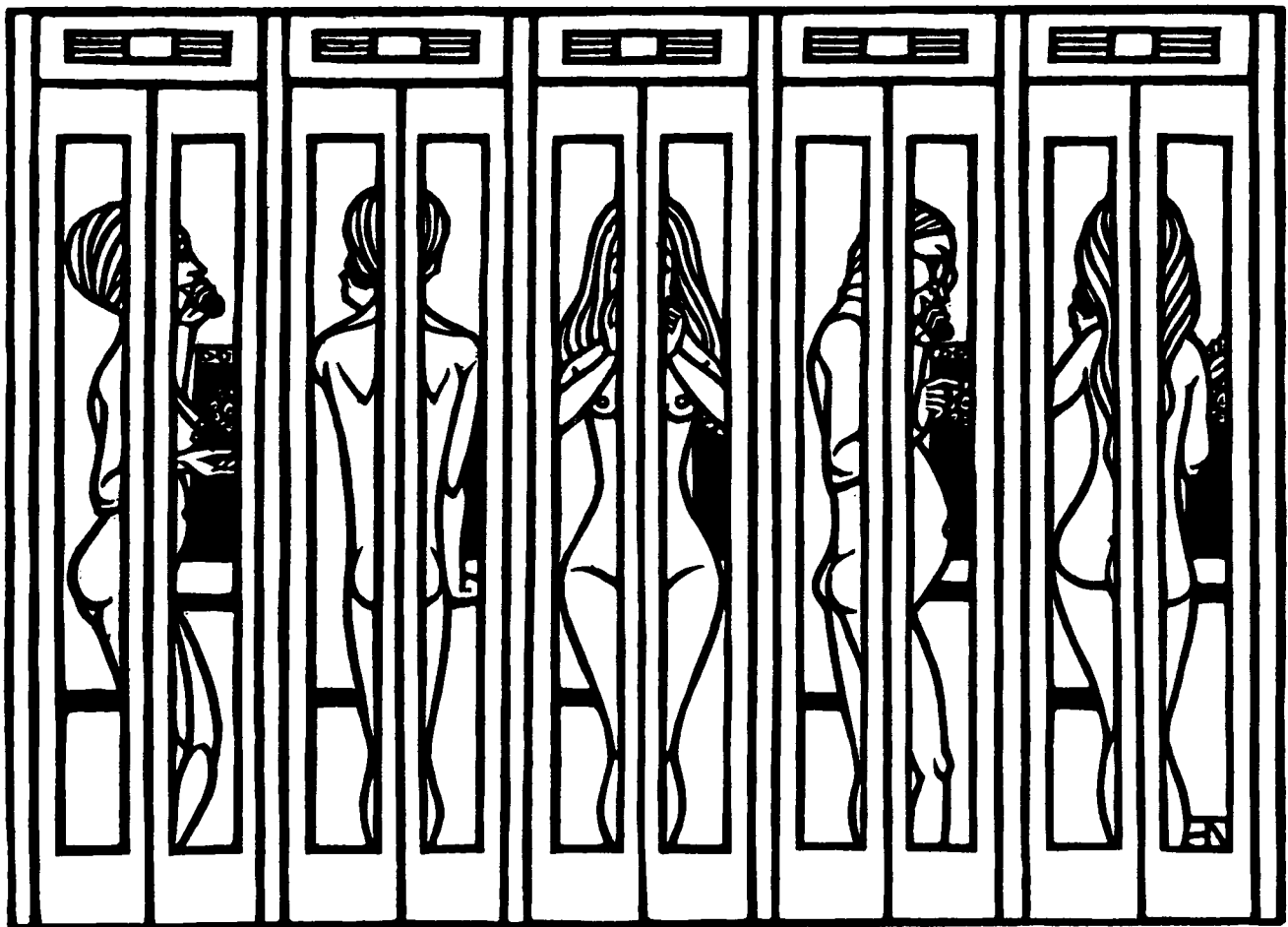
no edition, proofs only

28½ x 22

NOTE: This print and the following two were not discovered until after the artist's death, thus they were not included in the first edition of this book.



