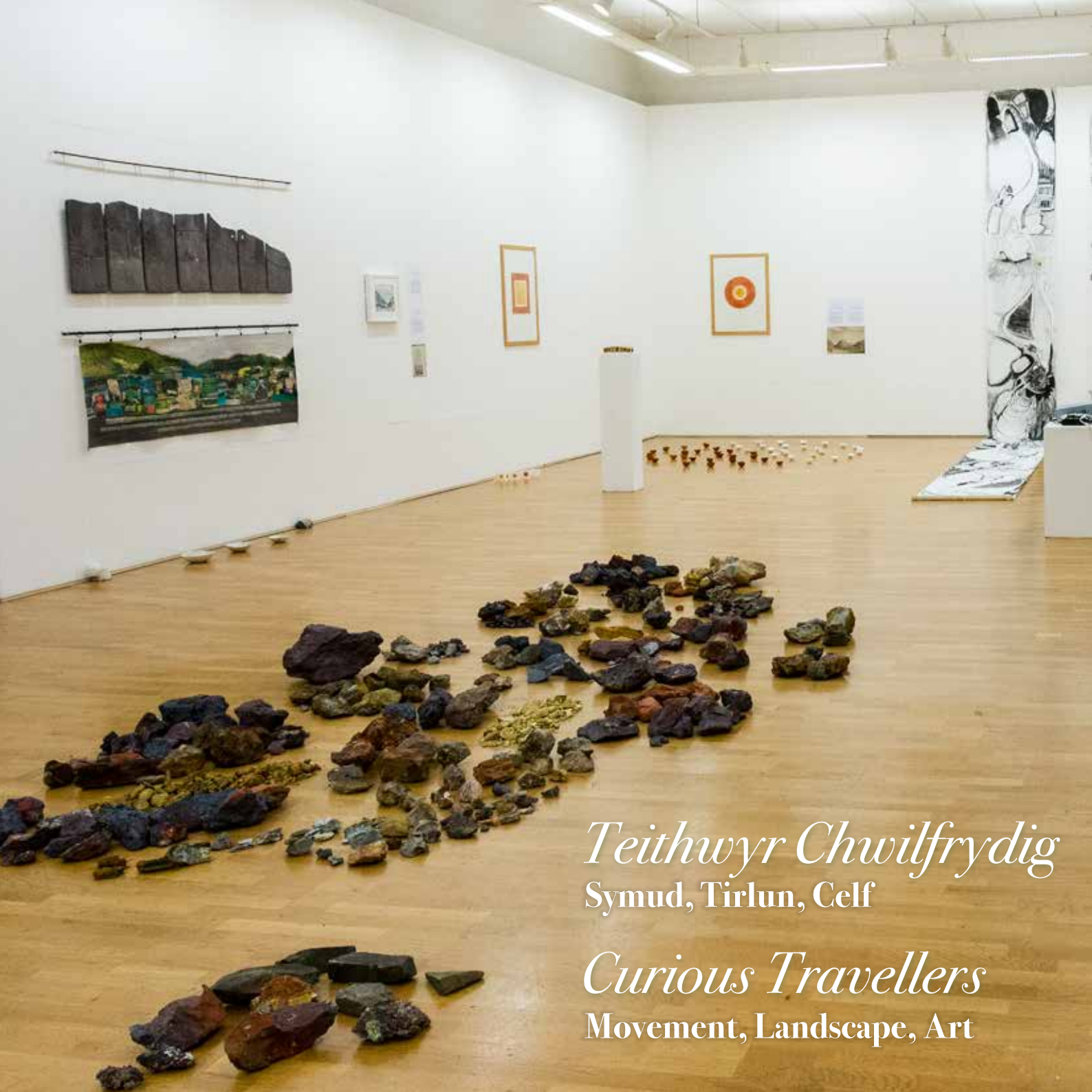

Teithwyr Chwilfrydig

Symud, Tirlun, Celf

Curious Travellers

Movement, Landscape, Art

Cyhoeddwyd gan Ganolfan Uwchefrydiau
Cymreig a Cheltaidd Prifysgol Cymru
Aberystwyth

Y testun a'r delweddau ℗ yr artistiaid 2017
ac eithrio'r delweddau o gyfrolau addurnedig *Tours in Wales*
℗ Llyfrgell Genedlaethol Cymru

Darluniad gan Martin Crampin

Cedwir pob hawl. Ni chaniateir atgynhyrchu, dosbarthu na throsglwyddo unrhyw ran o'r cyhoeddiad hwn mewn unrhyw ffurf neu drwy unrhyw gyfrwng, gan gynnwys llungopïo, recordio neu trwy unrhyw ddull electronig neu fecanyddol arall, heb ganiatâd ymlaen llaw gan y cyhoeddwyr.

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Clawr/Front cover: Alison Lochhead, *Parys Mountain II*, print colograff/collograph print, 2016, manylyn/detail

Cefn/Back cover: Barbara Matthews, *Tal-y-llyn*, 2016, gosodiad wal mewn llechen, haearn a phaent acrylig/wall installation in slate, iron and acrylic paint, manylyn/detail

Isod/Below: Barbara Matthews, *Three Bowls for Dr Davies*, 2016, papur Beibl Cymraeg/Welsh Bible paper

Gyferbyn/Opposite: Barbara Matthews, *Bowl for a Traveller in a Confused World*, 2016, papur map/map paper

Drosodd/Overleaf: Alison Lochhead, Priddliwiau, Mynydd Parys/Pigments from Parys Mountain, 2016

Teithwyr Chwilfrydig
Symud, Tirlun, Celf

Curious Travellers
Movement, Landscape, Art

Arddangosfa a drefnwyd gan brosiect y Teithwyr Chwilfrydig
An exhibition organized by the Curious Travellers project

Ymatebion tri artist ar ddeg i *Tours in Wales* Thomas Pennant
Thirteen artists respond to Thomas Pennant's *Tours in Wales*

Rhagymadrodd gan Mary-Ann Constantine ac Elizabeth Edwards
Introduction by Mary-Ann Constantine and Elizabeth Edwards

Canolfan Uwchefrydiau Cymreig a Cheltaidd Prifysgol Cymru
University of Wales Centre for Advanced Welsh and Celtic Studies

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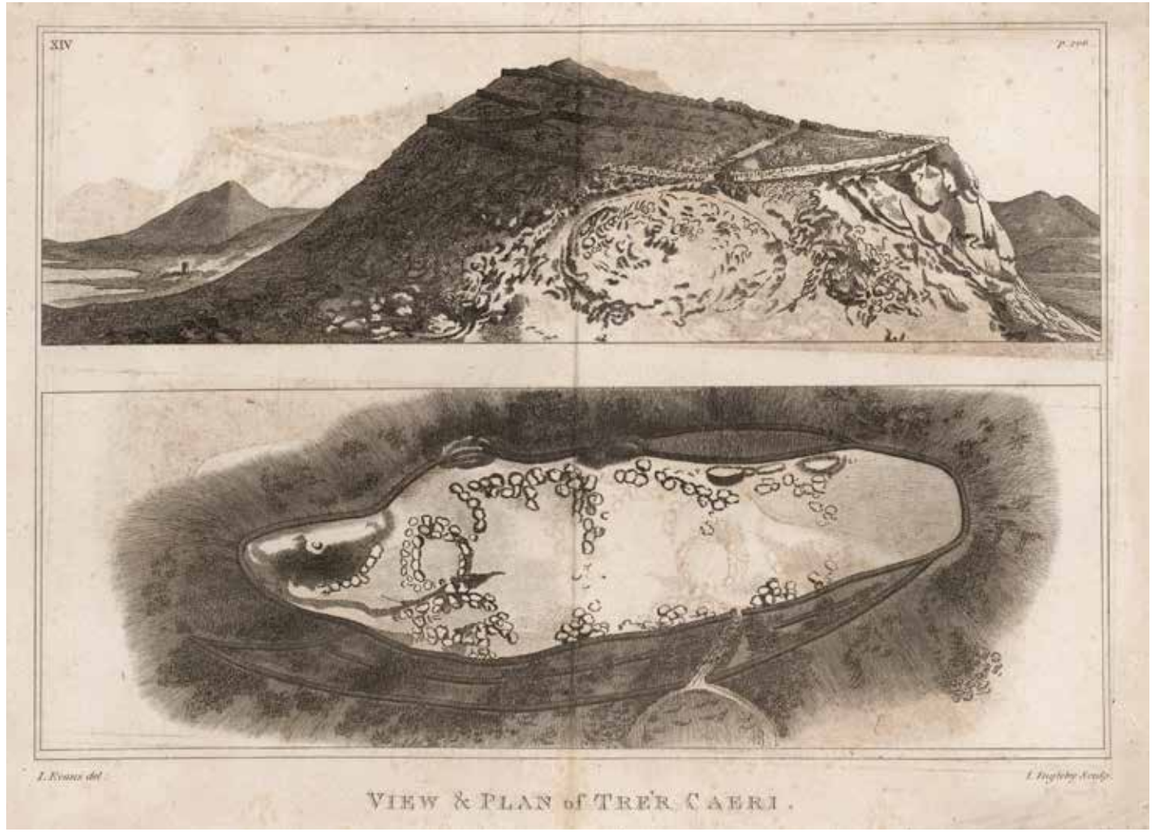


John Ingleby yn seiliedig ar/after John Evans, *View & Plan of Tre'r Caeri,* o gyfrolau addurnedig y *Tours*/from the extra-illustrated *Tours*

Cafodd y delweddau o set Pennant ei hun o wyth cyfrol addurnedig o'r *Tours in Wales* sy'n ymddangos drwy'r llyfryn hwn eu gwneud neu eu casglu ar ôl cyhoeddi'r *Tours* yn 1778 ac 1781. Fe'u hatgynhyrchir yma gyda chaniatâd caredig Llyfrgell Genedlaethol Cymru, ac maent i'w gweld yn rhad ac am ddim ar eu gwefan:

https://www.llgc.org.uk/cy/darganfod/oriel-ddigidol/darluniau/a-tour-in-wales

The images from Pennant's own eight-volume set of extra-illustrated *Tours in Wales* which appear throughout this book were mostly made or collected following publication of the *Tours* in 1778 and 1781. They are reproduced with the kind permission of the National Library of Wales, and can be freely viewed on their website:

https://www.llgc.org.uk/en/discover/digital-gallery/pictures/a-tour-in-wales

Ifor ap Glyn: Gwers

(3. 3. 11)

Trwy hedfan dros Gymru
mae dysgu ei charu;
hongian yn arafuwch ei phen,
ei hadnabod o onglau anghyfarwydd.

Ac rhwng cellwair y cymylau blew geifr,
dyma benrhyn Llŷn,
fel llawes a dorchwyd ar frys.

Dyma gaeau'n gotymau blêr
am ddirgelwch y mynydd,
wedi'u pwytho'n gain gan y cloddiau.

Dyma lechi'n domenni
wedi'u cribo o'r tir,
fel ôl bysedd drwy'r tywod,

a llynnoedd bychain llachar
fel mannau geni cyfrin
yn haul yr hwyr.

Ac wrth drwyno ffenest yr awyren heno
mae'r gwefusau'n mynnu adrodd
pader yr enwau,

'Dyfi Junction, Cors Fochno ...'
a'th anadl fel siffrwd carwr dros ei chorff,
'Dowlais, Penrhys, Gilfach Goch ...'

Ac wrth iddi gau'i swildod dan len,
mae cysgod yr awyren
yn symud fel croes dros y cymylau gwynion,

yn sws ar lythyr caru'r oesau,

yn bleidlais betrus dros ei pharhad ...

Ifor ap Glyn, *Waliau'n Canu* (2011)
Trwy ganiatâd Gwasg Carreg Gwalch
www.carreg-gwalch.com

Teithwyr Chwilfrydig: Symud, Tirlun, Celf

Dechreuodd fel llinell neu ddwy yn y cais gwreiddiol am nawdd: 'Gofynnir i ddetholiad o artistiaid cyfoes ddarllen, cerdded ac ymateb i ddarnau o *Tours* Pennant.' Fe'i gwireddwyd yn Hydref 2016 yn Oriel Sycharth, Wrecsam: gofod gwych, llawn pethau rhyfeddol.

