

CORRESPONDENCES CYFATEBIAETH



■ paentio cyfoes
yn ymateb i
fywyd a gwaith
R S Thomas

■ contemporary
painting in
response to the
life and writing
of R S Thomas

*Godhŷr byd yn lân bob bore.
Yn swydd a'rwydd y bardd.*



..... Kim Atkinson



..... Iwan Bala



..... Kathryn Campbell Dodd



..... Gareth Hugh Davies



..... Ivor Davies



..... Christine Kinsey



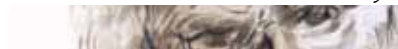
..... Robert Lawton



..... Mary Lloyd Jones



..... Osi Rhys Osmond



..... William Selwyn



..... Meriel Jane Thomas



..... Catrin Webster



..... Emrys Williams



..... Sarah Williams

Y Bardd Di-flewyn

(wrth gynorthwyo'r
bardd yn Barcelona
i brynu offer eillio)

Golchi'r byd yn lân bob bore
yw swydd afrwydd y bardd.

'Gwrych sy gennyf, 'meddai wrthyf
ac heb feddu offer eillio na chysur balm

allan â ni i'r ddinas fawr, rhyw ddau alltud
ar driwant, cerdded y palmant a'r Sul yn ddi-salm.

Yr hirdrwch yn ei boeni'n fawr. Ac eto—
'Onid gweddu,' meddwn, 'yw gwrych a dardd

ar ên un sy'n codi gwrychyn?' A chil-
wenu a wnest wrth i bob man droi'n ddi-lafn.

A dychwelasm yn waglaw. Ddoe ddiwethaf
fe gofiais yr hyn yr ofnais ei ddweud o'r blaen.

O, fel y gallet fod wedi dal yn dy ysgrifbin,
onid min oedd iddo, a rasel i wella'r graen

gan frathu'n glôs pob wyneb; llyfnu bochau'n glir
o bob gwrychiau? Onid plannu llafn

a chael y genedl hon yn gymen wnest, o drwch blewyn?
Crafu'n agos i'r wythïen las nes iasu'n gwedd.

A chlywed anadl drom arnom—cyn pereiddio grudd.
Dau beth sy'n groes i'r graen yw eillio ac eli,

fel y ddeuddyn ynot. Ar wrych wrth chwilio'n sylwedd
ond â llaw lonydd sad at sofl enaid—hyd y diwedd.

Menna Elfyn

R S The Poet

To wash the world new every morning,
that's the poet's work.

'I have a hedge,' he told me.
And no razor. No aftershave.

Off we went into the city, two exiles
Bunking off, walking the psalmless Sunday streets.

His mind was on stubble. Yet
'Surely it's right,' I said, 'that prickles grow

on the chin of a man who's a thorn in our sides?'
You half smiled, and everywhere bladeless.

We returned empty-handed. Just yesterday
I remembered what I wanted to say:

You could pick up your pen,
Razor-sharp, and sleek skin with it,

shave every cheek, smooth every face
of wrinkles. Haven't you, bit by bit,

close-shaved the nation within a hair's breadth,
scraped close to the vein till the skin gasped

and we felt the blade's breath before the balm?
Two things at odds, the balm and the blade,

like the men in you, one needling our minds,
the other with a still steady hand on our souls, in the end.

*Translated from the Welsh by Gillian Clarke
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Rhagymadrodd

Mae trefnu arddangosfa paentiadau i ddathlu canmlwyddiant un o'n llenorion yn gwbl briodol. Dros y canrifoedd fe fu perthynas gyd-ddibynnol rhwng y gair a'r ddelwedd weledol mewn sawl gwlad, ond bu'r berthynas yn arbennig o amlwg a chynhyrchiol yng Nghymru, ac y mae'n dal i fod felly. Teimlodd rhai artistiaid – gan gynnwys John Dyer yn y ddeunawfed ganrif, Hugh Hughes yn y bedwaredd ganrif ar bymtheg, a David Jones a Brenda Chamberlain yn yr ugeinfed – yr angen i ddefnyddio'r ddau gyfrwng er mwyn mynegi eu gweledigaeth greadigol yn llawn. Defnyddiodd lluo o artistiaid, megis Gwen John ac Augustus John, y naill gyfrwng i wasanaethu'r llall mewn gwahanol ffyrdd; ysbrydolwyd eraill mor amrywiol â Ceri Richards, Ernest Zobole a John Selway i baentio eu hymateb gweledol i destunau llenyddol.

Dros y degawdau diweddar gwelsom nifer o brosiectau a ddaeth ag arlunwyr a llenorion at ei gilydd i gydweithio. Yn 1987, er enghraifft, cafwyd partneriaeth arloesol yn y gyfrol *Dan Anasthetig*, lle priodwyd lluniau gan yr artist Iwan Bala gyda cherddi gan Iwan Llwyd; eto, yn 1999 trefnodd Lynne Crompton o Oriol Q, Arberth, arddangosfa deithiol META lle cydweithiodd pob artist gyda bardd er mwyn creu corff o weithiau symbiotig. Rhan arferol o weithgaredd flynyddol yr Eisteddfod Genedlaethol erbyn hyn yw gwahodd llenorion i ymateb i eitemau yn yr arddangosfa celf a chreffft.

Daw gair a delwedd at ei gilydd mewn gwahanol ffyrdd yng ngwaith nifer o'n hartistiaid cyfoes. Dyna Mary Lloyd Jones, er enghraifft, yn aml yn ymgorffori ffurfiau llythrennau, arysgrifau, darnau o lawysgrifau neu

gerddi yn ei gwaith, fel marciau sydd â'r un swyddogaeth gyfansoddiadol â thrawiad brws neu linell, ond sydd hefyd yn cyfrannu eu hystyron eu hunain i'r broses o astudio'n weledol ein hanes a'n hunaniaeth ddoe a heddiw. Amlygir themâu tebyg gan Iwan Bala mewn lluniau sydd yn lleoli a mapio Cymru, yn llythrennol neu'n drosiadol, lle bydd dyfyniadau llenyddol neu labeli'r cartograffydd yn trafod, yn cwestiynu neu'n gwyrddroi disgrifiadau confensiynol. Fel bardd yn ogystal ag arlunydd mae Christine Kinsey yn ymateb i destunau hanesyddol a llenyddol wrth archwilio ei hunaniaeth ei hun fel Cymraes/merch/arlunydd, gan herio a thanseilio traddodiad artistig etifeddol. Ceir yn aml sylfaen storïol, sydd o'i hanfod yn rhagdybio mynegiant geiriol, yn ei gwaith hi ac arlunwyr eraill o Gymru: Kim Atkinson, er enghraifft, a'i phaentiadau o rywogaethau gwyllt sydd â'u bywydau'n gyfochrog ac ynghlwm â'n rhai ni, neu lfor Davies, â'i sylwadau gweledol ar hanes Cymru a'i chwedlau, ei llenyddiaeth, a'i hieithweddau gwleidyddol.

Un o nifer o lenorion o Gymru a ysbrydolwyd gan gelf weledol oedd R S Thomas, ac mae rhai o'i gerddi yntau'n myfyrio ar luniau arbennig neu ar y profiad o edrych ar waith celf. Bellach fe ddaeth ei farddoniaeth yntau yn fan cychwyn i'r arddangosfa hon, lle y cynlluniodd Christine Kinsey bedwar artist ar ddeg i dalu teyrnged personol iddo trwy luniau yn ymateb iddo ef a'i gerddi. Boed yn artist profiadol neu ar ddechrau gyrfa, yn ferch neu'n ddyn, mae pob un â'i arddull a'i dechnegau ei hun yn cymryd ei le mewn traddodiad parhaus, gan gydnabod hud y gair ysgrifenedig a dylanwad parhaol barddoniaeth a dyn neilltuol iawn.

Ceridwen Lloyd-Morgan

Introduction

To celebrate the centenary of a writer with an exhibition of paintings is entirely appropriate in Wales. A collaborative relationship between word and visual images, although attested elsewhere, has been especially prevalent and fruitful in Wales over the centuries, and continues so today. Some practitioners – including John Dyer in the eighteenth century, Hugh Hughes in the nineteenth, and David Jones and Brenda Chamberlain in the twentieth – have been impelled to use both media to give full expression to their creative vision. In their individual ways many others, including Gwen John and Augustus John, have used one medium to serve the other; artists as diverse as Ceri Richards, Ernest Zobole and John Selway, for instance, have painted visual responses to literary texts.

In recent decades artists and writers have often come together for joint projects. In a pioneering partnership in 1987, for example, the artist Iwan Bala provided the drawings to complement poems by Iwan Llwyd in the volume *Dan Anasthetig*, whilst in 1999 the META touring exhibition, organised by Lynne Crompton of Oriol Q, Narberth, paired artists with poets to create a body of symbiotic works. Since then, inviting writers to respond to selected works has become a regular feature of the annual art and craft exhibition at the National Eisteddfod.

Many contemporary Welsh artists continue to bring together word and image in different ways. Mary Lloyd Jones, for example, often incorporates letter-forms, inscriptions, extracts from manuscripts or poem texts in her work, where, just like brush strokes or drawn lines, they function as marks integral to the process

of composition but also contribute their own meanings to the artist's visual exploration of our history and past and present identities. Similar themes have been addressed by Iwan Bala in works literally or figuratively locating and mapping Wales, where literary quotations or cartographers' labels may comment on, question or subvert descriptive convention. Christine Kinsey, poet as well as painter, responds to historical and literary texts in her exploration of her identities as Welsh/woman/artist but also challenges and subverts an inherited artistic tradition. Narratives, which themselves imply verbal expression, often underpin her work and that of other Welsh artists: Kim Atkinson, for instance, in paintings of wild species whose life histories are parallel to and intertwined with ours, or Ivor Davies in his visual commentaries on Welsh history, myth, literature and political discourse.

As a Welsh writer R S Thomas himself was not alone in being inspired by visual art, and a number of his poems provide his own meditations on individual works or on the experience of looking at pictures. Now his own writing has become the inspiration for this exhibition where, in their own acts of homage, fourteen artists, brought together from all over Wales by Christine Kinsey, have each provided works in personal response to his life and poetry. Whether established or emerging, female or male, these artists with their varied styles and techniques take their place in an ongoing/continuing tradition, acknowledging their fascination with the written word and the *continuing* influence of a remarkable man and his poetry.

Ceridwen Lloyd-Morgan

‘Ei luniad yn oleuni’: R S Thomas ym myd lluniau

Os mai barddoniaeth oedd priod alwedigaeth R S Thomas, yna fe 'roedd e hefyd yn briod ag artist go iawn – a honno'n artist o safon. Adeg y briodas, yr oedd M E Eldridge (neu 'Elsi' fel y'i gelwid gan R S) yn seren addawol yn ffurfafen byd celf Llundain, ac un arwydd o'i llwyddiant masnachol, yn ogystal â'i llwyddiant artistig, oedd y Bentley to-meddal roedd hi'n ei yrru'n ddeheuig. Roedd Eldridge wedi ennill bri fel myfyrwraig yn y Coleg Cerdd Brenhinol, ac wedi ennill ysgoloriaeth i'w galluogi i dreulio cyfnod yn *I Tatti*, cartref nodedig Bernard Berenson. Ef oedd awdurdod pennaf ei gyfnod ar gampweithiau'r Hen Feistri, ac erbyn hyn y mae'r tŷ'n eiddo i Brifysgol Harvard ac yn Ganolfan Astudio Celf y Dadeni. 'Doedd ei gŵr, ar y llaw arall, ond yn giwrad tlawd di-nod â'i ben yn llawn breuddwydion niwlog am y byd 'Celtaidd'. Ffantasi o fod yn fardd oedd ganddo, i bob pwrpas, tra oedd Mildred Eldridge eisoes wedi ennill ei phlwyf fel un o artistiaid ifanc mwyaf addawol ei dydd. A'i hesiampl hi, fel y cyfaddefodd R S Thomas ar ôl i lwyddiant ddod i'w ran yntau, a fu'n sbardun i'w ymdrech ef i ddatblygu'n fardd sylweddol.

Yn wir, gellir ystyried eu bywyd priodasol ar ei hyd yn alegori o'r berthynas rhwng barddoniaeth ac arlunio. Roedd yn arfer ganddyn nhw fyw bywydau cyfochrog, gan rannu'r ficerdai a fu'n gartrefi iddynt yn ddwy ran – y naill ran o'r tŷ ar gyfer ei weithgarwch ef, a'r llall ar gyfer ei gweithgarwch hithe. Yr oedd ef yn parchu ei hangen hi am olau gwastad, clir a chryf, a hyhi'n cydnabod ei angen ef am ddistawrwydd a fedrai feithrin synfyrodau ffrwythlon. Ac arferai'r ddau grwydro'r meysydd a'r caeau'n chwilio am ddeunyddiau addas at eu gwaith.

