

David Jones

Key words

Wales : idea : depiction

Cymru : syniad : disgrifiad

Key thinkers : David Jones, Ann Price
Owen, Owen Sheers

Painter, engraver, and writer

Peintiwyr, ysgythrwr, ac awdur

Question 2: Analyse the work of illustrators and, particularly, author illustrators who tackle difficult, sensitive and sometimes shocking themes.

Question 4: From this semester's lectures, choose a theme or selection of illustrators that relate to your practice or interests. Critically assess primary themes, key writers, and relevant practitioners.

Question 5: With an emphasis on Welsh language, Culture or Identity choose a theme or focus on creative practitioners relevant to your field of study and critically analyse your choices. This essay can be presented in Welsh or in English in discussion with your tutor.

Cwestiwn 2: Dadansoddwch waith darlunwyr ac, yn arbennig, awdur darlunwyr sy'n mynd i'r afael â themâu anodd, sensitif ac weithiau ysgytwol.

Cwestiwn 4: O ddarlithoedd y semester hwn, dewiswch thema neu ddetholiad o ddarlunwyr sy'n ymwneud â'ch arfer neu'ch diddordebau. Dylid asesu'n feirniadol themâu cynradd, ysgrifenyddol allweddol ac ymarferwyr perthnasol.

Cwestiwn 5: Gyda phwyslais ar yr Iaith Gymraeg, Diwylliant neu Hunaniaeth dewiswch thema neu ffocws ar ymarferwyr creadigol sy'n berthnasol i'ch maes astudio a dadansoddwch eich dewisiadau yn feirniadol. Gellir cyflwyno'r traethawd hwn yn Gymraeg neu yn Saesneg mewn trafodaeth â'ch tiwtor.

Wales : Cymru

- Father
- Capel y ffin
- Historical references in his poems
 - *Tad*
 - *Capel y ffin*
 - *Cyfieiriadau hanesyddol yn ei barddoniaeth*

Occasionally an Artists life and life events are integral to the understanding of their Art. David Jones is one such artist.

***Weithiau, mae bywyd a digwyddiadau bywyd arlunydd yn rhan annatod o'r ddealltwriaeth o'u Celf.
Mae hyn sicr yn wir a'r arlunydd David Jones.***

Jones was a painter, engraver, and writer, born at Brockley, Kent; his father, a printer, was Welsh, and his mother was English. He studied in London at Camberwell School of Art, 1909–15, and then after serving in France with the Royal Welch Fusiliers, studied at Westminster School of Art, 1919–22.

Roedd Jones yn beintwr, ysgythrwr, ac awdur, ganwyd yn Brockley, Kent; roedd ei dad yn argraffydd, o Gymru, a'i fam yn Saesnes. Astudiodd yn Llundain yn Ysgol Gelf Camberwell, 1909-15, ac yna ar ôl gwasanaethu yn Ffrainc gyda'r Ffiwsilwyr Brenhinol Cymreig, astudiodd yn Ysgol Gelf San Steffan, 1919-22.

1921: Received into the Roman Catholic Church

1922: Joined Eric Gill's Guild of St Joseph and St Dominic at Ditchling (Sussex), initially as apprentice carpenter; taught wood engraving by Desmond Chute

***1921:** Derbyniwyd i'r Eglwys Gatholig Rufeinig*

***1922:** Ymunodd ag Urdd yr arlunydd Eric Gill; St Joseph a St Dominic yn Ditchling (Sussex), yn gyntaf fel prentis saer; Dysgodd sut i wneud engrafiad pren gan Desmond Chute*

1924: Gill moved to Capel-y-ffin; engaged to Gill's daughter Petra. Jones lived partly at home with parents in London, partly at Capel-y-ffin and partly with the Benedictine monks on Caldey Island.

1927: Petra Gill broke off their engagement; Jones moved back to London, where he lived with his parents and was accepted into the Society of Wood Engravers.

1924: Roedd Jones yn byw yn rhannol gyda rhieni yn Llundain, yn rhannol yng Nghapel-y-ffin (Cymdeithas Eric Gill) ac yn rhannol â'r mynachod Benedictiad ar Ynys Caldey. Dyweddiodd â merch Gill, Petra

1927: Gwanhaodd wrth Petra Gill; Symudodd Jones yn ôl i Lundain, lle bu'n byw gyda'i rieni ac fe'i derbyniwyd i Gymdeithas Engrafwyr pren.

Capel-y-Ffin, a former monastery, was a continuation of Gill's craft community at Ditchling in Surrey (where Jones had lived), but in the far more remote and dramatic surroundings of the Black Mountains in Wales.