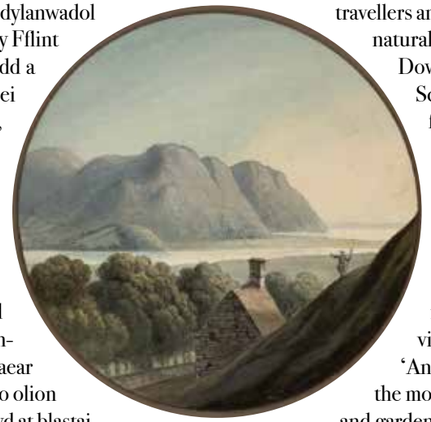
Ffrwyth cydweithio rhwng Canolfan Uwchefrydiau Cymreig a Cheltaidd Prifysgol Cymru a Phrifysgol Glasgow yw 'Teithwyr Chwilfrydig: Thomas Pennant a Theithiau yng Nghymru a'r Alban 1760–1820', prosiect ymchwil sy'n cael ei ariannu gan yr AHRC. Amcan y prosiect yw archwilio ysgrifau teithio'r cyfnod Rhamantaidd yng Nghymru a'r Alban; cyfnod pan ddaeth teithio ym Mhrydain yn beth ffasiynol, a phan ffynnodd y *tour* fel genre llenyddol ffasiynol o ganlyniad. Ymhlith y teithwyr a'r awduron cynharaf a mwyaf dylanwadol roedd Thomas Pennant o Downing, Sir y Fflint (1726–98), naturiaethwr a hynafiaethydd a gyhoeddodd gyfrolau llwyddiannus am ei deithiau yn yr Alban yn 1769 a 1772, ac am deithiau pellach yng ngogledd Cymru yn fuan wedyn. Mae chwilfrydedd Pennant ynghylch hanes a byd natur yn golygu ei fod yn dywyswr atyniadol iawn, hyd yn oed heddiw, i'r llefydd a'r tirluniau a ddisgrifiwyd ganddo yn ei lyfrau. Ac mae haenau'r byd sy'n ymddangos yn y *Tours* – o'r mwyngloddiau copr a glo yn nyfnderoedd y ddaear hyd at y golygfeydd o gopa'r Wyddfa; ac o olion yr Hen Frytaniaid a'r Rhufeiniaid gynt hyd at blastai newydd a gerddi hardd ei gyfoeswyr – mae hyn oll bellach, i ni, ddwy ganrif a hanner yn y gorffennol. Gwelwyd llawer iawn o newid yn ystod y cyfnod hwn ymhlith y cymunedau roedd Pennant yn eu hadnabod, a hynny'n rhannol oherwydd y math o deithio twristaidd a ysbrydolwyd gan Pennant ei hun. Etifeddiaeth gymhleth yw hon, felly. Diddorol iawn

Stuart Evans, *Thomas Pennant travelling chest*, 2016, cyfrwng cymysg/mixed media

Curious Travellers: Movement, Landscape, Art

It started as a few lines in our original grant application: 'We will ask a selection of contemporary artists to read, walk and respond to sections of Thomas Pennant's *Tours*.' It materialized in October 2016 in Wrexham's Oriel Sycharth: a wonderful space full of wonderful things.

'Curious Travellers: Thomas Pennant and the Welsh and Scottish Tour, 1760–1820' is an AHRC-funded project jointly run by the University of Wales Centre for Advanced Welsh and Celtic Studies and the University of Glasgow. The project explores travel-writing from Romantic-era Wales and Scotland, from a period when the 'home' tour became a fashionable pursuit in Britain, and the '*tour*' a fashionable literary genre. One of the earliest and most influential of these travellers and travel-writers was the Flintshire-based naturalist and antiquarian Thomas Pennant of Downing (1726–98), whose explorations of Scotland in 1769 and 1772 were swiftly followed by a series of tours in his native north Wales. Pennant's 'curiosity' (his word) about places, their history and natural history make him, even today, a fascinating guide to the landscapes he described. And the layered world he evokes in the *Tours* – from subterraneous copper and coal mines to the view from the top of Snowdon; and from 'Ancient British', and Roman remains to the modern and 'much improv'd' stately homes and gardens of his contemporaries – is now, for us, two and half centuries into the past. That period has seen a great deal of change in the communities Pennant knew – not least as a result of the kind of domestic tourism he himself practised and inspired. It is a complex legacy, and the act of walking through these places with a kind of bifocal vision,



Moses Griffith, Golygfa yng ngogledd Cymru, o gyfrolau addurnedig y *Tours*/View in north Wales from extra-illustrated *Tours*, dyfrlliw/watercolour

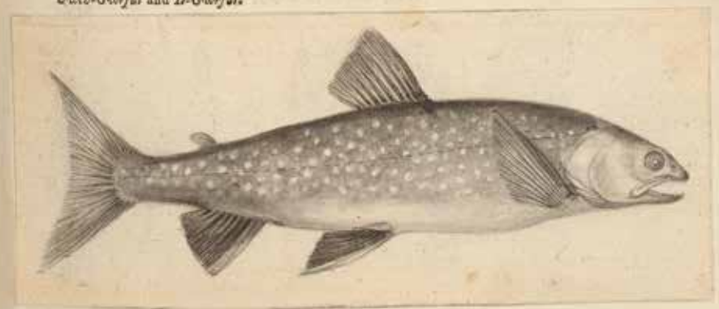
licius, had a chapel here, which he tells us was in being in his days *. A well, near the fort, bears the name of that princeſs; and ſome very ſlight remains of ruins are to be ſeen adjacent. Tradition ſays, the chapel ſtood on that ſpot.

ROAD FROM CAERNARVON TO SNOWDON.

THE traveller who wiſhes to viſit *Snowdon*, from this town, may have a very agreeable ride. After croſſing the *Fai*, or *Gwyrfai* †, at *Pont y Bettws*, about four miles and a half from *Caernarvon*, he will find about the village of *Bettws Garmon*, or *Is-Gwrfai*, a beautiful caſcade fronting him, as he paſſes up a valley; which conſiſts of verdant meadows, watered by the ſame river, and bounded by hills riſing faſt into *alpine* majeſty. He will go under *Moel Elian*, a noble mountain of a ſtupendous bulk, cloathed with a ſmooth green turf, and moſt regularly rounded. He will paſs on the right near *Caſtell Cedwm*, ſaid by Mr. *Rowlands* to be one of the guards to the entrance into *Snowdon*: it is a great rock; which I did not aſcend, ſo cannot certify whether it had any works like thoſe of other *Britiſh* poſts. The lake *Cwellyn* here almoſt fills the valley; a water famous for its Char, which are taken in nets in the firſt winter months, and after that ſeaſon retire to the inacceſſible depths. In former times, this water was called, from the ſteepneſs of its banks, *Llyn y Torlennydd*. Above, on the right ſide of the lake, ſoars the magnificent *Mynydd Vawr*, ſmooth on the top, but the ſides receding inwards in a ſemicircular form, exhibiting a tremendous precipice. Soon after this, the vale ex-

* *Mona Antiq.* 163. *Helen* was born at *Segontium*.

† This river iſſues out of *Llyn Cwellyn*, and ſeparates the two hundreds of *Uwch-Gwrfai* and *Is-Gwrfai*.



oedd canlyniadau cerdded yn feddylgar trwy'r llefydd hyn, a'r cerddwyr creadigol yn cadw un llygad ar y presennol a'r llall ar amseroedd cynt.

Mae naws 'llyncu popeth' ysgrifau Pennant yn cael ei hadlewyrchu'n drawiadol yng ngweithiau'r tri artist ar ddeg a gynrychiolir yma. Ni wnaed unrhyw ymgais fwriadol i ddewis a dethol artistiaid, nac i awgrymu iddynt ddilyn thema neu arddull benodol. Wrth i bobl gysylltu, gofynnwyd iddynt ddewis darn o'r *Tours in Wales* oedd yn sôn naill ai am le cyfarwydd iddynt, neu am le cwbl newydd, ac i 'ddarllen' y dirwedd yno trwy lens y testun o'r ddeunawfed ganrif. Daeth yr ymatebion yn llu ac yn hynod amrywiol, o ran arddull yn ogystal â deunydd crai. Yn wir, mae'n teimlo bron fel petai'r testun ei hun wedi llwyddo i fynegi ei amrywiaeth nodweddiadol – nodwedd gyfarwydd iawn i bob darllenydd sydd wedi brwydro trwy gorsydd trwm y *Tours* (gyda thudalen ar ôl tudalen yn llawn disgrifiadau manwl am brosesau mwyngloddio ac adroddiadau anfaddeuol o drylwyr ar hanes y crachach lleol) yn ogystal â mwynhau'r ucheldiroedd agored (ei ddisgrifiadau bywiog o dirwedd a golygfeydd, ei hiwmor sych, ei arddull gywrain). 'I beg to be considered', meddai Pennant yn 1773, 'not as a Topographer but as a curious traveller willing to collect all that a traveller may be supposed to do in his voyage'.

Yn y llyfryn hwn ceir delweddau o'r gweithiau celf a grëwyd ar gyfer yr arddangosfa, yn ogystal â darnau byr o *Tours* Pennant a datganiadau cryno gan yr artistiaid. Roedd sawl un wedi ysgrifennu'n fwy manwl am y proses o greu a cherdded, ac wedi rhannu eu profiadau ar Flog y Cerddwyr ar wefan 'Teithwyr Chwilfrydig'. Yn ogystal â'r gwaith cyfoes hwn dangoswyd copïau o ddyfrlliwau Moses Griffith, brodor o Ben Llŷn a ddaeth yn was ac yn artist i Thomas Pennant, gan greu cannoedd o olygfeydd a *vignettes* ar gyfer ei lyfrau teithio o gwmpas Prydain.

flicking back and forth between *then* and *now*, has produced extremely interesting results.

The omnivorous nature of Pennant's writing is tellingly reflected in the works created by the thirteen artists represented here. No attempt was made to select particular artists or to guide them towards a particular theme or style: those who got in touch with us were simply asked to find a section of the *Tours in Wales* relating to a place (somewhere familiar, somewhere entirely new), and to 'read' the landscape they found there through the eighteenth-century text. The responses were gratifyingly diverse, both stylistically and in terms of the media of expression. Indeed, anyone who knows the *Tours* – who has fought through its patches of dense materiality (page after technical page on mineral extraction, unforgivably thorough family histories of local nobility) and delighted in its tight, elegant phrasing, its wry humour, its sudden, vivid descriptions of landscape – might to be tempted to think that the text has rather cleverly found a way to express its own heterogeneity. 'I beg to be considered', wrote Pennant in 1773, 'not as a Topographer but as a curious traveller willing to collect all that a traveller may be supposed to do in his voyage'.

This booklet brings together images of the artworks created for the exhibition, short extracts from Pennant's *Tours in Wales*, and a brief account by each artist of the genesis of their work. Many also produced lengthier accounts, written while their work was in progress, and shared them on the Walkers' Blog on the 'Curious Travellers' website. In the final gallery display, this work was interspersed with images by Moses Griffith, the Llŷn-born artist who was part of Pennant's household at Downing, and who illustrated innumerable scenes and objects for the published *Tours*.

Tudalen o gyfrolau addurnedig y *Tours*
Page from the extra-illustrated *Tours*

Moses Griffith, yn seiliedig ar/after Richard Wilson, *Cader Idris, Llyn y Cau*, dyfrlliw/watercolour

Peter Bishop, *Cader Idris, Llyn y Cau*, 2011, dyfrlliw a siarcol ar bapur/watercolour and charcoal on paper

Ymhlith y cyfraniadau i'r arddangosfa ceir darluniau trawiadol Peter Bishop, sy'n ymateb i dirluniau enwog Richard Wilson. Trawsnewidiodd Wilson a'i ddilynwyr agweddau tuag at dirweddau mynyddig Cymru yng nghanol y ddeunawfed ganrif gydag arddull 'Glasurol' a gafodd ei meithrin yn ysgolion celf Rhufain. Mae dyfrlliwiau Llyn y Cau (Cadair Idris) Bishop yn talu teyrnged i olygfa enwog gan Wilson, llun sy'n cael ei grybwyll yn y *Tours* gan Pennant ei hun, ac a ddaeth yn adnabyddus iawn trwy engrafiadau a phrintiadau'r cyfnod. O'r un ardal fynyddig, ond mewn dull cwbl wahanol, dyma osodiad sain Richard Urbanski, sydd wedi ei ysbrydoli gan ddisgrifiad Pennant o'r traddodiad canu penillion, ac sy'n gweu patrwm swynol o leisiau sy'n deffro atgofion am y gwahanol gymunedau fu'n byw yno dros y canrifoedd. Mae gwefr drydanol yn neidio dros filenia yn ffilm Jan Woods, sydd wedi'i gosod ymysg niwl a cherrig rhyfeddol bryngaer Tre'r Ceiri; mae darlun Moses Griffith o'r safle yn dyst i'r 'ysfa' hynafiaethol a oedd yn gyrru sawl taith yn y cyfnod. Archwiliwyd yr ysfa hon yn fanwl gan Martin Crampin mewn gwaith sy'n dathlu chwilfrydedd y teithwyr cynnar, gan gydnabod pwysigrwydd eu hawydd i gofnodi a chadw'r henebion a welsant. Yn bennaf oll, mae Crampin yn talu teyrnged i'r trysorau gweledol cudd sydd i'w darganfod ar ymylon y tudalennau mewn golygiadau arbennig o'r *Tours* a gafodd eu harddurno ar gyfer Pennant a rhai o'i ffrindiau.