354
Publicity
 woodcut
 1972
 edition of 100
 3½ x 7¾

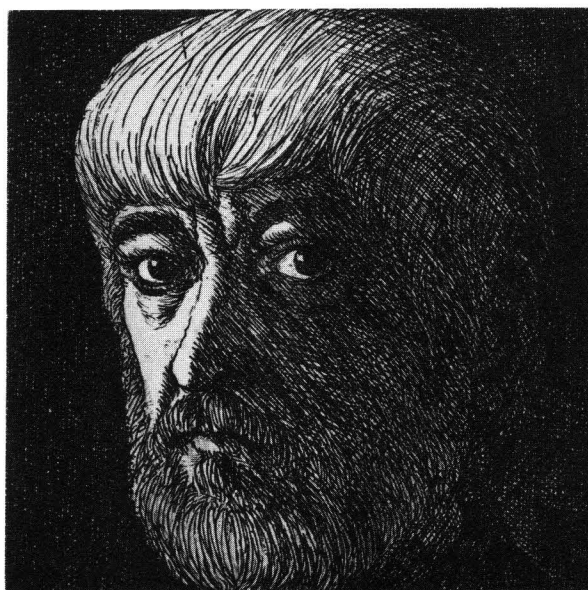


355
Telephone Booths I
 woodcut
 1972
 edition of 100
 8 x 11⅞

THE ETCHINGS

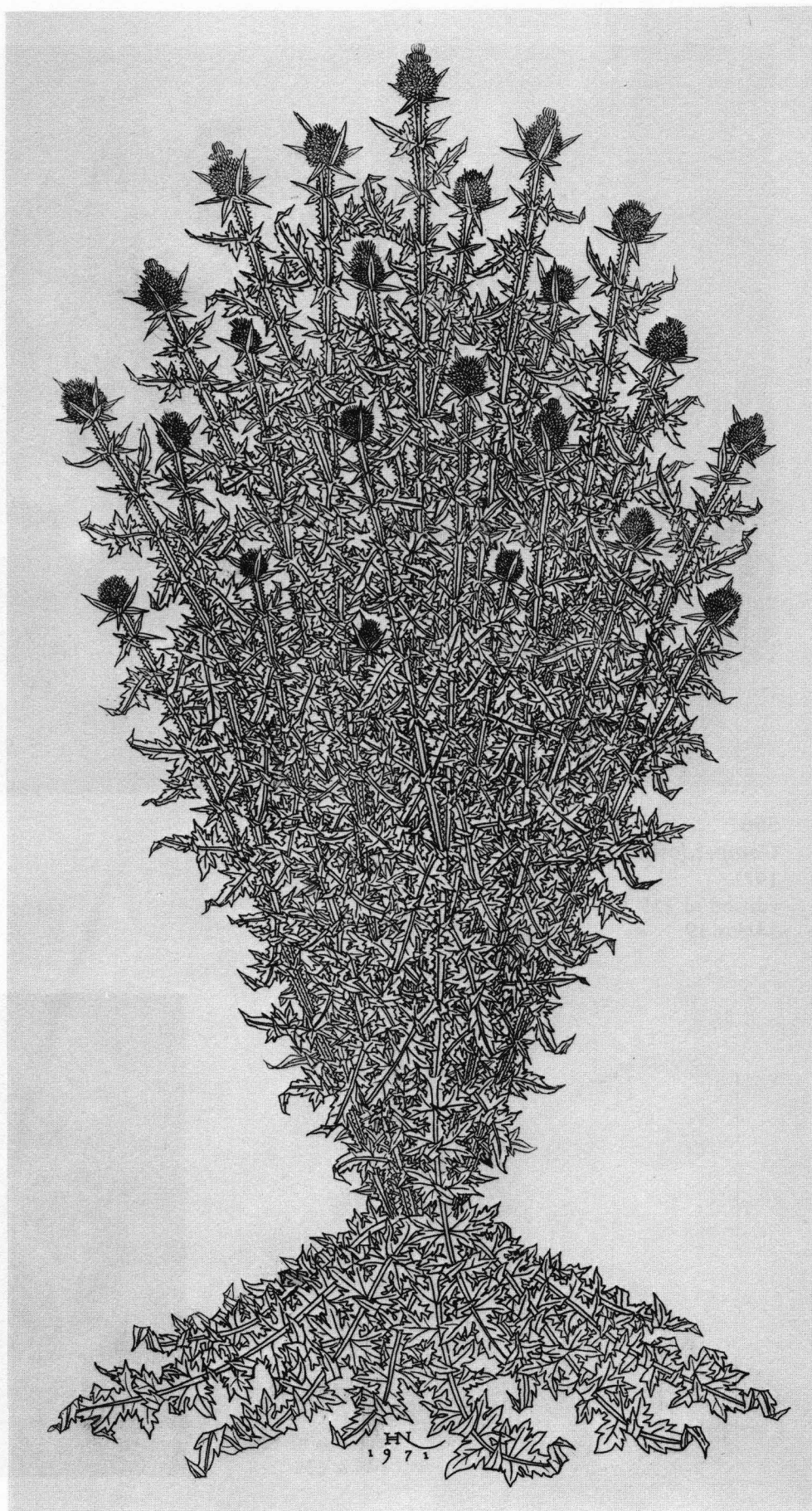


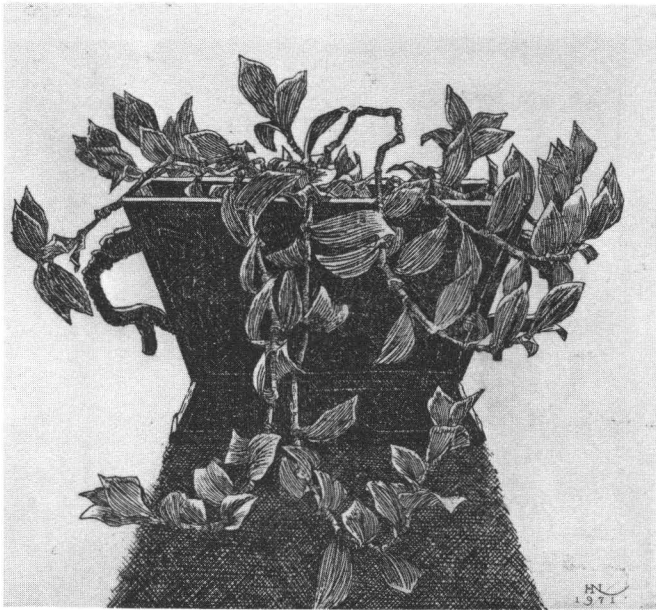
356
Camperdown Elm
 1971
 edition of 125
 13 $\frac{1}{8}$ x 19



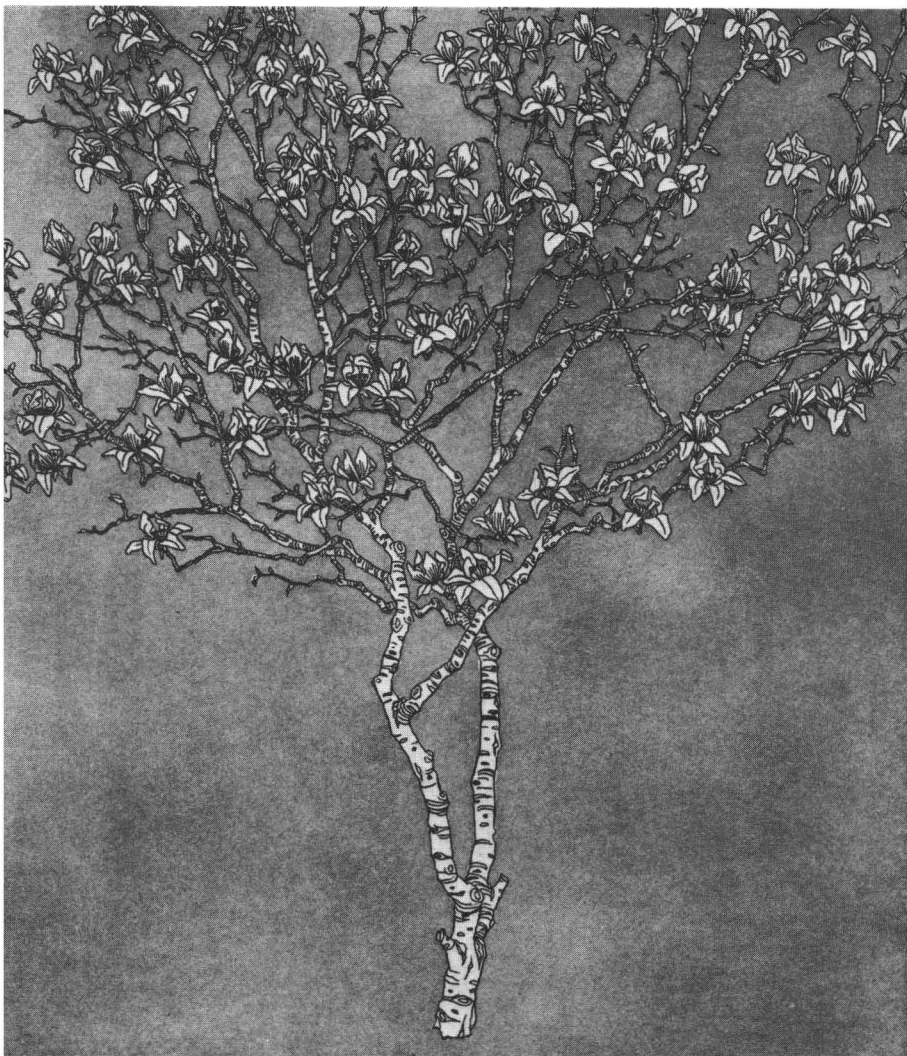
357
Self-Portrait
 1971
 edition of 120
 6 $\frac{3}{4}$ x 6 $\frac{7}{8}$

