



PAUL NASH

A MEMORIAL EXHIBITION

1948

MEMORIAL EXHIBITION

PAUL NASH

1889-1946

Paintings, Watercolours and Drawings

At the Tate Gallery March 17th - May 2nd 1948

ARRANGED BY THE TATE GALLERY AND
THE ARTS COUNCIL OF GREAT BRITAIN

1948

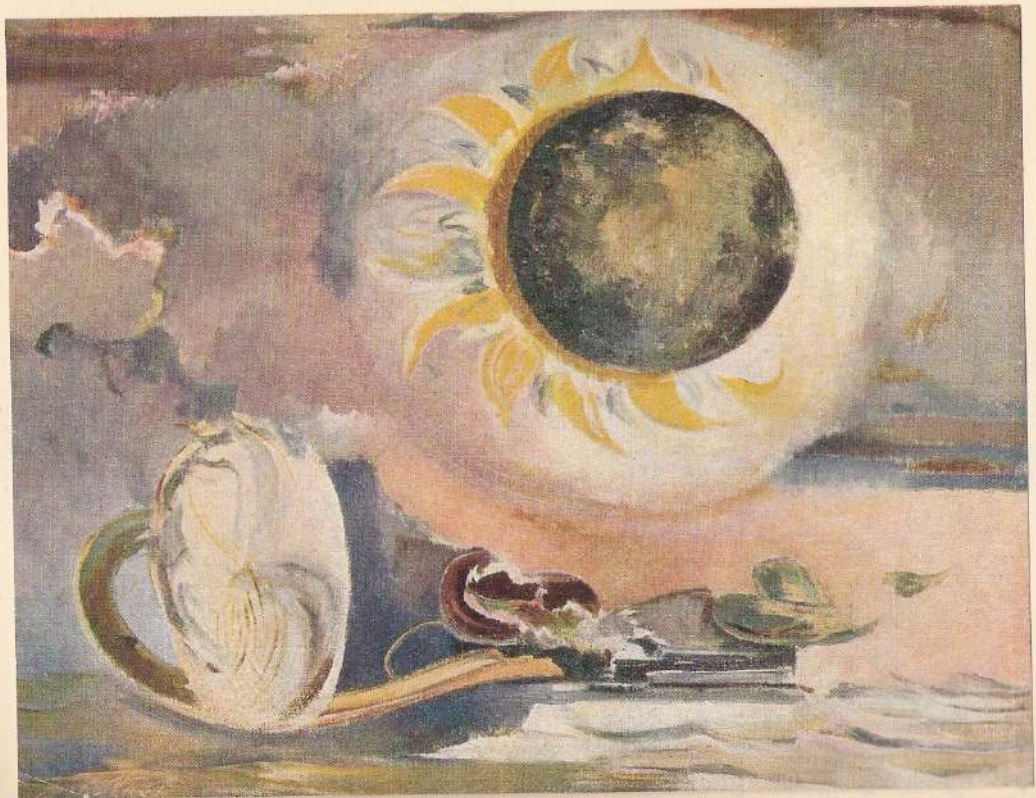


FOREWORD

THIS comprehensive exhibition of the paintings and drawings of Paul Nash has been organised by the Tate Gallery and the Arts Council and provides the first opportunity for the revaluation of the work of an outstanding figure in English art during the present century.

Thanks to the generosity of the numerous lenders to this exhibition, each of his periods is adequately represented. He was, of course, a graphic artist of great originality and made a distinguished contribution in the field of applied design, but these aspects of his work are not included here.

The selection committee owe a great deal to the untiring labours of his widow, Mrs. Margaret Nash, for her assistance and preparatory work, and to Mr. Eric Newton for his introduction to this catalogue.



ECLIPSE OF THE SUNFLOWER. 1945 (No. 68)

PAUL NASH

ERIC NEWTON

THIS retrospective exhibition of paintings by Paul Nash will almost certainly prove surprising, even to those who know his work well. Not that there is any question of demonstrating that he was a great imaginative artist: that was established two decades ago, and anyone with the gift of prophecy could have foreseen it in 1918 when his interpretations of the first world war were exhibited at the Leicester Galleries. What is surprising, looking back on his life's work, is his consistent evolution, his power to express in his own terms so many different phases of experience, so that while the subject matter of his art was—with one important limitation—immensely varied, the light he turned onto it was steady and single-minded. There was no need for Paul Nash to sign his pictures. His stylistic signature is unmistakable in his biggest canvas and his slightest watercolour, even in the end-papers that he designed from time to time. A toadstool, an aeroplane, a lush landscape, or a deserted foreshore in his paintings all belong to the same world; and it is decidedly not the world we know, though, by lending us his unusual eyes, he enables us gradually to explore it.

The important limitation I have referred to may as well be stated at once. His world is, to all intents and purposes, uninhabited. On the rare occasions when a figure appears in the middle distance, it seems to be an uneasy visitor from another planet. Nash was not a humanist. In that respect his art is Chinese. But, though people do not occur in his pictures, their place is taken by the personalities of the objects in them. The toadstool, the aeroplane, the moon or the pile of stones which he uses as his protagonists, are always actors in a drama. Each has its personality and its part to play in those Conversation Pieces of inanimate objects in which he specialised. To say that his world is uninhabited is true but misleading. It abounds in life: it teems with animation. Two stones lying beside each other in a field are, for him, an "encounter": the steps that lead up to St. Pancras Station are engaged in beckoning the traveller to an adventure.

If the visitor to the present exhibition were not able to note all this for himself I would hesitate to write about it in these terms. For the quality, as I have described it, might easily be mistaken for sentimental whimsy. But Nash's vision was too penetrating and too sensitive to produce whimsy. There is rarely, in his work, any forcing of the fanciful note. He inhabits a world that is constantly hinting at new possibilities. He pounces at once on them, because he is a poet. But hardly ever does he labour them or underline them. Indeed, the more one studies his work, the more factual it becomes.

The toadstool would never puzzle a botanist: the view of Wittenham Clumps is a topographical account of the scene. One of Blake's marginalia to Reynolds's discourses runs "The difference between a bad Artist and a Good one is: the Bad Artist seems to Copy a great Deal. The Good one Really does Copy a great Deal". Imaginative painting, for Paul Nash, never involved distorting the facts. But it did involve seeing their curious and hidden implications.

For that reason, the study of his paintings means a study of what *kinds* of facts came within his field of vision and in what sequence. He was not easily distracted by new experiences but, when they occurred, he played with them gently, digested them thoroughly, worked his way through them and into them. His pictures, therefore, divide themselves fairly easily into groups. Each group centres round a germinating theme. Each theme is the outcome of a new and fructifying experience, so that his works can be fairly easily dated. The impact of the seashore at Dymchurch in 1923, or of the monoliths at Avebury ten years later, are obvious instances of those new stimuli that were always absorbing him, each one giving him not only new subject matter but also new depth and understanding.

It would be untrue to say that the 1914-1918 war was the first of these stimuli. In a charcoal drawing of 1911, of pine branches against a night sky streaked with the tracks of falling stars, he had already shown that he was romantically aware of the queerness of nature. And in another of 1913, there is a Blake-like moon and a cliff edge that remain in the memory. But the scarred and splintered chaos of the Western front and the night skies punctuated with Vercy lights produced in him a reaction which resulted in a host of evocative drawings and one or two major works, the most ambitious of which is the *Menin Road*—one of those paintings in which, at intervals throughout his career, he attempted to sum up a whole phase of his own life. In these early war paintings he achieved an emotional violence that was never repeated. He made the physical destructiveness of war manifest in a new way—a poet's way.

Violence had been forced upon him by the war, but it was not what he was looking for. The years between 1918 and 1928 were occupied in a quiet, rather Cézannesque study of English landscape. In this decade he painted his solidest, least spectacular pictures, though suddenly, in the middle of it, the harsh melancholy of the sea front and waves at Dymchurch provoked a memorable series of paintings dominated by a new kind of geometry—a kind of romantic cubism.

In 1928 begins a new and, to my mind, the most important step forward: he started to inhabit the dream world—or rather to acquire the power to enter the dream world at will. That, too, is an over-simplified way of describing something that the spectator can define for himself after looking at the pictures painted after that year. Again, from the point of view of subject matter, they fall into groups. There is one group in which close-ups of small objects are seen and painted with uncanny intensity, like *Swan Song* (oddly reminiscent of Botticelli's *Birth of Venus*), another of gardens seen through windows, another of landscapes undulating away into far distances. But whatever the subject matter there is one constantly recurring obsession

which Nash was always trying to reduce to pictorial terms, namely the obsession of the mind's voyage through space.

At one time Nash solves the problem by leading the eye along flat perspectives: at others (this device occurs again and again) through empty scaffoldings constructed in mid air—railings, window frames, or the dream-like constructions one finds in *Mansions of the Dead* and *Voyages of the Moon*, or *Landscape from a Dream*. It was this preoccupation with an imaginative progress through space that gave him, during the last war, his peculiar aptitude to tackle the war in the air, just as it was his preoccupation with the personality of objects that enabled him to portray the purposefulness of flying aeroplanes or the helpless ruin of those destroyed. It was the same interest in the flight of the mind that led him in 1943 to produce a series of drawings of *Aerial Flowers* and a remarkable essay explaining their genesis.

During this period, between 1928 and the outbreak of the last war, Paul Nash approached most nearly to Surrealism, though he was never, in the literal sense, a Surrealist.

It is worth while to make a distinction between the Surrealist's mechanical device of experimenting deliberately and doggedly with the dream-world and the poet's intuitive discovery of it. The first—the method of Dali and Magritte—seems to me to be only remotely connected with art. It belongs equally to the domain of the trick photographer. The second is part of every real artist's concern: it is even an essential part of the equipment of a Velasquez or a Rembrandt; but with Botticelli or Blake or Paul Nash it is a more spectacular part.

