



VARIOUS ARTISTS

Lines in Four Directions over 450 Years

Current installation dimensions: 86 x 118 inches (218.4 x 299.7 cm)

(Inventory #34971)

KRAKOW WITKIN GALLERY

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Lines in Four Directions over 450 Years

Lines in Four Directions over 450 years explores the conceptual, formal, and social aspects of one particular technique from a contemporary perspective. As such, the collection of 28 works by 26 artists hang together on one wall as the latest iteration of Krakow Witkin Gallery's "One Wall, One Work." The unifying characteristic in the group is "hatching," a technique used in Western drawing and printmaking mostly from the 1300's and on. Hatching uses closely spaced parallel lines and, traditionally, it provides an image with depth, shade, and/or tone. "Crosshatching" uses another set of parallel lines which overlap or cross the hatching to provide further variations in shading. In the late 1960's, Sol LeWitt used the technique of crosshatching and isolated it from its illustrative purpose. This provided him a visual vocabulary with endless and powerful iterative potential. With LeWitt's work as inspiration, Krakow Witkin Gallery's presentation explores differences between artists, techniques, and time periods, all while highlighting issues of equality, innovation, power, and space.

The particular, visual impetus for the exhibition began with two of LeWitt's works, as well as two other artists' works. A brief description of each of these works is below:

- Sol LeWitt's two line etchings from 1971 are examples of the artist's use of regular and hand-drawn "lines in four directions" (vertical, horizontal, diagonal/left, and diagonal/right lines). The combination of lines used in these works was an "imagery" that LeWitt became engaged with by 1965 as he was then using the four types of lines to make construction diagrams for and drawings of his three-dimensional structures. By 1968, he was exploring the lines purely in two dimensions (no longer using them only for representing something in three dimensions). He made drawings of layered and juxtaposed lines in various combinations (first publicly seen in the now seminal "Xerox Book" and soon thereafter in his first wall drawing). By 1971, this imagery was iconic for LeWitt. One of the two etchings on view shows a progression of layers of the lines, from one to four. The second consists 'only' of a field of all four directions of lines overlayed. Importantly, LeWitt found both approaches equally important. Through the combination of imagery where all line directions are important and the seriality where all variations are equal, LeWitt presented visually compelling works that are statements about egalitarianism (not a surprising theme from an artist who consistently supported and championed artists of many different backgrounds).
- Diana Scultori was among the first women, ca. 1575, to get a Papal Privilege to sell her prints in Rome (a "Papal Privilege" was a legal situation that helped her sell her work without fear of what would later be called copyright infringement). This narrative is, in and of itself, compelling as it paints a picture of a smart, strong, independent, and talented woman in 1500's Rome. To add to the background of the work currently on view, it is not definitively known whether the subject matter is "Esther seated at a table to the left speaking with Ahasuerus and Haman" or "Aspasia, Socrates, and another philosopher." Having multiple readings of the imagery in the print is significant. The alignment of Esther (a queen who calls a sly villain to task) with Aspasia (a philosopher and teacher) provides the protagonists with mutual support in unsupportive social structures of both the narratives' time periods and Scultori's. Perhaps Scultori left the narrative open-ended so that multiple meanings could be mutually beneficial? This approach is, in a way, similar, if one can think abstractly, to the layers of LeWitt's lines. Along with this conceptual alignment, there is a visual one, too. Scultori primarily used straight parallel lines in various overlapping ways to create her imagery. In many of the planar areas of the image, one can see etching rather similar to that of LeWitt's.
- Jacques Villon, in the 21st century, is primarily known as the brother of Marcel Duchamp. At the famed 1913 Armory Show, all of Villon's work sold and for a time thereafter, the brothers were almost equally famous. With that said, Villon, in addition to being a painter and designing the famed stained glass for the cathedral in Metz, was also an accomplished printmaker who brought the language of Cubism to a print-collecting audience. He called his linear imagery, "constructive decomposition." This 'decomposition' used just straight lines in various combinations so as to create both legible imagery as well as a firm balance among the foreground, background, and all areas in between. Much like LeWitt (or perhaps it should be said in reverse...), Villon created compositions with no hierarchy of gestures.

In addition to these artists' works, the topic of heraldry (the system by which coats of arms are devised, described, and regulated) plays a key roll in the formation of the exhibited collection. In the history of heraldry, lines in four directions (along with other combinations, patterns, etc.) were used in monochromatic representations to indicate what a "full-color" emblazon would be (accessible, multi-color printing would come hundreds of years later). Various charts from the 1700's (and forward) are exhibited as elegant, ordered examples of combination and variation.

The collection began by putting the above works together and then spending the next few years slowly assembling a family of works that could live together and expand on the works' conversations, both visually and conceptually. The full list of artists included are George Aikman, Cherubino Alberti, Cornelis Bloemaert, Louis Jacques Cathelin, William Charles, Daniel Nicolaus Chodowiecki, Robert Cottingham, Henri Fantin-Latour, Gego, Pieter Holdsteijn the Younger, William Hogarth, Käthe Kollwitz, Sol LeWitt, Mortimer Menpes, Thomas Milton, Crispin De Passe the Younger, Martin Puryear, Guido Reni, Adamo Scultori, Diana Scultori, Kiki Smith, Henry Ossawa Tanner, David Teniers the Younger, and Jacques Villon, along with two that are unidentified at the present time.



(detail)

VARIOUS ARTISTS

Lines in Four Directions over 450 Years

Current installation dimensions: 86 x 118 inches (218.4 x 299.7 cm)

(Inventory #34971)



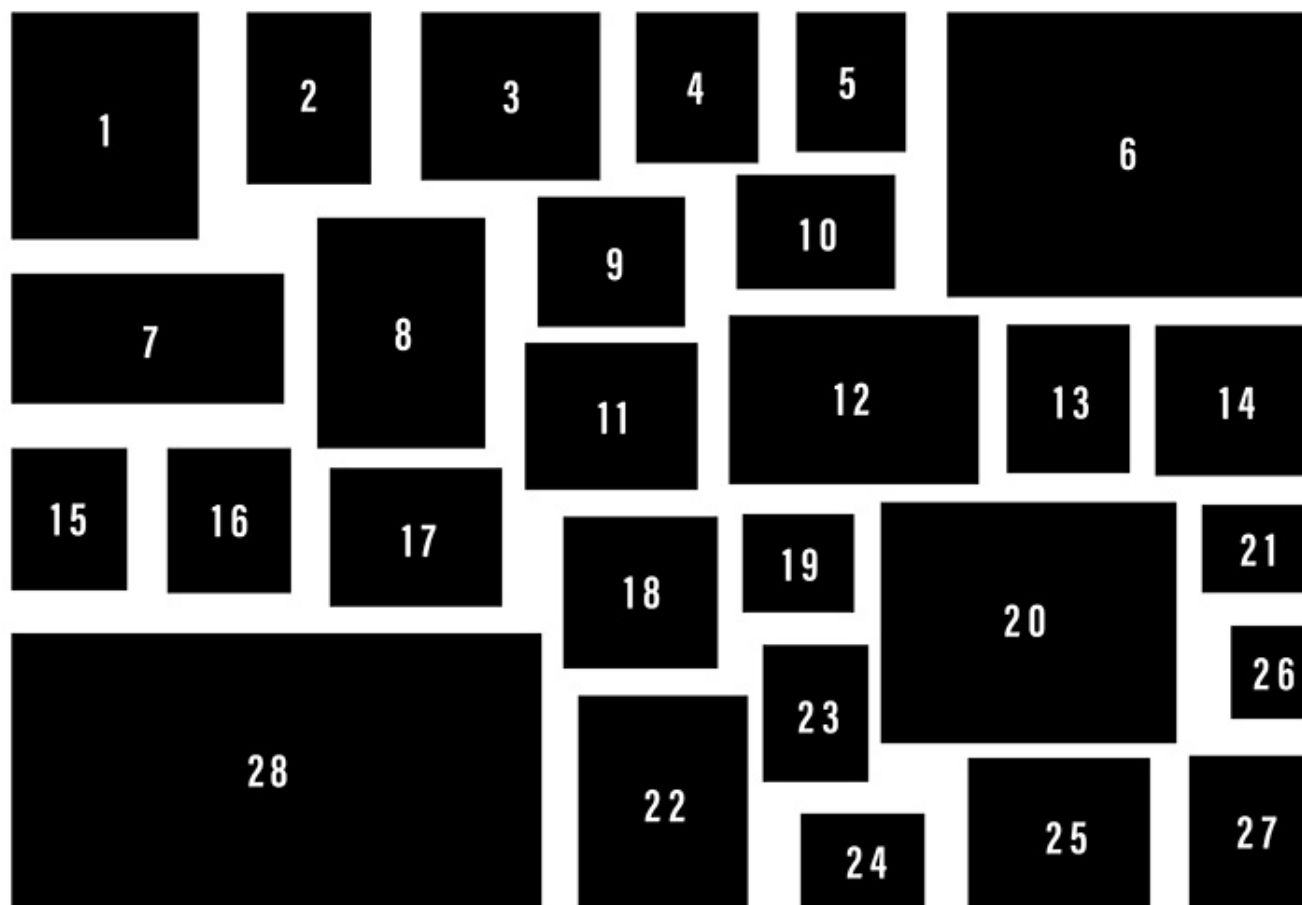
(detail)

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VARIOUS ARTISTS

Lines in Four Directions over 450 Years

Current installation dimensions: 86 x 118 inches (218.4 x 299.7 cm)

(Inventory #34971)



KIKI SMITH

The Sky's Shadow, 2022

Etching with handcoloring on hahnemühle paper deckled edge

Image/plate size: 11 9/16 x 8 9/16 inches (29.4 x 21.7 cm)

Paper size: 18 1/4 x 14 1/2 inches (46.4 x 36.8 cm)

Frame size: 20 1/2 x 16 3/4 inches (52.1 x 42.5 cm)

Edition of 18

Signed and dated lower right, numbered lower left in graphite
(Inventory #34353)



(detail)

KIKI SMITH

The Sky's Shadow, 2022

Etching with handcoloring on hahnemühle paper deckled edge

Image/plate size: 11 9/16 x 8 9/16 inches (29.4 x 21.7 cm)

Paper size: 18 1/4 x 14 1/2 inches (46.4 x 36.8 cm)

Frame size: 20 1/2 x 16 3/4 inches (52.1 x 42.5 cm)

Edition of 18

Signed and dated lower right, numbered lower left in graphite
(Inventory #34353)



CHERUBINO ALBERTI

Nude Man (after Michelangelo), ca. 1580-1590

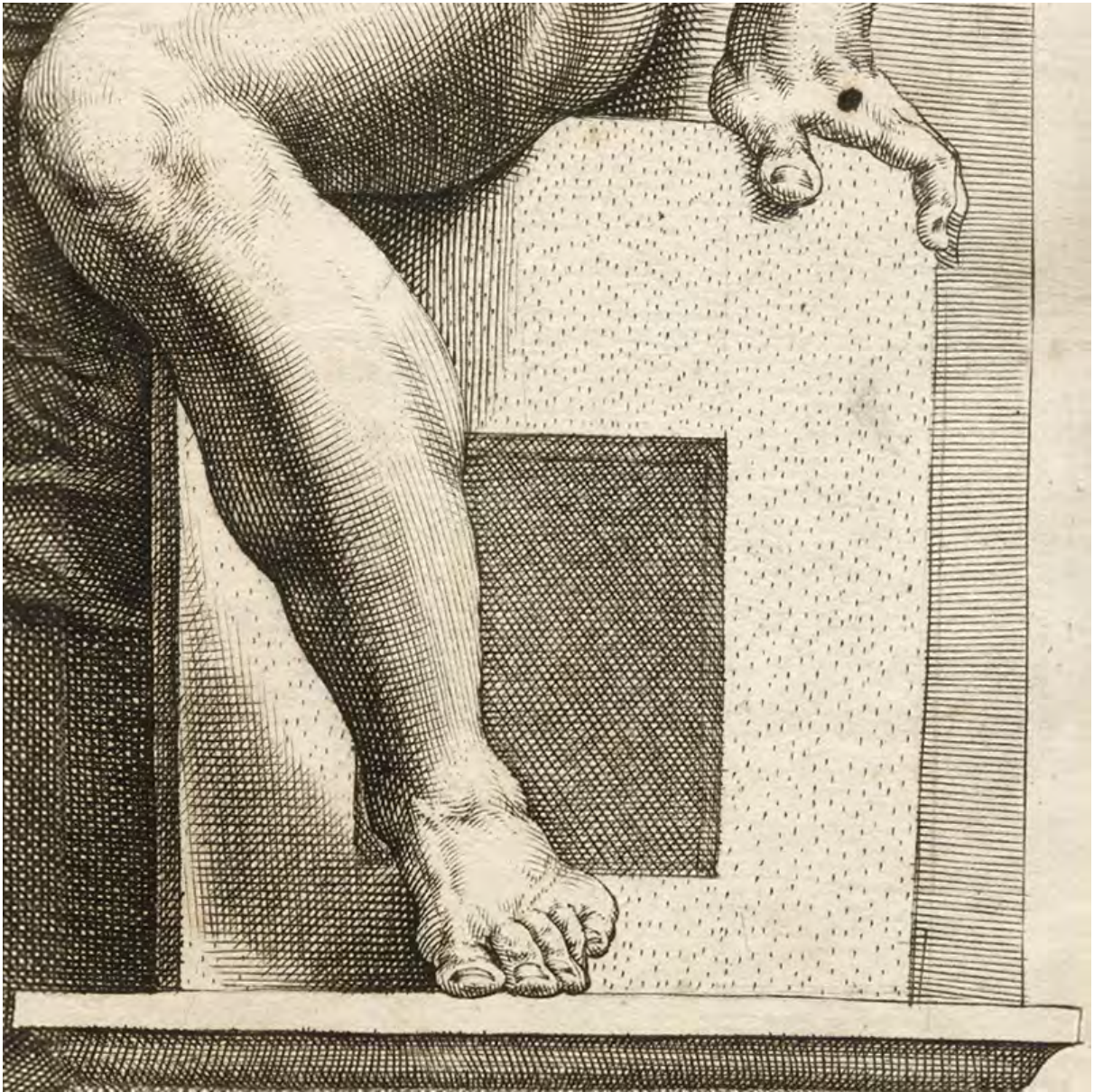
Engraving

Paper size: 12 1/2 x 8 1/4 inches (31.8 x 21 cm)

Frame size: 15 1/8 x 10 7/8 inches (38.4 x 27.6 cm)

Signed in the plate lower center recto, "Michelangelus pinxit in Vaticano / Cheribinus Albertus sculpsit. Philippus Thomassinus excudit."

