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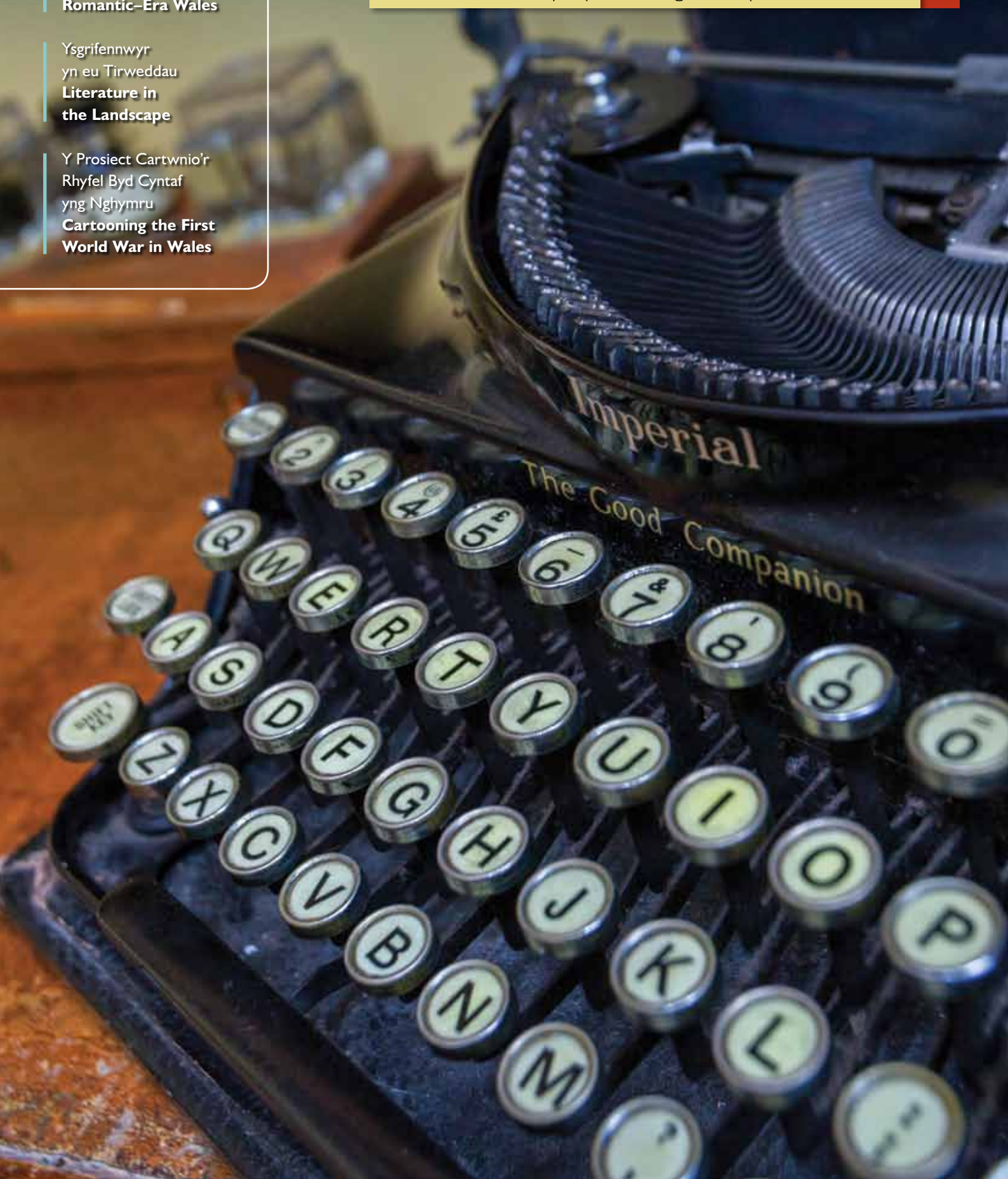
Y newyddlen ar gyfer pobl sy'n ymwneud â dehongli yng Nghymru

Dehongli Cymru Interpret Wales

Gwanwyn Spring
2015 rhifyn issue

The newsletter for people working in interpretation in Wales

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DEHONGLI CYMRU/INTERPRET WALES
Rhifyn 21 Gwanwyn 2015

Cyhoeddwyd gan Cyfoeth Naturiol Cymru
ar ran Grŵp Llywio Dehongli Cymru.

Golygydd: Ruth Waycott

Dylunio: Olwen Fowler

Argraffwyd gan: Gwasg Gomer Cyf

Gwasanaethau Cyfieithu: Cyfoeth Naturiol Cymru

Nod Dehongli Cymru yw ennyn brwdfrydedd y cyhoedd
tuag at ein treftadaeth naturiol a diwylliannol drwy gyfrwng
dehongli o'r safon uchaf, a chynorthwyo dehonglwyr
drwy rwydweithio, hyfforddiant a rhannu arfer da.

Mae'r prosiect dan ofal Grŵp Llywio a gynrychiolir
gan yr asiantaethau sydd a'u logos yn ymddangos isod.

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Llun y clawr: Man genedigaeth Dylan,
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Golygyddol

Croeso i rifyn arall o Dehongli Cymru. Yn dilyn blwyddyn
o ddathlu awdur enwocaf Cymru, Dylan Thomas, byddwn yn
cymryd cipolwg ar waith dehongli sy'n gysylltiedig â llenyddiaeth.

Mae tirweddau Cymru wedi bod yn dir ffrwythlon i gynifer o awduron
a beirdd. Yn rhai o'r llenyddiaethau cynharaf sy'n sôn am dirweddau
Cymru aethpwyd ati i 'ysgrifennu am leoedd', a hynny gan deithwyr o'r
ddeunawfed ganrif a fu'n trafaelio ar hyd a lled Cymru i chwilio am y 'pictiwrésg'.
Daeth rhai, fel Thomas Pennant, yn llenorion yn eu rhinwedd eu hunain. Yn yr
ugeinfed ganrif, ysbrydolodd tirwedd ac amgylchedd neilltuedig Eryri farddoniaeth
Ellis Humphrey Evans (Hedd Wyn), y bugail o fardd a enillodd gydnabyddiaeth
lenyddol mewn amgylchiadau hynod drist. Cafodd ei ladd yn y Rhyfel Byd Cyntaf,
heb gael gwybod ei fod wedi gwireddu ei uchelgais o ennill cadair yr Eisteddfod
Genedlaethol. Ganrif yn ddiweddarach, caiff ef (a 38,000 o Gymry eraill a fu
farw yn y Rhyfel Mawr) ei goffáu yn ei gartref yn Yr Ysgwrn.

Gyda Chymru yn meddu ar un o'r traddodiadau barddol hynaf a gorau
drwy'r byd, mae'n braf gweld bod beirdd y byd sydd ohoni'n cael eu
defnyddio'n hynod effeithiol yn y byd cyhoeddus, yn asio barddoniaeth a'r
gorffennol mewn datganiadau hyderus am bwy ydym ni, o ble y down ni ac
i ble rydym yn mynd. Mae geiriau enwog Gwyneth Lewis ar draws Canolfan y
Mileniwm yn gwreiddio'r adeilad yn ei le a'i swyddogaeth, tra mae barddoniaeth
ein bardd cenedlaethol, Gillian Clarke, yn Archifau Gwent yn ddwy enghraifft
o'r modd y gellir asio barddoniaeth, pensaernïaeth a dehongli.

Gobeithio bod y rhifyn hwn yn dangos y modd y mae llenyddiaeth a
barddoniaeth wedi cyfrannu at ein sector. Os ydych wedi cael eich ysbrydoli i
weithio gydag awdur Cymraeg, beth am fwrw golwg dros Restr Awduron Cymru
ar wefan Llenyddiaeth Cymru <http://www.literaturewales.org/rhestr-o-awduron/>.

Sbardunodd canmlwyddiant Dylan Thomas ymateb amrywiol, gan gynnwys
teithiau llenyddol ar gefn ceffyl ac ar y dŵr. Mae'r BBC yn cynnig e-lyfr rhad ac
am ddim yn adrodd hanes bywyd y bardd, ac mae'n enghraifft wych o'r modd
y caiff y cyfryngau eu defnyddio. Y lllyn arian sy'n rhedeg trwy'r e-lyfr yw *Dan y Wenallt* – sut y treuliodd Dylan flynyddoedd yn ysgrifennu'r ddrama, a sut y
defnyddiodd bobl, lleoedd a phrofiadau o'i orffennol ynddi. Ymhellach, mae'r
BBC wedi cynhyrchu cyfres o arweiniadau *iWonder* sy'n canolbwyntio ar rannau
arbennig o fywyd a gwaith Dylan – o'i ddylanwad ar gerddorion roc a rôl i'w
sgriptiau ffilm propaganda adeg y rhyfel. Bwriad yr arweiniadau a'r e-lyfrau
yw gwella dealltwriaeth pobl o fywyd a gwaith Dylan trwy fynd ar drywydd
agweddau llai adnabyddus o'r ddau.

Hoffwn ddiolch i'n holl gyfranwyr, sy'n rhan gwbl annatod o'r cylchgrawn –
enghraifft o greadigrwydd a thalent pawb sy'n gweithio yn y sector dehongli yng
Nghymru. Diolch hefyd i Cyfoeth Naturiol Cymru am ddarparu gwasanaeth
cyfieithu unwaith eto. Os oes gennych syniadau ar gyfer erthyglau a digwyddiadau,
cofiwch gysylltu. Hefyd, cofiwch y gallwch lawrlwytho copïau o Dehongli
Cymru oddi ar y wefan: **www.dehonglicymru.org.uk**

Ruth Waycott
Golygydd

Editorial

Welcome to another bumper issue of Interpret Wales.
Following a year celebrating Wales' most famous writer,
Dylan Thomas, we take a look at literary-related interpretation.

Welsh landscapes have provided rich pickings for so many of our
writers and poets. Some of the earliest literature about Wales
was 'Place Writing', penned by 18th century travellers who
journeyed throughout Wales in search of the Picturesque. Some, like
Thomas Pennant, became literary figures in their own right. In the 20th
century the landscape and secluded environment of Snowdonia inspired the
poetry of Ellis Humphrey Evans (Hedd Wyn), the poet-shepherd who also
received literary recognition but in the saddest of circumstances. He was killed
in WWI, never knowing he had achieved his ambition of winning the National
Eisteddfod chair. A century later his memory (and that of the 38,000 Welshmen
who died in WWI) is being preserved at his home, Yr Ysgwrn.

With one of the oldest and best poetic traditions in the world, it's not
surprising that our living poets are being used to great effect in the public
realm, fusing poetry and the past in confident statements about who we are,
where we come from and where we are going. Gwyneth Lewis' flourish of
words across the Millennium Centre grounds the building in its place and
function, whilst the work of our national poet, Gillian Clarke, at Gwent
Archives merges poetry, architecture and interpretation.

I hope this issue shows the contribution literature and poetry has to make
to our sector. If you have been inspired to work with a Welsh writer you
can check out The Writer's of Wales Database on Literature Wales' website
<http://www.literaturewales.org/writers-of-wales/>. Also worth looking at is the
BBC's free ebook which tells the story of Dylan Thomas's life. The thread
running through the ebook is *Under Milk Wood* – how Dylan spent years
working on the play, and how he drew from the people, places and experiences
in his past. For the Dylan centenary the BBC also produced a series of iWonder
guides focusing on specific parts of Dylan's life and work – from his influence
on rock 'n' roll musicians to his wartime propaganda film scripts. The guides
and ebooks are intended to give people a greater understanding of Dylan's
life and work by exploring lesser-known aspects of both. They provide
interesting examples of how new media is being used and how the
crossover between interpretation and information is often blurred.

I would like to thank all our contributors, who make the magazine what
it is – a showcase of the creativity and talent of everyone working in the
interpretation sector in Wales. Thanks also to Natural Resources Wales for
providing translation services once again. Please get in touch with ideas for
future articles and events and don't forget you can download copies of
Interpret Wales from the website: **www.dehonglicymru.org.uk**

Ruth Waycott
Editor

INTERPRET WALES/DEHONGLI CYMRU
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about our natural and cultural heritage through interpretation
of the highest quality, and to support interpreters by
networking, training and sharing good practice.

The project is run by a Steering Group representing
the agencies whose logos appear below.

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Front cover image: Dylan's birthplace,
5, Cwmdonkin Drive. © Crown copyright (2015)
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CADW'R DRWS AR AGOR

Pan fu farw ym Mrwydr Passchendaele yn 30 oed, yn ogystal â dod yn symbol o addewid coll ieuctid, daeth Hedd Wyn hefyd yn symbol o'r 38,000 o Gymry a fu farw yn y Rhyfel Byd Cyntaf. Fel mae Naomi Jones yn esbonio, mae prosiect adfywio ar y gweill yn ei gartref yn Eryri, sy'n gyrchfan ymwelwyr annisgwyl a sydd wedi ysbrydoli pererinidodau di-rif gan ymwelwyr sydd wedi'u cyfareddu gan ei stori. Mae ei drasiedi'n un oesol sy'n berthnasol i deuluoedd a chymunedau ledled y byd a gollodd anwyliad yn y Rhyfel Mawr.



Cedwir cadeiriau barddol Hedd Wyn yn y parlwr – ystafell orau'r tŷ.

Hedd Wyn's bardic chairs are kept in the parlour – the best room in the house.

Yn swatio ar lethrau deheuol Cwm Prysor, nepell o Drawsfnnydd ym Mharc Cenedlaethol Eryri, mae'r Ysgwrn. Mae'r Ysgwrn yn fferm fynydd 168 erw cynnil ac yn adeilad rhestredig Gradd II* a ddaeth i sylw'r byd ym 1917 fel cartref y bugail o fardd, Ellis Humphrey Evans. Roedd Ellis Evans, a gaiff ei adnabod yn well gan ei enw barddol, Hedd Wyn, yn mwynhau ei amgylchedd anghysbell, gan fyfrio ar y wlad o'i gwmpas. Câi ei farddoniaeth ei ysbrydoli'n bennaf gan dirwedd Eryri, cymuned leol Trawsfynydd a'r Rhyfel Byd Cyntaf – o safbwynt hiraeth cymuned am ei dynion ar flaen y gad ac o safbwynt milwr.

Bu'n filwr anffodlon, a gofrestrodd gyda Phymthegfed Bataliwn y Ffiwsilwyr Brenhinol Cymreig ar droad 1917 a hyfforddi yn Litherland, Lerpwl, cyn cael ei anfon i Ffrynt y Gorllewin ym mis Mehefin y flwyddyn honno. Ar 31 Gorffennaf, 1917, ychydig o wythnosau ar ôl ei cyrraedd Fflandrys, lladdwyd Hedd Wyn ar ddiwrnod cyntaf Brwydr Passchendaele. Cyrhaeddodd y newyddion Yr Ysgwrn ym mis Awst a chwe wythnos ar ôl ei farwolaeth cynamserol, datblygodd drasiedi arall.

Ac yntau'n fardd ifanc llwyddiannus, enillodd Hedd Wyn bump o gadeiriau mewn eisteddfodau lleol rhwng 1907 a 1915. Roedd y dirwedd a'r elfennau yn ysbrydoliaeth i lawer o'i gerddi enwocaf, gan gynnwys *Atgof*, *Haul ar Fynydd* ac *Y Moelwyn*. Gan ddefnyddio enwau lluosog ('gorwelion', 'gwyntoedd', 'niwloedd', 'stormydd', 'moroedd') creodd ymdeimlad o ehangder natur a'i ryfeddod at ffenomena ei amgylchedd.

Uchelgais ei fywyd oedd ennill cadair yr Eisteddfod Genedlaethol, a gellir dadlau mai hwn yw'r clod mwyaf y gellid ei roi i feirdd

Y croeso cyntaf i'r Ysgwrn.

The first welcome to Yr Ysgwrn.



Cymru. Ar ôl dod yn ail yn Aberystwyth ym 1916, cystadlodd eto ym 1917, o dan y ffugenw *Fleur de Lis*. O lwyfan yr Eisteddfod Genedlaethol ym mis Medi 1917, cyhoeddwyd mai enillydd y gadair oedd yn wir *Fleur de Lis*. Galwodd yr Archdderwydd Dyfed ar *Fleur de Lis* i sefyll ar ei draed neu ar ei thraed. Galwyd unwaith, ddwywaith, deirgwaith, ac erbyn hyn roedd hi'n amlwg na fyddai neb yn sefyll. Ym mhresenoldeb y Prif Weinidog David Lloyd George ac yn sŵn galar y gynulleidfa, datgelodd Dyfed mai'r bardd adnabyddus, Hedd Wyn, oedd *Fleur de Lis*, a fu farw chwe wythnos yn flaenorol, 'rywle yn Ffrainc'. Gorchuddiwyd y gadair farddol, a gerfiwyd yn fedrus gan ffoadur o Wlad Belg, Eugene Van Flereren, â lliain du ac mae wedi'i hadnabod byth ers hynny fel 'Y Gadair Ddu'. Aeth y gadair wedyn ar daith drên epig i gartref Hedd Wyn, Yr Ysgwrn, lle y mae wedi aros ers hynny, ynghyd â phum cadair Hedd Wyn o eisteddfodau lleol, gan ddod yn llecyn pererindod annisgwyl i bobl sydd wedi'u cyfareddu gan hanes Hedd Wyn. Dros y blynnyddoedd, mae'r fferm weithio wedi'i rheoli o amgylch ymwelwyr, gan gadw addewid a wnaed i fam Hedd Wyn, i "gadw'r drysau ar agor" i ymwelwyr o bob rhan o'r byd.

Mae'r Ysgwrn ei hun yn ficrocosm o hanes cymdeithasol Cymru ar droad yr ugeinfed ganrif. Mae'r gegin wedi'i chadw fwy neu lai fel ag yr oedd ym 1917. Neilltuwyd y parlwr gan rieni Hedd Wyn, Evan a Mary Evans, yn gartref i'w gadeiriau barddol, gan ddangos y gwerth diwylliannol a theuluol enfawr a roddwyd ganddyn nhw ar ei lwyddiannau, trwy eu harddangos yn ystafell orau'r tŷ. Mae'r ffaith i'r ystafell hon gael ei hailaddurno'n aml drwy'r ugeinfed

ganrif i groesawu ymwelwyr yn tanlinellu'r balchder hwn. Daw balchder mawr â chyfrifoldeb mawr i ofalu am dreftadaeth ryfeddol y cartref hwn. Estynnwyd y cyfrifoldeb hwn trwy genedlaethau'r teulu, yn fwyaf diweddar i Mr Gerald Williams, nai Hedd Wyn.

Nawdeg pum mlynedd ar ôl ei farwolaeth, prynwyd Yr Ysgwrn gan Awdurdod Parc Cenedlaethol Eryri, ar gyfer y genedl, ym mis Mawrth 2012. Roedd y pryniant hwn yn bosibl gyda chymorth Cronfa Goffa'r Dreftadaeth Genedlaethol a Llywodraeth Cymru. Ym mis Gorffennaf 2012, dyfarnwyd grant datblygu gan Gronfa Dreftadaeth y Loteri i Awdurdod y Parc Cenedlaethol, gan alluogi'r Awdurdod i gomisiynu'r ffilwm Yr Ysgwrn, penodi dau swyddog prosiect a chomisiynu Cynllun Treftadaeth ar gyfer Yr Ysgwrn, gan gynnwys Cynllun Rheoli Cadwraeth, cynlluniau manwl, Cynllun Gweithgareddau a Chynllun Busnes. Ym mis Mai 2014, dyfarnwyd grant o £2.8miliwn gan Gronfa Dreftadaeth y Loteri i Awdurdod y Parc Cenedlaethol, ac arian cyfatebol gan Lywodraeth Cymru ac Awdurdod Parc Cenedlaethol Eryri.