Parhad o gymuned grefft Gill yn Ditchling, Surrey, (lle bu Jones n byw) oedd Capel-y-ffin, cyn mynachlog, mewn ardal anghysbell, dramatig y Mynyddoedd Duon yng Nghymru.



Y Twmpa-Capel David Jones, 1926

David Jones (1924)
The Garden Enclosed
[Oil painting on
Wood]

David Jones (1924)
*The Garden
Enclosed*
[peintiad olew ar
bren]

<https://www.tate.org.uk/art/artworks/jones-the-garden-enclosed-t02013>



After he was received into the Roman Catholic church in 1921, Jones went to live with the artist Eric Gill and his family. The two figures in this picture represent Jones, and Gill's daughter Petra. The picture was painted to mark their engagement in June 1924, when Petra was not quite eighteen. The title alludes to the Song of Solomon, chapter 4, v.12 'A garden inclosed is my sister, my spouse'. An enclosed garden is also frequently used as a symbol for the virginity of the Virgin Mary. The geese, sacred to the classical goddess Juno and associated with young girls, flee from the embracing couple, alarmed by their passion. The doll on the ground may symbolise lost childhood. Gallery label, October 1999

For Jones, the four years of the community in Capel-y-ffin was an affirmation of his Welsh heritage and Catholicism. It offered escape from his wartime experiences and a cultural homecoming, and it was among the most productive periods of his career, with numerous paintings and engravings inspired by the surrounding landscape. It was also the place where he fell in and out of love with Gill's daughter, Petra. Significantly he never lived in Wales again, and never married.

I Jones, roedd y pedair blynedd yn byw yn y gymuned yng Nghapel-y-ffin yn gadarnhad o'i dreftadaeth Gymreig a'i Babyddiaeth. Roedd yn gyfle iddo ddianc o'i brofiadau yn ystod y rhyfel ac i ymgysylltu a'i gartref diwylliannol, roedd y cyfnod yma ymhlith y mwyaf cynhyrchiol o'i yrfa, gyda nifer o beintiadau ac engrafiadau a ysbrydolwyd gan y dirwedd o'i amgylch. Dyma hefyd y lle y syrthiodd i mewn ac allan o gariad gyda merch Gill, Petra. Yn arwyddocaol, ni fu erioed yn byw yng Nghymru eto, a ni briododd.

David Jones (c.1945–59)
Sketch of '*Dewi Sant*'
[Graphite on paper]

Braslun '*Dewi Sant*'
[Graffit ar bapur]





Sanctus Christus de Capel-y-ffin
1925 [Gouache and pencil on paper]
7 5/8" × 5 1/4" (193 × 133cm)

Capel-y-ffin was the former monastery in the Monmouthshire Black Mountains where Eric Gill and his family moved in August 1924. David Jones first visited them there the following December, and the building at the left of this drawing loosely resembles the monastery,

<https://www.tate.org.uk/art/artworks/jones-sanctus-christus-de-capel-y-ffin-t03677>

Idea : Syniad

- Paintings
- Transparency
- Approach to chaos
- Freedom
- The viewer needs to pause take time look at the painting and to read the painting
- Delicate and a kind of Shyness in them
- Balance between form and chaos in which the form seems to come alive and to move

Dillworth (2017)



David Jones (1895–1974) (1929)
July Change Jerwood Collection



Jones (1932)
THE CHAPEL IN THE PARK
[Watercolour on paper/
Dyfrliw ar bapur]



David Jones (1931) *Petra im Rosenhag*
[watercolour gouache & pencil on paper]

<https://artuk.org/discover/artworks/petra-im-rosenhag-335211>

Petra was Eric Gills
Daughter who Jones was
engaged to be married to for
a time whilst at Capel y Ffin



The book of Jonah (Golden Cockerel, 1926).



Crucifixion A Child's Rosary book (St Dominic's Press, 1924).



