Friends' Newsletter and Magazine

March 2015

A MESSAGE TO FRIENDS

Shortly after the last edition went to the printers, there came the sad news of the death of Philip Lee, who founded this Newsletter in the 1990s and edited it for some fifteen years. There is a tribute to him in this edition by Judy Edwards who worked with him on editing the Newsletter from an early stage.

On a happier note I can report that the March 2014 edition won first prize in the BafM competition for Newsletters of Groups with more than 750 members. In the ***BafM News*** section there is a piece on the award and why we won it as well a picture of Judy Edwards, co-editor at the time, accepting the award. In addition there is news about the BafM AGM itself at which the award was announced. So what is there in this edition that might "wow" you (to quote a favourite word of the BafM judges).

Our major articles start with a look at the war cartoons of J. M. Staniforth who drew for the ***Western Mail*** and ***News of the World*** during WWI and at a project to catalogue all his war-time works. On the theme of commemorating the Great War, I am pleased to be able to include an extract from the latest edition of ***Glo***, a magazine of mining history produced by Big Pit. The edition looks at the experiences of Welsh miners in the war and the extract tells the story of one mine rescue incident.

Another major article looks at a less well-known aspect of Museum work. This is the concept of preventive conservation and the article looks at why this is important for the preservation of artefacts and introduces us to the people who do it. Then there is an article on Henry, Duke of Richmond which looks, in particular, at his landing with a small army at Dale in Pembrokeshire in 1485 and his subsequent march through Wales raising troops on his way to Bosworth. We all know what happened next. The fourth major article focuses on art history. It explores how artists have been inspired by Tintern and Llanthony through the ages, and how they responded to changes in artistic styles.

As usual there is an item giving more detail about the front and back cover images. Then there are the shorter pieces. They range from one on how to spot a Ghost Slug, a rare species which was first found in Wales which remains its stronghold. A second one describes the restoration of one of the wall paintings in St Teilo's Church which has been re-erected in St Fagans. The article traces the significance of St Roch who is the saint portrayed in the painting. Finally, there is a piece by Dewi Bowen on Ivor Novello, now primarily remembered as a song-writer but who was also an actor and director.

Of course there are the regular columns: ***Museum News*** with a pot-pourri of what is happening at the Museum's various sites; ***Friends News***, which includes a piece about the recent Friends trip to Naples and Sorrento; and ***From the Chairman*** in which our new Chairman introduces himself. This edition also has a ***Book Review*** and a ***Letter to the Editor*** to add to the mix.

All of this content could not have been achieved without the contribution of Christabel Hutchings for whose behind-the-scenes help I am extremely grateful.

Before I finally run out of space I feel I must remind people that the Newsletter can only please a wide variety of people if there are contributions from as wide a circle as possible. So please flex your writing muscles: I await your contributions for the September edition with bated breath.

Diane Davies

FROM THE CHAIRMAN

At the AGM in November 2014, I had the honour to be elected Chairman of the Friends of National Museum Wales, succeeding Roger Gagg who stepped down after eight years in the post.

Since some members were unable to attend the AGM, I would like once again to put on record our warmest thanks to Roger for the way he led the Friends during his time in office. He combined firm leadership and clear vision together with great warmth of personality. As Chairman, he was supported enthusiastically by his wife Jane. During his chairmanship, the Friends have gone from strength to

Next Edition

Contributions for inclusion in the September 2015 edition should be submitted by the beginning of July 2015.

Please send items, either electronically or by post, to the Editor.

Diane Davies
9 Cyncoed Rise, Cyncoed, Cardiff CF23 6SF
Tel: 02920 752464
Email: editor@friendsmuseumwales.org.uk
or/neu
golygydd@cyfeillionamgueddfacymru.org.uk

Friends of the National Museum of Wales is a member of the British Association of Friends of Museums

CONTENTS

Cover illustrations

Front cover: John Constable, ***A Cottage in a Cornfield*** (Oil on canvas, 31.5cm x 26cm, 1817)

Back cover: Christopher Richard Wynne Nevinson, ***Acetylene Welder*** (Lithograph on paper, 1917)

strength. He will certainly be a hard act to follow. Fortunately, Roger is remaining as a member of the Committee and his experience, help and support will be invaluable.

I am also very aware that our success depends on the work of the Committee and many other supporters. In 2014, the Friends' arranged no fewer than twenty-three events, with twenty-five separate events planned for 2015. This, in itself, is testimony to the hours of time the Committee devotes, each in their various ways, to ensuring the success of the Friends. Furthermore, I would like to record our thanks to two long-serving members, Harold Cairns and Judy Edwards, who retired from the Committee in November 2014. I would also wish to acknowledge the continuing support given to the Friends by the staff at National Museum Wales.

In taking the Chair, as many of you will not know me personally, I would like to say a few words of introduction about myself. As they say 'I am Cardiff born and Cardiff bred', going to school and later university in Cardiff where I read History. I then spent the next eighteen years teaching history. Incidentally, I also learnt to speak Welsh as an adult.

My teaching experience made me very aware of the lack of appropriate teaching resources relating to Welsh history and culture, and so in 1985 I moved to the WJEC to promote a multi-faceted resource project involving some ten different organisations, including National Museum Wales. I later went on to become, among other roles, the WJEC History subject officer. In 2001, I joined a small group developing the, then new, Welsh Baccalaureate Qualification. My own role was to devise the part of the qualification which encouraged students to look at ways that their own experiences and those of others in Wales were both similar and different from those living in other parts of Britain, Europe and beyond.

The former Archbishop of Canterbury, Rowan Williams, in his recent talk to the Friends, stressed the importance of the role of museums, and the National Museum Wales in particular, in helping people to gain a deeper understanding of the many factors and influences that have helped to shape us. He stressed the point that every artefact and object in a museum has its own story to tell.

My hope is that the Friends will continue to grow by attracting new members in all parts of Wales and beyond, thereby in a small way supporting National Museum Wales to enable people more fully understand the past and helping them make a greater sense of the world they live in.

Richard Carter

STANIFORTH AND THE *CARTOONING THE FIRST WORLD WAR PROJECT*

Rhianydd Biebrach

One hundred years ago, in a world before the internet, 24-hour news channels and the BBC, newspapers were the main source of information about current affairs, and they had a wide reach. The now defunct ***News of the World***, for example, claimed to have the largest circulation in the world, and that its readership 'regularly exceeded two million', while the ***Western Mail*** had the largest circulation within Wales. Throughout the Great War these two leading national newspapers carried the cartoons of Joseph Morewood Staniforth, amounting to a total of around 1350 throughout the four years of the war. They featured in a prominent position on the front page of the ***News of the World*** and so we can assume that they were a familiar weekly and daily sight in many households across the country, providing an additional source of information on the epic conflict that was raging across the channel.

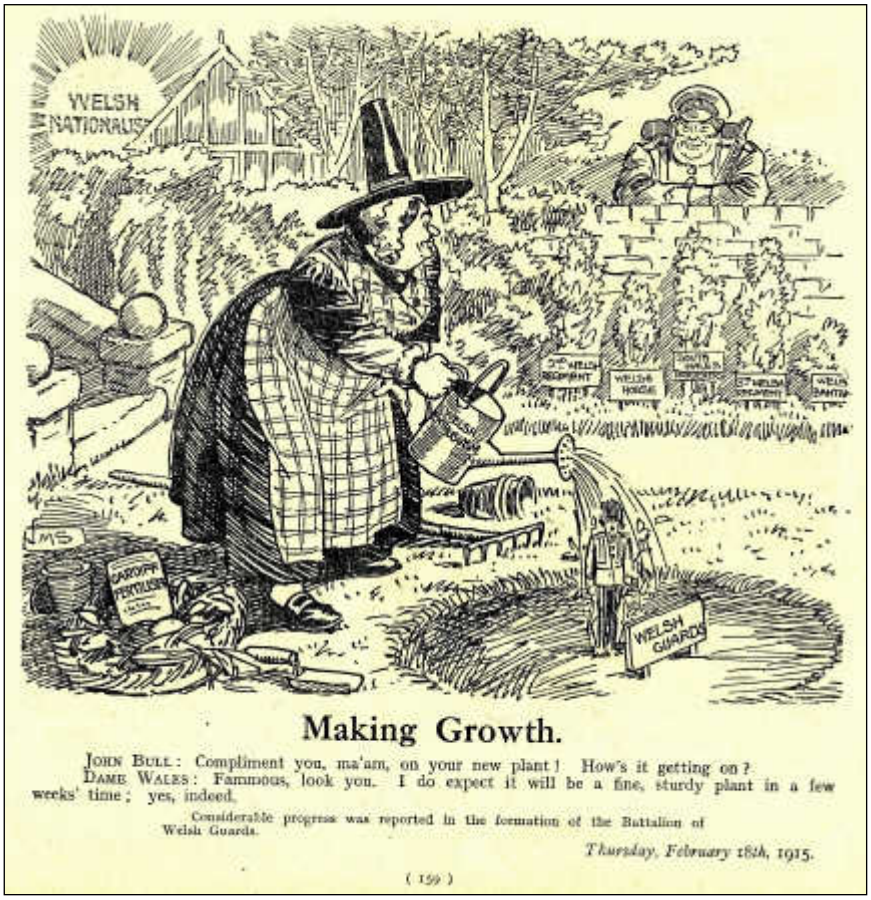
Staniforth was born into a skilled working class family in Gloucester in 1863, moved to Cardiff as a child and left school at 15 to work for the ***Western Mail*** as a lithographic printer. As such he might have spent the rest of his life in modest obscurity, but his fortune lay in his natural artistic ability. He attended Cardiff School of Art, and developed his talents in oil painting, producing among other things a series of Shakespearean murals in the great hall at Howell's School Llandaff, which are still there. At some point however he began working in pen and ink and became an insightful and witty caricaturist. In 1889 he began producing cartoons for the ***Western Mail***, where his right wing politics chimed comfortably with the paper's editorial line and reputation as the 'bosses' newspaper'. By 1911 he was respected enough to have been commissioned by David Lloyd George to produce a watercolour to commemorate the investiture of Prince Edward, the future Edward VIII, as Prince of Wales in Caernarfon Castle.

His forthright views often prompted complaints about his depictions of Welsh politicians and industrial and labour leaders, but in 1919 he was nevertheless voted the newspaper's most popular feature by ***Western Mail*** readers. A great deal of this popularity had undoubtedly been earned as a result of his work during the war. As a whole, the cartoons he produced during this time were, what would now be described as, "on message". They are generally upbeat and optimistic, supportive of the government and the armed forces (donkeys as well as lions), harshly critical of dissenting voices, be they those of striking miners or anti-conscriptionists, impatient towards American neutrality, bitterly caustic about the Kaiser and his cronies, and, above all, relentlessly patriotic. And as well as this, they also are attractive artworks in their own right. Staniforth, or 'JMS' as he signed himself, was a talented draughtsman of the human figure and face, able to convey emotion and expression in just a few brief strokes of the pen. So popular did his cartoons become amongst the ***Western Mail*** readership that, towards the end of the war, the originals were being offered for sale at two guineas apiece. Staniforth's career did not long outlast the First World War, however. He retired to Somerset suffering from TB, and died in December 1921.

Cartooning the First World War Project

Until now the vast majority of Staniforth's cartoons have been quite difficult to get hold of. Some published volumes are available but for the most part they could only be viewed on the microfilm copies of the ***Western Mail*** and ***News of the World*** kept in libraries. In spring 2013, howev-

Young Man, Swat That Fly! (Western Mail, 5th May 1915).



Making Growth, (Western Mail, 18th February 1915)

er, the National Lottery Heritage fund awarded £70,000 to the ***Cartooning the First World War in Wales Project***, led by Professor Chris Williams of Cardiff University and Dr Angela Gaffney of the National Museum of Wales. The primary aim is to create an interactive website containing every single one of the 1350-or-so wartime cartoons produced by Staniforth.

This has been a painstaking process: each of the cartoons was first printed out from the microfilm to create a hard-copy, which in turn was then scanned at 600dpi to create a digital image which would eventually be uploaded onto the website. Before that could happen however, the cleaning of the cartoons, using readily available software packages, has to be carried out. Some cartoons are extremely grubby: a result partly of grime on and discolouration of the original newspaper, and scratches on the microfilm. Once the cartoon is clean, however, it can be uploaded to the website together with the title and caption, which are added separately.

The website (www.cartoonww1.org) was launched in summer 2014, and currently (December 2014) contains all the cartoons from the end of July 1914 when Staniforth first started referring to the crisis, to early 1917, and more are being added all the time. Each cartoon is accompanied by a commentary of up to two hundred 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 JMS might have used, such as Shakespearean plays or popular paintings. There are drop-down menus which allow users to search by event, person, topic or date and random searches can also be carried out. A lightbox facility enables registered users to create and store their own collections of cartoons. The 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. Indeed, 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. It is possible to leave comments on the cartoons, so if you disagree with the interpretation offered, or see something that you think may have been missed in the commentary, you can tell us about it and it can be followed up.