Ar hyn o bryd mae tua 3000 o ymwelwyr yn dod i'r Ysgwrn yn flynyddol, a nod y datblygiad yw cynyddu nifer yr ymwelwyr mewn ffordd gynaliadwy, a gwella dealltwriaeth a hyfywedd, heb beryglu'r ymdeimlad o le. Mae'r grant yn galluogi'r Awdurdod i sefydlu amgueddfa arloesol a chyrchfan diwylliannol yn Yr Ysgwrn, a fydd yn adlewyrchu ac yn cyfleu negeseuon oesol Yr Ysgwrn am ddiwylliant, cymdeithas a rhyfel i gynulleidfaoedd ledled Eryri, Cymru a'r byd.

Ynghyd â chefnogaeth gan bartneriaid cenedlaethol, rhanbarthol ac o'r trydydd sector, gan gynnwys Cyfeillion Yr Ysgwrn,



Cwprwrdd 'press' yn y cyntedd. Symudwyd y dodrefn gorau o'r parlwr i wneud lle i'r cadeiriau barddol.

Press cupboard in the entry. The best furniture was moved to make space for the bardic chairs.

mae'r Awdurdod yn gwireddu'r weledigaeth hon trwy amddiffyn a gwella adeiladau hanesyddol Yr Ysgwrn a'i gasgliad unigryw o greiriau ac archifau, gan ddarparu cyfleoedd i addysgu a dehongli. Bydd yr uned fferm gyfan yn elwa o'r prosiect hwn, trwy gadwraeth a dehongli holistig. Bydd y prosiect hefyd yn darparu cyfleoedd hyfforddi mewn sgiliau gwledig i'r cyhoedd, megis codi waliau cerrig a chadw gwenyn, yn ogystal â hyfforddiant treftadaeth ehangach, gan gynnwys achyddiaeth. Bydd cyfleoedd hefyd i wirfoddoli, mewn meysydd mor amrywiol â garddio, tywys ymweliadau ac ymgymryd â gwaith ymchwil hanesyddol.

Mae amddiffyn yr adeiladau, yr eiddo, yr archifau a'r tir fferm yn hollbwysig i gynnal hunaniaeth Yr Ysgwrn, gan sicrhau y cedwir hanes Hedd Wyn yng nghyd-destun y dirwedd a fu'n ddylanwad arno. Bydd rhinweddau arbennig Yr Ysgwrn wrth galon y dehongliad, wedi'u cydblethu yn y pum thema ddehongli allweddol:

- bywyd a chyfraniad llenyddol Hedd Wyn,
- y Rhyfel Byd Cyntaf,
- hanes cymdeithasol Cymru wledig ar droad yr ugeinfed ganrif,
- iaith a diwylliant Cymru,
- treftadaeth amaethyddol ac arferion rheoli tir cynaliadwy.

Yn ogystal â darparu cyfle i ddysgu mwy am yr agweddau amrywiol ar Hedd Wyn, fel bardd, dyn a bugail, bydd Yr Ysgwrn hefyd yn darparu lens i archwilio cyd-destun ehangach bywyd yn Yr Ysgwrn: rhyfel, tirweddau sy'n ysbrydoli, barddoniaeth, ffermio mynydd a hanes cymdeithasol gwledig. Hedd Wyn fydd y ddolen sy'n

cysylltu'r elfennau hyn, wedi'i gynrychioli gan liw a golau penodol mewn arddangosfeydd.

Yn ganolog i'r Cynllun Rheoli Treftadaeth mae Strategaeth Emosiynol, a ddatblygwyd i alluogi ymwelwyr i gysylltu â'r safle, ei amgylchedd hanesyddol, barddoniaeth, themâu a gosodiadau dehongli, y dirwedd ehangach a lleoliadau yn y gymuned leol. Mae'r dehongliad a'r Strategaeth Emosiynol a ddatblygwyd ar gyfer Yr Ysgwrn yn tynnu'n fawr ar nodweddion unigryw'r safle arbennig hwn, gan greu cysylltiad emosiynol â'r safle i'r rheini a chanddyn nhw ddealltwriaeth gref o'r Ysgwrn, yn ogystal ag i'r rheini sy'n llai cyfarwydd â'r lle. Mae'n hollbwysig cael ymdeimlad o nawys y safle hwn er mwyn deall ei gymhlethdodau yn ogystal â gallu myfyrio'n llawn ar y themâu dehongli.

Er mwyn cadw'r adeiladau hanesyddol, gan gynnwys y ffermdy, y ddau feudy (Beudy Tŷ a Beudy Llwyd) a'r twlc mochyn, a'u hailddefnyddio'n greadigol, mae angen datblygu'n sensitif er mwyn bodloni disgwyl-iadau cyfoes o ran yr amgylchedd, mynediad ac ymwelwyr, yn ogystal â chydymffurfio â chaniatâd statudol a goresgyn cymhlethdodau technegol. Er mwyn cynyddu mynediad i'r safle, mae angen datblygiadau newydd ac addasiadau i strwythurau presennol, y mae'n rhaid i'w dyluniad fod yn sensitif i'r amgylchedd adeiledig hanesyddol a nodweddion y dirwedd ehangach, megis sied amaethyddol newydd sydd wedi'i dylunio â tho gwyrdd byw a'i gorchuddio â llarwydd wedi'u hailgylchu o goetir Yr Ysgwrn.

Bydd cynllunio o ran dehongli, gweithgareddau a'r ochr fusnes yn ychwanegu at y Strategaeth Emosiynol ac yn cefnogi datblygiadau strwythurol, trwy ddehongli cynnil, a ddyluniwyd i bwysleisio'r dreftadaeth. Dyluniwyd gosodiadau i amlygu rhinweddau presennol y safle,

gydag ychydig o waith adfer ar y ffermdy a defnyddio golau i amlygu agweddau ar y dreftadaeth, gan ddefnyddio strwythurau'r fferm megis waliau a giatiau i osod barddoniaeth ac enwau lleoedd, taflunio ffilmiau ar waliau'r beudai a mapiau wedi'u brodio er mwyn creu ymdeimlad o le.

Mae gwell ddealltwriaeth o werthoedd cyffredinol Yr Ysgwrn, pwrpasau Parciau Cenedlaethol a gwerth cynhenid y safle i dreftadaeth ddiwylliannol Cymru, yn allweddol i'r dull hwn.

Mae'r Ysgwrn hefyd yn fferm weithio, a nod y cydweithio rhwng y tenant ac Awdurdod y Parc Cenedlaethol yw gwella rhinweddau arbennig tirwedd, bioamrywiaeth a hwsmonaeth y safle, megis ffiniau, giatiau a chorsydd, a chynyddu cynhyrchiant yr uned mewn ffordd gynaliadwy. Mae presenoldeb rhywogaethau ystlumod a thylluanod, ffwng a fflora ar y safle hefyd yn darparu cyfle amhrisiadwy i ddehongli ac arddangos bioamrywiaeth.

Bydd datblygiad Yr Ysgwrn yn cael ei gwblhau erbyn Haf 2017 er mwyn coffáu canmlwyddiant marwolaeth Hedd Wyn. I ddysgu mwy am Yr Ysgwrn, ewch i www.eryri-npa.gov.uk/yrsgwrn neu dilynwch ni ar Twitter (@yrsgwrn), Instagram (@yrsgwrn), Tumblr (www.yrsgwrn.tumblr.com) a Facebook (Yr Ysgwrn: Cartref Hedd Wyn). I drefnu ymweliad â'r Ysgwrn, cysylltwch â ni ar 01766 770 274 / yrsgwrn@eryri-npa.gov.uk

Naomi Jones yw Pennaeth Addysg a Chyfathrebu Awdurdod Parc Cenedlaethol Eryri ff. 01766 772 517 e. naomi.jones@eryri-npa.gov.uk g. www.eryri-npa.gov.uk

KEEPING THE DOOR OPEN

Falling in the Battle of Passchendaele at the age of 30, Hedd Wyn became a symbol not just of the abandoned promise of youth - but of the 38,000 Welshmen lost during World War I. As **Naomi Jones** explains, new life is being breathed into his Snowdonia home, an unlikely visitor destination which has inspired countless pilgrimages by people fascinated by his story. His is a universal tragedy, relevant to families and communities worldwide who lost cherished ones during the Great War.

Cerfiadau deial haul a mytholeg cywrain ym mreichiau'r Gadair Ddu. Intricate sundial and mythological carvings in the arms of the Black Chair.



Cerfiadau ysblennydd o'r Groes Gristnogol a'r Groes Geltaidd ar gefn y Gadair Ddu.

Magnificent carvings of the Christian and Celtic Crosses on the back of the Black Chair.

Adeiladwyd Yr Ysgwrn ym 1830 ac mae'n adeilad rhestredig Gradd II*, a restrwyd fel enghraifft o fferm fynydd Gymreig o'r bedwaredd ganrif ar bymtheg sydd mewn cyflwr da ac oherwydd ei chysylltiadau â Hedd Wyn.

Built in 1830, Yr Ysgwrn is Grade II* listed, listed as an example of a well kept C19 Welsh hill farm and for its links to Hedd Wyn.



Hunkered on the southern slopes of the Cwm Prysor valley, a stone's throw away from Trawsfynydd, in the Snowdonia National Park, stands Yr Ysgwrn. A modest 168 acre hill farm and Grade II* listed building, Yr Ysgwrn came to international recognition in 1917, as the home of the poet-shepherd, Ellis Humphrey Evans. Better known by his bardic name, Hedd Wyn ('Blessed Peace'), he enjoyed his secluded environment, musing on his surroundings. His poetry was mainly inspired by the landscape of Snowdonia, the local Trawsfynydd community and by the First World War – both from the perspective of a community's *hiraeth* for men at the front and that of a soldier.

He had been an unwilling soldier, enlisting with the Fifteenth Battalion of the Royal Welch Fusiliers at the turn of 1917 and training at Litherland, Liverpool, before being despatched to the Western Front in June of that year. On the 31st of July, 1917, a few short weeks after arriving in Flanders, Hedd Wyn was killed on the first day of the Battle of Passchendaele. The news arrived at Yr Ysgwrn in August and six weeks after his untimely death, further tragedy unfolded.

A successful young poet, Hedd Wyn won five chairs at local eisteddfodau between 1907 and 1915. The landscape and elements, inspired several of his most well known poems, including *Atgo*, *Haul ar Fynydd* and *Y Moelwyn*. Using plurals ('horizons', 'winds', 'fogs', 'storms', 'seas') he created a sense of the expanse of nature and his wonder at the phenomena of his surroundings.

His life's ambition had been to win the National Eisteddfod chair, arguably the highest accolade awarded to Welsh poets.

Having come second in Aberystwyth in 1916, he competed again in 1917, under the nom-de-plume of *Fleur de Lis*. From the stage of the National Eisteddfod in September 1917, it was announced that the winner of the chair was indeed *Fleur de Lis*. Archdruid Dyfed called on *Fleur de Lis* to stand on their feet. He called once, twice, three times, by which time it was clear that no one would stand. In the presence of Prime Minister David Lloyd George and to the distress of the audience, Dyfed revealed that *Fleur de Lis* was the well known poet, Hedd Wyn, who had fallen six weeks previously, 'somewhere in France'. The bardic chair, expertly carved by Belgian refugee Eugene Van Fleteren, was subsequently draped in a black cloth, and has been known ever since as 'The Black Chair'. The chair then embarked on an epic train journey to Hedd Wyn's home, Yr Ysgwrn, where it has remained, alongside Hedd Wyn's five local eisteddfod chairs, ever since, becoming an unlikely place of pilgrimage for people fascinated by Hedd Wyn's story. Over the years, the working farm came to be managed around visitors, observing a promise made to Hedd Wyn's mother, to "keep the door open", to visitors from all over the world.

Yr Ysgwrn itself is a microcosm of Welsh social history at the turn of the 20th century. The *cegin* (kitchen), is largely preserved as it was in 1917. The parlour was designated by Hedd Wyn's parents, Evan and Mary Evans, as the home of his bardic chairs, demonstrating the mighty cultural and familial value they bestowed on his achievements, by exhibiting them in the best room in the house. The fact that this room has been frequently re-decorated throughout the C20, to welcome visitors, underlines this

pride. With great pride comes a great responsibility to care for the wondrous heritage of this home. This responsibility has been passed down through generations of the family, most recently to Mr Gerald Williams, Hedd Wyn's nephew.

Ninety five years after his death, in March 2012, Yr Ysgwrn was purchased by the Snowdonia National Park Authority, for the nation. The purchase was made possible with the support of the National Heritage Memorial Fund and the Welsh Government. In July 2012, the National Park Authority was awarded a Heritage Lottery Fund development grant, enabling the Authority to commission the Yr Ysgwrn film, to appoint two project officers and to commission a Heritage Plan for Yr Ysgwrn, including a Conservation Management Plan, an Activity Plan and a Business Plan. In May 2014, a £2.8million Heritage Lottery Fund grant was awarded to the National Park Authority, with match funding provided by the Welsh Government and the Snowdonia National Park Authority.

Currently visited by approximately 3000 visitors annually, the development aims to sustainably raise visitor numbers, and to increase understanding and viability, without endangering the sense of place. The grant is enabling the Authority to establish an innovative museum and cultural destination at Yr Ysgwrn, which will reflect and communicate Yr Ysgwrn's timeless messages on culture, society and war, to audiences throughout Snowdonia, Wales and the world.

With the support of national, regional and third sector partners, including the Friends of Yr Ysgwrn, the Authority is realising this vision by protecting and enhancing Yr Ysgwrn's historic buildings



Ystafelloedd y teulu yn Yr Ysgwrn, a gadwyd yn breifat oddi wrth ymwelwyr.

The family quarters at Yr Ysgwrn, traditionally sealed off from visitors.



Yn ôl Richard Bebb, mae'r gegin yn "oroesiad prin" sy'n rhoi cipolwg ar fywyd yng Nghymru wledig ar droad yr ugeinfed ganrif.

Described by Richard Bebb as "a rare survival", the kitchen gives an insight to life in rural Wales at the turn of the 20th century.

and unique collection of chattels and archives, providing education and interpretation opportunities. The entire farm unit will benefit from this project, through a holistic conservation and interpretation approach. The project will also provide training opportunities in rural skills to the general public, such as dry stone walling and beekeeping, as well as broader heritage training, including genealogy. Opportunities to volunteer will also be available, in fields as diverse as gardening, guiding visits and undertaking historic research.

Safeguarding the buildings, chattels, archives and farmland is vital to maintain the integrity of Yr Ysgwrn, ensuring that Hedd Wyn's story is preserved within the context of the landscape which influenced him. The interpretation of Yr Ysgwrn will put its special qualities at its very heart, woven together within the five key interpretation themes:

- Hedd Wyn's life and literary contribution,
- the First World War,
- the social history of rural Wales at the turn of the C20,
- Welsh language and culture
- agricultural heritage and sustainable land management practices.

Yr Ysgwrn will not only provide an opportunity to learn more about the various facets of Hedd Wyn, as a poet, as a man and as a shepherd, but will also provide a lens to explore the broader context of life at Yr Ysgwrn: war, inspiring landscapes, poetry, hill farming and rural social history. Hedd Wyn will be the link drawing these elements together, represented through specific colour and lighting in exhibitions.

Central to the Heritage Management Plan is an Emotional Strategy, developed to enable visitors to connect between the site, its historic environment, poetry, interpretation themes and installations, the wider landscape and locations in the local community. The interpretive approach and Emotional Strategy developed for Yr Ysgwrn draw deeply on the unique characteristics of this special site, enabling an emotional connection to the site for both those with a deep understanding of Yr Ysgwrn, as well as those who are less familiar. Tuning into the essence of this site is vital to understand its complexities as well as to be able to fully reflect on interpretation themes.

The conservation and creative reuse of historic buildings, including the farmhouse, two barns (Beudy Tŷ and Beudy Llwyd) and a pigsty, requires sensitive development to meet contemporary environmental, access and visitor expectations, as well as conforming to statutory consents and overcoming technical complexities. Increasing access to the site requires new developments and alterations to existing structures, the design of which must be sensitive to the historic built environment and wider landscape settings, such as a new agricultural shed, designed with a live green roof and clad with larch, recycled from the Yr Ysgwrn woodland.

Interpretation, activity and business planning will enhance the Emotional Strategy and support structural developments, through light touch interpretation, designed to accentuate the heritage. Installations have been designed to highlight the site's existing qualities, lightly restoring the farmhouse and using lighting to highlight aspects of the heritage, using farm structures

such as walls and gates to install poetry and place names, projecting films onto barn walls, embroidered maps to evoke a sense of place.

Increased understanding of the universal values of Yr Ysgwrn, the purposes of National Parks and also of the site's intrinsic value to Welsh cultural heritage, is key to this approach.

Yr Ysgwrn is also a working farm, with collaboration between tenant and the National Park Authority aiming to improve the site's special landscape, biodiversity and husbandry qualities, such as boundaries, gates and bogs, while sustainably increasing the unit's productivity. The presence of bat and owl species, fungi and flora onsite also provides an invaluable opportunity to interpret and showcase biodiversity.

The development of Yr Ysgwrn will be completed by Summer 2017, to commemorate the centenary of Hedd Wyn's death. To learn more about Yr Ysgwrn, log on to www.eryri-npa.gov.uk/yrysgwrn or follow us on Twitter (@yrysgwrn), Instagram (@yrysgwrn), Tumblr (www.yrysgwrn.tumblr.com) and Facebook (Yr Ysgwrn: Home of Hedd Wyn). To arrange a visit to Yr Ysgwrn, contact us on 01766 770 274 / yrysgwrn@eryri-npa.gov.uk

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TEITHWYR CHWILFRYDIG:

Anturiaethau yng Nghymru yn y Cyfnod Rhamantaidd

Pwy oedd Thomas Pennant?

Ef oedd awdur y llyfr teithio gorau am Gymru yn ystod ei oes. Fe'i ganed yn 1726 yn Downing, sef cartref y teulu yn Sir y Fflint. Aeth i Rydychen ond gadawodd heb raddio er mwyn teithio a chofnodi'r hyn a welodd ar ei deithiau. Gallwch weld cyfrolau addurnedig Llyfrgell Genedlaethol Cymru o *A tour in Wales*, sy'n disgrifio'r tair taith a wnaeth drwy Gymru rhwng 1773 a 1776, yn www.llgc.org.uk. Cyflogodd arlunydd llawn amser, Moses Griffith, a fu'n lletya yn Downing ac a fywiodd ei ysgrifau drwy gynnwys portreadau bychain o dirweddau, tai bonedd, henebion a bywyd gwyllt yng Nghymru.

Mae teithiau a wnaed yn ystod y cyfnod Rhamantaidd yn adnodd cyfoethog i'w dehongli, am eu bod yn ymdrin â chelf ac archeoleg, hanes naturiol, gwleidyddiaeth, llenyddiaeth, iaith a daeareg. Bydd Prosiect y Teithwyr Chwilfrydig yn treulio'r pedair blynedd nesaf yn astudio dyddiau cynnar teithiau twristaidd yng Nghymru a'r Alban, ynghyd â threftadaeth lenyddol yr ymwelwyr hyn. Mae **Mary-Ann Constantine** yn esbonio pam maent yn gobeithio perswadio pobl eraill i ddilyn yn ôl eu traed...

"I beg to be considered not as a Topographer but as a curious traveller willing to collect all that a traveller may be supposed to do in his voyage; I am the first that attempted travels at home, therefore earnestly wish for accuracy."

Thomas Pennant, Mai 1773.