What makes Paul Nash a great imaginative artist is the ease with which he moves and breathes in this strange atmosphere. He has no need to rearrange the world or turn it upside down or fill it with impossibilities before he can say what he has to say. Occasionally, as in *Environment of Two Objects* (1937) he is betrayed into forcing the unexpected note and invading the trick photographers' province, but when that happens he is untrue to his own genius. At his best, he takes the world as he finds it, and if the spectator complains that *he* never saw a sunset or a stone wall in those terms, Nash might have replied, like Turner, with whom he had so many affinities, "Don't you wish you could?" And, in the end, the spectator, if there is any poetry in him, does catch, by a process of contagion, the vision that at first seemed so remote. Where the ordinary mortal sees an array of *facts*, Paul Nash found an *event*.

No other artist could have tackled the most difficult aspect of the Second World War—its aerial aspect—as Nash did. In fact, no other artist could do more than produce photographic representations of it. Nash's understanding of the personality of planes and of the meaning of flight enabled him to interpret the war in the air of 1941 as memorably as he had interpreted the war in the mud in 1916. And again he was able to sum up his experience in two major works. *Totes Meer* and *The Battle of Britain* are better pictures than the *Menin Road*, not only because they are more imaginatively conceived but because they are more coherently designed. They have a sustained unity of which he was incapable in his twenties. *Totes Meer* is not just an

elaborate allegory by a man struck with the bright idea of turning wrecked aeroplanes into breaking waves, hinting at skeletons and setting the moon in the sky as a trademark of the romantic painter. It is a factual account of the behaviour of twisted and torn metal, and it could only be arrived at after a searching examination of the famous "Cowley Dump" and many preparatory studies in pencil and watercolour. It is this ability to make a big, considered statement in the grand manner that marks him off from the best of his British contemporaries, exciting and intense though they are.

In the later stages of the war he returned once more to his own private world, but in 1943 he had no need to start all over again as he had done in 1918. He knew exactly *how* he wanted to paint: his technical problems were solved. It was only a question of venturing further and exploring hitherto unexplored districts of his own kingdom. Here the parallel with Turner suggests itself again. Turner's late watercolours have the same confidence and the same elusiveness as Nash's. The elements of earth, water and sky mingle with each other in the same way. There is one group of sunsets, another of the ghosts of extinct animals revisiting their old haunts, another of the Berkshire hills with Wittenham Clumps growing primævally out of their summits and the sun and moon debating with each other in the sky. He was interested in the mood of the solstice and the equinox, and though I cannot follow him in this kind of quest, there is a haunting strangeness in these last landscapes that take one into a world of folklore and forgotten druidical rituals. More than any of his earlier pictures they can be described as cosmic Conversation Pieces, portraits not of phenomena but of events.

Finally, just before his death, he had planned a series of sunflower pictures in the same mood, only two of which he completed. As one looks at these wild, urgent images, one senses a half literary, half mystical idea behind them that needs interpreting, but only in the sense that Blake needs interpreting. Visually they carry their own conviction without the aid of explanatory notes. They are certainly not sunflowers as Van Gogh saw them, but they are no less powerful because they contain a mystery and project themselves, burning and spinning into space, like celestial fireworks.

Perhaps I have overstressed the literary and poetical element in Paul Nash's work, and said too little about his paint, his characteristic shapes and his equally characteristic colour schemes. But I think that is how he would have liked to be treated. Form is conditioned by content in all the arts. Nash often talked about "trying to discover the *appropriate* form" for what he wanted to say. So that to ignore his message and to concentrate on his handling of paint and colour or even the discipline of his design would be to treat him as a decorator. That would have horrified him.

Like Blake he was a good writer—a stylist. He wrote as he painted, with the precision of a man who insists on an exact shade of meaning. But unlike Blake his art came first. Most of his writing was an attempt to explain his art. Blake's writing was an attempt to explain Blake. Both were philosopher-poets who chose to express themselves in visual terms. In that respect they are typically English.

BIOGRAPHY

- 1889 Born London, May 11. Elder son of late William Harry Nash, Recorder of Abingdon, and Caroline Maud, elder daughter of Captain Milbourne Jackson, R.N.
- 1910 At the Slade School.
- 1911 First exhibition of drawings, Carfax Gallery.
- 1913 Exhibition with John Nash, Dorien Leigh Gallery.
- 1914 Enlisted Artists Rifles. Married Margaret Theodosia, only daughter of Rev. N. Odeh, late Chaplain to the Bishop in Jerusalem.
- 1916 Gazetted Hampshire Regiment.
- 1917 Injured Ypres Salient. Returned to England. Exhibition at Goupil Gallery. One of the official artists on the Western Front.
- 1918 Exhibition of War paintings and drawings, Leicester Galleries.
- 1924 Exhibition of recent paintings and drawings, Leicester Galleries. Instructor in Design, Royal College of Art, 1924-25.
- 1925 Exhibition of drawings and watercolours, Mayor Gallery, 1925.
- 1927 Exhibition, Warren Gallery.
- 1928 Exhibition of wood engravings, Redfern Gallery. Exhibition of paintings, Leicester Gallery.
- 1931 British Representative Carnegie International Exhibition Jury of Award.
- 1932 Exhibition of watercolours, Leicester Galleries.
- 1935 Exhibition of watercolours, Redfern Gallery.
- 1936 Exhibited First International Surrealist Exhibition, London.
- 1937 Exhibition of watercolours, Redfern Gallery.
- 1938 Exhibited International Surrealist Exhibition, Paris. Exhibition of recent work, Leicester Galleries. Exhibited Room of Paintings, English Pavilion, Venice Biennale.
- 1939 Exhibited in World Fair Exhibition, New York. At outbreak of war organised Arts Bureau in Oxford for war service.
- 1940 Official War Artist to Air Ministry. Exhibited in *Since Whistler Exhibition* National Gallery.
- 1941 Commissions from War Artists' Advisory Committee. War Artists Exhibition, National Gallery.
- 1943 C.E.M.A. Exhibition of Applied Design.
- 1945 Retrospective one man Exhibition at Cheltenham.
- 1946 Exhibited in UNESCO Exhibition, Paris. Exhibited in British Council Exhibition, France. Died July 11.

LIST OF LENDERS

Her Majesty the Queen 63

- | | |
|--|---|
| <i>Colonel Robert Adeane</i> 61 | <i>Mrs. Peter Freeman</i> 145 |
| <i>The Air Ministry</i> 60 | <i>Mrs. J. L. Garvin</i> 72 |
| <i>The Ashmolean Museum, Oxford</i> 125, 126 | <i>R. D. Girouard, Esq.</i> 18 |
| <i>Mrs. Raymond Asquith</i> 19 | <i>Mrs. Charles Grey</i> 10, 33 |
| <i>J. G. Barrow, Esq.</i> 120 | <i>Mrs. Gerald Grimsdale</i> 74 |
| <i>The Belfast Art Gallery</i> 16 | <i>Jasper G. Grinling, Esq.</i> 144 |
| <i>The Blackpool Art Gallery</i> 86 | <i>R. Ashton Hamlyn, Esq.</i> 154 |
| <i>Mrs. Bluett-Duncan</i> 113 | <i>Dr. Beryl Harding</i> 128 |
| <i>J. Borthwick, Esq.</i> 79 | <i>Lady Herbert</i> 21 |
| <i>The British Broadcasting Corporation</i> 22 | <i>Miss Evelyn Higgins</i> 131 |
| <i>The British Council</i> 39, 122 | <i>The Rev. R. F. Holmden</i> 45 |
| <i>Dr. Gwendolen Brown</i> 121 | <i>Dr. Alastair Hunter</i> 132 |
| <i>Miss Nina Butler</i> 76 | <i>The Imperial War Museum</i> 1, 2, 53, 84, 88 |
| <i>Mrs. Cazalet-Keir</i> 62 | <i>E. O. Kay, Esq.</i> 46, 56 |
| <i>Miss Agatha Christie</i> 150 | <i>Major Jack Kay</i> 137 |
| <i>Sir Kenneth Clark, K.C.B.</i> 119 | <i>Charles Kearley, Esq.</i> 27, 50 |
| <i>Miss Ruth Clark</i> 91, 100, 107 | <i>Sir Gerald Kelly, R.A.</i> 73 |
| <i>J. P. Cochrane, Esq.</i> 118 | <i>Mrs. Cyril Kleinwort</i> 57 |
| <i>The Earl of Cranbrook</i> 4 | <i>Allen Lane, Esq.</i> 138 |
| <i>Jeffrey Dell, Esq.</i> 110 | <i>Edward Le Bas, Esq., A.R.A.</i> 32 |
| <i>Miss de Silva</i> 38 | <i>Leeds City Art Gallery and Temple Newsam House</i> 7, 12 |
| <i>Guy H. Dixon, Esq.</i> 66 | <i>Mrs. Alfred Leete</i> 83 |
| <i>Miss Eleanor Doorly</i> 115 | <i>Leicester City Art Gallery</i> 8 |
| <i>Michael Drury-Lavin, Esq.</i> 75 | <i>The Leicester Galleries</i> 43 |
| <i>Margot Eates</i> 140 | <i>Miss N. K. Lewis</i> 142, 152 |
| <i>Major H. le F. Fairfax-Harvey, M.C.</i> 97 | <i>Frances, Countess Lloyd-George of Dwyfor</i> 58 |
| <i>Miss Winifred Felce</i> 6, 13, 14, 25 | <i>Manchester City Art Gallery</i> 9, 96 |
| <i>Z. Frankl, Esq.</i> 5 | |