GEIRIAU Y PREGETH-WR MAB DAFYDD
FRENIN YR HWN OEDD YN IERUSALEM

GWAGEDD O WAGEDD

medd y Pregeth-wr, gwagedd o wagedd, gwagedd yw'r
cwbl. Pa fodd sydd i ddyn o'i holl lafur, a gymmeryd efo
dann yr haul. Un genhedlaeth a aiff ymmaith, a chenbedl-
aeth arall a ddaw; ond y ddaiar a saif byth. Yr haul hefyd a
gyfeyd, a'r haul a fochloda, ac a dynn i'w lle, lle y mae yn codi.
Efo a aiff i'r deheu, ac a amgylcha i'r gogledd; y mae'r gwynn
yn myned oddi amgylch, ac yn dychwelyd yn ei gwmpas.
Yr holl afonydd a tédant i'r môr, ac etto nid yw'r môr yn
llawn; i ba le bynnac y rhêdo'r afonydd oddi yno y dychwel-
ant eu waith. Pôb peth sydd yn llawn blinder, ni ddichon
nêb ei dreuthu; ni chaiff y llygad ddigon o edrych, na'r glust o
wrandu. Y peth a fu a fydd, a'r peth a wnaed a wnêir, ac nid
oes dim newydd dani yr haul. A oes dim y gellir dywedyd,
edrych ar hwn, dymma beth newydd: canys efo fu yn yr hen
amser o'n blaen ni. Nid oes goffa am y pethau gynt, ac ni
bydd cofa am y pethau a ddaw yn ôl, gan y rhai a ddaw ar
eu holl hwym. ✠ Myfi y Pregeth-wr oeddwn frenin Israel yn
Ierusalem: Ac a roddais fy myrd ar geisio, ac ar chwilio am
ddoethineb, am bôb peth a wnaed tann y nefoedd: dymma
drafael ffin a roddes Duw ar feibion dynion i ynguro ynddi.
Mi a welais yr holl weithredoedd y rhai sydd tann haul, ac
uele y rhai hynny ôl ydynt wagedd a gorthrymder yspryd.

Llyfr y pregeth-wr.
[Ecclesiastes] (Gregynog,
1927).

For this more abstract
scriptural text, a volume
commissioned by the Welsh
Davies sisters and published
in the same year as the
Golden Cockerel's Deluge,
Jones provides a single
engraving, as
frontispiece. Printed and
bound by their Gregynog
Press, this is a particularly
rare book, as only 25 copies
were printed

Octavia David Jones (1924)

Wood Engraving

Print Size: 8cm x 11cm

Paper Size: 22cm x 30cm



David Jones (1930) *The Wounded Knight* [Drypoint and etching]

This image, intended as an illustration to Sir Thomas Malory's late-15th-century English epic romance, *Morte d'Arthur*, may, however, have a more personal meaning. It shows a lost man and a distant, unattainable woman. Jones had been engaged to Petra Gill, daughter of the sculptor Eric Gill, but she broke off the engagement in 1927, marrying someone else in 1930, the year this print was made. Jones's style is characterised by a linear quality, both in his prints and paintings.

<https://collections.vam.ac.uk/item/O71940/the-wounded-knight-print-jones-david/>





Eric Gill

Eric Gill (Engraved by) after
(Designed by) David Jones
(1921) *Westward Ho!*

Depiction : Disgrifiad

- Poetry
 - Inscriptions / calligraphy
-
- Barddoniaeth
 - ysgrifau / caligraffi

Jones's poetry is difficult. It might help the reader as he reads the two hundred pages of *In Parenthesis* is to view it through two lenses. One lens is Celtic with its historical, mythological and linguistic tints. As you look notice the shadows, or echoes, of an earlier poetry by the sixth-century war poet Aneirin who documented the Thermopylae-like defeat of the Gododdin tribe by a superior Saxon force. There are echoes from the Mabinogi too especially with that magical cauldron that rejuvenated the fallen. The second lens is Christian, especially Roman Catholic, or rather, 'Catholic'. Both lenses are connected by the central motif of 'rebirth' bridging these two important traditions.

NATHAN LLYWELYN MUNDAY (2014)