(Yn wir, fe ddaeth rhai i gredu mai defnyddiau crau ei ddychymyg 'gothig' ef oedd y penglogau bach manwl yr oedd hi'n eu casglu at y pwrpas o ddelweddu anifeiliaid mân yn ei gwaith celf mirain.) Roedd parch y naill at gynnyrch creadigol y llall, felly, yn gonglfaen y berthynas hir a ffrwythlon a fu rhyngddynt fel gŵr a gwraig – er hwyrach bod awgrym o gystadlu cyfeillgar hefyd yn llechu, o bryd i'w gilydd, dan yr wyneb!

O dro i dro, yn ogystal, fe welir cynghanedd awgrymog rhwng gwaith y bardd a'r artist. Treuliodd Elsi flynyddoedd olaf y rhyfel yn chwilio am ddelweddau a fydde'n crisialu Cymru yn sgil ei gwaith fel un o dîm artistiaid prosiect uchelgeisiol y llywodraeth i sicrhau cofnod gweledol o dirwedd gwledydd Prydain a fygythid gan awyrlu'r Almaen. Yr un adeg yn union yr oedd R S Thomas wrthi'n ddiwyd yn llunio ei ddelwedd yntau o hanfod ei genedl ar ffurf cymeriad amrwd y gwerinwr mud, garw, lago Prytherch. Pensil a dyfrliw oedd hoff gyfryngau Eldridge ar gyfer ei gwaith, ond dewis R S oedd *impasto* geiriol trwchus; drwy bentyrnu ansoddeiriau a chruglwytho delweddau fe geisiai awgrymu moelni creigiog ucheldiroedd Cymru. Ac roedd ei olygon eryraidd ef yr un mor graff ag eiddo ei wraig. Sylwai ar wedd a oedd 'inscrutable as stone'; ar gefn yn sythu 'Like an old tree lightened of the snow's weight'; ar wair yn tyfu o gorn simne murddun 'like smoke'; ac ar weddillion hen fwthyn, â'i do'n 'thatched with sunlight'.

Wrth i farddoniaeth R S ennyn mwy a mwy o sylw fe ddechreuodd gwaith Elsi gilio i'r cysgodion, a hynny'n bennaf, mae'n debyg, am iddi aberthu ei dawn am gyfnod go hir er mwyn ennill arian i gynnal y teulu – yn fwyaf

arbennig er mwyn ei galluogi hi a'i gŵr i ddanfon eu mab Gwydion i ysgolion bonedd safonol yn Lloegr. Fe barhaodd hi, hefyd, i hyfforddi ei gŵr yn yr wyddor o werthfawrogi crefft lluniau. Fe ddechreuodd R S araf ddeall sut i amgyffred delweddau gweledol, er ei fod yn amheus o'u synwyruswydd ac o'u diffyg sylwedd ar y dechrau, mae'n debyg, yn null y Gymru Anghydfurfiol Biwritanaidd. Ni fedrai'r peintiad cywiraf o 'the mossed tiles and trees,' meddai wrth sylu ar gapel bach syml Maes-yr-Onnen, ddal 'that rarer air,/ Blue as a flower and heady with the scent/ of the years past and others yet to be/ That brushed each window'. Fe fedrai hyd yn oed ddibrisio hoff gyfrwng ei annwyl wraig, drwy gyfeirio'n ddirmygus at 'a watercolour's appeal/ To the mass'.

Mae'n bur debyg fod y rhagfarnau hyn wedi eu gwreiddio yn ei atgasedd o gynnyrch y cenedlaethau o artistiaid Rhamantaidd Saesneg a arferai ddotio ar dirwedd ddarluniadol ac aruchel Cymru ond a anwybyddai drigolion a iaith a diwylliant y wlad yn gyfan gwbl. Yn wir, y mae dwy o'i gerddi cynnar enwocaf yn ymosod yn uniongyrchol ar yr arfer hwn. Yn 'The Welsh Hill Country' y mae'n troi confensiwn y darluniadol wyneb i waered, gan fynnu craffu'n fanylach ar y defaid 'arranged romantically in the usual manner,' er mwyn sylwi ar 'the fluke and the foot-rot and the fat maggot'. Ac yn 'Welsh Landscape' nid paent olew ond gwaed coch trwchus a ddefnyddir ganddo i lunio tirwedd Cymru – 'the spilled blood/ That went to the making of the wild sky'.

Ond o dipyn i beth fe syrthiodd mewn cariad cynnar â gwaith yr Argraffiadwyr ac yn 1981 cyhoeddodd gyfrol hardd (*Between Here and Now*) â 33 o gerddi ynddi'n ymateb i weithiau clasurol yr artistiaid mawr

hynny. Nid sylwadau craff ar grefft arlunio a geir yn y cerddi, eithr datguddiad newydd, gwreiddiol, o nifer o brif obsesiynau R S Thomas fel bardd o bwys. Yma y datguddir y reddf gref oedd ynddo i bregethu ac i foesoli. Ceir cip digamsyniol hefyd ar ei agweddau hynod amwys at fenyweidd-dra – mae'n amlwg ddigon fod synwyruswydd cnawdol deniadol y lluniau yn aflonyddu arno. Sylweddolir ymhellach ei fod yn ymwybodol iawn mai cyfansoddiadau cyfrwys, cynnil, cywrain yw lluniau a cherddi fel ei gilydd, ac mae 'diffuantrwydd celfyddydol' yw eu diffuantrwydd amodol unigryw hwy. Ac y mae R S yn arbennig o sensitif i'r modd y mae gwaith celf, yn ogystal â cherdd, yn cael ei gyniwaer gan gwllwm dirgelwch gofod ac amser, wrth i luniau ddefnyddio gofod i awgrymu treigl amser ac i gerddi fanteisio ar eu datbgygiad estynedig mewn amser i fyfyrion ar gyfrinach gofod. Ond yn bennaf oll, dengys cerddi R S fod barddoniaeth a chelfyddyd ill dau yn ein galluogi ni feidrolion i fynd i'r afael â hynodrwydd arall-fydol ein bywyd bob dydd – ein dieithrwrch i ni'n hunain yng nghanol holl brysurdeb ein bywydau cyffredin. Ac at hyn y mae'n cyfeirio wrth sôn yn awgrymog am 'the brush's piety'.

Gwerthfawrogiad cynyddol o'r ddolen gyswllt hon rhwng celf â'r annaearol daearol, megis, a arweiniodd at ddiddordeb mawr R S Thomas, yn ei gyfnod olaf fel bardd a oedd bellach yn fardd crefyddol yn bennaf, yng ngwaith yr ôl-Argraffiadwyr, ac yn fwyaf arbennig yn lluniau'r Swr-realwyr. Yn *Ingrowing Thoughts* (1985) ceir ei ymatebion i 21 o luniau. Awen y gyfrol gyfan, ar un olwg, yw Picasso, gan mai yn ei lun enwog 'Guernica' y darganfu R S hanfod 'moderniaeth'.

Wrth syllu ar 'Imagination's wandering/ of the smashed city' yn y darlun, fe sylweddolwn nad dinistr cymdeithas gyfan yn unig a ddarlunnir yma, eithr chwalfa celfyddyd ei hun – datgymaliad yr holl arferion a'r confensiynau gweledol yr arferai artistiaid yr oesoedd ddibynnu arnynt wrth gynhyrchu llun. 'What but genius', hola R S Thomas yn ing ei sylweddoliad, 'can re-assemble/ the bones' jigsaw?' Y mae 'Guernica' yn arwyddo dadleoliad ysgubol o drylwyr a radical, y digartrefu metaffisegol sy'n troi'n dychymyg dynol yn ffoadur yn chwilio am loches. Felly, yr hyn a wêl R S wrth syllu ar ddarlun Ben Shahn o dad yn cofleidio'i blentyn wrth adael tref a ddinistriwyd yw fersiwn modern o'r lluniau clasurol adnabyddus am y Forwyn Fair yn cofleidio'i phlentyn. Eithr bellach nid yw'r darlun modern yn medru arwyddo trefnusurwydd dwyfol y cosmos cyfan, yn null yr Hen Feistri, am na fedrwn bellach gredu – yn sgil darganfyddiadau ysgytwol Darwin a'r Ffiseg cyfredol – fod gan na amser na gofod drefn gysurlon, gynhaliol, ragluniaethol.

Ni phallodd diddordeb dwys R S Thomas yng nghynnyrch yr ôl-Argraffiadwyr a'r Swr-Realwyr. Ceir teyrnged drawiadol i Paul Klee yn ei gyfrol olaf oll. Ac yn y gerdd afaelgar honno, y mae'r artist yn ymdebygu i'r Duw chwareus, annirnad, cudd, a hoelïai sylw dychymyg R S yn ei ddegawdau olaf, y Goruchaf cellweirus a fynnai 'sgriblan 'where once there was crucifixion,/ those crotchets and semiquavers/ with which levity begins.' A phan fu'r bardd farw, gadawodd dri dwsin a mwy o gerddi'n ymateb i luniau Modernaid. Yn eu plith ceir un am 'Hlas Lesa' ('Ysbryd y Goedwig'), llun rhyfedd gan Toyen, artist

Swr-Realaidd o wlad Czech. Fe wêl R S ynddo awgrym o Fod sy'n syllu arno 'without eyes/ and without a mouth speaks', delwedd y realiti hunan-gyferbyniol eithaf a oedd wedi bod yn coglais ei ddychymyg am ddegawdau.

Y mae'r gerdd ryfedd afaelgar hon am 'Hlas Lesa' yn brawf pendant nad ar chwarae bach yr arferai R S Thomas lunio cerddi darlun. Roedd y cerddi hyn yn deillio o fywyn ei ddychymyg creadigol fel artist, ac yn fynegiant creadigol cyn bwysiced bob tamaid â'r cerddi am lago Prytherch neu am y Duw cudd. Ond sut ymateb a fu gan artistiaid yn eu tro i'w gynnyrch ef fel bardd, tybed? Oedd yna arlunwyr a ymatebai i'w ddiddordeb ef yn eu celfyddyd hwy, ac a geisiai siarad iaith ei briod gyfrwng yntau? Wel oedd, ac yn agos i ugain mlynedd yn ôl bellach ces yr anrhydedd o fod yn gysylltiedig ag arddangosfa flaengar o'u gwaith yn Oriel Glyn-y-Wedd. Roedd y cynnyrch yn ddiddorol o amrywiol, nid yn unig o ran testun ond hefyd o ran dull mynegiant, gan fod y darluniadol wedi ei osod ar y muriau ysgwydd wrth ysgwydd â'r haniaethol. Amrywiai'r lluniau hefyd yn eu manau cychwyn, gan fod rhai'n sylwi ar fanylion testun, megis cymal neu linell neu ddelwedd, ac eraill yn ceisio dal a chyfleu naws darnau cyfain o waith.

Wrth gwrs, nid yw'n bosib yn y bôn i ystyr gael ei drosglwyddo o destun i ddelwedd nac i'r cyfeiriad gwrthwyneb. Cyfundrefnau arwyddo caeedig, cwbl wahanol i'w gilydd, yw cerdd a llun, ac y mae gan y naill fel y llall ei hygrededd mynegiant unigryw. Ni all peintiadau ymateb i gerddi ond ar eu telerau arbennig hwy eu hunain gan ddefnyddio'r 'famiath' sy'n briodol

i'w cyfrwng. Ond serch hynny, mae'n bosib i'r ddau gyd-gynganeddu mewn ffyrdd hynod awgrymog a chyfoethog.

Yn yr arddangosfa wreiddiol honno dangoswyd llun grymus gan Donald MacIntyre a ddaliai hanfod bywyd stoicaidd ffermwr yr ucheldiroedd, 'Rooting in vain within his dwindling acre.' Gwelwyd silhouette gŵr cydnerth, byr, yn ymdoddi i gefndir tirwedd du a gwyn, fel ei bod yn anodd gwahaniaethu rhyngddo ef a'r fuwch ddu a gwyn y tu ôl iddo, ac i'w gwahanu hithe, yn ei thro, oddi wrth y ffermdy du a gwyn a ymestynai y tu cefn iddi ar draws y cynfas. Llun gwahanol iawn a gafwyd gan Iwan Bala. Defnyddiodd bastel ar gynfas i lunio cyfansoddiad o ffurfiau syml 'cyntefig' – twmp du o fynydd; rhibin dolennog ffallig o afon; bwa pont yn ymdebygu i ŵy cosmig. Ergyd ei gyfanwaith oedd fod yma egnion elfennaidd gwaelodol cryf wedi eu cloi oddi fewn i dirwedd ddirwasgedig fel yr awgrymodd R S Thomas wrth sgrifennu am gyflwr trefedigaethol, gorystyngedig ei gydwladwyr a ataliwyd gan eu hatalnwydau rhag prifio ac aeddfedu'n genedl gyflawn.