Gwelir yma hefyd y *Tours* wedi eu 'benyweiddio', wrth i'r deithwraig chwilfrydig ddarganfod ei llais rhwng llinellau

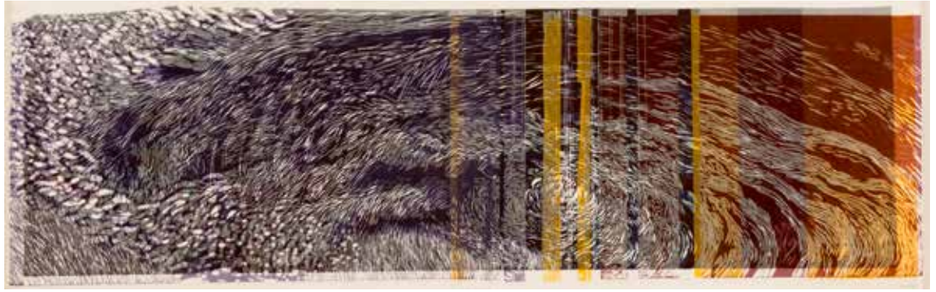
Contributions to the exhibition include Peter Bishop's vivid take on the mountain landscape paintings of Richard Wilson and his followers, who transformed perceptions of Welsh landscape in the mid-eighteenth century by viewing the country through a Classical lens. Bishop's watercolours of Llyn y Cau (Cadair Idris) pay homage to a particularly famous Wilson view, which was also invoked by Pennant, and much reproduced in engravings and prints. At the other end of the spectrum, but still focused on the same mountain region, is the sound installation by Richard Urbanski, inspired by Pennant's description of the *penillion*-singers, which weaves a pattern of voices, evoking the area's different communities across the centuries. An electrical charge leaps across millennia in Jan Woods's atmospheric film of the prehistoric settlement at Tre'r Ceiri. Pennant provides a point of contact in between, and Moses Griffith's striking drawing of the site reminds us of the antiquarian impulse behind so much travel in this period. That impulse is explored in minute detail in Martin Crampin's work, which celebrates the recording and preserving functions of earlier travellers' curiosity, and pays homage to the hidden visual treasures in the margins of the gorgeous extra-illustrated editions of Pennant's *Tours*.

Martin Crampin, *'The Church is Extremely Handsome', Art and History at Gresford Parish Church*, 2016, cyfrwng cymysg/mixed media

Barbara Matthews, *A Quilt for a Copper Lady*, 2016, papur, priddliw Mynydd Parys a chopr/paper, pigment from Parys Mountain and copper

Pennant. Ar ei thaith feddylgar ger Tal-y-llyn mae Andrea Hilditch yn cysylltu lliwiau'r dirwedd â lliwiau sy'n dwyn atgofion personol, teuluol – megis lliw melyn-hufen cyllell fenyn garn ifori ei nain. Ym mrodwaith hynod gain Helen Pugh mae allweddau Mair (hadau onn) yn efelychu plu aderyn, gan gyfeirio at ddiddordebau Pennant fel naturiaethwr, a'i hoffter o adar yn arbennig. Menywod anweledig (nid oes sôn amdanynt yn y *Tours*) yw testun gwaith Barbara Matthews, *Quilt for a Copper Lady*, darn sy'n talu teyrnged i'r 'copr ladis' oedd yn arfer gweithio ym mwyngloddiau Mynydd Parys. Mae lliwiau llachar y darn hwn yn adleisio lliwiau trawiadol cyfraniad triphlyg Alison Lochhead: archwiliad o safle Mynydd Parys mewn cerrig, pigment a llun. Yn y gwaith hwn, mae Lochhead yn dal i'r dim frwdfrydedd Pennant am ddaeareg, gan gyfeirio hefyd at y gwaith arbrofi a wnaethpwyd yn ei odynau ar stad Downing – lle profwyd samplau mwynol a anfonwyd gan ei gyfeillion gwyddonol ar draws y byd. Ac er bod Pennant yn frwd dros ddatblygiadau diwydiannol, ac o blaid gwelliannau ar ei diroedd ei hun, nid yw'r ochr dywyll – cost ddynol ac amgylcheddol mwyngloddio (sef thema gyson yng ngwaith Lochhead) – yn absennol o'i ysgrifau chwaith. Effeithiau'r chwyldro diwydiannol ar adnoddau naturiol, a dylanwad gweithgarwch dynol ar dirweddau, yw testunau gwaith Jude Macklin mewn cyfres o brintiadau trawiadol ar themâu hylif a dŵr.

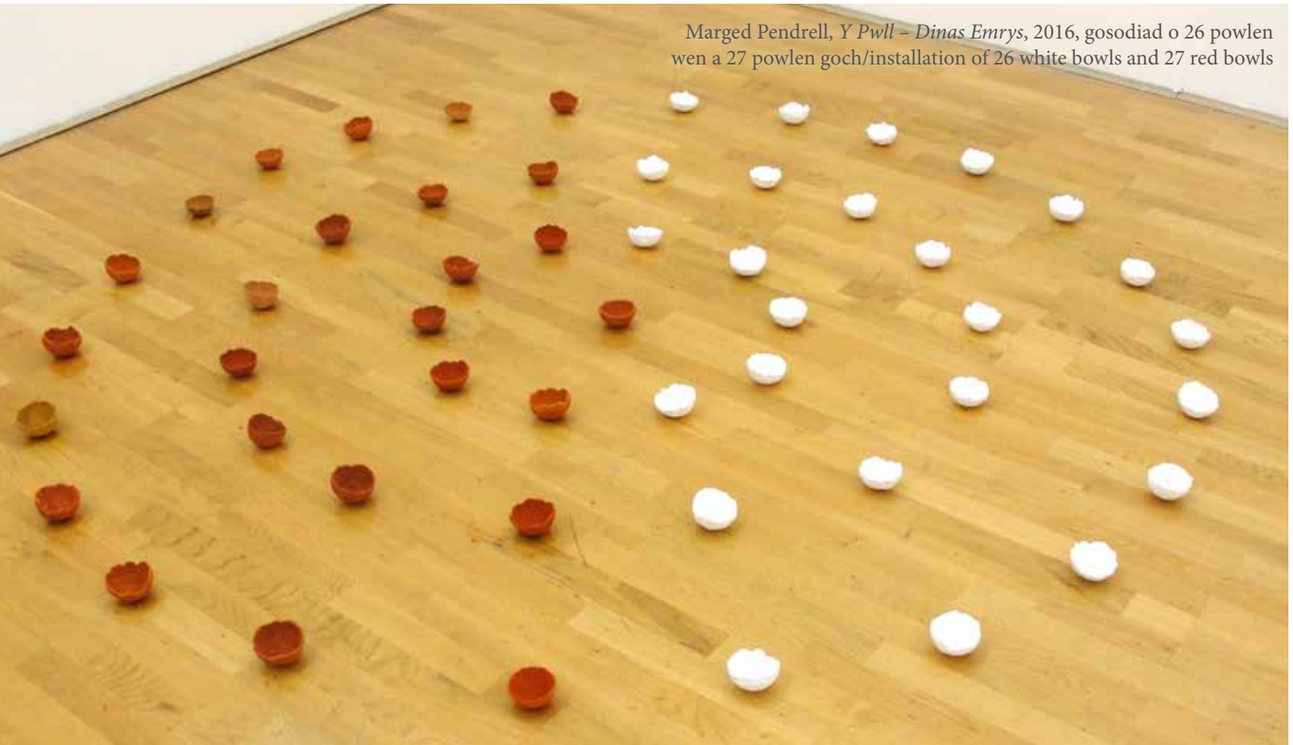
The exhibition also inspired a feminized take on Pennant, with the female traveller finding her voice between Pennant's lines. Andrea Hilditch's intimate, thoughtful walk at Tal-y-llyn links the personal and the familial to colours in the landscape – the creamy yellow of her grandmother's bone-handled butter knife. In Helen Pugh's finely crafted work of embroidery and collage, ash-keys, looking remarkably like plumage, recall Pennant's profound interest in natural history, and his love of birds in particular. The invisible female workers – not mentioned by Pennant, but noted by later tourists – at the Parys Copper mine on Anglesey are acknowledged in Barbara Matthews's *Quilt for a Copper Lady*. And the bright pigments of that piece are brilliantly echoed in Alison Lochhead's striking triple grouping from Parys Mountain of rock, pigment and image. Lochhead here beautifully captures Pennant's own geological obsessions and his passion for experimentation, which took place in purpose-built kilns on his estate at Downing, where he tested rock specimens from Wales and beyond. And though he was very much the improving landowner and entrepreneur, the dark human cost of mines and mining (a perennial theme in Lochhead's work) is not absent from his writing either. The industrial revolution's exploitation of natural resources, and the impact of human activity on landscape is further explored in the fluid, water-themed prints of Jude Macklin.



Jude Macklin, *Purple Streaming*, 2016, print

Mwynau a phridd – tirwedd yn trawsnewid yn llythrennol i gelf – sydd wrth wraidd gwaith Marged Pendrell. Mae ei chydosodiad o bowlenni bach bregus, mewn pridd coch a gwyn, yn ein tywys tuag at agwedd arall ar *Tours* Pennant, sef ei ffordd o gofnodi a sianelu chwedlau lleol. Yn yr achos hwn, chwedl ganoloesol a adroddir gan Pennant (a thinc braidd yn sych yn ei lais – nid yw'r fath 'ofergoelion' at ddant dyn yr Oleuedigaeth) am y Brenin Gwrtheyrn (Vortigern) ger Dinas Emrys; mae'r powlenni yn cynrychioli'r ddraig goch a'r ddraig wen sy'n ymladd dan y ddaear, gan gynhyrfu safle adeiladu ei gastell newydd. Yng ngofod yr oriel, roedd grymusterau cylchol y darn hwn yn cyfochri'n effeithiol iawn gyda gwaith cinetig Alison Craig: rholynnau mawr o bapur

Minerals and soil – the literal transformation of landscape into art – lie at the heart of the work by Marged Pendrell, whose assemblage of delicate red and white bowls takes us into another aspect of the *Tours*, reminding us of Pennant the purveyor and transmitter of legends and stories. The story in this instance (told in a pleasingly dry tone by Pennant, in full Enlightenment mode) is the medieval fable of the battling red and white underground dragons who disturb the construction of Vortigern's castle at Dinas Emrys. The contained circular energies of that piece sit very effectively alongside the wonderfully kinetic work of Alison Craig, who has captured in great unfolding rolls of paper the acts of walking and re-walking where others have gone before. *Tours*, as a



Marged Pendrell, *Y Pwll – Dinas Emrys*, 2016, gosodiad o 26 powlen wen a 27 powlen goch/installation of 26 white bowls and 27 red bowls

sy'n mapio'r weithred o gerdded ac ailgerdded, yn dadrolio yn ddramatig o'r nenfwd i'r llawr. Mae 'tethiau' fel genre llenyddol yn ailadrodd dro ar ôl tro haenau profiadau teithwyr blaenorol – olion traed megis yn troedio mewn olion traed – gan greu'r teimlad rhyfedd fod ein hymateb i rai lleoedd yn beth uniongyrchol ac anuniongyrchol ar yr un pryd: rhywbeth a brofir yn y fan a'r lle, ond hefyd drwy gyfrwng testun neu gelfwaith. (Er, fel y dengys profiad Craig, nid yw'r hen lwybrau wastad yn amlwg i gerddwyr cyfoes.)

Wrth archwilio hen dirwedd y Gwylliaid Cochion – *banditti* enwog Dinas Mawddwy – codir cwestiynau tebyg gan Barbara Matthews am hawliau mynediad, rhyddid i gerdded, a rhwystrau i deithio. Terfynau, ffiniau, waliau cerrig, yw testun pedwar ysgythriad manwl gan Stuart Evans; mae ei gyfraniadau ef a Rorik Smith yn ymwneud â'r rhwystr mwyaf sy'n gorwedd rhyngom ni a gweithiau hanesyddol, sef colli cyd-destun – amhosibilrwydd deall y gorffennol yn ei lawn ystyr. Mae delwedd Smith yn torri lan y dirwedd mewn ffordd gyfrwys, er mwyn ei hail-greu, o'r newydd, o bersbectif cyfoes. Ac mae Evans yn ailgyflwyno'r teithiwr chwilfrydig ei hun: Thomas Pennant, yn sefyll yn falch mewn hen gist deithio, a llu o ryfeddodau o'i amgylch – pluen, penglog aderyn, a darnau sgleiniog o'r gorffennol.