<http://www.walesartsreview.org/david-jones-in-parenthesis-not-just-a-poem/>

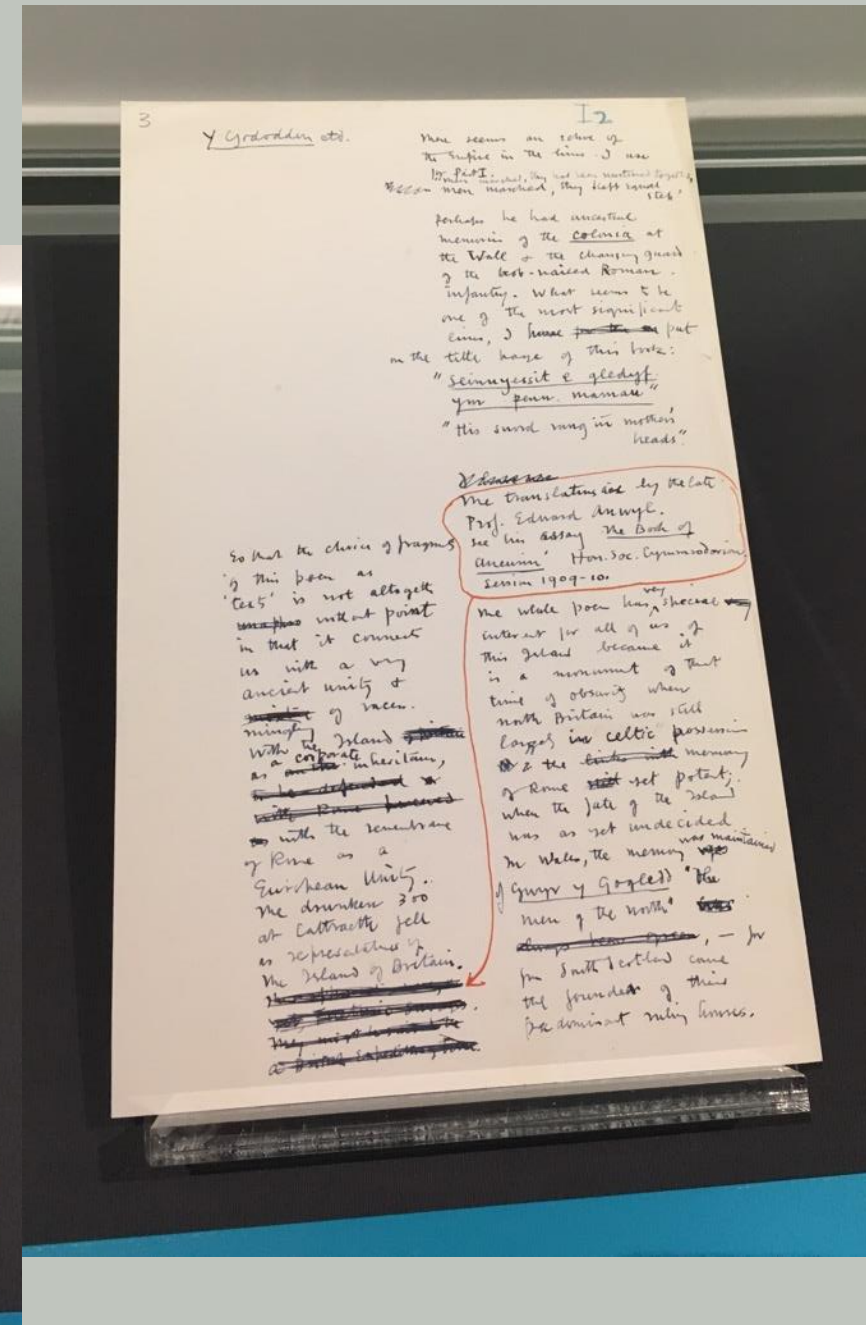
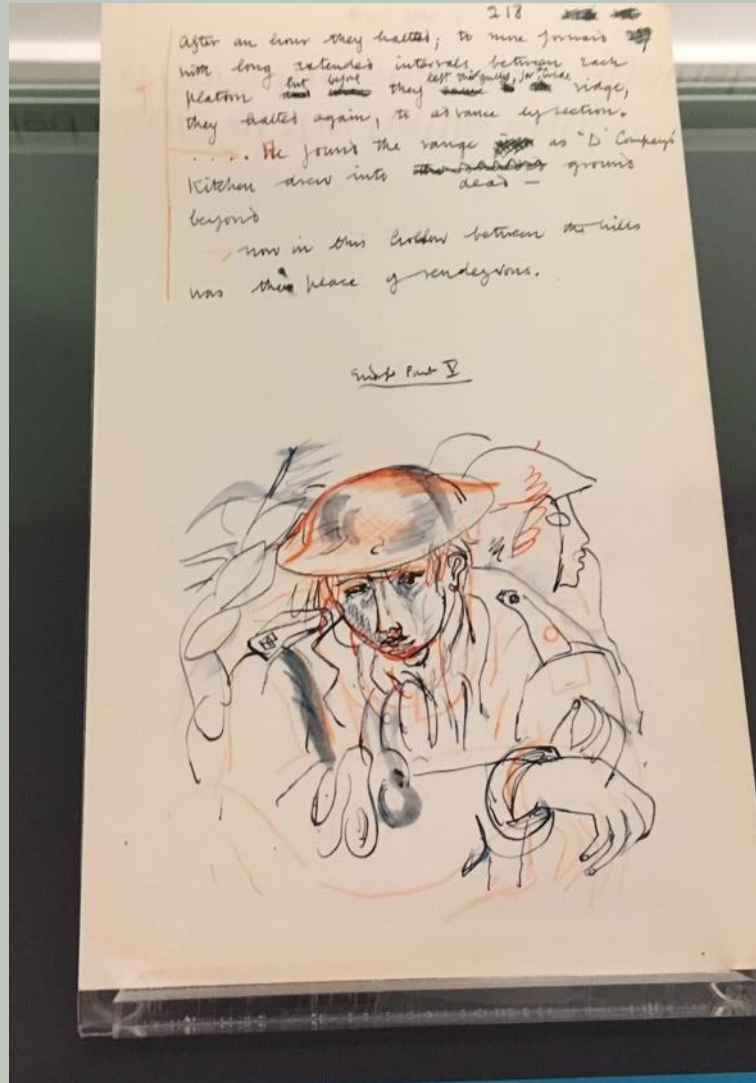
In Parenthesis