Y darlun mwyaf teimladwy ohonynt i gyd, efallai, oedd hwnnw lle y gosododd Wil Rowlands wely, cadair, bwrdd, llun, llawr, wal a ffenest i gyd ar yr un gwastad goledol gan eu gadael yn ddiamddiffyn o agored i olwg sylwedydd. Ymateb yr oedd i gerdd hwyr R S Thomas 'At the End,' mynegiant dwys o awydd y bardd am stafell fechan mor ddiaddurn â chell meudwy, ynghyd â dyrnaid o wrthrychau syml 'to say my prayers by.

Mae'r cof am y peintiadau yn yr arddangosfa wreiddiol yn ddigon i fagu awydd am gael profi arddangosfa arall debyg. Edrychaf ymlaen yn awchus ac yn hyderus, felly,

at yr ail arddangosfa hon. Ac mae'n hynod briodol mai gweledigaeth ac ymroddiad Christine Kinsey sy'n gyfrifol am y cyfle pellach hwn i werthfawrogi lluniau'n seiliedig ar farddoniaeth R S Thomas. Hyhi, rhagor nag unrhyw arlunydd arall, a gafodd ei hysbrydoli'n ddirfawr gan ei gerddi ef, ac yn ei gweithiau hynod hi y ceir triniaeth weledol ddwys o ystyr y bwlch y mae R S droeon yn cyfeirio ato – y bwlch cyfrin hwnnw sy'n cyfannu ac eto'n gwahanu ein bywydau beunyddiol dirfodol ni a'n bodolaeth fel eneidiau a wreiddiwyd mewn byd arall, y tu hwnt i lif amser.

*M. Wynn Thomas
CREW,
Prifysgol Abertawe,
Awst, 2013*

R S Thomas and the ‘Impressed Brush’

R S Thomas wasn't only wedded to his poetry, he was married to an artist – and an artist of no mean quality. At the time that he married her, M E Eldridge (who became known to him as ‘Elsi’) was a rising star on the London scene, her commercial as well as artistic success materially manifest in the soft-top Bentley she no doubt dashingly drove. As a student she'd been the toast of the Royal College of Art, and won a scholarship that took her to *I Tatti*, no less, the legendary Italian home (now the Harvard Centre for Italian Renaissance Studies) of the magisterial Bernard Berenson, connoisseur and greatest of authorities on the work of the Old Masters. Thomas, by contrast, was a dreamily ‘Celtic’ impecunious curate with somewhat vague poetic ambitions and no distinctive style of his own. He was a nobody, or at best a wannabe: she a somebody. And it was she, he later frankly admitted, who made a real poet of him, by opening his eyes to what it took to be a serious artist.

The whole of their long married life became, in its way, an allegory of the relationship between poetry and painting. They lived a kind of parallel existence, with the various vicarages they occupied scrupulously divided into ‘his’ and ‘her’ spaces. He recognized her art's need for maximum light; she his art's need for working conditions conducive to reflection and introspection. Both conducted regular forays into their surrounding world in search of materials for their imaginative work. (He was later to become identified, in vulgar caricature, as the gothic collector of the delicate animals' skulls she lovingly curated for her exquisitely fine paintings.) Their fruitful co-existence was predicated on mutual

respect for their respective gifts, punctuated by instances of cross-fertilization, and perhaps spiced a little by mutual competition.

There were some intriguing symmetries. Eldridge spent the last years of the war seeking out visual images encapsulating the essence of Wales for a major Government project recording the landscape of a threatened Britain. R S Thomas spent the same years constructing and perfecting the very image of *his* differently threatened Wales in the ‘peasant’ figure of Iago Prytherch. But whereas Eldridge's preferred medium was light pencil and delicate watercolour, Thomas's was the verbal equivalent of *impasto*; a text thickly layered with tropes and adjectives deliberately suggestive of the elemental ruggedness of life on the bald Welsh hills. And his eye was every bit as acute as hers. A face, he noted, was ‘inscrutable as stone’; a back came ‘straight/ Like an old tree lightened of the snow's weight’; grass grew from a chimney stack ‘like smoke’; and he piercingly detected ruined cottages, their roofs ‘thatched with sunlight’.

As R S's star waxed, so Elsi's waned, largely it seems because it was she, rather than he, who put her true vocation on hold, turning her hand to commercial work to meet such costs as their son's public school education. And she patiently continued the work of completing her husband's education, too. An avid reader of texts, R S relied on Elsi to tutor him in the skills of reading a painting. He began, perhaps, by being true to the puritan culture of his country, accusing visual art of superficiality, of lack of moral substance and high seriousness. ‘Painting faithfully the mossed tiles and

the tree,’ he wrote of the hauntingly simple chapel at Maes-yr-Onnen, could not capture ‘that rarer air,/ Blue as a flower and heady with the scent/ of the years past and others yet to be/ That brushed each window’. In a contemptuous reference to ‘a watercolour's appeal/ To the mass’, he even dismissed his wife's favourite medium as vulgar and vapid.

No doubt his prejudices were rooted in a resentful awareness of how generations of English Romantic painters from the eighteenth century to the pre-war years had scoured Wales for the picturesque and the sublime, ignoring this land's people, language and culture. Two of his most famous early poems were exercises in the anti-picturesque. In ‘The Welsh Hill Country’ he reverses pastoral convention, homing in on sheep ‘arranged romantically in the usual manner,’ focussing close-up on ‘the fluke and the foot-rot and the fat maggot’. And in ‘Welsh Landscape’ he paints Wales not in oils or in watercolours but in the thick, viscous pigments of Welsh history – dipping his text in ‘the spilled blood/ That went to the making of the wild sky.’

Over the years, however, he redirected his attention to the Impressionists, and in 1981 he published a beautiful volume, *Between Here and Now*, the first half of which consisted of poems responding to 33 classic Impressionist paintings. The terms in which the images are textually reproduced, or rather reconstructed, are perhaps more revealing of the poet than of the paintings (disappointingly printed in black and white). They bring out the preacher in him, prone to moralise an image. They lay bare his intensely conflicted relationship to the female – the sensuousness of the paintings unnerves

even as it seduces his attention. They reveal that poems and paintings alike are complicit in their artifice, fellow ‘compositions’ of form and tone and structure, their artless sincerity not to be distinguished from calculated artistry. They demonstrate how texts and images are alike haunted by the intertwined mysteries of time and space – paintings using space to invoke time, poems unrolling in time to ponder space. And – most rewardingly of all – they suggest that poetry and art are both means of registering the ‘uncanny’ dimensions of human existence; the strange familiarity or familiar strangeness of our everyday and of our very selves. This is what Thomas means by his enigmatic reference to ‘the brush's piety.’

And it was that fascination with art's affinities with the uncanny that led Thomas on from an interest in the Impressionists to a late and lasting infatuation with the Surrealists. In 1985 *Ingrowing Thoughts* appeared, featuring poems on 21 Surrealist paintings. The muse of the whole might be said to be Picasso, in whose ‘Guernica’ R S Thomas detected art's unerring recognition of the grim reality principle of modernity. ‘Imagination's wandering/ of the smashed city’ has resulted in a registering of the dismemberment not only of bodies but of the regulating conventions and principles of traditional art itself. ‘What but genius,’ therefore, ‘can re-assemble/ the bones’ jigsaw.’ Even the co-ordinates of time and space upon which all art, along with a humanly meaningful universe, depends have become chronically disordered. Looking at Ben Shahn's image of a father cradling his child as he flees a devastated city, Thomas see in it a grim parody of the

picture space of the classic Madonna and Child that traditionally signified a cosmic order firmly centred on the divine. In his late, great, religious poetry he likewise radically modified poetic form and expression to articulate the contemporary realities of a post-Darwinian Nature and the universe of the New Physics.

Thomas's late obsession with Post-Impressionist art and the Surrealists never ended. His last volume included a striking 'Homage to Paul Klee.' In it the artist, as deduced from his work, assumes the nature of the elusive deity that had, of course, been the great preoccupation of Thomas's religious poetry. Like that God, he is an enigma wrapped in a mystery, an inscrutable being seriously given to endless play, 'scribbling,/ where once there was crucifixion,/ those crotchets and semiquavers/ with which levity begins.' And, at his death, Thomas left unpublished more than three dozen poems addressing Modernist paintings. They included a poem about the Czech surrealist Toyen's strange, indecipherable painting 'Hlas Lesa', or Spirit of the Wood. Seeing in it an indeterminate being that 'looks at me without eyes/ and without a mouth speaks', he implicitly realizes he's confronting the oxymoron of ultimate reality that has eluded his poetic imagination for decades.

The poem 'Hlas Lesa' is final proof that Thomas's painting poems were no bagatelles or five-finger exercises. They were as expressive of the core preoccupations of his creative imagination as were his Iago Prytherch poems or his great religious poetry. But what of painters' response to his poems? Were there artists who reciprocated his passion for their

art? Did they ever try to speak his language as he had theirs? It appears there were, and they did. Almost twenty years ago I was honoured to be associated with a pioneering exhibition hosted at Oriol Glyn-y-Weddw of paintings 'in homage' to Thomas's singular gifts. The works displayed were in a wide variety of styles and idioms, some representational others abstract, and creatively fruitful apprehension of the implications of his achievement was not the preserve of any one particular mode of visual composition. The *point d'appui* of these painting also varied greatly, with some taking their cue from an atmospheric phrase or line within a poetic text, others homing in on visualised details and yet others conflating passages from different sources.

Of course, there can ultimately be no transmission of meaning from text to art or vice-versa. Each is a closed system of signification, with its own integrity of significance. Paintings can generate a response to poems only in terms of the distinctive grammar of their own separate existence. But suggestive correspondences can nevertheless be forthcoming through this process of inter-media translation. The landmark first Glyn-y-Weddw exhibition included a powerful painting by Donald MacIntyre succinctly capturing the trapped upland farmer's stoic existence, 'Rooting in vain within his dwindling acre.' The impasto moulds a stocky figure whose silhouette is scarcely distinguishable from the black and white cow which, blocking his path, is in its turn almost indistinguishable from the rugged black-and-white landscape out of which looms the lateral form of a black-and-white farm. Using Emulsion Perspex,

Iwan Bala's 'primitive' composition reduces a Welsh landscape to simple elemental shapes – black, twmp-like hill; squiggly phallic snake of a river; the cosmic egg-like curve of a bridge's arch. This 'parallel' visual idiom is used to articulate the darkly brooding potential locked, or so Thomas believed, within the colonised land of his infantilised people. And most movingly of all, Wil Rowlands lays bed, chair, table, floor, walls and a small window open to merciless scrutiny in his painting by placing them all on a single, exposed, inclined plan. His subject is Thomas's late poem 'At the End', with its austere wish for a cell-like room and bare essentials 'to say my prayers by.'

Such paintings as these give us good reason to hope that this second enterprising Glyn-y-Weddw exhibition will likewise include exciting examples of paintings dialoguing with texts. And how appropriate that the instigator and curator of this exhibition should be Christine Kinsey, herself an artist whose working mind has, for a decade, been particularly fruitfully possessed by R S Thomas's image of the gap, that liminal space or border-country between two incommensurate states of being that is the native region of our medial human existence and the womb of our religious imaginations.

M. Wynn Thomas
CREW,
Swansea University
August, 2013

Kim Atkinson

Aberdaron

Mae gwrychoedd yn gyfochrog â'r môr lle mae'r Nico a'r Llinos yn bwydo ar hadau Suran haf cynnar. Plwyf diderfyn o wynt a synnau adar.

Mae nifer selog o ymfudwyr, teloriaid, pincod, bronfreith, mewn dyffrynnoedd a gwaiail.

Roedd R S Thomas yn wrandawr brwd, yn arsyllwr, adar. Fel fi.

Adar cyffredin, nid y rhai prin yn unig. Dyma'r rhan o'i fywyd mae'r gwaith hwn yn ei ddathlu, ac ar adegau pan fyddaf i yna fy hun, gyda chân y Penddu a'r Siff-saff yn atseinio yn y dryswch llystyfiant, byddaf yn meddwl am ei deithiau gwyllo adar i lawr i Borth Meudwy.