Staniforth's cartoons in detail

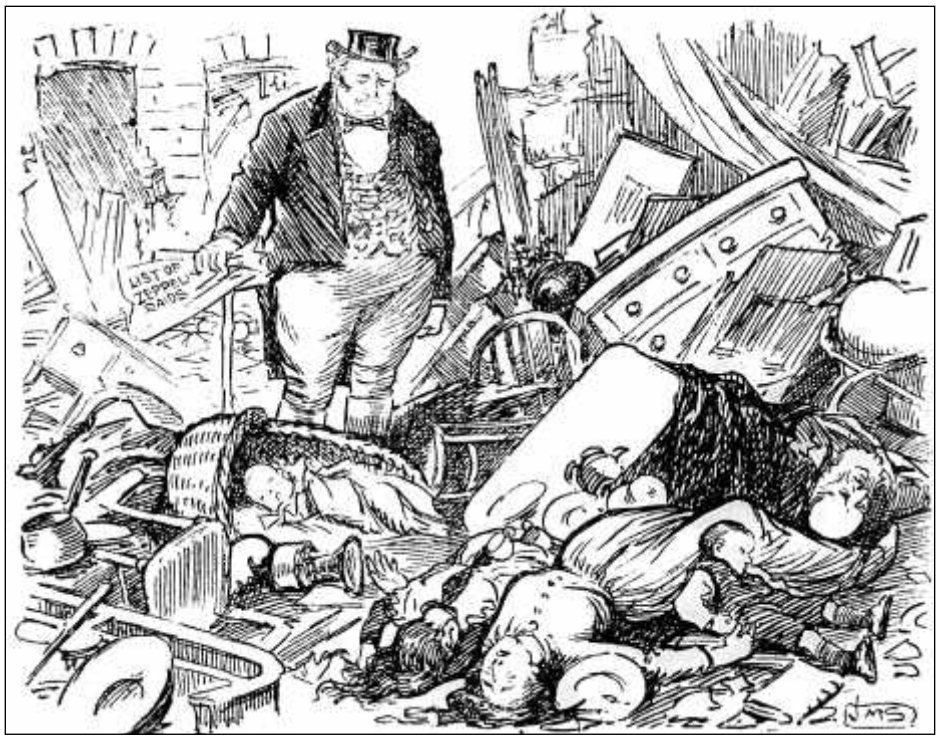
Turning to the cartoons themselves, Staniforth frequently portrayed a range of prominent public figures, among whom David Lloyd George deserves special mention. He had a definite talent for drawing him, and although he did not always agree with his politics he certainly admired him as a wartime leader. The Kaiser obviously appears with regularity, usually kitted out in full military regalia, and it's fair to say that he is more of a caricature than other figures. He is made out to be an unstable character, appearing variously as manic, dastardly, shady, despairing, and pleading, depending on the demands of the situation.

Other figures from the British political and military establishment appear from time-to-time, although it is the symbolic figures that are often drawn with most relish, most especially John Bull and Dame Wales. Both of these

Ten-Days Bag (Western Mail, 13th July 1916)

characters perform a similar function, sometimes reflecting and commenting on events, sometimes goading or encouraging their countrymen, or merely standing as the symbols of England and Wales respectively. Dame Wales was Staniforth's own creation: plump, feisty and no-nonsense, but also warm and matronly in her traditional Welsh costume. Staniforth used Dame Wales to emphasise Wales' contribution to the war effort and to encourage the idea that enlisting in the army was compatible with Welsh patriotism. In ***Making Growth***, for example, the rising sun of Welsh Nationalism can be seen illuminating Dame Wales's attempt to nurture the Welsh Guards.

All these figures, and others like them, are used again and again, in many situations, in order to comment on the war in general, or on specific events. Interestingly, unlike some of his contemporaries, such as Bruce Bairnsfather, Staniforth rarely drew cartoons about trench life or trench conditions. He did refer frequently to the fighting on the Western Front, as well as other theatres of war, to the sacrifices and heroism of the soldiers and to bombs, shells and gas. But, on the whole, this is done in a detached way, through allegory and metaphor. In ***A Ten-Days Bag***, from 13 July 1916, nearly two weeks into the Battle of the Somme, we do not see the shell-craters, trenches and



On His Mettle (Western Mail, 4th February 1916)

barbed wire of northern France, but a rather bucolic scene of a pheasant shoot. General Haig and John Bull stand in a mountainous landscape with their birds laid out on the grass in front of them, each labelled with the details of a successful British advance or capture from the campaign so far. There is not a single mention of any casualties, British or otherwise, and it is not a picture of the battle that anyone involved in it would have recognised.

Another example of this rather sanitised approach can be found in two cartoons from Spring 1915, when poison gas was first introduced to the trenches. On 30 April, in ***The Last Resort of Cowardice***, the Kaiser and his cronies are shown secretly concocting batches of chlorine gas in a makeshift lab. Three weeks later, on 20 May, in ***Tit for Tat***, John Bull is shown walking into a chemist's shop looking for the ingredients to make his own supply of the weapon. We see a billboard referring to the 'dreadful effects' of gas, but there is no hint in either cartoon of its true horrors as revealed in the poetry of Wilfred Owen or the paintings of John Singer Sargent.

We have to ask why this was the case. Staniforth did not always shy away from depicting death and destruction. There are a series of cartoons about the Zeppelin raids on London and the east coast which play heavily on the cost in civilian lives. ***On His Mettle***, from 4th February 1916, shows a sorrowing John Bull standing amidst the wreckage caused by a Zeppelin raid, with the dead bodies of women and children, including a baby in a cradle, in the forefront of the picture. So why did he not provide the same level of realism, or at least directness, in the cartoons dealing with events on the Western Front? Undoubtedly censorship comes into play here. It would not have been in the government's interests to have graphic accounts of the brutality of trench warfare brought to the nation's breakfast tables at a time when recruits to the ranks were being urgently sought. We should also suppose a degree of self-censorship on Staniforth's part. He was a firm supporter of the war effort after all and would not have wanted to do anything to undermine it.

Perhaps the difference in the way he approached trench warfare and Zeppelin raids was dictated partly by the supposed propaganda value of the two scenarios. Showing the corpses of British soldiers in a trench might not have been thought likely to do much for recruitment levels, but showing the corpses of British women and children killed on British soil by the dastardly Hun would. This is a fact he himself recognised in ***The Unexpected Effect*** of 16 August 1915. Here a bomb dropped from a Zeppelin onto an unsuspecting mother and her small children immediately results in the appearance of a large number of recruits, springing out of the earth, and destined for the front. The image is summed up in the rather optimistic caption, "*Every bomb dropped in England produces a thousand soldiers*".

There are many more aspects of Staniforth's work that could be explored, from recruitment and conscription, to the miners and the labour movement, American neutrality and the Russian Revolution. The importance and value of these cartoons lies in the fact that they provide a day-to-day account of the war as it appeared to those left at home and involved neither in the fighting, nor in politics: the ordinary man and woman in the street in other words. Cartoons also have the advantage over written accounts in that they distil a story to its essentials, making it possible to comprehend in one glance what would take lines of text to explain in words. A century after the outbreak of the war its events have acquired a sense of inevitability and the luxury of hindsight has allowed us to understand what the important developments and turning points were. That luxury was not available to those who lived through it, including Staniforth, and so the cartoons show us the conflict through his eyes, as he homed in on the issues which seemed important at the time, and not distorted by the attentions of later historians.

Dr Rhianydd Biebrach is a Project Officer at Cardiff University

COVER STORIES

Front cover

For the next year or so the front cover is your best chance to admire ***A Cottage in a Cornfield*** by John Constable. The reason for this is that it is part of an exhibition of works from Amgueddfa Cymru which is on tour in the United States from December of last year until April 2016. The exhibition explores British landscape art over four centuries and has two main themes. The first is the tradition of British landscape painting and its position within an increasingly industrialised society and the second is the significance of the Welsh landscape within that tradition.

The exhibition is entitled ***Pastures Green & Dark Satanic Mills: The British Passion for Landscape*** and will offer audiences in the United States a rare opportunity to see some of the great masterpieces from Amgueddfa Cymru's collection. It features over eighty works by a variety of artists who were inspired by the British landscape including: Thomas Gainsborough, Joseph Wright of Derby, Richard Wilson, Augustus John, John Constable, J. M. W. Turner, Alfred Sisley and Claude Monet. Not only major oil paintings are on display but also works on paper from the Museum's collection of drawings, photographs and watercolours, most of which have not been seen in the USA before.

At present the exhibition is at the Norton Museum of Art in Palm Beach, Florida and then moves on to the Frick Art and Historical Center in Pittsburgh, Utah Museum of Fine Arts in Salt Lake City and finally Princeton University Art Museum in New Jersey. Talking about this tour, David Anderson, Director General, said, "*We are delighted to be able to present this important exhibition on British landscape painting to four venues in the US, offering visitors the chance to see these magnificent works of art for the first time.*"

You may remember that in 2009-10 there was a highly successful tour featuring masterpieces from the Margaret and Gwendoline Davies Collection including works by Turner, Cezanne and Monet. This exhibition hopes to build on the success of that one in raising Wales's cultural profile to American audiences. The hope is that the publicity generated will inspire more people from America to visit Wales and, of course, the National Museum.

For those of us who cannot get to see the exhibition, there is a book which is an illustrated catalogue with essays by the two curators, Oliver Fairclough, Keeper of Art at the Museum, and Tim Berringer, Paul Mellon Professor of the History of Art at Yale University. The book is published by D Giles Ltd and will be available from the Museum Shop later in the year.

Back cover

The striking image on the back cover is from a recent exhibition at the National Museum Cardiff: ***The Great War: Efforts and Ideals***. It portrays two women welding frame-tags for aeroplanes on a workbench in a Birmingham factory. The sparks from the acetylene welding torch create the light that illuminates the two women. Scarves cover their hair and they wear goggles and leather aprons whilst their arms remain bare and unprotected.

It is part of a series of six lithographs by Christopher Richard Wynne Nevinson (1889-1946) illustrating the construction of airplanes for the war effort. What is interesting about this particular image is that it exemplifies the enormous range of jobs that women took on during the war, jobs that for the first time allowed many women an unprecedented degree of freedom, as well as an opportunity to demonstrate their abilities in previously male-dominated spheres. As we all know such jobs were then closed to them once the war had ended and men returned to civilian life.

There was another series of lithographs that looked specifically at women's contribution to the war effort: six lithographs, entitled ***Women's Work,*** by A. S. Hartrick (1864-1950). Hartrick made studies on the spot but his compositions seem deliberately posed and so give no indication of the hardships and hazards that women faced on a daily basis at work, particularly when compared with this one of Nevinson.

In total sixty-six prints were produced by the British Government in 1917 as propaganda to encourage a war-weary public and to raise funds for the war effort. The prints were divided into two portfolios, '***Ideals***' and '***Efforts***'. '***Ideals***' addressed the question of why Britain was at war and what it aimed to achieve and it consisted of images that are dramatic and symbolic, with titles such as ***The Freedom of the Seas*** and ***The Triumph of Democracy***. '***Efforts***' illustrated some of the activities of the war effort, by which Britain was to achieve the '***Ideals***'. '***Efforts***' was separated into nine subject headings, each depicting a different activity or theme.

Eighteen artists contributed to the series, including Augustus John, George Clausen and Frank Brangwyn – some of the most celebrated artists of the time. As a government commission, the artists did not have full artistic freedom. They were given their subjects and each image had to pass censorship regulations. However, they were well paid for their trouble, each receiving £210 (about £10,000 today) with the possibility of further royalties from sales.

Diane Davies

LETTER TO THE EDITOR

Music Is One

Friends of the National Museum who have gone to concerts at St David's Hall in Cardiff will have seen in the foyer a fine portrait of a musical hero of mine from the twentieth century, the classical composer Igor Stravinsky. Although he travelled widely I do not think he ever came to Wales. Do any readers know? Another musical hero of mine is the jazz saxophonist, Charlie Parker, who never visited Wales, in his case due partly to a Musicians' Union ban on US jazz musicians.

The generalisations that Stravinsky transformed classical music and Parker transformed jazz are oversimplifications that nevertheless contain much truth. Stravinsky was born and educated in Russia before the Bolshevik revolution. After leaving Russia, he spent much time in France and other countries, and eventually he lived mainly in the USA. He died and was buried in Venice. Parker was born in the USA and he rarely left it except for, typically, a trip to Paris. He was known as "Bird", for obscure but appropriate reasons, and a jazz club in New York was named after him, ***Birdland***.

Recently I heard on BBC Radio 3 a story that linked the two of them. Parker was appearing at Birdland.. Stravinsky, then in New York, had gone to hear him. A little unexpected, for at that time bebop was widely regarded as rubbish, even within the jazz community. Louis Armstrong had famously denigrated it as "*Chinese music*". Parker was playing when he noticed Stravinsky sitting at a table. Immediately Parker introduced some music from Stravinsky's ***Firebird*** into his improvisation, at which Stravinsky banged his glass on the table in approval and delight.

