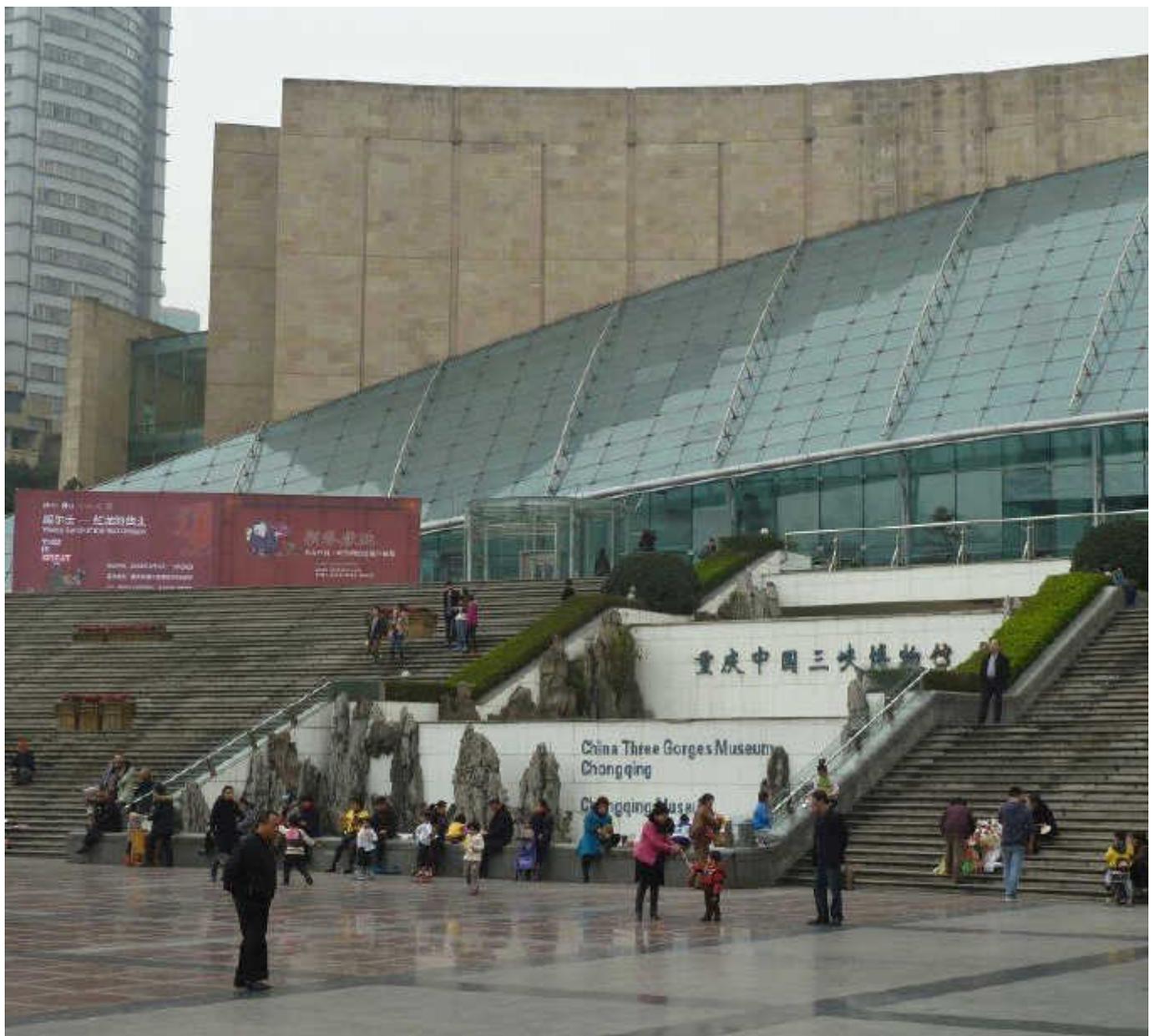


Friends' Newsletter and Magazine

June 2013

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MESSAGE TO OUR READERS

You may be wondering what a picture of the Three Gorges Museum, Chongqing in China is doing on the front cover. The answer lies with the red billboard to the left which announces an exhibition entitled ***Wales, Land of the Red Dragon*** which explores the history of Wales and features many of the Museum's most important objects. You can read more about the Museum's involvement in the Museum News section.

We know that some of our readers much prefer shorter articles. We can only repeat that we are dependent on what is written for us: there is no editorial policy favouring either shorter or longer articles. However, be that as it may, this edition does lean towards a wide selection of shorter items with only one major article.

That article features the life and work of a rather neglected Welsh artist, Ray Howard-Jones. Her varied career included being a war artist and one of her chosen subjects was the preparations for the D-Day landings in the docks around Cardiff and on Flatholm Island. The neglect she has suffered will hopefully be redressed by a major retrospective exhibition that will tour around Wales later in the year and culminate in a show linked to the D-Day commemorations in the summer of 2014. We are very pleased to have an article looking at her life and work written by the curator of the exhibition.

We are also pleased to have not one but two articles in Welsh. In order to help non-readers of Welsh, we have included a summary of each articles in English.

The first is about Sir Watkin Williams-Wynn (1749-1789), and the Grand Tour which started his patronage of the arts. Many of the works of art created by this patronage are now to be found in the Museum. This article first appeared in ***Golwg*** and we would like to thank Ann Saer for obtaining permission for us to use it. The second article is a report of the Friends' trip to Andulucia in December 2012.

A portrait by Joshua Reynolds of the young Sir Watkin with his first wife (who died less than a year after their marriage) graces the back cover. We would like to thank Kay Kays for obtaining this image for us and also for obtaining the one that goes with the article which is of Sir Watkin's satin coat reputed to have been worn by him at his coming-of-age party legendary for its lavishness and size.

Some of you may remember that, earlier this year, Rowan Williams stood down as Archbishop of Canterbury. The robes he wore, both for his enthronement in 2003 and during his period of office, were specially designed and made in Wales and, thanks to a condition of their funding, they have recently been presented to St Fagans for display.

So we are pleased to have an article on the making of the robes and their handover to the Museum.

As usual we have a number of articles written by members of the Museum staff for publication on the Rhagor website. Once again we would like to thank Graham Davies for his help in accessing these articles for us. The first article is on the crwth, a Welsh medieval stringed instrument and highlights recent research that suggests it was unique in its construction. Then we have an article celebrating the artist Shirley Jones and her work with the Red Hen Press. There is also an article on the excavations that have been carried out in series of caves at Cefn in North Wales which have found many prehistoric animal bones as well as teeth from one of Wales' earliest human inhabitants. The final article is another in a little series we seem to be running on the discovery of new species by researchers from the Museum; this one is on new species of shovelhead worms, which are found all around the world's coasts including those of the British Isles.

On the theme of nature, you may not know that the Museum has been running a series of conferences jointly with the Wildlife Trust of South and West Wales which are free to members of the public. The third in the series is in October and we have an article giving some background about the conferences and its history as well as information about how you can register to attend this next one.

Dewi Bowen makes a welcome return with an article on a nineteenth century district in Merthyr Tydfil known as China which was notorious in its time as being a hotbed of crime. Once again he has illustrated his article with one of his inimitable pen and ink drawings.

Finally we have standard sections devoted to Museum, Friends and BAfM news as well as a letter to the editor and, last but not least, our Chairman's column.

Diane Davies and Judy Edwards



FROM THE CHAIRMAN

I was once told off by an attendant at the National Gallery in Oslo for taking a photograph of a picture that I had found particularly interesting. I had in fact asked him if photography was allowed, to be told that it was permitted provided I didn't use flash. I therefore disabled the flash, as I thought, but as I pressed the shutter the flash went off and simultaneously, as luck would have it, my informant came round the corner. "*I saw that*", he said, reprovingly. Lamely, I explained that I was using an unfamiliar new camera and that I had simply got the setting wrong.

I was reminded of the embarrassing episode in Oslo by a recent article in ***Museums Journal*** which addressed the

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Front cover: Three Gorges Museum, Chongqing, China host of the *Wales, Land of the Red Dragon* Exhibition.

Back cover: Sir Joshua Reynolds, *Sir Watkin Williams-Wynn (1749-1789) and Henrietta (Somerset), Lady Williams-Wynn (1748-1769)* (Oil on canvas, 253.5cm x 167.4 cm, 1769)

Next Edition

Contributions for inclusion in the October 2013 edition should be submitted by the beginning of August 2013.

Please send items, either electronically or by post, to either one of the Co-editors:

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photography question. Just why do museums and galleries often seem to dislike people taking photographs? There can in fact be good reasons. Sometimes there are copyright issues or the restrictive terms upon which works are accepted on loan for public exhibition. Again, there is a view that exposure to flash can cause fading, particularly in the case of watercolours, though there is by no means a unanimity of view about this in informed circles. Perhaps a more cogent reason is that photography can be anti-social and a source of annoyance to other visitors. On one occasion in the Louvre I saw a tourist, eye glued to his camera's viewfinder, pausing only long enough to press the shutter before moving swiftly on from one picture to the next. What was the point? As a further, if unworthy, thought I have even heard it suggested that prohibition of photography boosts the sale of postcards in museum shops!

It is an interesting topic and nowadays there is a trend on the part of galleries towards a more permissive attitude. Cameras, often integral with mobile phones, are ubiquitous and policing their use can be virtually impossible.