358
Thistle
1971
edition of 100
23¾ x 12¾

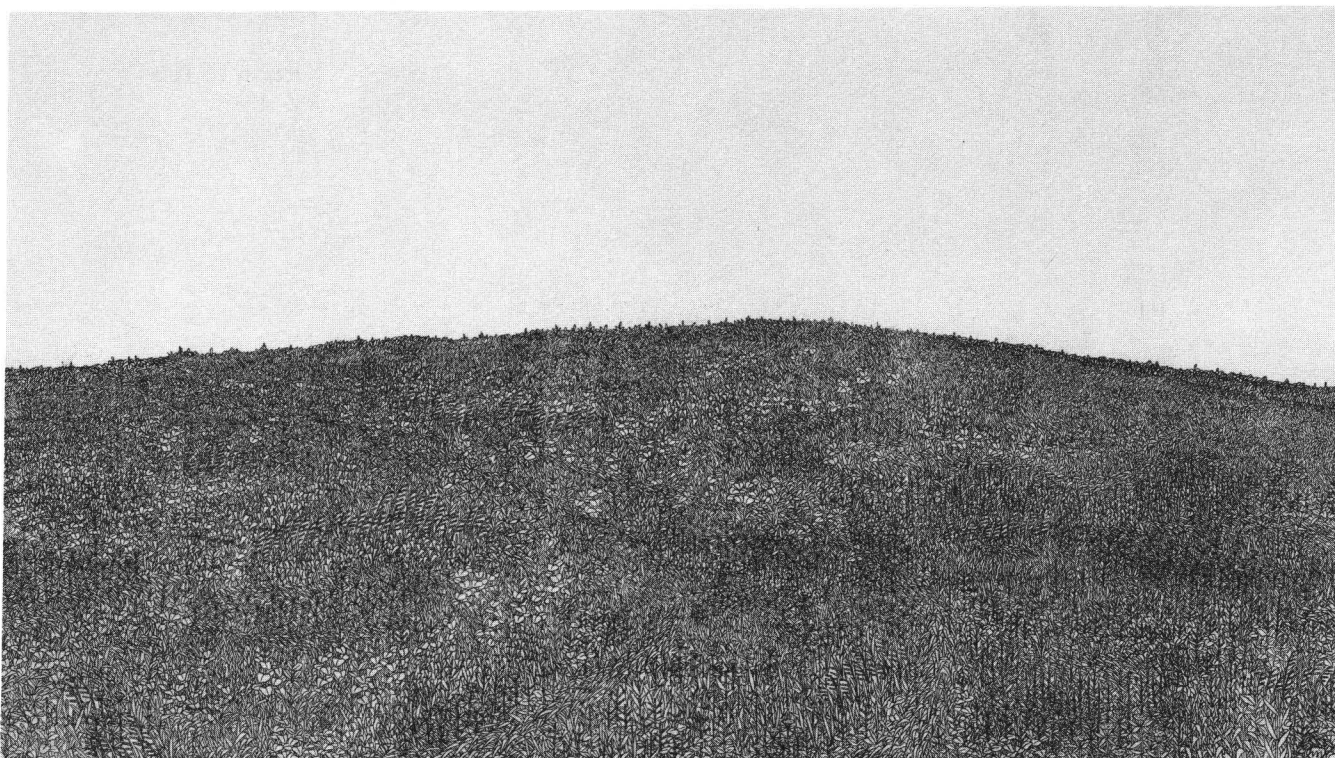




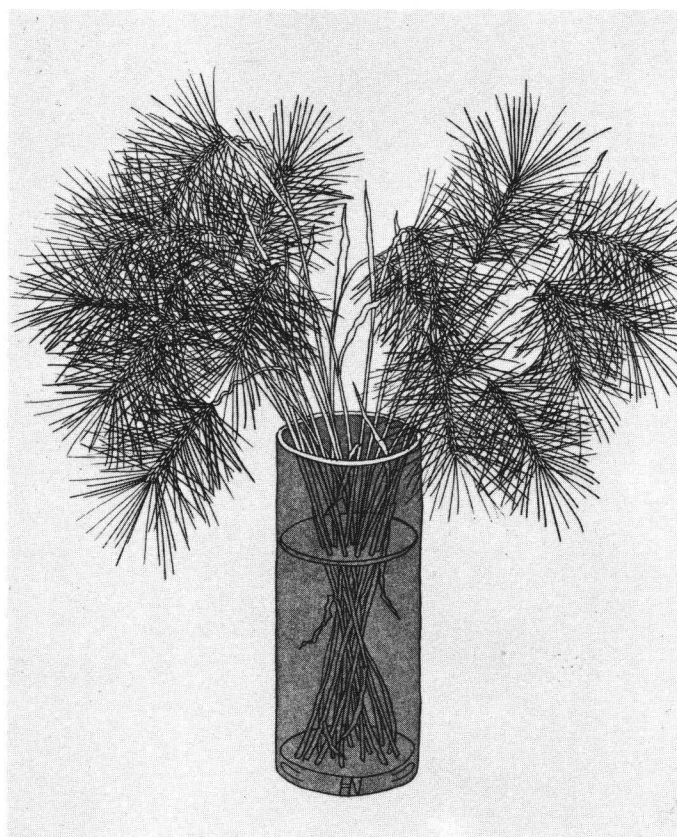
359
Wandering Jew
 1971
 edition of 100
 8 $\frac{7}{8}$ x 9 $\frac{3}{4}$