Is the story true? Do any readers know? Some sixty years later it is difficult to be certain but it could well have happened. Stravinsky was interested in ragtime even when young in pre-revolutionary Russia and later in the USA he wrote ***Ebony Concerto*** for the Woody Herman band. Parker was very knowledgeable about then-modern classical composers such as Ravel and Stravinsky himself. I hope it happened.

Michael Spencer

SIR JAMES BOWEN AND HENRY DUKE OF RICHMOND'S MARCH THROUGH WALES

Duncan Fitzwilliams

Henry Richmond (as he was then known, later Henry Tudor) was the last hope of the House of Lancaster. The Yorkists had seemed firmly in control until Richard III succeeded in turning many of his supporters against him by, among other things, supposedly murdering the princes in the Tower. Henry had had to flee from Tenby to Brittany when he was about 14 years old with his uncle Jasper Tudor, Earl of Pembroke. His claim to the throne was tenuous but if he had a claim at all it was through his mother Margaret Beaufort who was descended from John of Gaunt.

At the age of twenty-six Henry was still in France. Then, suddenly, with the death of Edward IV, he had only Richard III between him and the throne. Henry reputedly spoke Welsh learnt from his nanny, a Carmarthen girl. Where better than Wales to make a start, especially for a Tudor? So he began his campaign near where he had been born at Pembroke.

Having got backing from the King of France, Henry landed at Mill Bay (Dale) on Sunday 8th August 1485 with a small army of perhaps 2000 men, many of whom were French mercenaries, plus his Welsh and English supporters whose numbers included disaffected Yorkists who had joined his small Lancastrian court exiled in France. Henry, who had spent his early years at Pembroke Castle, would not have been without local knowledge and contacts and this was where his epic march to Bosworth began.

His army camped at Dale on the first night. There had been little, if any, resistance. Moving fast, Henry then went straight up the coast to Machynlleth via Haverfordwest, Cilgwyn, and Cardigan gathering support along the way and then across to Newtown where he joined up with Rhys ap Thomas who had marched up a more easterly route via Carmarthen, Llandovery, Builth Wells, and Rhyader. The combined armies of possibly 5000 men then went on together to destiny.

The march through Wales is little documented, the Tudor archives record Henry's stopping places but little else. Chronicles of the campaign were written some years later. It is known that Henry gave strict orders that there was to be no plundering or stealing of crops but apart from a Welsh landowner who is recorded as bringing a herd of oxen a few days before the battle it is not clear how the troops were fed. Certainly trusted people must have been provisioning him and James Bowen of Pentre Ifan probably did this between Haverfordwest and Cardigan.

Chris Skidmore in his recent excellent book ***Bosworth: The Birth of the Tudors*** speculates that Henry had ships following him up the coast to supply his force. It is however

Ernest G. Gillick, ***Harri Tewdwr (Henry VII) 1457-1509*** (Marble, life size, 1916)

Bowen Coat of Arms

known that one local landowner, Dafydd ap Iwan, who lived north of Cardigan received the gift of the Hirlas Horn, now lost, as a reward for his hospitality during the march and it is possible that he guaranteed supplies.

In the absence of contemporary documentation it is worth trying to analyse Henry's early life to assess his state of mind as he prepared for the invasion. To better understand this I spoke to a leading psychotherapist, Maggie Mills, in order to see if we could shed any more light on Henry's character given that his upbringing is well documented.

Henry's birth in Pembroke Castle had been traumatic. His mother had been only 13 years old and was never able to have another child. The mother and son syndrome would have been indelible and when he became king the two were inseparable and slept in adjoining bedrooms. He consulted her on everything. Maggie Mills has expressed the view that what the twenty-six year old had gone through in his short life would have traumatised anyone and that where possible he would have left nothing to chance.

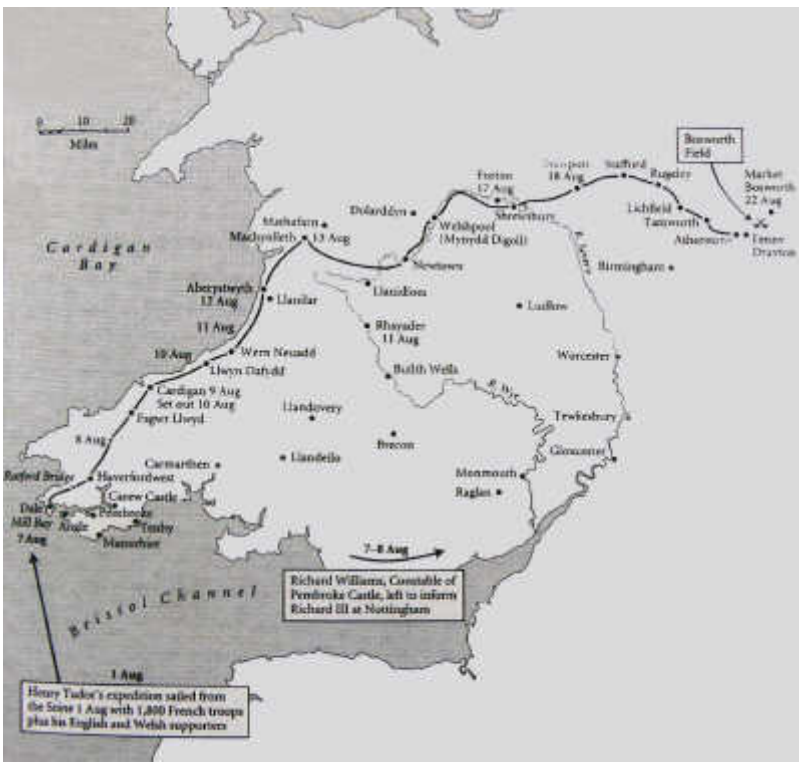
More drama followed Henry's birth. Mother and son were separated and Henry spent his childhood at Raglan Castle as a ward of Edward IV's favourite, Lord Herbert. At the age of twelve Henry saw Herbert's army beaten at the battle of Edgecote. Herbert was captured and subsequently executed. Later, in the company of his uncle Jasper, Henry saw the Lancastrians wiped out at the battle of Tewkesbury from whence they fled to end up in Brittany.

Henry's exile was not an easy experience. His circumstances changed abruptly and repeatedly. On one occasion the Bretons had been persuaded to send Henry back to England because of assurances that no harm would come to him. His embarkation was however stopped and a fight ensued which allowed him to slip away and find sanctuary in the church in St Malo. The English party tried to force him out but the citizens of St Malo turned on them and Henry only just got away, eventually escaping to France disguised as a servant.

So here was a young man, possibly paranoid, arriving in Pembrokeshire. The French landing fleet led by Guillaum de Cazanove promptly departed and was plundering a Venetian fleet off the Spanish coast a matter of days later. Henry's expeditionary force thus had no escape route which implies that there must have been considerable intelligence available and advance planning.

The landing at Mill Bay, a small rocky beach, must have been carefully chosen as it had been known that beacons had been prepared along the coast to warn of any landing. Although seen from Pembroke the bonfires would not have been seen from Dale or Haverfordwest. As soon as they were lit, Richard Williams, constable of Pembroke set off for Nottingham to warn Richard III, a ride he achieved in an incredible three days.

There are few records of the landing itself, though Polydor Virgil in his account of the campaign written some years later mentions scenes of rejoicing. Neither do any letters



Map showing Henry Tudor's route through Wales to Bosworth

written prior to the landing appear to exist as it would presumably have been too dangerous to write to anyone in Pembrokeshire ahead of time, though Henry did send letters asking for support once ashore; the first of these still in existence was sent from Cardigan. Preparations must, however, have been made by word of mouth, for example a Cardigan squire who wrote a subsequent account had been present at Mill Bay.

The invasion was in a way anticipated, Wales being fertile ground for an invasion by anyone who might be considered Welsh. People felt very downtrodden and had no rights of citizenship since Owen Glydŵr's uprising. There were many bardic poems predicting the event and these predictions were considered so important that Henry, who for the first time had unfurled the Welsh dragon at Mill Bay, thought it vital to make a detour to consult Dafydd Llewyd at Methafarn near Machynlleth. There is a story of how Henry asked the wise man, '*Will I be King?*' When Dafydd hesitated his wife nudged him to say 'Yes' pointing out that if Henry did not come back he would have nothing to lose, while if he were to win he would be rewarded. Dafydd Llewyd was later made esquire.

By the time the army reached Haverfordwest defections to Henry were coming all the time and became a flood once Henry agreed to pardon and wipe out the memory of anything anyone had done against him or his uncle while exiled in Brittany. At this point it was reported that the whole of Pembrokeshire had declared for him. One of those was a distant ancestor of mine, James Bowen of Pentre Ifan on the northern slopes of the Preseli Mountains. Family legend has it that Bowen helped guide the future king over the Preselis. Fagwr Llwyd, where Henry is recorded as staying, is next door to Pentre Ifan.

Bowen, part of a prominent Pembrokeshire family, was a strong supporter of Rhys ap Thomas, who as noted above had become Henry's main military support following the landing. Furthermore, he was married to ap Thomas's niece. Bowen is not recorded as having been at Bosworth but later in Henry's reign he received a knighthood, later still (in the reign of Henry VIII) he became Auditor and Attorney of the Barony of Cemais.

Further evidence that Bowen was well known in Tudor circles is to be seen in the poems of the bards. Thus Ivan Brechfa addressed a poem to James and his wife Mary, while several others addressed to the family appear in Llanstephan Ms b fos 96 122 124 ND 145. Another is to be found in the works of Dafydd Nanmoor, who had composed an awdl and a cywydd celebrating the childhood of Henry Tudor.

What also seems certain is that Bowen seems to have enriched himself considerably at around this time. His house Pentre Ifan was enlarged and he built a gatehouse, the classic Tudor status symbol. As late as the year 1600 the place was seen as '*the chief house ... of this county*' but later it fell into disuse and by 1811 consisted of no more than '*fragments of buildings of superior architecture*'. Further evidence that Bowen must have been well rewarded for participating in the Tudor campaign can be seen in his acquisition of Llwyngwair Manor in 1503, a Newport Pembrokeshire property, which had been in Norman hands since the Conquest.

Notwithstanding family legend, whether James Bowen was present at the Battle of Bosworth is unclear. What is clear beyond reasonable doubt is that it was his contribution and loyalty to the Tudor cause both before and after the landing at Mill Bay did much to put Henry VII on the English throne.

Editor's Note

The author is a descendant of Sir James Bowen and his article is based on his booklet about the Bowen family involvement with the rise to power of Henry VII. The Map and the Coat of Arms are derived from two illustrations in the booklet.

THE LONG REACH OF THE GHOST SLUG

Head of the Ghost Slug (*Selenochlamys ysbryda)*

The bizarre Ghost Slug made headlines in 2008 when described as a new species from a Cardiff garden. When the first specimens were found, very little was known about this animal. The story since then connects our collections and specialist expertise with sharp-eyed members of the British public, recording networks, other taxonomists in Europe and the media to show how a picture is emerging.

The species

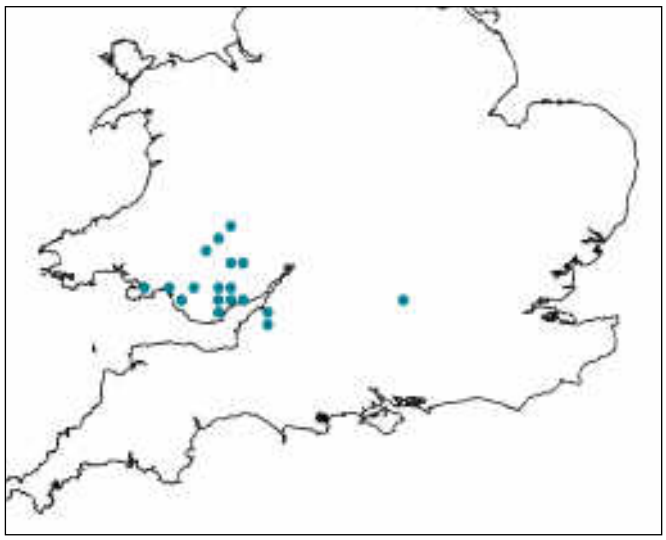
Emphasising its spooky nature, we gave the species the scientific name *Selenochlamys ysbryda,* based on the Welsh word *ysbryd*, meaning a ghost or spirit. The common name "Ghost Slug" soon became popular. Identifying it with the obscure genus *Selenochlamys* was a specialist task and required dissection of several specimens including our holotype. (Incidentally, *Selenochlamys* already combines the Greek words for a cloak, and Selene, goddess of the

moon, but "Moon-Cloaked Ghost Slug" sounded a little too melodramatic.)