Byth yn fwy hapusach nag wrth glywed cân gynta'r flwyddyn y Ji-binc, trydar gaeafol swnllyd Adar yr Eira, gweld Ddrudwy yn awyr y gaeaf.

Aberdaron

There are hedges running parallel to the sea where Goldfinches and Linnets feed on early summer Sorrel seed. A boundless parish of wind and the sounds of birds.

There is the reliable landfall of migrants, warblers, finches, thrushes, in valleys and withies.

R S Thomas was a keen listener to, observer of, birds. This I share.

Ordinary birds, not just the rarities. This is the side of his life that this work celebrates, and sometimes I think of his birding walks down to Porth Meudwy when I'm there myself, with Blackcap and Chiffchaff song resonating in the tangled herbage.

Never more happy than when hearing the year's first Chaffinch song, the winter chacking of Fieldfares, glimpsing Starlings in a winter sky.

Mis Hydref ym Mhen Llŷn / Pen Llŷn, October
Acrylig ar fwrdd / Acrylic on board
95 x 43 cm, 2013



Iwan Bala

Ar gyfer y prosiect hwn, gofynnais i'm ffrind, y bardd a'r cerddor Twm Morys (oedd hefyd wedi bod yn gyfaill i R S) os gallai gyfieithu detholiad o gerddi. 'Amhosib' meddai. Felly, roedd rhaid i mi roi cynnig arni fy hun. Nid wyf i yn fardd, a heb faich disgwiliadau gwaith o safon i'w gyhoeddi, felly teimlaf (cyn belled bod neb yn craffu'n rhy fanwl arnynt) fy mod wedi gwneud ymgais eitha ar *Expatriates* a *The Woman*, dwy gerdd sy'n fy nghyffwrdd. O leiaf meant yn 'darllen' ac yn 'swnio' yn eitha barddol. Yn wahanol i'r gyntaf, nid yw'r un olaf y math o gerdd fuasai rhywyn yn ddisgwyl gan R S. Yn *Expatriates* cawn ei farn dywyll fod yr 'hunaniaeth graidd' sydd mor werthfawr iddo, yn diflannu o'r ardaloedd Cymraeg eu hiaith oherwydd allfudo. Mae *The Woman* yn fawlgan fythol i'r fenyw, fel grym cyffredinol a throsynnol, yn fwy na hafal i Dduw, y trawodd hi fargen ag o. Roedd y weithred o gyfieithu'r cerddi yma ac yna eu 'sgriblo' ar bapur, yn cyfuno'r ymgais i efelychu tudalennau llyfr nodiadau awdur, a bwrdd du'r ysgol gyda'i sgriflen sydyn neu'r 'cymorth dysgu' o'r gorffennol; gweithred o 'wneud' ac o 'gyfarwyddyd'. Ond, gan mai fy ymdrechion i ar gyfieithu'r cerddi ydynt, maent hefyd yn dod yn gyfieithiadau dwbl, o'r Saesneg i'r Gymraeg ac o destun i ddelwedd (er fod y testun yn datblygu'n ddelwedd yma). Cafodd fy nghyfieithiadau eu gweithio'n union i'r lluniadau gyda'r holl farciau rhwbio a chamgymeriadau yn weladwy i bawb. O'r herwydd, maent yn amodol, heb fod yn sefydlog fel ar dudalen wedi'i hargraffu, yn gallu newid, yr inc yn diferu a blotio a'r golosg yn cael ei ddileu. Yn fregus, ar un olwg, yn union fel iaith a diwylliant Cymru, ond yn cael eu cyflwyno yma mewn fframiau bocsg gwydr, fel gwrthrychau mewn amgueddfa.

For this project, I asked my friend, the poet and musician Twm Morys (who had also been a friend of R S) whether he could translate a selection of poems. 'Amhosib' he said. So I had to attempt it myself. I am not a poet, and not burdened with expectations of quality publishable work, so I feel (provided they are not too carefully examined) that I made a fair fist of it with *Expatriates* and with *The Woman*, both poems that move me. At least they 'read' and 'sound' passably poetic. The latter poem is somehow not what one expects of R S, and the former is. *Expatriates* involves his gloomy view of the diminishing of that 'core identity' that is so precious to him, through migration out of the Welsh speaking areas. *The Woman* is a timeless paean to the female, as a universal and transcendental force, more than an equal to God, with whom she strikes a deal. The act of translating these poems and then 'scribbling' them onto the paper, combines an attempt to simulate the pages of a writer's notebooks, and the hastily written school blackboard, or 'learning aid' of the past; an act of 'making' and of 'instruction'. But, as they are my own attempts to translate the poems, they also become double translations, from English to Welsh and from text to image (though the text in effect becomes the image here). My translations were worked directly into the drawings with the erasures and mistakes visible to all. Thus, they are contingent, not fixed as they are on the printed page, subject to change, blotting, seepage of ink and erasure of charcoal. Fragile, in a sense, like the very culture and language of Wales, but here presented in glass boxed frames, like objects in a museum.

Alltudion / Expatriates
Cyfrwng cymysg ar bapur Khadi India /
Mixed medium on Indian Khadi paper
120 x 80 cm, 2013



Kathryn Campbell Dodd

Roedd R S Thomas yn caru adar. Efallai bod ganddo berthynas llai cymhleth a'i empathi yn fwy hael tuag at y pluog yn hytrach na'r hil dynol. Ysgrifennodd nifer o gerddi i'r Dylluan Wen, a rhanaf ei edmygedd o'r aderyn – yr harddwch sydd ymron yn oruwchnaturiol, yr alwad annaeorol a manylder difrodus yr ysglyfaethwr.

Mae'r dylluan yn awgrymu palet oeraidd yr hwyrnos, a gyda hyn y weledigaeth lym o'r profiad dynol. Yn ddatgysylltiedig a di-sentiment mae'n dod â ni wyneb-yn-wyneb ag esgryn gwynion ein marwolaeth a difaterwch oeraidd y byd i oriau gostyngol ein bywyd. Yn gyfrwng dirfodol, mae'n galw arnom i archwilio'n perthynas â'r ysbrydol ac yn profi gwytnwch ein ffydd – os oes gennym ffydd o gwbl.

Mae'r paentiadau rwy'n eu dangos yn *Cyfatebiaeth* wedi eu dewis o gyfres o baentiadau, gosodweithiau a thestunau (*Inside the Birdhouse*) sy'n adlewyrchu ar y profiad cymhleth o ddod yma a byw mewn Cymru sydd wedi'i thrwytho ag awyrgylch ac etifeddiaeth gweledigaeth Thomas, yn osgystal â hen rymoedd llenyddol a diwylliannol dyfnach sydd wedi siapio a ffurfio esgryn yr hunaniaeth Gymreig.

R S Thomas was a bird-lover. Perhaps his relationship was less complicated and his empathy more generous to the feathered rather than the human realm. He wrote a number of poems to the Barn Owl, and I share his admiration for its almost supernatural beauty, unearthly call and devastating precision as a predator.

The owl suggests a chill, night-time palette and along with it a stripped down vision of human experience. Detached and unsentimental it brings us face-to-face with the white bones of our death and the cold indifference of the world to the diminishing hours of our life. An existential vehicle, it calls us to examine our relationship to the spiritual and tests the mettle of our faith – if we have any.

The paintings I am showing for *Correspondences* are chosen from a larger series of paintings, installations and texts (*Inside the Birdhouse*) that reflect on the complex experience of coming to and living in a Wales infused with the atmosphere and legacy of Thomas' vision as well as the older, deeper literary and cultural forces that have shaped and formed the bones of the Welsh identity.

Barn Owl # 1
Olew ar gynfas / Oil on canvas
Diptych 24 x 30 cm, 2006



Gareth Hugh Davies

The Bright Field

Mae hon yn gerdd dywyllodrus o syml ac uniongyrchol, yn ymwneud ag epiffani dwys a phersonol wrth ddwyn digwyddiad bob dydd i gof. Trwy drosiad o'r berth yn llosgi, cawn ein harwain i ganfod y rhyfeddol a'r tragwyddol mewn eiliadau cyffredin ond diflanedig y profiad naturiol. Mae'r math hwn o ddarganfyddiad athronyddol yn ganolog i'm diddordeb mewn paentio tirlun, lle gellir canfod y synfyfyriol yn yr agweddau mwyaf byrhoedlog a chyffredin o'r byd o'n cwmpas.

The Bright Field

This is a deceptively simple and direct poem, relating a profound and personal epiphany on recollecting an everyday occurrence. Through the metaphor of the burning bush, we are led to find the extraordinary and eternal in the common yet transient moments of natural experience. This type of philosophical discovery is central to my interest in landscape painting, where reverie can be found in the most fleeting and mundane aspects of our surroundings.

The bright field
Olew ar banel / Oil on panel
31cm x 22 cm, 2013



Ivor Davies

Tri Datgysylltiad

Ambell waith, fel y cewch eich temtio i frathu olif du, mae blas chwerw cyntaf cerdd R S Thomas yn gafael ynddoch. Wedi cnoi, mae'r tanin lledraidd yn troi'n chwerw-felys, bron fel ffrwyth. Mae'r gwddf yn sych pan na fydd y dafod hynafol bellach yn pasio'r gwefusau.

Nid yw'n sillafu enw'r iaith nac yn esbonio etifeddiaeth y 'Welsh Not'. Mae unrhyw un sydd wedi tystio dinistr, hyd yn oed yn ei ffurfiau neu effeithiau anweledig, yn deall y galarnadau yn ogystal â llawenydd creadigol bywyd neu fod yn fyw. Ni chafodd ei ffurfiau mwyaf eithafol, tu hwnt i orielau celf gain safonol y 1950au a'r 60au, fwy na chrybwyll prin tan yn ddiweddar. Erbyn y 1970au, roedd dinistr ieithoedd lleafrifol a chymunedau, trwy symudiad poblogaeth a thai haf, wedi symbylu Peter a Paul Davies i greu BECA, y symudiad mwyaf radical yng Nghymru, Prydain efallai. Cefnogais ac ymunais a nhw, a daeth llawer eraill i ddilyn.

Fel bardd roedd R S Thomas wedi nodi natur gorfforol barddoniaeth, deunydd crai lluniadu ac ysgrifennu. Ei feicro-wleidyddiaeth milwriaethus o getris a churiadau drwm sy'n dal i orymdeithio trwy adfeilion rhyfeloedd anghofiedig mewn cerdd fechan sy'n ffitio ar sgrap o bapur efallai y dowch o hyd iddo mewn drôr agored.

Yn y cyfamser, yn amharod i gymryd unrhyw argraffiadau, fel Claude Monet gynt, roedd R S Thomas yn syllu trwy ei ffenestr gan weld rhywbeth oedd fel paentiad. Ond roedd egni a newid parhaus natur yn gwneud mwy o argraff arno.

Three Disjunctions

Sometimes, as when tempted to bite a black olive, the first bitter taste of R S Thomas's poem does not let you go. After chewing, its leathery tannins become bitter-sweet, almost fruity. The throat is dry when the ancient tongue no longer passes the lips.

He neither spells out the name of the language nor the legacy of the 'Welsh Not'. Whoever has witnessed destruction, even in its invisible forms or waves, understands the lamentations as well as that creative joy of life or being alive. Its most extreme forms, beyond the standard fine-art galleries of the 1950s and 60s, have been hardly mentioned until recently. By the 1970s, destruction of minority languages and communities, through movement of population and holiday homes, stimulated Peter and Paul Davies to invent BECA, the most radical movement in Wales, perhaps in Britain, supported and joined by me, and subsequently many others.

As a maker of poetry R S Thomas has noted its physicality, the raw material of drawing and writing. Its militant micro-politics of cartridge and drum beats still march through the ruins of forgotten wars in a little poem that fits into a scrap of paper you might find in an open drawer.

Meanwhile, unwilling to take any impressions, as Claude Monet has done, R S Thomas gazed through his window and saw what was like a painting. But the dynamism and endless change of nature impressed him more.

The View from the Window
Gouache ac inc ar bapur / Gouache and ink on paper
100 x 60 cm, 2013



Christine Kinsey

Mae R S Thomas yn adrodd sut y gelli'r pontio'r bwllch rhwng yr hil ddynol a Duw gyda gair; ond cydsyniodd y byddai hyn yn hunllef diddiwedd i Dduw, felly distawrwydd gafwyd yn lle'r gair. Mae symboliaeth y bwllch yng ngherddi R S Thomas yn cymryd sawl ffurf; absenoldeb, presenoldeb, disgwyl, unigrwydd, y Groes, cariad, dychymyg, Abercuawg, natur, y peiriant, paentiadau, y tywyllwch, goleuni, gweddi, y dyfod; i enwi rhai yn unig. Fe grëodd fwllch trwy bellhau ei hun oddi wrth ei hun yn ei hunangofiant, *Neb*, gan ysgrifennu yn y trydydd person. Mae'r bwllch yn llawer o farddoniaeth R S Thomas wedi ei lywio gan densiwn ordeiniedig meddwl rhanedig.