Furthermore, the ability to revisit the enjoyment of what has been seen through photographs, to share them with friends, and to post them on social media is arguably helpful in enhancing the overall visitor experience.

Where does Amgueddfa Cymru stand on this issue? It is the policy to allow non-flash photographs for personal use in all galleries except where there are genuine reasons such as copyright limitations, when a clear 'no photographs' symbol appears. It is however worth noting that visitors wishing to take shots are required to complete a Declaration Form, which is available at the front desk in the case of National Museum Cardiff.

The present situation then is that some galleries at home and abroad go so far as to encourage the taking of photographs, some like our own Museum are effectively in the middle, while others impose a strict policy of prohibition. As a certain late Prime Minister once remarked, it is a funny old world.

Roger Gagg

RAY HOWARD JONES RETROSPECTIVE EXHIBITION

Tony Curtis

I would like to bring to the attention of the Friends another neglected woman artist. Ray Howard-Jones (1903-96) is substantially represented in the National Library of Wales and also at the National Museum of Wales which has some 1,800 items of hers, including the recently-acquired oil painting, *The Painter's Mantlepiece*. There are notable works also in the Imperial War Museum and Bristol City Art Gallery, as well as many in private collections, including my own and those of other Friends.

Rosemary Howard-Jones was born in 1903 in Lambourne, Berkshire, and died in 1996 in London. Her father was a trainer of race horses and when war broke out in 1914 became Major H.S. Howard RAVC; he was gassed and mortally wounded on the Somme. Life on the Berkshire Downs “*was a welter of beautiful dancing shapes, Assyrian horses with eight legs apiece, the music of their hooves on the stone yard coupled with the stable boys cursing, and the seemingly mile-long string returning from exercise along the down top, silhouetted against the early sky shrouded in mist.*”

RHJ grew up, however, in Penarth, because when she was two she went to be raised in her grandfather's home “Oaklands”. She is buried in the town. As a girl she often went on excursions on the paddle steamers to Minehead and Ilfracombe, where she “*found a paradise of deep sea pools, lined with anemones crimson and green, darting with shrimps and*

dancing weed.” At the age of eight she kept a sketch-book in which to record such impressions: the mature artist of Skomer and the Pembrokeshire coast was surely born here. She also visited Tenby and took the boat to Caldey with Brother Thomas. In the National Museum collection there are sketchbooks and illustrated story books from her time as a young girl which show her very early talent and commitment to art and writing.

That sensibility was formally trained in the early 1920s when she studied at the Slade School of Fine Art in London. It was a challenging and disciplined training under Wilson Steer and Henry Tonks, Steer describing her as one of the finest colourists the Slade had ever produced. She was awarded several prizes, most notably, the Summer Competition Prize for her painting, *Christ on the Road to Calvary*.

After such promise at the Slade her first solo exhibition was not until 1935, in the Bloomsbury Gallery. RHJ's career was disrupted by illnesses, to her mother and her aunt, who both had cerebral haemorrhages, and herself, for she was plagued by ill health for much of her life. She worked for a period in a lamp shade factory painting shades but was called back to Penarth to run the Purnell house and organise the staff and her guardian's nursing arrangements.

She returned periodically to London to be treated by specialists, but managed to work from time to time at the National Museum in Cardiff on the reconstruction of pottery shards, illustrating work and presentations for lectures, especially for the Archaeology Department. By



Ray Howard-Jones, *A Window in Penarth* (oil on board, 50cm x 60cm, late 20th century)



Ray Howard-Jones, **Evening Skomer** (Body colour and oil on board, 38cm x 55cm, mid-20th century)

the late 1930s she had also volunteered for community work in the arts with socially-deprived people in Cardiff.

Some of her most surprising art came from her work as an accredited war artist in 1944 for the D-Day landings preparations. She was one of only fifty-two women out of a total of over four hundred artists engaged in various ways. She produced drawings and paintings, working in the Cardiff and Penarth docks, on Flatholm Island and the coastline of the Bristol Channel and declared that the war “*was tremendous for me.*” Though, she adds, “*I was exhausted body and soul.*” Some seventeen works were officially acquired by the War Artists Advisory Committee. There were positive aspects to life in the Cardiff area before and during the war, however, and she was very involved with the **Forward Movement**, organizing community arts activities in the East Moors district and in Roath Park Theatre with the composer Gomer Llewelyn Jones. She acted, painted stage sets and designed programmes and costumes for performances, including Shakespeare, Greek plays and ballet. She also did some work as a medical draughtsman and at the Sully TB hospital. Many of her war works were executed in gouache, the medium best suited for the difficult circumstances under which she often had to paint. She successfully captured the flurry of activities around the provisioning of the invasion warships in the docks, and the guns and rocket launching sites of Flat Holm and Steep Holm islands in such works as, **Fortified Islands. 6 inch Naval Gun emplacement, Gallipoli Gun, Sea Transport: A fire control vessel ready to sail, June 1944** and **Sea Transport: Poles loading bombs.**

At the end of the war Kenneth Clark wrote to her at Archer Road, Penarth to thank her for her war work: “*I am so glad that the war artist scheme has worked out fairly well. I confess*

that I think myself it will always be valuable as a cross section of modern English painting; but for some years it will be under-rated, and many good artists who have contributed to it, yourself included, will not get their full measure of appreciation.” Her home in Penarth had been bombed in the war and, having lost her mother and guardian, RHJ sold up and moved to live in London.

When Leonard Lee, the prosperous owner of Coventry Climax cars in the Midlands, bought Skomer Island in the 1950s, he was pleased to have RHJ and her friend Raymond Moore, painter and later photographer, to stay on the island as caretakers; this they undertook for nine summers. Skomer became for RHJ “*the holy place*” and her drawings and paintings of the island and of views across to Skomer, Skokholm and Ramsey from the Pembrokeshire mainland prove to be her most enduring mature works. She described the island as “*absolute bliss – like the perfection of living.*” After Raymond Moore left, RHJ continued to live for a number of summers in north Pembrokeshire, including stays in Leonard Lee’s quite bare, paraffin-lit cottage in Martin’s Haven, which she called “*Easter Bay*”. She was photographed naked there when she was in her seventies and would swim, often naked, four or five times each day well into old age.

In the 1950s RHJ had solo exhibitions in Boots in Swansea and the Everyman Theatre, Hampstead, but from 1959 for over a decade she showed regularly with the Leicester Galleries in London. In 1958 she won the nation-wide competition to design a large mosaic for Thomson House, the newspaper offices near the future Millennium Stadium in Cardiff. This was sadly destroyed during renovation work in 2008, despite the efforts of David Moore and others to save the work for the nation. RHJ’s design has

an all-seeing eye (the press) overlooking a Cubist landscape through which bird-like paper planes glide.

In a letter from St Martin's Haven in 1973 RHJ writes of her continuing love of the islands:

"Everything is all – and we, each one of another – one with rock and the endless tide – the birds and the leaping fish – the corn that knows the evening sun – the mountains' granite in the swirling mist. All nature is of one – but strangely Man casts a shadow not of himself, but alone of all things, having a predestined belonging – a shaft of that other Power he alone can understand." That embodies much of the essence of the woman. Into her seventies, she is resilient and copes with physical challenges. She writes and lives with a continuing passion, an observing eye and a conviction that there are lessons to be learned from nature regarding our spiritual state and destiny. She saw herself as becoming part of nature and described her practice of almost becoming a Skomer seal: *"I used to wrap myself in a plastic mac and lie in the edge of the tide for hours and they just used to think you were another seal."*

In 1985 her progress into a more spiritual life was formally recognised by the Abbot of Nashdom, near Slough, receiving her as an oblate of the Benedictine Order. The rocks and haven of the Pembrokeshire coast had been her cathedral in nature and some late works, often loose and expressive pastel and water colours, are titled thus, *Evensong of Fabled Rock* and *At His feet Thy Tribute Lay*: sharp, angular rocks are highlighted by apocalyptic rays of rising and setting suns.

She dealt with the aging process, having been schooled by the persistence of illnesses: she said, *"One of the best things about growing old is the sense of perspective, of proportion, it brings. Looking back you can see how chunks of life have slotted into place during times when you were too busy living to see where they fitted."* Ray Howard Jones was *"busy living"* for ninety-three years. The strengths which may now be recognised in the art she



Ray Howard-Jones, *Girl with Bird* (Oil on board, 51cm x 41cm, mid-20th century)

left are a deep commitment to the landscape of west Wales and the writers and artists of Wales who influenced her, Dylan Thomas, R.S Thomas, Ceri Richards and David Jones, who admired both her art and her poetry. She said that she wished to be remembered *"as somebody who had something to give to life."* Her work and her life span most of the twentieth century; it crosses several media and ranges from professional commissions, through portraits of friends and family to celebrations of the power of the seas



Ray Howard-Jones, *The Shores of Sully* (oil on canvas, 49.5cm x 75.5cm, 1953)

and skies of Wales to give us insights into the nature of the world and our being in it.

Editors' Note

Professor Tony Curtis is the curator of a touring exhibition of her work, **Ray Howard Jones 1903-1996: A Retrospective**, organised by Tenby Museum (in conjunction with the University of South Wales, Glamorgan).