Ym mis Medi 2014 dechreuodd Canolfan Uwch Efyddiau Cymreig a Cheltaidd Prifysgol Cymru a Phrifysgol Glasgow brosiect ymchwil pedair blynedd newydd. 'Teithwyr Chwilfrydig: Thomas Pennant a Theithiau i Gymru a'r Alban 1760-1820'. Nod y prosiect yw agor ffenestr ar adroddiadau byw (a difyr yn aml) ugeiniau o 'deithwyr chwilfrydig' a anelodd am gyrion Prydain gan chwilio am y cyntefig, y pictiwrésg a'r aruchel - ac a ganfu yn aml yr estron a'r cythryblus, yn syfrdanol o agos at gartref. Ar adeg pan oedd cysyniadau cymharol newydd 'Prydain Fawr' a 'Phrydeindod' yn hanfodol bwysig (mater o 'ni' yn erbyn y Ffrancod ydoedd, wedi'r cwbl) gallai ailddarganfod ieithoedd, diwylliannau a hanesion lluosog Prydain fod yn ffactor ansefydlogol. Ond roedd hefyd yn hynod o gyffrous: chwaraeodd yr adroddiadau a adawyd gan deithwyr ran enfawr yn y ffrwydrad diwylliannol creadigol a alwn yn Rhamantiaeth. Mae eu hetifeddiaeth, eu ffyrdd o weld a disgrifio'r lleoedd y gwnaethant ymweld â hwy, wedi llywio'r ffordd rydym yn meddwl am ein tirwedd heddiw i raddau helaeth.

Rydym yn dechrau gyda gwaith y naturiaethwr a'r hynafiaethwr Thomas Pennant o Downing (1726-1798), y cafodd ei deithiau arloesol yn yr Alban a Chymru (1771-1781) eu darllen yn eang, gan ysbrydoli'n uniongyrchol gannoedd o bobl eraill. Mae ei arddull 'anniwall', sy'n defnyddio gwybodaeth o rwydwaith trawiadol o ohebwy, yn gwau ynghyd hanes naturiol, hynafiaetheg, llenyddiaeth, hanes, estheteg a gwleidyddiaeth. Mae archif Pennant ar wasgar ac mae'n anodd ei defnyddio. Nod cyntaf y prosiect yw catalogio miloedd o eitemau o ohebiaeth a'u cyflwyno mewn cronfa ddata y gellir ei chwilio. Bydd yr adnodd hwn yn gwella ein gwybodaeth am rwydweithiau deallusol y cyfnod ac yn ein galluogi i olrhain gwaith casglu gwybodaeth gofalus Pennant a datblygiad testunau cyfansawdd y Teithiau eu hunain sydd wedi'u diwygio gryn dipyn.

Ysbrydolodd cyhoeddiadau arloesol Pennant, ynghyd â gwaith y Parchedig William Gilpin ar estheteg y pictiwrésg yn Nyffryn Gwy a oedd yr un mor ddylanwadol (ac, yn fwy ymarferol, seilwaith trafniadaeth gwell) ddosbarth canol a oedd yn fwyfwy cyfoethog i archwilio cyrion pellaf Prydain. Mae cannoedd o adroddiadau cyhoeddedig a llawysgrif o brofiadau twristiaid yn ffurfio



adnodd nas defnyddiwyd i raddau helaeth ar gyfer astudio hanes, diwylliant materol, llenyddiaeth ac iaith. Ail nod y prosiect yw darparu detholiad hael o Deithiau yng Nghymru a'r Alban nas cyhoeddwyd ar-lein, pob un gyda chyflwyniad byr i osod y cyd-destun a dolen i gyfres o fapiau a lluniau.

Ni fydd dau unigolyn yn cychwyn ar daith gan chwilio am yn union yr un pethau, ac mae'r adroddiadau sydd gennym yn gyfareddol o amrywiol: mae arlunwyr o Richard Wilson i J. M. W. Turner yn mynd ar drywydd y pictiwrésg ac yn troi dyffrynnoedd yng Nghymru a llynnoedd yn yr Alban yn ddarnau bach o'r Eidal; mae beirdd fel Wordsworth a Coleridge yn ymlusgo i fyny mynyddoedd ar drywydd yr aruchel, neu'n breuddwydio, fel Shelley, am Wtopïau Cymreig newydd. Mae entrepreneuriaid uchelgeisiol yn chwilio am ddyddodiadau mwynol gwerthfawr; mae hynafiaethwyr yn ystyried cerrig derwyddol; mae botanegwyr yn breuddwydio am enwi math newydd o redynen. Ac er nad yw pob Twrist yn gwbl onest am yr hyn y mae wedi'i weld a'i wneud a'r hyn nad yw wedi'i weld a'i wneud mewn gwirionedd, mae'n rhaid i'r rhan fwyaf ohonynt ddygymod â realiti arw teithio: y llaid, y glaw, y ffyrdd ofnadwy a'r lletya sy'n fyw o chwain. Mae rhai ohonynt yn cerdded hyd yn oed:

The sublimity of the scenes shook my nerves. The only way in which I could contemplate these towering hills, woody

glens, and rushing waters, was on my feet. We sent the servant on with the horses, and walked nearly four miles before we reached Mallwyd; chiefly in the rain; always in the mire; but enraptured at every step we took.

(Catherine Hutton, 1796)

Ac, mewn gwirionedd, ni all unrhyw beth gymryd lle cerdded - na marchogaeth, hwylio, sgrialu na dringo - gan ddilyn ôl troed y teithwyr cynnar diddorol hyn, sydd weithiau'n fyrbwyll hefyd. Un o'r agweddau cyfareddol ar ysgrifennu am deithio yw'r ffordd y mae'n creu haenau testunol trwchus o ddisgrifiad, fel strata daearegol, o'r un teithiau. Rydym yn annog unrhyw un sydd â diddordeb i gymryd rhan o *Tour* gan Pennant neu awdur arall ac aildroedio'r llwybr, gan dynnu lluniau, ysgrifennu, neu dynnu brasluniau (cyfansoddi barddoniaeth hyd yn oed os oes rhaid i chi) a rhannu eich profiadau ar ein blog: www.curiousrtravellers.ac.uk.

Yn ogystal â datblygu'r ddau adnodd electronig newydd a'r wefan, bydd ein prosiect yn astudio byd y Teithiau drwy gynadleddau, digwyddiadau ac arddangosfeydd. Rydym yn awyddus i glywed gan grwpiau a chymdeithasau lleol sydd â diddordeb mewn cynnal anerchiadau, teithiau cerdded neu ddigwyddiadau gyda ni: cysylltwch â mary-ann.constantine@cymru.ac.uk.

Ariennir Teithwyr Chwilfrydig gan yr AHRC (Cyngor Ymchwil y Celfyddydau a'r Dyniaethau), ac mae'n cynnwys cydweithredu'n agos â Llyfrgelloedd ac Amgueddfeydd Cenedlaethol Cymru a'r Alban, Prosiect Diwylliannau Gwybodaeth Rhydychen a llawer o amgueddfeydd a grwpiau lleol, gan gynnwys Cymdeithas Thomas Pennant. Delwedddau drwy garedigrwydd Llyfrgell Genedlaethol Cymru, o'r fersiwn wedi'i digideiddio o'r *Extra-Illustrated Tour In Wales* gan Thomas Pennant: <http://www.llgc.org.uk/collections/digital-gallery/pictures/journeysnowdon> a chasgliadau preifat.



Thomas Pennant

CURIOUS TRAVELLERS:

Adventures in Romantic-Era Wales

Romantic-period tours are a rich resource for interpretation, opening out into art and archaeology, natural history, politics, literature, language and geology. The Curious Travellers Project will be spending the next four years exploring the early days of tourist travel into Wales and Scotland, along with the literary legacy of these visitors. **Mary-Ann Constantine** explains why they're hoping to persuade others to follow in their footsteps...

Who was Thomas Pennant?

Author of one of the finest travel books about Wales of his time. A tour in Wales describes the three journeys he made through Wales from 1773 to 1776. He employed a full time artist, Moses Griffith, who lodged at the Pennant family home of Downing in Flintshire and enlivened his writing with vignettes of Welsh landscapes, gentry houses, antiquities and wildlife. View the National Library Wales' extra-illustrated volumes at: www.llgc.org.uk



"I beg to be considered not as a Topographer but as a curious traveller willing to collect all that a traveller may be supposed to do in his voyage; I am the first that attempted travels at home, therefore earnestly wish for accuracy."

Thomas Pennant, May 1773.

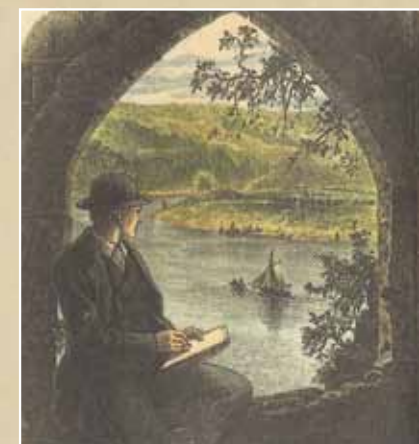
In September 2014 the University of Wales Centre for Advanced Welsh and Celtic Studies (CAWCS) and the University of Glasgow began a new four-year research project. 'Curious Travellers: Thomas Pennant and the Welsh and Scottish Tour 1760-1820'. The project aims to open a window onto the vivid and often entertaining accounts of scores of 'curious travellers' who headed for the peripheries of Britain in search of the primitive, the picturesque and the sublime - and often found the foreign, and the unsettling, surprisingly close to home. At a time when the relatively new concepts of 'Great Britain' and 'Britishness' were of vital importance (it was 'us' against the French, after all) the rediscovery of Britain's multiple languages, cultures and histories was potentially destabilising. But it was also hugely stimulating: the accounts left by travellers played a huge part in the creative cultural explosion we know as Romanticism. Their legacy, their ways of seeing and describing the places they visited,

fundamentally shaped the way we think about our landscape today.

Our starting point is the work of naturalist and antiquarian Thomas Pennant of Downing (1726-1798), whose pioneering tours in Scotland and Wales (1771-1781) were widely read, directly inspiring hundreds of others. His 'omnivorous' style, drawing on information from an imposing network of correspondents, weaves together natural history, antiquarianism, literature, history, aesthetics and politics. Pennant's archive is scattered and difficult to use. The first aim of the project is to catalogue thousands of items of correspondence, and present them in a searchable data-base. This tool will improve our knowledge of the intellectual networks of the period, and allow us to trace both Pennant's careful information gathering, and the development of the Tours themselves.

Pennant's trail-blazing publications, combined with the equally influential work of the Reverend William Gilpin on the aesthetics of the picturesque in the Wye Valley (and, more practically, an improved transport infrastructure) inspired an increasingly affluent middle class to explore the furthest reaches of Britain. Hundreds of published and manuscript accounts of tourist experiences form a still largely untapped resource for the study of history, material culture, literature and language. The second aim of the project is to make a generous selection of unpublished Tours of Wales and Scotland available online, each with a short contextualizing introduction and linked to a series of maps and pictures.

No two travellers set off looking for quite the same things, and the accounts we have are fascinatingly varied: artists from Richard Wilson to J. M. W. Turner



Many tourists to the Wye Valley took advantage of the specially adapted tour boats which carried them downstream from Ross to Chepstow. They could write and sketch, regardless of the weather, under the canopied cover!

(Samuel Ireland, 1797)

go chasing the picturesque and turn Welsh valleys and Scottish lochs into little pieces of Italy; poets like Wordsworth and Coleridge struggle up mountains after the sublime, or dream, like Shelley, of new Welsh Utopias. Ambitious entrepreneurs hunt for valuable mineral deposits; antiquarians ponder druidical stones; botanists dream of naming a new type of fern. And though not all Tourists are strictly honest about what they have and have not actually seen and done, most of them do have to put up with the grim realities of travel: the mud, the rain, the terrible roads and flea-ridden lodgings. Some of them even walk:

The sublimity of the scenes shook my nerves. The only way in which I could contemplate these towering hills, woody glens, and rushing waters, was on my feet. We sent the servant on with the horses, and walked nearly four miles before we reached Mallwyd; chiefly in the rain; always in the mire; but enraptured at every step we took.

(Catherine Hutton, 1796)

And there is, really, no substitute for walking - or riding, sailing, scrambling or climbing - in the wake of these engaging, and occasionally foolhardy, early travellers.



One of the fascinating aspects of travel writing is the way it creates thick textual layers of description, like geological strata, of the same journeys. We are encouraging anyone who is interested to take a section of a Tour by Pennant or another writer and to retrace the route, taking photos, writing, sketching (even breaking into verse if you must), and to share your experience on our blog: www.curioustravellers.ac.uk.

Besides developing the two new electronic resources and the website, our project will be exploring the world of the Tours through conferences, events and exhibitions. We are keen to hear from local groups and societies interested in hosting talks, walks or other events with us: please contact mary-ann.constantine@cymru.ac.uk.

Curious Travellers is funded by the AHRC (Arts and Humanities Research Council), and involves close co-operation with the National Libraries and Museums of Wales and Scotland, the Oxford Cultures of Knowledge Project, and many local museums and groups, including the Thomas Pennant Society. Images courtesy of the National Library of Wales, from the digitized version of Thomas Pennant's Extra-Illustrated Tour In Wales : <http://www.llgc.org.uk/collections/digital-gallery/pictures/journeysnowdon> and private collections.

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Awduron a'u Cynefin

Gan fentro i fyd dehongli dan arweiniad pobl, mae Llenyddiaeth Cymru wedi bod yn cynnig teithiau llenyddol nid yn unig ar droed, ond mewn cwch ac ar gefn ceffyl hefyd. Gan gredu bod gan dirweddau y gallu i ysbrydoli creadigrwydd a dylanwadu ar awduron a darllenwyr fel ei gilydd, mae eu tywyswyr wedi bod yn mynd â phobl i weld tirweddau llenyddol Cymru, fel yr esbonia **Hollie Aldridge**.

Yn 2008, lansiodd Llenyddiaeth Cymru raglen o wibdeithiau llenyddol mewn bws o'r enw *Awduron a'u Cynefin*, a aeth ag ymwelwyr i ganol y byd sydd wedi ysbrydoli awduron a llenyddiaeth Cymru. Roedd y gyfres gychwynnol hon yn cynnwys tair gwibdaith a gynlluniwyd i roi cyflwyniad ymarferol i'r tirweddau a'r lleoliadau sydd wedi ysbrydoli gwaith awduron Cymru, Raymond Williams, Alun Lewis a Margiad Evans. Mae ein Rhaglen Digwyddiadau Twristiaeth Llenyddol flynyddol wedi datblygu llawer ers ei sefydlu wyth mlynedd yn ôl, a bellach, yn ogystal â'r gwibdeithiau cerdded a bws mwy traddodiadol, mae gwibdeithiau wedi'u cynnal ar gefn ceffyl, ar gefn beic, gyda cheffyl a cherbyd a hyd yn oed mewn caiac. Ni fyddai gwibdaith lenyddol mewn canŵ neu ar gefn ceffyl wedi ymddangos yn bosibl rai blynyddoedd yn ôl, ond rydym wedi gwneud hynny, a'r gwibdeithiau hynny oedd y profiadau llenyddol awyr agored mwyaf cofiadwy ers blynyddoedd.

Dros y blynyddoedd mae ein gwibdeithiau wedi cyflwyno llenyddiaeth i gynulleidfaoedd newydd mewn lleoliadau annisgwyl yn nhirwedd amrywiol Cymru, gan alluogi pobl i gysylltu â llenyddiaeth mewn ffyrdd newydd annisgwyl. Rydym wedi ymweld â thirweddau trefol cosmopolitan, pentrefi gwledig, trefi ôl-ddiwydiannol, rhostiroad ucheldirol ac arfordiroedd ysgubol dramatig. Mae pob un o'r tirweddau hyn, rhai yn gyfareddol, eraill yn ddwys, yn hollol unigol ac yn drawiadol yn ei rhinwedd ei hun. Fodd bynnag, mae gan bob un ohonynt afael grymus dros yr awdur y mae wedi dylanwadu arno a'i ysbrydoli. Caiff pob gwibdaith ei llunio a'i theilwra i'r awdur penodol unigol a'r lleoliad dan sylw. Mae

gan gynulleidfaoedd y cyfle i brofi'r dirwedd mewn ffyrdd newydd ac annisgwyl, er enghraifft marchogaeth gyda'r bardd Owen Sheers i weld Ysgyryd Fawr, y mynydd bach a ysbrydolodd ail gasgliad o gerddi Owen.

"...roedd ddde yn ddiwrnod gwirioneddol wych....Roedd yn hudolus bod yn rhan o'r dirwedd honno, a chlywed geiriau ysbrydoledig Owen Sheers amdano tra roeddem yno. Roedd yn ddiwrnod gwirioneddol wych a fydd yn byw am byth yn y cof..."

Ymhlith uchafbwyntiau'r gwibdeithiau mae Joe Dunthorne a Craig Roberts yn 'Submarine Swansea'; 'Y Gorllewin Gwyllt' gyda Niall Griffiths, Cynan Jones a Samantha Wynne-Rhydderch; 'Llenyddiaeth Neolithig Ynys Môn' gyda Rhys Mwyn a Fiona Collins; 'Riotous Rhondda' gyda Rachel Trezise, Boyd Clack a Dai Smith; 'Eglwysfach' R S Thomas gyda Damian Walford Davies; Tessa Hadley ar 'The London Train'; ac Arthur Machen yn Nyffryn Wysg gyda Catherine Fisher.

Dathlwyd canmlwyddiant geni Dylan Thomas ledled Cymru a'r byd yn 2014. Roedd cyfraniad Llenyddiaeth Cymru ei hun i'r flwyddyn ganmlwyddiant yn cynnwys *Odyssey Dylan* - cyfres o 23 o wibdeithiau llenyddol unigryw wedi'u hysbrydoli gan Dylan Thomas. Ar droed, mewn cwch, canŵ ac ar gefn ceffyl, ymchwiliodd y gwibdeithiau i fyd Dylan Thomas drwy ei leoedd, ei bobl a'i eiriau.

Roedd rhaglen 'Odyssey Dylan', a gefnogwyd gan Lywodraeth Cymru, yn cynnwys gwibdeithiau a ymchwiliodd i'r berthynas agos rhwng Dylan a Thalacharn;

cynefin ei blentynod a'i yrfa gynnar; gwyliau haf ym Mhenrhyn Gŵyr; ei fywyd fel oedolyn yn Sir Gaerfyrddin; a helyntion ei wraig Caitlin yn mynd ar gefn merlyn ar ei phen ei hun ar hyd lonydd deiliog Cwm Aeron. Roedd y rhaglen hyd yn oed yn cynnwys app Dylan Thomas ar ffurf Taith Gerdded o Greenwich Village yn Efrog Newydd. Gellir ei lawrlwytho o iTunes i'w fwynhau yn eich amser eich hun.

Roedd uchafbwyntiau rhaglen *Odyssey Dylan* yn cynnwys *Ceredigion Dylan Thomas: Llaeggub a'r Llew Du* a *Rhyfel Dylan Thomas: Yr Heddychwyr, y Propagandydd a Blits Abertawe*. Treuliodd Thomas a'i deulu lawer o'r rhyfel yn byw mewn tai ar Arfordir Ceredigion neu'n agos ato a dechreuodd taith Dylan Thomas o amgylch Ceredigion yn un o'i hoff dafarndai - Y Llew Du. Arweiniodd Gillian Clarke, Bardd Cenedlaethol Cymru a bywgraffydd Dylan Thomas, sef Andrew Lycett daith gerdded drwy Gei Newydd Dylan, gan ymweld â rhai o'r lleoedd a addaswyd ganddo ar gyfer ei ddrama enwog i leisiau, *Under Milk Wood*.

Fel heddychwyr a rhywun oedd ag ofn gorfodaeth filwrol, roedd yr Ail Ryfel Byd yn ei gythryblu. Gan symud rhwng Llundain a gorllewin Cymru, gweithiodd ar ffilmiau propaganda yn ogystal â chreu rhai o'i ddarnau llenyddol mwyaf tywyll a thrist. Aeth gwibdaith *Rhyfel Dylan Thomas* drwy Abertawe, yr effeithiodd y rhyfel ami'n ddifrifol, ar hyd strydoedd a ddinistriwyd gan fomiau i'r manau a oroesodd, gan fyfyrir ar golled ddinistriol y manau yr arferai Gang Kardomah fynd iddynt yn

y 1930au. Ymchwiliodd yr hanesydd a'r adolygydd yr Athro Peter Stead i effaith hyn ar enaid ac ysgrifennu Dylan. Roedd y wibdaith yn cynnwys ymweliad ag arddangosfa 'Abertawe Dylan' yn Amgueddfa Abertawe (yr oedd Dylan mae'n debyg yn ei galw yn "a museum which belongs in a museum"), araith gan Sidney Roe, a gafodd ei fagu yn yr un ardal â Dylan ac a welodd y blits yn Abertawe, a dangosiad o rai o'i ffilmiau propaganda yn La Charrette, sinema mewn hen gerbyd trên.