The Ghost Slug is strange in many ways. It is extremely elusive, living up to a metre deep in soil, only rarely visiting the surface. It seldom occurs in large numbers. This makes it an unusually difficult slug to look for, especially in other people's gardens or other places that cannot be dug up.

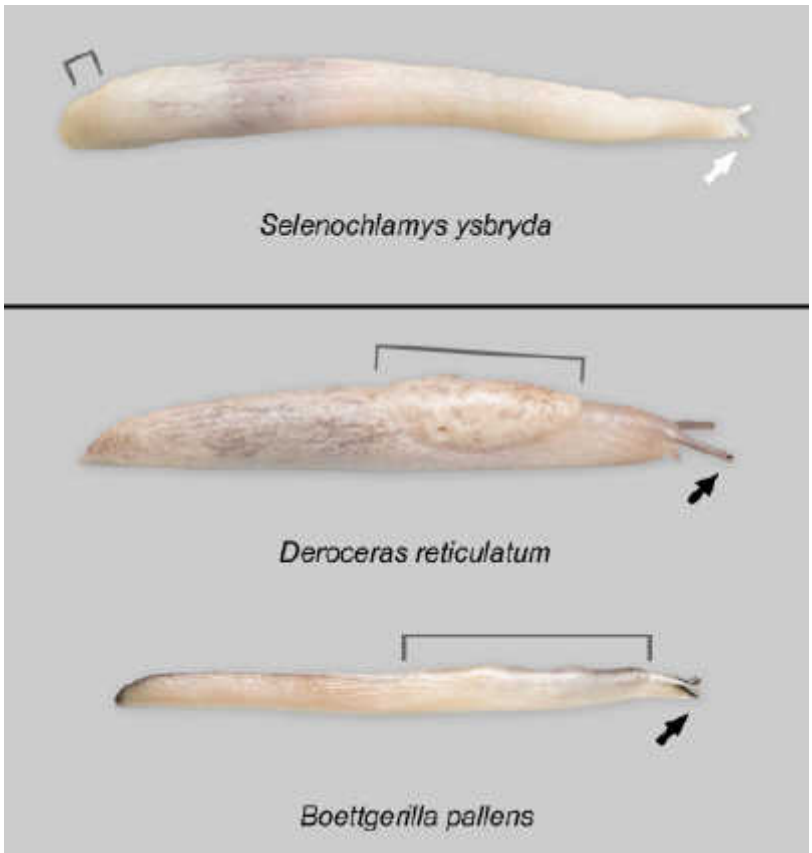
It is also very distinctive. After having examined one, most agree that it is unmistakable in future (haunting, perhaps?). The slug is ghostly white, and almost eyeless. It does not eat plants, but kills and eats earthworms, whose burrows it can enter with its extremely extensible body. This differs from that of most other slugs in having the breathing hole right at the tail, and in retracting like the finger of a glove, appearing to suck its own head inside-out. Unlike some British slugs, it can be identified with certainty from a good photograph. The photos here show some similar species often confused with it.

This combination of being elusive and distinctive makes the species perfect for a public recording project. We needed to know more, not just out of curiosity, but because the species might pose a threat to earthworm populations. It appeared to have been introduced from overseas, i.e. to be an alien or non-native species, whose spread might cause concern. We thank the then Countryside Council for Wales (now part of Natural Resources Wales) for funding early survey work and information dissemination in 2009, and others who have spread the word.



Contributions from the public

Since 2008, responses from over 300 people all over the UK (and a few from overseas) have been received and replied to. A large proportion were misidentifications, but many were correct and over twenty-five populations of Ghost Slugs are now known. These verified records have been submitted to the National Biodiversity Network via the Conchological Society of Great Britain and Ireland. We thank all respondents for their efforts, without which almost none of the populations would have been identified.



Comparison of the Ghost Slug (top) with two slugs with which it may be confused

As the map above shows, the Ghost Slug is widespread in south-east Wales, occurring in all the main Valleys and in the cities of Cardiff and Newport, and at two sites in Bristol. It remains, however, rare or absent in some nearby areas (such as Swansea) and by no means occurs throughout this region. Virtually all the records are from gardens, allotments, or nearby roads and riversides in populated areas. This is also true of an unexpected outlier, reported in May 2013 from Wallingford, Oxfordshire, which might indicate an eastward spread. The species is evidently firmly established in Britain and has survived the unusually cold, dry, or wet winters of the last five years.

Contributions from specialists

This species has had at least 10 years to be spread around Britain, but has not yet been seen elsewhere in Western Europe. The earliest records are from Brecon Cathedral in 2004 (in a 2009 paper by German-based taxonomists) and from Caerphilly in 2006 (on a pet invertebrates forum). We expected its origin to be in the Caucasus Mountains of Georgia and Russia or in northern Turkey, where other *Selenochlamys* occur. However, a 2012

paper by a Ukraine-based taxonomist described a museum specimen of *S. ysbryda* collected in Crimea in 1989. This makes some sense: Crimea has a number of endemic molluscs and several alien species now in Britain were originally described from the region. The UK also has a history of conflict and trade with Crimea (there is even a Sebastopol near a slug population in Cwmbrân!) making a direct, accidental introduction plausible.

DNA was sequenced from six specimens of the Ghost Slug, from Cardiff, Newport, Bristol and Talgarth as part of our recent studies on British Slugs. The sequences were all but identical, supporting the theory that the species is not native to the UK.

If you are going to report a sighting, please ensure that your slug is a true Ghost Slug (*Selenochlamys ysbryda*). This can be done by looking at the mantle and the eyes. The mantle (indicated by the grey lines in the illustration on the previous page) looks like a layer of skin through which the breathing hole is often visible. The Ghost Slug has a tiny, disc-shaped mantle at the rear end of its body. It has no eye spots on its tentacles (indicated by the arrow). Other white or pale slug species have a large, cloak-like mantle over their "shoulders" near the front of their body. They have black eye spots at the tips of two of their tentacles.

The two shown in the illustration are the Netted Field Slug (*Deroceras reticulatum*) and Worm Slug (*Boettgerilla pallens*). These species are very common in gardens, so there is no need to report them to us.

The media

The long reach of our appeal was aided by the Ghost Slug's celebrity profile. In 2008, it appeared on TV on BBC News and BBC Wales Today, on the radio and in several newspapers. It was named one of the "Top 10 New Species of the Year" for 2009 by the US International Institute for Species Exploration. It has featured in exhibitions in Cardiff and Bristol, and even in school exam questions. It has also appeared in several books including ***Animal*** (Dorling Kindersley, 2011) and, most recently, in our own 2014 guide to the slug species of Britain and Ireland.

Further sightings

To monitor any spread or document behaviours we are still interested in future observations of *Selenochlamys ysbryda*, verified with a specimen or photograph. Please ensure that they are not the Netted Field Slug *Deroceras reticulatum*, shown above. To report a Ghost Slug, email: Ben.Rowson@museumwales.ac.uk.

Ben Rowson

Ben Rowson is Senior Curator: Mollusca at Amgeuddfa Cymru

Acknowledgement

Thanks go to Rhodri Viney for obtaining permission to use this article which first appeared on the Rhagor website.

WHEN DAI BECAME TOMMY

Introduction

The latest edition of ***Glo***, published by Big Pit: National Coal Museum, relates the personal experiences of Welsh miners during World War I

Miners of Wales were traditionally sceptical about appeals to patriotism; but like other men, many miners were soon swept away by the enthusiasm for the war. Some 250,000 miners enlisted before the Government, desperate for coal to fuel the war economy, halted further recruitment. Most men served as infantrymen in Welsh or English infantry battalions. Many served in other branches of the services, not only in France and Belgium but in Italy, Greece, Gallipoli, Palestine, Egypt, Mesopotamia, East Africa and even China.

The extract that follows deals with one of the lesser known aspects: the tunnelling beneath enemy lines and, in particular, the specialist rescue units that were set up.

Mine Rescuers

Sapper William Hackett VC © Imperial War Museum

Early in the mining war, so many skilled tunnellers had been killed or injured by the gasses released by the explosives used underground that similar rescue facilities to those in coal mining needed to be organised.

A special mines rescue school was set up early in 1916 and eventually no British mining shaft was further than 200 metres from an underground rescue station. Named after the civilian rescue breathing equipment they used, 'Protomen' were hand-picked and selected for coolness under

A Proto-man from the 3rd Australian Tunnelling Company,at a mine rescue station at the Hulluch tunnels, Loos, France, 31 January 1918
© Australian War Museum

pressure. Two men were on duty at all times, with a stock of rescue equipment ready to hand.

There are many tales to tell of rescue efforts beneath the trenches, but the most famous is that which resulted in the only award to a tunneller of the Victoria Cross. It was an episode in which Welsh miners were intimately involved.

Corporal Isaac Rees Evans was a miner at New Tredegar. As a Special Reservist in the Royal Welch Fusiliers, he was immediately called up and landed in France in December 1914 as a replacement for one of the three battalions of the Royal Welch Fusiliers already serving in France. A year later Evans was discharged from the Army as a time-expired reservist. Just two months later in February 1916, he re-enlisted in the Royal Engineers and joined 254 Tunnelling Company. One of his friends in 254 Tunnelling Company was an Englishman called William Hackett. Like many men of his generation Sapper Hackett was illiterate and relied on his younger friend to write his letters home for him. On the morning of 22 June 1916 Hackett and four other men were driving a tunnel towards the enemy lines in the Givenchy area when the explosion of a German mine blew in twenty-five feet of the tunnel, trapping the five men.

The crater formed at the surface by the German mine was about 120 yards long, over 70 yards wide and some 30 feet deep. It was given the name the Red Dragon Crater because the mine had exploded directly under B Company of the 2nd Royal Welch Fusiliers, of the 38th (Welsh) Division, killing or injuring some two thirds of the company. The remnants of the Battalion had recovered quickly though and defeated a large German raid.

Back underground a rescue party was immediately organised. After two days of digging a small hole was formed through the fallen earth and broken timbers. Hackett helped three men to safety, but he refused to leave 22-year-old Thomas Collins, who had been attached to 254 Company from the Swansea Pals and was seriously injured. Hackett is reported to have said "*I am a tunneller, I must look after the others first*". The rescuers worked on but the gallery collapsed again, entombing the two men. Both still lie beneath the fields of Givenchy today.

One of the men who attempted to rescue Hackett and Thomas Collins was Sapper Albert Mallows from Seven Sisters. He was a miner who had also served in the Swansea Pals before transferring to 254 Company and training as a Proto-man.

For his selfless act Hackett was eventually awarded the Victoria Cross, the only tunneller to be awarded this medal. After Hackett's death Evans wrote to his widow Alice, who was already dealing with misfortune as her 16-year old son Arthur, a coal miner, had lost a leg in a pit accident a month before his father's death. Following the above incident, Evans and Mallows continued to serve with 254 Company working in the Givenchy sector until May 1917, when the company moved north to the Ypres salient.

The company remained here throughout the Battle of Passchendaele, constructing dugouts to protect the infantry from shellfire. It was while on this work on 1 August 1917 that Sapper Mallows's right leg was badly shattered, and he died later the same day in a clearing hospital. He was 21 years old.

The company was still working on dugout schemes on the Passchendaele battlefield on 13 March 1918 when the Germans bombarded the area with gas shells. An officer and twenty-one other ranks of 254 Company were wounded and Corporal Evans and four other men were killed.

Editor's Note

Glo is an occasional magazine produced by Big Pit National Coal Museum: each one of which is devoted to a single topic relating to the coal industry in Wales. This edition is entitled ***When Dai Became Tommy*** and looks at the experiences of Welsh miners in the First World War.

The Magazine is free and is available from Big Pit or can be viewed on the Rhagor website (where back issues can also be found).

SITES OF INSPIRATION: TINTERN ABBEY AND LLANTHONY PRIORY

Diane Davies

This article was inspired by a Friends' coach trip to Chepstow and Abergavenny which I went on last summer. The Museums there were holding special exhibitions showing how artists have responded to a specific place over the years. At Chepstow Museum, that place was Tintern Abbey and at Abergavenny Museum it was Llanthony Priory. What was fascinating was not just the individual responses to these locations but seeing the way in which these responses changed over time. From that came wish to explore how and why these those changes came about.

Tintern Abbey was founded in 1131 by the Cistercian Order which believed in situating its monasteries "*far from the concourse of men*" and it flourished and expanded over the next four hundred years. Llanthony Priory (although everyone seems to refer to it as an abbey) was founded by Augustinian canons in 1118 but had a far more chequered history and by the fifteenth century was forced to merge with its daughter cell (Llanthony secunda) near Gloucester in order to remain viable. Both stories, though, ceased in 1536 with the dissolution of the monasteries. After that both sites began a slow transformation into ruins which, in the eighteenth century, started to interest artists and writers.