It can be seen at:

Tenby Museum and Art Gallery from 6th September to 18th October 2013 (Mark Lewis on 01843 842809) with a private view on 6th September and talk by Professor Tony Curtis on 13th September at 7:00pm.

School of Art, Aberystwyth University from 17th February to 17th March 2014 with a private view on Friday 14th February at 7.30pm.

The University of South Wales, Oriel Y Bont Gallery, Treforest from 7th April to 19th May 2014.

Arts Central Gallery, Town Hall, Barry, Vale of Glamorgan from 22nd May to 13th June 2014 with a talk by Professor Curtis on 4th June (D-Day preparation commemoration).



LETTER TO THE EDITORS

The 200th anniversary of the first publication of Jane Austen's "Pride and Prejudice" is, justly, being widely celebrated, although it may well be that most people are more familiar with the film and television versions rather than with the novel itself. The book had many admirers at its publication, including Sir Walter Scott, the author of the Waverley novels. The Prince Regent kept a set of her novels in each of his residences. However, Jane Austen's novels fell out of favour during the Victorian age and for some years none was in print. The definitive texts of her works only appeared from 1923 onwards, when they were edited by an Oxford don, R. W. Chapman. It was not until the twentieth century that her moral purpose, as well as her wit and humour, was generally appreciated again. In 1948 the Cambridge scholar F. R. Leavis put her at the start of his, rather limited, "Great Tradition" of English novelists.

Jane Austen died, probably from Addison's disease, in Winchester in 1817, just four years after the publication of "Pride and Prejudice". She was only 41 years old. It is some measure of the esteem with which she was then held that she was buried inside Winchester Cathedral. It seems unlikely that the middle-aged spinster daughter of a country vicar would otherwise have been buried there. About thirty years ago I was in Winchester Cathedral and, as I knew that Jane Austen's grave was there, I looked for the evidence of her burial. I found her gravestone in the north aisle. It is a little surprising that there is no mention of her

literary achievements in the epitaph. I was pleased with my success but my pleasure was slightly diminished when I realised there was a grammatical error in the epitaph. It reads: "*In Memory of JANE AUSTEN, youngest daughter of the late Revd GEORGE AUSTEN, formerly Rector of Steventon in this County. ...*" Although she had six brothers (one of whom became Admiral of the Fleet), she had only one sister, Cassandra, who was older than her. So it should have been "younger daughter". As someone who was always so precise and careful in her writing, would she have been amused or annoyed over the error? Both, I think!

Michael Spencer



THE CAVES AT CEFN: STRANGE CREATURES AND EVIDENCE OF WALES' EARLIEST HUMANS

The complex of caves found at Cefn, just outside St Asaph, North Wales has been the focus of much interest over the years. Full of animal bones and home to early Neanderthals, the caves have drawn many notable visitors, including Charles Darwin in 1831.



Excavations at Pontnewydd Cave in 1982

The caves in the parish of Cefn Meiriadog, Denbighshire have long been places of interest for scientists, artists, poets and antiquarians. The Denbigh to Abergele road once passed through the rock arch beside the River Elwy and many people stopped here to enjoy the beautiful scenery. The antiquarian John Leland wrote about Cefn during the 1530s: "*On the farther ripe of Elwy a 3. or 4. miles above S. Asaphes is a stony rok caullid Kereg the tylluaine, i.e. the rok with hole stones, wber a great cave is, having divers romes in it bewid out of the mayne rok.*" Writers Thomas Pennant, Richard Fenton and Edward Pugh were amongst many

visitors to the Cefn Caves in the years before 1830.

Bones in the mud

Charles Darwin visited Cefn in August 1831 during a geological tour with Professor Adam Sedgwick. Darwin described the limestone at Cefn and an entry in his notebook observes that Sedgwick spotted rhinoceros bones in mud in the cave; Sedgwick's notes state that a rhinoceros tooth was found. Unfortunately neither commented on the palaeontological significance of the find. Which cave did Darwin visit? Cefn Cave is the more likely, as records of a visit by the Reverend Edward Stanley the following year inform us that landscaping had left “bones in the mud for the taking” and that many bones were spread as fertiliser on the fields below. Stanley recorded seeing a rhinoceros tooth in the landowner's collection; could this be the tooth found by Sedgwick and Darwin? We shall never know for sure.

Hippopotamus, Rhinoceros and Elephants

Stanley described the landscaping of Cefn and the construction of walks through the valley which involved removing some of the projecting areas of cliff face on Cefn Rocks. A series of gentle steps and staircases were created from the valley bottom and through Cefn Cave. Huge quantities of deposit were removed from the cave to create a single passage connecting the two cave entrances. Stanley excavated within Cefn Cave in 1832. He found bones of straight-tusked elephant, rhinoceros and hippopotamus from the last interglacial age (c. 125,000 years old), and deposits that interested many geologists and other scientists who visited the caves.

Debates about the antiquity of humans and their relation to extinct animals were raging in the learned societies at this time. So an article that appeared in *The Times* on 20th October 1870, claiming the existence of a strange amphibian living in Cefn Cave, caused considerable interest. It called upon naturalists to investigate the survival of an ancient creature in North Wales. *The Flintshire Observer* for 4th November 1870 told a tale of a living lizard, four feet seven in length and very much like a crocodile which had emerged from the depths of Cefn Cave. This lizard had reportedly been slain by a valiant Welshman, Mr Thomas Hughes, chimney sweep of Rhyl. The tale as retold suggests that the crocodile did not reach Cefn at all: it apparently died whilst a part of a travelling menagerie visiting Rhyl. On learning of this Mr Hughes ingeniously devised the tale of its capture in the cave and having purchased it proceeded to show it as the marvellous lizard of Cefn.

Pontnewydd Cave

In 1872 Professor Sir William Boyd Dawkins visited Cefn



Teeth from Pontnewydd Cave (shown with a millimetre scale). They are from a Neanderthal female child aged around 9 years at death and are from the upper jaw (maxilla); the worn tooth is an unshed milk tooth, with a permanent newly erupted premolar next to it.

and excavated Pontnewydd Cave. This cave was noted by Stanley as being completely undisturbed when he found it on the valley side a little to the north-west of Cefn Cave. Stanley did not excavate here, but it is believed that the local rector Reverend Thomas, Mrs Williams Wynn (the landowner), and Boyd Dawkins did. In 1874 Thomas McKenny Hughes undertook more extensive work in the cave during which he discovered an exceptionally large human tooth associated with stone tools and animal bones.

The Cefn caves were then largely ignored until the 1940s when the army turned Pontnewydd Cave into a store for landmines and depth charges, building the limestone wall, steel doors and guard chamber, with its coke stove to keep the watchman warm. Cefn continued to be a place people would visit, spending Sundays and Bank Holidays exploring the caves. In 1978 the National Museum commenced a research project investigating the caves of Cefn starting with excavations in the Pontnewydd Cave and later at Cefn. Pontnewydd has become a site of international importance containing the remains of an evolutionary early form of Neanderthal who used this cave some 230,000 years ago.

Today the caves lie on private land belonging to the Cefn Estate and are not accessible to visitors.

Elizabeth A. Walker

Elizabeth A. Walker is Curator of Palaeolithic and Mesolithic Archaeology at Amgueddfa Cymru

Further Reading

A recent book about the excavations by Stephen Aldhouse-Green, Rick Peterson and Elizabeth A. Walker, *Neanderthals in Wales: Pontnewydd and the Elwy Valley Caves* (Oxbow Books & National Museum Wales, 2012), is available from the Museum Shop.

CHINA: THE CRIMINAL DISTRICT OF MERTHYR TYDFIL (1830-40)

In 1800 Merthyr Tydfil, with a population of 7000, was the most heavily populated locality in Wales and, for the next sixty years, the largest town in Wales and the most important centre of the iron industry in Britain. Community law and discipline, embodying the moral traditions and restraints brought from the Welsh countryside, was strong in Merthyr during the beginning of the 19th century. By 1831 the population of Merthyr was nearing the 30,000 mark and increasing by 20% every ten years. Only one third of this increase in population in the middle decade was by births, the remainder was by migration into Merthyr. During the 1830s and 1840s Merthyr Tydfil was at its peak as an industrial town with the ironworks expanding to produce iron, the key material of the industrial revolution, for engines, ships and railway lines around the world, and coal to fuel the engines of industry.

In the town centre, or the village as it was called, were the houses of the best class of workmen and tradesmen. There were also other areas with a respectable working-class population. However, the ironworks attracted people from all parts of Britain including those that held no place in respectable society, who made crime the object of their lives and who took no interest in honest ways of making a living. The criminal class was self generating and seized control of the most unattractive neighbourhood alongside the river Taff in close proximity to Cyfarthfa Iron Works. It was named "China": an area which exercised the literary talents of all who visited. China became a 'no-go' area ruled at one time by Shoni Sgubor Fawr, known as "The Emperor of China". He was a prize fighter, the hardest man in the hardest town in Wales.