- Sir Edward Marsh, K.C.V.O., C.B.* 77
Mrs. G. H. McCarthy 109
A. J. L. McDonnell, Esq. 133
Sir Frances Meynell 129
C. St. J. G. Miller, Esq. 69
Norman Miller, Esq. 135
Henry Moore, Esq. 104
L. Morris, Esq. 23
Mrs. George Mortimer 71
Rex Nan Kivell, Esq. 92, 106, 117, 124
Mrs. Paul Nash 30, 78, 80, 89, 108
Mrs. Charles Neilson 37, 101
Ivor Novello, Esq. 55
H. J. Patterson, Esq. 59, 130
Maresco Pearce, Esq. 81
R. C. Pritchard, Esq. 68
Miss P. M. Raeburn 127, 136
E. H. Ramsden, Esq. 140
The Redfern Gallery 20
St. Leonard's School, St. Andrews 3
St. Paul's School, Hammersmith 41
Felix Salmon, Esq. 26
The Earl of Sandwich 139
Mrs. Sartorius 11
Lady Caroline Scott 99
Mrs. W. N. Sherratt 29
L. de G. Sieveking, Esq. 17, 40
Richard Smart, Esq. 90, 111, 123, 149
Mrs. P. Strauss 143
The Tate Gallery 15, 24, 49, 51, 52, 54, 93
Miss Tharle-Hughes 114
R. Y. D. Thesiger, Esq. 67
Messrs. Arthur Tooth & Sons 31
Mrs. Dudley Tooth 151
Dudley Tooth, Esq. 148
W. W. Wadsworth, Esq. 36
The Walker Art Gallery, Liverpool 64
Richard Walker, Esq. 146, 147
Miss Welby 116
Sir Derrick Wernher, Bt. 28, 35
The Whitworth Art Gallery, Manchester 98
R. H. Wilenski, Esq. 102
Godfrey Winn, Esq. 65

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OIL PAINTINGS

1. NIGHT ON THE YPRES SALIENT. 1918. Oil on canvas, 28"×36". Lent by the Imperial War Museum.
2. THE MENIN ROAD. 1919. [Plate III]. Oil on canvas, 73"×126". Lent by the Imperial War Museum.
3. WHITELEAF WOODS. 1920. Oil on canvas, 20"×24". Lent by St. Leonard's School, St. Andrews.
4. THE POND. 1921-1924. Oil on canvas, 22½"×25". Lent by the Earl of Cranbrook.
5. BERKSHIRE DOWNS. 1922. Oil on canvas 30"×22". Lent by Z. Frankl, Esq.
6. THE CHILTERNs. 1923. Oil on canvas, 22"×30". Lent by Miss Winifred Felce.
7. THE SHORE. 1923. Oil on canvas, 24"×35". Lent by the Leeds City Art Gallery and Temple Newsam House.
8. NOSTALGIC LANDSCAPE. 1923-1938. Oil on canvas, 28"×20". Lent by Leicester City Art Gallery.
9. SANDLING PARK, KENT. 1924. Oil on canvas, 35½"×27½". Lent by the City Art Gallery, Manchester (Rutherford Loan Collection).
10. WINTER SEA. 1925-1937. [Plate VI]. Oil on canvas, 29"×39". Lent by Mrs. Charles Grey.
11. GARDEN (MEADLE). 1926. Oil on canvas 16¾"×21". Lent by Mrs. Sartorius.
12. BOG COTTON. 1926. [Plate IV]. Oil on canvas, 36"×28". Lent by the Leeds City Art Gallery and Temple Newsam House.
13. FRENCH FARM. 1926. Oil on canvas, 21½"×28½". Lent by Miss Winifred Felce.
14. BALGONY, CROS DE CAGNES. 1927. Oil on canvas, 28¾"×19½". Lent by Miss Winifred Felce.
15. THE BLUE HOUSE ON THE SHORE. ca. 1927. Oil on canvas, 16¼"×28¾". Lent by the Tate Gallery.
16. ST. PANCRAS LILIES. 1927. Oil on canvas, 25"×17½". Lent by the Belfast Art Gallery.
17. GANTERBURY BELLS. 1927. Oil on canvas, 30"×20". Lent by L. de G. Sieveking, Esq.
18. SAVERNAKE. 1927. Oil on canvas, 30"×20". Lent by R. D. Girouard, Esq.
19. POND IN THE FIELDS 1927. Oil on canvas, 26"×36". Lent by Mrs. Raymond Asquith.
20. SWAN SONG. 1927-1928. Oil on canvas (both sides). 16½"×20½". Lent by the Redfern Gallery.
21. IVER HEATH, SNOW. 1927-1928. Oil on canvas, 27"×19½". Lent by Lady Herbert.
22. WINDOW, IVER HEATH. 1928. Oil on canvas, 34"×24½". Lent by the British Broadcasting Corporation.
23. THE POND, IDEN. 1928. Oil on canvas, 28"×33". Lent by L. Morris, Esq.
24. LANDSCAPE AT IDEN. 1928. Oil on canvas, 27½"×35¾". Lent by the Tate Gallery.
25. SUSSEX LANDSCAPE. 1928. Oil on canvas, 44"×60". Lent by Miss Winifred Felce.
26. MONTH OF MARCH. 1929. Oil on canvas, 36"×28". Lent by Felix Salmon, Esq.
27. DEAD SPRING. 1929. [Plate V]. Oil on canvas, 19½"×15½". Lent by Charles Kearley, Esq.
28. WOOD ON THE DOWNS. 1929. [Plate VIII]. Oil on canvas, 28"×36". Lent by Sir Derrick Wernher, Bt.
29. LARES (COMPOSITION). 1929. Oil on canvas, 24½"×15½". Lent by Mrs. W. N. Sherratt.
30. NORTHERN ADVENTURE. 1929. Oil on canvas, 36"×28". Lent by Mrs. Paul Nash.
31. NEST OF THE SIREN. 1930. Oil on canvas, 30"×20". Lent by Messrs. Arthur Tooth and Sons.
32. THE ARCHER. 1930-42. Oil on canvas, 28½"×36". Lent by Edward Le Bas, Esq., A.R.A.