Gwibdeithiau mwyaf poblogaidd *Odyssey Dylan* yn 2014 oedd y diwrnodau bwtic a'r gwibdeithiau mwy unigryw neu anturus, fel y daith ar gefn ceffyl yng Nghwm Aeron. Gwnaeth nifer sylweddol o bobl (63%) a fynychodd wibdeithiau *Odyssey Dylan* dreulio amser yn yr ardal leol honno cyn neu ar ôl y wibdaith, gan brynu llyfrau mewn siopau llyfrau lleol, ymweld â thafarndai lleol, ac aros dros nos mewn llefydd gwely a brecwast a gwestai cyfagos. Teithiodd llawer o'r rhai a oedd yn bresennol ar gyfer gwibdeithiau Talacharn a Sir Gaerfyrddin bellteroedd hyd yn oed yn fwy ac aros dros nos, a gwnaeth rhai hyd yn oed aros yn Nhalacharn am wythnos.

Nid ydym byth yn cynnal ein gwibdeithiau llenyddol fwy ag unwaith, maent yn brofiadau unigryw ond yn gynyddol mae cymunedau lleol wedi ymrwymo i'r cysylltiadau llenyddol dwysach ac wedi datblygu eu gweithgareddau eu hunain. Er enghraifft, mae taith gerdded Waldo Williams o 2009 wedi cael ei haddasu ac wedi cael ei chynnal sawl gwaith drosodd, ac mae Gŵyl Gelfyddydol

Dinbych-y-pysgod wedi gofyn am amlinelliad o'r wibdaith i'w defnyddio fel rhan o raglen gŵyl 2013. Mae gwariant yn y seilwaith lleol hefyd yn ennyn diddordeb busnesau - er enghraifft, gwnaethom weithio gyda gwestai annibynnol Welsh Rarebits ar gynigion preswyl a bwyta a gwobrau cystadlaethau fel rhan o raglen *Odyssey Dylan*. Mae'r camau gweithredu hyn yn cefnogi'r syniad bod grŵp o bobl sy'n cyrraedd i ymweld â'ch pentref, eich tafarn, eich llwybr troed, yn beth cadarnhaol - yn creu balchder ac incwm o bosibl. Yn achos Dylan Thomas dangoswyd bod twristiaeth lenyddol wedi bod yn gyfrwng hynod effeithiol i ailennyn diddordeb cynulleidfaoedd ledled y byd yn y bardd enwog o Gymru, i aildarganfod y dyn y tu ôl i'r chwedl, ac i ailwerthuso ei waith yng nghydestun yr amgylchedd a ddylanwadodd ac a effeithiodd gymaint ar ei fywyd a'i waith.

Cyhoeddir rhaglen Twristiaeth Llenyddol 2015 y gwanwyn hwn ar: www.llenyddiaethcymru.org neu ffoniwch 029 2047 2266

Hollie Aldridge yw Rheolwr Digwyddiadau a Marchnata Llenyddiaeth Cymru, y cwmni cenedlaethol ar gyfer datblygu llenyddiaeth yng Nghymru. e. hollie@llenyddiaethcymru.org



In a refreshing foray into people-led interpretation Literature Wales has been delivering literary tours not just on foot, but by boat and on horseback. Believing that landscapes have the potential to inspire creativity and to influence writers and readers alike, their guides have been taking people out into the literary landscapes of Wales, as **Hollie Aldridge** explains.



Writers in their Landscapes

In 2008 Literature Wales launched a programme of literary bus tours entitled *Writers in their Landscapes*, taking visitors into the heart of the worlds which have inspired the writers and literatures of Wales. This initial series included three tours designed to give a practical introduction to the landscapes and locations that inspired the work of Welsh writers Raymond Williams, Alun Lewis and Margiad Evans. Our annual Literary Tourism Events Programme has developed dramatically since its inception eight years ago and now, as well as the more traditional walking and coach trips, tours have taken place on horseback, bicycle, horse and carriage, and even by kayak. A literary tour on canoes or on horseback might have seemed unthinkable a few years ago, but we've done it, and they were some of the most memorable outdoor literary experiences in years.

Over the years our tours have taken literature to new audiences in unexpected locations in Wales' varied landscape, allowing people to connect with literature in surprising new ways. We've visited cosmopolitan urban landscapes, rural villages, post-industrial towns, lonely highland moors and dramatic sweeping coastlines. Each of these landscapes, some subtly captivating, others profound, is distinctly individual and striking in its own

right. However, each one has in common the powerful hold it has over the writer it has influenced and inspired. Every tour is individually crafted and tailored to the specific author and location in question. Audiences have the opportunity to experience the landscape in new and unexpected ways, for example horse riding with the poet Owen Sheers to glimpse Skirrid Fawr, the small mountain which inspired Owen's second poetry collection.

"...what a truly amazing day yesterday was....It was magical to be in that landscape, and to hear Owen Sheers' breathtaking words about it while we were there. It was a really spectacular day that will live long in my memory..."



Tour highlights have included Joe Dunthorne and Craig Roberts in Submarine Swansea; The Wild West with Niall Griffiths, Cynan Jones and Samantha Wynne-Rhydderch; Neolithic Literary Anglesey with Rhys Mwyn and Fiona Collins; Riotous Rhondda with Rachel Trezise, Boyd Clack and Dai Smith; RS Thomas' Eglwysfach with Damian Walford Davies; Tessa Hadley on the London Train; and Arthur Machen in the Usk Valley with Catherine Fisher.

The centenary of Dylan Thomas' birth was celebrated across Wales and the world in 2014. Literature Wales' own contribution to the centenary year included *A Dylan Odyssey* – a series of 23 unique Dylan Thomas-inspired literary tours. Taken on foot, by boat, canoe and on horseback, the tours explored Dylan Thomas' world

through his places, his people and his words.

The *Dylan Odyssey* programme, which was supported by Welsh Government, included tours exploring Dylan's close relationship with Laugharne; his childhood and early career haunts in Swansea; summer holidays in Gower; his adult life in Carmarthenshire; and his wife Caitlin's solitary pony rides in the leafy lanes of the Aeron Valley. The programme even included a Dylan Thomas app in the shape of a Walking Tour of Greenwich Village in New York. This can be downloaded from iTunes for people to enjoy in their own time.

Highlights from the *A Dylan Odyssey* programme included *Dylan Thomas' Ceredigion: Llaeggub and The Black Lion* and *Dylan Thomas' War: The Pacifist, The Propagandist and the Swansea Blitz*. The Thomases spent much of the war living in houses on or near the Ceredigion Coast and the *Dylan Thomas' Ceredigion* tour started at one of Dylan's favourite pubs – The Black Lion. National Poet of Wales Gillian Clarke and Dylan Thomas biographer Andrew Lycett led a guided walk through Dylan's New Quay, including some of the places which he adapted for his famous play for voices, *Under Milk Wood*.

A pacifist and terrified of conscription, Dylan was disturbed by the Second World War. Migrating between London and west Wales, he worked on propaganda films as well as crafting some of his darkest, saddest literature. The *Dylan Thomas' War* tour

explored war-torn Swansea, through the sites of streets ravaged by bombs to the places which survived, examining the devastating loss of the 1930s Kardomah Gang haunts. Historian and critic Professor Peter Stead explored the effect of this on Dylan's psyche and writing. The tour included a visit to the 'Dylan's Swansea' exhibition at Swansea Museum (which Dylan reputedly called "a museum which belongs in a museum"), a talk by Sidney Roe, who grew up with Dylan and experienced the Swansea Blitz, and a screening of some of his propaganda films in La Charrette, a cinema within an old train carriage.

The most popular *A Dylan Odyssey* tours in 2014 proved to be the boutique days and the more unique or adventurous tours such as the horse trek in the Aeron Valley. A significant number of people (63%) who attended the *A Dylan Odyssey* tours spent time locally before or after the tour, purchasing books at local book stores, visiting local pubs, and staying overnight at B&Bs and hotels nearby. Most of the tour-attendees for the Laugharne and Carmarthenshire tours travelled greater distances and stayed overnight, some even staying in Laugharne for a week.

We never repeat our literary tours, they are one-off unique experiences, but increasingly local communities have taken on the heightened literary associations and developed their own activity. For example, the Waldo Williams walk from 2009 has

been adapted and re-run several times, whilst Tenby Arts Festival requested a tour outline to use as part of their 2013 festival programme. Expenditure in the local infrastructure also incentivises business interest – for example, we worked with Welsh Rarebits independent hotels to offer residential and dining package deals and competition prizes as part of *A Dylan Odyssey*. These actions support the idea that a group of people arriving to visit your village, your pub, your footpath, is seen as a positive thing – a source of pride and potentially of income. In the case of Dylan Thomas, literary tourism has proved to be a highly effective vehicle to re-engage audiences across the world with the great Welsh poet, to rediscover the man behind the legend, and to re-evaluate his writing in the context of the environment that so influenced and impacted upon his life and work.

The 2015 Literary Tourism programme will be announced this spring on: www.literaturewales.org or call 029 2047 2266

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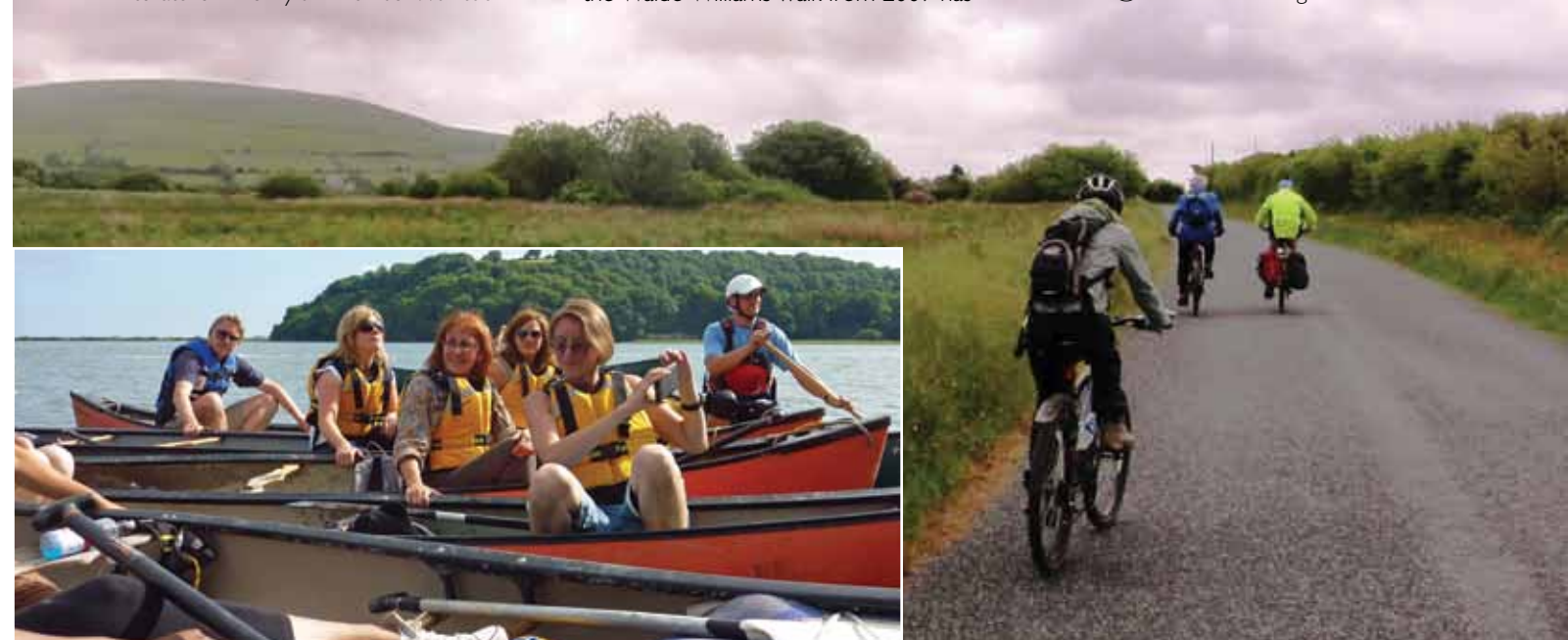


Photo: © Andrew Dally

Ar ganmlwyddiant geni Dylan

Thomas, 27 Hydref 2014,

agorwyd arddangosfa barhaol
newydd am y bardd yng

Nghanolfan Dylan Thomas

yn Abertawe. Awn ar daith

trwy'r Arddangosfa 'Carwch
y Geiriau' gyda **Jo Furber**.



Gweithdy crefft
Dydd Sadwrn.
A Saturday craft
workshop.

Dathlu
pen-blwydd
Dylan Thomas
yn 100 oed.
Celebrating
Dylan Thomas'
100th birthday.



'Cerwch y Geiriau'

Canolfan Dylan Thomas.
The Dylan Thomas Centre.



Hannah Ellis, wyres Dylan, yn
arddangosfa ei Lyfrau Nodiadau.
Hannah Ellis, Dylan's Granddaughter,
in the Notebooks Exhibition.

Trwy gyllid gan Gronfa Dreftadaeth y Loteri Cymru a Dinas a Sir Abertawe, yr her oedd dehongli bywyd a gwaith Dylan Thomas mewn ffordd a fyddai'n apelio at ymwelwyr o bob oed, a lefelau gwahanol o ddiddordeb a gwybodaeth. Gan mai ninnau yw canolbwynt rhyngwladol Dylan Thomas, rydym yn denu amrywiaeth eang o ymwelwyr o nifer fawr o wledydd. Mae rhai eisoes yn hoff iawn o'i waith, ac eraill yn cael eu denu gan y mythau sydd wedi datblygu o'i amgylch. Bu ein harddangosfa flaenorol ar Dylan Thomas ar agor er 2001, ac roedd angen ei hadfywio. Dangosodd y broses ymgynghori a ymgwymerwyd fel rhan o gam datblygu'r prosiect fod pobl o'r farn bod gormod o eiriau yn yr hen arddangosfa, ac o bosibl roedd yn anodd ei dilyn. Roedd angen adnodd mwy dramatig a deinamig a fyddai'n ymgysylltu â phobl ac yn annog pobl i ymweld dro ar ôl tro gan gynnig rhagor i'r gymuned leol yn ogystal ag ymwelwyr.

Trwy weithio gyda Real Studios, y dylunwyr a oedd yn gyfrifol am yr arddangosfa boblogaidd 'David Bowie Is', gwnaethom lunio nifer o ffyrdd creadigol i ddweud stori Thomas trwy ddarparu haenau o wybodaeth. Trwy linell amser rhyngweithiol gan ddechrau â geni Thomas yn Abertawe ym 1914, a dod i ben â'i farwolaeth yn Efrog Newydd ym 1953, bydd yr ymwelwyr yn dysgu am y prif ddigwyddiadau ym mywyd Thomas trwy

baneli testun a gwrthrychau o'n Casgliad Dylan Thomas. Gwnaethom ddewis ein gwrthrychau'n ofalus; a lle y bo'n bosibl, caiff unrhyw lyfrau eu harddangos ar agor ar ddarn perthnasol o waith Dylan, i ddarparu haen arall o wybodaeth.

Yn rhan o'r llinell amser ceir Llwybr Pobl, sy'n cynnig sylwebaeth fwy manwl ar dros 50 o ffrindiau, teulu a chysylltiadau proffesiynol Dylan. Roeddem am bwysleisio nad oedd yn gweithio mewn gwagle diwylliannol, ac mae'r rheini dan sylw'n cynnwys pobl mor amrywiol â Pablo Picasso, Igor Stravinsky ac Arthur Miller. Yn y cyfamser, gall ymwelwyr iau ddilyn Llwybr y Plant o gwmpas y Llinell Amser, sy'n seiliedig ar yr anifeiliaid a'r adar sy'n ymddangos yn ei gerddi.

Mae darluniau deuamgrwm a thyllau sbïo ar uchderau gwahanol trwy'r llinell amser, ac mae hefyd nodweddion rhyngweithiol eraill yn cynnig agwedd ysgafn ar straeon a digwyddiadau amrywiol ym mywyd Dylan. Mae un sgrin gyffwrdd yn mynd ar drywydd y cerddi a ysgrifennodd Dylan mewn Llyfrau Nodiadau yn ystod cyfnod creadigol iawn rhwng 15 a 19 oed. Mae un arall yn mynd ar drywydd manylion amgylchiadau ei farwolaeth yn Efrog Newydd, bythefnos ar ôl ei ben-blwydd yn 39 oed.

Roeddem am i'r arddangosfa fod yn lluosogaethol, yn dweud hanes Dylan trwy leisiau pobl eraill yn ogystal â thrwy ei waith ei hun, er mwyn i bobl allu gwrandao ar

recordiadau trwy byst gwrandao, gan gynnwys cadeiriau cyfforddus â seinyddion dyfeisgar ynddynt.

Mae dau osodiad yn cynnig golwg fanylach ar agweddau gwahanol ar Dylan. Mae un yn canolbwyntio ar yr awdur, gan ddangos ei gyhoeddiadau helaeth, a pha mor galed y bu'n rhaid iddo weithio i'w cyhoeddi. Yn debyg iawn i awduron heddiw, bu'n rhaid iddo anfon cerddi i gylchgronau, datblygu cofnod o gyhoeddiadau, cystadlu mewn cystadlaethau a rhoi darlenniadau. Mae'n edrych ar ei ddulliau cyfansoddi, ei ffynonellau ysbrydoliaeth a'i gyd-destun diwylliannol. Mae sgrin gyffwrdd yn hoelio sylw'r ymwelwyr ag un o gerddi mwyaf adnabyddus Dylan, 'Do not go gentle into that good night', ac yn archwilio'r technegau gwahanol a ddefnyddiwyd ynddi.

Gwagle dramatig yw'r ail osodiad yn edrych ar Dylan y perfformiwr, ac mae'n cynnwys ffilm arbennig sy'n cynnwys Dylan ac eraill - gan gynnwys Richard Burton, Syr Anthony Hopkins a'r Tywysog Charles - yn darllen ei waith. Ymblethir hyn â chyfweliadau ar ffilm, detholiad o'r ffilmiau propaganda ysgrifennodd Dylan yn ystod y rhyfel, ac o ffilmiau gwahanol o *Dan y Wenallt*.

Mae dyfyniadau o'i waith i'w gweld trwy gydol yr arddangosfa, sy'n parhau i bwysleisio Dylan yr awdur, gan annog pobl i ddarllen ymhellach. Dewiswyd detholiadau o gerddi, straeon byrion, darllediadau radio, sgriptiau ffilmiau, llythyrau ac wrth gwrs,

Dan y Wenallt, gan ein hatgoffa bod Thomas yn ysgrifennu ym mhob ffurf a oedd ar gael iddo. Mae'r prosiect hefyd yn cynnwys gwagle arddangos newydd dros dro er mwyn i ni allu arddangos rhagor o'n casgliad ein hunain yn ogystal â benthyciadau o ddeunydd o ansawdd uchel, megis yr arddangosfeydd Llyfrau Nodiadau a Llawysgrifau yn 2014, sy'n cynnwys deunydd o archfau Dylan Thomas ym Mhrifysgol Buffalo.

