

OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

PAUL NASH (1889-1946)



Garden Pond, 1922

Wood Engraving

10.3 x 12.7 cms

(4.05 x 4.99 in)

Available

Printed on off-white wove paper in black

Signed and dated lower right

Inscribed 'From edition 25' upper left and titled 'Garden Pond' lower left.

Reference: Greenwood G.24, Colvin 5.3, Postan W.23

Literature: 'The Wood-Engravings of Paul Nash' compiled by Jeremy Greenwood, The Wood Lea Press, Woodbridge, Suffolk, 1997 (Cat No. G24, p47)

OSBORNE SAMUEL

MODERN AND CONTEMPORARY ART

Recovering from a severe nervous breakdown in 1921, Nash made seven wood-engravings for 'Places', a volume of his own prose poems. Each print is a 'visual equivalent' for the text, and depicts a location which had a significance for the artist. These sombre scenes are based on real landscapes, but the compositions emphasise the symbolic role of trees as guardians and as stand-ins for human figures.

The garden pond is in the village of Wittersham, two miles north of Oxenbridge. However, there appears to be no other works by Nash associated with it. The late Andrew Causey, a Nash expert, notes that the a drawing 'The Lake Black Park, A Romantic Drawing (Causey 305, pl 438, p374) has affinities with this wood-engraving principally because of two figures on a sloping path in the top right-hand corner (one figure in the drawing).

This print is plate four of seven by Paul Nash for the book Places, London: William Heinemann Ltd. 1922. 22p, ill. The book was published in two editions in December 1922. An initial edition of 50 was produced directly from the wood blocks and a further edition of 210 copies was reproduced from impressions of the wood blocks.

Colvin – The scene shows the sunlight falling 'upon the trees, the grass, the waters of the pond'. The silence of the scene is conveyed by the rigid horizontal and vertical lines which suggest that nothing can break the calm of the pond.

• A woman in a long dress can be seen walking towards the lake, in the top right-hand corner.

• Andrew Causey has copared the engraving with 'The Lake, Black Park, a Romantic Drawing', 1920 (AC305), which he suggests was a preliminary drawing for a wood engraving that was never executed. A draft for the prose poem is in the Victoria and Albert Museum.