(Inventory #34193)



(detail)

CHERUBINO ALBERTI

Nude Man (after Michelangelo), ca. 1580-1590

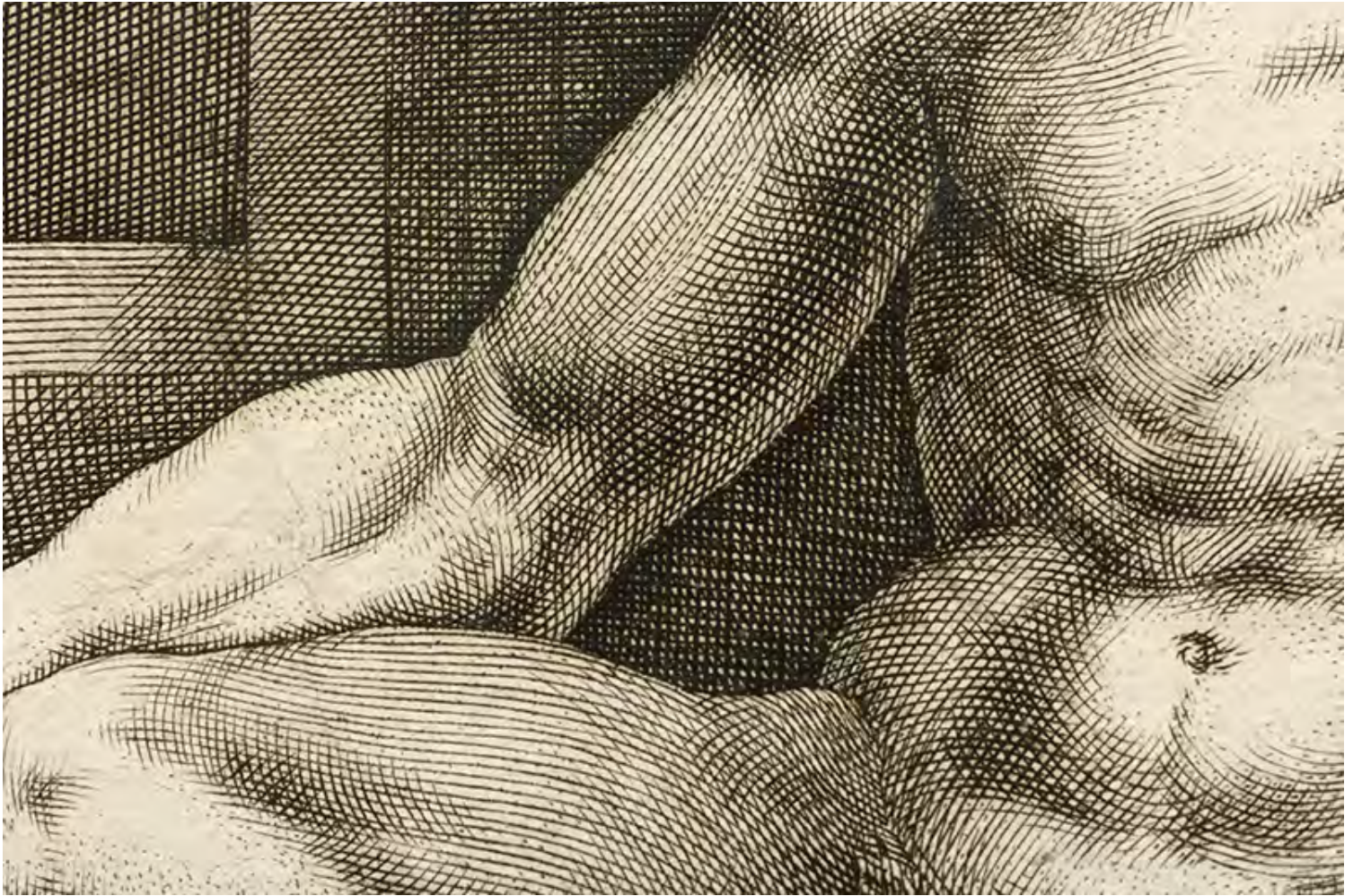
Engraving

Paper size: 12 1/2 x 8 1/4 inches (31.8 x 21 cm)

Frame size: 15 1/8 x 10 7/8 inches (38.4 x 27.6 cm)

Signed in the plate lower center recto, "Michelangelus pinxit in Vaticano / Cheribinus Albertus sculpsit. Philippus Thomassinus excudit."

(Inventory #34193)



(detail)

CHERUBINO ALBERTI

Nude Man (after Michelangelo), ca. 1580-1590

Engraving

Paper size: 12 1/2 x 8 1/4 inches (31.8 x 21 cm)

Frame size: 15 1/8 x 10 7/8 inches (38.4 x 27.6 cm)

Signed in the plate lower center recto, "Michelangelus pinxit in Vaticano / Cheribinus Albertus sculpsit. Philippus Thomassinus excudit."

(Inventory #34193)



MARTIN PURYEAR

Untitled I, 2002

Etching with aquatint

Image size: 4 3/4 x 6 inches (12.1 x 15.2 cm)

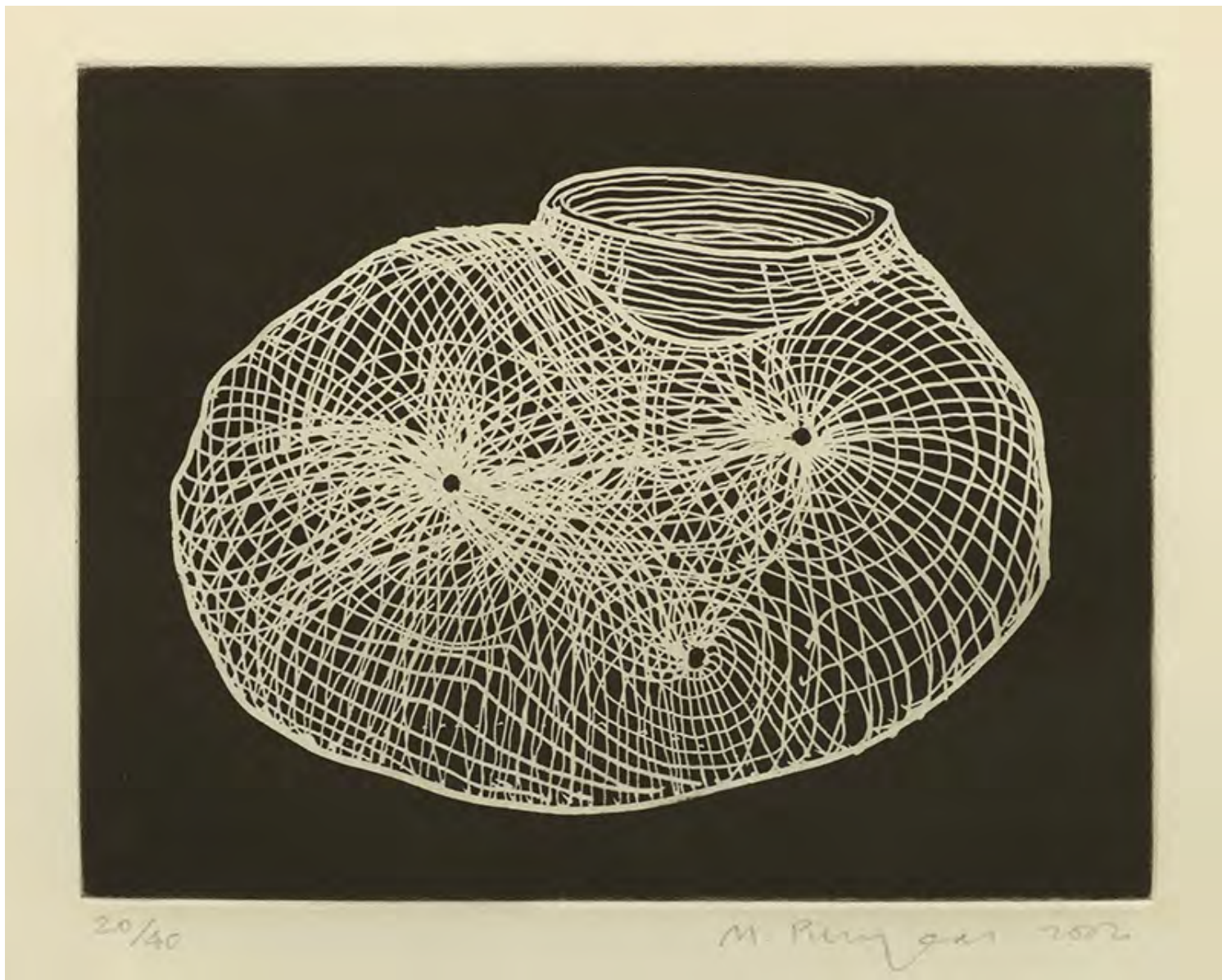
Paper size: 12 5/8 x 14 inches (32.1 x 35.6 cm)

Frame size: 15 x 16 1/4 inches (38.1 x 41.3 cm)

Edition of 40

Signed and dated lower right recto below image in graphite, "M.Puryear", numbered lower left recto below image in graphite, "20/40"

(Inventory #34172)



(detail)

MARTIN PURYEAR

Untitled I, 2002

Etching with aquatint

Image size: 4 3/4 x 6 inches (12.1 x 15.2 cm)

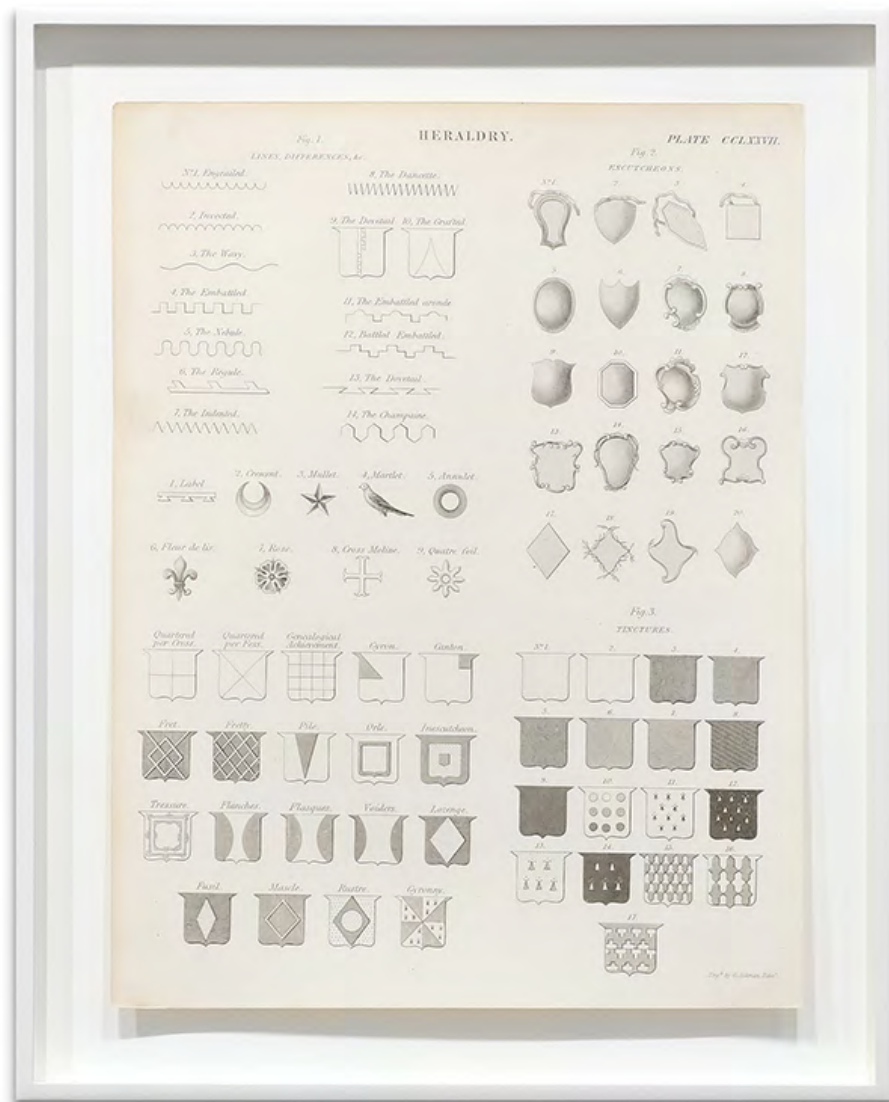
Paper size: 12 5/8 x 14 inches (32.1 x 35.6 cm)

Frame size: 15 x 16 1/4 inches (38.1 x 41.3 cm)

Edition of 40

Signed and dated lower right recto below image in graphite, "M.Puryear", numbered lower left recto below image in graphite, "20/40"

(Inventory #34172)



GEORGE AIKMAN

Heraldry Plate CCLXXVII, ca. 1842

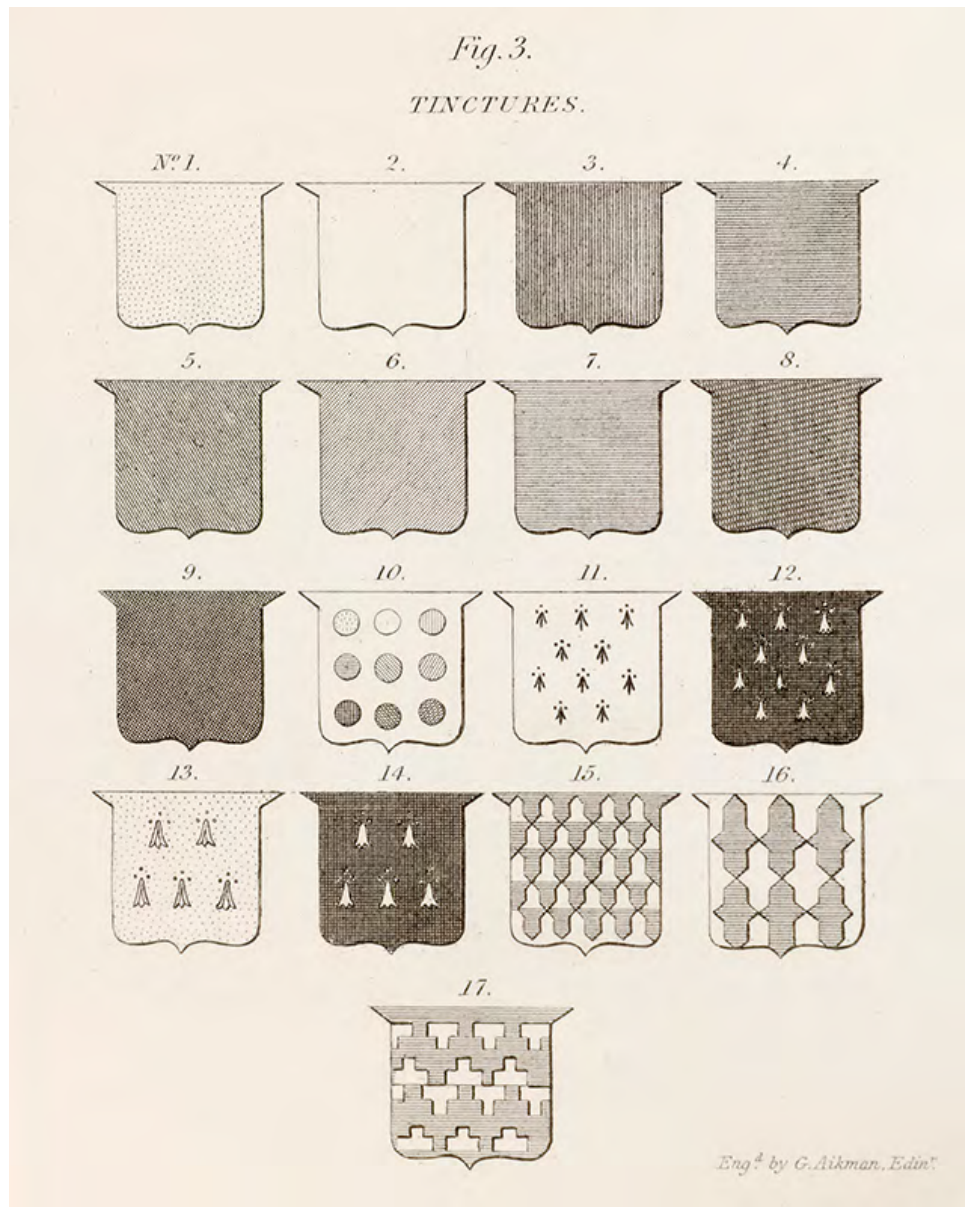
Engraving

Paper size: 10 5/8 x 8 1/4 inches (27.7 x 21 cm)

Frame size: 13 1/8 x 10 5/8 inches (33.3 x 27 cm)

Signed in the plate lower right recto, "Engd by G. Aikman, Edinr."

(Inventory #34205)



(detail)

GEORGE AIKMAN

Heraldry Plate CCLXXVII, ca. 1842

Engraving

Paper size: 10 5/8 x 8 1/4 inches (27.7 x 21 cm)

Frame size: 13 1/8 x 10 5/8 inches (33.3 x 27 cm)

Signed in the plate lower right recto, "Eng^d by G. Aikman, Edin^r."

(Inventory #34205)



CORNELIS BLOEMAERT

Avaritia (an allegory on greed, after Abraham Bloemaert), 1625

Engraving

Image size: 7 1/4 x 5 3/8 (18.5 x 13.5 cm)

Paper size: 7 5/8 x 5 5/8 inches (19.4 x 14.3 cm)

Frame size: 12 1/4 x 9 1/2 inches (31.1 x 24.1 cm)

Initialed in the plate, lower right recto, "CB"

Hollstein #286

(Inventory #34194)



(detail)

CORNELIS BLOEMAERT

Avaritia (an allegory on greed, after Abraham Bloemaert), 1625

Engraving

Image size: 7 1/4 x 5 3/8 (18.5 x 13.5 cm)

Paper size: 7 5/8 x 5 5/8 inches (19.4 x 14.3 cm)

Frame size: 12 1/4 x 9 1/2 inches (31.1 x 24.1 cm)

Initialed in the plate, lower right recto, "CB"

Hollstein #286

(Inventory #34194)

NAEMEN ende WAEPENEN van die HEEREN
RAADEN, inden HOVE des FURSTENDUMS GELRE
tinge door KEYSER CAREL de 5^e inden Jaaren 1545.
RAADEN en REKENMEESTERS in GELDERLANDT
CONINCK PHILIPS de 2^e inden Jaaren 1558. met byvoeginge



CANZELERS, ORDINAIRES, en EXTRAORDINAIRES
en GRAEFSCHAP ZUTPHEN. Zederdt deszelfs oprig
Als mede de NAEMEN ende WAEPENEN vande HEEREN
Zederdt de oprigtinge vande CAMER van REKENING, door
wanneer deelve Sessie hebbe genomen.