Mae'r arian hwn wedi rhoi cyfleuster o'r radd flaenaf i ni, a gallwn bellach ddatblygu ac ehangu ein gweithgarwch o'i amgylch. Yn ogystal â rhan gyfalaf y prosiect, mae'r arian yn cynnwys rhaglen tair blynedd o waith dysgu ac allgymorth. Yn ystod y broses ymgynghori, roedd diddordeb mawr mewn rhai o faterion iechyd Dylan Thomas, ac agweddau o'i fywyd megis ei anhawster wrth reoli arian, felly mae ein prosiectau allgymorth yn adlewyrchu hyn. Cefnogir hyn gan yr arddangosfa deithiol. Rydym hefyd yn cysylltu gweithgarwch â'n harddangosfeydd dros dro, a chawsom arian trwy Clore Duffield i gynnal cyfres o weithdai â phobl ifanc ar Lyfrau Nodiadau Dylan. Mae sesiynau crefft rheolaidd i oedolion a phlant sy'n defnyddio llinellau a themâu o waith Dylan yn ysgogiad iddynt, boed yn *Nadolig Plentyn* yng Nghymru ym mis Rhagfyr, neu ddetholiadau o'i lythyrau caru ym mis Chwefror. Rydym yn cynnal gweithgareddau galw heibio yn ystod

gwyliau ysgol, yn cynnwys digwyddiadau agoriadol yn ystod wythnos pen-blwydd Dylan, â pheintio wynebau yn seiliedig ar yr anifeiliaid ym marddoniaeth Dylan Thomas, a chacen pen-blwydd anferth yn cynnwys model o Dylan yn eistedd arni. Mae gweithgareddau eraill wedi cynnwys gweithdai ar greu eich llyfrau barddoniaeth consortina eich hun ac amser stori *Nadolig Plentyn*. Mae gwaith Dylan yn gyfoethog iawn o ran delweddau a phynciau, felly mae digon o gwmpas i ddatblygu'r gweithgareddau hyn.

Mae teitl yr arddangosfa yn deillio o gyfarwyddyd olaf Dylan i gast Efrog Newydd *Dan y Wenallt*. Roedd Dylan, a oedd yn chwarae prif ran yn ogystal â chyfarwyddo'r perfformiad cyntaf hwn, wedi annog y cast drwy ddweud 'Carwch y Geiriau', ac rydym yn gobeithio y bydd ein harddangosfa a'n gweithgareddau'n ysbrydoli pobl i wneud hyn.

Mae 'Carwch y Geiriau' ar agor
7 diwrnod yr wythnos o 10am -
4.30pm. Mynediad am ddim.
I gael rhagor o wybodaeth,
ewch i www.dylanthomas.com

Mae Jo Furber yn
Swyddog Llenyddiaeth
yn Ninas a Sir Abertawe.
e. Jo.Furber@swansea.gov.uk

On the centenary of
Dylan Thomas's birth,
27 October 2014, a
new permanent exhibition
about the poet opened
at the Dylan Thomas
Centre in Swansea.

Jo Furber takes us
through the 'Love
the Words' Exhibition.



Yr arddangosfa
'Caru'r Geiriau'.
'Love the Words'
exhibition.

Dathlu pen-
blwydd Dylan
Thomas yn
100 oed.
Celebrating
Dylan Thomas'
100th birthday.

'Love the Words'



Prosiect Ffotograffiaeth Dragon Arts
yn ymweld â Thalacharn.
Outreach work Dragon Arts Photography
Project visits Laugharne.

'Nadolig Plentyn yng Nghymru',
stori â thema Nadoligaidd.
'A Child's Christmas in Wales',
themed story time.



With funding from Heritage Lottery Wales and City & County of Swansea, the challenge was to interpret the life and work of Dylan Thomas in a way that would appeal to visitors of all ages, and different levels of interest and knowledge. As the international Dylan Thomas hub, we attract a wide range of visitors from a huge number of countries. Some already love his work, while others are attracted by the myths that have grown up around him. Our previous Dylan Thomas exhibition had been open since 2001, and needed refreshing. The consultation process undertaken as part of the development stage of the project indicated that people felt that

the old exhibition was too wordy, and could be difficult to navigate. There was a need for a more engaging, dramatic and dynamic resource which would encourage repeat visits and offer more for the local community as well as visitors.

Working with Real Studios, the designers responsible for the acclaimed 'David Bowie Is' exhibition, we devised a number of creative ways in which to tell Thomas' story by providing layers of information. Through an interactive timeline beginning with Thomas' birth in Swansea in 1914, and ending with his death in New York in 1953, visitors learn about the major events in Thomas' life via text panels and objects from our Dylan Thomas Collection. We chose our objects carefully; and where possible, any books are displayed open at a relevant piece of Dylan's work, to provide another layer of information.

A People Trail runs through the timeline, offering more detailed commentary on over 50 of Dylan's friends, family and professional contacts. We wanted to make it clear that he wasn't operating in a cultural vacuum, and those featured include figures as diverse as Pablo Picasso, Igor Stravinsky and Arthur Miller. Meanwhile, younger visitors can follow the Children's Trail around the timeline, which is based on the animals and birds featuring in his poetry.

There are lenticular images and peep-holes at different heights throughout the

Timeline, and other interactives offering a light-hearted take on various stories and incidents in Dylan's life. One touchscreen explores the early poems Dylan wrote in Notebooks during an incredibly creative phase between the ages of 15 and 19. Another explores in detail the circumstances around his death in New York, two weeks after his 39th birthday.

We wanted the exhibition to be pluralistic, and tell Dylan's story through the voices of other people as well as via his own work, so people can listen to recordings at listening posts, including comfy chairs with ingenious built-in speakers

Two installations offer a more detailed look at different aspects of Dylan. One focuses on the writer, showing his extensive publication record, and how hard he worked to get into print. Much like today's writers, he had to send poems to magazines, build a publication record, enter competitions and give readings. It looks at his methods of composition, sources of inspiration, and his cultural context. A touchscreen engages the visitor with one of Dylan's most famous poems, 'Do not go gentle into that good night', and explores the different techniques utilised in it.

The second installation is a dramatic space looking at Dylan the performer, and includes a specially made film with Dylan and others – including Richard Burton, Sir Anthony Hopkins and Prince Charles – reading from

his work. This is interwoven with interview footage, excerpts from the propaganda films Dylan wrote during the war, and from different films of *Under Milk Wood*.

There are quotes from his work throughout the exhibition, which keep the emphasis on Dylan the writer, and encourage people to read further. Excerpts have been chosen from poetry, short stories, radio broadcasts, film scripts, letters and, of course, *Under Milk Wood*, reminding us that Thomas wrote in all the forms available to him. The project also includes a new temporary exhibition space, so we can display more of our own collection as well as loans of high quality material, such as the Dylan Thomas Notebooks and Manuscripts exhibitions in 2014, comprising material from the University at Buffalo's Dylan Thomas holdings.

This funding has given us a world class facility, and we can now develop and expand our activities around it. As well as the capital part of the project, the funding covers a three year programme of learning and outreach work. During consultation, a high level of engagement was shown with some of Dylan Thomas' health issues, and aspects of his life such as his difficulty in managing money, so our outreach projects reflect this. This is supported by the travelling exhibition. We also tie in activity with our temporary exhibitions, and received Clore Duffield funding for a series of workshops

with young people based on Dylan's Notebooks. There are regular craft sessions for adults and for children taking lines and themes from Dylan's work as their prompt, whether it's *A Child's Christmas in Wales* in December, or extracts from his love letters in February. We run drop in activity during school holidays, including the opening events in Dylan's birthday week, with face painting based on the animals in Dylan Thomas' poetry, and a giant birthday cake with a model Dylan seated atop it. Other activities have included workshops on creating your own concertina poetry books, and *A Child's Christmas* story time. Dylan's work is extraordinarily rich in imagery and subject matter, so there is plenty of scope for developing these activities.

The exhibition takes as its title Dylan's final instruction to the New York cast of *Under Milk Wood*. Dylan, who starred in and directed this premier performance, encouraged his cast to 'Love the Words', and we hope that our exhibition and activities inspire people to do just that.

'Love the Words' is open 7 days
a week from 10am - 4.30pm.
Entry is free. For more information,
please see www.dylanthomas.com

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Yr arddangosfa 'Caru'r Geiriau'.
'Love the Words' exhibition.

GADAEL I'R OLYGFA SIARAD

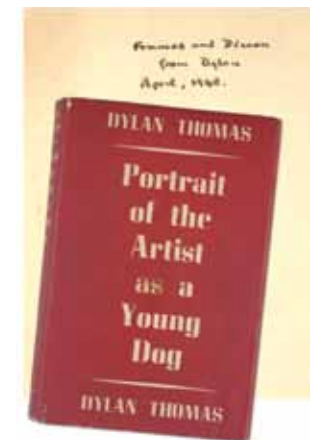


LETTING THE VIEW SPEAK

Dave Penberthy reports on Cadw's recent work at Laugharne Castle, where two chairs and some scatter cushions are all that's been needed to make the summerhouse a space of peaceful inspiration.



Man genedigaeth Dylan, 5 Cwmdonkin Drive. Dylan's birthplace, 5, Cwmdonkin Drive.



Mae **Dave Penberthy** yn adrodd ar waith diweddar Cadw ar Gastell Talacharn, lle nid oes ond angen dwy gadair ac ychydig glustogau i wneud hafdy bach yn fan ysbrydoli heddychlon.

Os ymwelwch â Thalacharn yn ne-orllewin Cymru, bydd yn anodd i chi beidio â sylwi ar y cysylltiad â Dylan Thomas. Gallwch gael peint yn ei dafarn leol, Browns. Cewch ymweld â'i stiwdio enwog, Boathouse, ac erbyn hyn mae castell y dref wedi cryfhau'i gysylltiad ei hun ag un o adar drycin enwocaf Cymru.

Nid bod Cadw'n ceisio dilyn y dorf. Mae'r cyswllt wedi bod yno erioed ac yn cael ei ddehongli gan ychydig o hen baneli wedi'u sgriwio i'r wal. Disgrifiad Dylan ei hun o'r castell oedd 'mor frown â thylluanod' ac yn Nhalacharn, wrth aros gyda'i ffrind Richard 'Diccon' Hughes, yr ysgrifennodd 'Portrait of the Artist as a Young Dog' – casgliad o storiâu'n disgrifio'i blentyndod a'i laslencyndod.

Roedd Diccon hefyd yn awdur profiadol ei hunan. Cafodd ei waith enwocaf 'A high wind in Jamaica', nofel am blant yn cael eu cipio gan forladron, ei chyhoeddi ym 1929 a'i gwneud yn ffilm ym 1965. Tra roedd Dylan yn ysgrifennu 'Portrait' yn yr hafdy bach yng Nghastell Talacharn, roedd

Diccon yn ysgrifennu ei nofel 'In Hazard'. Erbyn hyn mae gan ganolfan ymwelwyr y castell, a adnewyddwyd yn ddiweddar, yr argraffiad cyntaf o 'Portrait' a gyflwynwyd gan Dylan i Diccon.

Wrth baratoi at ddathliadau canmlwyddiant Dylan Thomas yn 2014, cafodd dehongliad newydd ei gomisiynu ar gyfer y castell. Credwch neu beidio, roedd hanes diddorol i Gastell Talacharn cyn i Dylan Thomas gyrraedd y dref. Mae'r dehongliad yn adrodd cyfres o storiâu – ei adeiladu gan arglwyddi Eingl Normanaidd ac ymosodiadau arno gan dywysogion Cymru; llinach ddryslyd teulu'r de Brians (pob un wedi'u henwi'n Guy) a ychwanegasant at ei amddiffynfeydd, a heliwr morladron Elizabeth I, a ddechreuodd ei droi'n blas Tuduraidd moethus cyn cael ei anfon i Dŵr Llundain.

Ond beth ddylid ei wneud gyda Dylan a Diccon? Gyda 5 Cwmdonkin Drive yn Abertawe (catref plentynod Thomas) a'r Boathouse, y ddau wedi'u paratoi fel y bydden nhw yn amser Dylan, byddai'n haws dilyn y model ac arddangos hafdy bach Castell Talacharn fel ffau ysgrifennwr. Ac, mewn gwirionedd, hyd yn oed os nad 'hanes a ballu', yw eich diddordeb chi, mae'r gwrthrychau ac arteffactau'n aml yn sbarduno sgwrs.

Nod amgen yr hafdy bach yw ei lonyddwch; ei heddwch. Mae'n lle gwirioneddol ysbrydoledig gyda'i olygfeydd ysblennydd dros aber Tywi. Drwy weithio gyda Nigel McDonald o No-Nonsense Interpretation,

roedd Cadw eisiau diogelu naws y lle; i siarad am Thomas a Hughes hwy ill dau, ond eto cadw at y syniad fod y lle hwn yn fan lle gall ysgrifennwyr ac artistiaid barhau i ganfod ysbrydoliaeth. Dyna pam ein bod wedi gosod dwy gadair a chlustogau (dehongliadol) er mwyn i ymwelwyr gael



eistedd a mwyhau'r gofod – y tu mewn ac y tu allan. Bu inni osod teipiadur yn un cornel a radio yn un arall. Mae dau ddetholiad byr o waith Thomas a Hughes wedi eu stensilio ar y muriau. Os dymunwch, gallwch hyd yn oed gynnu'r radio a gwrando ar 'ddrama radio' fer o sgwrs rhwng y ddau awdur yn trafod eu llyfrau – cyn iddynt ymadael am y dafarn (a Dylan yn gofyn i'w gyfaill 'rho fenthyg deg swllt i mi').

Gobeithio ein bod wedi crisialu hanfod Dylan Thomas a Richard Hughes yng Nghastell Talacharn ac wedi cadw rhinweddau arbennig yr hafdy bach hwnnw.

Mae Dave Penberthy'n Bennaeth Dehongli yn Cadw.
e. David.Penberthy@Wales.GSI.Gov.UK

If you visit Laugharne, in south west Wales, you won't fail to notice the connection to Dylan Thomas. You can sup a pint in his local, Browns. You can visit his famous Boathouse studio and now the town's castle has strengthened its own connection with this famous and infamous son of Wales.

Not that Cadw have jumped on the bandwagon. The link has always been there and interpreted with some very old panels screwed to a wall. Dylan himself described the castle as 'brown as owls' and it was whilst staying in Laugharne with his pal Richard 'Diccon' Hughes that he wrote 'Portrait of the Artist as a Young Dog' – a collection of stories describing his childhood and teens.



Diccon was also an established author in his own right. His most famous work 'A high wind in Jamaica', a novel about children captured by pirates, was published in 1929 and made into a film in 1965. Whilst Dylan penned 'Portrait' in the summerhouse at Laugharne Castle, Diccon wrote the novel 'In Hazard'. The recently refurbished castle visitor centre now boasts a first edition of 'Portrait' inscribed by Dylan to Diccon.

Leading up to the Dylan Thomas centenary celebrations in 2014, new interpretation was commissioned for the castle. Believe it or not, Laugharne Castle had an interesting history before Dylan Thomas came to town. The interpretation tells a whole range of stories – its construction by Anglo Norman lords and attacks by Welsh princes; a confusing dynasty of de Brians (all called Guy) who added to its defences and Elizabeth I's pirate hunter who started to turn it into a lavish Tudor mansion before being sent to the Tower of London...

But what to do with Dylan and Diccon? With 5 Cwmdonkin Drive in Swansea (Thomas' childhood home) and the Boathouse both dressed as they would have been in Dylan's time, it would be easy to follow the model and dress the summerhouse at Laugharne Castle as a writer's den. And let's face it, even if you aren't really into 'hist'ry an' all that', the objects and artefacts will often spark dialogue.

The thing about the summerhouse is

its tranquillity; its peace. It is truly an inspirational place to be with its stunning views across the Tywi estuary. Working with Nigel McDonald of No-Nonsense Interpretation, Cadw wanted to keep that spirit of place; to talk about both Thomas and Hughes and yet keep the sense that this remains a place where writers and artists can still find inspiration. With this in mind we placed two chairs with cushions (interpretive) so visitors can sit and enjoy the space – both inside and outside. We set a typewriter in one corner and a radio in another. We stencilled two short passages written by Thomas and Hughes on the walls. If you wish, you can turn on the radio and listen to a short 'radio play' of a conversation between the two writers discussing their books – before they retire to the pub ('lend us ten bob' Dylan asks his friend).

We hope we've caught the essence of Dylan Thomas and Richard Hughes at Laugharne Castle and retained the special qualities of the summerhouse.

Dave Penberthy is Head of Interpretation at Cadw.
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Nid cartwnau yw'r ffynonellau amlycaf ar gyfer hanes y Rhyfel Byd Cyntaf, ond mae'r 1,350 o gartwnau gwleidyddol a luniwyd gan Joseph Morewood Staniforth ac a ymddangosodd yn y *Western Mail* a'r *News of the World* trwy gydol y gwrthdaro yn gofnod rhyfeddol o sut yr oedd digwyddiadau'n cael eu gweld o ddydd i ddydd wrth fyrrdau brecwast y genedl. Mae **Dr Rhianydd Biebrach** yn cyflwyno prosiect Cartwnio'r Rhyfel Byd Cyntaf yng Nghymru...

Ganwyd Staniforth yng Nghaerloyw yn 1863, a symudodd i Gaerdydd pan oedd yn blentyn ifanc, gan ddechrau tynnu cartwnau i'r *Western Mail* yn y 1880au. Ymddengys iddo ddod i ystyried ei hun yn Gymro ac mae llawer o'i gartwnau yn ymwneud yn agos â gwleidyddiaeth a diwylliant Cymru. Mae ei gronid o'r rhyfel yn gyforiog o wawdluniau clyfar o unigolion megis Herbert Henry Asquith, David Lloyd George a'r Kaiser, yn ogystal â Britannia, John Bull, a chreadigaeth Staniforth ei hun, sef Dame Wales, cloben o fenyw yn gwisgo gwisg draddodiadol Gymreig. Hyd yma, dim ond ar feicroffilm y mae hi wedi bod yn bosibl gweld y rhan fwyaf o'i waith, ond yng ngwanwyn 2013 dyfarnodd Cronfa Dreftadaeth y Loteri bron £70,000 i Brosiect Cartwnio'r Rhyfel Byd Cyntaf, dan arweiniad yr Athro Chris Williams, pennaeth

Y Prosiect Cartwnio'r Rhyfel Byd Cyntaf yng Nghymru

Ysgol Hanes, Archaeoleg a Chrefydd Prifysgol Caerdydd. Nod y prosiect yw digideiddio holl gynnyrch Staniforth o gyfnod y rhyfel, ac yn ystod haf 2014 lanswyd y wefan www.cartoonww1.org, a fydd, yn y pen draw, yn cynnwys pob un ohonynt. Er mwyn dewis y cartwnau a allai fod o'r diddordeb mwyaf iddynt hwy, gall defnyddwyr ddefnyddio cwymplenni i chwilio fesul digwyddiad, person, pwnc neu ddyddiad, a gellir hefyd chwilio ar hap. Ceir hefyd Ddelwedd yr Wythnos, yn ogystal ag adnodd 'Lightbox' lle gall defnyddwyr cofrestredig storio eu casgliadau eu hunain o gartwnau.

Mae llawer o'r delweddau can mlwydd oed hyn yn cyflwyno rhai heriau o ran dehongli i'r sylwedydd modern. Roedd Staniforth yn gweithio mewn amgylchfyd cyfoethog ac amrywiol, ac yn ei rannu â'i gynulleidfa, ond mae'n fwyfwy anghyfarwydd i ni. Am y rheswm hwnnw, ceir ar y wefan esboniad o hyd at 200 gair gyda phob cartŵn, yn egluro'r cyd-destun hanesyddol, yn nodi unrhyw gymeriadau go iawn neu ffuglenol ynddo, ac yn rhoi manylion cryno unrhyw gyfeiriadau artistig neu ddiwylliannol y gallai Staniforth fod wedi'u defnyddio, megis dramâu Shakespearaidd neu baentiadau poblogaidd. Mae'r esboniadau hyn oll wedi'u hysgrifennu gan griw bychan o wirfoddolwyr hynod ymroddedig, pob un ohonynt yn amaturiaid brwdfrydig a gwybodys yn hytrach na haneswyr proffesiynol. Holl ddiben y prosiect yw cyflwyno gwaith Staniforth i gynulleidfa mor eang â phosibl, ac er y bydd y wefan yn sicrh o ddefnydd i academyddion ac ymchwilwyr, y brif gynulleidfa y bwriadwyd hi ar ei chyfer yw'r cyhoedd yn gyffredinol. Er mwyn annog cyswllt, gall y rhai sy'n edrych

adael sylwadau ynghylch y cartwnau, felly os ceir anghytuno ynglŷn â'r dehongliad a gynigiwyd, neu os oes rhywun yn gweld rhywbeth y credant ei fod wedi'i fethu yn yr esboniad, gallant ddweud wrthym amdano a gellir mynd ar ei drywydd.