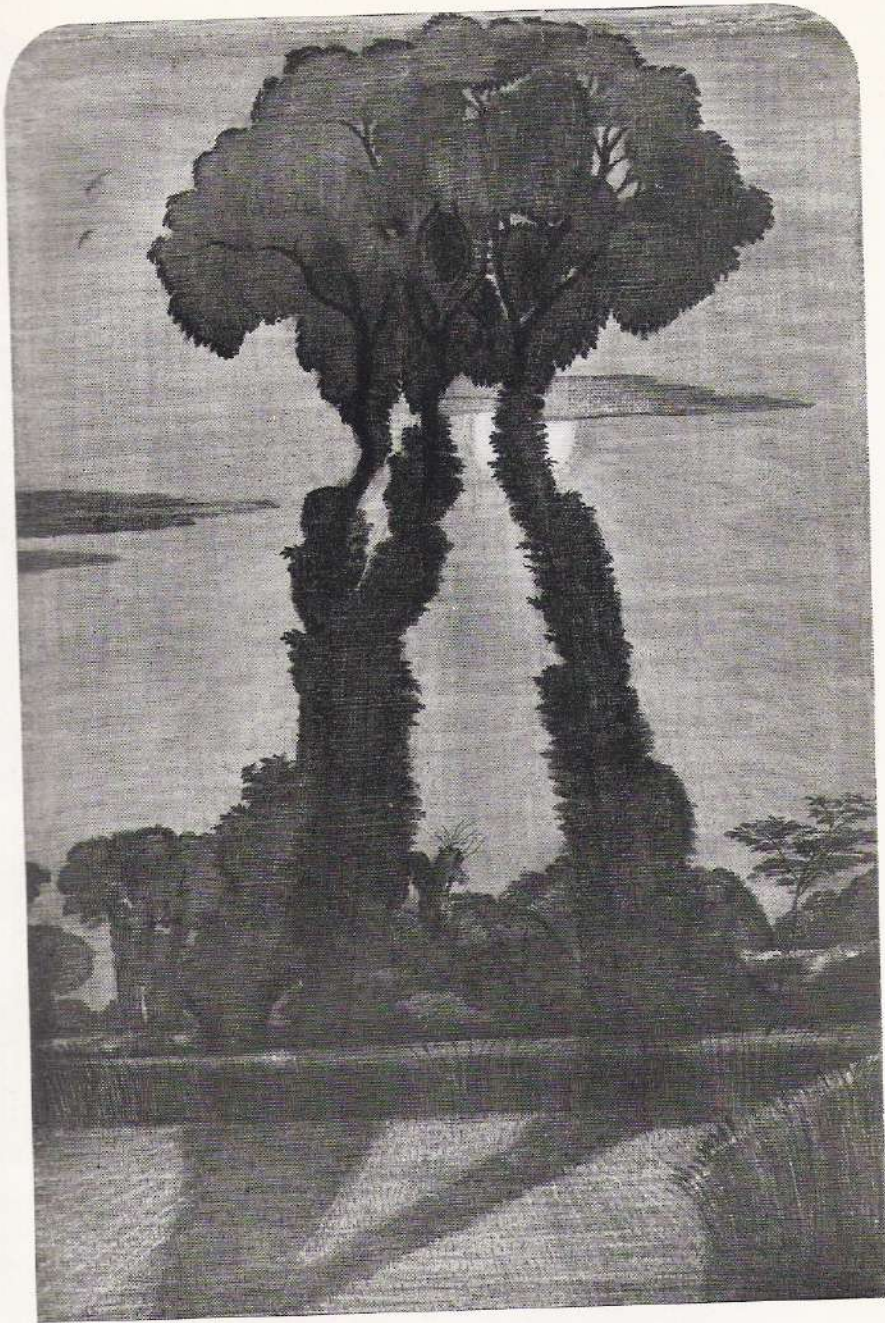
52. TOKEN. 1930. Oil on canvas, 20" × 24".
Lent by Mrs. Charles Grey.
53. KINETIC FEATURE. 1931. [Plate VIII].
Oil on canvas, 26" × 20". *Private Collection.*
54. OPENING. 1931. Oil on canvas, 26" × 20".
Lent by Sir Derrick Wernher, Bt.
55. WHITELEAF CROSS. 1932. Oil on canvas,
21½" × 30". *Lent by W. W. Wadsworth, Esq.*
56. EVENT ON THE DOWNS. 1933. Oil on
canvas, 20" × 24". *Lent by Mrs. Charles
Neilson.*
57. THE MANSIONS OF THE DEAD. 1934.
[Plate IX]. Oil on canvas, 30" × 21".
Lent by Miss de Silva.
58. LANDSCAPE OF THE MEGALITHS. 1934.
Oil on canvas, 19¾" × 28½". *Lent by the British
Council.*
59. EQUIVALENTS FOR THE MEGALITHS.
1935. Oil on canvas, 18" × 26". *Lent by
L. de G. Sieveking, Esq.*
60. OBJECTS IN RELATION. 1935. Oil on
canvas, 20" × 24". *Lent by St. Paul's School.*
61. ENCOUNTER OF TWO OBJECTS. 1935.
Oil on canvas, 15" × 20". *Private Collection.*
62. ENVIRONMENT OF TWO OBJECTS.
1937. Oil on canvas, 20½" × 30½". *Lent by
the Leicester Galleries.*
63. VOYAGES OF THE MOON. 1937. Oil on
canvas, 28" × 20". *Private Collection.*
64. CIRCLE OF THE MONOLITHS. 1937-38.
Oil on canvas, 28" × 40". *Lent by the Rev.
F. R. Holmden.*
65. SILBURY HILL. 1938. Oil on canvas,
19" × 28½". *Lent by E. O. Kay, Esq.*
66. ARCHER OVERTHROWN. 1938. Oil on
canvas, 20" × 36". *Private Collection.*
67. NOCTURNAL LANDSCAPE. 1938. Oil on
canvas, 30" × 40". *Private Collection.*
68. LANDSCAPE FROM A DREAM. 1938. Oil
on canvas, 26½" × 40". *Lent by the Tate
Gallery.*
69. EARTH HOME. 1939. Oil on canvas,
36" × 28". *Lent by Charles Kearley, Esq.*
70. GROTTO IN SNOW, HAMPSTEAD. 1939.
Oil on canvas, 28" × 19". *Lent by the Tate
Gallery.*
71. PILLAR AND MOON. 1940. Oil on canvas,
20" × 30". *Lent by the Tate Gallery.*
72. BATTLE OF BRITAIN. 1940. Oil on can-
vas, 48" × 72". *Lent by the Imperial War
Museum.*
73. TOTES MEER. 1940-41. [Plate XIV]. Oil
on canvas, 40" × 60". *Lent by the Tate
Gallery.*
74. NOVEMBER MOON. 1942. [Plate XIII].
Oil on canvas, 30" × 20". *Lent by Ivor
Novello, Esq.*
75. LANDSCAPE OF THE MOON'S FIRST
QUARTER. 1943. Oil on canvas, 25" ×
30". *Lent by E. O. Kay, Esq.*
76. MICHAELMAS LANDSCAPE. 1943. Oil on
canvas, 25" × 30". *Lent by Mrs. Cyril
Kleinwort.*
77. LANDSCAPE OF THE MALVERN DIS-
TANCE. 1943. Oil on canvas, 22" × 30".
*Lent by Frances, Countess Lloyd-George of
Dwyfor.*
78. LANDSCAPE OF THE BROWN FUNGUS.
1943. Oil on canvas, 20" × 30". *Lent by
H. J. Patterson, Esq.*
79. BATTLE OF GERMANY. 1944. Oil on
canvas, 48" × 72½". *Lent by the Air Ministry.*
80. FLIGHT OF THE MAGNOLIA. 1944. Oil
on canvas, 20" × 30". *Lent by Colonel Robert
Adeane.*
81. MARCH LANDSCAPE. 1944. Oil on can-
vas, 20" × 26". *Lent by Mrs. Cazalet-Keir.*
82. LANDSCAPE OF THE VERNAL EQUINOX.
1944. Oil on canvas, 28" × 36". *Lent by
Her Majesty the Queen.*
83. LANDSCAPE OF THE MOON'S LAST
PHASE. 1944. Oil on canvas, 25" × 30".
Lent by the Walker Art Gallery, Liverpool.
84. GUMULUS HEAD. 1944. Oil on canvas,
16" × 24". *Lent by Godfrey Winn, Esq.*
85. FAREWELL. 1944. Oil on canvas, 20" ×
24". *Lent by Guy H. Dixon, Esq.*
86. SOLSTICE OF THE SUNFLOWER. 1945.
Oil on canvas, 28" × 36". *Lent by R. Y. D.
Thesiger, Esq.*
87. ECLIPSE OF THE SUNFLOWER. 1945.
[Frontispiece]. Oil on canvas, 28" × 36".
Lent by R. C. Pritchard, Esq.

WATERCOLOURS AND DRAWINGS

69. BIRD GARDEN. 1911. Pen, wash and chalk, $15\frac{1}{2}'' \times 14''$. *Lent by C. St. J. G. Miller, Esq.*
70. BIRD CHASE. 1911. Pen and pencil, $13\frac{1}{2}'' \times 11''$. *Private Collection.*
71. NIGHT IN THE BIRD GARDEN. 1912. Pen, wash and chalk, $20\frac{1}{2}'' \times 17''$. *Lent by Mrs. George Mortimer.*
72. PEACOCK WALK. 1912. Pen, pencil and chalk, $18'' \times 14\frac{3}{4}''$. *Lent by Mrs. J. L. Garvin.*
73. LAVENGRO AND ISOPEL IN THE DINGLE. 1912. Pen, wash and chalk, $17\frac{1}{2}'' \times 14''$. *Lent by Sir Gerald Kelly, R.A.*
74. PYRAMIDS IN THE SEA. 1912. Pen, wash and chalk, $13'' \times 11\frac{1}{2}''$. *Lent by Mrs. Gerald Grimsdale.*
75. CLIFF TO THE NORTH. 1913. Pen, wash and chalk, $15'' \times 11\frac{1}{2}''$. *Lent by Michael Drury-Lavin, Esq.*
76. THREE IN THE NIGHT. 1913. [Plate I]. Pen, wash and chalk, $20\frac{3}{4}'' \times 13\frac{1}{2}''$. *Lent by Miss Nina Butler.*
77. ELMS. 1914. Watercolour, $26'' \times 18\frac{1}{2}''$. *Lent by Sir Edward Marsh, K.C.V.O., C.B.*
78. LAKE IN A WOOD. 1914. Watercolour, pen and chalk, $9\frac{3}{4}'' \times 13\frac{1}{4}''$. *Lent by Mrs. Paul Nash.*
79. TREE GROUP, IVER HEATH. 1915. Watercolour and pen, $20\frac{3}{4}'' \times 11\frac{1}{4}''$. *Lent by J. Borthwick, Esq.*
80. THE POOL. 1917. Watercolour, $4\frac{1}{4}'' \times 8''$. *Lent by Mrs. Paul Nash.*
81. MUD. 1917. Chalk and watercolour, $10'' \times 14''$. *Lent by Maresco Pearce, Esq.*
82. ST. ELOI: YPRES SALIENT. 1917. Watercolour, $8\frac{3}{4}'' \times 8\frac{1}{4}''$. *Private Collection.*
83. VEREY LIGHTS, FLANDERS. 1917. Watercolour, $9\frac{1}{4}'' \times 11\frac{1}{2}''$. *Lent by Mrs. Alfred Leete.*
84. MOUNT ST. ELOI. 1917. Watercolour, $10'' \times 14''$. *Lent by the Imperial War Museum.*
85. ERUPTION. 1917. Watercolour, $8\frac{1}{2}'' \times 11''$. *Private Collection.*
86. SANCTUARY WOOD. 1917. Watercolour and chalk on brown paper, $10'' \times 14''$. *Lent by the Blackpool Art Gallery.*
87. BROKEN TREES, WYTSCHAETE. 1918. [Plate II]. Monochrome pen and chalk on brown paper, $10\frac{1}{2}'' \times 14''$. *Private Collection.*
88. NIGHTFALL. 1918. Watercolour, $10'' \times 14''$. *Lent by the Imperial War Museum.*
89. SUDDEN STORM. 1918. Watercolour and chalk, $11'' \times 15\frac{1}{2}''$. *Lent by Mrs. Paul Nash.*
90. WOOD INTERIOR. 1918-19. Pen and watercolour, $12'' \times 11''$. *Lent by Richard Smart, Esq.*
91. LANDSCAPE AT FULMER. 1919. Pen and watercolour, $11'' \times 15''$. *Lent by Miss Paul Clark.*
92. CYCLAMEN IN A WINDOW, IDEN. 1920. Watercolour, $22'' \times 15''$. *Lent by Rex Newell, Esq.*
93. TENCH POND IN A GALE. 1921-22. Watercolour, $22'' \times 15''$. *Lent by the Tate Gallery.*
94. NIGHT TIDE. 1922. Pencil and watercolour, $15'' \times 22''$. *Private Collection.*
95. PROMENADE. 1922. Watercolour, $14\frac{1}{2}'' \times 21\frac{3}{4}''$. *Private Collection.*
96. DYMCHURCH STRAND. 1922. Watercolour, $15'' \times 22''$. *Lent by the City Art Gallery, Manchester (Rutherford Loan Collection).*
97. DYMCHURCH WALL. 1923. Watercolour, $14\frac{3}{4}'' \times 21\frac{3}{4}''$. *Lent by Major H. le F. Fairfax-Harvey, M.C.*
98. TOWARDS STONE. 1924. Watercolour, $11\frac{1}{4}'' \times 14\frac{1}{4}''$. *Lent by the Whitworth Art Gallery, Manchester.*