The eighteenth century was the heyday of the Grand Tour, in which classically educated young gentlemen could visit and, perhaps, appreciate the antiquities of Rome. So it is not surprising that in the 1730s interest in British antiquities began to grow. The brothers Samuel (1696-1779) and Nathaniel Buck (fl. 1724-59) saw a potential market for prints of some of the antiquities England and Wales had to offer. They worked as a team: Samuel was a topographical draughtsman and Nathaniel, an engraver and together they published the finished prints. In 1732 they published ***Venerable Remains in England and Wales*** as a project to document the antiquities of England and Wales that were in danger of being lost to posterity. As the print of Llanthony Priory shows, their engraving is a meticulously detailed depiction of what they saw. Just as important as the picture was the text that accompanied that depiction: a fulsome dedication to the owner of the remains, the Hon Edward Harley, and a description of its setting and history.

As the Richard Wilson exhibition held last year emphasised, how landscape was appreciated was beginning to change in the middle to late eighteenth century. British landscape painters were inspired by Claude Lorraine (c.1600-1682), who was the great French painter of classical landscapes. Richard Wilson's innovation was to give contemporary Welsh and English vistas an aura of classical Italian antiquity thereby making them privileged places worthy of admiration. Richard Wilson painted principally for an aristocratic clientele and the landscapes he painted lent a classical aura to their houses and the land they owned.

However, by the 1770s technological developments in watercolour painting meant that landscape painting was becoming popular with a much broader range of the British public. One development was the introduction of solid cakes of colour in 1766 by the firm of Reeves; these were made ready for use by simply adding water. Previously artists had to make each individual colour directly from its raw materials. Their cheapness and ease of use

Samuel and Nathaniel Buck, ***The North West View of Llanthony Abby in the County of Monmouth*** (Engraving, 1732)

Samuel Hieronymus Grimm, **Llanthony Abbey** (Watercolour, 1777) © Amgueddfa Cymru/National Museum Wales

was a spur to painting by amateurs but, in addition, it allowed a more complex response to landscape to be made on the spot than could be done by a drawing or sketch.

Paul Sandby (1731-1809) was at the forefront of these developments, particularly through his introduction of acquatints which enabled copies of watercolours to be made that were much closer in look to the original. In addition, he was one of the first to bring Welsh landscape to the attention of a broader British public. In 1773 he toured South Wales and two years later published twelve views of South Wales and a year later another twelve of North Wales.

He was not the only one. Llanthony was visited shortly after by the wonderfully named Samuel Hieronymus Grimm (1733-1794) who was born in Switzerland but came to Britain in 1768 and specialised in documenting historical sites. He painted a large watercolour of Llanthony Priory in 1777 showing the walls and the top adorned with trees and shrubs and making the top a vantage point for a flock of crows, so that the building was framed by nature. The ruins are being appropriately admired by a number of visitors and threatened by a small dog.

Tintern was attracting sufficient spectators for its owner, the Duke of Beaufort, to want to clean-up the site by providing a manicured grassy floor and by tidying fallen masonry into neat piles. He also installed locked doors to control access and ensured that entrance was through the west door so as to give a dramatically first impression of the interior. He succeeded as far as Richard Colt Hoare was concerned, "*No ruin I have seen in England* (sic) *has so striking effect on the mind and senses as that of Tintern when the door first opens and presents the whole extent of this most Gothic aisle, overhung with ivy in the most picturesque manner, and terminated by the magnificent Eastern window through which is seen a distant hill covered with copse wood.*"

That view is captured by William Collingwood in a drawing, albeit from a later period (1842). It shows a lady and gentleman enjoying a stroll on the manicured lawns surrounded by the tidied ruins. What makes it a striking image is the way the ruined columns of the nave seemingly morph into the trunks of trees in full leaf.

As ruins, Llanthony Priory continued to be neglected. In 1792 the east window collapsed and a year later Harley sold the Priory to a Colonel Mark Wood. Ten years later the West window collapsed. In 1807 it was boght by the poet Walter Savage Landor, who had great plans for the Priory which unfortunately ended with him fleeing the country in 1814 because of debt. The Priory continued to decay with part of the Great Tower being taken down and, in 1837, the collapse of piers in the south nave. Indeed pictures can almost be dated by the state of the ruins they depict. The overall loss of building is striking if one looks at the Bucks' engraving and compare it to what is now left.

Around this time Tintern and it environs became the catalyst for the development of one of the most important concepts defining landscape: the idea of the picturesque. In 1783 William Gilpin published his ***Observations on the River Wye ... relative to Picturesque Beauty*** based on a trip he made in 1770. However, the publication circulated widely in manuscript form throughout the intervening period. Picturesque was defined in a somewhat circular

William Collingwood, ***Tintern Abbey*** (Charcoal and body colour on paper, 1842)

manner as "*that peculiar kind of beauty which is agreeable in a picture*". Qualities such as the variety in terrain, and the contrasts to be found in a natural scene were to be admired but, most importantly, nature had to be improved because, "*the painter who strictly adheres to the compositions of nature will rarely make a good picture*". His precepts were hugely popular and followed rigorously by amateur artists and the general public.

The fashionable adherence to rules and precepts for appreciating are mocked by Jane Austen in ***Northanger Abbey*** (written around 1800) when her heroine, anxious to experience these new ways of seeing, discovers she must reject Bath as being unworthy to be part of a landscape. Such strict adherence to the rules of the picturesque might be looked down on by professional painters but they would have been all too aware of the importance attached to such rules by their potential cliental for pictures and prints.

We need now to retrace our steps and go back to the Grand Tour because it also brought other forms of landscape to such travellers' attention, most notably the awesome majesty of the Alps. In an age priding itself on rational thought its strange attraction cried out for understanding. So this wilder side of nature was distinguished from the classical beauty of ancient Italy by Edmund Blake in 1757 in his ***Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful.*** The sublime is that which excites terror, one of the most powerful of our emotions but one which could now be understood and therefore all the more enjoyed through art and literature.

The artist most associated with the sublime is Joseph Mallord William Turner (1775-1851). He visited Tintern and Llanthony in 1792 when he was seventeen, journeying on horseback; first following the Wye from Chepstow to Monmouth, then on to Abergavenny and up to Llanthony Priory. All the time he made pencil sketches which were to provide inspiration for paintings throughout his life. His work in the 1790s joins the antiquarian and topographical with a growing fascination for expressing the effects of light and weather, with which of course Wales abounds. He produced many views of the Abbey culminating in 1828 in a watercolour in which all pretence at a topographical depiction has been washed away. The Abbey has become a ghostly presence in a mist of browns and blues in which sky, hills and river seem to merge one with the other.

In 1794 he produced his first watercolour of Llanthony which the Tate, which owns the picture, describes as "*a very grand and highly finished watercolour, with effects of cloud, rain and rushing water*" making it "*aspire to the landscape sublime*". He returned to Llanthony in 1798 during his fourth tour of

John Piper, ***Llanthony Priory*** (Oil on canvas, 47cm x 56cm, 1941) © Estate of John Piper

Wales and from drawings he made in his sketchbook created a watercolour ***Llanthony Monmouthshire*** around 1828. This could be said to represent the sublime in all its glory with a wild raging river rushing through the foreground where three fishermen huddle together from the storm and dark shadows rush across a rugged mountain landscape. In the middle distance the Priory is lit by a great shaft of light.

The full romantic sensibility was also to be found in the work of Samuel Palmer (1805-1881) whose greatest painting of the countryside were mystic visions inspired by nature. His watercolour ***Tintern Abbey from near the Chepstow Road*** (1835) shows the Abbey in dark sepia detail that seems to glow when contrasted with generalised valley landscape surrounding it that seems to set the Abbey in a remote mountain landscape. The composition clearly reflects his opinions of what he saw: he was delighted by the Abbey " *lightest Gothic – trellised by ivy .. set like a gem amongst the folding of woody hills*", but not by the Wye "*most likely it improves as it becomes a mountain stream*".

What struck me most of all in thinking about the two exhibitions is that Llanthony seems to have continued to remain a strong site artistic inspiration when compared with Tintern Perhaps that is because Tintern is now so accessible and is a popular tourist destination. Llanthony, however, continues to retain an aura of remoteness.

In the 1920s Llanthony saw a revival of interest with the founding of an artists colony . However, it was not until the 1940s that Llanthony Priory itself experienced a revival of interest with paintings and drawings by the neo-Romantics John Piper (1903-1992) and John Craxton (1922-2009). Both were influenced by the visionary paintings of Blake and Palmer and by surrealism. Both produced strange haunting visions of Llanthony. Craxton's ink and watercolour depiction is dominated by a fallen tree trunk which almost fills the canvas leaving a distant view of the Priory on the left side about to be devoured by the menacing forked roots of the tree. In Piper's vision, recently acquired by the Museum, the Priory's north end seems to glow in a rich, almost dazzling, yellow. The painting is both is both an abstract composed of blocks of colour and a representation of a past existence. It was painted in 1941 as part of Piper's work as a war artist and the ruin seems to shine out, a place of solace in time of war.

Acknowledgements

I would like to thank Anne Rainsbury, Curator at Chepstow Museum and William Gibbs at Abergavenny Museum for their stimulating talks on the exhibitions. I must also thank Gwen Wiliams for organising such an interesting and enjoyable Friends trip.

Thanks also to Clare Smith for arranging to show me works from the Print and Drawings collection of the Museum and to Kay Kay for providing the images used in the article.

Sources

Anon, ***Artists of Llanthony Valley*** (Catalogue of the Exhibition at Abergavenny Museum and Castle) (2014)

Suzanne Matheson & Anne Rainsbury, ***Sites of Inspiration: Tintern Abbey*** (Catalogue of Exhibition held at Chepstow Museum) (2014)

Various articles on Wikipedia

PREVENTIVE CONSERVATION AT AMGUEDDFA CYMRU

Christian Baars

Preventive conservation? What are these conservators trying to prevent now? For many years conservators have primarily attempted to fix things that had been damaged. Broken bits are glued back on; cracks are filled in; friable objects are consolidated. These are all very important aspects of interventive conservation. However, for any museum, maintaining perfect display conditions for all the objects all of the time is entirely impractical. Instead, a more realistic aim of collections care is to maintain the collections in a stable condition. This is the job of the new preventive conservation team at Amgueddfa Cymru.

Deterioration is surprisingly difficult to stop for many objects kept in museums. Objects break when they are dropped, lose their labels, fall apart when they get wet, are devoured by insects or rodents, react with harmful chemicals in the air, fade when exposed to light, split or crack if stored too hot or cold: these are what we call "agents of deterioration". This has nothing to do with the secret service, but it demonstrates that there are many ways in which museum objects can get damaged. The tricky bit is to keep them safe for future generations.

The rationale behind preventive conservation is: it is easier to avoid damage being caused in the first place than having to spend time and money fixing things once damage has occurred. Sometimes, it takes weeks and months to repair a single object; spending the same time doing preventive conservation can keep many thousands of objects safe. Preventive conservation work is focused on risk management and mitigation, such as improving collections' storage, the maintenance of appropriate environmental conditions, pest control, housekeeping and providing guidance on safe handling of objects.

So while conservators at Amgueddfa Cymru have always had preventive conservation as an element of their work, in 2010 the Museum decided to put more emphasis on prevention than cure. Rob Pearce was appointed as Senior Preventive Conservator, but there is only so much one person can achieve. During the recent restructuring exercise Amgueddfa Cymru expanded preventive conservation, and the Museum now has a dedicated and multi-skilled team.

Rob Pearce is Principal Preventive Conservator and preventive conservation team leader. Rob's tasks range from developing policies at his desk at the National Collections Centre to standing in cupboards at the National Slate Museum auditing the Incident Response Equipment, which is the equipment we store on every site to help us protect or recover our collections from catastrophic events such as flood or fire.

Rob has spent a lot of time over the last few years ensuring the Museum is as prepared as it can be for emergencies. To this end Rob has helped staff at all our sites to create 'salvage plans'. These plans contain information and procedures aimed at helping staff to minimise the impact of an incident on our collections. The plans are not static though and last year's update was a big one, which has meant Rob spending time with the salvage teams on all sites to discuss how the changes affect the way we respond to incidents.

Another large part of Rob's work focuses on reducing the amount of energy Amgueddfa Cymru spends on keeping collections safe. There are enormous challenges with maintaining appropriate environmental conditions especially in historic buildings, and the costs of air conditioning are considerable. Rob was instrumental in the introduction of seasonally variable temperature set points at National Museum Cardiff in 2011. By allowing the temperature in the galleries to fall a little lower in winter and rise a little higher in summer means we use less energy heating and cooling our galleries and stores, which is good news for the planet, good news for the Museum finances, and does no harm to the collections.

Rob Pearce working on making a display case airtight

Looking to the future Rob will be working closely with staff at St Fagans National History Museum to ensure we get the correct display cases for the new galleries.

Lisa Childs Archive Preservation Programme volunteers cleaning and repacking the Archaeology department glass plate negatives

He will also no doubt continue to find ways to reducing our energy requirements and identify collections areas where environments can be improved and/or energy consumption reduced – all of this without compromising collections care standards, of course.