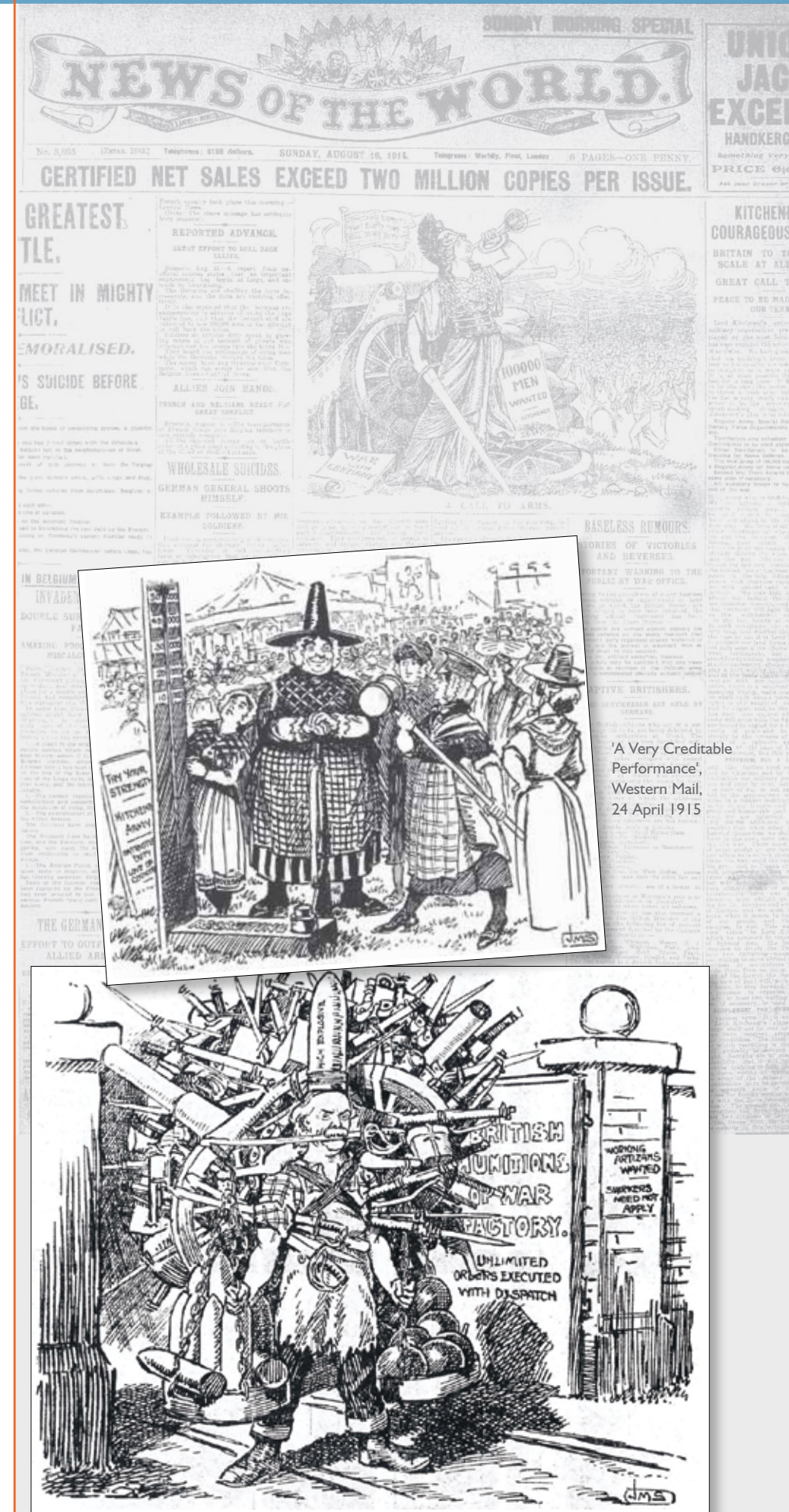
Mae'r rhan fwyaf o'r cartwnau wedi'u staenio ag inc ac yn fudr oherwydd dirywiad y papur newydd gwreiddiol, ac mae nifer fawr ohonynt wedi eu crafu'n ddrwg, gan adael colofnau o linellau duon yn rhedeg yn fertigol ar draws y ddelwedd. Nid yn unig mae'r rhain yn flêr, ond maent hefyd mewn llawer o achosion yn amharu ar eglurder y cartŵn ei hun, ac felly mae'n rhaid i bob un fynd drwy broses lanhau gan ddefnyddio pecynnau meddalwedd sydd ar gael yn rhwydd. Cafodd darluniau Staniforth eu creu gan ddefnyddio pen ac inc, cyfrwng oedd yn galluogi iddo gynhyrchu delweddau du a gwyn cain a chelfydd. Ceir yn aml eithaf tipyn o ofod gwyn, tra bod cysgodion ac ardaloedd tywyllach yn cael eu creu gan ddefnyddio cyfres o linellau lletraws yn agos at ei gilydd, neu groeslinellau ar batrwm rhwyll. Rhain sy'n creu'r problemau mwyaf wrth lanhau: nid yw'n amlwg o hyd pa linellau duon syth sy'n rhai bwriadol (ac y dyliid, felly, eu gadael fel y maent) a pha rai sy'n grafiadau (ac y mae angen cael gwared arnynt felly). Pan fo'r llinell dram-gwyddus wedi'i chanfod, gall gymryd sawl munud o waith gofalus i'w chlirio'n llwyr o'r patrwm rhwyll heb niweidio cyfanrwydd y gwaith pen ac inc gwreiddiol. Mewn rhai achosion, mae'r crafiadau a'r staeniau inc yn gorwedd ar gefndir sydd hefyd wedi colli ei liw. Mae eu glanhau, felly, yn arwain at farc gwyn ar gefndir nad yw'n berffaith wyn mwyach, ac felly mae un math o nam yn cael ei gyfnewid am un arall.

Mae'r broses hon o lanhau wedi codi sawl ystyriaeth, ac yn eu plith yr amser sydd ei angen i lanhau rhai o'r cartwnau sydd â mwyaf o staeniau arnynt. Ond ceir hefyd ystyriaethau eraill, mwy cymhleth: delweddau dilychwin sy'n ail-greu lefel eglurder y fersiynau gwreiddiol fyddai'r canlyniad delfrydol mewn llawer ffordd. Bwriedir y wefan yn bennaf at ddefnydd y cyhoedd yn gyffredinol, gan gynnwys plant ysgol, a gellid barnu bod cyflwyno unrhyw beth heb law am ddelwedd glir iddynt yn ychwanegu lefel ddiangen o gymhlethdod i'w dehongliad o neges y cartŵn. Ar y llaw arall, anaml y mae haneswyr yn ddigon ffodus i gael ymdrin â ffynonellau craidd sydd wedi cadw eu diwyg gwreiddiol yn llwyr. Dim ond rhai o blith y rhwystrau y mae ymchwilwyr yn eu hwynebu yw inc wedi pylu, niwed dŵr neu fath arall o niwed, difwyno a goroesiad rhannol.

Ac ystyried hyn, mae'n synhwyrol cwestiynu a yw'n gwbl ddymunol cael gwared ar y dystiolaeth a adawyd gan werth canrif o ddefnydd, sydd yn ei hun, o bosibl, yn ychwanegu haen arall o ystyr i'r cartwnau. Nid yw'n rhwydd ateb cwestiynau o'r fath, ond eto, at ddibenion y prosiect penodol hwn, y gobaith yw y cyflwynir i gynulleidfa fodern Staniforth ddelweddau sydd mor agos â phosibl o ran eglurder i'r rhai yr oedd y darllenwyr gwreiddiol yn eu mwynhau.

Gellir gweld y cartwnau ar www.cartoonww1.org.

Dr Rhianydd Biebrach yw Swyddog Prosiect y Prosiect Cartwnio'r Rhyfel Byd Cyntaf yng Nghymru. e. BiebrachR@cardiff.ac.uk



Cartoons are not the most obvious source material for the history of the First World War, but in the approximately 1350 political cartoons drawn by Joseph Morewood Staniforth that appeared in the *Western Mail* and the *News of the World* throughout the conflict, we have a fascinating record of how events were consumed daily at the nation's breakfast tables. **Dr Rhianydd Biebrach** introduces the Cartooning the First World War in Wales project...

Born in Gloucester in 1863, Staniforth moved to Cardiff as a young child and began cartooning for the *Western Mail* in the 1880s. He seems to have become a naturalised Welshman and many of his cartoons engage closely with Welsh politics and culture. His chronicle of the war is replete with clever caricatures of individuals such as Herbert Henry Asquith, David Lloyd George and the Kaiser, as well as Britannia, John Bull, and Staniforth's own invention, the stout and matronly Dame Wales, in her traditional Welsh costume.

Up until now most of his work has only been available to view on microfilm, however in spring 2013 the Heritage Lottery Fund awarded almost £70,000 to the Cartooning the First World War Project, led by Professor Chris Williams, head of

The Cartooning the First World War in Wales Project

Cardiff University's School of History, Archaeology and Religion. The aim of the project is to digitise Staniforth's entire wartime output, and in the summer of 2014 the website www.cartoonww1.org was launched, which will eventually contain every one of them. In order to select the cartoons which may be of most interest to them users can use drop-down menus to search by event, person, topic or date and random searches can also be carried out. There is also an Image of the Week, and a lightbox facility where registered users can store their own collections of cartoons.

Many of these hundred-year-old images present some interpretative challenges to the modern observer. Staniforth was working in a rich and varied cultural milieu, which he shared with his audience, but with which we are increasingly unfamiliar. For that reason each cartoon on the website is accompanied by a commentary of up to 200 words which explains the historical context, identifies any real or fictional characters in it, and gives brief details of any artistic or cultural references that Staniforth might have used, such as Shakespearean plays or popular paintings. These commentaries have all been written by a small, but very dedicated, band of volunteers, all of whom are enthusiastic and knowledgeable amateurs rather than professional historians. The whole point of the project is to bring Staniforth's work to as wide an audience as possible, and although academics and researchers will no doubt find the website useful, its main intended audience is the general public. To encourage engagement viewers can leave comments on the cartoons, so if there is a disagreement with the interpretation offered,

or someone sees something that they think may have been missed in the commentary, they can tell us about it and it can be followed up.

Most of the cartoons are smudged and dirty due to the deterioration of the original newspaper, and a large number are heavily scratched, leaving columns of black lines running vertically across the image. These are not only unsightly, but in many cases they mar the legibility of the cartoon itself and so each one has to go through a cleaning process using readily available software packages. Staniforth's drawings were created using pen and ink, a medium which allowed him to produce elegant, tightly crafted, black and white images. There is often a fair amount of white space, while shadows and darker areas were created using a series of closely packed diagonal, or cross-hatched lines. It is these which create the greatest problems when cleaning: it is not always clear which straight black lines are intentional (and therefore to be left alone) and which are scratches (and therefore to be taken out). When the offending line has been identified it can take several minutes of painstaking work to fully clear it from the cross-hatching without damaging the integrity of the original pen work. In some cases the scratches and smudges overlay a background which has itself become discoloured. Cleaning them off then results in a white mark on an off-white ground, thus exchanging one form of blemish for another.

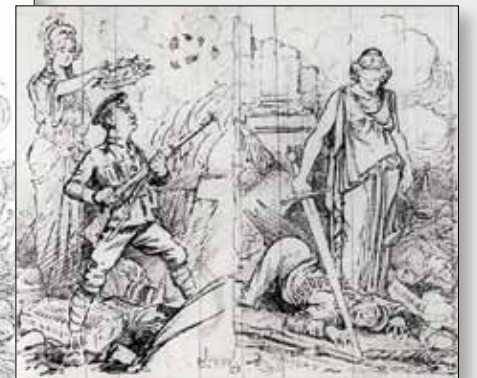
Several issues have been raised by this cleaning process, not the least of which is the length of time that is needed to clean up some of the more blemished cartoons.

But there are other, more complex considerations: pristine images that recreate the level of clarity of the originals would be the ideal outcome in many ways. The website is intended for use primarily by the general public, including schoolchildren, and to present them with anything less than a clear image could be seen as introducing an unnecessary level of complication to their interpretation of the cartoon's message. On the other hand, historians are rarely fortunate enough to be confronted with primary source material that entirely retains its original appearance. Faded ink, water or other forms of damage, defacement and partial survival are merely a few of the hazards encountered by researchers.

Given this, it is sensible to question whether it is wholly desirable to strip away the evidence left by a century's worth of use, which in itself may add another layer of meaning to the cartoons. Such questions are not easy to answer, yet for the purposes of this particular project Staniforth's modern audience will hopefully be presented with images as near as possible in clarity to those which the original readers enjoyed.

The cartoons can be viewed at www.cartoonww1.org.

Dr Rhianydd Biebrach is the Project Officer for The Cartooning the First World War in Wales Project. e. BiebrachR@cardiff.ac.uk



'Sons of Erin', *Western Mail*, 3 May 1916 (before cleaning).

'Sons of Erin' (after cleaning).

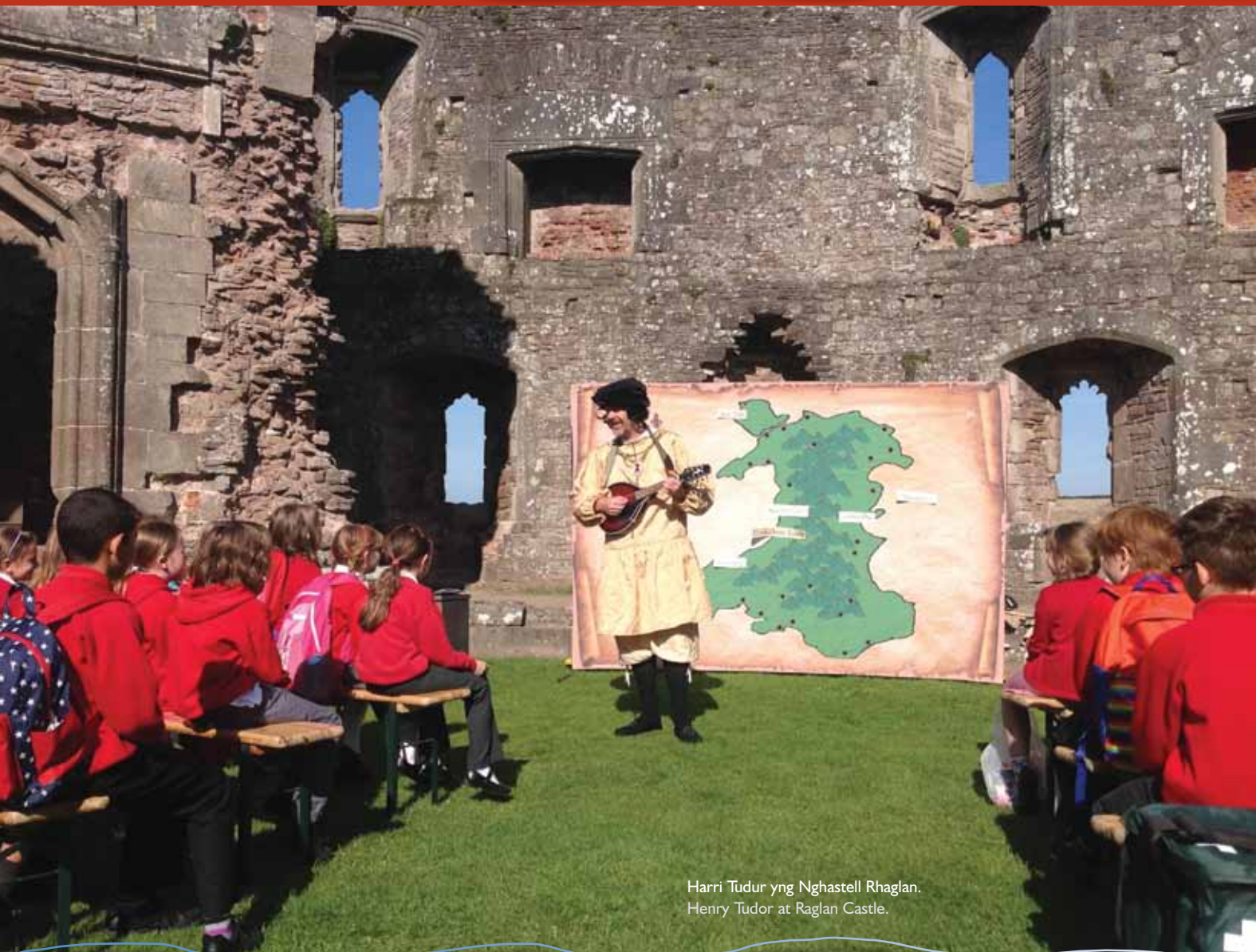


'An Athlete Struggling With a Python', 22 July 1916.



Equal to the Occasion.
 CUSTOMER: (Mr. Lloyd George) Good day, ma'am! I am afraid I have come with rather a large order. I want an army corps of forty thousand Welshmen for the front.
 DAME WALES: Certainly, sir. Indeed, look you, I shall have no trouble whatever in executing the order. When shall I send them, sir?
 Mr. Lloyd George has taken the lead in the movement to raise, in the Principality, an Army Corps of 40,000 men for service at the front.
 Wednesday, September 30th, 1914.

'Equal to the Occasion', *Western Mail*, September 30th 1914.



Harri Tudur yng Nghastell Rhaglan.
Henry Tudor at Raglan Castle.

Mewn Cymeriad

Eleri Twynog Davies



Ar ôl sylweddoli ei bod yn gwybod llawer am hanes Ewrop, ond ychydig iawn am y dynion a merched a ffurfiodd Cymru, mae un ferch busnes fentrus wedi dechrau ar waith i wneud iawn am hynny. Mae cyn Bennaeth Marchnata a Digwyddiadau S4C, Eleri Twynog Davies erbyn hyn yn gweithio ar y cyd ag ysgrifenydd, cyfarwyddwyr, dylunwyr ac actorion llaw rydd i gyflawni'i gweledigaeth o addysgu a diddanu plant drwy ddod â hanes Cymru'n fyw. Fel y mae hi'n egluro, mae'n syniad y mae wedi'i goleddu ers blynyddoedd lawer...



Boudicca and the warriors.
Buddug a'i ymladdwyr.

Dros ugain mlynedd yn ôl, yng nghwmni dau Albanwr a Gwyddeles, yn oriau mân y bore, bûm yn rhan o drafodaeth wnaeth adael gryn argraff arna'i, am gyfraniad ein gwledydd a'n pobl i'r byd mawr.

Roedd yn bleser clywed y tri arall yn doethinebu gyda balchder am hwn neu hon oedd wedi darganfod hyn neu ddyfeisio'r llall. Ar y llaw arall, roedd yn boenus a chywilyddus cyn dloted fy nghyfraniad i'r sgwrs - nid am fod y Cymry heb wneud eu marc yn y byd, ond oherwydd fy niffyg gwybodaeth o'n hanes ni fel cenedl. Dihunais y bore wedyn, nid yn unig gyda delwedd o lwy bren yn fy mhen, ond gyda'r awch a'r brwdfrydedd i addysgu fy hun am bob agwedd ar hanes Cymru.

Yn anffodus, ychydig iawn o bwyslais oedd yn ein hysgolion nôl yn y saithdegau ar ddysgu hanes Cymru, ac fe adewais yr ysgol gyda fy lefel 'A' Hanes, yn gwybod dipyn mwy am Catherine the Great, Louis XIV a Harri'r VIII nag y gwyddwn am Yr Arglwydd Rhys, Gwenllïan a Harri'r VII.