According to the 1841 Commissions of Enquiry into the State of Education in Wales, "*there is a quarter of Merthyr Tydfil extending along a flat on the right bank of the Taff, from the lowest point of the High Street towards Cyfarthfa – the proper name of which is Pont Storehouse; but like the unhappy and lawless people who inhabit it, the place has an alias and is generally known by the name of 'China'. The houses are mere huts of stone – low, confined, ill lighted and unventilated; they are built without pretensions to regulation, forming a maze of courts and tortuous lanes hardly passable in many places for house refuse, rubbish and filth. In some parts they are considerably below the level of the road and the descent is by ladders. Such houses are called 'the cellars'. Here it is that in a congenial atmosphere, the crime, disease and penury of Merthyr are for the most part located. Thieves, prostitutes, vagrants, the idle, the reckless and the dissolute live here in miserable companionship. This neighbourhood formed the main scene of our enquiries and what I that day saw of misery, degradation and suffering, I shall remember to the end of my life.*"

Four years later little had changed. In 1845 Sir Henry de la Beche, reporting for the Health of Towns Commission, said that some parts of Merthyr were networks of filth emitting noxious exhalations. He had been revolted by what he had found in the district near Pont Storehouse called, "The Cellars", where around 1500 people were living at the time. "*The space between the houses is generally very limited and an open, stinking and nearly stagnant gutter into which the house refuse is, as usual, flung, moves slowly before the doors. It is a labyrinth of miserable tenements and filth.*"

It was during this same period that there was a growing awareness of the need for better working class education and facilities in Merthyr. Dissenters, Anglicans and Ironmasters began to have schools built in areas previously deprived of them; Sunday Schools, Young Mens' Christian Societies and adult evening classes were also established.



Dewi Bowen, *The Cellars and Shoni Sgubor Fawr* (Pen and ink, 15cm x 21cm)

Respectable working class people accepted and consolidated new patterns of behaviour so that what had once been a flourishing frontier town in the 1840s began settling down into a more orderly and stable environment which also benefited from the introduction of a sewage system and a public water supply. The local authority had the power to close the very worst of the lodgings and beer houses and used this power. China also came under attack both from the forces of law and order and from respectable elements of society. By 1860 there was little future for China and The Cellars ultimately became deserted.

New industries in Europe and America were soon affecting Merthyr's monopoly in the production of iron in the 1830s and 40s. The sinking of coal pits in the Rhondda and other South Wales valleys was the beginning of the end of Merthyr as the industrial capital of Wales, contributing to the great depression of the late 1840s and early 1850s. Emigration, which began in the late 1840s turned into a flood over the next 20 years with families, skilled and unskilled labour leaving to find a better life.

Dewi Bowen



UNKNOWN WALES CONFERENCE



The Red Squirrel, one of Wales' rarest mammals

The *Unknown Wales Conference* is a free event dedicated to the celebration of Welsh Wildlife, from mammals, birds and invertebrates to plants, lichens and fungi, on land and in the sea. It consists of a series of expert presentations which will explain more about some of Wales' least known and least understood species and how new research is helping conservation efforts.

This year's conference, which is the third instalment of the series, will take place at the National Museum Wales, Cardiff on Saturday 26th October 2013 from 10.00am to

4.00pm and is open to all. Presentations will again cover a diverse range of Welsh taxa, including waxcap fungi, seaweeds, arachnids and red squirrels.

The Conference is free to all who attend. Simply register your attendance by ringing 01656 724100 or emailing info@welshwildlife.org stating your name, phone number and number of places required.

The conference is a joint event between the Wildlife Trust of South and West Wales (WTSWW) and the National Museum Wales (NMW) and originated from the desire by both organisations to promote knowledge about all aspects of wildlife to as wide an audience as possible. The wish is to focus especially on our lesser known species. The previous *Unknown Wales Conferences* were a great partnership success and this year is planned to continue to highlight the great diversity of life in Wales and the importance of nature conservation.

Alongside the conference this year, there will also be a photography competition, entitled 'Conservation in Action'. We are looking for a photograph that shows an aspect of nature conservation work in Wales, which could be anything from pond dipping to large scale habitat creation. Keep your eyes peeled for more details of this to come.

Rob Parry

Rob Parry is a Conservation Manager with the Wildlife Trust of South and West Wales



ARCHBISHOP ROWAN WILLIAMS' ENTHRONEMENT ROBES

Dr Rowan Williams announced in March 2012 his intention to resign as archbishop of Canterbury after a decade at the helm of the Church of England and the wider Anglican Communion. In January he re-entered academia as master of Magdalene College, Cambridge. During the last few weeks of his tenure, Dr Williams returned to the people of Wales the robes he wore on his enthronement at Canterbury Cathedral in February 2003 and throughout his ten years as Archbishop.

The enthronement of Dr Williams as the 104th Archbishop of Canterbury on 27th February 2003 marked a departure from tradition for the Church of England. He became the first Archbishop to be appointed from outside the English Church since the mid-13th century and the first Welsh successor to St Augustine of Canterbury. Dr Williams' Welsh heritage was evident throughout the enthronement service. Two young musicians from south Wales performed a *cerdd dant* duet of a hymn written by the 18th century Methodist composer Ann Griffiths, whose work Dr Williams has translated and published, and the service



The Enthronement of Rowan Williams as the 104th Archbishop of Canterbury: The Archbishop takes his oath on the ancient Canterbury Gospels, said to date from the time of Augustine (Photo: James Rosenthal/Anglican World)

concluded with a rendition of the Welsh favourite, *Cwm Rhondda*. The robes worn by Dr Williams - his “*dazzling daffodil-yellow vestments*” to quote one journalist in attendance - also reflected his Welsh roots. The exquisite garments were designed and made by Welsh craftspeople, using locally sourced materials where possible. The new commissions were paid for by an anonymous donor, with the proviso that the robes would one day return to the people of Wales as part of their national collections.

The enthronement robes consist of several components and reflect the skills and artistry of four craft practitioners. The cope, mitre and stole were made from gold silk hand-woven by the late Gilbert Kilbride, a weaver and vestments maker based in Llanover. All three items feature Celtic motifs embroidered in gold thread. A native of Sussex, Kilbride trained under the tutorship of his father, Valentine Kilbride, who had established the family firm in

1925 and whose work can be seen in churches across the world. Gilbert Kilbride relocated his looms to Wales in 1989. While it was his responsibility to source, dye and weave the silk on hand-operated dobby looms, the task of making-up the finished cloth was undertaken by his wife, Wendy. In 1998 the husband and wife team were commissioned to make the cope and mitre worn by Dr Williams when he was appointed Bishop of Monmouth. The rochet, a white linen robe worn beneath the cope, was made by the Finnish-born, Pembrokeshire-based, hand-weaver Riitta Sinkkonen Davies.

Rhiannon Evans, the renowned goldsmith from Tregaron, was commissioned to make the silver and gold morse, the clasp which holds the cope. The design includes a Canterbury cross, flanked by a dragon in gold on the left and a dragon in white gold on the right, symbols of Wales and England united in friendship.

The robes were officially presented to Elisabeth Elias, President of Amgueddfa Cymru - National Museum Wales, by the Archbishop in a ceremony at Lambeth Palace in November 2012. The ceremony was also attended by Canon Jonathan Goodall (Personal Chaplain and Ecumenical Secretary to the Archbishop), John Williams-Davies (Director of Collections and Research), Elen Phillips (Curator of Costume and Textiles), and Jennifer Barsby (Textile Conservator) who carefully packed and transported the new acquisitions back to Wales. Accepting the robes into the national collection, the President expressed the Museum’s gratitude to the Archbishop for this generous gift. The robes are a significant addition to the Social and Cultural History collections at St Fagans and will, no doubt, feature prominently in the redeveloped galleries at the National History Museum.

Elen Phillips

Elen Philips is Curator of Costume & Textiles at St Fagans: National History Museum



COFIO TAITH FAWR Y NODDWR HAEL: BYWYD A GWAITH UN O NODDWYR CELF GORAU CYMRU

Os oedd y teuleu’n dirfeddianwyr caled, mae Syr Watkin Williams-Wynn yn cael ei ystyried yn un o’r noddwyr gorau, os nad y gorau un, a gafodd y celfyddydau yng Nghymru erioed. Rhoddodd Syr Watkin arian sylweddol dros gyfnod hir i’r celfyddydau ac i nifer o fannau yn ei ardal enedigol Rhiwabon ac ardal Wrecsam. Ond ar ôl oes o haelioni, bu farw mewn dyled aruthrol.

“*Cafodd Syr Watkin ei eni ar stad Wynnstey, ger pentref Rhiwabon yn 1749,*” meddai’r curador Paul Herson, “*A gan i’w dad farw wedi damwain wrth farchogaeth ei gefyl, pan oedd y mab yn chwe mis oedd, etifeddodd Syr Watkin yr ystad yn fabi.*”



Gôt felfed lliw eirin wedi'i brodio gyda sidanau a secwinau aur. Gallai Syr Watkin fod wedi gwisgo dillad o'r fath yn ei barti i ddatlu ei ben-blwydd yn un-ar-hugain ym 1770.

Dangosodd Syr Watkin ddawn a diddordeb yn y celfyddydau yn gynnar iawn yn ei fywyd. Roedd yn ymfyrydu yn nhirluniau Eidalaid y Cymro Richard Wilson a oedd yn berthynas teleuol. Mae'n dybyg mai tirluniau Richard Wilson a ddylanwadodd ar Syr Watkin wrth iddo fynd ar ei Daith Fawr i Ewrop.