UNKNOWN

Names and Arms of Those Gentlemen..., ca. 1725

Engraving

Paper size: 23 1/4 x 30 1/4 inches (59.1 x 76.8 cm)

frame size: 25 1/2 x 32 1/2 inches (64.8 x 82.6 cm)

(Inventory #34203)



(detail)

UNKNOWN

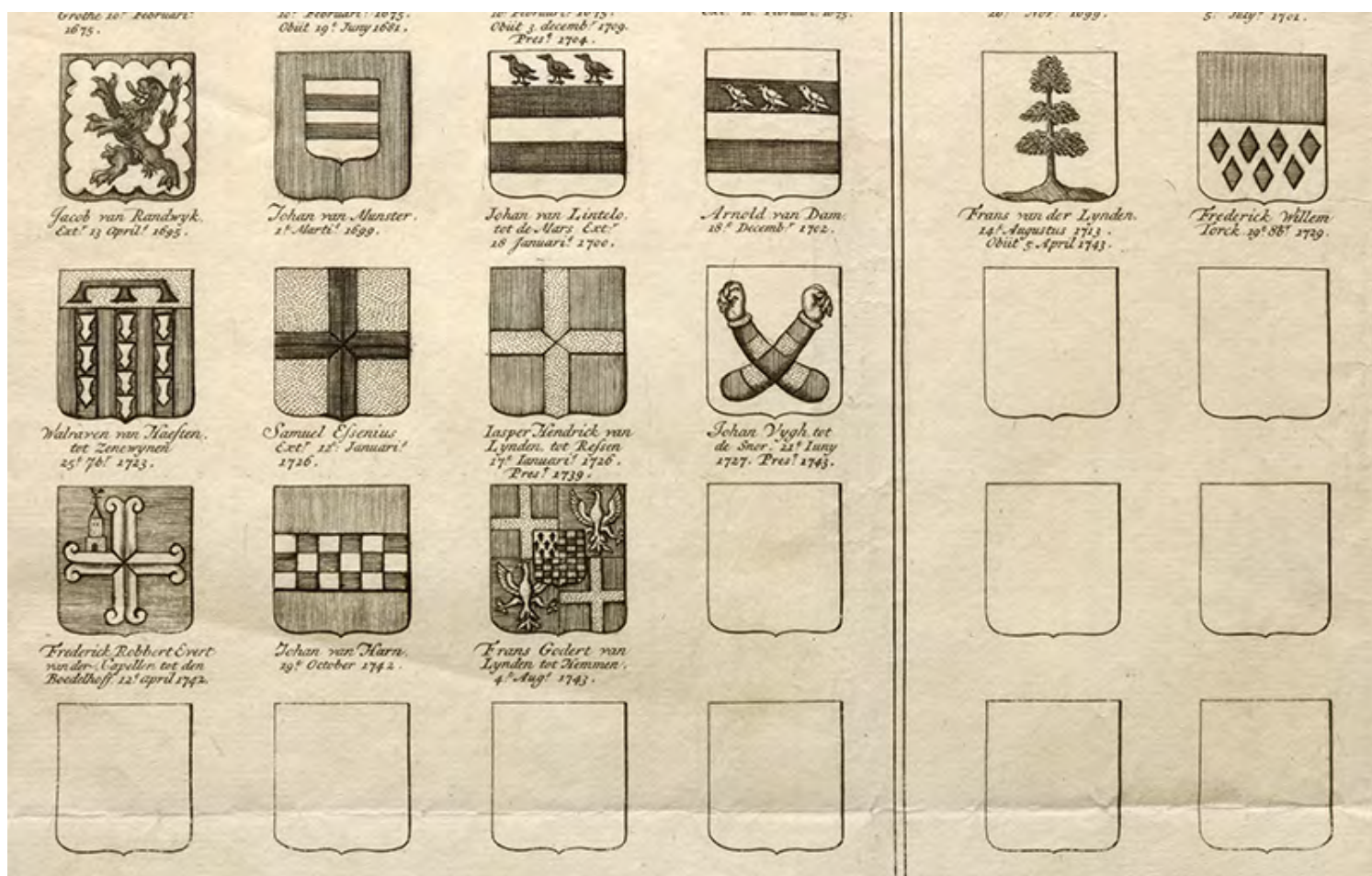
Names and Arms of Those Gentlemen..., ca. 1725

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Paper size: 23 1/4 x 30 1/4 inches (59.1 x 76.8 cm)

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(Inventory #34203)



(detail)

UNKNOWN

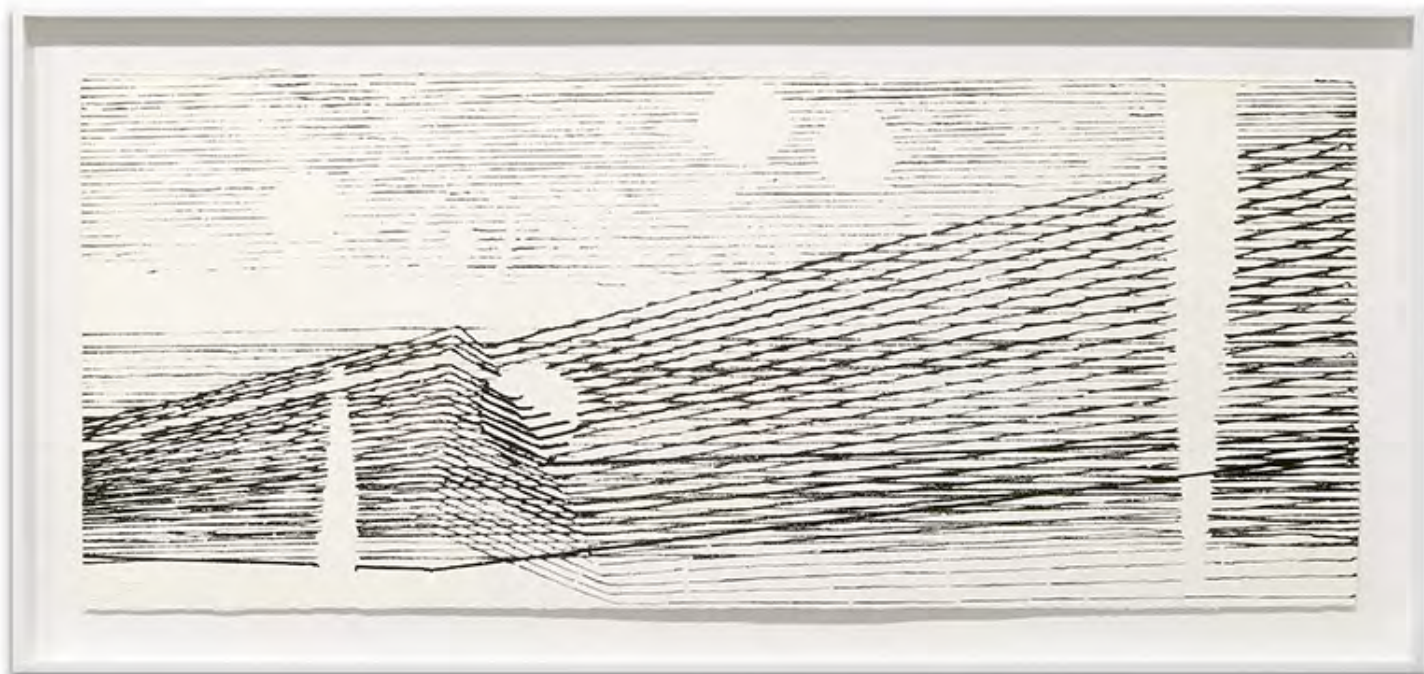
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Paper size: 23 1/4 x 30 1/4 inches (59.1 x 76.8 cm)

frame size: 25 1/2 x 32 1/2 inches (64.8 x 82.6 cm)

(Inventory #34203)



GERTRUDE GOLDSCHMIDT (GEGO)

Untitled, 1966

Lithograph

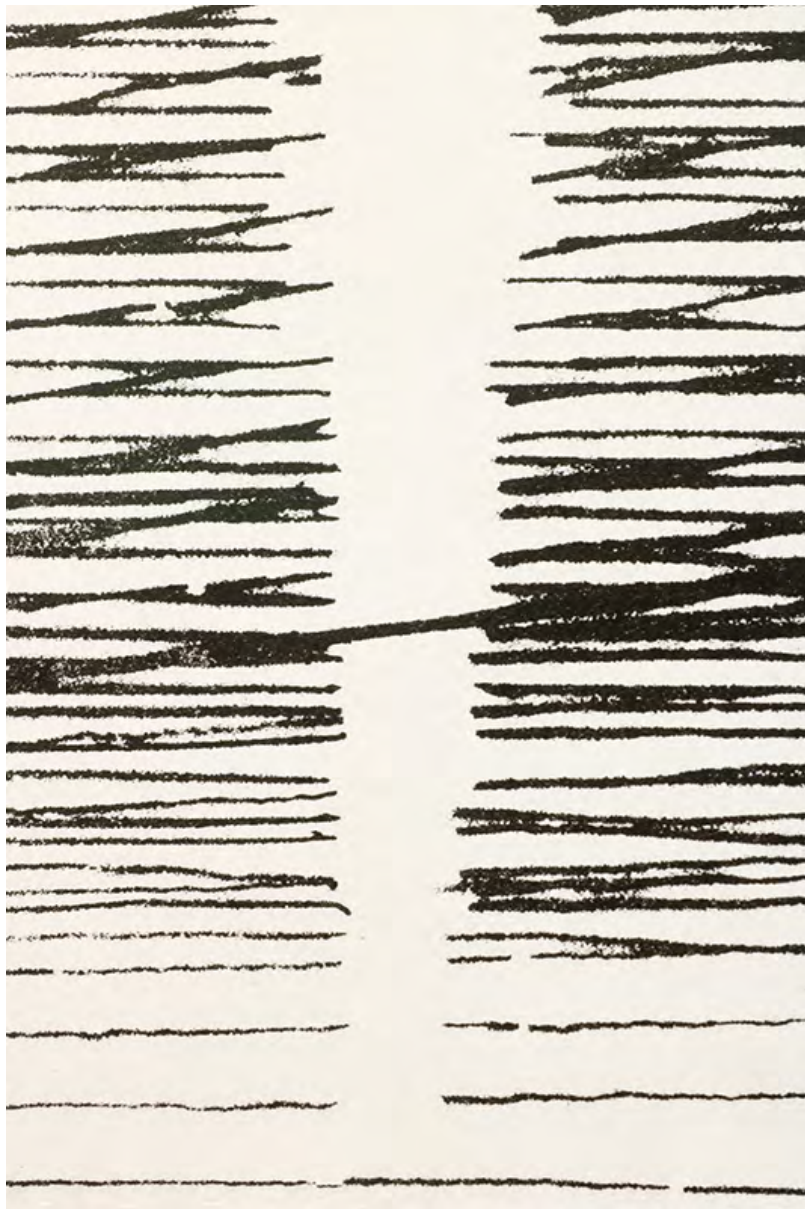
Image/paper size: 9 x 22 1/8 inches (22.9 x 56.2 cm)

Frame size: 11 1/2 x 24 3/8 inches (29.2 x 61.9 cm)

Annotated, signed, noted, and dated lower left recto in graphite, "B.A.T. Gego 6 x 11 66"

Most likely never editioned. Variant of Tamarind #1846 and #1846ii

(Inventory #34191)



(detail)

GERTRUDE GOLDSCHMIDT (GEGO)

Untitled, 1966

Lithograph

Image/paper size: 9 x 22 1/8 inches (22.9 x 56.2 cm)

Frame size: 11 1/2 x 24 3/8 inches (29.2 x 61.9 cm)

Annotated, signed, noted, and dated lower left recto in graphite, "B.A.T. Gego 6 x 11 66"

Most likely never editioned. Variant of Tamarind #1846 and #1846ii

(Inventory #34191)



LOUIS JACQUES CATHELIN

Portrait of Nicolas Poussin, ca. 1800

Etching and engraving

Image size: 11 1/8 x 8 5/8 inches (28 x 22 cm)

Paper size: 15 1/2 x 11 5/8 inches (39.4 x 29.5 cm)

Frame size: 20 1/2 x 14 5/8 inches (52.1 x 37.1 cm)

Proof before any lettering

I.F.F XVIIIth, Volume IV, #126

(Inventory #34201)



(detail)

LOUIS JACQUES CATHELIN

Portrait of Nicolas Poussin, ca. 1800

Etching and engraving

Image size: 11 1/8 x 8 5/8 inches (28 x 22 cm)

Paper size: 15 1/2 x 11 5/8 inches (39.4 x 29.5 cm)

Frame size: 20 1/2 x 14 5/8 inches (52.1 x 37.1 cm)

Proof before any lettering

I.F.F XVIIIth, Volume IV, #126

(Inventory #34201)



MORTIMER MENPES

Chums, 1915-16

Drypoint and etching

Image size: 5 3/16 x 5 7/8 inches (13.2 x 14.9 cm)

Paper size: 8 3/4 x 10 1/2 inches (22.2 x 26.7 cm)

Frame size: 11 x 12 7/8 inches (27.9 x 32.7 cm)

Signed lower right recto in graphite, "Mortimer Menpes"

Morgan #602

(Inventory #34196)



(detail)

MORTIMER MENPES

Chums, 1915-16

Drypoint and etching

Image size: 5 3/16 x 5 7/8 inches (13.2 x 14.9 cm)

Paper size: 8 3/4 x 10 1/2 inches (22.2 x 26.7 cm)

Frame size: 11 x 12 7/8 inches (27.9 x 32.7 cm)

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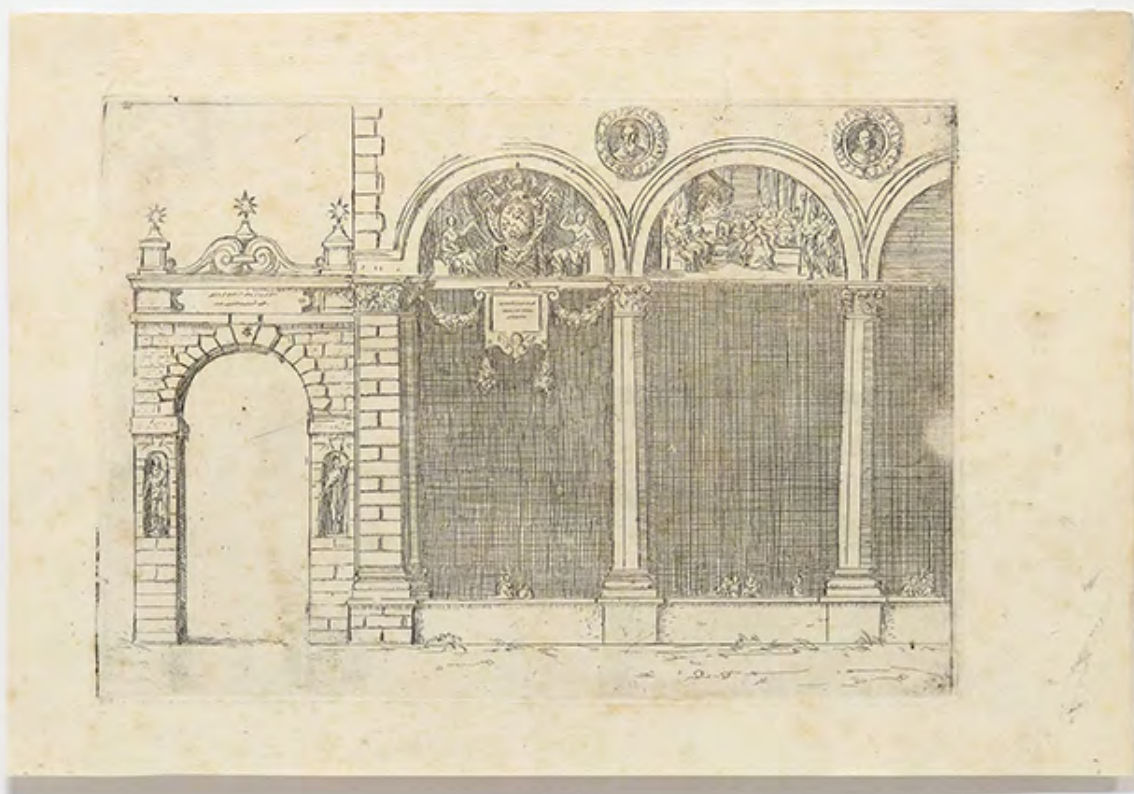
Paper size: 8 3/4 x 10 1/2 inches (22.2 x 26.7 cm)