101. PONT ROYALE. 1924. Pencil, $9\frac{1}{4}'' \times 12\frac{3}{4}''$. Lent by Lady Caroline Scott.
102. GROUP (MEADLE). 1925. Watercolour, $12\frac{1}{4}'' \times 18''$. Lent by Miss Ruth Clark.
103. FROZEN LAKE. 1928. Watercolour, $21'' \times 29\frac{1}{2}''$. Lent by Mrs. Charles Neilson.
104. STUDIO. 1929. Watercolour, $21\frac{3}{4}'' \times 14\frac{3}{4}''$. Lent by R. H. Wilenski, Esq.
105. NIGHT PIECE. 1930. Watercolour, $20\frac{1}{2}'' \times 15\frac{1}{2}''$. Private Collection.
106. GROUP FOR A SCULPTOR. 1931. Watercolour, $15\frac{3}{8}'' \times 22\frac{1}{4}''$. Lent by Henry Moore, Esq.
107. POISED OBJECTS. 1932. Watercolour, $22'' \times 14\frac{1}{2}''$. Private Collection.
108. THE SOUL VISITING THE MANSIONS OF THE DEAD. 1932. Watercolour, $10\frac{1}{2}'' \times 6\frac{1}{4}''$. Lent by Rex Nan Kivell, Esq.
109. QUINCUNX (DESIGN FOR URN BURIAL). 1932. Watercolour, $21'' \times 14''$. Lent by Miss Ruth Clark.
110. STUDIO, NEW HOUSE, RYE. 1932. Watercolour, $15\frac{1}{2}'' \times 22\frac{1}{2}''$. Lent by Mrs. Paul Nash.
111. BALLARD PHANTOM. 1935. [Plate X]. Watercolour, $16'' \times 23''$. Lent by Mrs. G. H. McCarthy.
112. MAIDEN CASTLE, DORSET. 1935. Watercolour, $11\frac{1}{4}'' \times 15\frac{1}{2}''$. Lent by Jeffrey Dell, Esq.
113. ICKNIELD WAY. 1935. Watercolour, $15\frac{1}{2}'' \times 22\frac{1}{2}''$. Lent by Richard Smart, Esq.
114. LANDSCAPE OF THE MEGALITHS. 1937. [Plate XI]. Watercolour, $19\frac{3}{4}'' \times 29\frac{3}{4}''$. Private Collection.
115. EMPTY ROOM. 1937. Watercolour, $15'' \times 22''$. Lent by Mrs. Bluett-Duncan.
116. WOOD OF THE NIGHTMARES TAILS. 1937. [Plate XII]. Watercolour, $10'' \times 7''$. Lent by Miss Tharle-Hughes.
117. WOOD ON THE HILL. 1937. Watercolour, $22'' \times 15''$. Lent by Miss Eleanor Doorly.
118. NEST OF THE WILD STONES. 1937. Watercolour, $15'' \times 22''$. Lent by Miss Welby.
119. WOOD SEA. 1937. Watercolour, $15\frac{1}{2}'' \times 22\frac{1}{4}''$. Lent by Rex Nan Kivell, Esq.
120. SUNSET AT WORTH MATRAVERS. 1937. Watercolour, $7'' \times 10''$. Lent by J. P. Cochrane, Esq.
121. IMAGE OF THE STAG. 1938. Watercolour, $11\frac{1}{2}'' \times 15\frac{1}{2}''$. Lent by Sir Kenneth Clark, K.C.B.
122. LANDSCAPE OF THE DEATH WATCH. 1938. Watercolour, $11'' \times 15\frac{1}{2}''$. Lent by J. G. Barrow, Esq.
123. DENIZENS OF THE FOREST OF DEAN. 1939. Watercolour, $11'' \times 15\frac{1}{2}''$. Lent by Dr. Gwendolen Brown.
124. TO THE MEMORY OF BRUNEL. (Clifton Suspension Bridge and Gorge). 1939. Watercolour, $10\frac{3}{4}'' \times 14\frac{3}{4}''$. Lent by the British Council.
125. MONSTER POND. 1939. Watercolour, $11\frac{1}{2}'' \times 15\frac{1}{2}''$. Lent by Richard Smart, Esq.
126. MADAMITE MOON. 1940. Watercolour, $11\frac{1}{2}'' \times 15\frac{1}{2}''$. Lent by Rex Nan Kivell, Esq.
127. DEATH OF THE DRAGON. 1940. Watercolour, $15\frac{1}{2}'' \times 22\frac{3}{4}''$. Lent by the Ashmolean Museum, Oxford.
128. RAIDER ON THE MOORS. 1940. [Plate XV]. Watercolour, $15\frac{1}{2}'' \times 22\frac{1}{2}''$. Lent by the Ashmolean Museum, Oxford.
129. BAYSWATER LANDSCAPE. 1940. Watercolour, $15\frac{1}{2}'' \times 22\frac{1}{2}''$. Lent by Miss P. M. Raeburn.
130. SEA WALL AT MADAMS. 1941. Watercolour, $15\frac{1}{2}'' \times 22\frac{1}{2}''$. Lent by Dr. Beryl Harding.
131. BRIGHT CLOUD. 1941. Watercolour, $15\frac{1}{2}'' \times 22\frac{1}{2}''$. Lent by Sir Francis Meynell.
132. GHOST IN THE SHALE. 1942. Watercolour, $15\frac{1}{4}'' \times 22\frac{1}{2}''$. Lent by H. J. Patterson, Esq.

131. GHOST OF THE MEGACEROS HIBERNICUS. 1942. Watercolour, $15\frac{1}{2}'' \times 22\frac{1}{4}''$. Lent by Miss Evelyn Higgins.
132. GHOST OF THE TURTLE. 1942. Watercolour, $15'' \times 22''$. Lent by Dr. Alastair Hunter.
133. DESIGN OF TREES, RUSSELL SQUARE. 1943. Watercolour, $22'' \times 15''$. Lent by A. J. L. McDonnell, Esq.
134. THE BOX GARDEN. 1943. Watercolour, $15\frac{1}{2}'' \times 22\frac{1}{2}''$. Private Collection.
135. LANDSCAPE OF THE VALE—MOONLIGHT. 1943. Watercolour, $15\frac{1}{2}'' \times 22\frac{1}{2}''$. Lent by Norman Miller, Esq.
136. CHESIL BANK, ABBOTSBURY, DORSET. 1943. Watercolour, $11\frac{1}{2}'' \times 15\frac{1}{2}''$. Lent by Miss P. M. Raeburn.
137. SUNFLOWER AND SUN. 1943. Watercolour, $22\frac{1}{2}'' \times 15\frac{1}{2}''$. Lent by Major Jack Kay.
138. LANDSCAPE OF THE PUFF BALL. 1943. Watercolour, $15'' \times 21\frac{1}{2}''$. Lent by Allen Lane, Esq.
139. STORM OVER THE LANDSCAPE. 1943. Watercolour, $15\frac{1}{2}'' \times 22\frac{1}{2}''$. Lent by The Earl of Sandwich.
140. DAWN FLOWERS. 1944. Watercolour, $15\frac{1}{2}'' \times 22\frac{1}{2}''$. Lent by Margot Eates and E. H. Ramsden.
141. CLOUD CUCKOO NEST. 1944. Watercolour, $15\frac{1}{2}'' \times 22\frac{1}{2}''$. Private Collection.
142. ROAD TO THE MOUNTAINS. 1944. Watercolour, $15\frac{1}{2}'' \times 22\frac{1}{2}''$. Lent by Miss N. K. Lewis.
143. MIDSUMMER NIGHT. 1944. Watercolour, $15'' \times 22''$. Lent by Mrs. P. Strauss.
144. NOCTURNE: LANDSCAPE OF THE VALE. 1944. Watercolour, $15'' \times 22''$. Lent by Jasper G. Grinling, Esq.
145. SUN DESCENDING (STUDY 3). 1945. Watercolour, $11\frac{1}{4}'' \times 15\frac{1}{2}''$. Lent by Mrs. Peter Freeman.
146. SUN DESCENDING (STUDY 5). 1945. Watercolour, $11\frac{1}{4}'' \times 15\frac{1}{2}''$. Lent by Richard Walker, Esq.
147. SUN DESCENDING (STUDY 6). 1945. Watercolour, $11\frac{1}{4}'' \times 15\frac{1}{2}''$. Lent by Richard Walker, Esq.
148. THE SUN DESCENDING (STUDY 7). 1945. [Plate XVI.]. Watercolour, $11\frac{1}{4}'' \times 15\frac{1}{2}''$. Lent by Dudley Tooth, Esq.
149. SUNSET EYE (STUDY 2). 1945. Watercolour, $11\frac{1}{4}'' \times 15\frac{1}{2}''$. Lent by Richard Smart, Esq.
150. FLOWER RESTING IN THE LANDSCAPE. 1945. Watercolour, $10\frac{1}{2}'' \times 22\frac{1}{2}''$. Lent by Miss Agatha Christie.
151. MOONRISE OVER STOW-ON-THE-WOLD. 1945. Watercolour, $15\frac{1}{2}'' \times 22\frac{1}{4}''$. Lent by Mrs. Dudley Tooth.
152. LANDSCAPE UNDER SNOW (STUDY 1). 1945. Watercolour, $11'' \times 15\frac{1}{4}''$. Lent by Miss N. K. Lewis.
153. LANDSCAPE WITH INHABITED SKY. 1946. Watercolour, $7\frac{3}{4}'' \times 11\frac{1}{4}''$. Private Collection.
154. MIST, HILLS AND THE PLAIN. 1946. Watercolour, $11\frac{1}{4}'' \times 15\frac{3}{4}''$. Lent by R. Ashton Hamlyn, Esq.