Alison Craig, *Llansannan – Felin Gadog – Llansannan* a/and *Tan y foel – Gwytherin* (gwaith ar y gweill/work in progress), 2016, siarcol a phastel olew ar bapur/charcoal and oil pastel on paper

Yn y gyfrol fach hon gwelir y darnau o gelf fel y cawsant eu harddangos yn Oriel Sycharth, Prifysgol Glyndŵr, rhwng Hydref a Rhagfyr 2016. Rydym yn ddyledus iawn i'n cydweithiwr Martin Crampin – artist, dylunydd, ffotograffydd a hynafiaethydd brwd – am ei gymorth gyda chynhyrchu'r cyhoeddiad hwn; ac i Gwen Gruffudd am ei pharodrwydd i olygu'r testun Cymraeg. Roedd angen llawer o waith wrth drefnu'r arddangosfa yn y lle cyntaf, a hoffwn ddiolch i'n

literary genre, are continually replaying that layering of experience, footsteps over footsteps, creating the odd sense that one's experience of a place is both direct and mediated by the words of earlier travellers (although, as Craig discovered, old pathways are *not* always easy to rediscover on the ground).

Barbara Matthews's explorations of the territory of the *Gwylliaid Cochion*, the Banditti of Dinas Mawddwy, also raise questions of access, freedom of movement, or impediments to travel. Boundaries, stone walls, form the subject of four intimate etchings by Stuart Evans, and both he and Rorik Smith offer their own takes on that other powerful impediment that haunts our dealings with the past, the fragmentation of context, the impossibility of recovering anything like full meaning. Smith's work cleverly breaks up landscape to recreate it afresh, from a distance. And Stuart Evans has given us the ultimate curious traveller – Pennant himself, standing proud in a travelling chest, surrounded by curiosities, a feather, a bird's skull, and the shining fragments of the past.

This booklet offers a chance to see pieces as they were displayed during the exhibition which ran between October and December 2016 in Glyndŵr University's dedicated gallery space, Oriel Sycharth. It has been put together with the help of our colleague Martin Crampin – artist, designer, photographer, and enthusiast for all things antiquarian – and we are very grateful for his support, as well as that of Gwen Gruffudd, who helped us with the Welsh text. A great deal of work went into organizing the exhibition, and we would

cyd-weithwyr ym Mhrifysgol Glyndŵr am eu parodrwydd i helpu – yn eu plith Cora Thorne, Steve Dutton, Haydn Hughes a Myra Ryan. Diolch hefyd i gyfarwyddwr Oriel Sycharth, Estelle Thompson, a ddaeth â phâr o lygaid clir a meddwl creadigol wrth iddi drefnu'r gweithiau gyda'i gilydd yn y gofod ei hun. Roedd Jason Evans a Llyfrgell Genedlaethol Cymru yn hael iawn wrth rannu lluniau hardd Moses Griffith o'r *Tours* addurnedig. Treuliodd Elizabeth Edwards, Ymchwilydd ar brosiect y Teithwyr Chwilfrydig, oriau maith yn cydlynu rhwng y gwahanol artistiaid a staff Prifysgol Glyndŵr; roedd hi hefyd yn allweddol wrth inni lunio rhestr lawn o ddigwyddiadau i gyd-fynd â'r arddangosfa – nosweithiau barddoniaeth a chwedlau, sgyrsiau am dreftadaeth leol, a chynhadledd undydd. Trwy garedigrwydd dau o'n cyfranwyr mae'r llyfryn hwn yn cynnwys dwy gerdd – un i agor, un i gloi. Darllenodd Philip Gross ac Ifor ap Glyn ill dau gerddi am y profiad o deithio dros Gymru mewn awyren fach. Teimlem y byddai eu gweledigaethau o dirwedd-o'r-awyr (rhywbeth y tu hwnt i brofiad Pennant, wrth gwrs) yn creu dechrau a diwedd digon dyrchafedig i'r teithiau a ddisgrifir yma.

Roedd Wrecsam, lle'r âi Pennant i'r ysgol, yn lleoliad addas iawn i gynnal yr arddangosfa: roedd llawer o'r sgyrsiau'n trafod agweddau ar dirwedd a threftadaeth ei fro ar ororoau'r gogledd-ddwyrain. Wrth i'r gyfrol fynd i'r wasg cafwyd cadarnhad y bydd 'Teithwyr Chwilfrydig: Symud, Tirwedd, Celf' yn cael ei harddangos eto rhwng Mai ac Awst 2017 mewn dau le, ac mewn dau gyfluniad newydd, yn Oriel Plas Brondanw, Llanfrothen, Gwynedd, ac yn yr Hen Goleg, Prifysgol Aberystwyth. Mae'r ddau leoliad bendigedig hyn yn addas iawn hefyd am fod y ddau, mewn ffordd, yn bodoli oherwydd pwysigrwydd parhaol y diwydiant twristiaeth i'r economi Gymreig – ac felly, yn hanesyddol, oherwydd chwilfrydedd ac ysbryd antur y teithwyr cynharaf i Gymru.

like to thank colleagues at Glyndŵr for their co-operation, including Cora Thorne, Steve Dutton, Haydn Hughes, Myra Ryan and especially the gallery director, Estelle Thompson, whose clear and decisive eye in arranging works in the gallery space brought so much to the final result. We are also very grateful to Jason Evans and the National Library of Wales for their readiness in sharing copies of the beautiful vignettes painted by Moses Griffiths for the extra-ilustrated *Tours in Wales*. Much of the liaising between artists and colleagues at Sycharth was done by our Research Fellow on the Curious Travellers project, Elizabeth Edwards, and she was instrumental too in organizing a wide-ranging series of events, from poetry readings and story-telling to talks on heritage and landscape and a day-conference. Two of our contributors to those events have kindly allowed us to use their work as 'book-ends' to this volume: both Philip Gross and Ifor ap Glyn read poems about the experience of travelling the length of Wales by plane, and we thought their visions of landscape-viewed-from-the air (not something Pennant ever managed) would make an appropriately uplifting start and finish to the journeys described in this book.

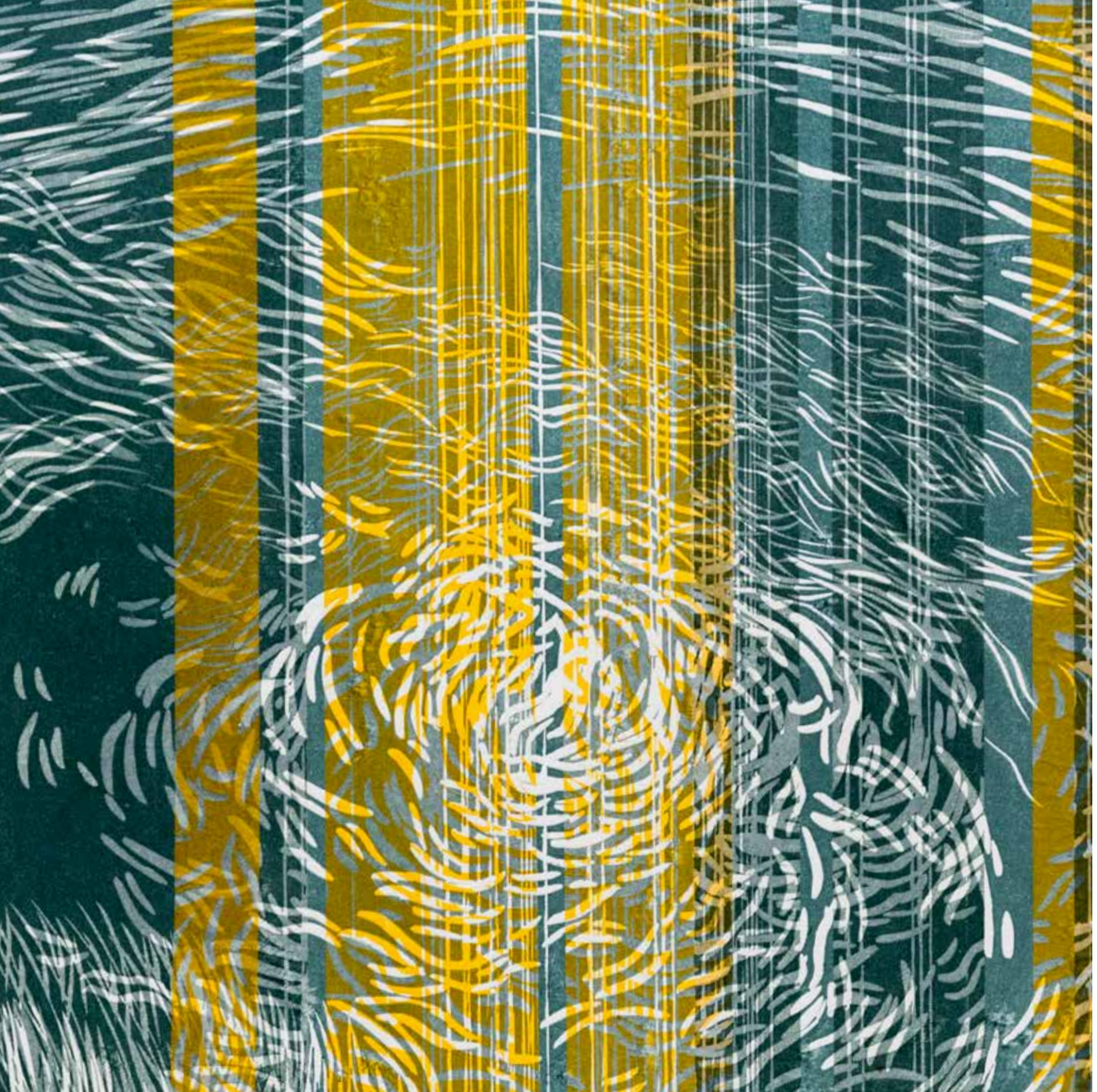
Wrexham, where Pennant went to school, was an apt venue for this exhibition, and many of the talks and events explored the landscape and heritage of his north-eastern border-lands. At the time of going to press we have learned that the exhibition will also be shown, in different configurations and quite different spaces, in Oriel Plas Brondanw in Llanfrothen, Gwynedd, and the University Old College, Aberystwyth, between May and July 2017. These wonderfully located venues are equally fitting, since both in some sense owe their existence to the continued importance of the tourist industry to the Welsh economy – and thus to the curiosity and adventurousness of those earlier travellers to Wales.

Mary-Ann Constantine & Elizabeth Edwards
Chwefror/February 2017

Barbara Matthews, *Tal-y-llyn*, 2016,
gosodiad wal mewn llechen, haearn a phaent acrylig/
wall installation in slate, iron and acrylic paint

Moses Griffith, *Dinas Emrys*, o gyfrolau addurnedig y *Tours*/
from the extra-illustrated *Tours*, dyfrlliw/watercolour

Marged Pendrell, Priddliwiau ar gyfer Dinas Emrys/
Pigments for Dinas Emrys, 2016



Turquoise Streaming, 2016, print (manylyn/detail)

Jude Macklin: Treffynnon/Holywell

THE ROAD from hence is remarkably picturesque, along a little valley, bounded on one side by hanging woods beneath which the stream hurries towards the sea, unless where interrupted by frequent manufactories. Its origin is discovered at the foot of a steep hill, beneath the town of *Holywell*, or *Treffynnon*, to which it gave the name. The spring boils with vast impetuousity out of a rock, and is formed into a beautiful polygonal well, covered with a rich arch supported by pillars.

A Tour in Wales, I, 28–9.

Roedd meddylwyr y cyfnod Rhamantaidd yn deithwyr brwd, ac yn dringo mynyddoedd, hwylio afonydd, wynebu tywydd garw ac yn mentro i wastadoedd gwyllt tirweddau Cymru. Cyfunwyd ffrwd o ddysg a rheswm oes yr Oleuedigaeth – gwyddoniaeth, athroniaeth, hanes a daearyddiaeth – gyda ffordd newydd o archwilio a gweld y byd, gweledigaeth o drefn/anhrefn a geisiodd ryddhau egni dirgel y tir a'i sianelu i gronbwll o lên a chelf. Yn nisgrifiad Pennant o Dreffynnon, gwelir cyfuniad tebyg o egnïoedd naturiol a dynol yn y ffynnon, y pwll cysegredig, a'r ffatrïoedd modern.

Mae fy ngwaith ar y prosiect hwn wedi ysgogi ffyrdd newydd o ddychmygu tirwedd. Gofynnaf sut y medrwn ni gyfleu yr egnïoedd cudd a chinetig hynny, patrymau tymor byr a thymor hir sy'n cael eu creu trwy ryngweithrediad dyn a natur, ac sy'n cael eu cadw mewn cof yn adysgrifau y dyfroedd, sianeli, afonydd, a thiroedd gwastad yr arfordir.Ymhlith fy nulliau o weithio ceir delweddau print cerfwedd ochr yn ochr â thestun, y cwbl wedi ei brintio gyda blociau pren neu lino, gyda haenau o bapur tenau a lled dryloyw sy'n adlewyrchu ac yn gwrthdorri'r ddelwedd. Mae'r proses o greu print yn un adeiladol, un sy'n efelychu'r proses o greu tirffurf hydromorffig a welir yn y byd (lled) naturiol.