As **Senior Preventive Conservator,** I monitor the environmental conditions of stores and galleries at National Museum Cardiff. I liaise closely with the Buildings and Estates Department to resolve problems with the air conditioning equipment and have created temperature and humidity maps of the building to inform collections care. My knowledge of the building and the collections has already helped identify where additional energy savings can be made without compromising the safety of the collections.

I am also implementing an integrated pest management (IPM) programme for National Museum Cardiff. Any organic material is vulnerable to a host of insect pests: the larvae of furniture beetles (woodworm) tunnel into wood, booklice live off mould in archives and libraries, and carpet beetle larvae and clothes moth caterpillars eat wool, fur and feathers. Most museums occasionally lose parts of collections to insect pests, just as much as your wardrobe or carpet at home might harbour moths, or you might have had to throw away the odd bag of flower or cereal because you found it contained a healthy population of weevils or flour beetles.

Insects like mess, dirt, damp and not being disturbed. At home, you are more likely to find weevils in flour that is several months old than in a bag you bought only recently. At a museum this means regular checks of the collections to spot problems early. It means setting up pest traps around the entire building and checking them regularly. It means collecting data on insect activity across the site to spot patterns and relating them to particular problems. It means setting up pest control zones with different restrictions in various parts of the building and a quarantine facility. Finally it means good housekeeping: regular cleaning of stores, avoiding rubbish accumulating and putting specimens and objects away safely immediately after using them.

Work on this has only just started but IPM will receive a lot of attention in the next couple of years, including MSc projects in partnership with Cardiff University and a programme of raising staff awareness ('Preservation Awareness Programme') of the importance of environmental and pest management for the safety of the collections.

Lisa Childs is the Senior Archives Conservator. From Victorian daguerreotypes to mines rescue reports, 16th century vellum bindings to CDs, the Museum is home to a vast number of archive collections and research material. All present different challenges in terms of their storage, repair and in maintaining their ongoing accessibility for display and study.

Have you noticed your old summer holiday snaps changing colour? Or perhaps your favourite CD 'sticks' when you try to play it? These are signs of deterioration. Sadly not all types of damage to archival material can be removed or prevented, but by applying a preventive conservation approach it is possible to stem the tide of decay.

Lisa is currently involved in two major projects: the Archive Preservation Programme and a survey of the photographic and audio visual material. Now in its third year the Archive Preservation Programme has seen Lisa work with forty volunteers on improving the condition of over 6,000 glass plate negatives of early archaeological excavations and forty years of correspondence and research created by the Museum's first Keeper of Geology.

Photographic collections are best kept at low temperatures, and Lisa has initiated a cold storage survey to tackle the urgent issue of how to prevent the rapid loss of our photographic and audio-visual collections. Once we have calculated how much material we have, Lisa and her volunteers will be working again to improve their condition and ensure collections remain available for as long as they are needed.

Beata cleaning Xmas decorations from the 1950s

chest in St.Teilos Church to a plastic Betamax video player in the 1985 Rhyd-y-car cottage. Therefore knowledge of object construction and the materials used is essential, as well as knowing how these materials react to changes in temperature, exposure to light, humidity and dust.

Cleaning takes time and has to be done with care, as we cannot simply chase a standard vacuum cleaner across a historic carpet, stick the curtains in the washing machine or ceramics in the dish washer. This is why Penny plans the housekeeping at St Fagans carefully. She is also in the process of making housekeeping much more visible. She shares skills through the Staff Craft Forum, engages with the museum assistants and cleaners, and is in the process of setting up a volunteer programme that will transform housekeeping at St Fagans.

Cleaning a property will be used in future as an opportunity to engage with visitors. Visitors will be able to see how the objects are cared for and appreciate the work required to preserve the collections on open display. This is a completely new approach by the museum, as conservation, one of the core functions of the museum, normally takes place hidden from public view.

Penny Hill is the Preventive Conservator Historic Buildings at St Fagans National History Museum with special responsibility for the care of the collections on display in the historic houses, including the castle. The historic houses have, on average, 700,000 pairs of dirty feet and hands pass through them every year, with plans to increase this to nearer a million after the completion of the redevelopment project in 2018. Many of the objects on display are fragile and range in date from a 16th century oak

The team aim to make collections' care, which is a core business of museums, more visible to the public through workshops, exhibitions and volunteer programmes. Amgueddfa Cymru offers people the chance to get involved in collection care, enabling them to contribute their own wealth of expertise to the museum and pick up new skills on the way. At the same time, working with volunteers is an important component of museum outreach; volunteers are also among the best advocates for the museum.

Woodworm damage in wood and beetles under magnifying glass

I am involving volunteers in housekeeping and pest management projects in a number of different stores at National Museum Cardiff. Lisa's next Archive Preservation Programme project takes place in the Art Department where Lisa will lead a small team of volunteers in improving the condition and accessibility of correspondence and photographs relating to a unique post-war survey of portraits in Wales. And Penny is creating a new volunteer community at St Fagans National History Museum. The labourer's cottage at Llwyn yr Eos farm is currently being converted into a Volunteer Hub , creating a comfortable working and social environment for volunteers to base their activities from and provide a facility to promote and engage the public in the work being undertaken. Penny plans to start recruiting volunteers to join this new community in May 2015.

There is still a lot of ground to be covered yet but in the long term the preventive conservation team aims to make an important contribution towards the safekeeping of Amgueddfa Cymru's vast collection, while saving resources by reducing energy costs as well as time and money on restorative object conservation.

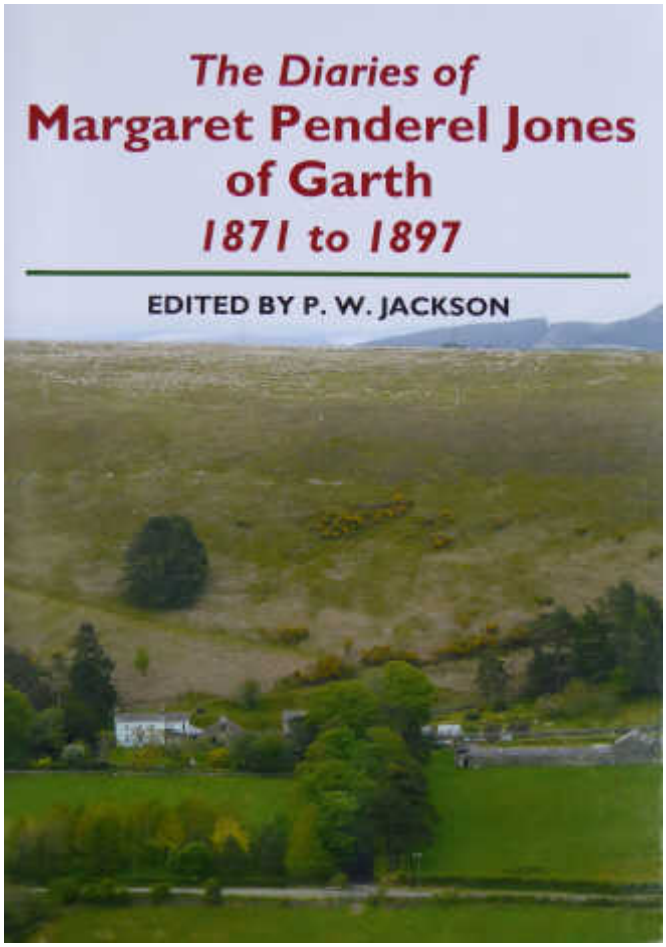
Christian Baars is Senior Preventive Conservator at Amgueddfa Cymru

BOOK REVIEW

P. W. Jackson, ***The Diaries of Margaret Penderel Jones of Garth: 1871 to 1897*** (South Wales Record Society, 2014)

Margaret Penderel Jones (1833 - 1898) was for over thirty years a substantial landowner in the Upper Clydach Valley, near Swansea, living at Garth House on the slopes of Mynydd Garth to the northwest of Pontardawe. She inherited three farms, a number of cottages and a colliery on the death of her father when she was thirty-one. She never married but a first cousin, Elizabeth (Lizzie) Jones came to live with her and became a surrogate daughter. However, in 1884 Lizzie married and moved to be mistress of her own house in Llandeilo but she continued to remain close and Margaret saw herself as grandmother to Lizzie's children. For eighteen years she kept an annual diary.

Peter Jackson, who has edited the diaries for publication, has also provided a lengthy introduction which gives a biography of Margaret particularly in regard to her early life as well as giving a history of the tenancies that provided her income. He has also included copies of correspondence and summaries of each diary year so as to give a fuller picture of some of the bigger issues that concerned Margaret. One such was her campaign to have a Post Office at Rhyd-y-Car and then after the campaign was successful her championing someone to be the Postmistress. They help also to deepen understanding of her relationship with



Lizzie after her marriage and the bond she developed with the children Lizzie had. Finally there is also a postscript that brings the story of Garth Farm up-to-date.

So the diaries form a fascinating source of information about the life of a woman landowner dealing with tenants running her three farms, the tenant running her colliery and the tenants who lived in her cottages, not to mention dealing with the servants of her own house. They show her close interest in the upkeep of the properties she owned: "*Spoke to Day* [the tenant of Garth Farm] *about the hedges, that he must cut the briars and not stuff in dead branches to fill the gaps.*" (2nd March 1871). The reveal her concerns over social protocol: "*Fanny G called here on Horseback, her father was only buried last week. I was quite surprised that she called her before we had called upon them.*" and the expectation that her inferiors will obey her: "*Harriet* [a new servant] *to Pontardawe Church, told her she ought to have gone to Saron as I told her and also that she was to come home quickly.*"

She was not overly devout: there are many entries about not going to church because of bad weather and even "*A fine Sunday. No one to church.*" (31st January 1875). Yet it did provide an important focus in her life: after a bout of illness that kept her away she writes, "*I really cried with joy to be once again in the old Church & the communicants seemed so glad to see me.*" (11th July 1880)

None of the entries for each day are particularly reflective and very few note what is happening outside her immediate circle. It is really only in her relationship with Lizzie

that this reserve is broken. When threatened with a serious illness she writes: "*I wish to live for her sake for she will be a lonely little waif without her old Mam & the World is a cold one*." (4th January 1880). What she was concerned with are the day-to-day practicalities of everyday life. Indeed most entries are just one or two lines on matters such as her income and expenditure, her own and Lizzie's health and visits paid and received.

All in all they provide a fascinating picture of a independent and forceful woman who was socially active and highly influential and give a fine picture of a society on the cusp of change. Moreover, they build up a picture of daily life in an area which was still largely farming community into which industry, such as coal-mining, was intruding more and more.

Dr Peter Jackson was Professor of Business Studies and Dean of the Faculty of Business Studies until his retirement in 1995.

Diane Davies

PHILIP LEE: A TRIBUTE

Some of you may not know that Philip Lee died last summer and many may not know of the debt we owe him. It was when Hefin Looker was Chairman of the Friends' Committee, some fifteen years ago, that he proposed the idea of a Newsletter and asked for a volunteer to take on the job of getting it started. On the basis of some experience of a community newsletter, it was Philip who got the ball rolling by finding a local printer and exploring with him the costs for a set number of pages to include some pictures. This was at a time when 'The Friends' were not as well integrated with Museum affairs as they are now, so it took a while for ideas to develop about the overall design and content of a 'Friends' Newsletter.

Philip was a Victorian at heart and greatly loved the works of Dickens and Shakespeare as well as the music hall songs of the 1920s and 30s. That meant the first steps in the production of a regular Newsletter and many that followed, would inevitably consist of the inclusion of the words of a popular song to close his introductory letter to Friends and usually the inclusion of a picture of a Dickens' character and some words from a Shakespeare play or sonnet. It was later when examples of quite a range of interesting topics began to appear in the proof-reading folder that I realised provenance was not one of Philip's priorities and he may well have gone beyond the bounds of what might now be considered an infringement of copyright! Diane, your current editor, patiently but firmly got him back on track.

At the time Philip asked for some help I knew very little about the Friends and found it difficult to believe that Newsletter material was going to the printer in long-hand. That would certainly explain some of the initial costs because the first print run would always have to be returned because of the number of understandable errors in the face of an impossible-to-read scrawl, as well as a great number of crossings out. Some pages might have been said to verge on a form of 'modern' art!

I had a computer and so agreed that my first job would be to type all the material before it went to the printer and undertake the proof-reading, while Philip would scour the postcards and other material held at St Fagans and peruse any potential source of items that might interest Friends. Occasionally there would be a competition and somehow he developed correspondence with people living outside Wales: one in America, another in Lancashire, who somehow had acquired an edition of our Newsletter. (Copies now go regularly to the National Library at Aberystwyth). In every edition Philip would ask for letters, poems or any other suitable contribution and invariably informed me that "*in answer came there none"* but he did develop a very useful relationship with Dewi at Caerleon.