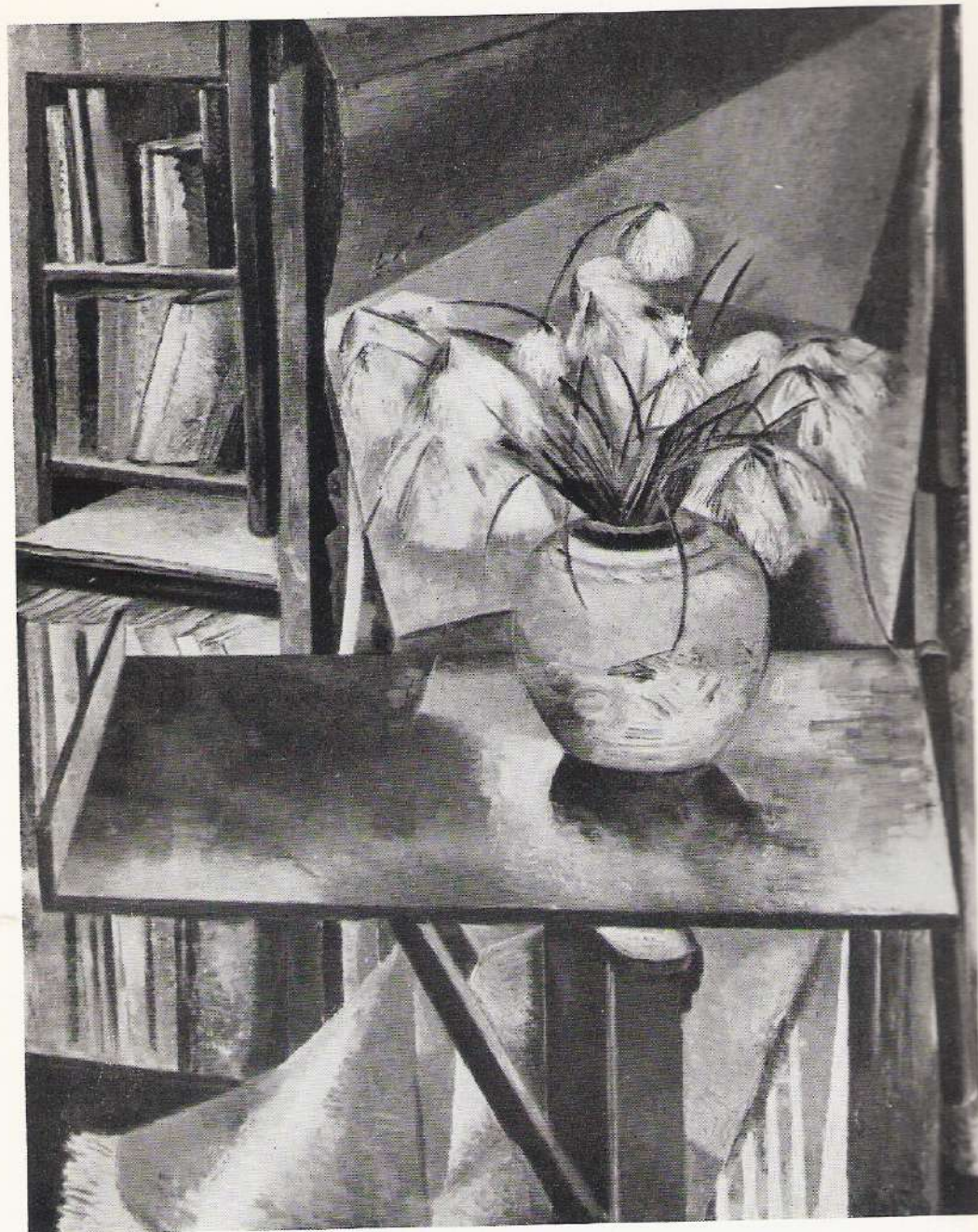
I. THE THREE IN THE NIGHT. 1913 (No. 76)



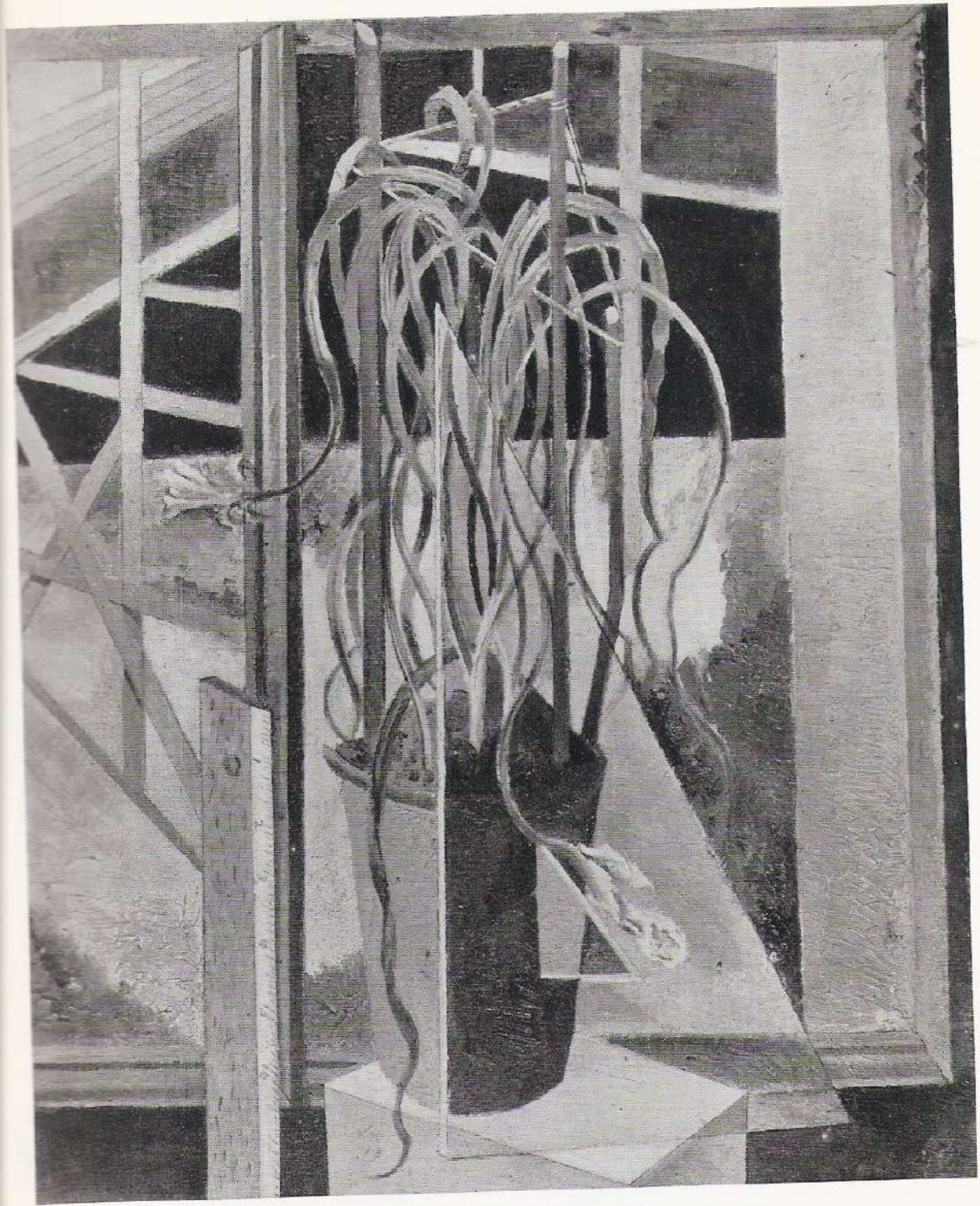
II. BROKEN TREES. WYTSCHAETE. 1018 (No. 87)