Frame size: 11 x 12 7/8 inches (27.9 x 32.7 cm)

Signed lower right recto in graphite, "Mortimer Menpes"

Morgan #602

(Inventory #34196)



GUIDO RENI

The Portico next to the Palazzo Archivescovile (from the series of nine etchings illustrating the Festival Decorations on the Occasion of the Entry of Pope Clement VIII in Bologna (Descrittione de gli apparati fatti in Bologna per la venuta di N.S. Papa Clemente VIII. Con disegni de gli Archi, Statue, & Pitture), published in 1598 in Bologna by Vittorio Benacci.), 1598

Etching

Image size: x 8 3/4 inches (15.2 x 22.2 cm)

Paper size: 7 3/4 x 11 1/2 inches (19.6 x 29.4 cm)

Frame size: 10 1/8 x 13 7/8 inches (25.7 x 35.2 cm)

Watermark: Urn

(Inventory #34207)



(detail)

GUIDO RENI

The Portico next to the Palazzo Archivescovile (from the series of nine etchings illustrating the Festival Decorations on the Occasion of the Entry of Pope Clement VIII in Bologna (Descrittione de gli apparati fatti in Bologna per la venuta di N.S. Papa Clemente VIII. Con disegni de gli Archi, Statue, & Pitture), published in 1598 in Bologna by Vittorio Benacci.), 1598

Etching

Image size: x 8 3/4 inches (15.2 x 22.2 cm)

Paper size: 7 3/4 x 11 1/2 inches (19.6 x 29.4 cm)

Frame size: 10 1/8 x 13 7/8 inches (25.7 x 35.2 cm)

Watermark: Urn

(Inventory #34207)



HENRY OSSAWA TANNER

Mosque, Tangier, ca. 1910

Etching

Image size: 7 x 9 1/4 (17.8 x 23.5 cm)

Paper size: 10 7/8 x 13 1/4 inches (27.6 x 33.7 cm)

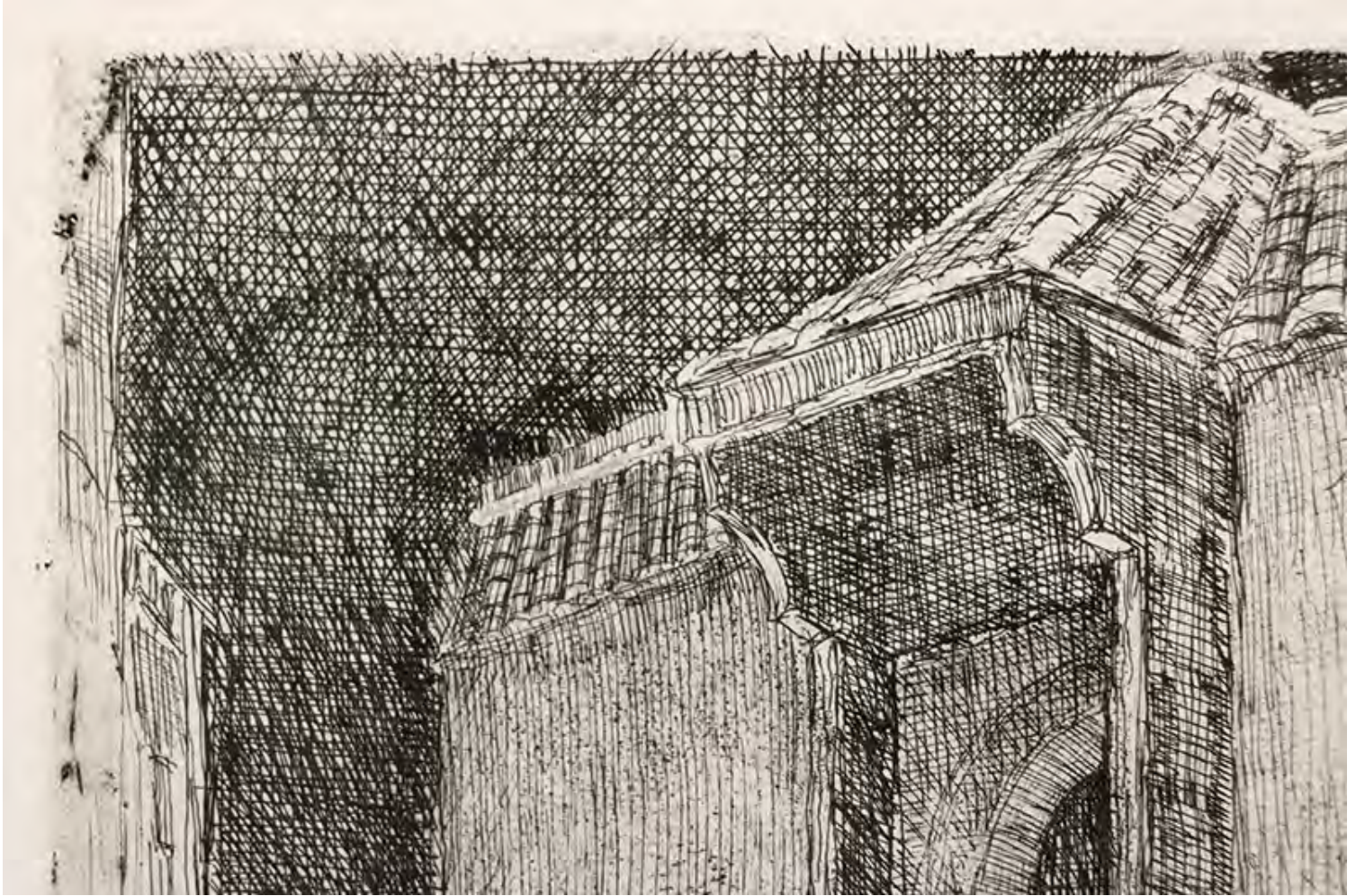
Frame size: 13 1/8 x 15 7/16 inches (33.3 x 39.2 cm)

Edition of 120

Initialed lower right recto in plate, "T."

Signed verso by Jesse Tanner over authentication stamp, "J Tanner. / Works of art by / Henry O Tanner / Authenticated by his son Jesse O. Tanner / Le Douhet . France" and numbered in graphite, "49/120"

(Inventory #34108)



(detail)

HENRY OSSAWA TANNER

Mosque, Tangier, ca. 1910

Etching

Image size: 7 x 9 1/4 (17.8 x 23.5 cm)

Paper size: 10 7/8 x 13 1/4 inches (27.6 x 33.7 cm)

Frame size: 13 1/8 x 15 7/16 inches (33.3 x 39.2 cm)

Edition of 120

Initialed lower right recto in plate, "T."

Signed verso by Jesse Tanner over authentication stamp, "J Tanner. / Works of art by / Henry O Tanner / Authenticated by his son Jesse O. Tanner / Le Douhet . France" and numbered in graphite, "49/120"

(Inventory #34108)



(detail)

HENRY OSSAWA TANNER

Mosque, Tangier, ca. 1910

Etching

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Frame size: 13 1/8 x 15 7/16 inches (33.3 x 39.2 cm)

Edition of 120

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(Inventory #34108)



(detail)

HENRY OSSAWA TANNER

Mosque, Tangier, ca. 1910

Etching

Image size: 7 x 9 1/4 (17.8 x 23.5 cm)

Paper size: 10 7/8 x 13 1/4 inches (27.6 x 33.7 cm)

Frame size: 13 1/8 x 15 7/16 inches (33.3 x 39.2 cm)

Edition of 120

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(Inventory #34108)



JACQUES VILLON

The Land Between Cannes and Mougins, 1934

Etching

Image size: 6 1/8 x 10 1/8 inches (15.6 x 25.7 cm)

Paper size: 12 5/8 x 19 3/4 inches (32.1 x 50.2 cm)

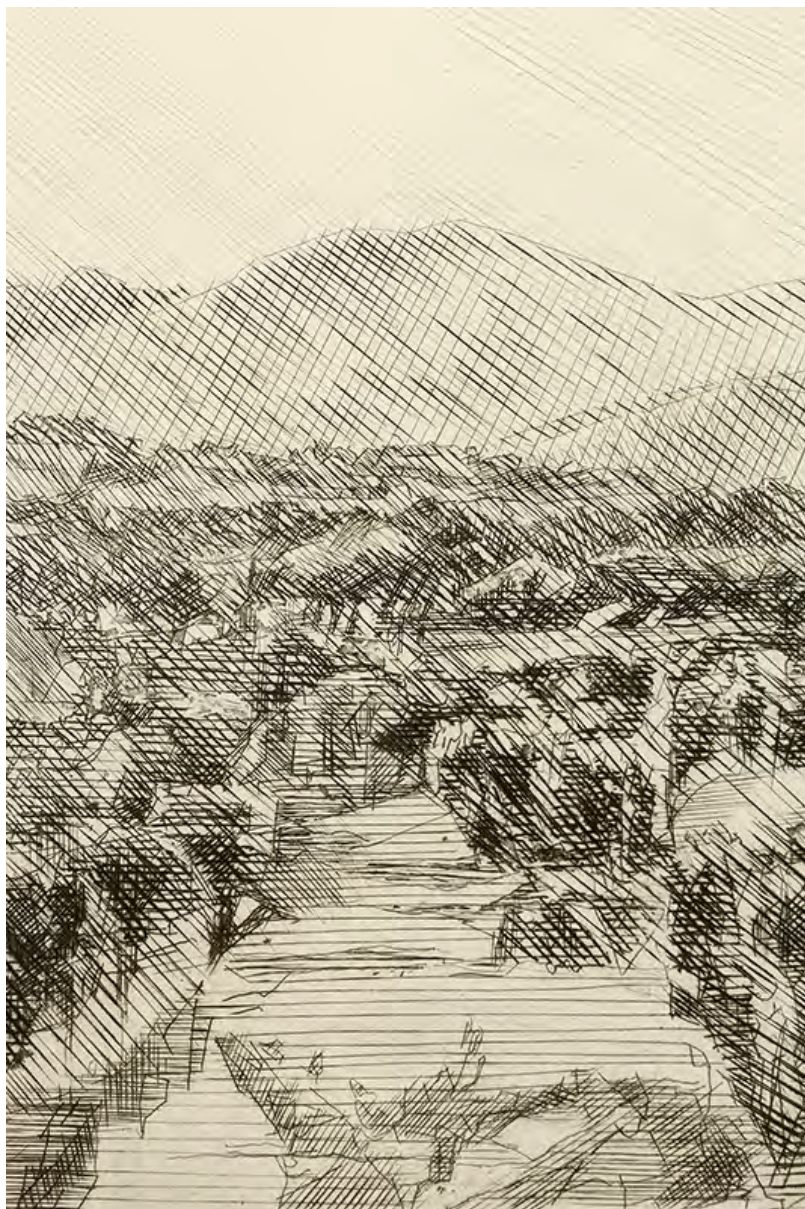
Frame size: 15 x 22 1/8 inches (38.1 x 56.2 cm)

Edition of 50 of this, the final state

Signed lower right recto in graphite, "Jacques Villon" and annotated lower left recto in graphite, "ep. d'artiste"

Ginestet & Pouillon, #377

(Inventory #34197)



(detail)

JACQUES VILLON

The Land Between Cannes and Mougins, 1934

Etching

Image size: 6 1/8 x 10 1/8 inches (15.6 x 25.7 cm)

Paper size: 12 5/8 x 19 3/4 inches (32.1 x 50.2 cm)

Frame size: 15 x 22 1/8 inches (38.1 x 56.2 cm)

Edition of 50 of this, the final state

Signed lower right recto in graphite, "Jacques Villon" and annotated lower left recto in graphite, "ep. d'artiste"

Ginestet & Pouillon, #377

(Inventory #34197)



CRISPIJN DE PASSE THE YOUNGER

Temperantia, ca. 1650

Engraving

Image size: 10 1/8 x 7 1/2 inches (25.7 x 19 cm)

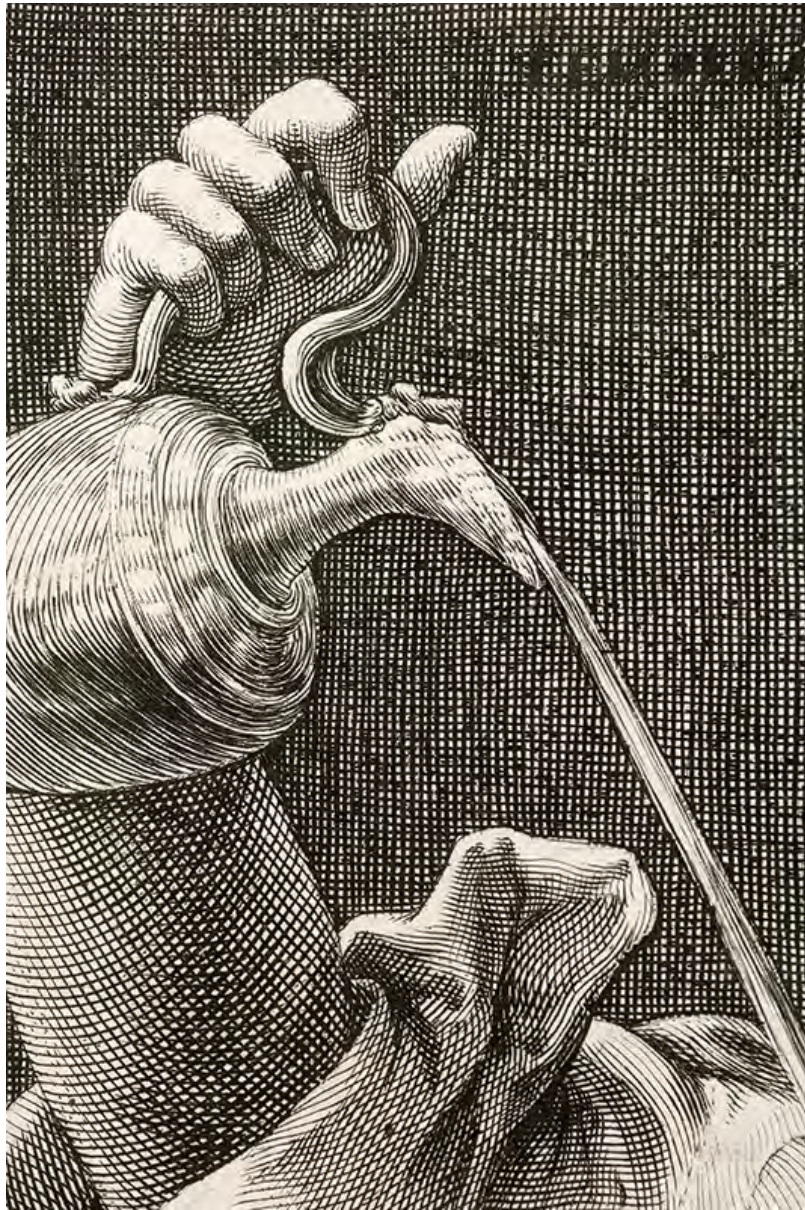
Paper size: 10 x 7 1/2 inches (25.4 x 19.1 cm)

Frame size: 13 x 10 3/8 inches (33 x 26.4 cm)

Signed in the plate lower left recto, "Crisp: Pass:"

Hollstein #432

(Inventory #34200)



(detail)

CRISPIJN DE PASSE THE YOUNGER

Temperantia, ca. 1650

Engraving

Image size: 10 1/8 x 7 1/2 inches (25.7 x 19 cm)

Paper size: 10 x 7 1/2 inches (25.4 x 19.1 cm)

Frame size: 13 x 10 3/8 inches (33 x 26.4 cm)

Signed in the plate lower left recto, "Crisp: Pass:"

Hollstein #432

(Inventory #34200)



SOL LEWITT

Lines in Four Directions, Superimposed, 1971

Etching with aquatint

Image size: 4 7/8 x 4 7/8 inches (12.4 x 12.4 cm)

Plate size: 7 x 7 inches (17.8 x 17.8 cm)

Paper size: 11 x 11 inches (27.9 x 27.9 cm)