Before too long Philip decided that he would have a computer and he also began to tap on the doors of supportive members of the Museum staff. The long white haired figure with old-fashioned moustaches became a well-recognised figure at Cathays, St Fagans and Caerleon, and to his very great credit his Newsletter won the BAfM prize on two occasions before he retired. We miss him and feel very grateful that he began an important aspect of being a Friend of National Museum Wales.

Judy Edwards

SAINTS IN THE WINDOWS: THE REPAINTING OF ST TEILO'S CHURCH

Now that the redecoration of St Teilo's Church in the National History Museum at St Fagan's is virtually complete, it seems a good time to look back at the choices we made in planning the decoration of the church. The surviving wall paintings gave us plenty to go on, but they were damaged and incomplete. Choosing what would fill in the gaps necessitated a long period of research and a lot of vigorous discussion. The original design may well have involved a similar process, with parishioners wanting their favourite saints and Biblical scenes depicted. We did at one point consider having the name saints of the advisory panel on the rood screen (Mary Magdalene, St Anthony the Hermit, St David, St John ...) but in the end we settled for the Apostles.

The wall paintings are dominated by the Crucifixion story, but there was plenty else to design and debate. Some original paintwork from around the windows survived, and we were able to make out paintings of a few saints and a couple of angels, including the famous 'Passion Angel' holding a shield with the three nails of the Crucifixion. We decided that the window splays could each have a saint and an angel, facing each other, and that the angels could each carry shields with the emblems of the Crucifixion.

We were able to identify some of the saints in the original wall paintings. In the central window of the south aisle was a female figure with a long staff held diagonally across her body. This we thought was probably St Margaret of Antioch, stabbing the dragon with her cross. The one we felt most sure about was in the eastern window of the south aisle. This one, we knew, was St James, patron saint of pilgrims. Dressed as a pilgrim, with broad-brimmed hat, heavy boots and walking staff, he even had James's emblem, the scallop shell, on his satchel.

As its name suggests, Llandeilo Talybont was on a crossing point of the river Loughor. Pilgrims on their way to St David's would have passed the church and could have stopped to pray there. Their offerings might even have contributed to funding the extension of the church and its decoration, so it would be appropriate to include a painting of the saint who protected them on their journey. The little figure to the left of the saint could be a pilgrim venerating the saint. It all fitted together so nicely.

It was Madge O'Keefe who spotted the flaw in our theory. The saint in the south-east window embrasure is wearing a short tunic which shows most of his legs. Had we ever seen a painting of St James wearing a short skirt like that, she asked? And the answer was "no", we had not. Paintings of St James show him like the other apostles in long flowing robes. But if the wall painting was not St James, who was it? A day of frantic research produced a rather more convincing candidate, complete with an explanation of the short skirt and an alternative identity for the figure to the left of the saint.

Our new saint was St Roch (sometimes spelt St Roque). Another of the patron saints of pilgrims, his story had a very modern-sounding moral. According to ***The Golden***

Left: Painting of St Roch iin its original condition © Amgueddfa Cymru/National Museum Wales
Right: St Roch as he can be seen today in the restored St Teilo's Church at St Fagans National History Museum

Anon, ***St Roch with Angel and Dog*** (Woodcut, late 15th century)
Courtesy US National Library of Medicine

Legend, that wonderful compendium of medieval saints' stories, he was the son of the governor of Montpellier in the south of France in the mid-fourteenth century. On a pilgrimage to Rome, he came to the town of Piacenza, where there was an outbreak of plague. He broke off his pilgrimage to help nurse the plague victims, but eventually he became ill himself. Not wishing to infect anyone else, he went to a hut in the forest outside the town to die. But he found water in a miraculous spring, a dog brought him food and licked his plague sores, and he recovered. On his return to France he was arrested as a spy and died without revealing his identity as the governor's son. As a result he is the patron saint of people who have been falsely accused, as well as of dogs and pilgrims, and he is invoked to protect from plague and other epidemic diseases.

The story of St Roch taps into a lot of the common themes of medieval hagiography. Even his birth was said to have been miraculous. According to ***The Golden Legend***, his mother, a very devout woman, was barren (a dreadful curse for a medieval woman, whose 'job' it was to bear children and run the home) but she prayed to the Virgin Mary and was rewarded with a son. There is a bizarre story about her piety and her son's early promise of holiness. She fasted on holy days and little Roch also refused to suckle more than once on those days. The holy well which gave Roch water when he was ill is reminiscent of a lot of the stories of the Welsh saints, but also has undertones of the Exodus story, when Moses struck a rock with his staff and produced a spring of water for the thirsty refugees. The dog which cared for Roch also has biblical undertones (remember Elijah and the ravens). Dogs were an emblem of faithfulness but they were also part of the natural world. Saints were expected to be able to control the natural world and to bend it to serve them: Melangell faced down Brochwel's hunting dogs, and two stags helped to rebuild Cadoc's monastery at Llancarfan.

The terror of plague meant that Roch became a very popular saint, first in Italy then elsewhere in Europe. He was sometimes said to be one of the Fourteen Holy Helpers, saints who protected you against a range of illnesses and dangers (five of the others, Barbara, Margaret, Catherine, Christopher and George are also depicted on the walls of St Teilo's). Roch was usually shown with a short tunic which he could pull aside to show a plague sore on his leg.

And the little figure to his left? It could be the angel who is shown in a lot of woodcuts and carvings of the saint, applying a healing salve to his plague sore. But in most of the paintings and carvings, he is also accompanied by the dog who helped and cared for him when he was ill. The painting of the saint in the window reveal at St Teilo's has been touched up to give the saint a nasty-looking plague sore. Perhaps one day we may manage to repaint the rest of the scene so that he is accompanied not by a votive figure but by the angel and the faithful dog.

Why did the medieval parishioners of Llandeilo Talybont choose this particular saint for their church? Is he there to protect pilgrims crossing the river? Was one of the parishioners rescued from a false accusation after praying to the saint? Or is he there as a helper against the ever-present

threat of plague and other infectious diseases? There are not that many depictions of St Roch in Britain but there was a church dedicated to him at Merthyr Mawr, south of Bridgend and just off the line of the pilgrimage route across south Wales to St David's. (It is now a ruin in the grounds of Merthyr Mawr House and only very rarely accessible to the public.) Perhaps the most likely explanation is that the saint was there to care for pilgrims.

Madeleine Gray

Madeleine Gray is Professor of Ecclesiastical History at Uni-

THE ROMANTIC WORLD OF IVOR NOVELLO

When Britain went to war with Germany in August 1914, there were high hopes that the conflict would be over by Christmas and that the country would soon see its servicemen marching home again. That possibility gave budding composer, David Ivor Davies, then aged twenty-one, an idea and he quickly wrote what became the war's most popular song, ***Till The Boys Come Home***, better know by its opening line, ***Keep The Home Fires Burning***. That song brought him fame and a £15000 fortune.

He was born on 15th January 1893 at 95 Cowbridge Road East, Cardiff. His mother Clara Novello Davies was a well-known singing teacher and conductor of the Welsh Ladies Choir, an ensemble which had won all the major prizes at the 1893 Chicago World Fair. She also performed for Queen Victoria. His father, David, was a tax collector. He won a scholarship to Magdalen College School in Oxford as a chorister and there he began to write songs under the name of Ivor Novello, using his mother's middle name. In 1927 he changed his name by deed poll. He had a succession of screen roles during the 1920s, including one in Alfred Hitchcock's, ***The Lodger*** in 1926 which established him as a matinee idol, comparable in stature to the legendary Rudolph Valentino. He won widespread aclaim as a stage actor, starring in a string of plays from T***he Rat*** (1924), which he wrote and produced himself, to Shakespeare's ***Henry V*** (1938). In 1935 he wrote his first big musical, ***Glamourous Nights***, that took the West End and Broadway by storm and catapulted him to the big time. This success was followed by ***Careless Rapture*** (1936), ***Crest of the Wave*** (1937) and ***Dancing Years*** (1939). His success continued after World War II with ***Perchance to Dream*** which included his famous song ***We'll Gather Lilacs***, written in 1944.

He was admired by Lawrence Olivier, Winston Churchill, Pablo Picasso, Noel Coward, John Gielgud and Greta Garbo, all of whom visited him at his mansion home in Maidenhead.

He died in London on 6th March 1951 aged 58. Fans stood 'nine-deep' in the streets for his funeral at Golders Green Crematorium. Half-a-century later on on the anniversary of his death a special memorial service was held at St Paul's Church, Covent Garden followed by a sell-out tribute at the Theatre Royal, Drury Lane.

A bronze, life-size, statue of Ivor Novello can be found in the city of his birth near the Wales Millennium Centre. This was a tribute from his loyal fans and show business stars such as Sir Andrew Lloyd Webber and Sir Anthony Hopkins to this prolific Welsh actor, composer and playwright, hailed as the greatest British genius ever to grace the musical stage. The sculpture portrays him seated, impeccably dressed and holding a music score.

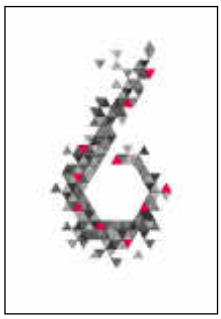
Dewi Bowen

Peter Nicholas, ***Ivor Novello*** (Bronze, life size, 2009)

MUSEUM NEWS

Artes Mundi 6

During the winter National Museum Cardiff was one of the hosts of Artes Mundi 6. Those of you who visited the exhibition in the contemporary art wing of the Museum may remember the unicycling Masonic goat or the 3D-printed, chocolate self-portraits made by Congolese plantation workers. Perhaps you saw the film ***Continuity*** which explored reality and idealism in America's Afghan War. Or did you participate in moving the plywood "tectonic"



plates on the floor of one of the rooms? Maybe you also visited some of the other venues because this year also saw the exhibition move out to other spaces in and around Cardiff, namely Chapter Arts Centre in Canton and Ffotogallery in Penarth.

This biennial exhibition is organised by Artes Mundi which promotes contemporary visual artists who "*engage with the human condition, social reality and lived experience*". The exhibition itself consisted of a series of works from ten of the world's most innovative contemporary artists whose work explores and comments on the human condition. Just as importantly, those exhibiting also competed for the Artes Mundi Prize, the UK's largest contemporary art prize, with the winner receiving £40,000.

The prize was won by Theaster Gates, a Chicago-based artist and curator. His work encompasses social activism, urban regeneration and community development in economically-deprived areas of South Side Chicago, St Louis and Omaha. Gates work has revolutionised contemporary art by funding urban renewal through the sale of his artwork. His winning installation, entitled ***A Complicated Relationship between Heaven and Earth, or When We Believe,*** seeks to challenge a Western-centric ideology of Christianity that marginalises other religious traditions. The work takes the form of a series of symbolic objects that have been used as vehicles for religious transcendence in diverse cultures across the globe. (The masonic unicycling goat was part of that work.)

A Passion for Glass

At the moment National Museum Cardiff is hosting an exhibition of the work of French glassmaker Maurice Marinot (1882-1960) who was a pioneer in the development of glass as a studio art form.

Marinot was born in Troyes, France and studied at the Ecole des Beaux Arts. He began his career as a painter and was strongly influenced by the Fauvist movement with its passion for colour. However, in 1911, a visit to the glassworks of the Viard brothers at Bar-sur-Seine was the catalyst for an all-encompassing passion for glass that would endure for twenty-six years.

Marinot's pioneering approach to glass ignored conventional decoration and concentrated instead on the expressive power of pure colour and of the inherent qualities of the glass itself. He explored the use of the glass material to create, without the use of moulds, his own highly experimental glass forms that he considered fully equal to sculpture. In creating his pieces Marinot developed and perfected techniques such as enamelling, acid-etching, bubbled glass, crackled glass and hot modelling. He encased coloured glass within clear class, like geological strata, created the effect of cracked ice by plunging hot glass into cold water and suggested moving water by the careful control of air bubbles. Then, in 1937, a combination of failing health and the closure of the Viard works persuaded Marinot to stop making glass and return to painting and drawing.

This exhibition, ***Maurice Marinot: A Passion for Glass***, will bring together forty-four pieces of glass from the collections of Amgueddfa Cymru, the Victoria and Albert Museum and Leicester Arts and Museums Service, reuniting them for the first time since they left the Marinot family in the 1960s and 1970s. The exhibition also includes examples of his paintings mainly landscapes as well as his work on paper which portrayed his family life.

Andrew Renton, Head of Applied Art for Amgueddfa Cymru outlined the importance of the exhibition, "*This is the first time that such a great selection of Maurice Marinot's work has been reunited in Britain, and it is wonderful that it is on display for visitors to see at the National Museum Cardiff. With paintings and drawings shown alongside his colourful, sculptural glass objects,*

Examples of Marinot's Glass

it will give visitors the opportunity to learn more about this important artist, who was a real pioneer in the development of glass as a serious art form."

The exhibition runs until June 2015.

