is evil in itself, but all is prone to misuse. Man is helpless to fulfil the divine mandate, to be the image of God.

Man changed, but God remained God, the God of mercy, and St Augustine wrote, 'He did not make us and then leave us'. Man's spiritual death is transformed into life, and the sin becomes the 'happy fault'. No rebellion can overcome the creative love of God, who recalls man to himself—through patriarch and prophet, and in Christ reopens the Garden of Paradise.

OBITER

DAVID JONES. Like many outstanding British painters, David Jones is a visionary artist. For this reason his achievement defies analysis in a few words. Paradoxically, it is both limited and complex; his vision is as inimitable and eccentric as Blake's, Palmer's or Turner's. An artist of this kind depends less than others upon a varied pattern of external artistic influences on which to build his style. Indeed, they often hinder; without the mystical intensity of his thought, which demanded pictorial as well as poetic expression, Blake's admiration of Michelangelo might have fostered a painter like Vasari. The presence of stylistic traits akin to Paul Nash, and possibly Duncan Grant, in some of David Jones's early water-colours seem to be interpolations—small interruptions in the steady flow of his personal vision which reached its culminating point in the early thirties. Even the influence of Gill was a relatively transient affair visually, although it provoked a more lasting response in his mind.

On the contrary, it is not in the presence of the influence of some mature and sophisticated artist that we must seek the formation of his style, but in the drawing of a great shaggy bear that he made as a little boy of seven or eight (it is exhibited in the current show at the Tate) which provides the truest guide to his visual inclinations. Naturally, the dexterity acquired through constant practice, the enhancement of the intellectual and spiritual experiences of maturity, have modified its character. But in his finest poetic inventions, where pen and pencil are the dominant media, within the controlled and lyrically flowing contours the same fine, wayward, hairy lines take the place of a more conventional shading—in fact, perform a different function. They are like the changes of tone in a medieval tapestry which do not detract from its essentially two-dimensional quality.

Much of his imagery is extremely recondite and difficult to follow without prolonged literary research, but it is never 'abstract'. However strange the metamorphoses which his creatures and objects undergo,

they remain intrinsically concrete objects, recognizable phenomena culled from the deposit of a common visual experience. They are soldiers locked within their greatcoats or floating almost naked on a sea of perennial strife, girls, wild beasts, birds, waterspouts, sea-faring vessels or tin hats. Although it is true that a proper appreciation of his work can only be obtained by familiarizing oneself beforehand with his sources, in the limited space available we might confine our attention to the discussion of the means whereby he achieves his visual results and his thought is made manifest.

His excursions into oil painting are sporadic; such a palpable medium is unsympathetic to his ends. The authentic revelation is in water-colour drawing. The latter plays two distinct but inter-related roles in his art. Firstly, in such examples as the 'Polyhymnia', the 'Four Queens' or 'Aphrodite in Aulis', it is subordinate to the demands of line. In these works, where the depth of his thought and imaginative range is most fully revealed, line is used with an almost Gothic clarity and precision, while the forms have the rhythmic ease and generalized shape which recalls Fouquet's 'Virgin of Melun'. The images intermingle and are superimposed upon a single plane, and like the designers of early medieval tapestry he is more aware than any Cubist of the dictates of the flat surface on which he works. His physical images are endowed with the immediacy of a symbol or the purity of an idea. They are not invested with the tactile actuality of a Titian, but communicate the living breathing reality of life convincingly, for as his line firmly encircles the contour of a head, a pointing hand, a breast, or a bird's wing, it seems to enclose some essential attribute of the part.

There water-colour is applied sparingly, creating a prismatic haze in which the images crystallize. In other works—his evocations of landscape, the bowls of flowers surrounded by pastoral details, grazing cows, trees, etc.—it predominates. Sensuous washes of transparent colour obliterate spatial relationships, transforming the facets of the scene in a gentle visual poem. Then the pencil is used frugally, defining the frilly edge of a daffodil perhaps, or the ellipse of a bowl, while the brush conjures up the forms as in a Chinese silk painting.

It is within the framework of this limited, but supremely beautiful, manner that he contrives to express the transcendental truths which govern his thought, so that the two aspects, the means and the end, are inseparable. This capacity for integration has enabled him to fuse his spiritual meditations with his study of Welsh mythology and an assiduous and imaginative reading of Coleridge and other poets. Thus his remarkable range of Christian vision makes a living and unique contribution to the pictorial record of man's spiritual quest.

M. SHIRLEY