Flynyddoedd lawer ers y noson honno, ar ôl gweithio fel Pennaeth Marchnata a Digwyddiadau S4C am ddeuddeg mlynedd, daeth cyfle i fanteisio ar ddi-swyddiad gwirfoddol a dilyn fy mreuddwyd o sefydlu cwmni fy hun. Ond roedd 'na un broblem eitha' sylweddol, sef beth yn union fyddai'r cwmni hwnnw yn gwneud?

Tra'n gwneud gwaith ymgynghorol i Ymddiriedolaeth Castell Aberteifi, dyma daro ar syniad - creu sioe un dyn ar gymeriad Yr Arglwydd Rhys. Dyma arwr y Deheubarth; y Cymro cyntaf i adeiladu castell o gerrig, a'r gŵr wnaeth gynnal yr Eisteddfod gyntaf erioed ym 1176. Byddai'r sioe yn teithio ysgolion lleol, gan addysgu'r plant, trwy gyfrwng cyflwyniad theatrig yn llawn adloniant, am un o arwyr pwysicaf eu hardal a'u cenedl.

Roedd gen i dipyn o brofiad llwyfannu sioeau i blant, wedi blynyddoedd o weld plant bach Cymru mewn Steddfod neu sioe, ynghyd â'u rhieni, mamgus a tadus, yn stwffio'u hunain fewn i theatr S4C i fwynhau arlwy Planed Plant, CYW a Stwnsh. Y gwahaniaeth mawr y tro hwn fyddai ceisio cyflawni nifer o ofnyon y cwricwlwm Cymreig, drwy sicrhau fod y plant, yn ogystal â chael awr o hwyl a chwerthin, yn cael gwers hanes, bron

iawn yn ddiafwybod iddyn nhw.

Fe es i ati i gomisyndu sgript, castio'r actor ifanc lanto Phillips, a chyn pen dim roedd sioe **Yr Arglwydd Rhys - Arwr y Deheubarth** yn teithio ysgolion yng Ngheredigion, Sir Gâr a Phenfro. Roedd y sioe yn llwyddiant ysgubol ac felly dyma ystyried y syniad ymhellach - pam ddim datblygu portffolio o sioeau un dyn/ferch i gynrychioli yr ystod o gymeriadau allweddol sydd wedi chwarae rhan flaenllaw yn hanes Cymru.

A dyna oedd dechrau'r cwmni 'Mewn Cymeriad/In Character'. Gyda chymorth creadigol yr actores a'r gyfarwyddwraig Janet Aethwy, datblygwyd pedair sioe newydd -

Harri Tudur; Buddug; Robert Recorde a'r Esgob William Morgan. Erbyn mis Mawrth eleni, bydd gennym sioe newydd sbon fydd yn dathlu 150 o flynyddoedd ers i'r "Mimosa" hwylio o ddociâu Lerpwl, gyda'r Cymry cyntaf ar fwrdd y llong, ar eu ffordd i Batagonia - diolch i gymhorthdal gan Gyngor Celfyddydau Cymru.

Mae 'Mewn Cymeriad/In Character' yn cynnig dehongliad unigryw ac yn rhoi'r cyfle i'r plant ryngweithio gyda hanes. Mae'r cyfuniad o ffaith a chwarae, o ddychmygu a rhesymu yn hollbwysig, a hynny trwy gyfrwng actor neu actores fedrus a sgript sy'n llawn gwybodaeth perthnasol i'r oed targed. Mae pob un o'r sioeau ar gael trwy gyfrwng y Gymraeg neu'r Saesneg - ffactor bwysig er mwyn hyrwyddo'r ymdeimlad o berthyn a hunaniaeth ymhlith holl blant Cymru. Yn wir, ers i'r Arglwydd Rhys gamu i'r llwyfan ym mis Medi 2013, mae'r cwmni wedi cyflwyno bron i 400 o sioeau mewn

Yr Arglwydd Rhys yng Nghastell Cilgerran.
Lord Rhys at Cilgerran Castle.



ysgolion, gan ddiddanu ac addysgu dros 15,000 o blant.

Mae wedi bod yn brofiad pleserus iawn ymweld â rhai o ysgolion cynradd Cymru a gweld y gwaith creadigol a dadansoddol sy'n cael ei gyflwyno ar hanes lleol a chenedlaethol. Serch hyn, nid pob ysgol sy'n blaenoriaethu hanes Cymru, ond gyda Llywodraeth Cymru ar fin cyhoeddu canllawiau newydd ar sut i gyflwyno hanes, y gobaith yw y bydd Cymru yn cael ei flaenoriaethau.

Er nad yw fy addysg Hanes Cymru i ymhell o fod yn gyflawn, byddai'n braf gallu cyfarfod â'm cyfeillion Celtaidd unwaith eto, er mwyn gallu cyfrannu at y sgwrs a themlo'r un balchder o allu ymffrostio yn straeon rhai o arwyr ac arwresau fy nghenedl.

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Pwy ddywedodd fod hanes yn ddiflas? Un cam a naid yng Nghastell Rhaglan.
Who said history was boring? A hop, skip and a jump at Raglan Castle.

History in Character

Eleri Twynog Davies



Realizing she knew plenty about European history, but very little about the men and women who shaped Wales, one enterprising businesswoman has set out to redress the balance. Former Head of Marketing and Events at S4C, **Eleri Twynog Davies** now works alongside freelance writers, directors, designers and actors to realise her vision of educating and entertaining children by bringing Welsh history to life. As she explains, it's an idea she's held dear for many years ...



Harri Tudur
Henry Tudor

Over twenty years ago, in the company of two Scotsmen and an Irishwoman, in the small hours of the morning, I was part of a discussion which left quite an impression on me, about the contribution of our countries and people to the wider world.

It was a pleasure to hear the other three holding forth with pride on who'd discovered this or invented that. My own contribution to the conversation however was painfully and shamefully limited, not that the Welsh hadn't made their mark in the world, but because of my lack of knowledge about our history as a nation. I awoke the next morning with the image of a wooden spoon in my head, but also with the desire and enthusiasm to educate myself about every aspect of Welsh history.

Unfortunately, there was very little emphasis in our schools, back in the 1970s, on teaching Welsh history, and I left school, with my 'A' Level in History, knowing a great deal more about Catherine the Great, Louis XIV and Henry VIII than about Lord Rhys, Gwennllïan and Henry VII.

Many years since that evening, and after twelve years working as S4C's Head of Marketing and Events, an opportunity arose to take voluntary redundancy and follow my dream of establishing my own company. But there was one rather substantial problem: what exactly would that company do?

Whilst doing consultative work for Cardigan Castle Trust, an idea struck: to create a one-man show based on Lord Rhys – Hero of Deheubarth. He was the first Welshman to build a stone castle and the man who held the first ever Eisteddfod

back in 1176. The show would tour local schools, educating and entertaining children through the medium of a theatrical presentation.

I had quite a bit of experience in staging children's shows, with years of witnessing the little ones with their parents, grandmothers and grandfathers, come and enjoy the entertainment in S4C's pavilion at an Eisteddfod or agricultural show. The difference, this time, would be to try to realize several of the Welsh curriculum's requirements, by ensuring that the children would get, almost without their realizing it, a history lesson, as well as an hour of fun and laughter.

I commissioned a script, cast young actor Ianto Phillips to the role, and soon **Lord Rhys – Saviour of the Deheubarth** was touring schools in Ceredigion, Carmarthenshire and Pembrokeshire. The show was such a success that I gave the idea some further consideration. Why not develop a portfolio of one-man/woman shows to represent the variety of interesting and significant characters who have played a prominent role in Welsh history, and offer them to schools all over Wales?

And that was the start of 'Mewn Cymeriad/In Character', giving children an opportunity to interact with history through a unique interpretive experience. The combination of fact and play, of imagining and reasoning, is all-important, and brought to life through the medium of a talented actor or actress, and a script full of relevant information for the target age.

With the creative help of actress and

Director Janet Aethwy, four new shows were developed – **Henry Tudor; Boudicca; Robert Recorde** and **Bishop William Morgan**. By March this year, we'll have a brand new show celebrating 150 years since the "Mimosa" sailed from Liverpool docks, with the first Welsh people on board, on their way to Patagonia – thanks to a grant from the Welsh Arts Council.

Each show is available through the medium of Welsh or English: an important factor in order to promote the feeling of identity amongst all Wales' children. Indeed, since Lord Rhys took to the stage in September 2013, the company has presented almost 400 shows in schools, entertaining and educating over 15,000 children.

Visiting some of Wales' primary schools, and seeing the creative and analytical work presented on local and National history, has been a very pleasurable experience. Despite this, not all schools promote Welsh history, but with the Welsh Government about to publish new guidelines on presenting history in schools, the hope is that there will be more encouragement and enforcement to prioritize **Welsh** history.

Though my Welsh History education is far from complete, I would welcome the opportunity to meet my Celtic friends once again, so that I could contribute to the conversation and feel the same pride in being able to share the stories of some of my nation's heroes and heroines.

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Buddug yn swyno'i chynulleidfia.
Boudicca captivates her audience.



Robert Recorde, y mathemategydd o'r unfed ganrif ar bymtheg, a aned yn Ninbych y Pysgod ac sy'n enwog am greu symbol yr hafal, yn helpu plant i drin ffigurau.
Robert Recorde, the 16th century Tenby-born mathematician who invented the equals sign, helps children get to grips with numbers.

GWENT YN Y RHYFEL MAWR

Fe chwaraeodd Gwent ran arwyddocaol yn y Rhyfel Mawr, gan golli dros 5,000 o ddynion. Er mwyn cofio'r aberth hon, mae Archifau Gwent a changen Gwent o Gymdeithas y Ffrynt Orllewinol wedi dod ynghyd i gynhyrchu arddangosfa symudol ar 'Gwent yn y Rhyfel Mawr', fel y mae **Peter Strong** yn egluro.



Cafodd y Rhyfel Mawr effaith fawr ar fywyd yn sir Gwent, gyda diffyg bwyd yn arwain at densiynau a thrais difrifol. Er bod mwyafrif y boblogaeth yn cefnogi'r rhyfel, roedd Cymoedd Gwent yn ganolfannau protestiadau yn erbyn y rhyfel. Roedd arnom eisiau creu arddangosfa a fyddai'n cyrraedd cynifer o bobl â phosibl a'u helpu i werthfawrogi effaith y gwrthdaro ofnadwy hwn. Felly mae arddangosfa Gwent yn y Rhyfel Mawr yn cael ei chynnig i lyfrgelloedd, grwpiau cymunedol ac eraill am ddim tan ddiwedd 2018. Gobeithiwn yn arbennig y bydd cymunedau lleol sy'n trefnu eu digwyddiadau coffáu eu hunain yn defnyddio'r arddangosfa i ategu eu gwaith eu hunain.

Mae'r arddangosfa'n cynnwys ugain o faneri sy'n cwmpasu themâu gwahanol, gan gynnwys materion milwrol megis lladd niferoedd helaeth o Gatradd Sir Fynwy ar 8 Mai 1915, Brwydr y Somme, y rhyfel ar y môr a Chroesau Fictoria Gwent. Ymhlith y themâu eraill mae conscriptio, gwrthwynebwyr cydwybodol a gwrthwynebiad i'r rhyfel, yn ogystal â bywyd gartref, bwyd a dogni, y glowyr a menywod.

Digwyddodd gweithredu llwyddiannus cyntaf y rhyfel yng Nghasnewydd pan fu i heddlu lleol ddal y leiner Almaenig Belgia. Roedd y ddau aelod cyntaf o'r 'Fyddin Gymreig Newydd' (38ain Adran) i gael eu hanrhydeddu yn dod o Went - George Broadhurst o Sudbrook a Ted Gill o Abertyleri. Chwaraeodd lluoedd Gwent rannau arwyddocaol yn y prif frwydrau yn Ffrainc a Fflandrys, gan gynnwys y Somme a Passchendaele. A chafodd y gyfrol y gellid dadlau ei bod yn rhoi'r cofnod gorau o fywyd ar y Ffrynt Orllewinol ei hysgrifennu gan Frank Richards o'r Blaenau.

Mae darlun o'r enw 'May 8th' sydd i'w weld yn Amgueddfa ac Oriol Gelf Casnewydd yn dwyn i gof un o ddyddiau mwyaf erchyll y rhyfel i Sir Fynwy. Y ffigwr yng nghanol y darlun hwn yw'r Capten

Harold Thorn Edwards. Roedd yn fab i gyfreithiwr o Gasnewydd, a chafodd ei addysg yng Nghasnewydd. Treuliodd rywfaint o amser yn ffermio yn Affrica cyn dychwelyd ar ddechrau'r rhyfel i ymuno â Bataliwn 1af Catrawd Sir Fynwy. Uned diriogaethol wedi'i lleoli yn ne a gorllewin Gwent oedd hon.

Ar 8 Mai 1915 roedd aelodau Bataliwn 1af Sir Fynwy ar y rheng flaen ger Ypres pan ymosodwyd arnynt gan niferoedd aruthrol o Almaenwyr. Gan fod y bataliwn ar y dde iddynt wedi cilio oherwydd eu bod wedi rhedeg allan o fwledi, roedd Bataliwn 1af Sir Fynwy mewn perygl o gael eu hamgylchynu. Galwodd yr Almaenwyr ar i filwyr Sir Fynwy ildio, ond yn ôl llygad-dystion, ymatebodd y Capten Edwards drwy alw 'Surrender Be Damned' ac adfyddio ei ddynion. Cafodd ei saethu a'i ladd yn fuan wedyn.

Ar y diwrnod hwnnw cafodd 21 o blith 24 swyddog Bataliwn 1af Sir Fynwy eu lladd neu eu hanafu. O blith y 500 o rengoedd eraill, cafodd 434 eu lladd, eu hanafu neu eu cymryd yn garcharorion. Dim ond 100 o ddynion a oedd yn bresennol ar gyfer galw'r enwau y bore wedyn. Bu i 3ydd Bataliwn Sir Fynwy, a oedd yn ymladd ychydig filltiroedd i'r de, ddioddef colledion tebyg. O ganlyniad, daeth 8 Mai yn ddiwrnod o goffadwriaeth yng Ngwent, yn yr un modd ag 11 Tachwedd. Cafodd y darlun ei gynhyrchu ym 1935 yn dilyn tanysgriafad cyhoeddus a drefnwyd gan y *South Wales Argus*, ac mae i'w weld yng Nghanolfan Ddinesig Casnewydd.

Roedd y milwr o Gymro a gafodd y mwyaf o anrhydeddau am ei ran yn y rhyfel, CSM John (Jack) Williams, yn dod o Nantyglo ac roedd yn gweithio fel gof i Gwmni Dur, Haeam a Glo Glyn Ebwy (EVSIC). Pan gychwynnodd y Rhyfel Byd Cyntaf, dyma'r cyflogwr mawr cyntaf yn Ne Cymru i roi lwfans i ddibynyddion dynion oedd yn ymrestru. Cafodd y

Cafodd yr arddangosfa ei gynhyrchu gyda chymorth ariannol gan CyMal (Amgueddfeydd, Archifau a Llyfrgelloedd Cymru) ac Undeb Cenedlaethol yr Athrawon. I archebu neu am ragor o fanylion cysylltwch ag Archifau Gwent ar 01495 353363 www.gwentarchives.gov.uk.

lwfans ei dalu'n ffyddlon a chadwyd yr addewid y byddai pob dyn yn cael ei swydd yn ôl wedi iddo ddychwelyd. Ymrestrodd Jack ac ym 1916 dyfarnwyd iddo'r Fedal Ymddygiad Neilltuol (D.C.M.) am 'ddewrder eithriadol wrth frwydro' yng Nghoed Mametz ar y Ffrynt Orllewinol. Ym 1917, derbyniodd y Fedal Filwrol (M.M.) am 'ddewrder ar y maes', gan ychwanegu bar ati bum mis yn ddiweddarach, yn ogystal â'r Medaille Militaire (y fersiwn Ffrengig o Groes Fictoria) a'r Croix de Guerre.

Er mwyn cydnabod ei 'ddewrder, ei fenter a'i ymroddiad amlwg i'w ddyletswydd' yn ystod yr ymosodiad ar Villers Outreaux ym 1918, dyfarnwyd Croes Fictoria iddo. Pan oedd ei gwmni yn dioddef colledion trwm yn sgil gynnu peiriant y gelyn, roedd Jack wedi gorchymyn iddynt ddefnyddio gwn Lewis. Yna aeth yn ei flaen dan saethu trwm i safle'r gelyn, gan ymosod arno, a dal 15 o filwyr y gelyn. Pan sylweddolodd y carcharorion fod Jack ar ei ben ei hun, fe wnaethant droi arno, ond llwyddodd i dorri'n rhydd, gan drywanu pump ohonynt â bidog nes i'r gweddill ildio.

Roedd Jack yn un o'r rhai ffodus. Dychwelodd i swydd gyda Chwmni Dur, Haeam a Glo Glyn Ebwy (a roddodd dŷ a glo a thrydan am oes iddo). Gweithiai fel Commissionaire yn y Swyddfa Gyffredinol (sydd bellach, yn addas iawn, yn gartref i Archifau Gwent), a'r rhuban coch ar ei labed oedd yr unig gliw i'w orffennol arwrol a Chroes Fictoria.

Ni fu i ragor na 400 o ddynion eraill a oedd wedi gweithio i'r Cwmni ddychwelyd fyth.

Peter Strong yw Cadeirydd Cymdeithas y Ffrynt Orllewinol (WFA) Gwent. e: strong@btinternet.com



GWENT IN THE GREAT WAR

Gwent played a significant role in the Great War losing over 5000 men. Remembering this sacrifice Gwent Archives and the Gwent branch of the Western Front Association have teamed up to produce a pop-up exhibition on 'Gwent in the Great War', as **Peter Strong** explains.

The Great War had a major impact on life within the county of Gwent, with shortages of food leading to severe tensions and violence. While the majority of the population supported the war, the Gwent Valleys were centres of anti-war protests. We wanted to create an exhibition to reach as many people as possible and help them to appreciate the impact of this terrible conflict. So the Gwent in the Great War exhibition is being offered to libraries, community groups and others free of charge until the

end of 2018. We particularly hope that local communities organising their own commemoration events will use the exhibition to supplement their own work.

The exhibition comprises twenty banners covering different themes, including military issues such as the decimation of the Monmouthshire Regiment on 8th May 1915, the Battle of the Somme, the war at sea and Gwent Victoria Crosses. Other themes include conscription, conscientious objectors and opposition to the war, as well as life on the home front, food and rationing, the miners and women.

The first successful action of the war took place in Newport when local police captured the German liner *Belgia*. The first two members of the 'New Welsh Army' (38th Division) to be decorated were from Gwent – George Broadhurst from

Sudbrook and Ted Gill from Abertillery. Gwent troops played significant parts in the main battles in France and Flanders, including the Somme and Passchendaele. And arguably the best memoir of life on the Western Front was written by Frank Richards of Blaina.

A painting titled 'May 8th' which hangs in Newport Museum and Art Gallery remembers one of the most horrific days of the war for Monmouthshire. The figure at the centre of this painting is Captain Harold Thorn Edwards. The son of a Newport solicitor, he was educated in Chepstow and spent some time farming in Africa before returning upon the outbreak of war to join the 1st Battalion, Monmouthshire Regiment. This was a territorial unit based in south and west Gwent.

On 8th May 1915 the 1st Monmouthshires were in the front line near Ypres when they were attacked by overwhelming numbers of Germans. With the battalion on their right having withdrawn because they had run out of ammunition, the 1st Monmouthshires were in danger of being surrounded. The Germans called upon the Monmouthshires to surrender but eye witness accounts testify that Captain Edwards responded with the call of 'Surrender Be Damned' and rallied his men. He was shot and killed shortly after.

On that day 21 of the 24 officers of the 1st Mons were killed or wounded. Of the 500 or so other ranks, 434 were killed, wounded or taken prisoner. Only 100 men reported for roll call the following morning. The 3rd Mons, fighting a couple of miles to the south suffered similar casualties. As a result 8th May became a day of remembrance in Gwent, on a par with 11th November. The painting was produced in 1935 following a public subscription organised by the *South Wales Argus* and hangs in Newport Civic Centre.