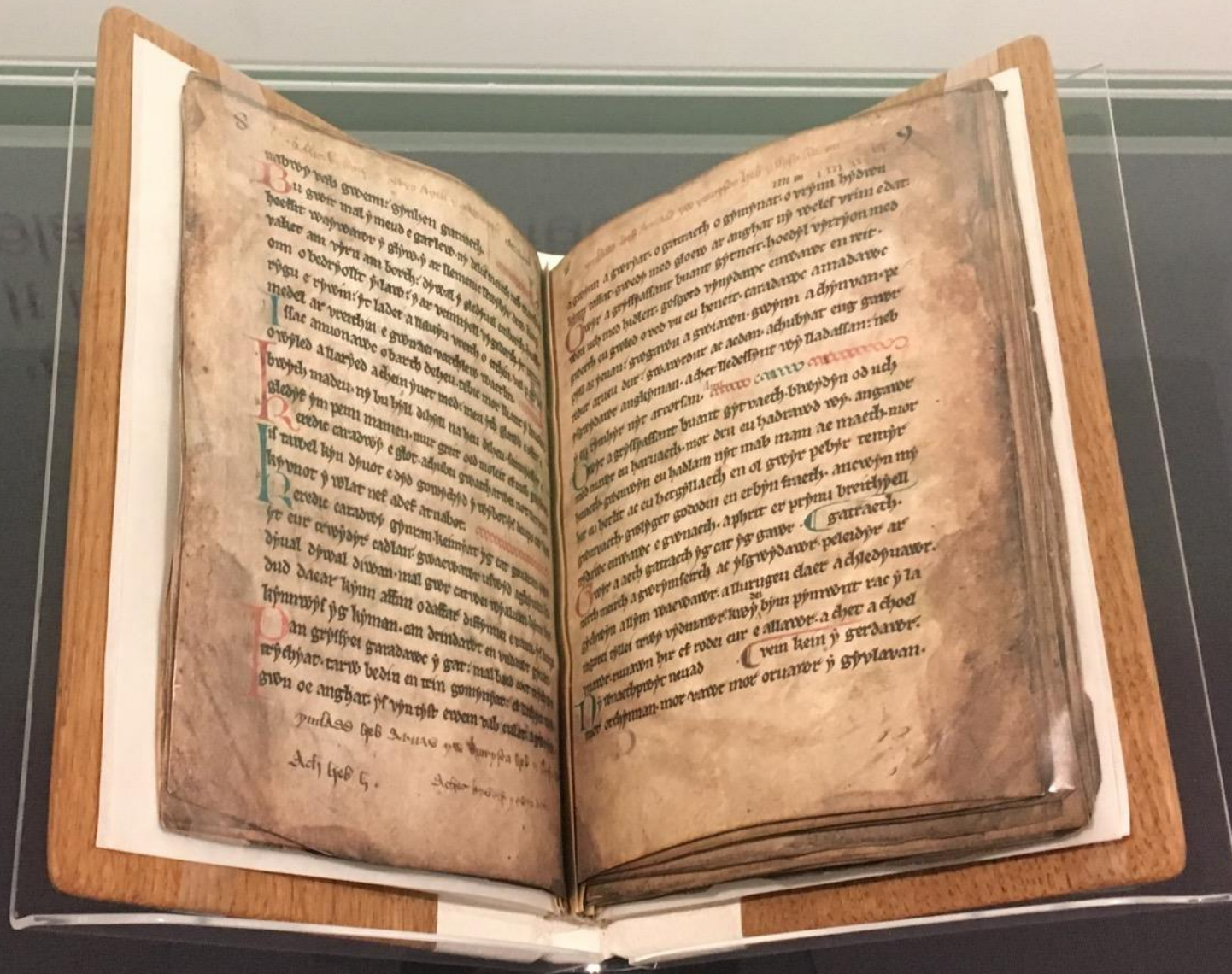
'This writing has to do with some things I saw,
felt, and was part of ' Jones