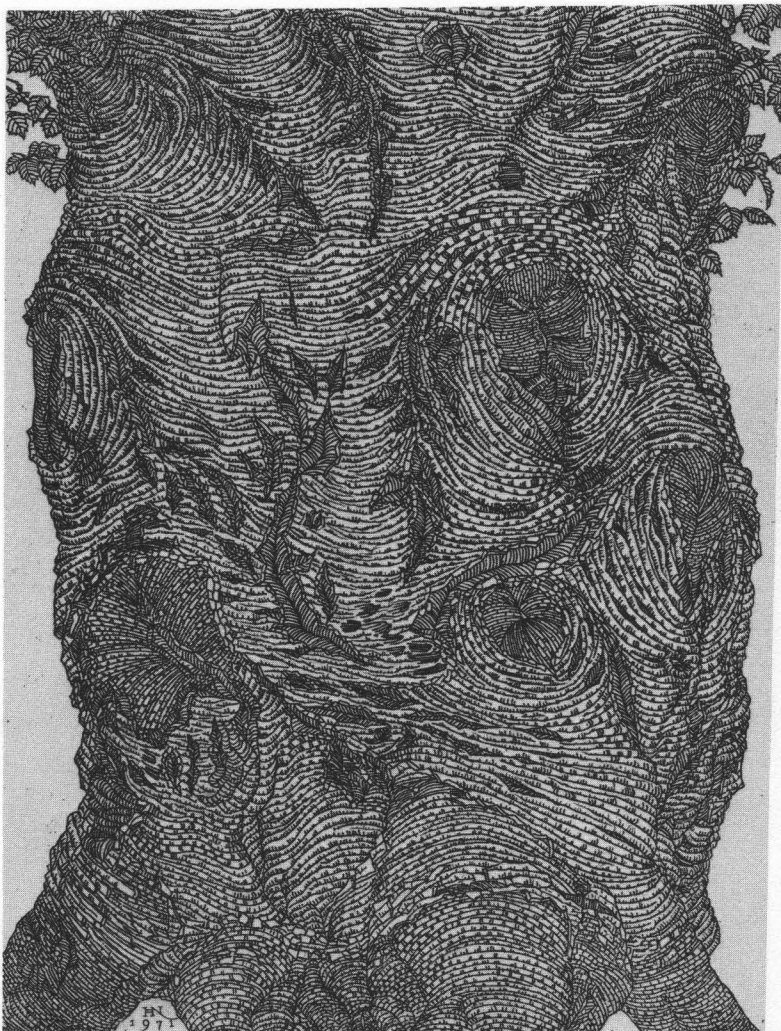
360
Magnolia
 1971
 edition of 40
 15 $\frac{1}{2}$ x 13 $\frac{7}{8}$