The most highly decorated Welsh soldier

of the war, CSM John (Jack) Williams, came from Nantyglo and worked as a blacksmith for the Ebbw Vale Steel, Iron and Coal Company (EVSIC). When World War I broke out this company was the first large employer in South Wales to give an allowance to the dependants of men who joined up. The allowance was faithfully paid and the promise kept, that every man should have his job back on his return. Jack signed up and in 1916 was awarded the Distinguished Conduct Medal (D.C.M.) for 'conspicuous gallantry in action' at Manetz Wood on the Western Front. In 1917, he received the Military Medal (M.M) for 'bravery in the field', five months later adding a bar to it, as well as the Medaille Militaire (the French equivalent of the V. C.) and Croix de Guerre.

In recognition of his 'conspicuous bravery, initiative and devotion to duty' during the attack on Villers Outreaux in 1918 he was awarded the Victoria Cross. Suffering heavy casualties from an enemy machine gun, Jack had ordered his company to engage it with a Lewis gun. He went forward under heavy fire to the enemy post, which he rushed, capturing 15 enemy soldiers. The prisoners, realising that Jack was alone turned on him, but he succeeded in breaking away, bayoneting five so that the remainder surrendered.

Jack was one of the lucky ones. He returned to a job with the Ebbw Vale Steel, Iron and Coal Company (who gave him a house and coal and electricity for life). Working as the Commissionaire at the General Offices (now appropriately the home of Gwent Archives) the crimson ribbon attached to his lapel was the only clue to his heroic past and Victoria Cross.

More than 400 other men who had worked for the Company never returned.

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The exhibition was produced with financial assistance from CyMal (Museums, Archives and Libraries Wales) and the National Union of Teachers. To book or for further details contact Gwent Archives on 01495 353363 www.gwentarchives.gov.uk.



Captain Harold Thorn Edwards.



'Surrender Be Damned'
May 8th Fred Roe.
(Amgueddfa ac Oriel Gelf Casnewydd)
(Newport Museum and Art Gallery)



Paneli ac opsiynau annigidol eraill

Diben Dehongli Cymru yw meithrin hyfforddiant a rhwydweithio er mwyn darparu mynediad i enghreifftiau o arfer da. Dyma a ddigwyddodd yn nigwyddiad hyfforddi diweddar Dehongli Cymru / AHI ar opsiynau annigidol ar gyfer dehongli, a gynhaliwyd yng Nghastell Caerffili. Mae **Sarah Douglas** yn adolygu'r digwyddiad, ac mae'r cyfranogwyr **Jill Simpson** a **Beki Howey** yn adrodd ar yr hyn y gwnaethant ei ddysgu o'r diwrnod.

Castell Caerffili oedd y lleoliad godidog ar gyfer gweithdy i drafod rôl paneli a chyfryngau annigidol eraill wrth ddehongli. Denodd y digwyddiad, a drefnwyd ar y cyd gan Dehongli Cymru ac AHI, gynulleidfa dda o Gymru a thros y ffin yn Lloegr. Roedd yn ddiwrnod mawreddog, gyda llawer o ddehongli cyffrous ac arloesol yn y castell ac enghreifftiau o safleoedd eraill i'w gweld, eu trafod a'u gwerthuso.

Gwnaethom ymgynnull yn y Neuadd Fawr, oeraidd ei naws, i gael croeso cynnes gan Carl Atkinson a Ruth Taylor Davies o Dehongli Cymru. Roedd criw o siaradwyr mawr eu bri a oedd yn cynnwys Steven Richards Price o Cyfoeth Naturiol Cymru, Dave Penberthy o Cadw, Suzanna Jones a Sunita Welch o Awdurdod Parc Cenedlaethol Bannau Brycheiniog a Rhiannon Thomas o Amgueddfa Cymru. Gwnaethom ddechrau â throsolwg da o ddehongli annigidol gan Steven, a ddisgrifiodd yr hyn yw dehongli, yr hyn y gall ei gyflawni, ar gyfer pwy y mae a sut i'w gynllunio'n iawn. Fel arfer, roedd yn dda i'n hatgoffa mai cynnwys, nid cyfryngau, sydd bwysicaf!

Wedi dweud hynny, symudom ymlaen i edrych ar baneli fel cyfrwng dehongli. Roedd

cyflwyniad Dave Penberthy a oedd yn pricio'r meddwl yn pwysleisio pwysigrwydd dyluniad trawiadol a thestun diddorol. Roedd graffeg syfrdanol cylchgronau yn ysbrydoli ac yn heriol, yn yr un modd â thystiolaeth weledol bod y rhan fwyaf o baneli dehongli'n edrych yr un fath. Di-ffael neu ddi-fflach? Os nad yw pobl yn aros i edrych, nid yw eich prosiect dehongli'n gweithio. Aethom ati, gan feddu ar theori a syniadau, i ganfod a gwerthuso'r prosiectau dehongli annigidol yn y castell. Roedd digonedd i'w weld gan gynnwys cerfluniau, paneli, baneri, modelau, copïau o arfau a gatiâu hyfryd. Yn ôl yn y Neuadd Fawr cawsom gyfle priodol i gyflwyno ein barn a graddio enghreifftiau o ddehongli annigidol a gasglwyd o safleoedd eraill.

Newidiodd y ffocws yn y prynhawn i edrych ar dri phrosiect byw – gan gynnwys y prosiect dehongli newydd yng Nghastell Henllys a llwybr archaeolegol Limestone Journeys. Roedd yn ddiddorol iawn clywed barn pobl wahanol ac roedd yn ddefnyddiol iawn i bob un o'r cyflwynwyr.

Ysgrifenna Beki Howey, Rheolwr Cynllun Limestone Journeys yng ngogledd ddwyrain Swydd Derby:

'Caniaaodd y gweithdy i mi egluro ein prosiect 'Archaeological Way' i'r gynulleidfa. Mae gennym straeon am ffatrioedd arfau rhyfel cudd a chysylltiadau rhwng tirwedd a hanes gan bobl leol yr holl ffordd ar hyd ein llwybr cerdded/beicio 11 milltir o hyd. Roedd egluro'r prosiect yn gwneud ein blaenoriaethau a'n heriau'n fwy clir, gan ein helpu i gynllunio'r dehongli i egluro diben y llwybr. Roedd yn gysur canfod ein bod wedi cyflawni rhai o'r awgrymiadau – megis lleoliad y byrddau dehongli ac ystyried fandaliaeth! Roedd yr astudiaethau ymarferol o brosiectau eraill yn wych – dysgu gan y rheini sydd eisoes wedi bod yn rhan o brosiectau o'r fath. Gwnaethom adael yn meddwl llawer rhagor am ba wybodaeth ymarferol y byddai ei hangen ar ddefnyddwyr y llwybr, a sut y gallwn ychwanegu straeon i ddatgelu ystyron cudd. Gallwn gynllunio ar gyfer taflenni, marcwyr ffordd, arwyddbyst, hysbysfyrddau lleol a theithiau cerdded tywysedig i gyflwyno'r llwybr. Mae'r rhain yn ddewisiadau hyblyg ar gyfer datblygiadau'r dyfodol i gwblhau'r llwybr.'



Dywedodd Jill Simpson a fu'n bresennol yn y gweithdy o Gastell Henllys, safle sy'n eiddo i Awdurdod Parc Cenedlaethol Arfordir Penfro, 'Roedd yn dda cael fy atgoffa gan Steven Richards Price i "ddilyn y weithdrefn" wrth gynllunio prosiect dehongli ac i benderfynu ar ffurf y dehongliad ar ddiwedd y broses.'

Fel yr eglurodd Jill, y prif atyniad yng Nghastell Henllys yw gallu camu yn ôl mewn amser i tua 300CC – trwy gerdded i fyny llwybr i gaer pen-bryn wedi'i hailadeiladu lle mae dehonglwyr mewn gwisgoedd yn cynnal teithiau tywysedig a sesiynau megis pobi, adrodd straeon, gwehyddu, paentio wynebau ac adeiladu trwy ddull bangorwaith a dwb. Mae paneli a fu unwaith yn y gaer wedi'u symud oddi yno a bellach mae'r ymwelwyr yn defnyddio map llwybr hunan dywys newydd i'w helpu i archwilio'r safle. 'Roedd yn ddefnyddiol iawn i gael cyfranogwyr yn y gweithdy annigidol i werthuso'r daflen hon. Roedd y modelau gwerthuso (a gyflwynwyd gan Sunita Welch a Suzanna Jones) yn ddefnyddiol dros ben ac rydym wedi bod yn eu haddasu fel

templedi ar gyfer ein proses werthuso ein hunain. Mae sylwadau ar elfennau eraill o'r broses ddehongli newydd hefyd wedi rhoi cipolwg gwerthfawr i ni ar ba welliannau y gallem eu gwneud.'

Yn aml, anwybyddir profi a gwerthuso prosiectau dehongli, felly roedd yn wych clywed sut y mae Awdurdod Parc Cenedlaethol Bannau Brycheiniog wedi treialu a mesur ei brosiectau dehongli. Roedd hefyd yn ddefnyddiol gweld y deunyddiau maes-brofi a gynhyrchwyd gan y Kellogg Foundation yn ogystal â thaflenni gwerthuso a ddatblygwyd gan y parc. Mae hefyd yn dda cofio'r cynulleidfaoedd sy'n cael eu 'llusgo i'r atyniad', a ddisgrifiwyd mor briodol gan Lisa Brochu a Tim Merriman.

Y peth olaf i ni ei drafod oedd y cyfleoedd a'r heriau o gynhyrchu dehongliadau dwyieithog, a chyflwynwyd hyn gan Rhiannon Thomas. Roedd yn gyffrous clywed cymaint y mae hyn wedi newid a datblygu, o gyfieithu syml i ffordd o weithio fwy ystyrlon, â straeon dyfnach a gwahanol ar gyfer cynulleidfaoedd Cymru.

Gadewais Gaerffili'n teimlo'n frwdfrydig, yn hapus i fod yn rhan o grŵp sy'n gwneud gwahaniaeth i'r ffordd rydym i gyd yn gweld a mwynhau ein treftadaeth. Mwynheais gyflwyniadau ysgogol, trafodaethau amrywiol iawn, dehongliadau llawn dychymyg a chw'rdd â chydweithwyr hen a newydd. Am ddiwrnod da!

Gallwch lawrlwytho modelau maes-brofi yma: <http://www.wkkf.org/resource-directory/resource/2006/02/wk-kellogg-foundation-logic-model-development-guide> a thempledi gwerthuso yma <http://www.bannaubrycheiniog.org/>

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Dehongli Cymru & AHI event:

Panels and other non-digital options, Nov 2014

Interpret Wales exists to foster training and networking and to provide access to examples of good practice. That's just what happened at Interpret Wales' / AHI's recent training event on non-digital options for interpretation, held at Caerphilly Castle. **Sarah Douglas** reviews the event, whilst participants **Jill Simpson** and **Beki Howey** report back on what they learnt from the day.

Caerphilly Castle was the magnificent venue for a workshop to discuss the role of panels and other non-digital media in interpretation. A joint event, organized by Dehongli Cymru and AHI, it attracted a good audience from Wales and across the border in England. It was a grand day out, with lots of exciting and innovative interpretation at the castle and examples from other sites to see, discuss and evaluate.

We gathered in the Great Hall, which was atmospherically chilly, for a warm welcome from Carl Atkinson and Ruth Taylor Davies of Dehongli Cymru. There was an illustrious cast of speakers with Steven Richards Price from Natural Resources Wales, Dave Penberthy from Cadw, Suzanna Jones and Sunita Welch from Brecon Beacons National Park Authority and Rhiannon Thomas from National Museum Wales. We kicked off with a good overview of non-digital interpretation from Steven, running through what interpretation is, what it can achieve, who it is for and how to plan it properly. As always, it was good to be reminded

that content, not media, is king!

That said, we moved on to look at panels as an interpretive medium. Dave Penberthy's thought-provoking presentation stressed the importance of arresting design and engaging text. Stunning magazine graphics were inspiring and challenging, as was visual evidence that most interpretive panels look the same. Tried and tested or tired and wasted? If people don't stop to look, your interpretation isn't working. Armed with theory and thoughts, we went out to find and evaluate the non-digital interpretation at the castle. There was plenty to see with sculptures, panels, banners, models, replica weapons and some beautiful gates. Back in the Great Hall we very appropriately fed our views back and ranked examples of non-digital interpretation gathered from other sites.

We changed focus in the afternoon, looking at three live projects – including new interpretation at Castell Henllys, and the Limestone Journeys Archaeological Way. It was fascinating to hear different people's views and extremely useful for each of the presenters.

Beki Howey, the Scheme Manager for Limestone Journeys in north east Derbyshire, writes:

'The workshop allowed me to explain our Archaeological Way project to the audience. We have stories about hidden munitions factories and links between landscape and history from local people all along our 11 mile hiking/biking route. Explaining the project made our priorities and challenges clearer, helping us plan interpretation to explain the purpose of the trail. It was reassuring to find we had done some of the suggestions – such as the location of interpretation boards and thinking about vandalism! I found the practical studies from other projects were great – learning from those who have already been on the road. We left thinking much more about what practical information trail users will need, and how we can add stories to reveal hidden meanings. We can plan for leaflets, way markers, signposts, local poster boards and guided walks to introduce the trail. These are flexible options for future developments to complete the trail.'

Jill Simpson, Pembrokeshire Coast National Park's Interpretation Officer discussed new media at Castell Henllys, saying:

'It was good to be reminded by Steven Richards Price to "follow the procedure" in interpretive planning and decide the form the interpretation would take at the end of the process.

The main attraction at Castell Henllys is being able to step back in time to around 300BC – by walking up a path to a reconstructed hilltop fort where costumed interpreters do guided tours and sessions such as baking, storytelling, weaving, face painting and wattle and daub building. Panels that once were located in the fort have been removed and visitors now use a new self-guided trail map to help them explore the site. It was really useful to get participants at the non digital workshop to evaluate this leaflet. We found the evaluation models (presented by Sunita Welch and Suzanna Jones) most useful and we have been adapting them as templates for our own evaluation. Comments on other elements of the new interpretation, have also given us a valuable insight into what improvements we might make.'

Testing and evaluating interpretation is often overlooked, so it was great to hear how the Brecon Beacons National Park Authority has trialed and measured its interpretation. Useful too, to see field-testing materials produced by the Kellogg Foundation as well as evaluation sheets developed by the National Park. And good to remember the 'dragged along' audiences, so aptly described by Lisa Brochu and Tim Merriman.

The opportunities and challenges of producing bilingual interpretation were the last things we discussed, presented by Rhiannon Thomas. It was exciting to hear how much this has changed and developed, from simple translation to a more meaningful approach, with deeper and different stories for Welsh audiences.

I left Caerphilly feeling enthusiastic, happy to be part of a group that makes a difference to the way we all see and enjoy our heritage. I'd enjoyed stimulating presentations, wide-ranging discussions and imaginative interpretation and met up with old and new colleagues. What a good day!



You can download field testing models at: <http://www.wkkf.org/resource-directory/resource/2006/02/wk-kellogg-foundation-logic-model-development-guide> and evaluation templates at <http://www.beacons-npa.gov.uk/>

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GWOBRAU DARGANFOD TREFTADAETH YR AHI

Mae'r Gymdeithas Dehongli Treftadaeth (Association for Heritage Interpretation - AHI) wedi ail-lansio ei chynllun gwobrau am ddehongli yn y DU ac Iwerddon. Caiff *Gwobrau Darganfod Treftadaeth yr AHI* ei noddi gan Geosho, ac maent yn cydnabod 'rhagoriaeth mewn dehongli treftadaeth ddiwylliannol a naturiol ym Mhrydain ac Iwerddon'. Mae enillwyr yn y gorffennol o Gymru yn cynnwys Amgueddfa Ceredigion ac Amgueddfa Genedlaethol y Glannau felly gwnewch yn siŵr eich bod yn ymgeisio fel bod Cymru'n amlwg ymhlith y goreuon!

Mae saith categori o Wobrau:

- 1 Amgueddfeydd ac eiddo/safleoedd hanesyddol – noddir gan Bright 3D.
- 2 Tirweddau, coedwigoedd, gwarchodfeydd natur, parciau a gerddi – noddir gan The Way Design.
- 3 Canolfannau ymwelwyr a dehongli – noddir gan Bett Associates.
- 4 Prosiectau cymunedol (sy'n cael eu datblygu a'u rheoli ar y cyd gan grwpiau cymunedol) – noddir gan The Canal and River Trust.
- 5 Dehongli ar gyfer cynulleidfia darged – noddir gan Colour Heroes.
- 6 Gwobr arbennig AHI. "Rhagoriaeth mewn Dehongli" - gwobr i'r gorau un.
- 7 Cyflawniad oes: gwobr arbennig, i unigolion a enwebwyd yn hytrach nag i brosiectau neu sefydliadau.

Dymuniad y Gymdeithas yw y bydd y cynllun yn:

- dathlu dehongli treftadaeth yn ei holl ffurfiau
- bod yn nod cydnabyddiaeth uchel ei barch i'r cynigion buddugol a'r rhai ar y rhestr fer
- rhannu, annog ac arddangos arfer dehongli da a'r cyrff sy'n gyfrifol amdano o fewn y proffesiwn a phroffesiynau cysylltiedig
- rhoi cyhoeddusrwydd i arfer dehongli da a'r sefydliadau sy'n gyfrifol amdano drwy'r cyfryngau
- rhoi gwerthusiad deongliadol i'r cynigion i gyd
- hyfforddi beirniaid gwirfoddol i bwysu a mesur y cynigion sydd ar y rhestr fer
- cael dehonglwyr profiadol i fentora'r rheiny sy'n newydd i'r proffesiwn neu sy'n astudio dehongli drwy baru beirniaid gwirfoddol

I gynnig am y gystadleuaeth ewch i wefan yr AHI - www.ahi.org.uk. Cynhelir y seremoni wobrwyo gyntaf yng Nghynhadledd y Gymdeithas ym mis Hydref, gyda chinio mawreddog a noddir gan Haley Sharpe. Cyhoeddir enillwyr y gwobrau gan Loyd Grosman, Nodwr AHI a Chadeirydd y Gynghrair Treftadaeth. Cynhelir y gwobrau bob dwy flynedd wedyn.

AHI DISCOVER HERITAGE AWARDS

AHI has re-launched its awards scheme for interpretation in UK and Ireland. Sponsored by Geosho, the AHI Discover Heritage Awards recognise 'excellence in cultural and natural heritage interpretation in Britain and Ireland'. Past winners from Wales include Ceredigion Museum and the National Waterfront Museum – so make sure you apply!

There are seven Awards categories:

- 1 Museums and historic properties/sites – sponsored by Bright 3D.
- 2 Landscapes, forests, nature reserves, parks and gardens – sponsored by The Way Design.
- 3 Visitor and interpretation centres – sponsored by Bett Associates.
- 4 Community projects (developed and co-managed by community groups) – sponsored by The Canal and River Trust.
- 5 Interpretation for a target audience – sponsored by Colour Heroes.
- 6 The AHI award "Excellence in Interpretation" – the best of show award
- 7 Lifetime achievement. Special award, for nominated individuals.

AHI want the scheme to:

celebrate heritage interpretation in all its forms

- be a prestigious badge of recognition for winning and shortlisted entries
- share, encourage and showcase good interpretive practice and the organisations responsible for it within the profession and related professions
- publicise good interpretive practice and the organisations responsible for it through the media
- provide interpretive evaluation to all entrants
- train volunteer judges to evaluate short-listed entrants
- have experienced interpreters mentor those new to the profession or studying interpretation through the pairing of volunteer judges

Entry submissions are via the AHI website – www.ahi.org.uk. Awards will be made at the 2015 AHI Conference in October, with a gala dinner sponsored by Haley Sharpe. Awards will be announced by Loyd Grosman, Patron of AHI and Chair of the Heritage Alliance. The awards will then be held biennially.