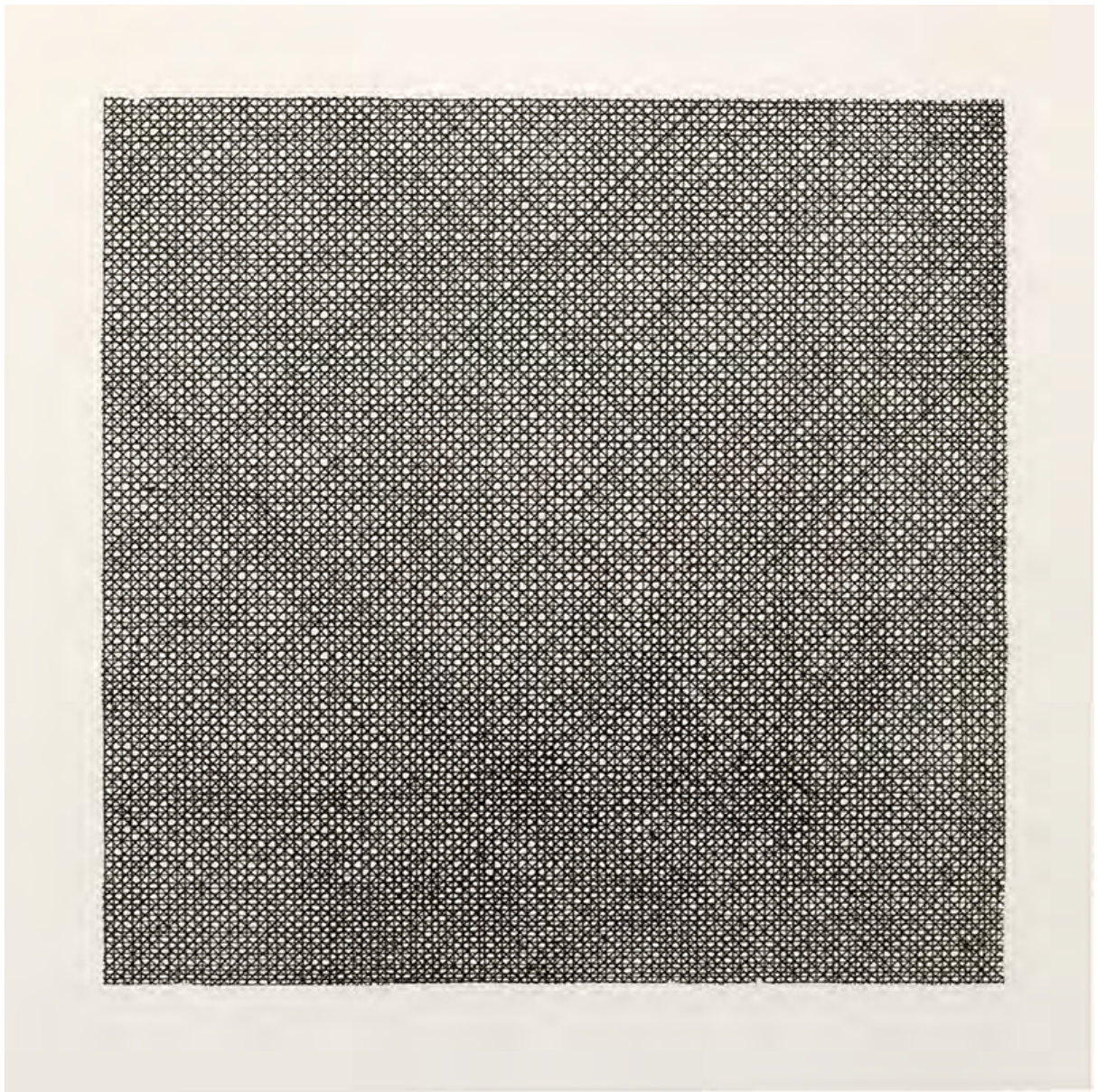
Frame size: 13 5/16 x 13 1/4 inches (33.8 x 33.7 cm)

Edition of 20, TP

Signed lower right recto in graphite, "LeWitt", numbered lower left in graphite, "5/20"

Krakow #1971.10

(Inventory #34189)



(detail)

SOL LEWITT

Lines in Four Directions, Superimposed, 1971

Etching with aquatint

Image size: 4 7/8 x 4 7/8 inches (12.4 x 12.4 cm)

Plate size: 7 x 7 inches (17.8 x 17.8 cm)

Paper size: 11 x 11 inches (27.9 x 27.9 cm)

Frame size: 13 5/16 x 13 1/4 inches (33.8 x 33.7 cm)

Edition of 20, TP

Signed lower right recto in graphite, "LeWitt", numbered lower left in graphite, "5/20"

Krakow #1971.10

(Inventory #34189)



KÄTHE KOLLWITZ

Betendes Mädchen (Girl Praying), 1892

Etching, aquatint, drypoint, and sandpaper

Image size: 7 5/16 x 5 9/16 inches (18.6 x 14.1 cm)

Plate size: 7 11/16 x 5 7/8 inches (19.5 x 14.9 cm)

Paper size: 10 1/8 x 7 1/2 inches (25.7 x 19.1 cm)

Frame size: 12 3/8 x 9 3/4 inches (31.4 x 24.8 cm)

Etched in plate lower right recto under image, "Orig. Rad. von Käthe Kollwitz" and lower left recto under image, "Druck v. O. Felsing. Berlin-Chlthbg"

Knesebeck iii/vb; Klipstein iv b

(Inventory #34212)



(detail)

KÄTHE KOLLWITZ

Betendes Mädchen (Girl Praying), 1892

Etching, aquatint, drypoint, and sandpaper

Image size: 7 5/16 x 5 9/16 inches (18.6 x 14.1 cm)

Plate size: 7 11/16 x 5 7/8 inches (19.5 x 14.9 cm)

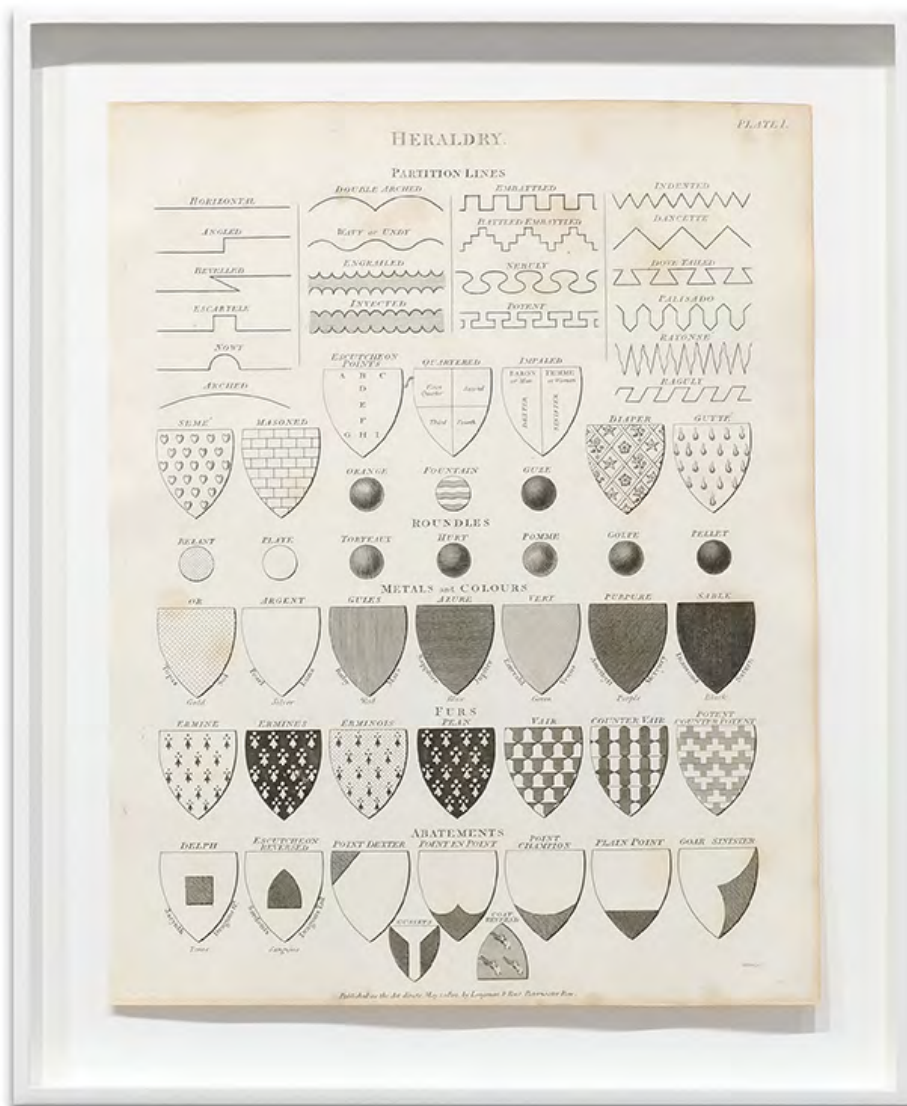
Paper size: 10 1/8 x 7 1/2 inches (25.7 x 19.1 cm)

Frame size: 12 3/8 x 9 3/4 inches (31.4 x 24.8 cm)

Etched in plate lower right recto under image, "Orig. Rad. von Käthe Kollwitz" and lower left recto under image, "Druck v. O. Felsing. Berlin-Chlthbg"

Knesebeck iii/vb; Klipstein iv b

(Inventory #34212)



THOMAS MILTON

Heraldry. Plate 1

(from *The New Cyclopaedia*, London), ca. 1802

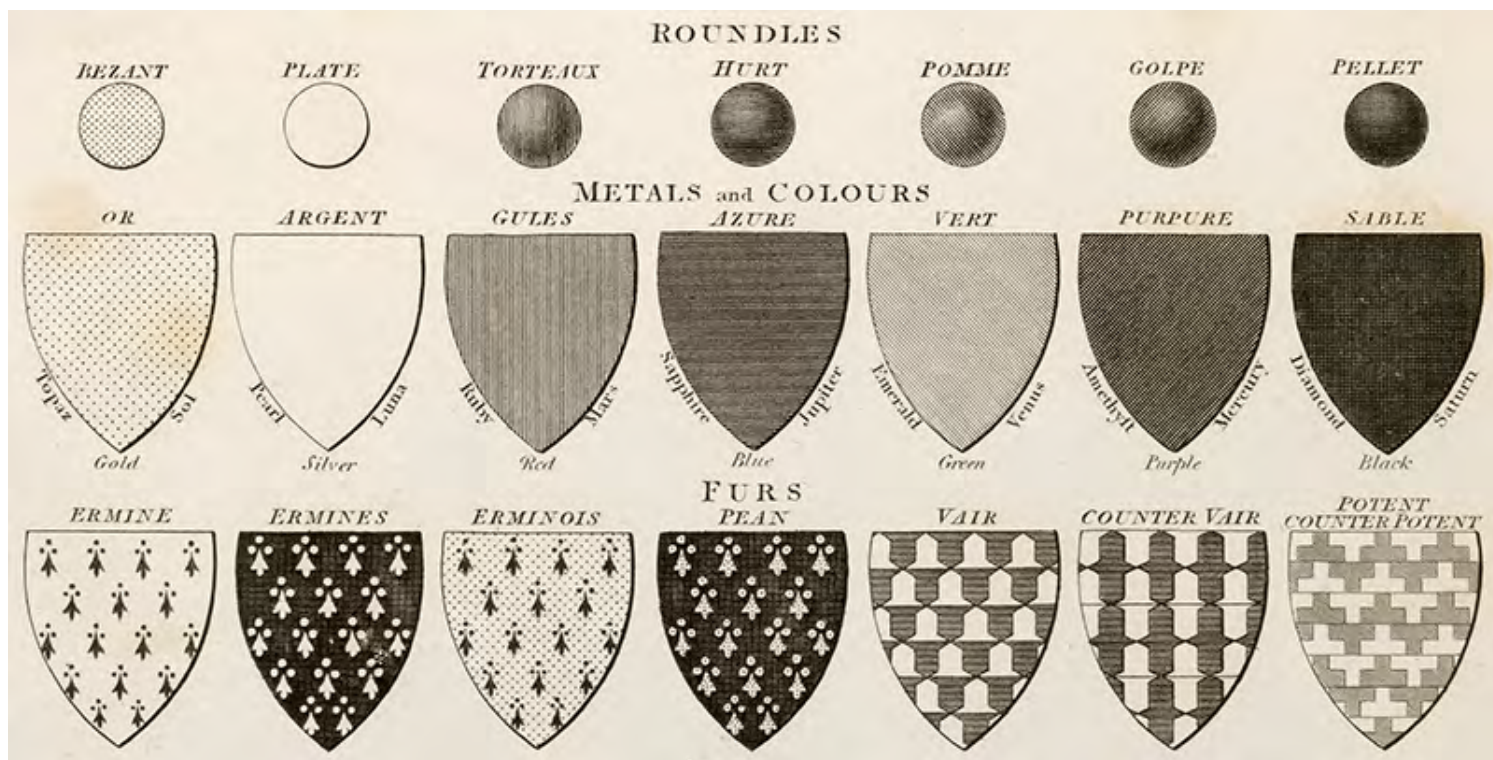
Engraving

Paper size 10 5/8 x 8 1/4 inches (27 x 21 cm)

Frame size: 12 3/4 x 10 1/2 inches (32.4 x 26.7 cm)

Signed in the plate lower right recto, "Milton Sc"

(Inventory #34204)



(detail)

THOMAS MILTON

Heraldry. Plate 1

(from *The New Cyclopaedia*, London), ca. 1802

Engraving

Paper size 10 5/8 x 8 1/4 inches (27 x 21 cm)

Frame size: 12 3/4 x 10 1/2 inches (32.4 x 26.7 cm)

Signed in the plate lower right recto, "Milton Sc"

(Inventory #34204)



JACQUES VILLON

Papers on a table, 1931

Drypoint and etching

Image size: 5 3/16 x 6 3/16 inches (13.2 x 15.7 cm)

Paper size: 10 x 12 7/8 inches (25.4 x 32.7 cm)

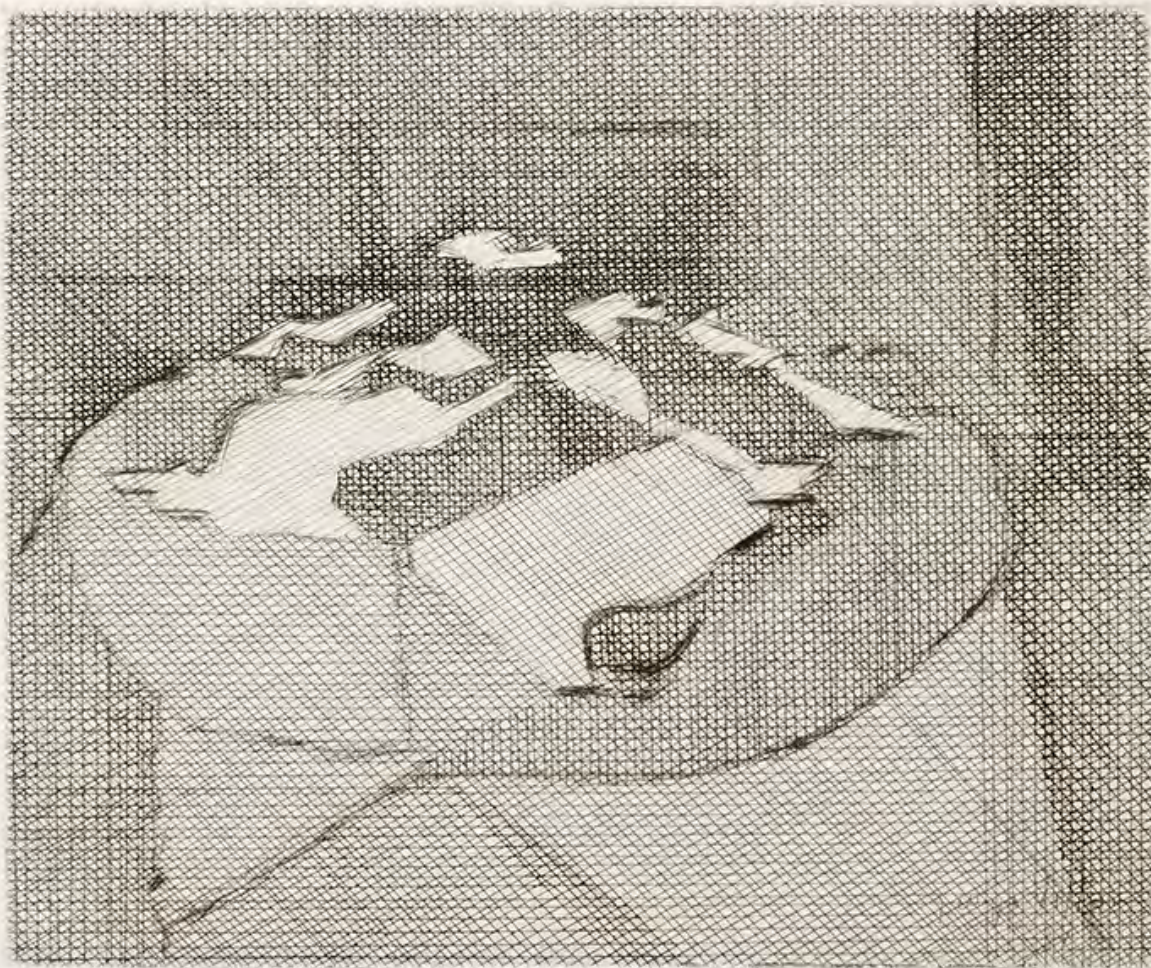
Frame size: 12 1/4 x 15 1/4 inches (31.1 x 38.7 cm)