III. THE MENIN ROAD. 1918 (No. 2)



IV. BOG COTTON. (*Still Life*) 1926 (No. 12)



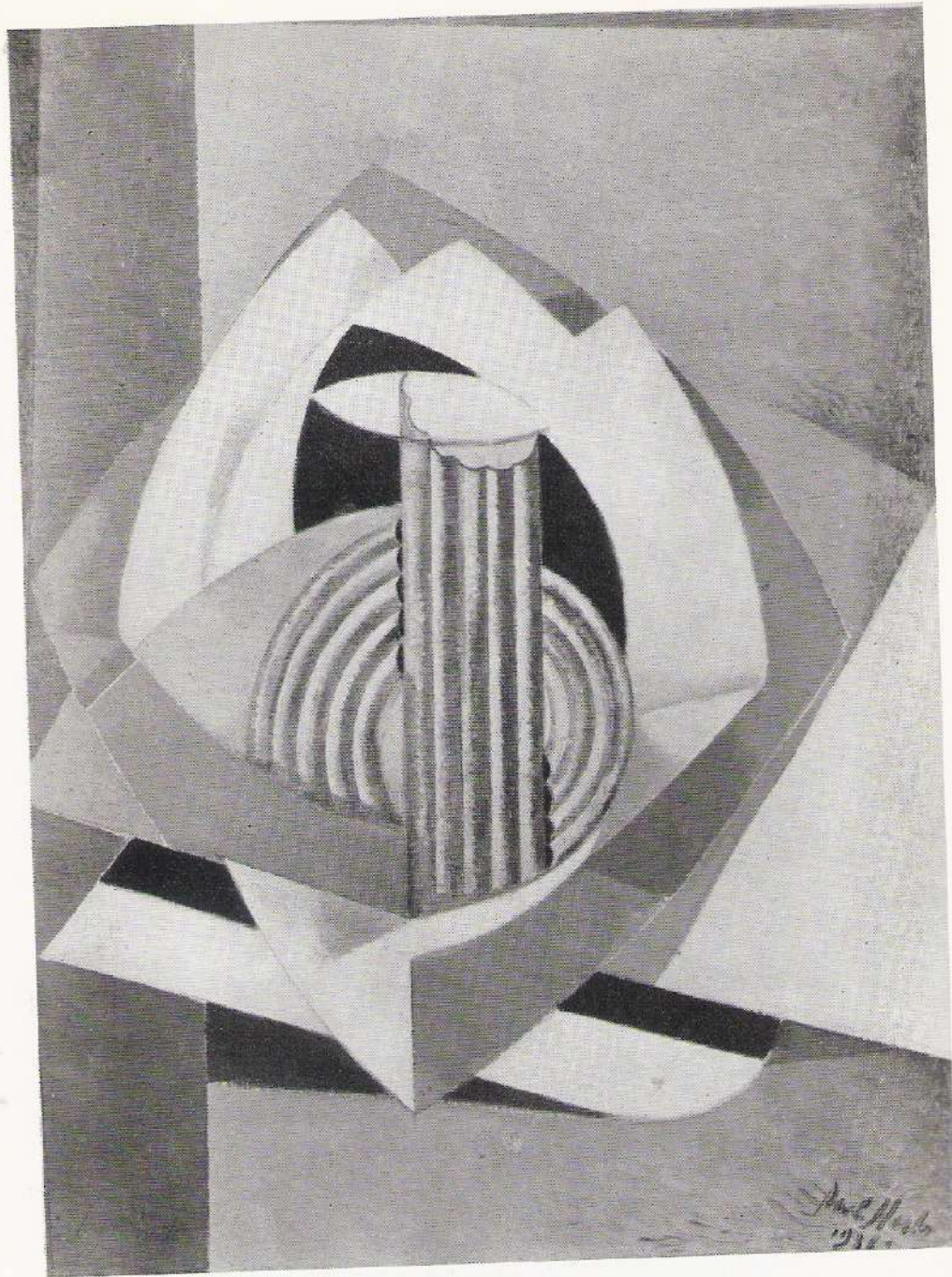
V. DEAD SPRING. 1928-29 (No. 27)



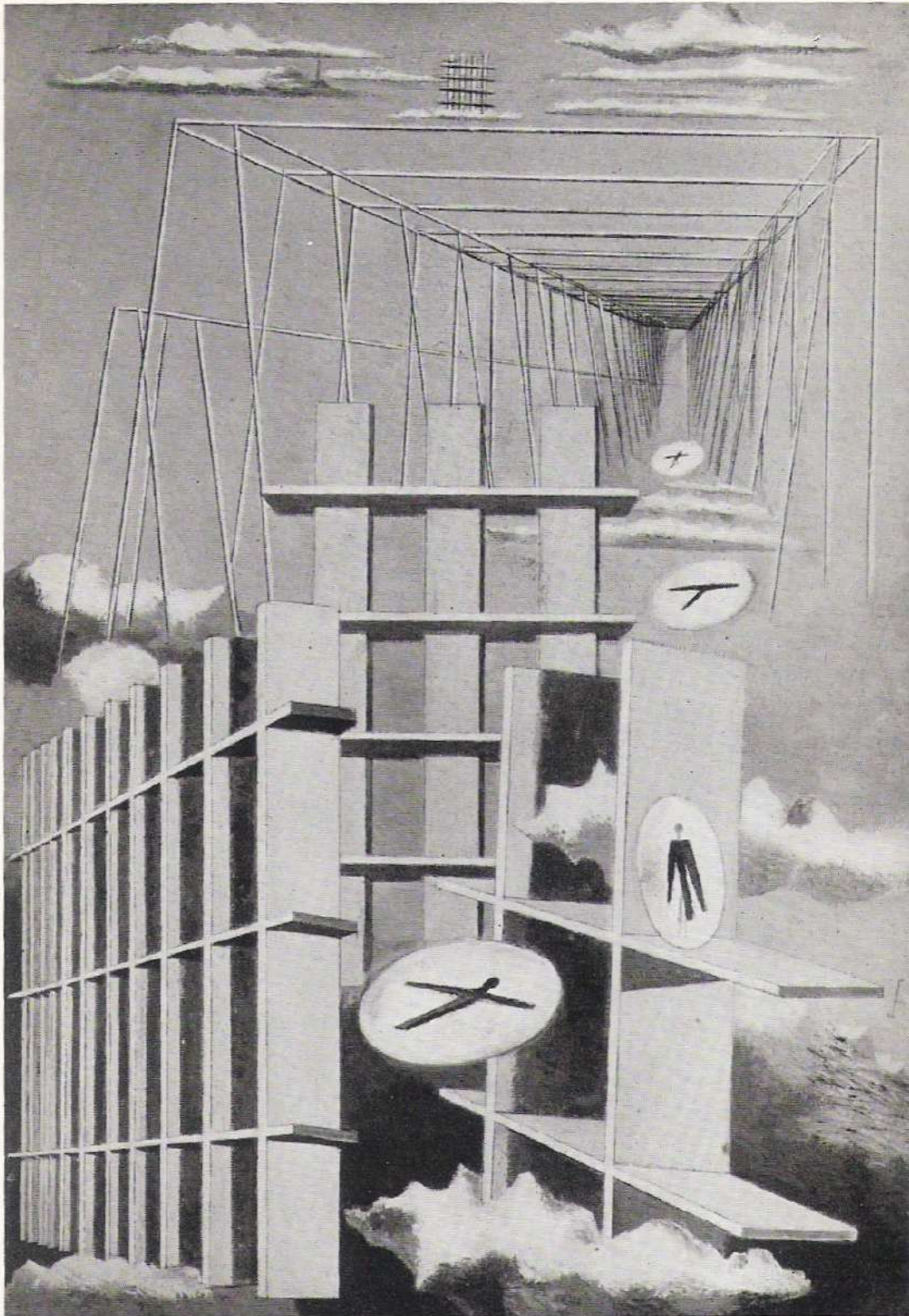
VI. WINTER SEA, 1925-37 (No. 10)



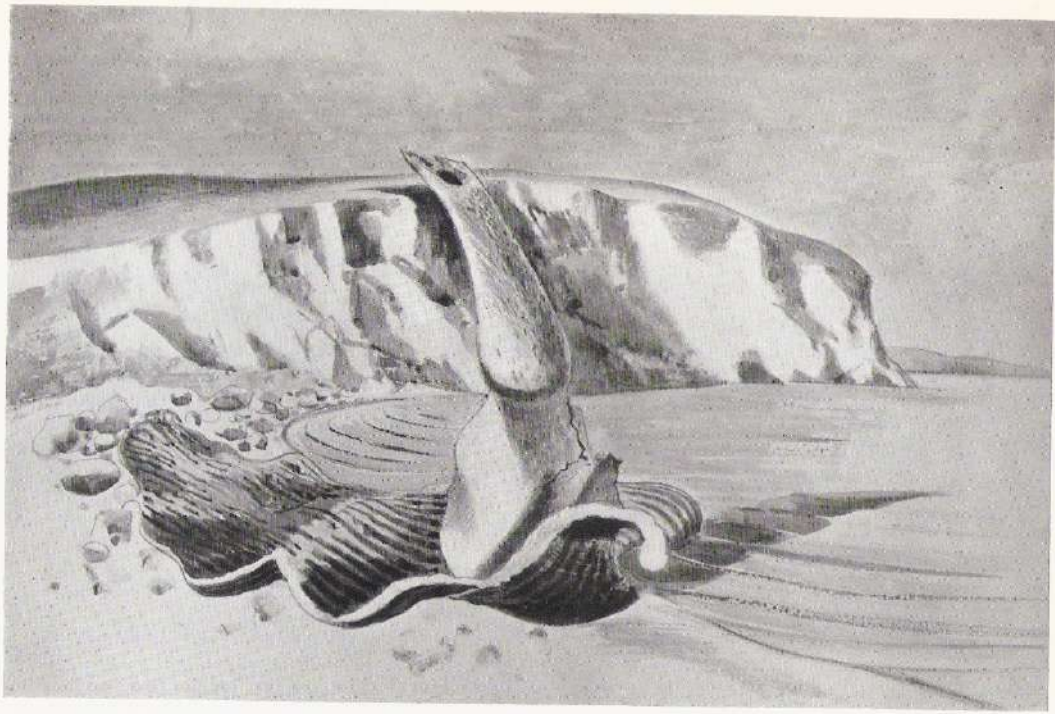
VII. WOOD ON THE DOWNS. 1929 (No. 28)