Fe aeth i Rydychen, ond fe adawodd cyn gorffen ei radd er mwyn mynd ar daith grand trwy Ewrop, taith sy'n un enwog iawn yn hanes y cyfnod a hanes celf ym Mhrydain hefyd. Yn y cyfnod hynny roedd Taith Fawr yn cael ei hystyried yn rhan hanfodol o addysg bonheddwr. Felly, gan ei fod wedi dyweddio, ac mai dynion sengl fyddai fel arfer yn mynd ar y fath daith, fe adawodd Rhydychen yn gynnar er mwyn teithio cyn priodi.

Mae Paul Herson wedi gwneud ymchwil manwl ar Daith Syr Watkin yn 1768. Roedd ar grwydr tan Chwefror y flwyddyn ganlynol ac fe aeth i Ffrainc, Y Swistir a'r Eidal,

gan gyfarfod ag arlunwyr, cerddorion, cerflunwyr ac fe gafodd wersi ffensio a dawnio.

Fe aeth i Baris yn gyntaf, wedyn trwy Dijon a Besancon, Geneva, Lyon a Grenoble cyn croesi'r Alpau i'r Eidal. Yn Lyon, fe brynodd ddefnydd drudfawr er mwyn cael dillad crand wedi'u gwneud. Yn yr Eidal, roedd rhaid iddo fynd drwy'r broses o gael ei baratoi a'i hyfforddi i gael ei gyflwyno i uchelwyr pa ardal bynnag yr oedd ynddi. Fe wnaeth hyn yn Turin, Genoa, Milan, Bologna ... Yn Fflorens, fe wariodd cryn dipyn o arian ar y celfyddydau, gan brynu llyfrau, paentiadau, comisiynu celfi a chyfrannu tuag at gost perfformiad o *Alexander's Feast* gan Handel. Yn Rhufain wedyn, comisiynodd bensaer amlwg, James Byres, i gynllunio adeilad newydd i'w stad yn Wynnstey. Roedd eisoes wedi comisiynu'r pensaer enwog John Adam i gynllunio plas newydd. Cafodd wersi darlunio gan James Forrester a gwersi cerdd gan Maestro di Capella San Pedr.

Ar ei ffordd adre o Rufain, aeth i Napoli gan brynu llyfr a gafodd ddylanwad ar un o grochenwyr amlyca'r oes. "Roedd gwaith archeolegol yn ardal Pompeii?" meddai Jonathan Gammond o Amgeuddfa Wrecsam, "ac roedd yr hyn a ddarganfuwyd yno wedi cael ei gatalogio gan Syr William Hamilton yn ei gyfrol enwog, *Antiquities*. Prynodd Syr Watkin gopi o'r llyfr oddi wrth Syr William ei bun. Yna, wedi dod nôl, fe fenthycodd y llyfr i Josiah Wedgwood. Roedd yr hyn welodd hwnnw yn y llyfr yn sail i nifer o'r cylluniau crochenwaith enwog a ddatblygwyd ganddo, gan gynnwys y *Chwe Fas enwog*, y rhai cyntaf iddo eu gwneud."

Ar ôl troi'n nôl am Gymru roedd Syr Watkin Williams-Wynn yn dal y wario ei arian yn hael ar bob math o bethau'n ymneud â'r cefyddydau gyda'r ardal enedigol, a Rhiwabon yn benodol, yn elwa'n sylweddol. "Yn 1780, fe drefnodd *Ŵyl Gelf gyntaf Wynnstey*," meddai Jonathan Gammond, "Cynhalwyd nifer o gyngberddau a pherfformwyd nifer o ddramâu. Richard Wilson oedd yr arlunydd gwadd. Yn yr un flwyddyn, fe brynodd organ newydd i Eghnys Rhiwabon. Y flwyddyn ganlynol, mi roddodd gefnogaeth ariannol i Ieuan Fardd yn ei astudiaethau. Dyna'r flwyddyn hefyd y priododd Lady Charlotte Grenville, gan i'w wraig gyntaf farw. Lady Charlotte oedd merch Prif Weinidog y cyfnod."

Daeth Syr Watkin Aelod Seneddol Sir Amwythig, yn Faer Caer ac yna'n Aelod Seneddol dros Sir Ddinbych. Trwy gydol y blynyddoedd yma, roedd yn parhau i brynu gwaith celf a noddi digwyddiadau celfyddydol. Un noson yn ei blas yn Wynnstey, roedd yr actor byd enwog David Gar-

Sir Watkin Williams-Wynn was a great patron of the arts, perhaps the greatest Wales has seen. Born in 1749, he inherited the Wynnstey estate near Ruabon when just a baby, after his father died in a riding accident. He studied at Oxford University but left early to go on the Grand Tour, an essential part of the education of a gentleman, before his marriage. His travels in 1768 took him through France and Switzerland before crossing the Alps into Italy. Once in Florence he began his patronage of the arts in earnest buying paintings and books as well as commissioning works of art and sponsoring a performance of *Alexander's Feast* by Handel. In Rome he met John Adam and commissioned him to design a new mansion for Wynnstey. Returning to Wales he continued to spend freely on the arts. In 1780 he organised the first arts festival at Wynnstey with concerts and plays with Richard Wilson as the 'artist-in-residence'. He became an MP and remarried, this time to a daughter of the Prime Minister. He brought Capability Brown to Wynnstey to transform the estate and the dairy designed by him can still be seen today. He suffered from an early age from a skin disease and this led to his death when just forty. He left debts of £160000, a huge sum for the time, but also a host of art works he had acquired or inspired painters and musicians to create.

rick yn aros gydag e. Roedd Syr Watkin wedi trefnu i'r telynor dall, John Parry, fod yno i chwarae iddyn nhw. Roedd David Garrick wedi ei swyno'n llwyr, gan gwneud sylw ei fod yn credo iddi gael ei gario i'r nefoedd at yr angylion!

Daeth â Capability Brown, y cynllunydd gerddi, i Wynnstay a bu yno am dair blynedd yn gweddnewid yr ystad. Mae'r llaethdy a gynlluniwyd gan Capability Brown yn dal i'w weld yn Wynnstay.

Syr Watkin oedd noddwr cyfres o gyngherddau coffa i Handel yn Abaty Westminster a dyma'r cyngherddau a ysbrydolodd Haydn i gyfansoddi *The Creation*.

Ers bod yn blentyn, roedd Syr Watkin yn dioddef o afiechyd anarferol, erisypelas, afiechyd bacteriol y croen. Aeth i Ffrainc i geisio gwella'r cyflwr yn 1784 ond, bum mlynedd yn ddiweddarach, bu farw yn dim ond yn ddeugain oed. Roedd ganddo ddyledion o £160,000, swm aruthrol yn y dyddiau hynny. Ond fe adawodd doreth o waith celf ar ei ôl yng Nghymru a'r tu hwnt, ac fe ysbrydolodd arlunwyr a cherddorion fel ei gilydd.

Alun Gibbard

Nodyn y Golygyddion

Diolchwn i gylchgrawn Golwg am ganiatâd i gynnwys yr erthygl hon gan Alun Gibbard, a ymddangosodd yn rhifyn Ionawr 2013.



SPECIES NEW TO SCIENCE: SHOVELHEAD WORMS FROM AROUND THE WORLD

Marine bristle-worms (Polychaetes) are related to earth-worms and leeches; well known examples are lugworms and ragworms used by sea fisherman as bait. The Magelonidae is a small family of Polychaetes that have a unique flattened head, used for digging, giving them the common name, the shovelhead worms. Polychaetes are found in nearly every marine habitat and often make up a large proportion of the animals living in and on the seabed. There may be 9000 species worldwide, although estimates vary widely and new species are being discovered constantly (even in British waters). Polychaetes can vary hugely in their form and size, in how mobile they are, and in how they obtain their food.

What are Shovelhead Worms?

The Magelonidae is a small family of Polychaetes, found all over the world. They burrow in muds and sands, and are generally found at water depths of less than 100 metres. They are slender, beautiful worms, usually less than 10 cm long. They have a unique flattened head, used for digging in sediments, giving the group its common name, the



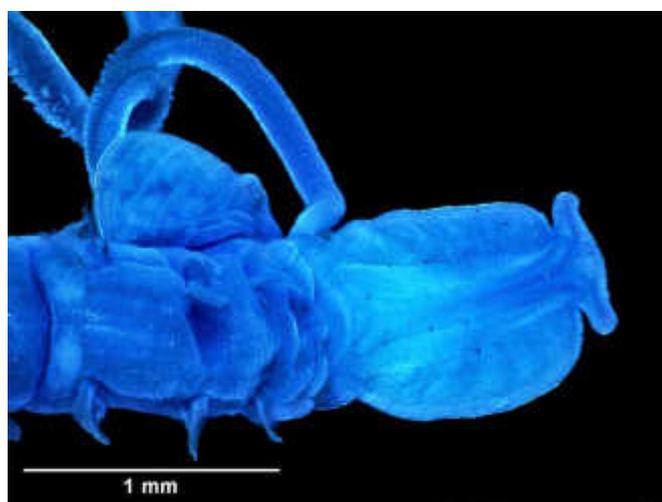
A British species of Shovelhead worm (*Magelona johnstoni*). Image: Andy Mackie.

shovelhead worms. They have two long feeding tentacles (*palps*) that are adorned with small 'bumps' (*papillae*). Over seventy species are known worldwide, ten of which were first described by marine biologists from Amgueddfa Cymru, including one British species, *Magelona johnstoni*.