Romantic thinkers set out to climb mountains, navigate rivers, brave the elements and meet head-on the untamed, wild expanses of landscape in Wales. At the confluence of Enlightenment reason and learning – science, philosophy, history and geography – came this new wave of searching and seeing, fixing and blurring, which sought to release the latent energy of our land, and channel its forces into a reservoir of literature and art which could be shared out with the people. At Holywell, the natural spring and the man-made shrine and modern factories form a strikingly dynamic group.

My engagement with this project has prompted a reimagining of landscape, and asks how we can communicate latent and kinetic energies, short and long-term patterns which are generated by people-nature interactions and remembered in palimpsests of water, river channel and floodplain. My artistic process and techniques include relief-printed images juxtaposed with text and reproduced from wood and lino-blocks in combination with fine translucent papers that can be layered, reflected and refracted. The printmaking process builds images that mirror hydromorphic landform formation as seen in the (semi-) natural world.

Martin Crampin: Gresffordd/Gresford

GRESFORD, or *Croes-ffordd*, the road of the cross, lies about two miles further. The church is seated on the brow of a lofty eminence, over a beautiful little valley, whose end opens into the vast expanse of the vale royal of *Cheshire*; and exhibits a view of uncommon elegance. The church is extremely handsome; but less ornamented than that of *Wrexham*, though built in the same reign. On the top of the towers are images of the apostles. On one side, in a niche, is another of *Henry* VII.

... HERE are two antient monuments: one, much hid by a pew, a flat stone, with a shield and other sculpture. The arms on the shield are three mullets on a bend ... IN the north aile is a tomb of a warrior armed in mail. On his shield is a lion rampant: and round the verge, *Hic jacet* MADOC AP LLEWELYN AP GRUFF.

A Tour in Wales, I, 298–9.

Mae fy niddordeb yng ngwaith Thomas Pennant yn tarddu nid yn gymaint o'i ysgrifau ond o'r ffordd y mae'r testun a'r delweddau wedi eu gosod a'u cyfuno yng nghyfrolau addurnedig *A Tour in Wales* yn Llyfrgell Genedlaethol Cymru. Yn y llyfrau hyn, mae lluniau Moses Griffith ac artistiaid eraill yn creu naratif cyfochrog i'r testun. Maent hefyd yn cofnodi llwyth o wybodaeth am eglwysi a delweddau o'r Oesoedd Canol sydd bellach wedi diflannu neu wedi eu trawsnewid yn gyfan gwbl. Yn achos yr eglwysi, cafodd y rhan fwyaf eu newid neu eu hailadeiladu'n llwyr yn ystod y bedwaredd ganrif ar bymtheg. Mae rhai o'r cerrig beddi a'r ffenestri lliw sydd i'w gweld ar dudalennau'r *Tour in Wales* bellach ar goll, sy'n golygu bod y cyfrolau yn gofnod hanesyddol gwerthfawr. Gwelir yn y gweithgaredd o gofnodi a chasglu (gan fod y llyfrau weithiau'n cynnwys printiau ychwanegol ar yr ymylon neu fel tudalennau newydd) esiampl dda o ddiddordeb hynafiaethwyr yng nghelf weledol yr Oesoedd Canol.

Mae fformat addurnedig y *Tours* yn adlewyrchu, i raddau, fy arfer i fy hun fel artist – sef cofnodi ac ailddychmygu diwylliant gweledol hanesyddol. Mae'r gweithiau sy'n cael eu harddangos yma yn ymateb i ddwy agwedd ar ddiwylliant gweledol canoloesol yng Ngresffordd, er na thalodd Thomas Pennant sylw iddynt yn ei *Tours*. Haenau o ddelweddau digidol ydynt, sy'n cynrychioli fy narganfyddiadau personol yn yr eglwys ac o'i hamgylch.

My interest in the work of Thomas Pennant is not primarily in his writing but in the layout and assemblage of text and image in the extra-illustrated copies of his tours, held at the National Library of Wales. In these books, the images form a parallel, and often divergent, narrative to the text, through illustrations by Moses Griffith and a variety of other artists. They also record a wealth of information about medieval churches and imagery, much of which has either been lost or changed out of all recognition. In the case of churches, most were significantly altered or completely rebuilt during the course of the nineteenth century. Some of the graveslabs and stained glass from churches illustrated in the *Tour in Wales* no longer survive, making the volumes a precious historical record, while the activity of recording (and collecting, inasmuch as prints were collected and fixed to the margins or added as additional leaves) is an example of the antiquarian impulse to document the visual arts of the Middle Ages.

The extra-illustrated format of the tours partly mirrors my own practice as an artist whose work is based on the recording and reimagining of historical visual culture. The pieces on display here respond to two aspects of the medieval visual culture at Gresford, although neither caught the eye of Thomas Pennant in his *Tour in Wales*. They represent my own discoveries at the church, and are layered digital works.

Gresford Screen Trefoil 1, 2016, print digidol/digital print

Alison Craig: Llansannan

AT THE HEAD of the valley stand the village and church of *Llansannan*, dedicated to *St. Sannan*, confessor and hermit; descended (for our very saints boast of their pedigree) from antient parentage, near the territory of the father of *St. Wenefrede*, with whom he maintained strict friendship. Their remains were both enterred at *Gwytherin*; to which place, though unworthy, I resolved on an immediate pilgrimage.

A Tour in Wales, II, 46.

Pan ddarllenais *A Tour in Wales* Thomas Pennant, cefais fy nghyfareddu a'm plesio o ganfod ei fod wedi marchogaeth drwy'r wlad ger fy nghartref ac, yn wir, wedi mynd drwy'r pentref lle'r ydw i'n byw. Mae modd dilyn ei daith yn union mewn sawl lle, ac mae nifer o'r nodweddion y sylwodd arnynt yn aros o hyd. Mae rhai o'r llwybrau bellach yn beryglus neu'n gwbl amhosibl eu dilyn, fodd bynnag. Nid rhwydd yw cerdded yn ôl troed Pennant ac, ar un olwg, mae fy 'immediate pilgrimage' i yn adlewyrchu'r berthynas doredig neu fylchog sydd rhyngom ni a'r gorffennol.

Mae'r gwaith yn yr arddangosfa hon yn ail-greu fy nhro ar hyd llwybr Pennant o Lansannan i dreflan hynafol Gwytherin, ac yna i lawr dyffryn yr afon i Lanfair Talhaearn. Cafodd y darlun ei wneud yn y stiwdio gan ddefnyddio nodiadau a brasluniau a wnaed ar y daith: mae'r ffurf a'r proses dylunio'n cyfeirio'n ôl at y cerdded a'r sylwi, ond heb geisio atgynhyrchu'r gweithgareddau hynny'n union.

Upon reading Thomas Pennant's *A Tour in Wales*, I was intrigued and delighted to find that he rode through the countryside close to my home and actually passed through the village where I live. His route can be followed exactly in several places, and many of the features he noted still remain; however, some of the paths are now unsafe or completely untraceable. Following in Pennant's footsteps is no easy matter, and, in a sense, my 'immediate pilgrimage' mirrors our own necessarily broken or interrupted relationship with the past.

The work in this exhibition reconstructs my walk along Pennant's route from Llansannan to the ancient settlement of Gwytherin, and then down the river valley to Llanfair Talhaearn. The drawing was done in the studio from notes and sketches made on the move: the format and the drawing process refer back to the activities of walking and observing, but do not seek to replicate them exactly.

Llansannan – Felin Gadog – Llansannan, 2016, siarcol a phastel olew ar bapur/charcoal and oil pastel on paper (manylyn/detail)

Powlen o'r gosodiad/bowl from
the installation *Y Pwll*, 2016

Marged Pendrell: Dinas Emrys

AT THE BOTTOM lies a vast rock, insulated, and cloathed with wood; the famous *Dinas Emris*, from early times celebrated in British story; for here–

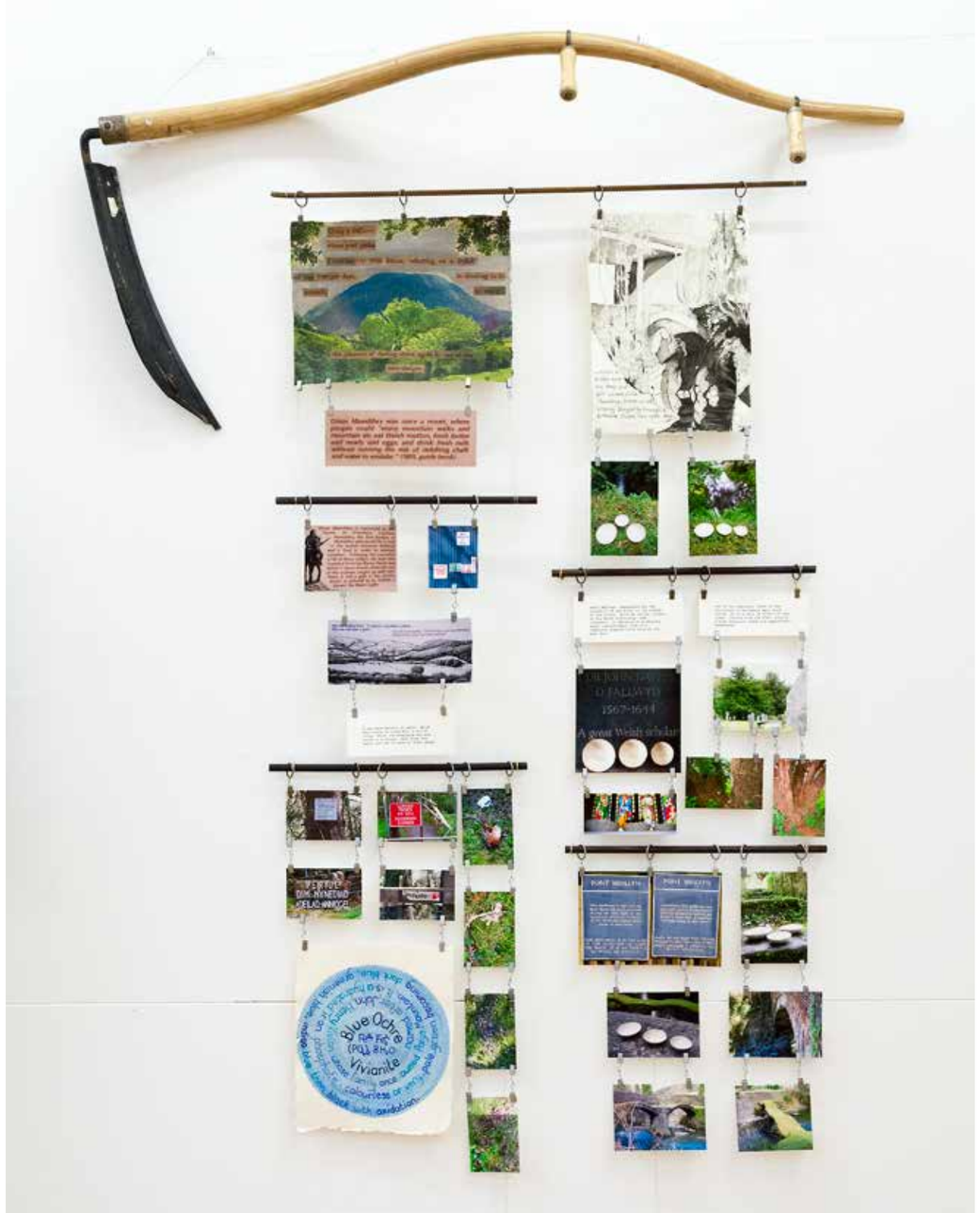
> Prophetic *Merlin* sate, when to the British King
> The changes long to come, auspiciously he told.

When *Vortigen* found himself unable to contest with the treacherous Saxons, whom he had, in the year 449, invited into *Britain*, he determined, by the advice of his magicians, on building an impregnable fortress in *Snowdon*. He collected the materials, which all disappeared in one night. The prince, astonished at this, convened all his wise men. They assured him, his building would never stand, unless it was sprinkled with the blood of a child born without the help of a father ...

A Tour in Wales, II, 75–6.