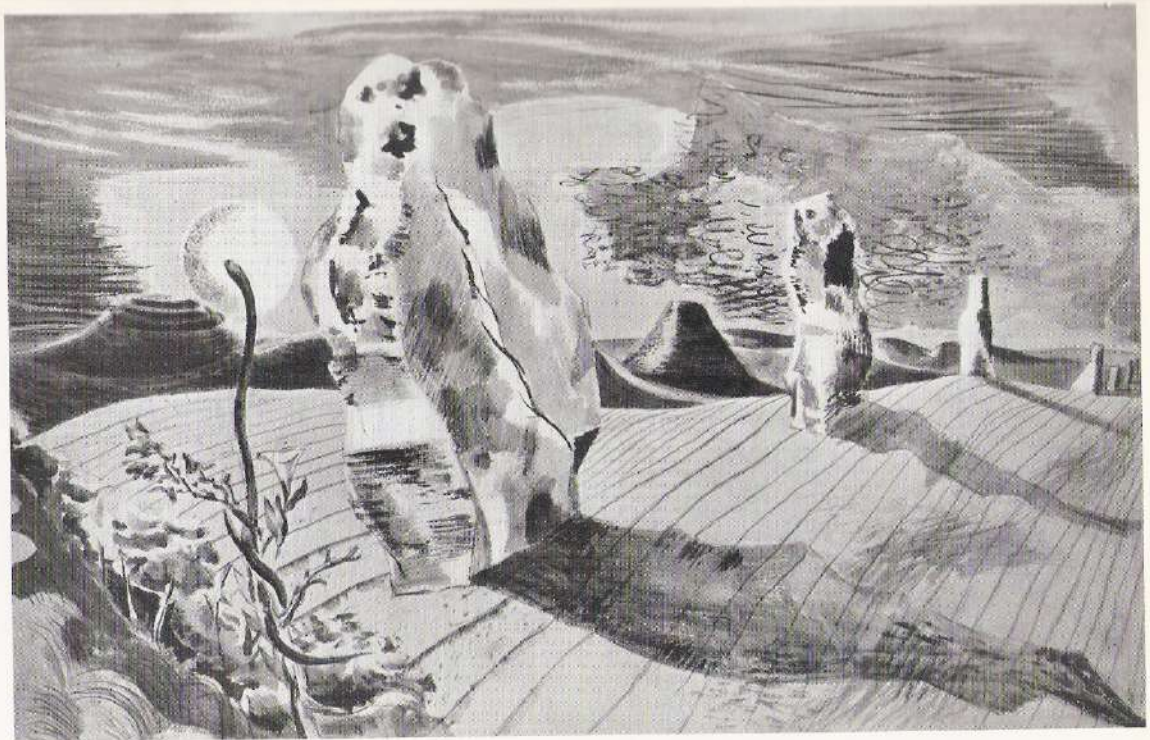
VIII. KINETIC FEATURE. 1931 (No. 34)



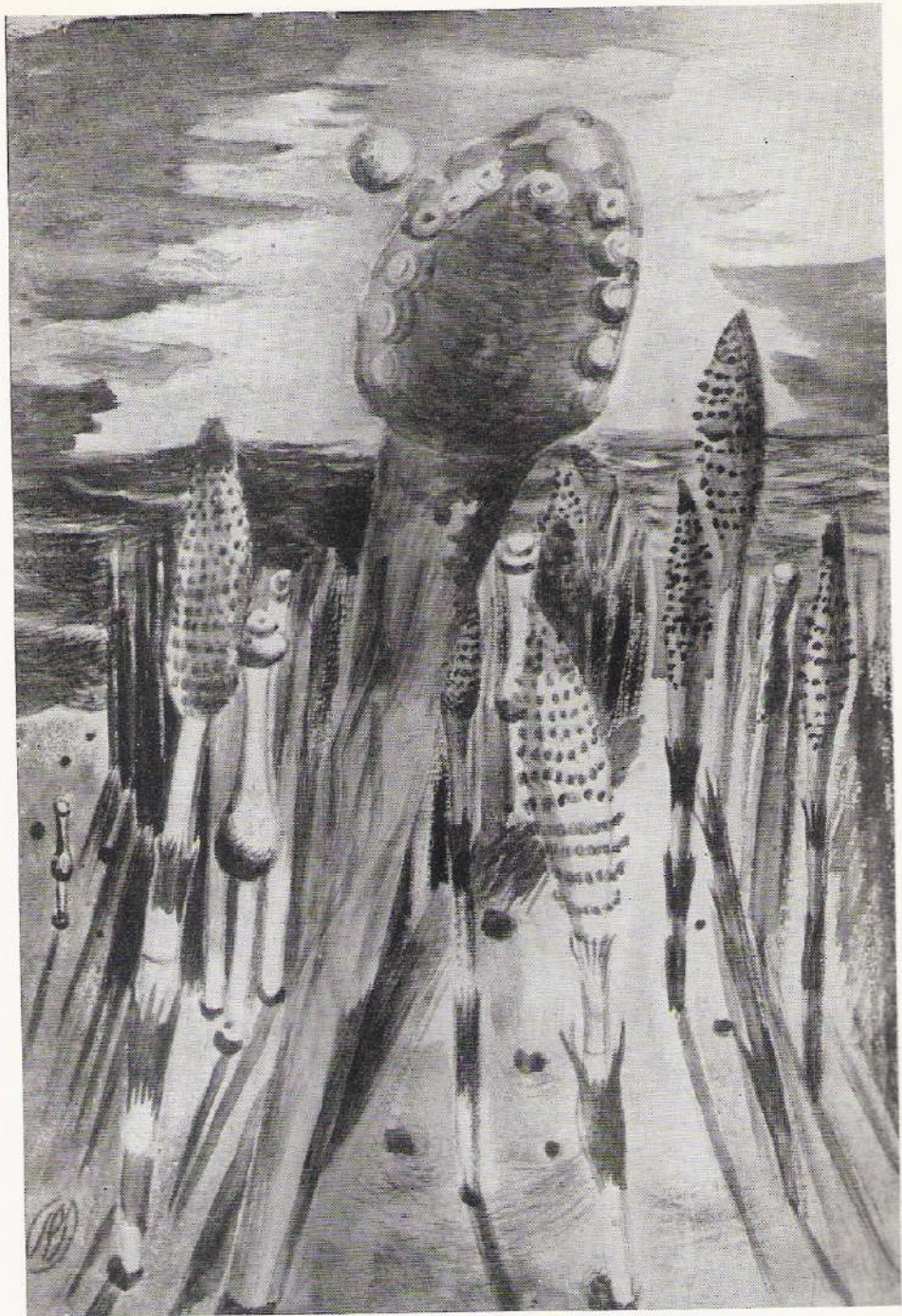
IX. THE MANSIONS OF THE DEAD. 1934 (No. 38)



X. BALLARD PHANTOM, 1935 (No. 109)



XI. LANDSCAPE OF THE MEGALITHS. 1937 (No. 112)



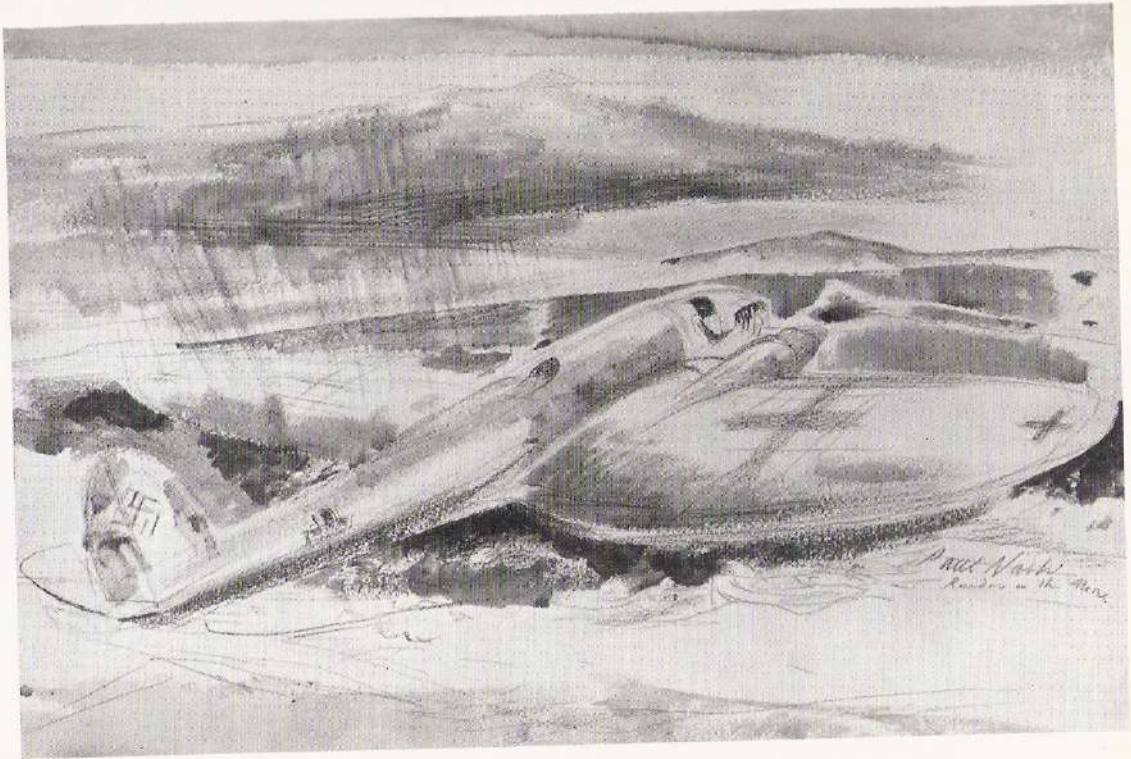
XII. WOOD OF THE NIGHTMARES TAILS. 1937 (No. 114)



XIII. NOVEMBER MOON. 1942 (No. 55)



XIV. TOTES MEER. 1940-41 (No. 54)



XV. RAIDER ON THE MOORS. 1940 (No. 126)



XVI. THE SUN DESCENDING (STUDY 7). 1945 (No. 148)