A worm with horns

Marine biologists at Amgueddfa Cymru have studied the shovelhead worms that inhabit the seas surrounding the Arabian Peninsula and have confirmed the presence there of *Magelona cornuta*, *Magelona obockensis*, *Magelona pulchella*, *Magelona crenulifrons* and an undescribed species from the Red Sea. This undescribed species was first noticed in the collections of the *Muséum National d'Histoire Naturelle* in Paris. It is a particularly interesting species as it has uniquely shaped horns on its head, giving it the appearance of wearing a bullfighter's hat! It has now been named *Magelona montera*, after the Spanish word for a matador's hat.

This research led to collaboration with scientists from the Spanish *Centre d'Estudis Avançats de Blanes (CEAB)* who



Head end of *Magelona montera* from the Red Sea, stained with methyl green. Image: James Turner

made *Magelona* specimens available from over 100 locations in the Red Sea. As a result, a further six species of *Magelona* have now been identified from seas surrounding the Arabian Peninsula, including another new species from Iran named after the fictional sailor, Sinbad (*M. sinbadi*). This raises the total number of species known from the Red Sea/Gulf region to eleven, three of which were originally described from the Seychelles by Museum staff. As the partnership between Amgueddfa Cymru and CEAB has proven to be so successful it has led to a review of shovelhead worms from Portugal, including the description of another new species, *Magelona lusitanica*. This work was published in the proceedings of the 10th International Polychaete Conference, held in Italy, June 2010.

Amgueddfa Cymru taxonomists have now studied 30% of all known *Magelona* species. However, it does not stop there. Work is now starting on British species as part of the museum's review of the British Polychaete Fauna. We will also investigate the distinctive abdominal pouches present in some magelonid species, whose function remains a mystery.

Katie Mortimer-Jones

Katie Mortimer-Jones is a Research Assistant, in the Marine Biodiversity Department



SHIRLEY JONES AND THE RED HEN PRESS

An 'artist's book' is defined as one created or conceived by an individual artist. Some of the best contemporary examples from Wales are the works of Shirley Jones.

Born in the Rhondda Valley, and after studying English literature at the university in Cardiff, Shirley Jones undertook courses in printmaking in the early 1970s, with advanced study in printmaking at Croydon Art College in Surrey in 1975-76. She set up her own studio and began to produce her own books in 1977, and from 1983 she took the name Red Hen Press. In 1994 she moved back to Wales and established her studio in Llanhamlach, near Brecon.

Shirley Jones's books are virtually all her own work, the text often her own poems and recollections, or translations from the Welsh and even Old English, all printed on hand- or mould-made paper. The books may be bound and also housed in tailor-made boxes, all created by well-known binders. Her first productions appeared in very small numbers. For example, her first work, as a student, was *Words and Prints* that appeared in 1975, and ran to just six copies. Twelve copies of the second book, *Windows* (1977), were produced, and the third, *The Same Sun*,



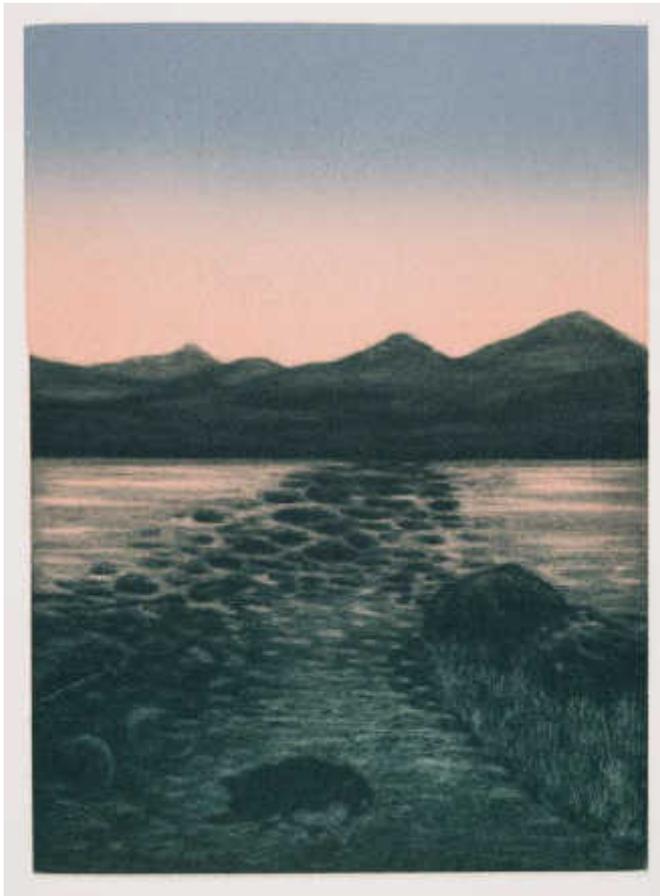
Shirley Jones, *Nocturne for Wales* (1987). Cwmparc Colliery, Rhondda Valley. © Shirley Jones

(1978), ran to twenty-five copies. *Greek Dance* (1980) appeared in an edition of forty, and most of Shirley Jones's later works appeared in editions of twenty-five to anything up to fifty copies. The particular attraction of her books is the illustrations, whether aquatints, etchings or mezzotints.

There has always been a great demand for Red Hen Press books in the United States of America, where over sixty institutions hold copies of Shirley Jones's books, with thirteen holding ten or more titles. In the United Kingdom, eleven institutions collect her work, including Brecknock Museum and Art Gallery, with ten or more titles held by the British Library, the National Library of Wales and Amgueddfa Cymru. Copies are also to be found in libraries and universities in Australia, Canada, Germany, Ireland, the Netherlands and South Africa.

The Library of Amgueddfa Cymru began to take note of the Red Hen Press in 1999, when it acquired *Nocturne for Wales* (1987), *Llym Awel* (1993), *Falls the Shadow* (1995) and *Etched in Autumn* (1997). The Library has acquired all her work since that date, and later purchased two of Shirley Jones's earlier books: *Five Flowers for my Father* (1990) and *Two Moons* (1991).

Thirty copies were produced of *A Thonnau Gwyllt y Môr / And the Wild Waves of the Sea* (2011). The book has an introductory essay and includes three aquatints and two mezzotints of the coasts and islands of Wales that accompany the poems. Of the other titles, *Etched Out* (2003) is the story of the people of the Epynt area of Breconshire who were moved from their homes during the Second



Shirley Jones, *Llym Awel* (1993). A raven picking at the dead after a battle. © Shirley Jones

World War, as the land was required for the military. The names of fifty farms are recorded on a pull-out mezzotint, with some of the figures depicted being based on images in St Fagans: National History Museum. Some of the paper used was custom-made, making use of the red soil of the Epynt.

One of Shirley Jones's most dramatic images is to be found in *Two Moons*, and this mezzotint, one of nine, is to be seen on the cover of the book published to mark thirty years of the Red Hen Press: *Shirley Jones and the Red Hen Press: a Bibliography*, compiled by Ronald D. Patkus, Vassar College, University of Vermont (2013).

John Kenyon

John R. Kenyon is Librarian at Amgueddfa Cymru



WELSH CRWTH: A NEW DISCOVERY WITHIN AN OLD INSTRUMENT

Amgueddfa Cymru is fortunate enough to house one of only three surviving authentic Welsh crwths in Britain. Does the discovery of a hidden aperture make the crwth unique amongst bowed instruments by having two soundboxes?

An early stringed instrument, the crwth was popular in Wales throughout the Middle Ages, when it was enjoyed in aristocratic circles. The Laws of Hywel Dda mention the crwth, along with the harp and pipes, as instruments of status, played by noblemen and frequently providing musical entertainment. Crwth competitions were contested in the first recorded eisteddfod, held by Lord Rhys at Cardigan Castle in 1176, while a *cynydd* poem by Rhys Goch Eryri c.1436, delights in the magicians, acrobats and musicians (crwth players included), who were welcomed into the households of wealthy patrons.

The social role of the crwth altered significantly from around 1600 onwards however, when it became more associated with the folk music tradition. The emergence of the fiddle during the 18th century effectively brought crwth playing and crwth making to an end in Wales, closing over a thousand years of practice and development. When an increase of interest in traditional music eventually took place during the late 20th century, the once common art of constructing a crwth, along with the most appropriate playing methods and performance techniques, had all but become a mystery.

Of the three remaining historical examples in existence, each comprise a six-stringed instrument, oblong in shape and possessing a flat back, sides and soundboard, with the body and soundbox, as well as the main frame, being



The 18th century crwth housed at St Fagans: National History Museum

fashioned from a single piece of wood. A fingerboard divides a rectangular opening at one end while two holes can be seen in the soundboard.

The St Fagans crwth

The crwth in the Museum's collection is inscribed 1742 and was made by Richard Evans of Llanfihangel Bachellaeth, Caernarfonshire. It was originally loaned to the museum by Colonel J.C.Wynne Finch of Y Foelas, Caernarfonshire, in 1935; the family of whom retains ownership of the instrument to this day. Although complete there is a line of blocked off tuning pin holes slightly offset from the current set.

The Aberystwyth crwth

The National Library of Wales, Aberystwyth, houses a second crwth, which was donated on the library's opening in 1907 by its principal founder Sir John Williams. This instrument was possibly owned by the Reverend John Jenkins (1770-1829) of Ceri, Montgomeryshire. Although it is complete (with the exception of two missing drone strings), it has undergone restoration/repair at some point to the main framework.