Myrddin Emrys (neu Merlin Ambrosius) oedd y plentyn hwnnw, ac fe eglurodd ef wir achos cwymp yr adeilad: dwy ddraig yn ymladd mewn pwll tanddaearol. Roedd y ddraig goch yn pobl Prydain; cynrychioli, a'r ddraig wen y Sacsoniaid. Proffwydodd Myrddin y byddai'r Brytaniaid yn codi drachefn ac yn gwthio'r Sacsoniaid am yn ôl. Y chwedl ganoloesol hon, a adroddwyd o'r newydd gan Pennant, sydd wedi ysbrydoli fy ymatebi i'r lle. Mae casglu deunydd o fyd natur wedi bod yn rhan o fy arfer fel artist erioed, a darparwyd y deunydd angenrheidiol ar gyfer y gwaith hwn gan fy nhroeon o amgylch Dinas Emrys a thros ei chopa. Cesglais samplau o bridd lliw, a fedrwn i ddim peidio â meddwl am y cysylltiadau rhwng y chwedl ynghylch y dreigiau coch a gwyn yn ymladd a lliwiau daearegol cryf y tir. Cafodd y darluniau o'r tŵr sgwâr a'r llyn crwn eu gwneud gan ddefnyddio priddoedd wedi'u casglu. Y pyllau coch yn y mwyngloddiau copr a'r gwythiennau cwarts sy'n rhedeg drwy'r creigiau oedd y ffynonellau ar gyfer y cerflunwaith *Dinas Emrys: Y Pwll*. Mae'r pwll yn gorwedd mewn pant ar y fryngaer: mae naws ysbrydol iddo, ac mae'n bosibl mai allor baganaidd neu leoliad ar gyfer defod urddo ydoedd. Roedd powlenni, y mowldiau cyntaf i gael eu gwneud gan bobl, yn rhan o ddefodau o'r fath. Mae'r ffaith fod y powlenni hyn, a wnaethpwyd â llaw, yn cael eu hailadrodd 53 o weithiau yn cyfleu egni rhyfelgar ond hefyd egni deinamig y Brytaniaid a'r Sacsoniaid sydd, yn ôl y chwedl, yn parhau i ymgodymu o dan y pwll.

That child, of course, was Merlin Ambrosius (Emrys in Welsh), and he explained the true cause of the collapsing building: two dragons fighting in an underground pool. The red dragon represented the people of Britain; the white dragon represented the Saxons. Merlin prophesied that the Britons would rise again and push the Saxons back. This medieval legend, retold by Pennant, has inspired my response to the place. Collecting natural materials has always been a part of my artistic practice and my walks at Dinas Emrys provided the materials needed for my work. I collected samples of coloured earths from the land, and found myself unable to stop thinking of the connections between the legend of the red and white dragons fighting and the intense geological colours of the land. The drawings of the square tower and circular pool were made in the location using the collected earths. The red pools in the copper mines and the strong white quartz veins that run through the rocks became the source of the sculptural work *Dinas Emrys: Y Pwll*. The pool lies within a hollow on the hill fort: it has a numinous quality, and may have been a pagan shrine or a place of inaugural ritual. Bowls, being the first form made by humans, were part of such rituals. The repeated form of 53 handmade bowls expresses the warring, but also dynamic, energies of the Britons and the Saxons that, according to legend, still tussle beneath the pool.



Barbara Matthews: Mynydd Parys/Parys Mountain, Tal-y-llyn, Dinas Mawddwy – Mallwyd

THE TRADITIONS of the country respecting these banditti, are still extremely strong. I was told, that they were so feared, that travellers did not dare to go the common road to *Shrewsbury*, but passed over the summits of the mountains, to avoid their haunts. The inhabitants placed scythes in the chimneys of their houses, to prevent the felons coming down to surprise them in the night; some of which are to be seen to this day. This race was distinguished by the titles *Gwyllied y Dugoed and Gwylliaid Cochion Mowddwy*, i.e. *The banditti of the Black Wood, and the red-headed Banditti of Mowddwy*.

A Tour in Wales, II, 84.

Pan ymwelodd Thomas Pennant â Mynydd Parys ni soniodd ddim am y 'Copr Ladis' – er ei bod yn debygol y byddent wedi bod yn bresennol. Rhestrir 27 o Gopr Ladis yn y Cyfrifiad yn 1801, a cheir disgrifiad ohonynt gan Michael Faraday yn 1819, 'sitting on the ground ... their mouths were covered with a cloth to keep the dust of the ore from entering with the breath ... employed in breaking lumps of ore into small pieces and selecting the good from the bad'. Wrth arbrofi gyda phigmentau o'r safle, cefais fy ysbrydoli gan y menywod diflanedig hyn i greu *A Quilt for a Copper Lady*, yn seiliedig ar gynllun cwilt traddodiadol Cymreig.

Cyfeiria'r bladur yn y darn *Dinas Mawddwy to Mallwyd* at Wylliaid Cochion Mawddwy, a deyrnasai'n llym dros yr ardal yn dilyn Rhyfeloedd y Rhosynnau, gan atal symud a theithio yno. Erbyn y ddeunawfed ganrif roedd Pennant yn rhydd i deithio, ond wrth imi geisio dilyn ei lwybr ef, sylweddolais cymaint o gyfyngiadau oedd ar mynediad i'r tir i'w gymharu ag e. Cwrddais â chlwydi, arwyddion 'cadw allan', a phontydd wedi dadfeilio. Serch hynny, llwyddais i ddarganfod Pont y Cleifion, y bont a groesodd Pennant wrth gyrraedd Mallwyd. Erbyn heddiw, mae ynghudd dan bont y ffordd fawr. Mae'r *Three Bowls for Dr Davies*, a wnaethpwyd o dudalennau hen Feibl Cymraeg, yn cyfeirio at Dr John Davies, Mallwyd, un o gyfieithwyr y Beibl i'r Gymraeg, oedd hefyd yn gyfrifol am adeiladu tair pont leol, gan gynnwys hon. Wrth ddilyn ôl traed Pennant gwelir tirwedd fel rhywbeth sydd nid yn unig yn hardd ac yn gadarn, ond hefyd yn gyfnewidiol, ac yn llawn o weddillion yr oesoedd gynt. Mae rhai yn amlwg; eraill yn aros i gael eu darganfod.

When Thomas Pennant visited Parys Mountain he didn't mention the Copper Ladies, though they were probably present. The 1801 census lists 27 Copper Ladies, memorably described by Michael Faraday in 1819 as 'sitting on the ground ... their mouths were covered with a cloth to keep the dust of the ore from entering with the breath ... employed in breaking lumps of ore into small pieces and selecting the good from the bad'. While experimenting with pigments found at the site, I was inspired by these forgotten women to produce *A Quilt for a Copper Lady*, based around traditional Welsh quilt design.

The scythe in *Dinas Mawddwy to Mallwyd* depicts the Red Raiders of Mawddwy who terrorized the area following the Wars of the Roses, severely curtailing movement. By the eighteenth century, Pennant could travel freely but in trying to trace his route, I realized how much more restricted my access to the countryside was. I was met by fences, 'keep out' signs, and derelict bridges, though I did find Pont y Cleifion, the bridge he crossed on entering Mallwyd – now all but hidden beneath the road bridge. *Three Bowls for Dr Davies*, made from old Welsh Bible paper, refers to Dr John Davies of Mallwyd, one of the first translators of the Bible into Welsh, who built three local bridges (including Pont y Cleifion). Following in the footsteps of Pennant reveals the landscape as not just magnificent, solid or outwardly permanent, but in a constant process of change, in which remnants of earlier times are everywhere: some in full view, others awaiting rediscovery.

Dinas Mawddwy to Mallwyd, 2016, gosodiad wal/wall installation

Cadair Idris, dry stone wall, 2016, ysgythriad wedi ei liwio gyda llaw/etching and hand colouring

Stuart Evans: Cadair Idris

CADER IDRIS rises immediately above the town, and is generally the object of the traveller's attention. I skirted the mountain for about two miles, left on the right the small lake of *Llyn Gwernen*, and began the ascent along a narrow steep horse-way, perhaps the highest road in Britain, being a common passage even for loaden horses, into *Llanvihangel-y-Pennant*, a vale on the other side.

A Tour in Wales, II, 87–8.

Er nad oeddwn erioed wedi marchogaeth o'r blaen, penderfynais y byddwn yn profi'r dirwedd yn yr un modd ag a wnâi Pennant yn aml, ar gefn ceffyl. Canfûm (unwaith i mi ymlacio!) fod synau'r wlad a rhythm symudiad y ceffyl yn newid fy nghanfyddiadau. Mae'r meddwl yn crwydro mewn ffordd wahanol wrth i chi ddringo gelltydd gyda mwsogl, pyllau, rhedyn ac eiddew yn eich amgylchynu, gan gael cipolwg ar glogwyni a mynyddoedd creigiog yn y pellter. Ar un pryd, roedd ein ceffylau yn dilyn llwybr treuliedig ar hyd wal gerrig a mwsogl trwchus a haenau o dyfiant yn ei gorchuddio.

Ceir milltiroedd o waliau cerrig ar draws Cymru, a'r rheini'n gadarn ac wedi eu cynllunio a'u codi'n ofalus. Maent yn bethau hardd ac arbennig, ond ychydig iawn o sylw y maent yn ei dynnu atynt eu hunain gan eu bod wedi dod yn rhan o'r dirwedd, yn swatio yn y gwyrddni. Fel llinellau ar fap, maent yn marcio'r tir ac yn cadw trefn ar hen ffiniau sefydledig. Mae ein bywydau yn cael eu llywodraethu gan ffiniau a gwahanfuriau o'r fath, ond gellir eu dymchwel a'u newid. Mae hen waliau weithiau'n cwympo a'r cerrig yn syrthio i'r ddaear.

Cynrychiolir y waliau hyn – ar lethrau Cadair Idris – yn fy ysgythriadau. Rwyf hefyd wedi rhoi cist deithio at ei gilydd, yn llawn trysorau toredig, tameidiog. Dyma ddarn o farddoniaeth weledol, sy'n cael ei ddatgelu fel petai mewn theatr fechan y gellir ei phacio a'i chario lle bynnag y mynnwch. Mae Thomas Pennant yn sefyll yn falch wedi'i amgylchynu gan wrthrychau hynod a rhyfeddol, boed y rheini o wneuthuriad dyn neu'n naturiol.

Though I'd never ridden before, I decided to experience landscape as Pennant often did, on horseback, and found (once I relaxed!) that the sounds of the countryside and rhythm of the moving horses changed my perceptions. Your mind wanders differently; ascending wooded hillsides, surrounded by mosses, pools, ferns, creeping ivy; glimpsing in the distance crags and rocky mountains. At one point our horses followed a well-worn path along a dry stone wall covered in thick moss, and buried in layers of growth.

Wales is covered in miles of meandering dry stone walls, fixed and so considered and carefully made. They are such beautiful and special constructions but hardly noticed as they become part of the landscape, nestling into the greenery. Like lines drawn on a map they mark the land and also keep the order of old established boundaries. Our lives are ruled by such borders and barriers, but these can be broken and changed. Sometimes the old walls fall down and the stones tumble to the ground.

These walls – from the slopes of Cadair Idris – are represented in my etchings. I have also constructed a travelling chest filled with broken fragmented treasures. This is a visual poem revealed as though in a miniature theatre to be packed away and carried to wherever one wants. Thomas Pennant stands proud surrounded by mysterious and curious objects, both man-made and natural.

Richard Urbanski: Cadair Idris

THE HILL SLOPES from hence upwards: the steeper part to the highest peak, or the *Pen yr Cader*, grows more and more rocky: the approach to the summit extremely so, and covered with huge fragments of discoloured rocks, very rugged, and cemented by a semivitrified matter, which gives them a very vulcanic look, added to their disjoined, adventitious appearance ... Some vein of the antient minstrelsie is still to be met with in these mountainous countries. Numbers of persons, of both sexes, assemble, and sit around the harp, singing alternately *pennylls*, or stanzas of antient or modern poetry. The young people usually begin the night with dancing, and when they are tired, sit down, and assume this species of relaxation. Oftentimes, like the modern *Improvisitore* of Italy, they will sing extempore verses ... Like nightingales, they support the contest throughout the night.

A Tour in Wales, II, 88 & 91–2.

Mae atyniad dirgel Cadair Idris wedi fy swyno ers dros chwarter canrif; rwyf wedi archwilio'r mynydd a'r dirwedd o'i amgylch sawl gwaith. Mae'n un o'r lleoedd arbennig hynny ar fy rhestr bersonol o dirweddau sy'n maethloni ac yn adnewyddu. Mangre rwy'n ei ailddarganfod. Cyd-ddigwyddiad cysylltiad sydd yn fy nenu. Mae dysgu am deithiau Pennant trwy'r dirwedd hon wedi ailgynnau fy nealltwriaeth o barhad, a chysylltiad gyda'r rhai a ddaeth o'n blaenau ni. Wrth imi ymuno â Phennant ar ei daith, a theimlo rhyw enaid cytûn fel ysbryd ar y gorwelion a'r llwybrau cul, rwy'n chwilfrydig i ddarganfod beth a'i hysgogodd...Tybed oes rhyw fath o ragdueddiad genetig i fwynhau harddwch, topograffiaeth, a'r aruchel? Rhyw deimlad cyffredin sy'n cysgu ynom nes inni ddod wyneb yn wyneb â'i bresenoldeb. Rwy'n amau bod y ffordd rydyn ni'n gweld tirluniau/tirweddau yn ffurfio ynom yn ystod ein plentyndod: argraff ddofn, rhywbeth inni ei dynnu allan ohonom ein hunain a'i weu. Wrth gau fy llygaid a gwrando, rwy'n dal sŵn traed Pennant a'i gyd-deithwyr, wedi eu trawsnewid a'u hadfywio wrth imi droi tudalennau ei lyfr.