361
Grass
 1971
 edition of 150
 9³/₄ x 17⁵/₈



362
Bromus
 1971
 edition of 100
 11¹³/₁₆ x 9¹¹/₁₆



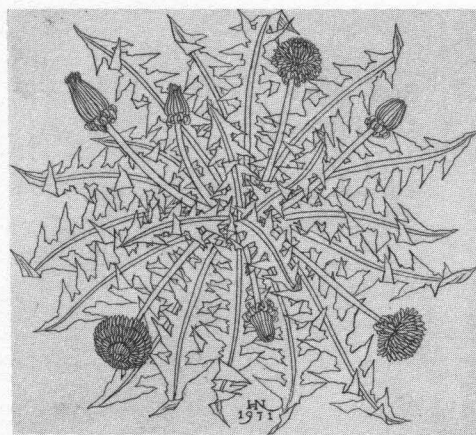
363

Tree Trunk

1971

edition of 100

15 $\frac{3}{4}$ x 12



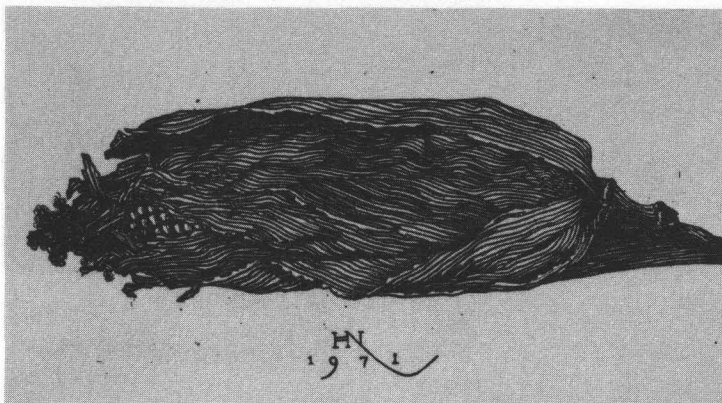
364

Dandelion

1971

edition of 50

6 $\frac{1}{4}$ x 6 $\frac{7}{8}$



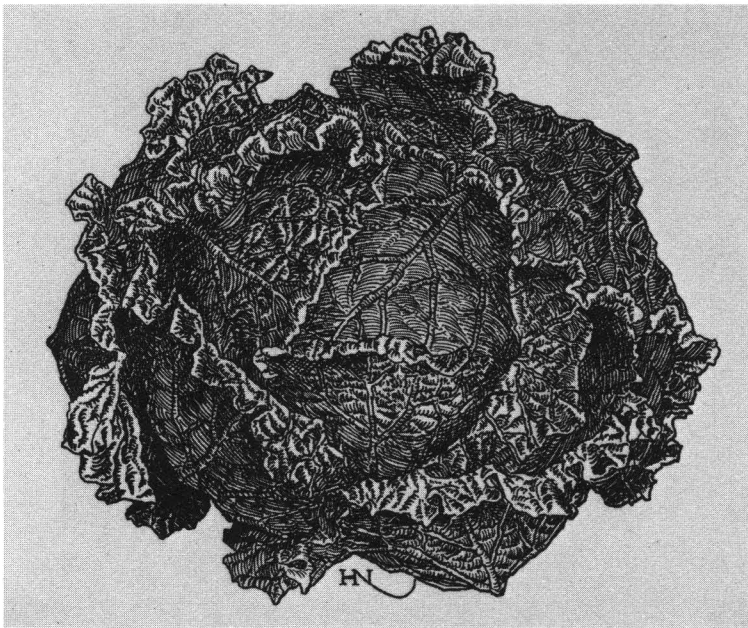
365

Corn

1971

edition of 25

3 $\frac{3}{8}$ x 8 $\frac{3}{8}$



366
Cabbage
 1971
 edition of 50
 5⁷/₈ x 7¹/₈



367
Frederick Law Olmstead
 1973
 edition of 150
 8 x 4³/₄



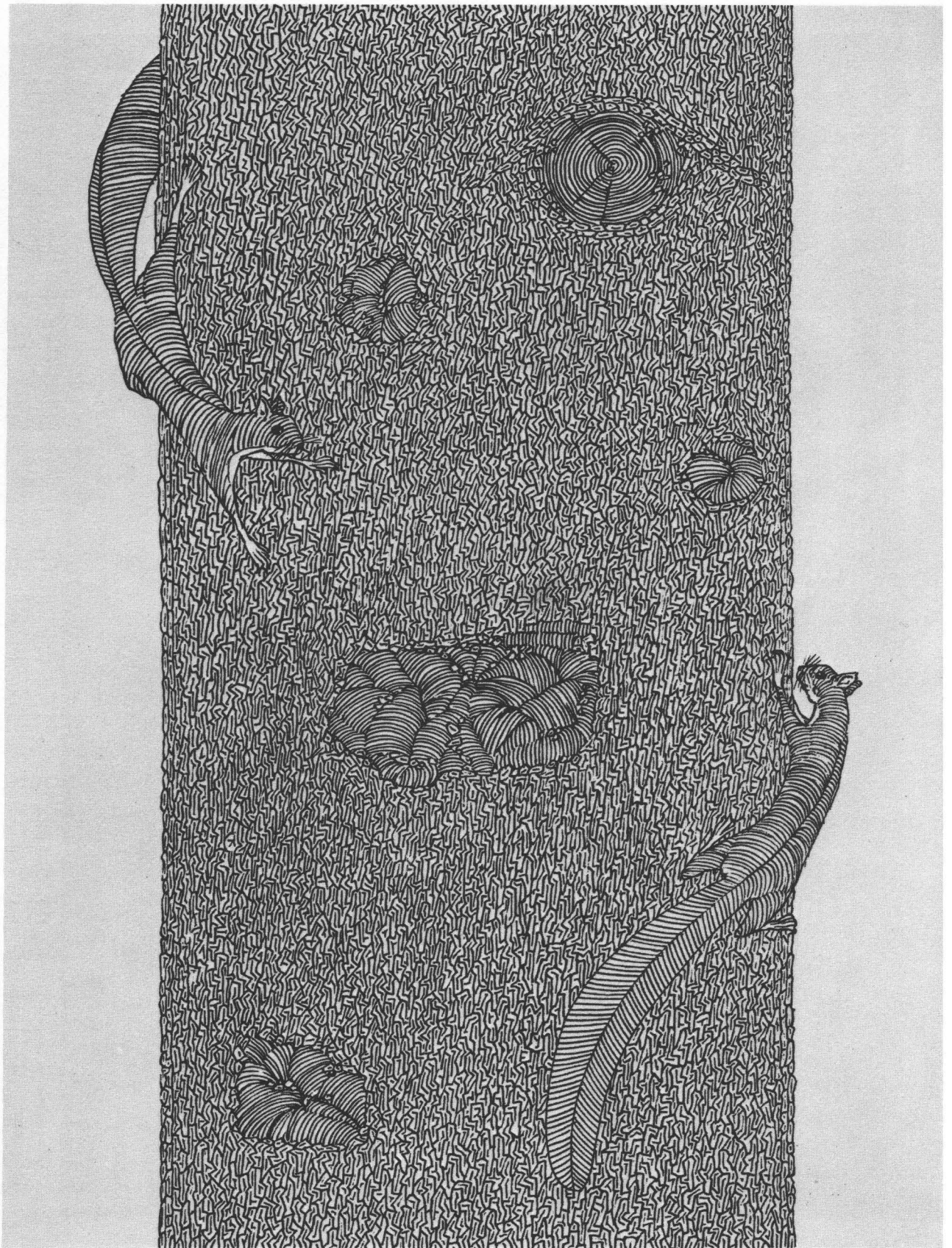
368

Iris in Bloom

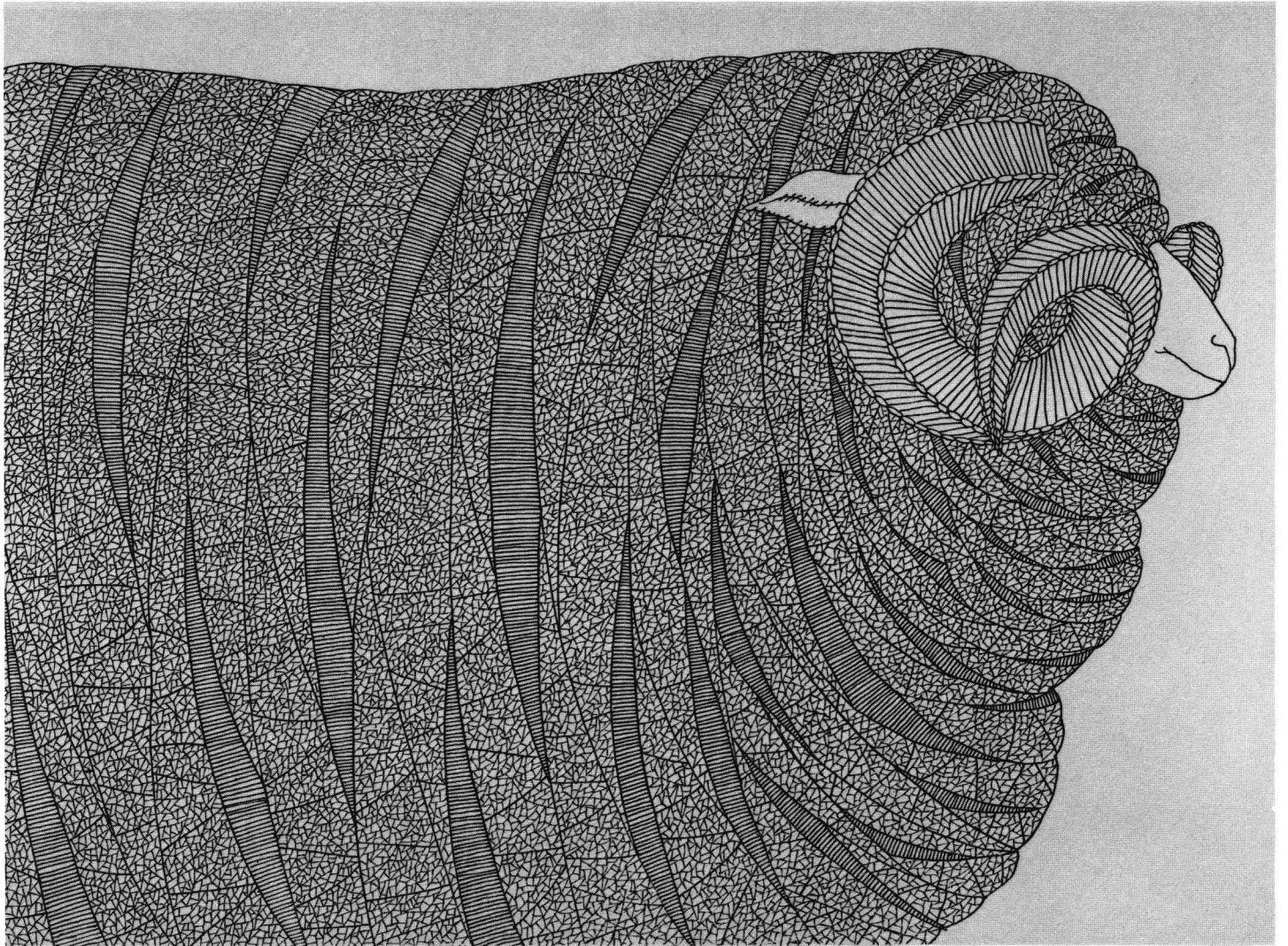
1973

edition of 150

21¼ x 15⅞



369
Squirrels
1979
edition of 100