- Epic War poem – WW1 Published in 1937
- Follows the movements of the Welsh fusiliers on the front line
- Ending with the battle of the Somme and the assault at Mametz Wood where 1,000 Welsh men lost their lives, Jones survived.
- The prose – poem is partly autobiographical - English Private John Ball (Jones) narrates.
- In Parenthesis draws from history – Arthurian legends y Gododdin and it draws on the fact that other men in History have been to war.
- In parenthesis gives you a strong idea about what daily life in the trenches of WW1 was like ‘ Better than any other text’ Tim Kendall

Each part of in parenthesis is introduced by a quotation from an early Welsh poem y Gododdin written by the poet Aneurin -6th century- the only survivor of a horrific battle

Gwyneth Lewis states
'the relevance is heart-
breaking because here
he is the survivor of WW1
his muse comes from
memory and total defeat.





Llyfr Aneurin Late 13th century Contains Y Gododdin

Dylan
Thomas
Centre
Swansea Oct
2018

In Parenthesis | Kate Burton reading







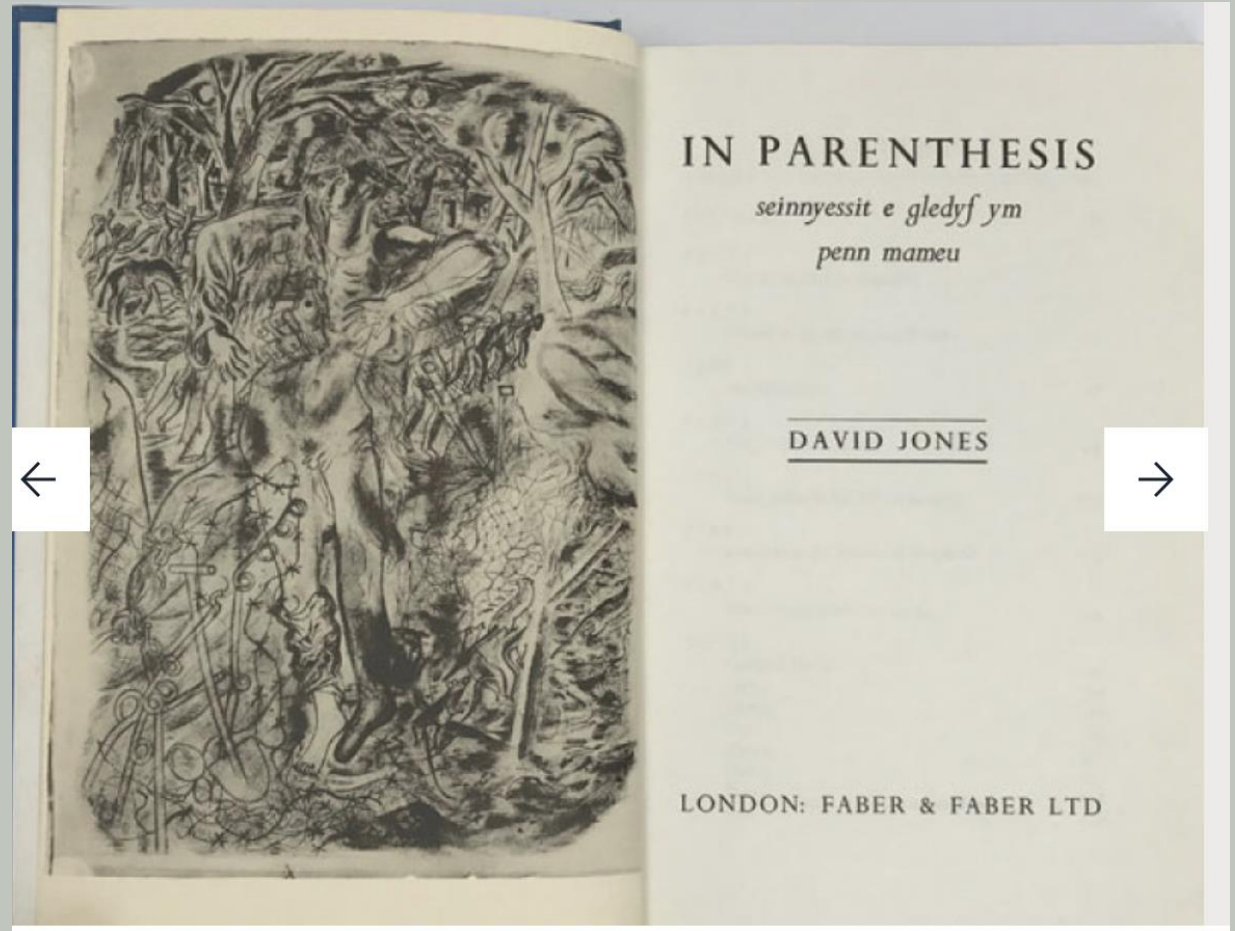
‘Welsh bards describing themselves as carpenters
of song... Jones would later describe In
Parenthesis as an attempt to make a shape in
words’