Darn sain yw fy ngwaith ar gyfer yr arddangosfa, yn ogystal â llyfr nodiadau anffurfiol. Mae'n cyfeirio at yr eos ac at leisiau coll y mynydd.

I have been drawn to the mystique of Cadair Idris for over quarter of a century and have explored the mountain and surrounding landscape many times. It is one of the special places in my list of nourishing-regenerating landscapes. A place I come to rediscover. I am intrigued by the coincidence of connection. Learning of Pennant's travels through this landscape has rekindled an understanding for continuity, and ancestral bonds. Accompanying Pennant along his journey, and feeling a kindred spirit ghosting the horizons, gullies and trackways, I'm curious to discover what moved him. Perhaps there is a kind of genetic predisposition to enjoy beauty, topography and the sublime, a shared impulse that lies dormant until we encounter its presence. I suspect our landscape-vision is shaped early in our childhood, forming an imprint for us to tease out and weave. If I close my eyes and listen, I catch the resonant footsteps of Pennant and his entourage, transformed and renewed as I turn the pages of his journals.

My work for the exhibition is a sound piece accompanied by an informal sketchbook. It references the vanished 'nightingale' voices of this mountain region.

Like Nightingales, 2016, gosodiad sain/sound installation

Helen Pugh: Castell y Bere

... FROM A PLACE called *Allt-Lwyd*, have a very full view of the flat called *Towyn Meireonydd*, a mixture of meadow land and black turbery, watered by the *Dysynni*, which falls into the sea a few miles lower.

... I descended a steep path through fields; and, crossing the river, dined on a great stone beneath the vast rock *Craig y Deryn*, or *The Rock of Birds*, so called from the number of corvorants [*sic*], rock pigeons, and hawks, which breed upon it ... Here the *Towyn* is contracted into a fertile vale, which extends about two miles further. Near its end is a long and high rock, narrow on the top. Here stood the castle of *Teberri*, which extended lengthways over the whole surface of the summit, and was a fortress of great strength and extent.

A Tour in Wales, II, 92–3.

Roedd y coed sy'n tyfu hyd ochrau'r 'long and high rock' yn noethion pan ddechreuais ar fy narlun yng Nghastell y Bere ym mis Mawrth 2016 a'r olygfa'n agored a dirwystr draw am Graig yr Aderyn – amlinelliad hawdd ei adnabod a oedd yn celu'r môr draw yn Nhywyn rhagof. Dim ond llewyrch goleuadau min y traeth ar draws dyffryn Dysynni a oedd yn tystio i'w bresenoldeb. Erbyn mis Ebrill roedd yr un coed yn un ffrwydrad o wyrddni ffres a oedd yn cyhoeddi bod popeth wedi cyrraedd.

Mae Castell y Bere yn ennyn nifer o wahanol ymatebion, rhai yn fyfyriol, eraill yn chwareus. A minnau yn y castell, denwyd fy ngolygon at blu bychain a oedd ar wasgar ar lawr. Codais nhw a gweld mai codau o hadau onnen oeddent, ac o hynny ymlaen, byddwn yn diweddu pob sesiwn arlunio yn eu casglu ac yn myfyrio ynglŷn â'u harddwch. Wrth droi fy sylw i'r ddaear y sylwais hefyd ar fyd a oedd yn anweledig i mi cynt – byd o bryfed, oll yn brysio hyd eu priffyrdd dirgel i gyfeiliant cân yr adar a sŵn tractor yn y pellter yn gymysg â chri lloi ac ŵyn.

Mae *Pennant's Cloth* yn talu teyrnged i'r dyn ac i'r lle. Mae'r panel canol o allweddau Mair yn dynodi Pennant y naturiaethwr, ac mae'r edau o felyn llachar – symbol o atgyfodiad gorfoleddus ar ôl y gaeaf – sydd wedi ei phwytho i'r geiriau 'come' a 'follow' yn adleisio ei wahoddiad i ninnau, fel yntau, wisgo mantell y 'teithwyr chwilfrydig'.

The trees growing up the sides of the 'long and high rock' were bare when I started my drawing at Castell y Bere in March 2016, the view toward Craig yr Aderyn unobstructed, its recognizable silhouette hiding sight of the sea at Tywyn. Only the open shoreline light glowing across the Dysynni valley indicated its presence. In April those same trees burst in a fizz of fresh green heralding the arrival of everything.

Castell y Bere inspires a range of responses, some meditative, others playful. At the castle, my gaze was drawn to small feathers scattered on the ground. On picking up I found them to be ash seedpods, and thereafter I ended each drawing session by collecting them and meditating on their beauty. Turning my attention towards the ground also revealed a previously unseen world of bugs, black-back beetles and spiders, their secret highways bustling to birdsong and the distant sound of a tractor against calling calves and lambs.

Pennant's Cloth pays homage to both man and place. The central panel of seedpods denotes Pennant the naturalist while the fluorescent yellow thread, signifying joyful emergence from winter, is stitched into the words 'come', 'follow', echoing his invitation across the years that, like him, we take on the mantle of 'curious travellers'.

Pennant's Cloth (Spring/Castell y Bere), 2016, carthen Gymreig, allweddau Mair, brodwaith, brethyn ailgylchedig/ Welsh blanket, ash seedpods, embroidery, recycled textile

We may look, but we do not always see,
2016, cyfrwng cymysg/mixed media

Andrea Hilditch: Tal-y-llyn

RETURN about half a mile, and ride several miles along the pretty vale of *Tal y Llyn*; very narrow, but consisting of fine meadows, bounded by lofty verdant mountains, very steeply sloped. Went by *Llyn y Myngil*, a beautiful lake, about a mile long, which so far fills the valley, as to leave only a narrow road on one side. Its termination is very picturesque; for it contracts gradually into the form of a river, and rushes through a good stone arch into a narrow pass, having on one side the church, on the other a few cottages, mixed with trees.

A Tour in Wales, II, 94.

Mae'r paentiad cyfrwng cymysg hwn yn mapio fy nhaith gerdded o amgylch Tal-y-llyn/Llyn Mwyngil, ger Tywyn, Meirionydd, sef un o'r lleoedd sy'n cael ei ddisgrifio yn *A Tour of Wales*, Thomas Pennant. Ymgymerais â'r daith fel un o feddylgarwch (mindfulness), gan anelu at ddim ond canolbwyntio ar yr hyn y gallwn ei weld a'i glywed ar y funud: yn fy nghofnod blog gwreiddiol, nodais, er enghraifft, gochni blodau'r hydref ochr yn ochr â llwydlas llym y mynyddoedd geirwon. Yn annisgwyl, taniodd y cwch yng nghanol y llyn atgofion o'm plentyndod fy hun – roedd yr ifori yr un lliw â charn cyllell fenyn fy nain, a'r emrallt yr un lliw â band gwallt wedi'i grosio a oedd gan fy mam. Roedd taith Pennant wedi fy nghymell i gerdded yn ôl ei draed, ac wedi ennyn ymateb emosiynol ynof i hanes fy nheulu fy hun – a minnau'n meddwl drwy'r adeg tybed sut brofiad a gafodd ef.

Mae natur hanesyddol y prosiect yn cael ei adlewyrchu yn yr haenau a ddefnyddiais yn fy ngwaith, ac yn y proses o 'ddarganfod' beth sy'n llechu islaw. Dan yr wyneb, ceir y braslun gwreiddiol, sy'n cynnwys cwestiwn dirgel a oedd yn fy meddwl ar hyd y daith: 'Welaist ti hyn, Pennant?' Roedd arnaf hefyd eisiau tynnu'r elfennau o'r dirwedd sydd o wneuthuriad dyn at ei gilydd, a dyna pam y cydgysylltais yr eglwys, y dafarn a'r llwybr gan ddefnyddio geiriau Thomas Pennant ei hun - geiriau a'm tynnodd i i'r lle arbennig hwn ar fy nhaith fy hun, tuag at yr arddangosfa hon.

This mixed media painting charts the walk that I took around Tal-y-llyn/Llyn Mwyngil, near Tywyn, west Wales, one of the places described in Thomas Pennant's *A Tour in Wales*. I took this as a mindfulness walk, aiming simply to focus on what I could see and hear in the present moment: in my initial blog I charted, for instance, the crimson of the late autumn flowers, juxtaposed against the harsh, slate grey of the rugged mountains. The boat in the middle of the lake was a surprising trigger to memories of my own childhood – the ivory was the colour of the handle of a butter-knife my grandmother used, and the emerald green the colour of a crocheted hairband that belonged to my mother. Pennant's journey had encouraged me to walk in his footsteps, and brought about my own emotional responses to my own family history – all the while making me wonder what his experience was like.

The historic nature of the project is depicted by the layers used in my work, so 'discovering' what lies beneath. Under the surface is an initial sketch, now hiding a question that I kept in mind throughout the walk: 'Did you see this, Pennant?' I also wanted to draw together the man-made elements of the landscape by interconnecting the church, the pub and the path using Thomas Pennant's own words, words which drew me to this special place on a journey of my own, towards this exhibition.

Rorik Smith: Bwlch Sychnant/Sychnant Pass

NO VERDURE now is to be seen, but a general appearance of rude and savage nature. The sides are broken into a thousand crags; some spiring and sharp pointed; but the greater part project forward, and impend in such a manner, as to render the apprehension of their fall tremendous. A few bushes grow among them; but the dusky colour of them, as well as the rocks, only served to add horror to the scene.

A Tour in Wales, II, 95.

Sut medrwn ni ganolbwyntio ar bwnc – Thomas Pennant? – mewn modd sydd yn tawelu'r hunan? Un ffordd, efallai, yw ymdrochi mewn gwaith: mewn ymchwil, teithiau, pobl a lleoedd, straeon a golgyfeydd. Yn aml iawn mae ysgrifau Pennant ei hun – ei straeon a'i olygfeydd – yn ymddangos yn dameidiog ac yn bell oddi wrthym mewn amser, a hefyd yn rhanedig oherwydd natur wasgarog ac anwastad llenyddiaeth daith, wrth i'r awdur symud o un lle, ac un cyflwr meddwl, i'r llall.

Wrth ymateb i Pennant cynigiaf ddarnau sy'n deillio o ryw fyd wedi ei hanner cofio, ac wedi ei ddeall hyd yn oed yn llai. Mae'r gwaith yn ceisio (efallai yn yr un modd ag y ceisiodd yntau) ymgyrraedd at ryw wrthrycholdeb amhosibl: byd o drefn, adran, pennod ac adnod ... Sut y cysylltir un peth gyda'r llall? Lliw ac arlliw; y patsyn bach o baent i anfeidroldeb y nen uwchben? Mae pob ongl, wedi'r cwbl, yn perthyn i bob ongl arall, boed trwy'r cof neu'r dychymyg.

Wrth dynnu'r llun hwn roedd yn dda gennyf ddychmygu chwerthin plant rhyw ddinas yn Oes yr Haearn, neu weld cerrig yn cael eu taflu at goetsys yn mynd heibio, a chlywed canu'n atseinio trwy'r bwlch. Dyma griw ar daith maes daeareg yn gorymdeithio y tu ôl imi megis rhyw sarff gyda dau ben yn gwisgo 'hi-vis', ar y ffordd i ddarganfod pwy a wyr pa wirioneddau cudd y tu ôl imi yn y cerrig. Da gen i ddychmygu Thomas Pennant yn gwneud yr un math o beth.

How might we focus on a subject – Thomas Pennant? – in ways that silence the self? Perhaps one way is to immerse ourselves in work, in research, journeys, people or places, stories and scenes. Pennant's own writing, his stories and scenes, can often seem fragmentary – separated from us by time, as well as by the disjointed nature of travel writing, as the author travels from one location (and state of mind) to the next.

My response to Pennant offers fragments from a place in the world half remembered, much less understood. It attempts, as he perhaps did, to arrive at an impossible objectivity: a world seen in section, chapter, verse. How does one thing relate to another? That colour to this tone, that patch of paint upon a surface to an infinity of sky beyond? All angles, after all, relate to one another at any given time, whether through memory or the imagination.

I liked to imagine, when painting this picture, that I could still hear the laughter of children from an Iron Age settlement, or see stones thrown at carriages, hear songs echo through the pass. A geology field trip, led in procession behind me like some twin-headed serpent clad in high vis, headed to uncover I know not what truths which lay behind me, still hidden in the rock. I like to imagine that Thomas Pennant would have done the same.