Edition of 20 of this state, 50 of the final state

Signed lower right recto in graphite, "Jacques Villon" and annotated lower left recto in graphite, "2 state"

Ginestet & Pouillon, #349, ii/III

(Inventory #34198)



(detail)

JACQUES VILLON

Papers on a table, 1931

Drypoint and etching

Image size: 5 3/16 x 6 3/16 inches (13.2 x 15.7 cm)

Paper size: 10 x 12 7/8 inches (25.4 x 32.7 cm)

Frame size: 12 1/4 x 15 1/4 inches (31.1 x 38.7 cm)

Edition of 20 of this state, 50 of the final state

Signed lower right recto in graphite, "Jacques Villon" and annotated lower left recto in graphite, "2 state"

Ginestet & Pouillon, #349, ii/III

(Inventory #34198)



SOL LEWITT

Lines in Four Directions, Superimposed in each quarter of the square progressively (Black), 1971

Etching with aquatint

Image size: 4 x 3 7/8 inches (10.2 x 9.8 cm)

Plate size: 7 x 6 7/8 inches (17.8 x 17.5 cm)

Paper size: 11 x 11 inches (28 x 28 cm)

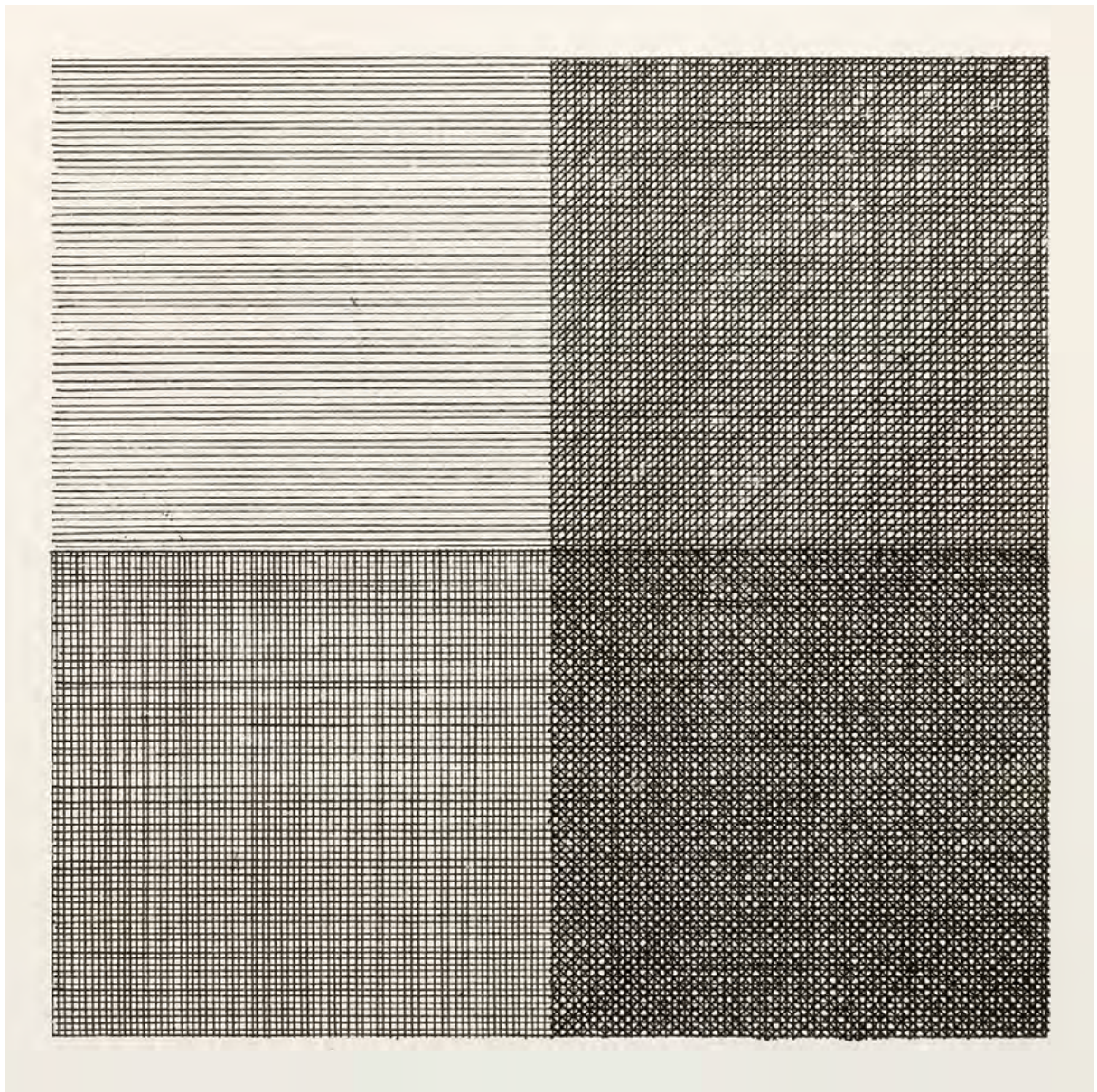
Frame size: 13 5/16 x 13 1/4 inches (33.8 x 33.7 cm)

Edition of 20

Signed lower right recto in graphite, "LeWitt", notated lower left in graphite, "TP"

Krakow #1971.13

(Inventory #34190)



(detail)

SOL LEWITT

Lines in Four Directions, Superimposed in each quarter of the square progressively (Black), 1971

Etching with aquatint

Image size: 4 x 3 7/8 inches (10.2 x 9.8 cm)

Plate size: 7 x 6 7/8 inches (17.8 x 17.5 cm)

Paper size: 11 x 11 inches (28 x 28 cm)

Frame size: 13 5/16 x 13 1/4 inches (33.8 x 33.7 cm)

Edition of 20

Signed lower right recto in graphite, "LeWitt", notated lower left in graphite, "TP"

Krakow #1971.13

(Inventory #34190)



DIANA SCULTORI

"Esther seated at a table to the left speaking with Ahasuerus and Haman" or "Aspasia, Socrates, and another philosopher", ca. 1560-1580

Engraving

Image size: 5 3/8 x 7 inches (13.7 x 17.8 cm)

Paper size: 5 3/4 x 7 1/4 inches (14.6 x 18.4 cm)

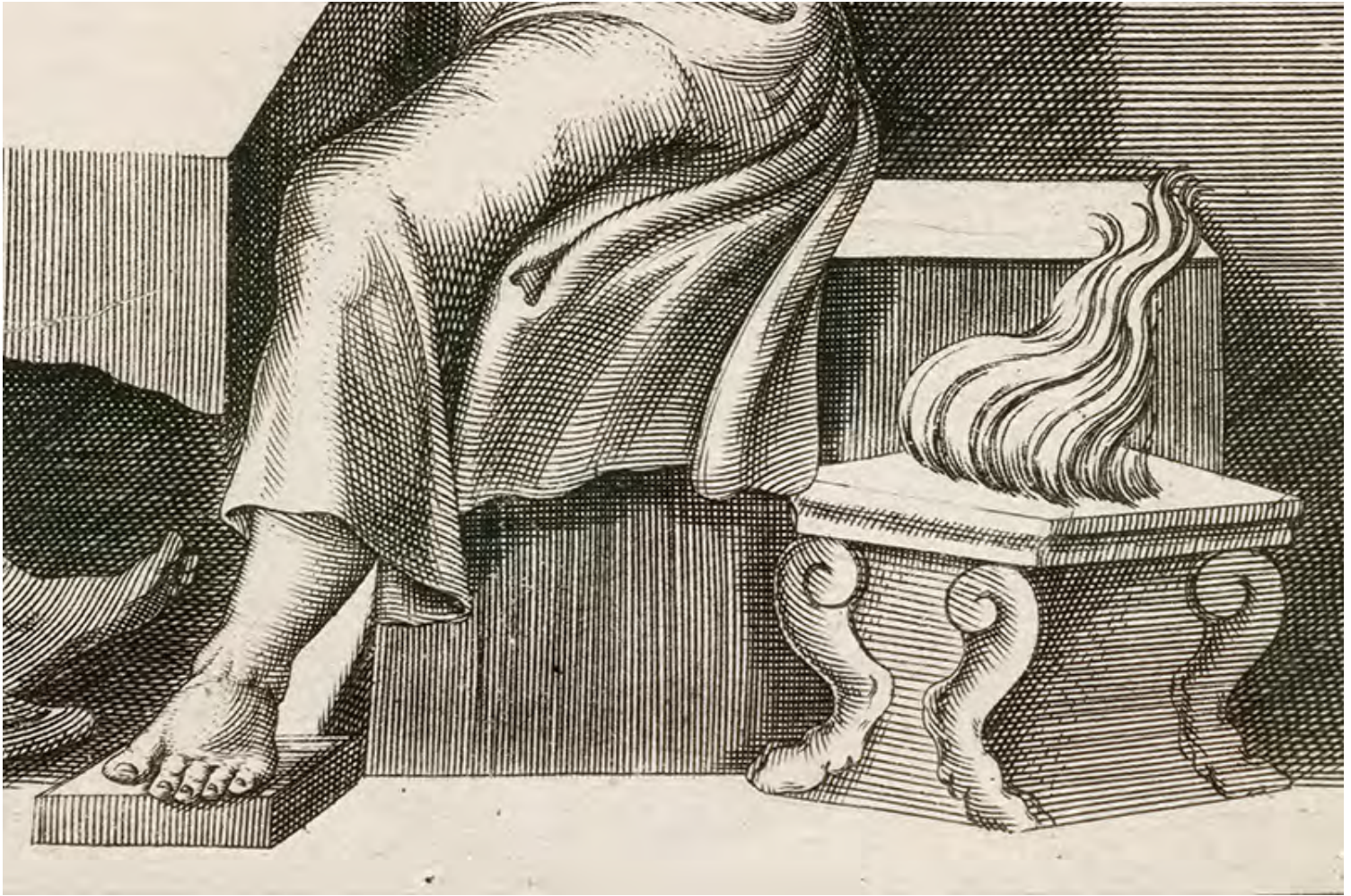
Frame size: 8 1/2 x 9 1/2 inches (21.6 x 24.1 cm)

Signed lower left recto in the plate, "DIANA"

Bartsch / Le Peintre graveur (volume XV, p. 446, #32)

Bellini 1991 / L'Opera incisa di Adamo e Diana Scultori (1.I), #248

First state of two, before the address of Giovanni Giacomo Rossi
(Inventory #34195)



(detail)

DIANA SCULTORI

"Esther seated at a table to the left speaking with Ahasuerus and Haman" or "Aspasia, Socrates, and another philosopher", ca. 1560-1580

Engraving

Image size: 5 3/8 x 7 inches (13.7 x 17.8 cm)

Paper size: 5 3/4 x 7 1/4 inches (14.6 x 18.4 cm)

Frame size: 8 1/2 x 9 1/2 inches (21.6 x 24.1 cm)

Signed lower left recto in the plate, "DIANA"

Bartsch / Le Peintre graveur (volume XV, p. 446, #32)

Bellini 1991 / L'Opera incisa di Adamo e Diana Scultori (1.I), #248

First state of two, before the address of Giovanni Giacomo Rossi
(Inventory #34195)



WILLIAM HOGARTH

The March to Finchley (A Representation of the March of the Guards towards Scotland in the Year 1745), 1761

Engraving

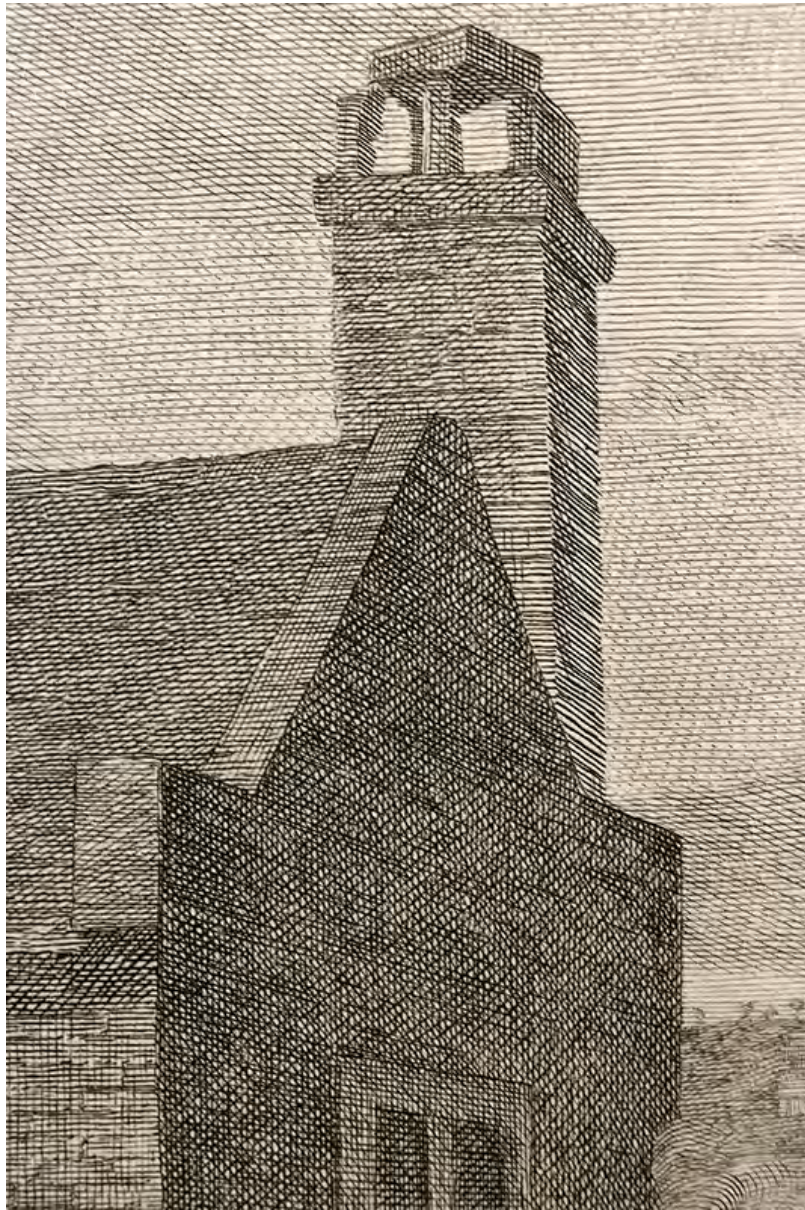
Image size: 16 7/8 x 21 1/2 inches (42.9 x 54.6 cm)

Paper size: 16 1/2 x 21 1/2 inches (41.9 x 54.6 cm)

Frame size: 21 1/2 x 26 1/8 inches (54.6 x 66.4 cm)

Signed in the plate, lower right recto: "Engrav'd by Luke Sullivan. / Retouched and Improved by/ Wm. Hogarth, republished June 12th, 1761"

(Inventory #33811)



(detail)

WILLIAM HOGARTH

The March to Finchley (A Representation of the March of the Guards towards Scotland in the Year 1745), 1761

Engraving

Image size: 16 7/8 x 21 1/2 inches (42.9 x 54.6 cm)

Paper size: 16 1/2 x 21 1/2 inches (41.9 x 54.6 cm)

Frame size: 21 1/2 x 26 1/8 inches (54.6 x 66.4 cm)

Signed in the plate, lower right recto: "Engrav'd by Luke Sullivan. / Retouched and Improved by/ Wm. Hogarth, republished June 12th, 1761"

(Inventory #33811)



(detail)

WILLIAM HOGARTH

The March to Finchley (A Representation of the March of the Guards towards Scotland in the Year 1745), 1761

Engraving

Image size: 16 7/8 x 21 1/2 inches (42.9 x 54.6 cm)

Paper size: 16 1/2 x 21 1/2 inches (41.9 x 54.6 cm)

Frame size: 21 1/2 x 26 1/8 inches (54.6 x 66.4 cm)

Signed in the plate, lower right recto: "Engrav'd by Luke Sullivan. / Retouched and Improved by/ Wm. Hogarth, republished June 12th, 1761"

(Inventory #33811)