Owen Sheers <https://www.youtube.com/watch?v=7n25J6N-yfQ> The
greatest poem of WW1 part 1 'In Parenthesis



David Jones (1937) *Frontispiece for In Parenthesis*, Painting (Left)

©Estate of David Jones In book below



<http://www.walesartsreview.org/david-jones-in-parenthesis-not-just-a-poem/>



Aled Rhys Hughes (2016) *Live shells and detonators are unearthed by tree roots as army boots are nestled between tree trunks above* [photograph]



Aled Rhys Hughes (2016) *A shell stays wedged in a tree, a century after the battle took place*
[photograph]



Mae'n bosib nad oes
neb yn adnabod
coedwig Mametz, lle
lladdwyd 4000 o filwyr
Cymru, cystal â'r
ffotograffydd Aled Rhys
Hughes.

Bues i mewn 'na tua 50 o
weithie i gyd a ddes i ar draws
tua chwech baner draig goch
wedi eu hoelio i'r coed. Oedd
bob un, oni bai am un, wedi
bod 'na am flynyddoedd mawr
ac maen nhw fel petaen nhw
wedi tyfu i mewn i'r coed,
neu'r coed wedi eu cymryd
nhw i mewn.

<https://www.bbc.co.uk/cymrufyw/36725113>

Aled Rhys Hughes (2016) *Welsh dragon Flag on tree* [photograph]

Depiction or idea / disgrifiad neu syniad

- Juxtaposed Welsh and Latin
- Jones didn't want the viewer to read the text but wanted the viewer to see them – A visual experience
- He invented the painted inscription as an art form

Dillworth 2017

David Jones (1949)

Exiit Edictum

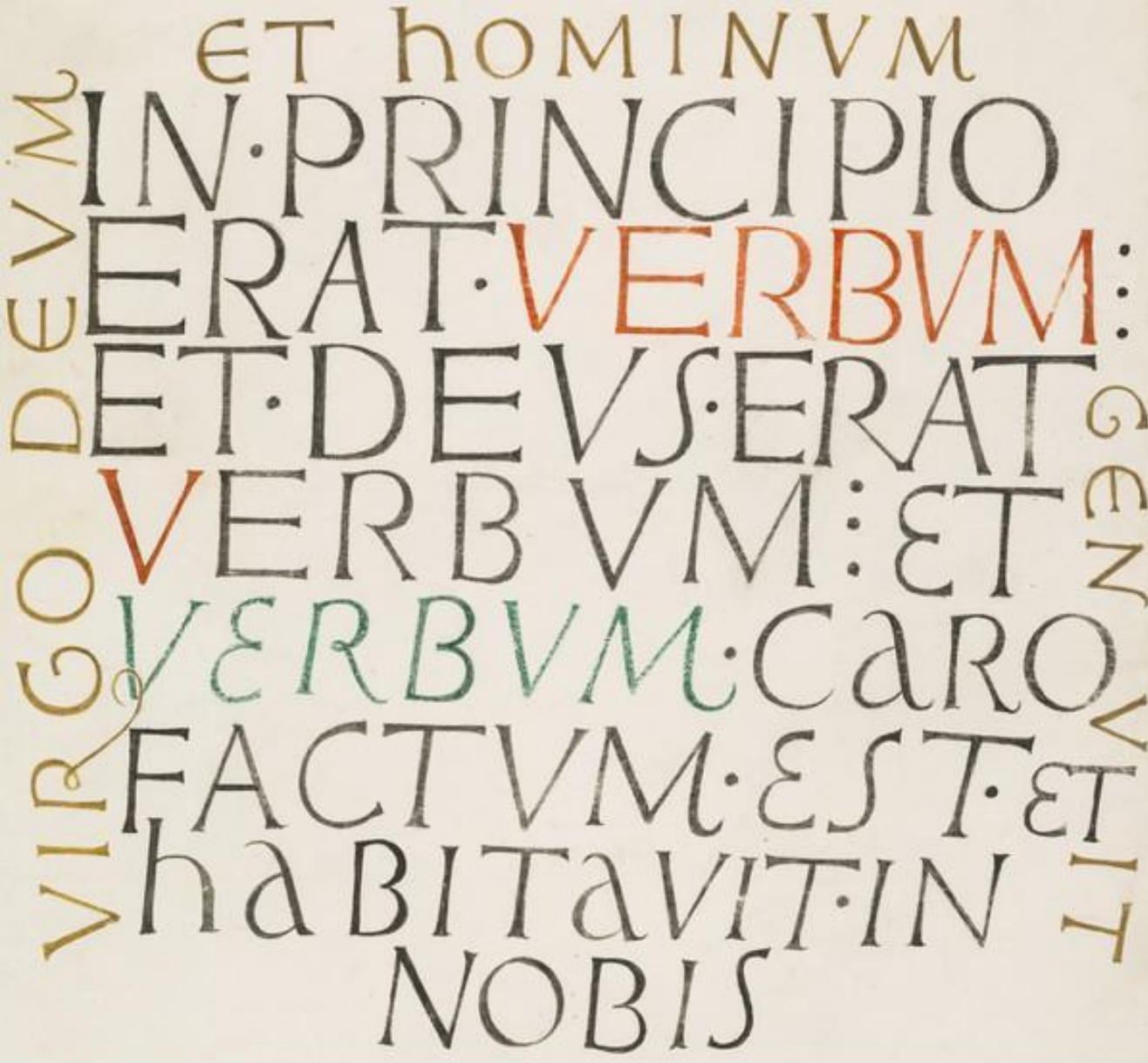
[Graphite and gouache
on paper]