SH784764, 2016, acrylig ar/acrylic on Permatrace

Snowdon from Nantlle, 2015, cyfrwng cymysg gyda phaent goleuol ar bapur/mixed media with luminous paint on paper,

Peter Bishop: Yr Wyddfa/Snowdon, Cadair Idris

I WAS TEMPTED here to exceed a little the limits of my Alpine tour; for now the mountains descend fast from their majestic heights, growing less and less as they approach the Irish sea. My motive was to obtain a sight of two fine lakes, called *Llynnieu Nantlle*, which form two handsome expanses, with a very small distance between each. From hence is a noble view of the *Wyddfa*, which terminates the view through the vista of *Drws y Coed*. It is from this spot Mr. WILSON has favored us with a view, as magnificent as it is faithful. Few are sensible of this; for few visit the spot.

On the other side, at a nearer distance, I saw *Craig Cay*, a great rock, with a lake at the bottom, lodged in a deep hollow; possibly the crater of an ancient *Vulcano*. This is so excellently expressed by the admirable pencil of my kinsman, Mr. *Wilson*, that I shall not attempt the description.

A Tour in Wales, II, 181 & 188.

Yn fy nhraethawd ymchwil MA, a gwblhawyd yn 1995, dangosais sut y defnyddiwyd llyfr taith Thomas Pennant, *A Tour in Wales*, gan arlunwyr a fu'n ymweld â Chymru yn y ddeunawfed ganrif. Roedd yr ymchwil hwn yn canolbwyntio yn bennaf ar y cysylltiadau gweledol rhwng y golygfeydd wedi'u hysgythru yn *The Journey to Snowdon* (1781) a'r defnydd a wnaed ohonynt gan artistiaid tirlun a fu'n ymweld â'r ardal. Llwyddodd artistiaid megis J. M. W. Turner i adnabod ystod o safbwyntiau gan ddefnyddio disgrifiadau ysgrifenedig Pennant a'r enghreifftiau gweledol a wnaed gan ei artist, Moses Griffith.

Fel artist, rwyf yn aml wedi archwilio tirluniau Eryri mewn perthynas â naratif Pennant ac â'r enghreifftiau gweledol y tynnodd ef sylw atynt. Ar gyfer yr arddangosfa hon rwyf wedi dewis dau safbwynt sy'n gysylltiedig â disgrifiad ysgrifenedig Pennant o le, ond nas darluniwyd yn *A Tour in Wales*. Yn y ddau achos, mae'n ddifyr sylwi bod Pennant yn cyfeirio'i ddarllenwyr at dirluniau dylanwadol Richard Wilson (1714–82), gan ddangos mor glòs yr oedd 'ffyrdd o weld' artistig a llenyddol wedi ymblethu.

In my MA thesis, completed in 1995, I revealed how Thomas Pennant's travel book *A Tour in Wales* was consulted by artists visiting north Wales in the late eighteenth century. This investigation was mainly focused on the visual connections between the engraved views in *The Journey to Snowdon* section (1781) and their use by visiting landscape artists. Artists such as J. M. W. Turner were able to identify a range of viewpoints using the written descriptions by Pennant and the visual examples drawn by his artist, Moses Griffith.

As an artist I have explored the mountain landscapes of Snowdonia often in relation to Pennant's narrative and the visual examples he highlighted. For this exhibition I have selected two viewpoints connected with Pennant's written description of place, but not illustrated in *A Tour in Wales*. In both cases, interestingly, Pennant refers his readers to the influential landscape paintings of Richard Wilson (1714–82), showing how closely artistic and literary 'ways of seeing' were intertwined.

Jan Woods: Tre'r Ceiri

ACROSS this hollow, from one summit of the *Eifl* to another, extends a vast rampart of stones, or perhaps the ruins of a wall, which effectually blocked up the pass. On the *Eifl* is the most perfect and magnificent, as well as the most artful, of any British post I ever beheld. It is called *Tre'r Caeri*, or the *Town of the Fortresses*.

A Tour in Wales, II, 206.

Cychwynnodd Thomas Pennant o Nefyn ar gefn ceffyl i ymweld â Thre'r Ceiri. Ymlwybrodd heibio Nant Gwrtheyrn, gan ei disgrifio fel 'the immense hollow to which Vortigern is reported to have fled from the rage of his subjects'; yn y fan a'r lle, meddai, 'he and his castle were consumed by lightning'.

Diflannodd fy syniad gwreiddiol am ffilm ('dyfroedd clir Môr Iwerddon dan oleuni euraidd y machlud') ar f'ymweliad cyntaf â Thre'r Ceiri. Dan lach diffwys o law haf Prydeinig, newidiais fy nghynllun, a dyma ddechrau meddwl am dynged Gwrtheyrn.

Ond tynerodd duwiau'r tywydd wedyn, gan ordeinio awyr las a haul ysblenydd a chaniatáu newid awyrgylch yn ail ran y ffilm. Gwelir yn annelwig ac yn achlysurol ffigur unig ymhlith y cerrig; ffigur sy'n aflonyddu, efallai, ar fwy na beth sydd o dan ei draed! Rheolir bywyd heddiw, fel yn amser trigolion gwreiddiol y tai cerrig bychan, gan rymoedd mwy pwerus nag yr ydym ni yn gallu eu dychmygu.

Thomas Pennant set off from Nefyn on horseback to visit Tre'r Ceiri. He rode via Nant Gwrtheyrn, which he describes as 'the immense hollow to which Vortigern is reported to have fled from the rage of his subjects', the place where 'it was said that he and his castle were consumed by lightning'.

My original concept ('the limpid waters of the Irish sea awash with the liquid gold of a setting sun') was swiftly dispelled on my first visit to Tre'r Ceiri. Lashed by the torrential outpourings of a British Summer, I changed my plan, and so ensued the evocation of the fate of Vortigern.

Subsequently, the weather gods relented and consented to blue sky and glorious sunshine, permitting a change of mood in the second part of the film. A solitary figure may now be glimpsed drifting among the stones, disturbing more, possibly, than that which lies underfoot! Life now, as it must have been for the original occupants of the little stone houses, is determined by forces greater than our imaginings.

Tre'r Ceiri tuag at Nefyn/Tre'r Ceiri towards Nefyn,
ffrâm o'r ffilm/still from the film *Tre'r Ceiri*, 2016

Parys Mountain II, III, 2016,
printiau colograff/collagraph prints

Alison Lochhead: Mynydd Parys

THE WHOLE of this tract has, by the mineral operations, assumed a most savage appearance. Suffocating fumes of the burning heaps of copper arise in all parts, and extend their baneful influence for miles around. In the adjacent parts vegetation is nearly destroyed; even the mosses and the lichens of the rocks have perished.

The sides of this vast hollow are mostly perpendicular, and access to the bottom is only to be had by small steps cut in the ore; and the curious visitor must trust to them and a rope, till he reaches some ladders, which will conduct him the rest of the descent. On the edges of the chasms are wooden platforms, which project far; on them are windlasses, by which the workmen are lowered to transact their business on the face of the precipice. There suspended, they work in mid air, pick a small space for a footing, cut out the ore in vast masses, and tumble it to the bottom with great noise.

A Tour in Wales, II, 265 & 271.

Mae Mynydd Parys yn dirwedd wallgof; mae fel wyneb y lleuad. Mae'r lliwiau'n anhygoel, ac yn tarddu o'r haearn, manganîs, alwm a'r gymysgedd gymhleth o fetelau ac ocsidau a geir yma. Nid yw'r pigmentau a welir yn ddim ond sampl fechan o'r amrediad anferth o liw sy'n trawo pob un o'r synhwyrau. Mae arogl swlffwr yn crogi yn yr awyr ac yn aros yn hir ar y croen. Mae'r printiadau wedi eu gwneud o bigmentau a gesglais yno; maent yn adlewyrchu'r dirwedd a'i bywyd creithiog, treuliedig a threisiedig. Roedd Pennant wrth ei fodd yn arbrofi, a chafodd godi ei odynnau ei hun ar ystad Downing. Rwyf innau hefyd wrth fy modd yn arbrofi. Rwy'n chwilfrydig ynglŷn â beth all ddigwydd, ac wrth greu byddaf yn defnyddio tân, boed mewn odyn neu mewn ffowndri. Byddaf yn gweithio gyda deunyddiau gwahanol: cerrig, clai, metelau, yn enwedig haearn, sydd i gyd â'u cryfderau eu hunain ac yn ymateb yn wahanol i wres. O fewn yr odyn, mae alcemi'n digwydd. Trawsffurfir y metelau. Mae asidau a metelau anweledig yn ymddangos o'r cerrig; mae'r lliwiau'n newid. Daw'r holl gerrig a welir yma o Fynydd Parys. Mae rhai wedi bod mewn gwres uchel iawn; eraill yn union fel yr oeddent pan ddeuthum o hyd iddynt. Maent yn adlewyrchu trawma'r hyn sydd wedi digwydd dros yr oesau; o ffrwydradau folcanig i fwyngloddio. Mae trawma'r rhai yr oedd yn rhaid iddynt weithio yma hefyd yn ymgodi o ddyfnder y cerrig.

Parys Mountain is a mad landscape; it is lunar. The colours are extraordinary, made from iron, manganese, alums and a very complex mix of metals and oxides. The pigments displayed here are a very small sample of the huge range of colour which assaults every sense. The smell of sulphur hangs in the air and remains in the skin long after handling. The prints are made from these collected pigments, reflecting the landscape and its scarred, distressed and outraged life. Pennant loved experimentation, and had his own smelter constructed on his estate at Downing. I too love to experiment. I am curious about what may happen, and in my creative practice I use fire, whether a kiln or a foundry. I work with different materials: rocks, clays, metals, especially iron, all with their own strengths and reaction to heat. In the kiln alchemy takes place. The materials are transformed. Unseen oxides and metals emerge from the depths of the rocks; the colours change. The rocks here are all from Parys Mountain. Some were subjected to very high heat; others are as I found them. They reflect the trauma of what has taken place over ages; from volcanic eruptions to mining. The trauma of those who had to work the mines also emerges from the hearts of the rocks.

Alison Lochhead, Cerrig o Fynydd Parys a gweithfeydd plwm Cwmystwyth/Rocks from Parys Mountain and Cwmystwyth lead mines, 2016

Philip Gross: Flying Down Wales

The wind bucks
but it doesn't refuse us
– does us no favours either,
no more than it would a moderately
successful bird.
The land, though, gives little away

from bird height.
(Swans, calmly rowing,
aren't unknown at 20,000 feet.)
Not dark yet, but the edges of things
begin to blur
as age will loosen our grip first on names,

nouns, days,
then on all definition...
We track down the knobble-
back spine of a difficult country –
surly wrinkles
in the grey, the sun withheld, till all at once

and suddenly
every tarn, stream-
capillary, oxbow and stippling
reed-bed, each least bog-seep is gold-
tooled script,
is fire-spill from the smelting furnace. Or

say: we see
what the birds see
with their thousand miles to fly
and steering by the flicker-compass
in the genes: the stateless
state of water, on the frontier between day and night.

Philip Gross, *Later* (2013)
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Peter Bishop	www.peterbishoppaintings.com
Alison Craig	www.stiwdiopenyrallt.com
Martin Crampin	www.martincrampin.co.uk
Stuart Evans	stuartevans.eu
Andrea Hilditch	www.andreahilditch.com
Alison Lochhead	www.alisonlochhead.co.uk
Judy Macklin	www.judymacklin.com
Barbara Matthews	www.barbaralmatthews.co.uk
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Rorik Smith	www.roriksmith.co.uk
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Prosiect amlddisgyblaethol cyffrous dan nawdd yr AHRC yw 'Teithwyr Chwilfrydig: Thomas Pennant a Theithiau yng Nghymru a'r Alban 1760–1820'. Tîm y prosiect yw Mary-Ann Constantine, Nigel Leask, Alex Deans, Elizabeth Edwards, Ffion Jones, Kirsty McHugh a Luca Guariento. Am ragor o wybodaeth gweler:

curioustravellers.ac.uk/cy

'Curious Travellers: Thomas Pennant and the Welsh and Scottish Tour 1760–1820' is an exciting multidisciplinary research project funded by the AHRC. The project team are Mary-Ann Constantine, Nigel Leask, Alex Deans, Elizabeth Edwards, Ffion Jones, Kirsty McHugh and Luca Guariento. To find out more visit:

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Curious Travellers
Thomas Pennant and the Welsh and Scottish Tour (1760-1820)
Teithwyr Chwilfrydig
Thomas Pennant a Theithiau yng Nghymru a'r Alban (1760-1820)

Alison Craig, *Tan y foel – Gwytherin*, 2016, siarcol a phastel olew ar bapur/charcoal and oil pastel on paper (manylyn/detail)

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