Mae barddoniaeth R S Thomas wedi bod yn gydymaith cyson i mi ers i mi gyfeirio at ei gerddi gyntaf yn fy llyfr *lluuniadu / coflyfr ar Fai 4ydd 2000*. Roeddwn wedi dallen *The Gap*, ac yn troi'r ddalen i ddarllen *The Annunciation by Veneziano*. Dyma pryd y sylweddolais bod fy ngwaith yn cyfateb ond nid bob tro yn cytuno â gwaith R S Thomas. Roeddwn wedi treulio amser yn Sienna ac wedi fy nghyfareddu gan baentiadau cynnar y Cyfarchiad. Mae'r cyfansoddiad o hyd yr un fath fwy neu lai ond mae'r bwllch rhwng yr Angel a Mair bob tro yn wahanol; dyma'r lle gallai'r artist wneud dewis a bod eu hunain. Yn fy mhaentiadau 'rwyf wedi datblygu grŵp o gymeriadau merched sy'n cyflawni fy nhaith bersonol, ddechreuodd gyda'm plentyndod ym Mhont-y-moel. Trwy'r cymeriadau hyn 'rwyf wedi gallu ymbellhau fy hun oddi wrth fi fy hun fel rhan o hunangofiant gweledol. Y cymeriadau hyn yw testun fy mhaentiadau, gan lanw'r bwllch gaiff ei symboleiddio mewn linell, siap lliw a ffurf. Maent yn fy ngalluogi i gael llais iaith weledol gan 'ddyfod' yn hebryngwyr a negeseuwyr sy'n teithio ym mydoedd dychmygol yr hynt fewnol.

R S Thomas recounts how the gap between humankind and God could be bridged by a word; but conceded that for God this would be a nightmare that would not recede, so silence replaced the word. The symbolism of the gap in the poetry of R S Thomas takes many forms; absence, presence, waiting, solitude, the Cross, love, imagination, Abercuawg, nature, the machine, paintings, darkness, light, prayer, becoming; to name but some. He created a gap by distancing himself from himself in *Neb*, his autobiography, by writing it in the third person. The gap in much of R S Thomas' poetry is imbued with an ordained tension of a divided mind.

The poetry of R S Thomas has been my constant companion since I first referred to his poems in my drawing book / journal on May 4th 2000. I had read *The Gap*, turned the page and read *The Annunciation by Veneziano*. It was at this point I recognised that my work corresponded to but not always concurred with the writing of R S Thomas. I had spent time in Sienna and had become fascinated by early Italian paintings of the Annunciation. The composition is usually the same but the gap between the Angel and Mary is always different, it was where the artists could make a choice and become themselves. I have developed a group of women characters in my paintings who enact my personal journey that began, during my childhood, in Pont-y-moel. Through these characters I have been able to distance myself from myself as part of a visual autobiography. The women characters are the subject of my paintings, they inhabit the gap which is symbolised in line, shape, colour and form. They enable me to have a visual language voice by 'becoming' guides and messengers who journey in imagined worlds of an interior odyssey.

Y Cyfarfyddiad / The Meeting
Marwnad / Elegy
Olew ar gynfas / Oil on canvas
51 x 41 cm, 2013



Robert Lawton

■
Y tro cyntaf, gwelais agosatrwydd bryniau Cymru, yn mowldio pobl, yn gadael iddynt ymlusgo'n araf ar eu traws. Yr offeiriad, yn astudio Cymreictod dan ei chwyddwydr ac yn ei droi arno'i hun, lleisiau heb foesau yn dod i'r amlwg.

Yr ail dro, rwy'n gweld gwrthddywediadau fel gwythiennau. Y mae ef, sy'n credu yng Nghymru, fel yn Nuw, yn cynnal y ddau gyda'u holl ddiffygion, yn chwilio am sicrwydd mewn drychau a chysgodion dadleoliadol gyda'r un gwerthfawredd geiriau. Ei adar, sy'n cyfuno'n tir gyda'r awyr uwchben sy'n perthyn i rannau eraill ohonom. Ni all amser na hanes drigo yma, ond symud rhwng barddoniaeth y garreg a barddoniaeth y meddwl.

■
The first time, I saw the closeness of Welsh hills, moulding people, letting them slowly crawl across its back. The priest, studying Welshness under his glass and turning it on himself, voices emerging without morals.

The second time, I see contradictions like seams. He, a believer in Wales, as in God, holds both in all their flaws, searching reassurance in mirrors and dislocated shadows with the same preciousness of words. It is his birds that merge our ground with the air above that belongs to other parts of us. Time and history cannot reside here, but move between the poetry of the stone and the poetry of the mind.

tree absorbing the breath of nuns
Olew ac emwlsiwn ar wydr / Oil and emulsion on glass
48 x 39 cm, 2013



Mary Lloyd Jones

Yng Nghymru, yn byw mewn diwylliant lle mae'r traddodiadau llenyddol a cherddorol yn tra-arglwyddiaethu'r celfyddydau, canfyddais mai un ffordd o oroesi hyn oedd trwy ymgysylltu gyda, a dathlu'r gair.

Mae ffurfiau llythrennau a gwyddorau yn rhoi i mi lwybr ystyrion i hunaniaeth, gan dorri cyfyngiadau'r cynrychiadol yn unig. Mae gennyf ddi-ddordeb mewn creu haenau o ystyrion yn fy ngweithiau gyda geiriau beirdd rwyf yn eu caru yn atseinio ac o bryd i'w gilydd yn canfod ffordd i mewn i'm cyfansoddiadau.

Mae'r tir sy'n sylfaen i'm cyfansoddiadau wedi ei greithio gan gloddio, chwarela a thorri coed. Mae'r daeareg yn darparu lliw a ffurfiau rhyfeddol, mewn holltau ac archollion tra'n dyst i'r trysor a'r cyfoeth gafodd ei echdynnu, ei gymryd i ffwrdd, ei gymryd allan. Mae R S Thomas yn ymgysylltu â'r tirwedd cleisiog hwn gyda'i eiriau llym yn cadarnhau fy ymatebion i, amwys ond dathliadol yn bennaf.

Mae R S Thomas yn defnyddio trosiad y mwyngloddio i loywi ei astudiaeth angerddol o lenyddiaeth Gymreig, boed yn hynafol neu gyfoes. Yn *Gororau'r Iaith: R S Thomas a'r Traddodiad Cymraeg* (Gwasg Prifysgol Cymru, 2003) gan Jason Walford Davies rydym yn dysgu sut y cafodd gogoniannau ein traddodiad barddol ddylanwad uniongyrchol ar ysgrifennu R S Thomas. Y ddolen benodol yma gyda'r iaith Gymreig yw ffocws fy nghyfraniad i'r arddangosfa hon.

In Wales, living in a culture where the literary and musical traditions dominate the arts I found that one way to survive as a visual artist was to engage with and celebrate the word.

Letter forms and alphabets provide me with a meaningful route into abstraction breaking the restrictions of the merely representational. I am interested in creating layers of meaning in my works and the words of much loved poets resonate and on occasions find a way into my compositions.

The land that is the foundation of my compositions is scarred by mining, quarrying and tree felling. The geology provides surprising forms and colour in fissures and gashes whilst confirming the treasure and wealth that has been extracted, taken away, taken out. R S Thomas engages with this bruised landscape and his austere words confirm my own responses, ambiguous but mainly celebratory.

R S Thomas uses the mining metaphor to clarify his passionate study of Welsh literature both ancient and contemporary. In *Gororau'r Iaith: R S Thomas a'r Traddodiad Cymraeg* ('The Margins of the Language: R S Thomas and the Welsh Tradition', University of Wales Press, 2003) by Jason Walford Davies we learn how the glories of our bardic tradition had a direct influence on the writing of R S Thomas. It is this particular link with the Welsh language that I wish to use as a focus for my contribution to this exhibition.

'Returns' Cwmystwyth Mine 1878
Olew ar gynfas / Oil on canvas
61 x 61 cm, 2010 / 2011



Osi Rhys Osmond

Mae'r gweithiau yma ar bapur yn draethodau graffeg, dilyniannau o luniadu, paentio, mapio, collage a thestun, archwiliadau aml-haenog o dirluniau arwyddocaol ym mywyd y bardd R S Thomas. Wrth eu creu ymwelais â thri prif blwyf ei weinidogaeth fel clerigwr Anglicanaidd: a bwthyn ei ymddeoliad ar Benrhyn Llŷn. Bûm yn lluniadu, sgwrsio â phobl, gwyllo adar fel y gwnaeth e, astudio'r tirlun, yr hanes, daeareg a mapiau, ysgrifennu a thynnu lluniau. Ond yn bwysicaf oll, mi ddarllenais ac aildarllenais ei gerddi.

Un o nodweddion mwyaf rhyfeddol ei waith yw ei allu i ganfod y tiriathol. Roedd yn caru craffu; ac fe ddatblygodd y gallu i weld tu hwnt i'r amlwg ac i ymgysylltu; i ymestyn allan i'r hyn ellid ei gyffwrdd, yn ffisegol ac yn fetaffisegol, yn ogystal â'i weld. Mae hyn yn digwydd yn fwyaf eglur yn ei waith o gyfnod Manafon, pan oedd yn gweinidogaethu ymysg y ffermwyr mynydd, pobl yn ddibynol ar eu sgiliau clywedol, corfforfol ac arsylwadol; mae'r bardd, y ffermwr a'r artist yn aml yn rhannu'r un dwyster wrth graffu, gyda phopeth o fewn golwg yn cael ei archwilio gydag angerdd dadlennol.

Wrth ysgrifennu gyda'r cyfuniad triphlyg yma o sgiliau barddol mae'n cofleidio'r deunydd, y symudol a'r dwyfol ac yn ein galluogi i ymestyn o dir pori'r mynydd a naddu ein llafn 'ar gyron cwmwl'. Wrth i ni ymdeithio lleoliadau corfforol ac ysbrydol ffurfiannol ein bywydau, mae syniadau, ysbrydoliaeth a gwirioneddau yn meddiannu ein gofod dychmygus personol, p'un ai trwy ragystyriaeth neu'n anymwybodol gyda'n synwyrusrwydd barddol mewnlun yn datblygu ac yn cael cynhaliaeth drwy hyn.

Mae'r lluniadau hyn yn cynnig y cyfle i deithio mewn tirlun, wedi ei fapio ac yn llawn dychmyg, lle mae amser, natur, daearyddiaeth a hanes wedi'u haenu ochr yn ochr, uchod, isod, ac mewn tandem â myfyrdodau meddwl y bardd mewn man penodol.

These works on paper are graphic essays, concatenations of drawing, painting, mapping, collaging and text, multi-layered examinations of the significant landscapes of the life of the poet R S Thomas. In making them I visited the three major parishes of his ministry as an Anglican clergyman: and his retirement cottage on the Llyn Peninsula, I made drawings, spoke to people, watched birds as he did, studied the landscape, the history, geology and maps, wrote and took photographs. Most importantly I read and re-read the poems.

One of the most extraordinary qualities of his work is his ability to call forth the tangible. He was a lover of looking: and he developed the capability to see beyond the obvious and to connect; to reach out to that which could be touched, physically and metaphysically, as well as simply seen. This occurs most clearly in his work from the Manafon period when he is ministering among hill farmers, a people dependent on their aural, physical and observational skills: the poet, the farmer and the artist often share the same intensity of looking, everything within view is examined with an illuminating intensity.

Writing in this triple alliance of poetic skills he embraces the material, the transient and the numinous and allows us to reach up from a hillside pasture and sharpen our blade 'on a clouds edge'. As we traverse the formative physical and spiritual locations of our lives, ideas, inspiration and realities enter our personal imaginative space whether by deliberation or unconsciously and our internal poetic sensibility develops and is sustained in this way.

These drawings offer the opportunity to travel in a landscape, mapped and imaginative where time, nature, geography and history are layered alongside, above, below and in tandem with the reflections of the poet's mind in a particular place.