17³/₄ x 13¹⁵/₁₆



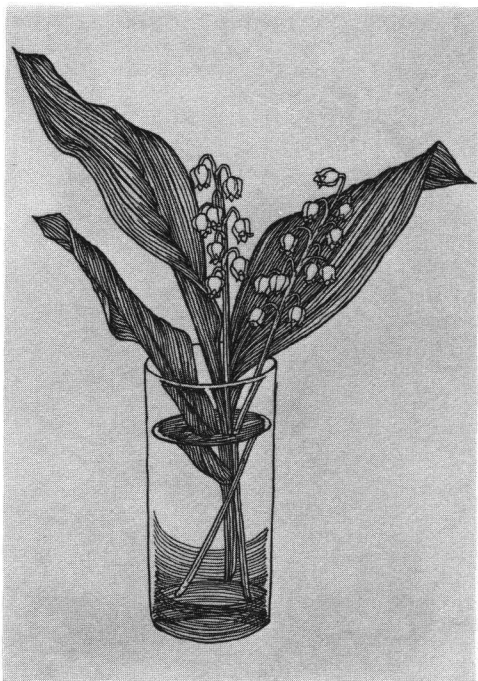
370

Ram

1979

edition of 150

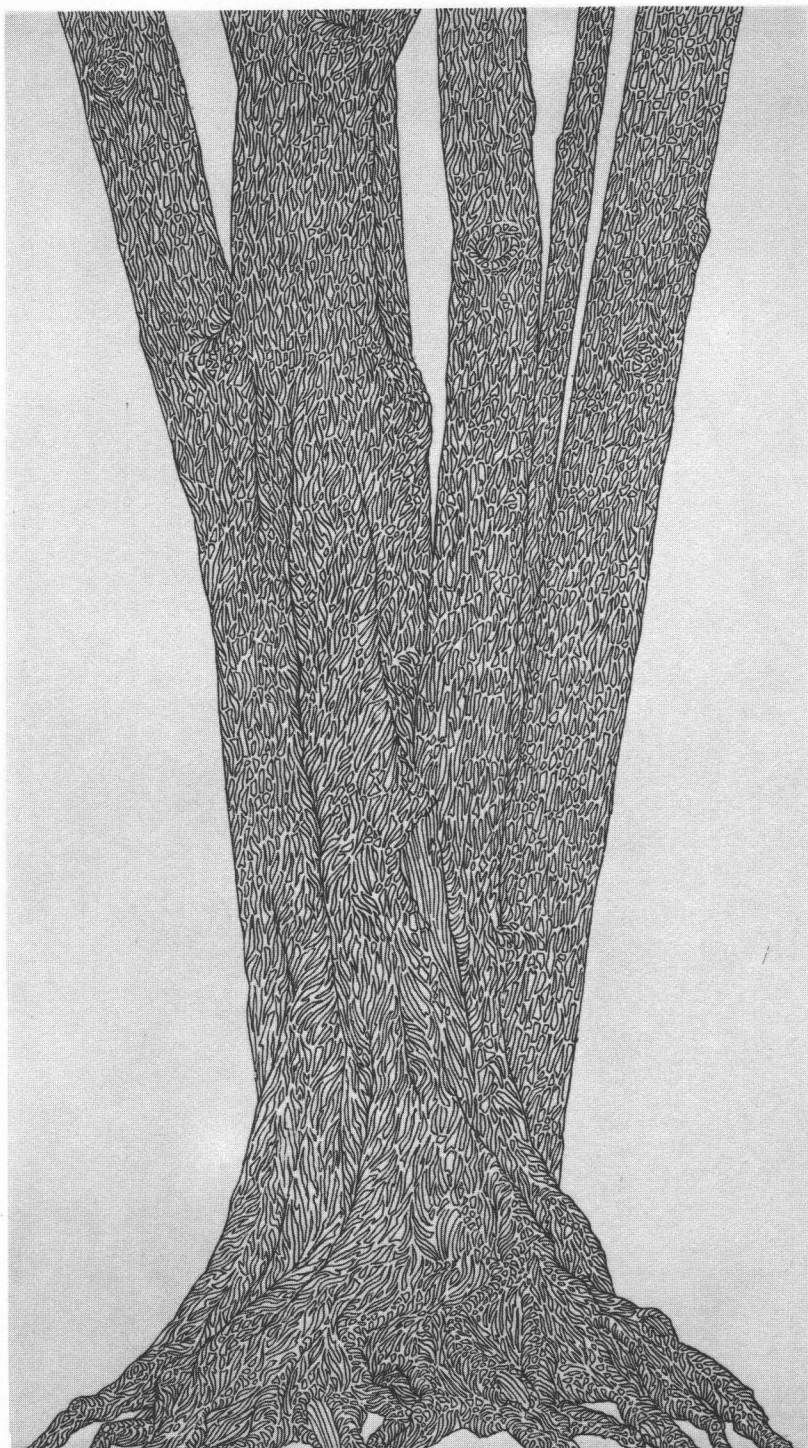
16¾ x 23



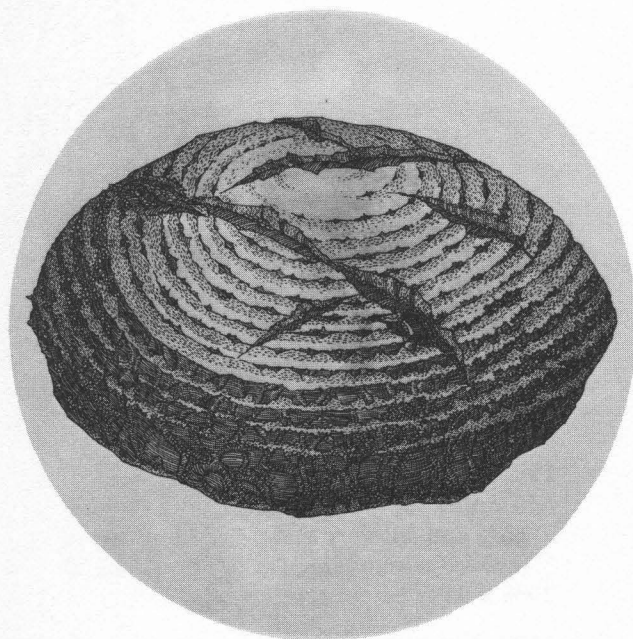
371
Lily of the Valley
 1981
 edition of 100
 9 1/8 x 7 1/8



372
Sour Gum in N.Y.
Central Park
 1981
 edition of 100
 16 x 15 1/4



373
Elm
 1981
 edition of 120
 17 $\frac{1}{8}$ x 9 $\frac{1}{4}$



374
Bread
 1981
 edition of 120
 12 $\frac{5}{8}$ x 12 $\frac{1}{16}$

375

Central Park Poster

1982

edition of 200 printed in
grey and smokey teal
(only 100 signed)

29¾ x 21¾ (sheet size)

NOTE: Not printed from
the metal plate, but
enlarged and mechanically
printed. Distributed by the
Friends of Central and
Prospect Parks, New York.