£175,000 awarded to the Museum

In December Amgueddfa Cymru received a £175,000 award from players of People's Postcode Lottery. The award will be put to good use in enabling exhibitions and events at National Museum Cardiff to engage with audiences across Wales and the world. Two such exhibitions that will benefit are ***I Spy…Nature***, a hands-on, family-friendly exhibition allowing visitors to learn how scientists' observations lead to new discoveries and a new contemporary ceramics exhibition, ***Fragile***. In addition, a proportion of the funding will also go to supporting the salaries of two apprentice stonemasons at St Fagans National History Museum. They will help the Museum's specialist builders in their re-imagining of a medieval Princes' court based on Llys Rhosyr, an archaeological site on Anglesey.

David Anderson, Director General, Amgueddfa Cymru said: "*I'd like to thank players of People's Postcode Lottery for their continued generous support. This funding ensures we can continue to offer a dynamic programme of events, activities and exhibitions at National Museum Wales for all our visitors."*

Historic Photography Uncovered

A new exhibition which recently opened at National Museum Cardiff traces the evolution of photography as a scientific process, as a social record and a medium for artistic expression. The photographic material on display dates from the mid-19th to mid-20th century and shows how the history of photography relates to the Museums own collections and the visual history of Wales. It focuses on the story of the Dillwyn Llewelyn family, who were based at the Penllergaer estate near Swansea in the mid-19th century. Their pioneering experiments in the new medium of photography created astonishing images of the south Wales landscape as well as of their family life and social activities. Part of the display will also look at how photographic processes actually work, exploring the chemistry behind the images. Visitors to the exhibition will additionally be able to view a wider selection of the images which have now been digitised as part of the project, via the on-line database which will be available in the gallery. The exhibition will run until 19th April 2015.

John Dillwyn Llewelyn Pictured with his Calotype Camera in the 1850s © Amgueddfa Cymru/National Museum Wales

Those of you in the north or visiting the Llanberis area might like to know that a companion to this exhibition is being held at National Slate Museum. This exhibition focuses on images of the slate industry taken by E. Emrys Jones and runs until 30th April 2015.

The project of digitising these historic photographs and researching the subjects in these images has been generously funded by the Esmée Fairbairn Foundation.

Working with Detectorists

Many of you may have been charmed by a recent BBC comedy series, ***Detectorists***, about the travails of two men who are in thrall to their obsession for metal detecting and the holy grail of an Anglo-Saxon burial hoard. Each year hundreds of objects of archaeological significance are found by metal detectorists in Wales and there are some twenty or thirty discoveries of treasure. They represent a crucial resource for understanding the past.

Detectorists, as a group, once had a bad press because they were little more than treasure hunters. Now there is a much greater awareness within the community about reporting finds and working responsibly on any site. So Amgueddfa Cymru is at the forefront of a new initiative that will benefit from the archaeological finds uncovered by those who go metal detecting as well as those, like farmers and walkers, who may stumble on an archaeological find. The project has received £349,000 of funding from the Heritage Lottery Fund and will see Amgueddfa Cymru working in partnership with The Federation of Museums and Art Galleries of Wales and the Portable Antiquities Scheme in Wales. The project will deliver a three-year programme of community projects, taking inspiration from any significant artefacts or treasure that are discovered. Museum staff and partners will collaborate with community groups and others to develop their responses to the heritage on their doorsteps.. The project also hopes to create a culture of responsible discovery and reporting. Finally there will be finance available to allow newly discovered artefacts to be purchased in order to help develop national and local collections over a four year period up to 2019.

The scheme has already been involved in following-up on a major find of treasure trove. In 2013 a detectorist working on farmland near Marloes in Pembrokeshire discovered two sword blade fragments, a scabbard fitting and a multi-edged knife, all of bronze, and six copper ingot fragments, weighing nearly 2.5 kilos all together. They are thought to date back to the Late Bronze Age (around 3,000 years ago).

The discovery was reported as possible treasure to the Portable Antiquities Scheme in Wales (PAS Cymru) and was subsequently investigated by archaeologists from Amgueddfa Cymru. An archaeological investigation of the find-spot was then undertaken by the Museum together with PAS Cymru archaeologists, with the support of the landowner and the assistance of the finder.

Trialling a new app

The Museum is at the cutting edge in using innovative technology in the cultural heritage sector. It has been testing a new app which it is hoped will enable visitors to discover more about the collections through using their mobile phones or tablets as they walk around one of the Museum's sites. Stage 1 of a pilot study was successfully carried out at the National Slate Museum in the spring of last year. Stage 2 is now being carried out at the Roman Legion Museum in Caerleon. In an increasingly digital world, the system offers a new ways of increasing people's engagement with, as well as enjoyment of, the culture and heritage of Wales.

Those of a technophobic disposition may wish to skip the following technical explanation. iBeacon is an indoor positioning system that can notify a nearby iOS 7 or Android device of their presence by sending a signal using Bluetooth Low Energy (BLE). If that device has the Culture Beacon app installed then it will recognise the location of a visitor as they move around a site and can provide information about nearby exhibits.

Diane Davies

BAfM NEWS

It is always pleasant to feel that one's efforts have been recognised by others. So I am very proud to announce that the March 2014 edition of this Newsletter won first prize in the BAfM Magazine competition, which is held each year. The award was made at the BAfM Annual Conference in Swansea in September of last year and Judy Edwards (co-editor at the time) was there to accept the award.

In giving the award judges expressed their opinion that the Newsletter was "*interesting, informative, well-illustrated and appealing to a wide audience*" whilst a couple of judges referred to the "wow" factor of the inclusion of Welsh articles and

BAfM Chair, Michael Fayle, presents first prize in the BAfM Magazine competition to Judy Edwards

two were particularly charmed by the original drawing of Daniel Defoe by Dewi Bowen.

The theme of the conference was ***Keeping Heritage Alive*** and two of the talks were thought by members of the Friends committee who attended to be particularly interesting and informative. Dr David Fleming, Vice-President of the Museums Association, spoke about how to preserve the past and the present for future generations in the face of the current cuts in public expenditure which is having a huge impact on the funding of Museums and other institutions wishing to preserve our heritage. Huw Bowen spoke about the work being done to safeguard Swansea's industrial past for future generations.

The 2015 Annual Conference will held in Cheltenham from 16th to 18th October. If you would like to know more please contact Jean Knight, Conference Facilitator (Tel: 02086 691546 or e-mail: irvineknight@btinternet.com).

Diane Davies

FRIENDS NEWS

Changes to the Friends' Website

In a mail-out at the beginning of January, you should all have received a sheet detailing the changes that are being made to the Friends' website. They are important so, perhaps, will bear repeating here.

The website is now independent of the Museum's website (though if you click on that one you will be automatically be put through to this new independent one). Once there you will see a series of options. ***Events*** will take you to an up-to-date programme for 2015. Those for which booking is available are in blue, which means you can access all the information about the event together with a downloadable booking form, should you have misplaced the flyer you should have received in the post. ***Membership*** will

give you a downloadable application form: please tell your non-Friend friends and acquaintances about that one! Then there is a link to the ***National Museum***'s website so that by clicking on that you go directly to theirs. Finally there is a ***Cymraeg*** option which will allow you to access all this information in Welsh.

This is just the start and, indeed, as we go to press back issues of the Newsletter are being made available on the website. So, as they say, watch this space.

Changes at the helm

Judy Edwards, Harold Cairns, and Roger Gagg at a reception to mark Roger stepping down as Chairman and Judy's and Harold's retirement from the Friends committee. With them is Mark Richards, Deputy Director

Those of you who attended the AGM will already be aware that it saw significant changes in the membership of the Friends Committee. Roger Gagg who has been Chair of the Friends for the last eight years has stepped down and our new Chairman is Richard Carter. Mark Richards, Deputy Director, paid tribute to Roger's work as Chairman particularly in developing the close supportive relationship that exists between the Museum and the Friends. As Richard was our Secretary, that job has been taken on by Gwen Williams.

Also retiring this year from the Committee are Harold Cairns who, after thirty years staunch service to the Friends in a variety of roles, has finally decided to step down. Also retiring is Judy Edwards who for many years helped Philip Lee as editor of this Newsletter and then went on to be co-editor. Many of you will also have fond memories of the many events that she organised.

New Dictionary of Artists

Peter Jones, a longstanding member of the Friends is the co-author of a major new academic reference work: a dictionary of artists active in Wales since WWII. The book gives profiles of over 1400 artists, both those working in traditional media and those exploring new media. There are also 300 illustrations, in colour as well as black and white. The book was published by Gomer Press in December and is available in either English or Welsh. Full details of the dictionary are: Peter W. Jones and Isabel Hitchman, ***Post-War to Post-Modern: A Dictionary of Artists in Wales*** (Gomer, 2014).

Diane Davies

CLASSIC NAPLES AND THE AMALFI COAST

Naples is an exhilarating combination of Unesco-listed historical buildings, citrus-tree-filled cloisters and electrifying street life. Once the heart of Roman Neapolis, the historical centre is a warren of narrow streets opening out onto an impressive eighteenth century seaside promenade with views of Vesuvius and the Isle of Capri.

On our first morning we breakfasted whilst enjoying stunning views over the Bay of Naples. We discovered that the bobbing buoys were part of the local mussel industry, having underwater ropes on which the mussels grew. We later tasted them – delicious! Then we were introduced to our delightful and extremely knowledgeable guides, Nicola and Fiorella.

Forty metres under San Lorenzo Maggiore we saw the remains of a 14th Century Roman food market and from this level looked down on to the remains of a Greek market place. Our next stop was the Sansevero Museum

Caravaggio, ***Flagellazione di Christi*** (Oil on canvas, 286cm x 213 cm, 1607) in the Museo e Gallerie Nazionali di Capodimente, Naples)

Chapel which was erected in the late 16th century. During the 18th century Prince Raimondo di Sangro, wishing to build a family mausoleum and a temple to his many honours, including Grand Master of the Kingdom of Naples, commissioned renowned artists to create a fascinating iconographic interior. In there is to be found ***The Veiled Christ*** which is renowned world-wide for the tissue-like quality of the marble and was breathtaking. The Church of Santa Chiara, built in the 14th century in the Gothic-Provincial style, was later remodelled in a heavy Baroque style. However, after a devastating fire caused by bombing in 1943, it was restored to its original appearance. We strolled around its quiet majolica tiled cloisters marvelling at their beauty.

Guided through the streets of Naples, we were only too aware of the graffiti and were amazed to hear that Fiorella had been asked to guide an American professor of street art around the city, consequently gaining knowledge of the artists. The afternoon was spent in the National Archaeological Museum with its many remains from Pompeii. Intricate mosaics were displayed depicting scenes, birds, portraits etc., with minute mosaic tiles, some less than a centimetre.

On Thursday we saw the exhibits of the San Martino Museum, which is housed in the San Martina Carthusian Monastery. Amongst them were elaborate barges and carriages of the nobility, the 'biggest and best' being owned by the king. The terraced gardens gave us a panoramic view of the Bay of Naples which Fiorella proudly informed us was the best in the world. After lunch we visited Capodimonte Museum which houses Roman sculptures and Neapolitan paintings with several important works from the Italian schools of painting including Titian, Raphael and Caravaggio. Some thought Caravaggio's ***Flagellazione di Cristo*** with its amazing light would be their everlasting memory.

The next afternoon was spent at Baia with its luxurious imperial villa and thermal baths and then at Capo di Miseno where the Roman fleet under Piny the Elder was based in 79AD. As we were driven through the crazy traffic back to our hotel, Nicola said, "*If you can drive in Naples you can drive anywhere and if you can live in Naples you can live anywhere.*" We all agreed.

From our base at the Hotel Plaza in Sorrento we experienced the ancient towns of Herculaneum and Oplontis. Engulfed when Vesuvius erupted on 24th August 79AD, they continue to be excavated to this day. Because it was covered by sixteen metres of thick sea mud, rather than hot ash which rained down on Pompeii, Herculaneum was essentially fossilised ensuring the preservation of clothing, furniture, skeletons etc. We saw one-roomed shops with living quarters above, their wares painted on the façade, such as wine urns depicting wine sold by the glass. These premises had no kitchens but food was provided in communal cooking places where pre-cooked food was served, hot and cold, in terracotta pots, the forerunner of our fast food outlets!

We also visited Villa Poppaea in Oplontis, possibly owned by Emperor Nero, now about ten metres below ground level with excellently preserved architecture and decoration. Our abiding memories from among the richly coloured frescoes were of a little bird eating figs and a cherry and ricotto cake on its delicate stand.

A more relaxing day followed with a dramatic drive along the fabulous Amalfi Coast to Amalfi. The fainthearted amongst us were reassured on hearing that the bus drivers were especially trained for such hair-raising roads. In the afternoon we stopped at the attractive small town of Ravello high on a plateau – what views!

Our last morning was spent absorbing beautiful Sorrento which although busily was less frantic than Naples. We had all enjoyed the camaraderie of the group whether one had travelled with friend, partner or on one's own. Our very many thanks go to Val for once again organising a wonderful holiday, supported by her ever-smiling Alistair.

Ann Nichols

The Harbour at Baia