DAVID TENIERS THE YOUNGER

Lovers' Conversation (The Couple Seated at the Table), ca. 1670

Etching

Image size: 5 x 6 7/8 inches (12.7 x 17.6 cm)

Paper size: 5 x 7 inches (12.7 x 17.8 cm)

Frame size: 7 1/4 x 8 1/4 inches (18.4 x 21 cm)

Monogrammed in the plate lower left recto, "DT"

Proof from the second state

Hollstein #25

(Inventory #34199)



(detail)

DAVID TENIERS THE YOUNGER

Lovers' Conversation (The Couple Seated at the Table), ca. 1670

Etching

Image size: 5 x 6 7/8 inches (12.7 x 17.6 cm)

Paper size: 5 x 7 inches (12.7 x 17.8 cm)

Frame size: 7 1/4 x 8 1/4 inches (18.4 x 21 cm)

Monogrammed in the plate lower left recto, "DT"

Proof from the second state

Hollstein #25

(Inventory #34199)



PIETER HOLDSTEIJN THE YOUNGER

A Portrait of a Lady (after Giulio Romano), ca. 1655-1670

Engraving

Image size: 14 5/8 x 11 7/8 inches (37.1 x 30.2 cm)

Paper size: 16 1/8 x 12 5/16 inches (41 x 31.3 cm)

Frame size: 18 3/4 x 14 15/16 inches (47.6 x 37.9 cm)

Watermark: christogram

Hollstein #9 first state (of two)

(Inventory #34192)



(detail)

PIETER HOLDSTEIJN THE YOUNGER

A Portrait of a Lady (after Giulio Romano), ca. 1655-1670

Engraving

Image size: 14 5/8 x 11 7/8 inches (37.1 x 30.2 cm)

Paper size: 16 1/8 x 12 5/16 inches (41 x 31.3 cm)

Frame size: 18 3/4 x 14 15/16 inches (47.6 x 37.9 cm)

Watermark: christogram

Hollstein #9 first state (of two)

(Inventory #34192)



(detail)

PIETER HOLDSTEIJN THE YOUNGER

A Portrait of a Lady (after Giulio Romano), ca. 1655-1670

Engraving

Image size: 14 5/8 x 11 7/8 inches (37.1 x 30.2 cm)

Paper size: 16 1/8 x 12 5/16 inches (41 x 31.3 cm)

Frame size: 18 3/4 x 14 15/16 inches (47.6 x 37.9 cm)

Watermark: christogram

Hollstein #9 first state (of two)

(Inventory #34192)



(detail)

PIETER HOLDSTEIJN THE YOUNGER

A Portrait of a Lady (after Giulio Romano), ca. 1655-1670

Engraving

Image size: 14 5/8 x 11 7/8 inches (37.1 x 30.2 cm)

Paper size: 16 1/8 x 12 5/16 inches (41 x 31.3 cm)

Frame size: 18 3/4 x 14 15/16 inches (47.6 x 37.9 cm)

Watermark: christogram

Hollstein #9 first state (of two)

(Inventory #34192)



UNKNOWN

Heraldry - Plate I.

(A page from "The Popular Encyclopedia," edited by Charles Annandale and published by Blackie & Son, Ltd, London, Glasgow, Edinburgh & New York), ca. 1892

Engraving

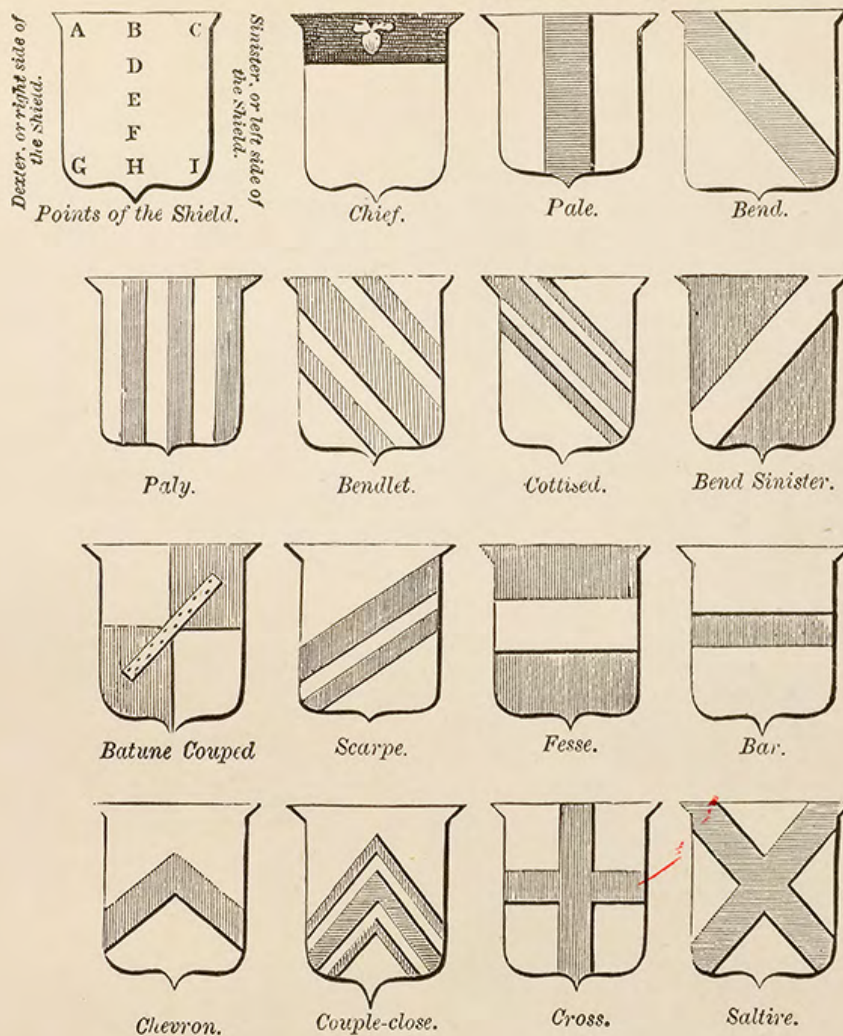
Paper size: 9 5/8 x 6 3/4 inches (24.5 x 17 cm)

Frame size: 11 7/8 x 9 3/4 inches (30.2 x 24.8 cm)

(Inventory #34110)

HERALDRY—I.

HONOURABLE ORDINARIES, with some of their diminutives.



(detail)

UNKNOWN

Heraldry - Plate I.

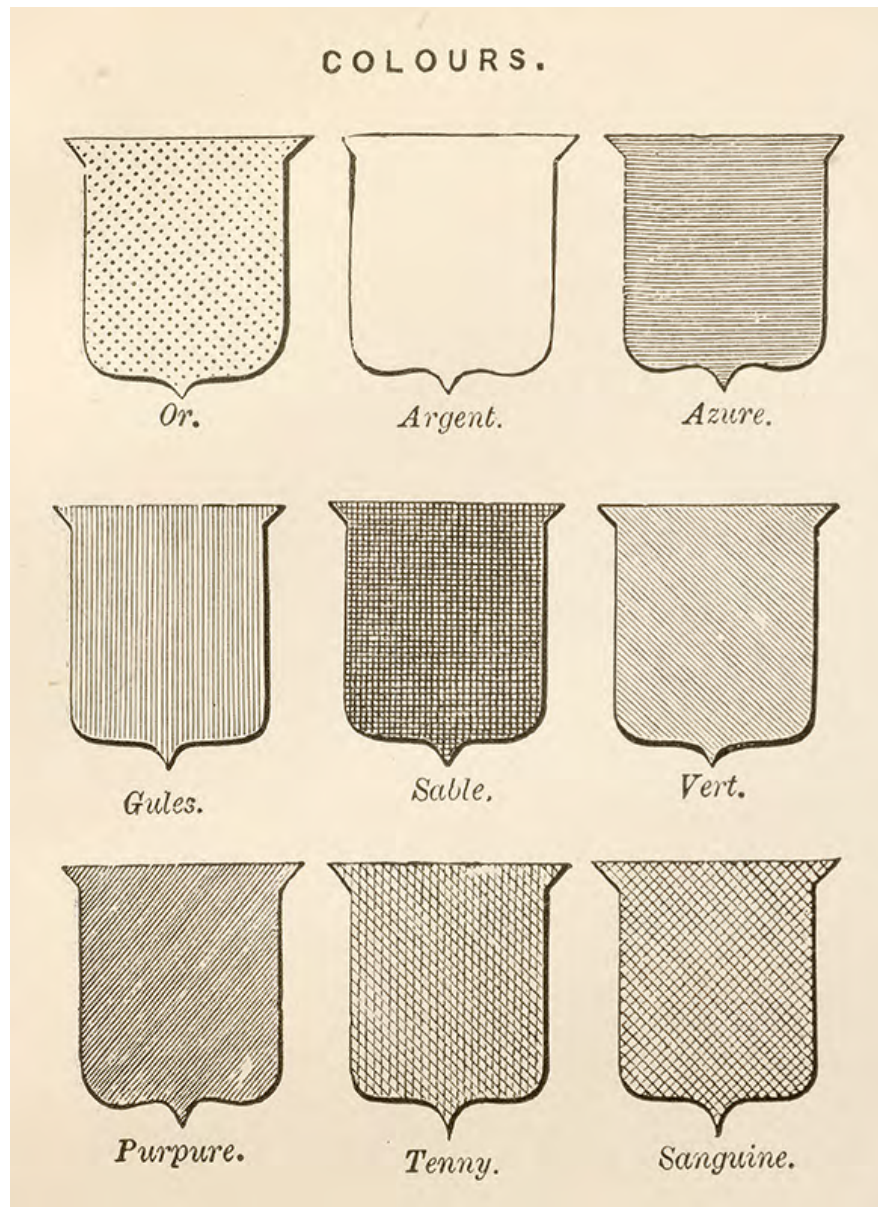
(A page from "The Popular Encyclopedia," edited by Charles Annandale and published by Blackie & Son, Ltd, London, Glasgow, Edinburgh & New York), ca. 1892

Engraving

Paper size: 9 5/8 x 6 3/4 inches (24.5 x 17 cm)

Frame size: 11 7/8 x 9 3/4 inches (30.2 x 24.8 cm)

(Inventory #34110)



(detail)

UNKNOWN

Heraldry - Plate I.

(A page from "The Popular Encyclopedia," edited by Charles Annandale and published by Blackie & Son, Ltd, London, Glasgow, Edinburgh & New York), ca. 1892

Engraving

Paper size: 9 5/8 x 6 3/4 inches (24.5 x 17 cm)

Frame size: 11 7/8 x 9 3/4 inches (30.2 x 24.8 cm)

(Inventory #34110)



DANIEL NICOLAUS CHODOWIECKI

"Couple reading a book" and "Couple facing a window"

(Two of the plates of the set of nine illustrations of the book by Johann Jakob Dusch entitled "Geschichte Carl Ferdiner (Histoire de Carl Ferdiner)", Breslau and Leipzig", ca. 1777 – 1780

Engraving

Image size (each): 4 5/8 x 2 1/2 inches (11.7 x 6.4 cm)

Paper size: 5 1/4 x 8 inches (13.3 x 20.3 cm)

Frame size: 7 1/2 x 10 1/4 inches (19.1 x 26 cm)

Numbered 189 and 190 in pen and brown ink in the lower corners

(Inventory #34202)



(detail)

DANIEL NICOLAUS CHODOWIECKI

"Couple reading a book" and "Couple facing a window"

(Two of the plates of the set of nine illustrations of the book by Johann Jakob Dusch entitled "Geschichte Carl Ferdiner (Histoire de Carl Ferdiner), Breslau and Leipzig", ca. 1777 – 1780

Engraving

Image size (each): 4 5/8 x 2 1/2 inches (11.7 x 6.4 cm)

Paper size: 5 1/4 x 8 inches (13.3 x 20.3 cm)

Frame size: 7 1/2 x 10 1/4 inches (19.1 x 26 cm)

Numbered 189 and 190 in pen and brown ink in the lower corners

(Inventory #34202)



HENRI FANTIN-LATOIR

A Piece by Shumann (Un Morceau de Schumann), 1864

Etching on laid paper

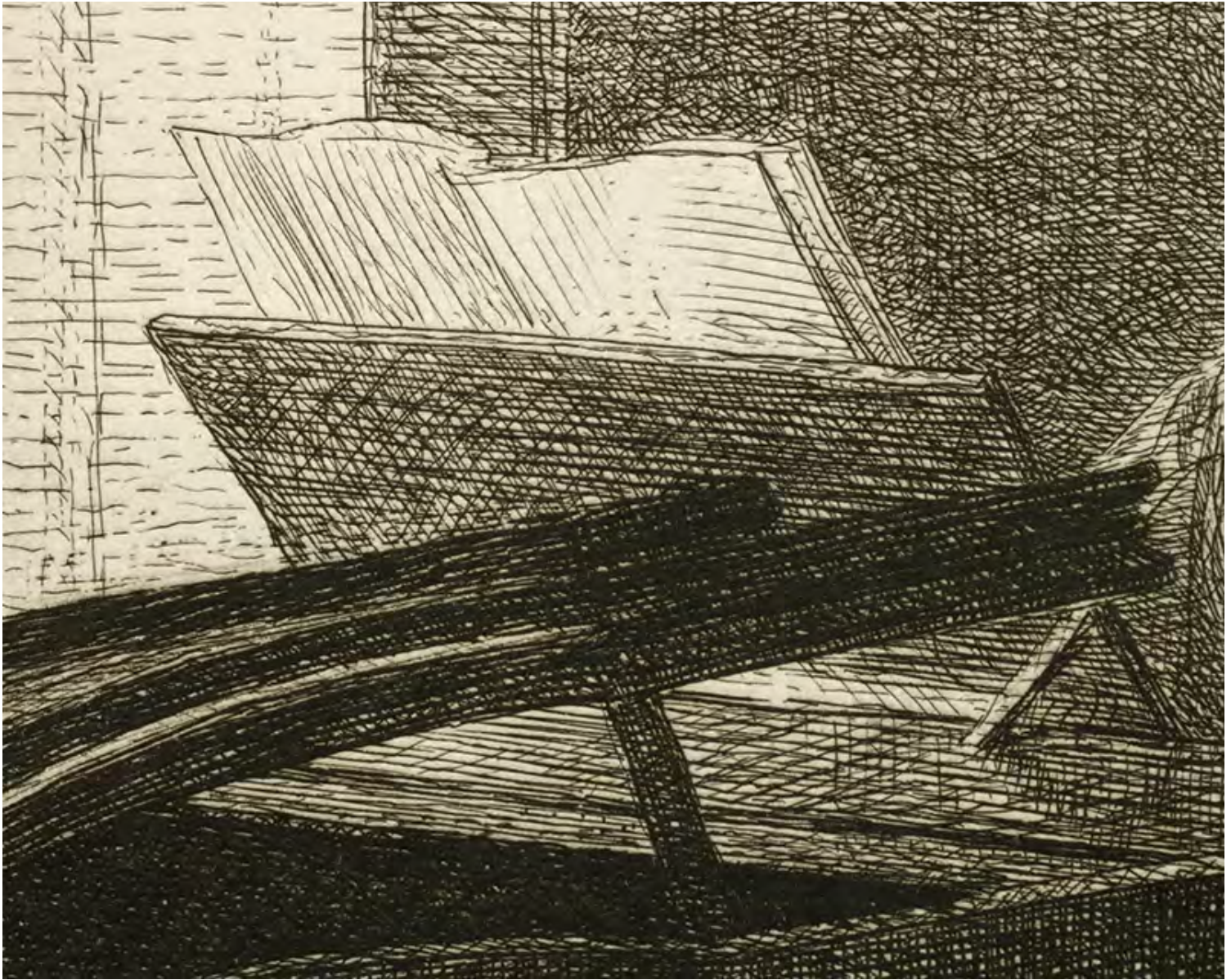
Beraldi 67; l.f.f. 166 third (final) state: Hédiard-Mason third (final) state (now correctly known as the fourth state of five)

Plate size: 7 5/16 x 10 7/8 inches (18.6 x 27.6 cm)

Paper size: 10 5/8 x 13 7/16 inches (27 x 34.1 cm)

Frame size: 13 x 15 3/4 inches (33 x 40 cm)

(Inventory #34398)



(detail)