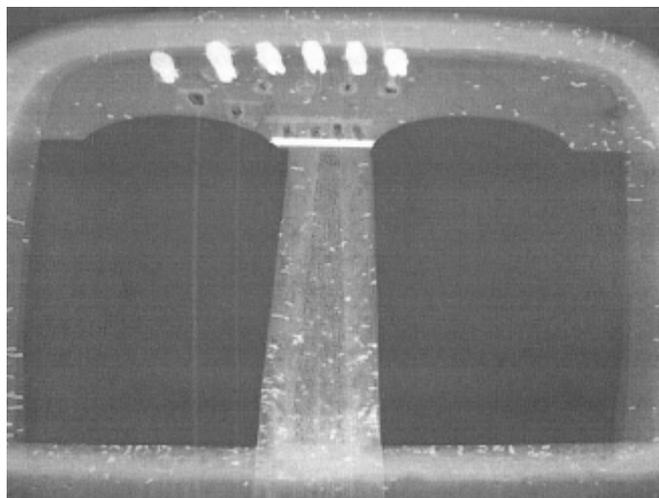
The Warrington crwth

The final example is kept at Warrington Museum and Art Gallery, and although its date is unknown, it bears a likeness to an instrument described and drawn in the 1775 edition of the journal *Archaeologia* (volume III, plate vii). This crwth was bought in Wales in 1843 by Dr James Kendrick, one of Warrington's first local historians and a noted antiquarian. Kendrick donated the artefact to the town that same year and it became one of the earliest exhibits at the local museum. The Warrington crwth is less complete than the other two, with missing tailpiece, strings, fingerboard and nut.

Hidden aperture revealed

Conservation work on the St Fagans crwth uncovered a hidden aperture beneath an overhanging fingerboard. On further inspection this seemed to travel up the full length of the neck. X-rays of the instrument revealed a tapering, very purposeful cavity extending the full length of the fingerboard. The effect of this void reduces the surface area available for the fingerboard to adhere to the neck. Consequently, it would have been much more difficult to construct than had a solid, flat surface been used - which would have better adhered to the neck upper surface.

What would have been the reason for constructing such an aperture? Could it have been to produce an increase in the tonal quality of the instrument? The aperture might well have performed in much the same way as the soundbox of an instrument or amplifier to provide a fuller sound to the vibration of the strings. This second soundbox could possibly make the crwth unique amongst bowed instruments as such a design feature has no comparable legacy in the violin family.



The St Fagans' crwth under x-ray. The darkened area within the neck clearly shows a tapering void and at its widest point is an aperture concealed beneath the fingerboard.

Inspection of the Aberystwyth crwth revealed a similar aperture in the neck. As this surviving example contains different design features to that housed at St Fagans, (and presumably constructed by a different maker), it seems quite plausible that such a void might well have been a consistent characteristic for all crwths.

To confirm this hypothesis, close study of an image from the crwth at Warrington Museum revealed the tapering adhesive lines still visible on each side of the neck, with the bare wood area in the middle, showing the extent of the original aperture. Again, the variations in design suggest a different maker. Therefore, the inclusion of an aperture in the crwth must have been a standard construction technique that crwth makers employed for the manufacture of the instrument.

The difference this aperture makes to the sound of the instrument could possibly be tested by recording the tonal scale of a replica crwth with a solid fingerboard, and then hollowing out the same instrument and recording the difference.

Ultraviolet discovery

Another aspect worth noting is an ink design that appears on the top surface of the St Fagans crwth's fingerboard, which only became apparent under ultraviolet light examination. As the crwth was commonly held against the torso, the player could see down the instrument's neck and a design inked along the neck could possibly have aided the positioning of the fingers along the instrument's length. Interestingly, a vestige of this design also appears on the soundboard of a small harp which is also housed at St Fagans.

Emyr Davies and Emma Lile

Emyr Davies is Conservator of Furniture, Musical Instruments and Horology at St Fagans National History Museum and Emma Lile is Curator of Music, Sports and Customs at St Fagans National History Museum

TRO YN ANDALUSIA

O wneud, yna gwneud camp. Dim llai! Rhaid sicrhau y crefftwyr gorau, y deunydd mwyaf pwrpasol a'r patrymau ceiniaf. Roedd y rhain i gyd yn amlwg yn yr adeiladau a'r palasau crand yn Granada, Córdoba a Sevilla. Er rhagored y sylw i'r adnoddau, nid yw'r adnoddau ynnddynt eu hunain yn esbonio y ceinder ysblenydd sydd i'w weld yn y lloriau, ar y muriau ac yn nenfwd un adeilad ar ôl y llall. Mae ystyriaethau eraill wedi bod ar waith o genedlaeth i genhedlaeth dros ganrifoedd. Gafael a grym crefydd yw hwnnw. Crefydd sydd wedi creu, cynnal a chadw'r campweithiau hyn. Mae Cristnogaeth ac Islam wedi rhoi eu stamp ar banel a philer, ar erddi a phalmantau, ar ffynnon ac ar ffrwd!

Breuddwydion brenhinoedd sydd yn yr adeiladau, brenhinoedd a gredai bod eu gorsedd o ddwyfol drefn. Yn nyfnder eu calon a chyda'u delfrydau dwys, ceisient glodfori'r Crewr a'u gosododd ar eu gorsedd. Bu un cenhedlaeth ar ôl y llall yn adeiladu mosc, palas a chadeirlan gyda'r ymroad llwyr, yr artistwaith godidocaf a'r balchder amlycaf. Gallwn ddweud y gwelwn yma salmau mewn pensaerniaeth. Nôd aruchel yn wir. Byddai'n bosib syllu ar un ystafell mewn un adeilad am ddiwrnod cyfan a phrin y byddai hynny'n ddigon o amser i ddilyn cyfoeth yr artistwaith gorffenedig.

Taith a drefnwyd gan Gyfeillion yr Amgueddfa Genedlaethol, ddiwedd Tachwedd, a roddodd gyfle i dri deg saith ohonom wledda am wythnos ar hanes ac hyfrydwch Andalusia yn Ne Sbaen.

Yr Alhambra

'Y Castell Coch' yw'r Gymraeg am Alhambra. Aeth tair awr heibio yn hynod fuan wrth i ni gerdded, gwrandao ar sylwebaeth, aros, syllu, cael lluniau ac yna ail wneud yr un peth drosodd a throsodd ddegau o weithau. Mae'r safle yn eang; bu poblogaeth o pedair mil yn byw o'i mewn un amser; a'i hanes clodwiw yn ôl wyth gant o flynyddoedd. Mae'r daflen tywys yn nodi chwe deg saith man nodedig a dwsin o fannau yn y categori "*rhaid eu gweld*". Yn aml, yr oedd dŵr yn rhedeg, yn llifo, yn arllwys neu'n saethu i'r awyr, manau hyfryd, tawel, ac yn creu awyrgylch esmwyth, hudol, braidd. Yn 1984, dynodwyd yr Alhambra yn Safle Treftadaeth Fyd-eang gan UNESCO.

Córdoba

Y Mezquita, Mosc, a wnaeth y lle hwn yn fyd-enwog. Mae'r Mosc yn enfawr: cymerodd ddwy ganrif i'w hadeiladu, o 785 yn y Cyfnod Cristnogol ymlaen, a bu mewn bri am saith ganrif. I'r Moslemiaid, meddai'r Mosc hwn statws bron cyfuwch â Mecca. Mae 850 colofn yn dal y to sy'n 570 troedfedd wrth 450 troedfedd. Mae addurniadau coeth yn gyson y tu mewn a'r gromen (dome) yn odidog gelfydd. Yn 1523, aeth y Cristnogion ati i greu Cadeirlan y tu mewn i'r Mosc. Pa le arall yn y byd y gwelwn Gadeirlan Islamaidd neu Fosc Pabyddol? Bu cymuned niferus o Iddewon talentog yn byw yn Cordoba ac y mae cofeb yma



Y Mezquita, Córdoba

i feddyg byd-enwog, Moses Malmonides, 1135-1204.

Sevilla

Yn ôl y son, un o ddinasoedd hyfrytaf Ewrop. Fel llawer dinas arall, mae yn Sevilla haen ar ben haen o ddiwylliant yr Arab a'r Berber ac, yn wir, y Rhufeiniaid o'u blaen. Cymaint ei harddwch a'i hawddgarwch mae'r haul yn ffafrio'r ddinas â 3,000 awr o heulwen bob blwyddyn! Nid oes gofod i ddilyn hanes y ddinas gyfoethog hon, gydag un brenin yn cefnogi un arall, ei fradychu neu'n ei drechu. Y gwir yw, bu'r Arabiaid Moslemaidd yn hael, brwd a manwl eu nawdd. Wedyn gwnaeth y brenhinoedd a'r tywysogion Cristnogol a'u dilynodd yr un peth. Yn 1248, cymerwyd y ddinas gan Ferdinand III, brenin Cristnogol Castilla. Mae rhannau o'r Palasdy Brenhinol, y Real Alcazar, yn dyddio o'r cyfnod hwn. Gosododd pob brenin a phendefig ei stamp ei hun yn y bedair canrif dilynol. Nid oes yr un fodfedd sgwar o'r lloriau, muriau, pileri na'r llofftydd heb artistwaith cain.