David Jones (1949)

Exiit Edictum

[Graffiti a gouache ar
bapur]

IAM·RE·DIT·ET·VIR·GO·
EXIIT·EDI·CT
VM·A·CÆ·SAR
E·AV·GV·STO·
ET·PE·PERIT·
FILIVM·SV
VM·PRIMO
GENITVM·
ET·RE·CLIN·AVIT·
EVM·IN·PRÆ·SÆ·PIO·
ET·HOC·VO·BIS·SIGNVM



David Jones (c. 1951)
In Principio Erat Verbum ...
[Watercolour over pencil and
crayon on paper]

cara·Wallia·derelicta
DVGWYL·DAMASEVS
BAB·Y·RVNVED·DI·ÐAR
ÐEG·O·VIS·RAGFYR
DVW·GWENER+
AC·Y·NA·I·BWRIWYD
HOL·GYMR
Y·R·ILAWR·VENIT·SVMM·A·DIES
ET·IN·ELVCTABILE·TEMPVS
DARDANLÆ·PENN·DRAGON
PENN·DREIC·OED·ARNAW
PENN·ILYWELYN·DEG
DY·GYN·A·VRAW·BYT·BOT
PAWL·hA·EARN·TRWYDAW.
ab·hieme·aⁿ·1282

David Jones (1950)
Cara Wallia Derelicta
[Opaque watercolour on an
under-painting of Chinese white]

his mother was: like dew
DVM·MEDIUM·
SILENTIVM·
TENERENT OMNIA·
ET·NOX·IN·SVO·CURSV·
MEDIUM·ITER·HABERET·
OMNIPOTENS·SERMO·
TVVS·DNE·DE·CÆLIS·
A·REGALIBVS·
SEDIBVS·Venit·
IN·FESTO·NATIVITATIS·DOMINI· MCM LII

David Jones
1952

*Dum medium
silentium :*
calligraphy,
Water-colour,
ink and
gouache.

[http://collections.vam.ac.uk
/item/O1304672/dum-
medium-silentium-
calligraphy-1952-
calligraphy-david-jones/](http://collections.vam.ac.uk/item/O1304672/dum-medium-silentium-calligraphy-1952-calligraphy-david-jones/)

‘Why then was this strange, shy, lonely man one of the greatest and most influential Welsh artists of the twentieth century? It is, I believe, because he identified so passionately with the idea of Wales, and of the importance of its language and culture to the shared experience of Britain over the last two thousand years. Jones was part of Wales's growing political and cultural consciousness during the 1950s and 1960s (a friend and correspondent was Saunders Lewis, a co-founder of Plaid Cymru)’

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