





Eric Gill, 1882 - 1940.  
Teresa and Winifred,  
woodcut 5 $\frac{1}{16}$  in. x 5 $\frac{9}{16}$   
in. Purchased.

## TWO WATERCOLOURS BY DAVID JONES

When, in terms of collecting, we talk of a "rare" artist, we mean a painter or sculptor of the past with whom time has dealt severely and whose surviving works have, therefore, the special value of scarcity, but it is something of a surprise when we find a living painter whose works are so small in number that they are sought almost as rarities by collectors. Yet it has been the experience of David Jones to find himself a "rare" artist during his lifetime. In his case an output of paintings, drawings and prints, which would in any case have been restricted by an extreme fastidiousness, has been further reduced by illness and a consequent devotion to the physically less strenuous art of writing. Because of this the National Gallery of Victoria can be considered extremely fortunate in owning two large and typical watercolours, "Mr. Carlisle's Acacia" and "Sitting Room Table", by this artist. The second of these was acquired last year while the other has been in our collection since 1949, and yet in spite of their size, these drawings are reticent, and have, I believe, been overlooked by many regular visitors and it therefore seems of value to draw attention to them and to the man who made them.

David Jones was born in 1895 in one of the outer suburbs of South London. His father was a Welsh printer and lay-preacher while his mother was of Italian descent. These contrasting national strains have, I believe, played their part in the formation of Jones' artistic personality. As a child David Jones showed astonishing precocity in drawings of animals and was sent to the Camberwell School of Art, which was the nearest institution to his home, at the age of fifteen.

The choice of Camberwell School was fortunate in that on the staff was A. S. Hartrick, a sensitive and intelligent painter and teacher who had known in Paris some of the great late 19th century painters including Vincent van Gogh of whom he made a portrait. Thus the young London-Welshman was brought into contact at an early age with the most vital recent movements, and would probably have shown the benefit of this in a few years if his studies had not been interrupted by the First World War. For the next four years he served a very different kind of apprenticeship as an infantryman on the Western Front, an experience which was to take twenty years to crystallize in the mind of the artist before it was recreated and resolved in the form of the long and moving prose-poem, "In Parenthesis," which was awarded the Hawthornden Prize for imaginative writing in 1938. On his return to civilian life, in 1919, Jones turned again to painting, first at the Westminster School,



David Jones, b. 1895. *Sitting Room Table*, watercolour drawing 30 $\frac{3}{8}$  in. x 21 $\frac{7}{8}$  in.  
Felton Bequest.

and then in an almost medieval relationship of master and pupil with the engraver, sculptor and craftsman, Eric Gill. It is difficult at first to see the connection between Gill's springy controlled line (an example from our collection is reproduced here) and the apparently wayward pencil line of David Jones, who was influenced by the older man so strongly that it resulted both in his being interested in Medieval art and joining the Roman Catholic Church. Jones' fine series of engravings for "The Ancient Mariner" and the Chester play of "The Deluge" would probably not have been made without the almost tyrannical discipline in craftsmanship which Gill imposed upon his followers. One thing, however, Gill could never change in his pupil, his devotion to the history and culture of the land of his father. Among the Welsh, even those who are least concerned with political nationalism are usually conscious of their difference from their English neighbours. The possession of a living language and a long and vital literary tradition makes for this awareness, but even when a Welshman strives to meet his English friends on their own terms, the way he dresses will announce him as surely as the unexpected and lovely stress which he will give to an English sentence. Exactly how this quality of "Welshness" is expressed in David Jones' work is hard to say.



David Jones, b. 1895.  
Mr. Carlisle's Acacia,  
watercolour drawing 29½  
in. x 21½ in. Felton  
Bequest.

Perhaps his titles even provide a clue, for Welshmen are particularly concerned with individuality and individual possessions and "Mr. Carlisle's Acacia" would be a very special tree. But perhaps in more visual terms the intricacy and subtlety of Jones' line points towards a Celtic origin and even when he is concerned with such a prosaic object as a teapot, he is able to give it a quality of poetry, even of magic. The musical talents of the Welsh have perhaps too often been stressed so that one is disappointed when one finds that there are indeed so few Welsh composers of music on a scale larger than the song, but perhaps the real musical genius of the Welsh lies in extemporization and the natural intertwining of melodic lines. It is here I would suggest that we might find, without stretching the point too far, that Jones is an extemporiser and that in his watercolour the line and colour both appear to cross each other and yet harmonise like an unacademic counterpoint. These qualities which I have briefly touched upon place Jones towards one side of the British watercolour traditions and he seems to sit uneasily with landscape painters from Francis Towne to Paul Nash. It is therefore important to see him, as can so easily be done in Melbourne, alongside that other and greater watercolourist, William Blake, another poet-painter with the ability to create apparently fragile images which yet cling with strength to the memory.

ERIC WESTBROOK.





Domenico Campagnola, first half 16th century. Landscape with a Castle, pen and bistre drawing 7¼ in. x 11 in. Purchased.