Eglwysfach
Cyfrwng cymysg / Mixed medium
100cm x 100 cm, 2013



William Selwyn

Mewn ffotograffau a phaentiadau mae R S Thomas yn aml yn cael ei gyfleu mewn ffordd neilltuoel gan fwydo'r cysyniad ohono fel rhyw ddyn blŷn unig er bod ei ffrindiau a'i gymdogion ym Mhen Llŷn, lle ymgartrefodd am nifer o flynyddoedd, yn ei gofio fel dyn cynnes, llawn hiwmor fel y gwelsom yn y gyfrol ddiweddar *Cofio R S, Cleniach yn Gymraeg?* (Gwasg y Bwthyn, 2013) wedi ei golygu gan Gareth Neigwl Williams.

Mae William Selwyn yn feistr ar ddal teimlad neu ystum gyda'r cyffyrddiad ysgafnaf, ei bortreadau o ffermwyr a physgotwyr ei filltir sgwâr o amgylch Caernarfon yn fyw gyda'u gorchwylion dyddiol, eu symudiadau a'u sgwrsio. Cafodd ei alw yn 'fardd y brwsh paent' felly mae'n fwy nac addas mai ei gyfraniad i'r arddangosfa hon sy'n ymateb i fywyd a gwaith R S Thomas ydi portread o'r bardd. Portread sy'n dal R S mewn hwyliau tawel, myfyriol, yn rhoi gogwydd fwyn ar wyneb oedd yn aml yn cael ei ddemoneiddio - bardd y brwsh yn cyfleu bardd y gair yn gynnes a llawn cymeriad.

In photographs and paintings R S Thomas was often portrayed in a certain way, feeding the conception of him being a miserable aloof loner although his friends and neighbours in Pen Llŷn, where he made his home for many years, remember a man of warmth and humour as witnessed in the recent publication *Cofio R S, Cleniach yn Gymraeg?* ('Remembering R S, Kinder in Welsh?', Gwasg y Bwthyn 2013), a collection of personal memories and stories edited by Gareth Neigwl Williams.

William Selwyn is a master of catching a mood and stance with the lightest of touches, his portraits of the farmers and fishermen around his native Caernarfon alive with their daily chores, their movement and chatter. He has been referred to as the 'paintbrush poet' so it was more than fitting that his contribution to this exhibition responding to R S Thomas' life and work should be a portrait of the poet. A portrait that catches R S in a pensive, reflective mood, humanising the often demonised face - the paintbrush poet conveying the warmth and character of the wordsmith with his brush.

R S Thomas
Cyfrwng cymysg / Mixed medium
39cm x 28 cm, 2013



Meriel Jane Thomas

Fe wnaeth y gwahoddiad i gyflwyno gwaith 'mewn ymateb i fywyd a gwaith R S Thomas' fy ysgogi, nid yn unig i ddarllen, ond hefyd, i edrych. Felly, ochr yn ochr a darllen ei farddoniaeth fe wyliais nifer o raglenni dogfen am Thomas roddodd bwyntiau cyfeiriadol i'r gwaith rwyf wedi ei wneud. (Mae ffilm bob amser wedi bod yn bresenoldeb eithaf cyson yn fy mhroses gwaith). Darllenais a gwelais y ffordd yr ymatebodd Thomas i'r tirlun a'r amgylchfyd naturiol – trwy brofiad corfforol cerdded, y tywydd, ymdrech ac unigedd. Hefyd, ymddangosai bod rhyddid a thawelwch mewn bod ymhell oddi wrth bobl, yn ogystal â llawenydd, ofn ac ymdrech o fod mewn tirlun gwyllt.

Roeddwn wedi'm cyfareddu gyda'r olygfa o'r dyn yn myfyrio wrth grwydro; dyn oedd yn ymdrechu i ddeall gras Duw a'i le o fewn dibenion rhagluniaethol. Gall ffigur yn y tirlun gael ei wobrwyo gyda golau ar ochr y mynydd a gall adar ymddangos fel bendith anisgwyl, oll yn fympwyol a gwibiog wrth geisio ymgiprys yn greadigol â cherdd. Fel gweinidog, roedd Thomas yn gwarchod ei braidd ac eto roedd cyfarfod â phobl eraill yn anodd, yn brwydro i ddeall y rhai oedd efallai â pherthynas agosach at y tir nag oedd ganddo fo. Mae eu cysylltiad i'w milltir sgwâr yn ei wneud yn anghyfforddus – ffigurau trawiadol y gellir eu lluniadu â brigau – yn wahanol i adar sy'n ymestyn ein llygaid i fyny a chyffwrdd y ddaear gyda rhwybeth dwyfol.

Heb ras ni allwn wneud dim, ymdrechwn i wneud gweithredoedd graslon.

The invitation to submit work 'in response to the life and writing of R S Thomas' prompted me not only to read but, also, to look. So alongside reading his poetry, I viewed a number of television documentaries on Thomas which gave me the visual reference points for the work I've done. (Film has always been a pretty consistent presence within my working process.) I read and saw the way in which Thomas responded to the landscape and the natural world – through the physical experiences of walking, the weather, exertion and solitariness. Also, there seemed to be freedom and calm in being away from people as well as exhilaration, fear and effort in being in a wild landscape.

I was taken with the sight of a man wondering as he wandered; a man who struggled to understand the grace of God and his place within providential purposes. A figure in the landscape may be gifted light on a hillside and birds may suddenly appear as an unsolicited blessing, all as capricious and elusive as creatively getting to grips with a poem. As a pastor, Thomas cares for his flock yet finds meeting with others difficult, struggling to understand those who may have a closer relationship with the land than he does. They are too earthbound for his comfort – cutting figures that can be drawn by twigs – unlike birds who draw our eyes upward and touch the earth with something divine.

Without grace we can do nothing and we strive to do acts of grace.

Birds
Olew ar gyfnas / Oil on canvas
100cm x 100 cm, 2013



Catrin Webster

Cyflwynodd fy nhad waith R S Thomas i mi pan oeddem yn byw ar Ynys Môn. A hyd yn oed yn blentyn ifanc roedd ei farddoniaeth yn taro tant. Yn byw yng ngogledd Cymru ac yn treulio gymaint a phosib o amser y tu allan, yr wyf yn gwybod ac yn adnabod y tirluniau mae Thomas yn eu mynegi mewn termau cryno a diramant. Yn wir, roedd fy nhaid wedi bod yn ffermwr yn y Gaerwen a gwyddwn nad oedd unrhyw beth pictiwresg am y buarthau concriid a'r adeiladau dur galfanedig. Efallai mai dyma'r effaith bythol gafodd Thomas ar fy ngwaith, i ddysgu peidio bod yn sentimental am Gymru, hyd yn oed os oes cysylltiad dwfn a dealltwriaeth bersonol. Nid yw'r amgylchedd yn sympathetig. Ond fel artistiaid, efallai mai dyma'r hyn rydym yn ceisio ei wneud; defnyddio ein empathi i weld byd na ellir ymateb; i dafluio ein teimladau arno, ei ddyneiddio, categoreiddio, reoli neu 'lywodraethu'. I gyd yn amhosibl. A dyma lle mae ymagwedd athronyddol ddwys gwaith Thomas yn adrawio ar fy ngwaith i.

Yng ngherdd Thomas, *Garden*, mae'n sefydlu trosiad, efallai, ar gyfer pob trywydd artistig, a nodir hyn yn y llinell gyntaf, 'It is a gesture against the wild'. Mae'r gyfatebiaeth hon i arddu yn arbennig o berthnasol i syniadaeth am dirlun. Mae cysylltiadau'r 17eg, 18fed a'r 19eg ganrif gyda barddoniaeth, paentio a thirlunio yn hollol ddealladwy, yn wir o'r cyfnod hwn y deillia'r syniad diwylliannol o'r Tirlun. Yn ychwanegol, mae gan yr holl ddeunyddiau byddwn yn eu defnyddio yn ein gwaith fel artistiaid nodweddiol eu hunain, mae gan eiriau hyd yn oed, fateroldeb a pherthynas cyffyrddiadol â'r awdur, nid ydynt yn llariaidd, na niwtral. I mi, fel paentiwr, mae gan baent ei nodweddiol a'i fwriad ei hun, gyda'r weithred o baentio, am ennyd, yn dargyfeirio'r paent oddi wrth ei natur ei hun. Mae paentio hefyd yn weithred groes – 'a gesture against'.

My father introduced me to the work of R S Thomas when we were living on Anglesey. And even as young child his poetry resonated. Living in north Wales and spending as much time as possible outside, I knew and know the landscapes that Thomas articulates in succinct and unromantic terms. Indeed my grandfather had been a farmer in Gaerwen and I understood that there was nothing picturesque about the concrete yards and galvanised steel buildings. Perhaps for me this is the enduring impact of Thomas on my work; to learn never to be sentimental about Wales, even when there is a deep felt connection and personal understanding. The environment is not sympathetic. But as artists, perhaps this is what we try to do; to use our empathy to see a world which cannot reciprocate; to project our feelings onto it, to humanise it, categorise, control or 'govern' it. All impossible. And this is where the deeply philosophical aspect of Thomas' work impacts on my own.

In Thomas' poem the *Garden* he establishes a metaphor, perhaps, for all artistic pursuit, which is set out in the first line, 'It is a gesture against the wild'. This analogy to gardening is especially pertinent to notions of landscape. The 17th, 18th and 19th century connection between poetry, painting and landscaping is well understood, indeed the very notion of Landscape is culturally derived. But furthermore, all materials we use in our work as artists, have agency of their own, even words have a materiality and haptic relationship to the author; they are not benign, nor neutral. For me, as a painter, the paint has its own characteristics and intent. And the act of painting momentarily diverts the paint from its own nature. Painting too is 'a gesture against'.

The Garden

Dyfrilliw ar bapur / Watercolour on paper
40 x 40 cm, 2013



Emrys Williams

Rwy'n credu i mi ddod ar draws cerddi R S Thomas gyntaf pan brynais *The Faber Book of Modern Verse* ym 1975, yn ddwy ar bymtheg oed. Rwy'n cofio bod y cerddi wedi aros yn y cof oherwydd iddynt ysgogi delweddau mor gryf o Gymru, yn aml mewn ffordd llwm, treuliedig. Felly, yn gyntaf ymatebais iddyn nhw yn nhermau eu delweddau, oedd i bob golwg wedi ei arsylwi'n gryno ac effeithiol.

Wrth edrych ar y cerddi nawr rwy'n ymateb fwy at eu cyfriniaeth, ymdeimlad o'r gorffennol sy'n byw yn y presennol, gyda chwestiynau dyfnach am y cyflwr dynol, ac o'r herwydd, maent nawr yn ymddangos yn fwy mawreddog, yn fwy amwys a chwestiynol ac yn nes at waith Yeats. 'Rwy'n credu bod hyn yn arbennig o wir am *The Ancients of the World* a'r paentiad 'rwyf fi wedi ei wneud. Mae *The Owl of Cwm Cowlyd* yn ymgais i wneud rhywbeth mor ddirgel â'r gerdd.

Rwyf wedi ymgymryd â nifer o brosiectau sy'n ymateb i farddoniaeth. Yn fy mhaentiadau mae gennyf ddiadordeb yn y syniad o'r 'gofod meddyliol', yr hyn y cyfeiriodd Jung ato fel 'topograffeg y meddwl'. Mae'n debyg fod pob cerddi yn creu rhyw fath o dirlun meddyliol oherwydd eu ffurf. Nid oes diddordeb gennyf mewn darlunio'r gerdd, mwy mewn gwneud gwaith ochr yn ochr. Nid oes cyswllt uniongyrchol rhwng paentio â barddoniaeth; yn amlwg mae i'r ddau ffurf gelfyddydol eu problemau eu hunain, wrth iddynt gael eu creu o ddau wahanol gyfrwng. Mae'n rhaid i'r ddau gael eu gwneud gyda ymdeimlad o ryddid, fel y dywedodd Nietzsche, "celf yw'r côd gaiff ei dapio allan o'n system nerfol" gyda'r paentiwr a'r bardd yn ceisio gweithio trwy broblemau ffurf a chynnwys. Dywedodd Larkin nad oedd yn ysgrifennu'r cerddi oedd am eu hysgrifennu, gallai ond ysgrifennu y rhai hynny oedd yn rhaid iddo eu hysgrifennu.

I think I first came across the poems of R S Thomas when I bought a copy of *The Faber Book of Modern Verse* in 1975, aged seventeen. I remember the poems stayed in the mind because they evoke such strong images of Wales, often in a bleak, threadbare kind of way. So I first responded to them in terms of their imagery which seemed succinctly observed and telling.