Ystyriwn un panel. Panel hirsgwar yw hwn a border o'i amgylch ar y pedair ochr. Y tu mewn i'r border ymhob un o'r pedwar cornel, y mae tabled seramig a phatrwm ar bob un; y mae ar bob tabled ysgrifen Arabeg yn dweud 'Dw sydd Frenin'. Ar ganol hanner uchaf y panel ac eto ar ganol yr hanner isaf, mae tabledi patrymog ac arnynt y gair Arabeg am 'Bendith'. Reit ar ganol y panel, y mae rhagor o dabledi patrymog gyda'r gair 'Dedwyddyd'. Ar hyd yr ymyl uchaf, ac ar hyd yr ymyl isaf, y mae dwy dabled yr un ac arnynt yr ysgrif 'Clod i'n Harglwydd y Swltan'. Mae'r themau hyn - clod, mawl, diolch, dedwyddyd - yn cael eu hail-adrodd drosodd a throsodd. Gallwn ddweud bod yma gytgan mewn celf. Mae gweddill y panel yn llawn o batrymau geometrig. Defnyddient y lliwiau glas, gwyrdd, gwyn ac aur yn gyson. Mae deunydd cyfrolau ym mhob stafell. Yn 1987, dynodwyd y Real Alcazar yn Safle Treftadaeth Fyd-Eang gan UNESCO.

Mae yn Sevilla gymdeithas sy'n diogelu ac yn hybu y traddodiad mwyaf dilys o'r ddawns Flamenco. Gwelsom awr a hanner o ddawnsio chwim, syfrdan.

If a job is worth doing, it is worth doing well. That sums up the sights on a Friends' trip to Andulucia. The best materials, designs and craftsmanship have been used to create masterpieces. Wealth and the power of religion has led to mosques, cathedrals and palaces full of splendid artistry with every detail aiming for beauty and sublimity in praising God and his earthly rulers. Highlights must be the Alhambra in Granada, a place of enchantment full of running water, the Real Alcazar in Sevilla, where even a single decorative panel is full of the most intricate detail, and the Mezquita in Córdoba, once a mosque and now a cathedral. Many thanks to Val Courage and the tour guide for a wonderful experience.

Malaga

Bwrw'r noson olaf yma a chawsom hwyliau rhagorol. Fe'n tywyswyd o oriel i oriel yn Amgueddfa Picasso a'n hannog, pe dymunem, i geisio deall a dehongli gwaith yr arlunydd unigryw. Wrth fynd i'r dref i chwilio am swper, a chael gwledd, gwelsom oleuadau'r Nadolig yn llanw'r strydoedd. Dathlu Goleuni'r geni a dathlu geni'r Goleuni. Rhyfeddol. Diolch Malaga.

Bydd ffrindiau'n gofyn beth oedd uchafbwynt y daith. Y gwir yw, roedd cymaint o uchelbwyntiau nes gwneud y daith drwyddi yn un uchelbwynt cyfan. A dyna'r farn yn gyffredinol. Rhaid diolch i Val Courage, y trefnydd, Janan Batteh, ein tywysydd ac yn sicr i'r Cyfeillion dethol a wnaeth y daith yn brofiad odiaeth.

Dewi Lloyd Lewis



MUSEUM NEWS

The Dragon in China

One of the key priorities of National Museum Wales is to tell the world about the unique characteristics of Wales and its people; you may not know for instance that at any one time hundreds of works are on loan to museums and galleries across the world. As an example of spreading the word about Wales, an exhibition called **Wales, Land of the Red Dragon** is currently taking place in the municipality of Chongqing, China and runs to the end of this month.

It all started in the year 2008 when representatives from our Museum visited the Three Gorges Museum in China, the outcome of which was the amazing exhibition that arrived in Cardiff in 2011: **From Steep Hillside: Ancient Rock Carvings from Dazu**.

David Anderson, the current Director General, was more than delighted to reciprocate by presenting an important exhibition to be hosted in Chongqing the home of the Three Gorges Museum. He said:



Ceremony to mark the opening of **Wales, Land of the Red Dragon** exhibition showing David Anderson, Director-General, centre

"We are delighted to be able to present this important exhibition on Wales to the Three Gorges Museum in China, as our opportunity to reciprocate following the successful Dazu exhibition here in Cardiff. International work is one of our main priorities and this partnership is an excellent way to promote our collections in China and offer visitors the chance to know the story of Wales and learn more about our nation's rich and unique assets in culture, history and the environment. I hope it will inspire and educate visitors."

The exhibition is organized by Amgueddfa Cymru as part of celebrations surrounding Wales in Chongqing week 2013. The main aim of this exhibition is to reveal the unique character of Wales through its culture and language, its history and landscape. Important themes include the many contributions made by Wales to global culture, such as the growth of modern industry in the 18th and 19th centuries, the development of the science of geology and the struggle for the rights of ordinary people.

Highlights include the 'Castell Carn Dochan' gold cup and cover, discovered in North Wales in 1863 and now owned by Sir Watkins Williams-Wynn of Denbighshire. There is also an elaborate ornamental slate fan made by a Welsh quarryman around 1910, as well as a porcelain tureen and dish made in China about 1760 when wealthy Europeans would order dinner services from China.

New Acquisition

With support from the Art Fund and the Derek Williams Trust, the Art Department has acquired a major new contemporary ceramic by Felicity Aylieff: **Still Life with three Chinese Vases 11**, providing another story with Chinese links. Felicity now works from her studio in Bath and is an artist of international standing, recognised in particular for her research into large scale ceramics. Her work crosses the boundaries of ceramics and sculpture and she is said to be one of the very few who do this with ease. It

was during a sabbatical from teaching at the Royal College of Art in 2007 that she took up residence at the Pottery Workshop Experimental Factory in Jingdezhen China. Felicity worked in the family business specialising in making 'Big Ware', enormous traditionally formed and decorated porcelain vases. She carved into the surfaces of some works, together with over-painting, using Chinese calligraphy brushes. Fortunately part of her contract was that the works should be brought back and exhibited in Britain.

Current Exhibitions

Two exhibitions at the National Museum Cardiff are well worth visiting.

The first is *The Eric and Jean Cass Collection* which showcases a significant gift of modern art to Amgeuddfa Cymru. It features a range of paintings, prints and ceramics by international artists including Karel Appel, Joan Miró, Patrick Caulfield and John Hoyland that were donated by Eric and Jean Cass through the Contemporary Art Society. The exhibition runs until 21st July. We will be featuring an article looking in more detail at this important donation in the October edition.

The second, which opens on 2nd July and runs for a month, features the famous 'Mold Gold Cape' one of Britain's most famous ancient artefacts. It was made around 3,700 years ago from a single sheet of beaten gold and was discovered by workmen in Mold in 1833 and is on loan from the British Museum.

Other News

We have even more news from that far eastern corner of the world. Professor Akama Ryo of Kyoto has been visiting our Museum to look at the 472 works that comprise the Japanese print collection. The purpose of his visit is to digitise the prints so that they can be researched by experts in Japan.

At a more local level, National Museum Cardiff saw some of the biggest names in children's literature, such as Catherine Fisher and Eurig Salisbury, visit during March with a full programme of free events for school visits.

We are also pleased to report that Raglan Railway Station has now been removed by the Historic Buildings unit to St Fagans where it will be re-erected at some future date.

Judy Edwards



FRIENDS' NEWS

We hope you have enjoyed the Winter programme of lectures, days out and overseas tours and have duly noted the details and dates of the Autumn menu and Christmas celebrations.

You will be pleased to know that your support of Friends' activities allows us to respond positively again to the

Museum's application to us for financial support. Around £20,000 will be made available towards the continuing development work at St Fagans and to the necessary work of moving the Celtic Village. We will also continue to support the Organ Recitals at the Cardiff Museum and make a contribution to the creation of a weaver's cottage at the National Wool Museum.

Membership & Subscription Renewals

We would like to extend a warm welcome to everyone who has joined the Friends in recent months.

It appears that a number of Friends have overlooked the increase in subscription rates for 2013/2014. [Individual £20, Joint £30]. We hope that this has been an oversight, and that you will continue to support the Museum through the Friends.

To do so:

- if you have not renewed, please forward a cheque to the Subscription Secretary, National Museum, Cathays Place, Cardiff CF10 3NP;
- if your standing order has **not** been updated, please forward a cheque for the difference to the above and amend your instructions to your bank for March 2014.

In some instances, both old and new subscriptions have been taken from bank accounts. Refunds of any overpayments are being issued.

Should you decide that you are not able to continue with your membership, it would be greatly appreciated if you would advise Kathryn Outhwaite, the Subscription Secretary, accordingly [Tel: 029 20224636].

Judy Edwards



BAFM NEWS

The British Association of Friends of Museums has a new Chairman, Michael Fayle, who was pleased to report a much improved financial position and a transformed Journal, evident in the Spring edition for 2013.

Finally, to pick up again on the Chinese influence in our Museum News, there was a report of a large copper bust of Griffith John being generously donated to Swansea Museum by the Union Hospital of Wuhan China, to commemorate the 100th anniversary of the death of this pioneer missionary. Its donation was made possible by the efforts of Dr. Zhidao Xia, a former Union Hospital doctor now working at Swansea University, and the Friends of Swansea Museum who initiated and co-ordinated the commemorative events.

Judy Edwards