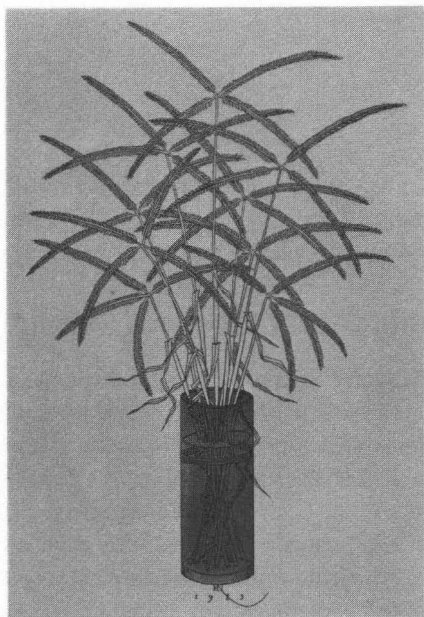


SOUR GUM IN THE RAMBLE BY JACQUES HINZDOVSKY

CENTRAL PARK

New York City

hinzdovsky



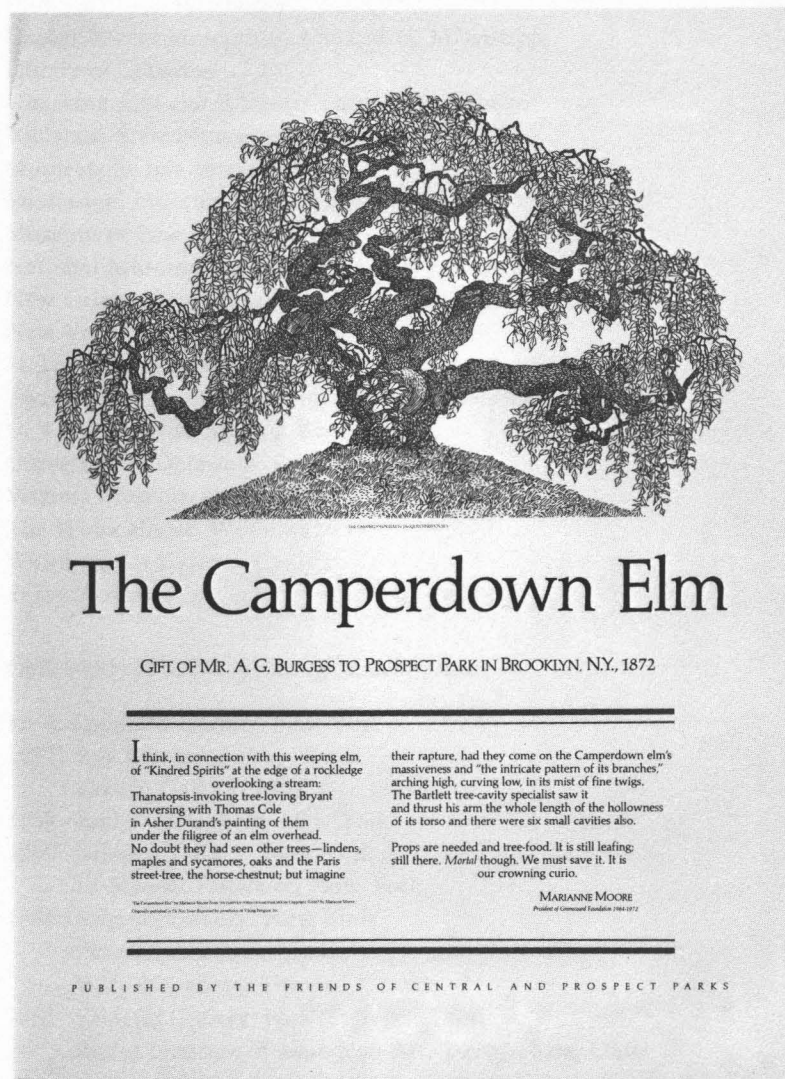
376

Goose Grass

1983

edition of 100

12 $\frac{7}{8}$ x 8 $\frac{7}{8}$



The Camperdown Elm

GIFT OF MR. A. G. BURGESS TO PROSPECT PARK IN BROOKLYN, N.Y., 1872

I think, in connection with this weeping elm, of "Kindred Spirits" at the edge of a rockledge overlooking a stream: Thanatopsis-invoking tree-loving Bryant conversing with Thomas Cole in Asher Durand's painting of them under the filigree of an elm overhead. No doubt they had seen other trees—lindens, maples and sycamores, oaks and the Paris street-tree, the horse-chestnut; but imagine

their rapture, had they come on the Camperdown elm's massiveness and "the intricate pattern of its branches," arching high, curving low, in its mist of fine twigs. The Bartlett tree-cavity specialist saw it and thrust his arm the whole length of the hollowness of its torso and there were six small cavities also.

Props are needed and tree-food. It is still leafing; still there. *Mortal* though. We must save it. It is our crowning curio.

MARIANNE MOORE
President of Concord Foundation 1964-1972

PUBLISHED BY THE FRIENDS OF CENTRAL AND PROSPECT PARKS

377

Prospect Park Poster

1985

edition of 300 printed in

wine and black, with a

poem by Marianne

Moore (only 100 signed)

29 $\frac{3}{4}$ x 21 $\frac{3}{4}$ (sheet size)

NOTE: Not printed from the metal plate, but reduced and mechanically printed. Distributed by the Friends of Central and Prospect Parks, New York.

BIOGRAPHICAL NOTE

Jacques Hnizdovsky was born in January 1915 in the Ukraine, and was educated in Europe. He emigrated to the United States in 1949 and became a naturalized citizen in 1954. Hnizdovsky died in New York in November 1985.