Looking at the poems now I respond more to their mysticism, a sense of the past living in the present, with deeper questions about the human condition and in that sense they now seem grander, more ambiguous and questioning and nearer to the work of Yeats. I think that is particularly true of *The Ancients of the World* and the painting I have made, *The Owl of Cwm Cowlyd* is an attempt to make something as mysterious as the poem.

I have been involved in a number of projects responding to poetry. In my paintings I am interested in the idea of "mental space", what Jung called the "topography of the mind". I suppose all poems create a sort of mental landscape because of their form. I am not interested in illustrating the poem, more making a work in parallel. There is not a straightforward link between painting and poetry; both art forms have their own problems, obviously being created in different media. Both have to be made with a sense of freedom, as Nietzsche said "art is the code tapped out by our nervous system" and the painter and poet are trying to work through problems of form and content. Larkin said he did not write the poems he wanted to write, he could only write those that he had to write.

The Ancients of the World - The Owl of Cwm Cowlyd
Olew a chwyr ar liain / Oil and wax on linen
81cm x 66 cm, 2013



Sarah Williams

Ar fore'r 13eg o Ragfyr 1979, deffrodd Cymru i'r newyddion fod 6 tŷ haf ar hyd yr arfordir gorllewinol wedi eu llosgi. Cynhaliwyd ymosodiadau'r noswaith flaenorol ar ben-blwydd marwolaeth Llywelyn ein Llyw Olaf yng Nghilmeri yn 1282.

Cafodd dau dŷ yn Sir Benfro, nepell o'r lle cefais fy magu, eu llosgi i'r llawr. Cawsant eu dinistrio fel ymateb i'r prisiau tai uchel nad oedd y bobl leol yn gallu fforddio, cymunedau yn marw a'r bleidlais 'Na' yn refferendwm datganoli 1979.

Roedd Rhagfyr y 13eg hefyd yn benblwydd fy nhaid. Cafodd ei eni yn yr un flwyddyn ag R S Thomas ac 'rwyf wedi ei gynnwys yn un o'm paentiadau yn yr arddangosfa hon. Cafodd R S Thomas ei feirniadu am beidio siarad allan yn erbyn yr ymosodiadau, yn hytrach fe gododd ei lais yn erbyn y Cymry yn gwerthu eu cartrefi.

Rwy'n cofio darllen y gerdd *A Welsh Landscape* mewn oriel ym Mhorthgain pan oeddwn yn fy arddegau. Cofiaf i mi deimlo'n gry ar y pryd fod y geiriau wedi eu hysgrifennu yn arbennig i'r lle yna. Rwy'n pryderu'n aml fod Sir Benfro yn troi yn amgueddfa ar gyfer yr ymwelwyr.

Blynyddoedd yn ddiweddarach ac rwy'n ailedrych ar gerdd *A Welsh Landscape* a'i bardd gyda thipyn mwy o chwilfrydedd. Gyda chymhelliad yr arddangosfa hon 'rwyf wedi dod yn *Serial Obsessive* fy hun, gan ddarllen unrhywbeth y gallaf gael fy nwylo arno. Mae barddoniaeth R S Thomas wedi gwneud ei farc ar fy mhaentiadau; mae'n ysgrifennu am y cymunedau amaethyddol gwledig rwy'n gyfarwydd â nhw ac mae ei berthynas gymhleth â Chymru a'i hiaith yn hynod ddiddorol i mi. Mae Cymru ymron yn ddynol yn ei ddwylo.

Beth bynnag, yr hyn sy'n fy ysbrydoli fwyaf am ei waith yw sut y bu i'w gariad at natur ac adar barhau hyd y diwedd pan oedd wedi rhoi fyny ar gymaint o bethau eraill.

On the morning of the 13th of December 1979, Wales woke up to the news that 6 holiday homes spread across the west coast had burnt down. The previous night's attack took place on the anniversary of 'Llywelyn the Last's' death in Cilmeri, 1282.

Two houses in Pembrokeshire about half a mile from where I grew up were burnt to the ground. They were destroyed as a response to the spiralling house prices that locals could not afford, communities dying and the 1979 'No Vote' in the referendum on devolution.

December 13th was also my grandfather's birthday. He was born in the same year as R S Thomas and features in one of my paintings in this exhibition. R S Thomas had been criticised for not speaking out against the attacks, instead he spoke out against the Welsh selling their homes.

I remember as a teenager reading the poem *A Welsh Landscape*, in a gallery in Porthgain. I really felt at that time that those words had been written for that place. Often I have felt anxious that Pembrokeshire is turning into a museum for the visitors.

Years later I revisited that poem *A Welsh Landscape* and its poet with a bit more curiosity. With the encouragement of this exhibition I have become a *Serial Obsessive* myself, reading anything I can get my hands on. R S Thomas' poetry has made its mark on my paintings, he writes of rural farming communities that I know of and his complicated relationship with Wales and her language really interests me. Wales almost becomes human in his hands.

However what inspires me the most about his work is how his love for nature and the birds endured, when towards the end he had given up on so many things.

12th December 1979
Acrylig ar gynfas / Acrylic on canvas
92 x 61 cm, 2013



Awyren uwch angladd R S

Down si hei lwli o'r lôn
A diosg hetiau duon
I adrodd am drai Deudraeth
Uwch coed melyn un a aeth.
Oer a llipa yw'r llepian
Di-gerdd, di-emyn, di-gân:
Mae'n aeafau Manafon
Ar y byw; mae'n rhewi i'r bôn
Heb un ffegyn o goffâd
Neu fanadl o ddyfyriad.

Ond dros lli'r weddi, daw rheg
Tonnau o hen Diwtoneg
Un ryfeles o'r Fali
A phoer lond ei ffarwel hi.

Ac yna, drwy'r ddôr gynnes
Daw rhai o adar R.S.
I loywi drwy ddail ywen
Un llafn o bladur ein llên.

Myrddin ap Dafydd

Like a Lullaby

Like a lullaby, we cross the lane and shake our
funeral hats, whispering about the lost land
under the autumn leaves of a lost man. The
ebb-waters are cold and timid without a verse,
a hymn or a song. It's a Manafon winter on
those of us who are left; bleak without a word
of remembrance or a line of his spring bloom.

Suddenly the Teutonic swear of a low-flying
fighter jet tears across the flow of a prayer,
spitting on the embrace of memory. It is then
that a few of RS's favourite characters sing their
arrival at the sunlit porch, whetting a blade of
our culture through the shadows of the yews.

(translation by Myrddin ap Dafydd)

Bywgraffiadau'r Cyfrannwyr / Contributor's Biographies

Artistiaid ■ ■ Artists

■ Addysgwyd **Kim Atkinson** yn Ngholeg Celf Cheltenham, BA Celf Gain a'r Coleg Celf Brenhinol, Llundain, MA mewn Darlunio Hanes Naturiol. Etholwyd hi yn aelod o'r *Gymdeithas Artistiaid Bywyd Gwylt* (SWLA) ym 1992 ac mae wedi ymgymryd â phreswyladau cadwraeth gyda *Artists for Nature Foundation* (ANF) o 1992 hyd heddiw yng Ngwlad Pwyl, Peru, Ecuador, India, Ffrainc, Iwerddon a'r DU. Mae'n byw a gweithio ger Aberdaron yn Mhen Llŷn.

■ **Kim Atkinson** was educated at Cheltenham College of Art, BA Fine Art and the Royal College of Art, London, MA Natural History Illustration. She was elected member of *Society of Wildlife Artists* (SWLA) in 1992 and has participated in conservation residencies with *Artists for Nature Foundation* (ANF) from 1992 to the present, in Poland, Peru and Ecuador, India, France, Ireland and the UK. She lives and works near Aberdaron, Pen Llŷn.

■ Wedi ei eni yn y Sarnau ger y Bala mae **Iwan Bala** wedi arddangos yn unigol yn flynyddol

ers 1990, ac wedi bod mewn llawer o arddangosfeydd grŵp yng Nghymru a thramor gyda'i waith mewn casgliadau preifat a chyhoeddus. Dangoswyd ei waith mewn pedair dinas Tsieineaidd yn 2009 fel rhan o *Dathlu'r Ddraig – 3 Artist Cymreig yn Tsieina*. Mae wedi cyhoeddi nifer o lyfrau a thraethodau ar y celfyddydau cyfoes yng Nghymru ac yn ddarlithydd mynych ar y pwnc.

■ Born in Sarnau near Bala, north Wales **Iwan Bala** has held solo exhibitions annually since 1990, participated in many group exhibitions in Wales and abroad and has work in public and private collections. His work was exhibited in four Chinese cities in 2009 as part of *Celebrating the Dragon – 3 Welsh Artists in China*. He has published numerous books and essays on contemporary art in Wales and is a frequent lecturer on the subject.

■ Cafodd **Kathryn Campbell Dodd** ei geni a'i magu yn ne Llundain ac ymgartrefodd yng ngorllewin Cymru yn 1995. Wedi hyfforddi fel caligraffydd ac artist llythrennu yn Athrofa Roehampton, Llundain mae ei gwaith wedi esblygu trwy baentio

ers hynny, i'w hymarfer presennol sy'n defnyddio gosodwaith, cerflunwaith a chyfryngau eraill. Cafodd gwaith Kathryn ei arddangos yn helaeth yng Nghymru a'r DU.

■ **Kathryn Campbell Dodd** was born and raised in south London and made her home in west Wales in 1995. Originally trained as a calligrapher and lettering artist at Roehampton Institute in London, her work has subsequently evolved through painting to her current practice which uses installation, sculpture and other media. Kathryn's work has been exhibited extensively in Wales and the UK.

■ Hyfforddwyd **Gareth Hugh Davies** yng Ngholeg Celf Sir Gâr a Pholitechneg Portsmouth. Mae arddangosfeydd unigol ganddo yn cynnwys Oriol Martin Tinney, Caerdydd; Oriol Gelf Glyn Vivian, Abertawe; Oriol Leith Caeredin ac Amgueddfa Cwm Cynon, Aberdar. Mae arddangosfeydd grŵp yn cynnwys *Yr Arddangosfa Haf* yn yr Academi Brenhinol, Llundain; Eisteddfod Genedlaethol Cymru (enillydd Medal Aur Celf Gain 1990); *Gwobrwyon Portreadau BP*,

Oriel Bortreadau Genedlaethol, Llundain ac Oriel Cricket Hill, Efrog Newydd.

■ **Gareth Hugh Davies** trained at Carmarthenshire College of Art and Portsmouth Polytechnic. His solo exhibitions include Martin Tinney Gallery, Cardiff; Glyn Vivian Art Gallery, Swansea; Leith Gallery, Edinburgh, Cynon Valley Museum, Aberdare. Group exhibitions include *The Summer Exhibition at The Royal Academy of Art, London*; National Eisteddfod of Wales (Gold Medal Winner, Fine Art 1990); *BP National Portrait Awards*, The National Portrait Gallery, London and The Cricket Hill Gallery, New York.

■ **Astudiodd Ifor Davies** yng Nghaerdydd, Abertawe, Lausanne a Chaeredin. Mae'n Llywydd Academi Frenhinol y Cambrian. Cafodd dros chwedeg o arddangosfeydd unigol ers 1960 ac mae arddangosfeydd grŵp yn cynnwys *Art and the 60's: This Was Tomorrow*, 2004 ac *Art Under Attack: Histories of British Iconoclasm*, 2013 yn Tate Britain. Roedd yn aelod o grŵp artistiaid BECA. Dangosir ei waith, oedd yn rhan o'r Symudiad Celf Distrywiol, yn Amgueddfa Genedlaethol Cymru yn 2015.

■ **Ivor Davies** studied at Cardiff, Swansea, Lausanne and Edinburgh and is President of the Royal

Cambrian Academy. He has had over sixty solo exhibitions since 1960 and group exhibitions include *Art and The 60's: This Was Tomorrow*, 2004 and *Art Under Attack: Histories of British Iconoclasm*, 2013 at Tate Britain. He was a member of BECA artist group. His work, as part of the Destructive Art Movement, will be shown in the National Museum of Wales in 2015.

■ **Ganwyd Christine Kinsey** ym Mhont-y-moel, Sir Fynwy. Mae wedi arddangos a chael gwaith mewn casgliadau preifat a chyhoeddus yn rhyngwladol. Rhwng 1968-1976 roedd yn Gyd-Sefydlydd a Chyfarwyddwraig Artistig Canolfan Gelfyddydau Chapter, Caerdydd. Roedd yn gyd-olygydd, gyda Ceridwen Lloyd-Morgan, o *Imaging the Imagination* (Gomer, 2005) oedd yn archwilio'r berthynas rhwng y gair a'r llun yng nghelf Cymru. Mae hi yn Gymrawd Ymchwil er Anrhydedd yn Adran Gelf a Dylunio, Prifysgol Metropolitan Abertawe.