HENRI FANTIN-LATOIR

A Piece by Shumann (Un Morceau de Schumann), 1864

Etching on laid paper

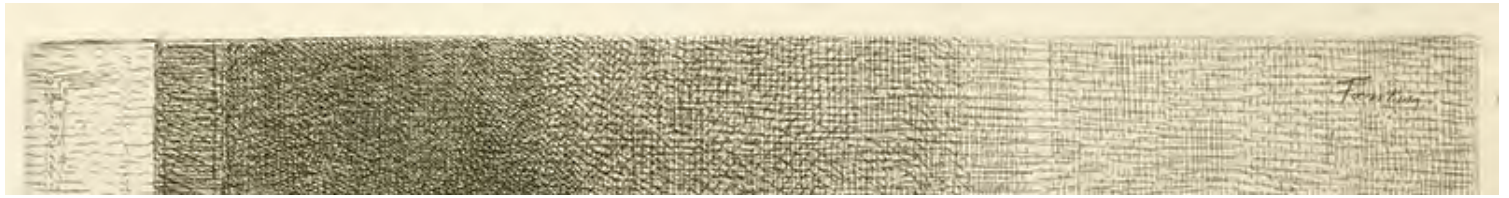
Beraldi 67; l.f.f. 166 third (final) state: Hédiard-Mason third (final) state (now correctly known as the fourth state of five)

Plate size: 7 5/16 x 10 7/8 inches (18.6 x 27.6 cm)

Paper size: 10 5/8 x 13 7/16 inches (27 x 34.1 cm)

Frame size: 13 x 15 3/4 inches (33 x 40 cm)

(Inventory #34398)



(detail)

HENRI FANTIN-LATOUR

A Piece by Shumann (Un Morceau de Schumann), 1864

Etching on laid paper

Beraldi 67; l.f.f. 166 third (final) state: Hédiard-Mason third (final) state (now correctly known as the fourth state of five)

Plate size: 7 5/16 x 10 7/8 inches (18.6 x 27.6 cm)

Paper size: 10 5/8 x 13 7/16 inches (27 x 34.1 cm)

Frame size: 13 x 15 3/4 inches (33 x 40 cm)

(Inventory #34398)



ADAMO SCULTORI

Prophet Daniel (from a series of 72 studies after figures of the Sistine Chapel by Michelangelo Buonarroti), ca. 1563-1565

Engraving

Paper size: 5 3/4 x 4 inches (14.5 x 10.5 cm)

Frame size: 7 7/8 x 6 1/2 inches (20 x 16.5 cm)

Monogrammed lower left recto in the plate, titled lower center recto in the plate, and numbered lower right recto in the plate (Inventory #34044)



(detail)

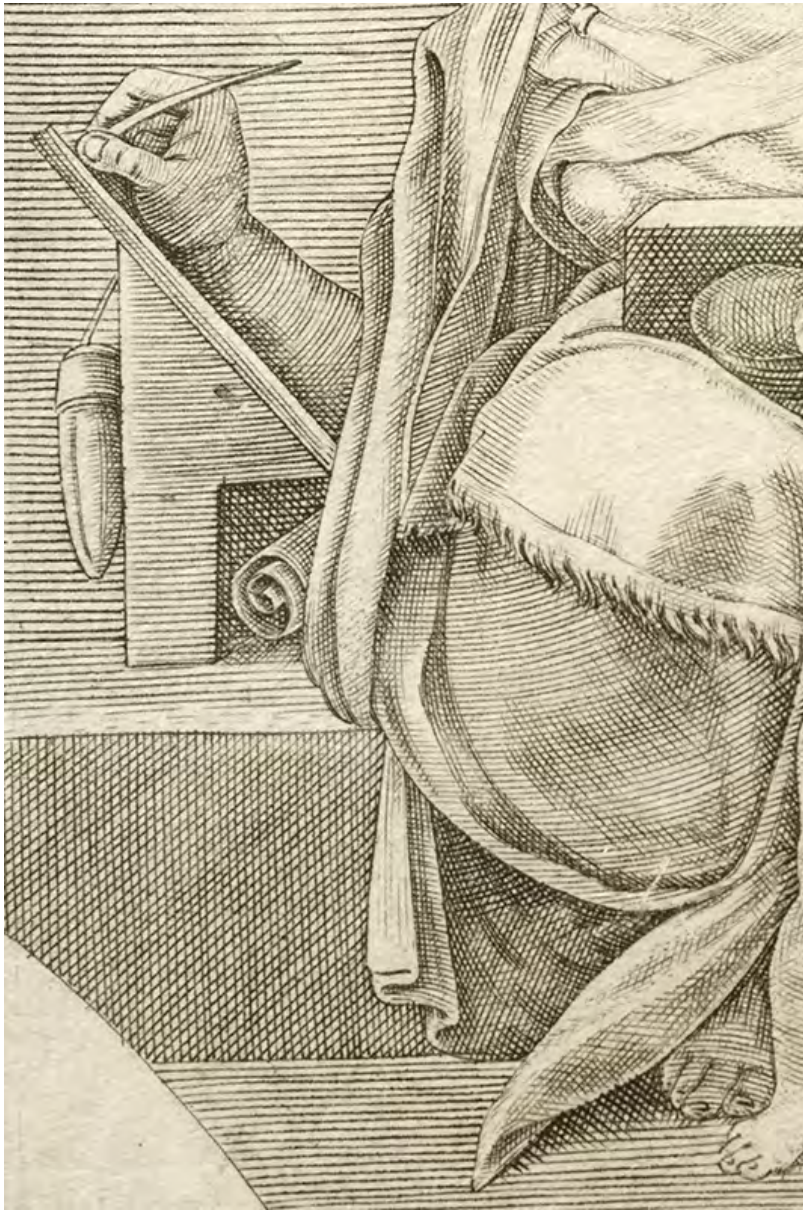
ADAMO SCULTORI

Prophet Daniel (from a series of 72 studies after figures of the Sistine Chapel by Michelangelo Buonarroti), ca. 1563-1565
Engraving

Paper size: 5 3/4 x 4 inches (14.5 x 10.5 cm)

Frame size: 7 7/8 x 6 1/2 inches (20 x 16.5 cm)

Monogrammed lower left recto in the plate, titled lower center recto in the plate, and numbered lower right recto in the plate
(Inventory #34044)



(detail)

ADAMO SCULTORI

Prophet Daniel (from a series of 72 studies after figures of the Sistine Chapel by Michelangelo Buonarroti), ca. 1563-1565

Engraving

Paper size: 5 3/4 x 4 inches (14.5 x 10.5 cm)

Frame size: 7 7/8 x 6 1/2 inches (20 x 16.5 cm)

Monogrammed lower left recto in the plate, titled lower center recto in the plate, and numbered lower right recto in the plate
(Inventory #34044)



WILLIAM CHARLES

Heraldry. Plate CCXCI., ca. 1817

Engraving

Paper size: 10 7/8 x 8 1/4 inches (27.5 x 21 cm)

Frame size: 13 1/8 x 10 5/8 inches (33.3 x 27 cm)

Signed in the plate lower right recto, "W. Charles"

(Inventory #34206)

HERALDRY.

Fig. 2.



Fig. 7.

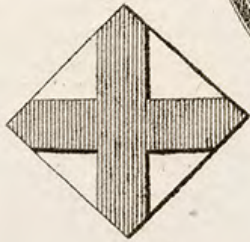


Fig. 6.



Fig. 14.
PURPUR.



Fig. 15.
ERMINE.



Fig. 16.
CONTRE-ERMINE.



(detail)

WILLIAM CHARLES

Heraldry. Plate CCXCI., ca. 1817

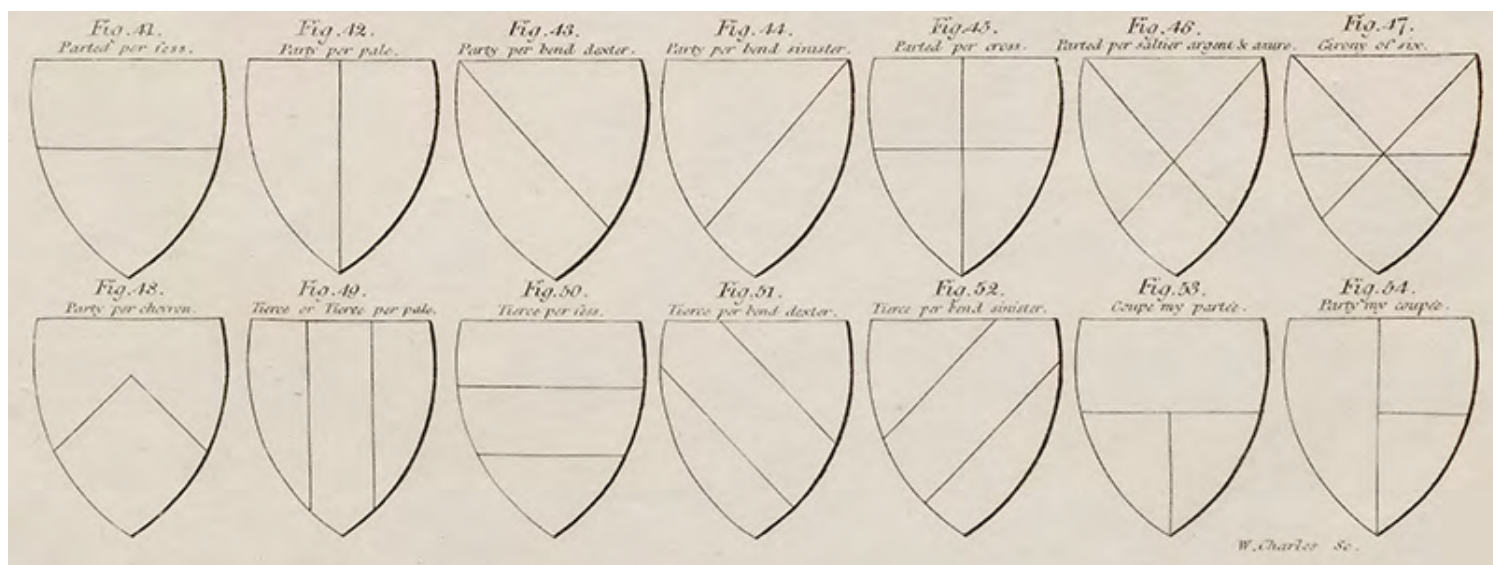
Engraving

Paper size: 10 7/8 x 8 1/4 inches (27.5 x 21 cm)

Frame size: 13 1/8 x 10 5/8 inches (33.3 x 27 cm)

Signed in the plate lower right recto, "W. Charles"

(Inventory #34206)



(detail)

WILLIAM CHARLES

Heraldry. Plate CCXCI., ca. 1817

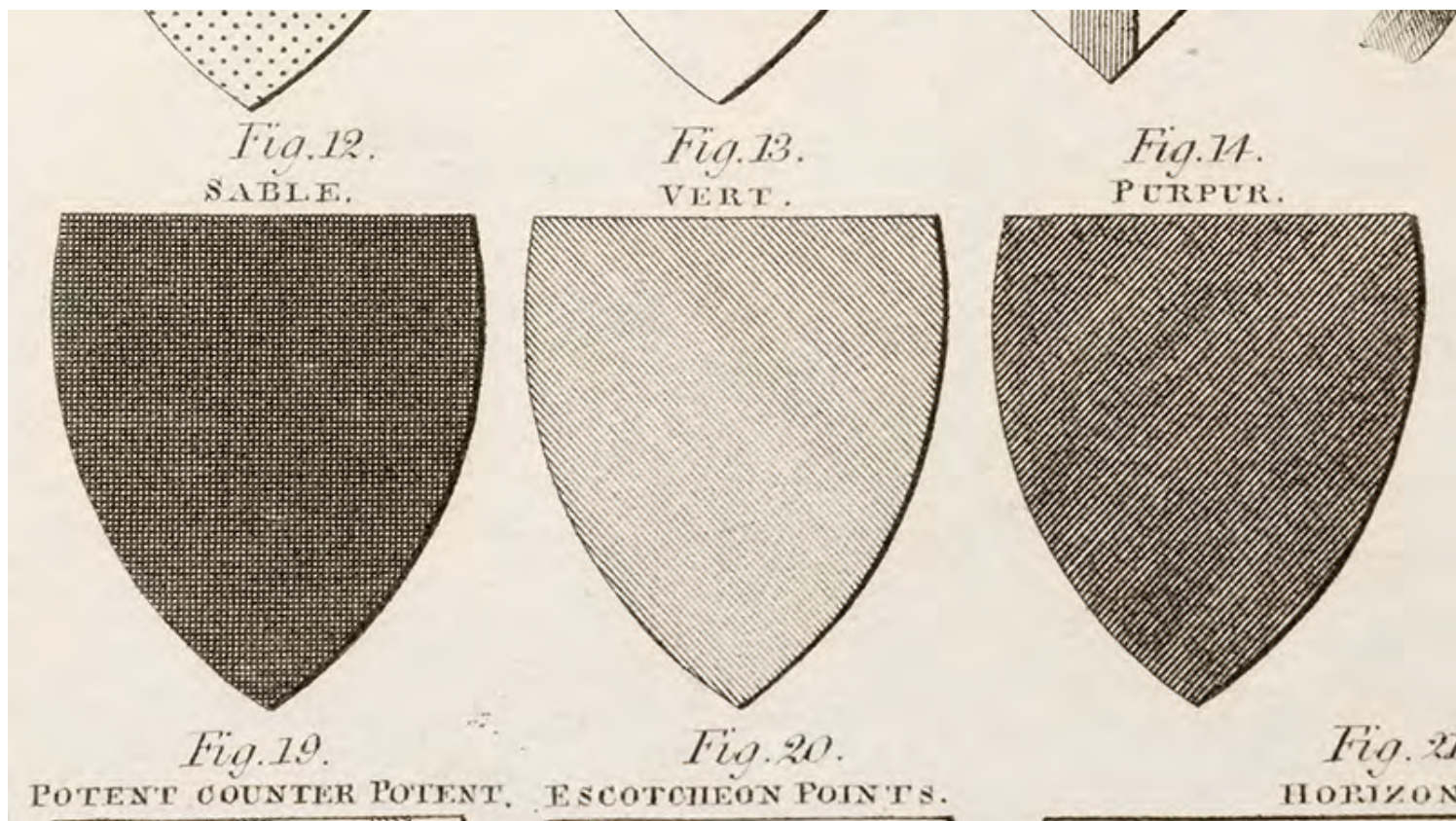
Engraving

Paper size: 10 7/8 x 8 1/4 inches (27.5 x 21 cm)

Frame size: 13 1/8 x 10 5/8 inches (33.3 x 27 cm)

Signed in the plate lower right recto, "W. Charles"

(Inventory #34206)



(detail)

WILLIAM CHARLES

Heraldry. Plate CCXCI., ca. 1817

Engraving

Paper size: 10 7/8 x 8 1/4 inches (27.5 x 21 cm)

Frame size: 13 1/8 x 10 5/8 inches (33.3 x 27 cm)

Signed in the plate lower right recto, "W. Charles"

(Inventory #34206)



ROBERT COTTINGHAM

Barrera Rosa's, 1986

Drypoint and etching

Image size: 12 15/16 x 37 3/8 inches (32.9 x 94.9 cm)

Plate size: 13 1/2 x 37 3/4 inches (34.3 x 95.9 cm)

Paper size: 22 3/8 x 46 inches (56.8 x 116.8 cm)

Frame size: 24 3/4 x 48 3/8 inches (62.9 x 122.9 cm)

Edition of 29, AP V/VI

Signed and dated lower right recto in graphite, "Cottingham 1986, titled and numbered lower left recto in graphite, "Barrera Rosa's AP V/VI"

(Inventory #34123)



(detail)

ROBERT COTTINGHAM

Barrera Rosa's, 1986

Drypoint and etching

Image size: 12 15/16 x 37 3/8 inches (32.9 x 94.9 cm)

Plate size: 13 1/2 x 37 3/4 inches (34.3 x 95.9 cm)

Paper size: 22 3/8 x 46 inches (56.8 x 116.8 cm)

Frame size: 24 3/4 x 48 3/8 inches (62.9 x 122.9 cm)

Edition of 29, AP V/VI

Signed and dated lower right recto in graphite, "Cottingham 1986, titled and numbered lower left recto in graphite, "Barrera Rosa's AP V/VI"

(Inventory #34123)



(detail)

ROBERT COTTINGHAM

Barrera Rosa's, 1986

Drypoint and etching

Image size: 12 15/16 x 37 3/8 inches (32.9 x 94.9 cm)

Plate size: 13 1/2 x 37 3/4 inches (34.3 x 95.9 cm)

Paper size: 22 3/8 x 46 inches (56.8 x 116.8 cm)

Frame size: 24 3/4 x 48 3/8 inches (62.9 x 122.9 cm)

Edition of 29, AP V/VI

Signed and dated lower right recto in graphite, "Cottingham 1986, titled and numbered lower left recto in graphite, "Barrera Rosa's AP V/VI"

(Inventory #34123)