PERMANENT COLLECTIONS (partial listing)

Addison Gallery of American Art, Andover, Massachusetts
Burnaby Art Gallery, British Columbia, Canada
Butler Institute of American Art, Youngstown, Ohio
Chrysler Museum at Norfolk, Virginia
Cleveland Museum of Art
Davison Art Center, Wesleyan University
Duke University Museum of Art, Durham, North Carolina
Dulin Gallery of Art, Knoxville, Tennessee
Henry Art Gallery, University of Washington, Seattle
Hunt Institute, Pittsburgh
Lauren Rogers Museum of Art, Laurel, Mississippi
Library of Congress
Louisiana Arts and Science Center, Baton Rouge
Louisiana State Museum, New Orleans
Minneapolis Institute of Arts
Mississippi Museum of Art, Jackson
Museum of Fine Arts, Boston
National Museum of American Art, Washington
New Orleans Museum of Art
New York Public Library
Philadelphia Museum of Art
Tweed Museum of Art, University of Minnesota
U. S. Information Agency, Washington
University of Delaware
Virginia Museum of Fine Art, Richmond
The White House, Washington
Winnipeg Art Gallery, Canada
Yale University

ONE-MAN SHOWS (paintings and/or prints)

1954 Eggleston Gallery, New York
1957: Ror Volmar Gallery, Paris
Creuze Gallery, Paris
1958: Eggleston Gallery, New York
1960: Salpeter Gallery, New York
La Maison Francaise, New York
1961: Salpeter Gallery, New York
Philadelphia Art Alliance
W & W Gallery, Toronto, Canada
1962: Salpeter Gallery, New York
Butler Institute of American Art, Youngstown, Ohio

1964: Salpeter Gallery, New York

1966: Troup Gallery, Dallas
 Oneonta Community Art Center, New York
 Print Club of Philadelphia
 Capricorn Gallery, Bethesda, Maryland

1967: Jubilee Auditorium, Edmonton, Alberta, Canada
 John Nelson Bergstrom Art Center, Neenah, Wisconsin
 Sharon Arts Center, New Hampshire
 Chrysler Museum at Norfolk, Virginia
 Tahir Gallery, New Orleans
 Saint Basil's College, Stamford, Connecticut

1968: Chrysler Museum at Norfolk, Virginia
 Ukrainian Academy of Arts and Letters, New York

1969: Lumley-Cazalet Gallery, London, England
 Gallery 100, Princeton, New Jersey

1970: Davison Art Center, Wesleyan University
 Pratt Institute, Brooklyn
 Chrysler Museum at Norfolk, Virginia

1971: Associated American Artists, New York
 Tahir Gallery, New Orleans
 Troup Gallery, Dallas
 Van Straaten Gallery, Chicago
 Bronx Council on the Arts, New York
 Arizona State University, Phoenix

1972: Upstairs Gallery, Ithaca, New York
 Lumley-Cazalet Gallery, London, England
 International Institute of Minnesota, Saint Paul
 Mount Olive College, Mount Olive, North Carolina

1973: Westwood Gallery, Westwood, Massachusetts
 Parma-Snow Branch Library, Parma, Ohio
 Emile Walter Galleries, Vancouver, Canada
 Schoolhouse Gallery, Sanibel, Florida
 Winnipeg Art Gallery, Canada

1974: Roberson Center for the Arts and Sciences, Binghamton, New York
 Tryon Fine Art Gallery, Tryon, North Carolina
 Imperial Gallery, Virginia Beach, Virginia
 Tahir Gallery, New Orleans

1975: Fanny Garver Gallery, Madison, Wisconsin

1976: Tahir Gallery, New Orleans

1977: Long Beach Museum of Art, Long Beach, California
 Eko Gallery, Warren, Michigan
 Yale University, New Haven
 Wave-Hill, Riverdale, New York

1978: University of Virginia, Charlottesville
 Cathedral of St. John the Divine, New York
 Ukrainian Catholic Center, Kitchener, Ontario, Canada
 Ukrainian Institute of Modern Art, Chicago

1979: Associated American Artists, New York
 Virginia Center for the Creative Arts, Sweet Briar
 Virginia National Bank, Richmond
 Vasna Festival, Saskatoon, Saskatchewan, Canada
 McGill University, Montreal, Quebec, Canada
 Manhattan College, New York

- 1980: Hermitage Foundation Museum, Norfolk, Virginia
 St. Vladimir Institute Gallery, Toronto, Ontario, Canada
 University of Virginia, Charlottesville
- 1981: The Art Collection Gallery, St. Louis
 Niagara Falls Art Gallery, Niagara Falls, Ontario, Canada
 Virginia Center for the Creative Arts, Sweet Briar
 Bronx Museum of the Arts, Bronx, New York
 Pokrova Ukrainian Catholic Community Center, Cleveland
- 1982: Chapman Gallery, Canberra, Australia
 Lumley-Cazalet Gallery, London, England
 Jane Haslem Gallery, Washington, D.C.
 University of Virginia, Charlottesville
 St. Mary's College, St. Mary's City, Maryland
 Upstairs Gallery, Ithaca, New York
 Ukrainian Institute of America, New York
- 1983: Louisiana Arts and Science Center, Baton Rouge
 Ukrainian-Canadian Art Foundation, Toronto, Ontario, Canada
- 1984: State University College, Oneonta, New York
 Sweet Briar College, Sweet Briar, Virginia
 University of Illinois, Urbana
 Mount Olive College, Mount Olive, North Carolina
 Jane Haslem Gallery, Washington, D.C.
- 1985: Ukrainian Institute of Modern Art, Chicago
 East-West Shop, Victor, New York
 Ukrainian-Canadian Art Foundation, Toronto, Ontario, Canada
 Burnaby Art Gallery, British Columbia, Canada
- 1986: University of Virginia, Charlottesville
 Associated American Artists, New York
 Brooklyn Botanic Garden, Brooklyn, New York

GROUP SHOWS AND TRAVELING EXHIBITIONS

Hnizdovsky's woodcuts have been included in many group exhibitions, including those of the Society of American Graphic Artists, Audubon Artists, the Boston Printmakers, and those sponsored by the U. S. Information Agency in Europe, Asia, South America and Africa. He participated in the Contemporary Graphic Art Exhibition at the Kennedy Center in Washington, D. C., in 1963 (an exhibition which also toured Russia) as well as a similar exhibition which toured Japan in 1967. An exhibition of woodcuts by Jacques Hnizdovsky, arranged by the Fendrick Gallery in Washington, D. C., in 1967, was seen at numerous American museums and libraries. In 1973, the Winnipeg Art Gallery organized an exhibition of Hnizdovsky's woodcuts for museums and libraries in fourteen Canadian cities. Hnizdovsky's woodcuts were included in the Triennale Internazionale della Xilografia in Italy in 1972 and in an international print exhibition at the Taipei Fine Arts Museum in Taiwan in 1983 and 1985. The Burnaby Art Gallery in British Columbia, Canada, organized an exhibition of Hnizdovsky's prints that circulated among libraries and museums in the western provinces of Canada through 1985 and 1986. The Virginia Museum of Fine Arts in Richmond organized a similar traveling exhibition in 1987.

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