A pupil of Giulio Campagnola, Domenico Campagnola (born 1500, last mentioned in 1552) worked for some time under Titian. He achieved considerable fame in the field of landscape and has been called 'the first draftsman by profession'. Marc Anton Michiel, Venetian patrician, collector and writer on art, mentioned 'large landscapes on canvas and others in pen on paper' by Domenico in a private collection at Padua in 1537 (H. Tietze, E. Tietze Conrat, *The Drawings of the Venetian Painters*, New York, 1944, p. 123). The large number of drawings attributed to Domenico testify to the growing interest of the early 16th century in landscape drawing as a collectors' item. Sir Kenneth Clark defines this type of scenery as 'Ideal landscape'; it has its origin in the work of Giorgione and was further developed by Titian and his circle.

Our drawing, formerly in the E. Calando collection (sold in Paris in 1899), shows a certain resemblance in buildings and cloud formation to a drawing in the Albertina in Vienna (A. Stix and L. Froehlich-Bum, No. 44) ascribed by Meder to Domenico. The view, as in many other drawings of the master, runs from the foreground through a castle-like cluster of buildings in the middle distance to a far distance in which alp-like mountains merge into clouds. The eye is carried back by the winding banks of a river in flood. The meticulous fine line-work uses characteristic patterns for foliage, undulating land and clouds. This type of scene which became widely known through the woodcuts and engravings also made by Domenico and other members of the Titian circle were to exert their most important influence on the 'world landscape' evolved by Pieter Brueghel the Elder (1525-1569).

URSULA HOFF.



## THE SILVER COLLECTION REDISPLAYED

A first attempt to arrange Art Museum material into sections and periods has been made by placing all the silver in the collection together in the Barry Hall. A Gallery with an expanding collection and limited space for its display can obviously place on view only a fraction of its possessions at one time. By establishing sectional displays of Art Museum objects, the material can be grouped and related in an orderly way, instead of being dispersed in more general arrangements.

For the silver display a number of cases in the Barry Hall, formerly used to show the Connell collection of ceramics, glass and silver, have been taken over and devoted to a selection of objects made of silver and ranging in date from Tudor times to the present day.

The new arrangement has been set out in an approximate chronological order so that the grouping in each case brings together objects made more or less within the same period. This makes it possible to make some comparison of changes in style and fashion. The major part of the collection dates between the late 17th and early 19th centuries, so that this section is quite comprehensive, but the comparatively few examples from earlier periods would not allow the same sort of grouping possible with the later pieces. Nearly all of the silver is English and the few European pieces are grouped with the earlier English display more as a matter of convenience than historical accuracy.

Limitations of space and a desire to avoid overcrowding the cases make it preferable to leave out the few examples of late 19th century work which have no special merit and give more space to examples of modern work. The two final cases in the arrangement show some recent Danish, French and English silver.

The division of the display area into five bays gives wall-space for a reinforcing exhibition of pictures. At first water-colours were used, but an improvement on the general effect has been made by using prints, chosen as nearly as possible from the same periods as the silver around which they are hung. These give an additional interest and accord with the silver to far greater advantage.

The collection contains many fine examples of the silversmith's craft, some of which have been described in previous Bulletins. The illustrations reproduced here show two examples and a view of one of the eighteenth century cases with mezzotints of the period on the wall behind.

DAVID LAWRANCE.

At left: A case with Georgian silver, set in a bay of the Barry Gallery hung with 18th century English mezzotints.

Chamber Candlestick, with extinguisher and snuffers by Paul Lamerie, London 1734. Silvergilt, height 3½ inches. A fine example of the Rococo style which Lamerie (working 1712-1751) was one of the first to use in England. The decoration is embossed and chased using shell and foliage motifs.



## RECENT ADDITIONS TO THE ART MUSEUM INCLUDE:

OVERMANTEL MIRROR IN PAINTED AND GILT WOOD FRAME. Designed by Adam. Panels painted by Cipriani, English. 18th century. Felton Bequest.

TABLE. Gilt gesso decoration. English. 18th century. Felton Bequest.

ATTIC BLACK FIGURE AMPHORA. Greek, 6th century B.C. Felton Bequest.

ATTIC RED FIGURE KYLIX. Greek, 6th century B.C. Felton Bequest.

SCULPTURE, "Jizo Bosatsu," wood, Japanese, Kamakura period (1186-1333). Felton Bequest.

PAIR OF SCREENS, painted by Tosatsu Yuge. Japanese c.1575. Felton Bequest.

HELMET-SHAPED EWER, Porcelain, Chelsea c.1755. Purchased.

SCULPTURE. "Blue Bird," wood, by Vincas Jomantas. Purchased.

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**THEATRETTE: ART FILMS** on the third Tuesday of each month; **DOCUMENTARY FILMS** on Tuesday, excepting each third Tuesday; **MUSICAL RECORDINGS** on the second and fourth Thursday. All these activities are held at 1.15 p.m.

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The cover design in this issue is a detail from the Adam gilt wood and painted Overmantle, English, late 18th Century, Felton Bequest.