■ **Christine Kinsey** was born in Pont-y-moel, Monmouthshire. She has exhibited and has paintings in private and public collections internationally. Between 1968-1976 she was Co-Founder and Artistic Director of Chapter Art Centre, Cardiff. She co-edited, with Ceridwen Lloyd-Morgan, *Imaging the Imagination* (Gomer Press, 2005)

which explores the relationship between image and word in the art of Wales. She is Honorary Research Fellow to the Faculty of Art and Design, Swansea Metropolitan University.

■ **Ganwyd Robert Lawton** yn y Fenni yn 1979 a'i fagu yn yr Arberth, Sir Benfro. Astudiodd yn Ngholeg Celf Caerfyrddin ac yna yng Ngholeg Celf Caeredin. Mae wedi arddangos yn genedlaethol ac yn rhyngwladol gan gynnwys ysgoloriaeth yn Fflorens yn yr Eidal a phreswylad ac arddangosfa grŵp yn Lithuania. Mae ei baentiadau yn ymatebion i gynrychiolaeth a sut y cant eu gweld trwy ddealltwriaethau diwylliannol.

■ **Robert Lawton** was born in Abergavenny in 1979 and brought up in Narberth, Pembrokeshire. He studied at Carmarthen Art College and Edinburgh College of Art. He has exhibited work nationally and internationally which includes a scholarship to Florence, Italy, and a residency and group exhibition in Lithuania. His paintings are responses to representation and how they are perceived through cultural understandings.

■ **Ganwyd Mary Lloyd Jones** ym Mhontarfynach, Ceredigion ac astudiodd yng Ngholeg Celf Caerdydd. Mae arddangosfeydd

unigol diweddar yn cynnwys; *Gwaith Newydd*, Oriel Martin Tinney, Caerdydd; *Arwyddion Byw*, Oriel Myrddin, Caerfyrddin a Chanolfan Grefft Rhuthun ac arddangosfeydd grŵp: *Dathlu'r Ddraig – 3 Artist Cymreig yn Tsieina* a Chomisiwn Poster ar gyfer Parc Rhanbarthol y Cymoedd yn ne Cymru. Gwobrau: Cymrawd er Anrhydedd, Prifysgol Aberystwyth a Doethuriaeth er Anrhydedd/Athro er Anrhydedd, Prifysgol Cymru.

■ **Mary Lloyd Jones** was born in Pontarfynach, Ceredigion and studied at Cardiff College of Art. Recent selected solo exhibitions include: *New Work*, Martin Tinney Gallery, Cardiff; *Signs of Life*, Oriel Myrddin, Carmarthen and Ruthin Craft Centre and group exhibitions: *Celebrating the Dragon – 3 Welsh Artists in China* and Poster Commission for the Valleys Regional Park, in South Wales. Awards include a Honorary Fellowship from Aberystwyth University and Honorary Doctorate / Honorary Professor University of Wales.

■ **Ganwyd Osi Rhys Osmond** ym 1942. Yn wreiddiol o Ddyffryn Sirhowi yn yr hen Went ac yn byw yn Llansteffan, Sir Gaerfyrddin mae yn baentiwr, awdur ac yn actifydd diwylliannol. Mae wedi dysgu arddangos yn rhyngwladol a

darlledu a chyhoeddi yn Gymraeg a Saesneg. Mae'n aelod o Gyngor Celfyddydau Cymru a Gorsedd y Beirdd gyda'i waith yn cael ei gynrychioli yng nghasgliadau y Llyfrgell Genedlaethol ac Amgueddfa Genedlaethol Cymru.

■ **Osi Rhys Osmond** was born in 1942. Originally from the Sirhowi Valley in Gwent he is a painter, writer and cultural activist living in Llansteffan, Carmarthenshire. He has taught in the major Welsh art schools; exhibited internationally, broadcast and published in English and Welsh, is a member of the Arts Council of Wales and the Gorsedd of Bards and his work is represented in the National Library and National Museum of Wales art collections.

■ **Ganwyd William Selwyn** yng Nghaernarfon ym 1933. Wedi cwblhau ei Wasanaeth Cenedlaethol aeth i Goleg y Normal, Bangor cyn dychwelyd i Gaernarfon lle bu'n athro celf yn Ysgol Syr Huw Owen gan ddylanwadu ar nifer o ddisgyblion ddaeth yn artistiaid blaenllaw eu hunain. Yn adnabyddus am ei waith dyfrlliw a chyfrwng cymysg enillodd nifer o wobrwyon gan gynnwys Gwobr Dyfrlliw Singer & Friedlander/Sunday Times yn 1998.

■ **William Selwyn** was born in Caernarfon in 1933. After completing National Service

he studied at Bangor Normal College before returning to his hometown where he taught art at Ysgol Syr Huw Owen influencing a number of pupils who have become artists themselves. Well known for his watercolours and mixed media works he has won several awards for his work including the 1998 Singer & Friedlander/Sunday Times Watercolour Competition.

■ **Gan gymryd toriad o'i gwaith arferol gyda phobl o wahanol abledau astudiodd Meriel Jane Thomas** Gelf Gain yn Abertawe a Chaerfyrddin. Mae ei delweddaeth ffigurol cyfoes yn adlewyrchu ei gwaith gyda phobl â'i diddordeb byw mewn ffilm a'i defnydd o draddodiadau a phrosesau traddodiadol. Mae wedi defnyddio ei ffilmiau ei hun ynghyd â rhai gan ei hoff arbenigwyr i archwilio pynciau naratif. Mae wedi arddangos yn yr Eisteddfod Genedlaethol a thrwy ganolbarth a de Cymru.

■ **Meriel Jane Thomas** took a break from her lifetime's work with differently abled people to study Fine Art at Swansea and Carmarthen. Her contemporary figurative images reflect her work with people and keen interest in film and use traditional materials and processes. She has used her own films and those of admired auteurs to explore narrative

subjects. She has exhibited at the National Eisteddfod and throughout mid and south Wales.

■ Ganwyd **Catrin Webster** yng Nghaerdydd ym 1966, astudiodd yn Ysgol Celf Gain Slade, Llundain: BA a Diploma Ôl-radd mewn Celf Gain (Paentio) a Phrifysgol Cymru, Aberystwyth: PhD. Mae hi yn ddarlithydd ym Mhrifysgol Metropolitan aidd Abertawe ac wedi arddangos yn helaeth; mae preswyladau yn cynnwys rhai yn yr Ysgol Brydeinig yn Rhufain a Llysofynhadaeth Prydain yn Reykjavik. Mae gwaith mewn casgliadau cyhoeddus yn cynnwys Oriol Gelf Hayward, Llundain; Oriol Gelf Glynn Vivian, Abertawe; Llyfrgell Genedlaethol Cymru, Aberystwyth.

■ **Catrin Webster** was born in Cardiff in 1966, studied at the Slade School of Fine Art, London: BA and Postgraduate Diploma in Fine Art (Painting) and University of Wales, Aberystwyth: PhD. Currently lecturing at Swansea Metropolitan University she has exhibited widely; residencies include the British School at Rome and British Embassy, Reykjavik. Work in public collections include the Hayward Gallery, London; Glynn Vivian Art Gallery, Swansea; National Library of Wales, Aberystwyth.

■ Ganwyd **Emrys Williams** yn Lerpwl yn 1958 a symudodd gyda'i deulu i Fae Colwyn ar arfordir gogledd Cymru ym 1969. Astudiodd yn Ysgol Celf Gain Slade rhwng 1976-1980. Mae wedi arddangos yn helaeth ym Mhrydain gyda gwaith mewn llawer o gasgliadau cyhoeddus megis Cyngor Celfyddydau Lloegr, Casgliad Celf y Llywodraeth, Amgueddfa Genedlaethol Cymru ac Amgueddfa Fetropolitan aidd Efrog Newydd.

■ **Emrys Williams** was born in Liverpool in 1958 and moved with his family to Colwyn Bay on the north Wales coast in 1969. He studied at the Slade School of Fine Art, London between 1976-1980. He has exhibited widely in Britain and has work in many public collections such as the Arts Council of England, the Government Art Collection, the National Museum of Wales and the Metropolitan Museum, New York.

■ Ganwyd **Sarah Williams** yn Sir Benfro ac wedi cwblhau Cwrs Sylfaen yng Ngoleg Celf Caerfyrddin aeth ymlaen i astudio BA mewn Celf Gain ym Mhrifysgol Aberystwyth. Cafodd ei gwaith ei arddangos mewn nifer o orielau ar draws y DU ac mae hi wedi darlunio gwaith nifer o feirdd Cymreig. Yn ddiweddar dechreuodd arbrofi gyda cherddoriaeth ac animeiddio.

■ **Sarah Williams** was born in Pembrokeshire and after completing a Foundation Course at Carmarthen Art College went on to study a BA in Fine Art at Aberystwyth University. Her work has been exhibited in numerous galleries across the UK and she has illustrated the work of many Welsh poets. Sarah has recently started to experiment with music and animation.

Beirdd ■ ■ Poets

■ Yn fardd a dramodydd arobryn, mae **Menna Elfyn** wedi cyhoeddi tri ar ddeg o gasgliadau barddoniaeth, a chafodd ei chyfrol ddiweddaraf *Murmur* (Llyfrau Bloodaxe, 2012) ei dethol fel y cyntaf erioed gan y Poetry Book Society Recommended Translation am farddoniaeth Gymraeg mewn cyfieithiad Saesneg. Cyfieithwyd ei gwaith i ugain o ieithoedd a derbyniodd Wobr Barddoniaeth Rhyngwladol yn 2009. Mae hi yn Gyfarwyddwr Rhaglen Meistr Ysgrifennu Creadigol ym Mhrifysgol Cymru, Y Drindod Dewi Sant.

■ **Menna Elfyn** is an award-winning poet and playwright. She has published thirteen collections of poetry, her most recent *Murmur* (Bloodaxe Books, 2012) was selected as the first ever Poetry Book Society Recommended Translation for Welsh poetry

in English translation. Her work has been translated into twenty languages and received an International Foreign Poetry Prize in 2009. She is Director of the Creative Writing Masters Programme at the University of Wales, Trinity Saint David.

■ Magwyd **Myrddin ap Dafydd** yn Llanrwst yn Nyffryn Conwy a dychwelodd yno wedi cyfnod yn y Brifysgol yn Aberystwyth i sefydlu ei wasg, Gwasg Carreg Gwalch. Mae'n fardd, yn fwyaf amlwg am ei waith yn y mesurau caeth gan iddo ennill y Gadair Genedlaethol ddwywaith – Cwm Rhymni 1990 a Thyddewi 2002. Ef oedd Bardd Plant cyntaf Cymru (2000-01). Mae'n byw yn Llwyndyrys, Llŷn ac yn gydberchennog dau fusnes Cymreig arall, Oriol Tonnau a Bragdy Cwrw Llŷn.

■ Brought up in Llanrwst in the Conwy Valley, **Myrddin ap Dafydd** returned there to establish his publishing house, Gwasg Carreg Gwalch, following a period at Aberystwyth University. A poet, known especially for his work in strict metre, he won the National Eisteddfod Chair twice, Cwm Rhymni, 1990 and St David's 2002, and was the first Children's Laureate for Wales (2000-01). He lives in Llwyndyrys, Llŷn and is co-owner of two other Welsh businesses, Tonnau Gallery and Cwrw Llŷn Brewery.

Awduron ■ ■ Writers

■ **Ceridwen Lloyd-Morgan** Bu'n gweithio am 25 mlynedd yn Llyfrgell Genedlaethol Cymru gan orffen ei gyrfa yna fel Pennaeth Llawysgrifau a Delweddau Gweledol. Cyhoeddodd yn eang ar gelf a llenyddiaeth Cymru, gan gynnwys cyfrolau ar Mary Lloyd Jones (*Delweddau o'r Ymylon*, Y Lolfa, 2002) a Gwen John (*Letters and Notebooks*, Tate Publishing, 2004); cydolygodd *Darganfod Celf Cymru* (Gwasg Prifysgol Cymru, 1999) gydag Ifor Davies. Ar hyn o bryd mae hi'n paratoi llyfryn ar baentiadau Tryweryn Claudia Williams.

■ **Ceridwen Lloyd-Morgan** She spent 25 years on the staff of the National Library of Wales, becoming Head of Manuscripts and Visual Images. She has published widely on the art and literature of Wales, including books on Mary Lloyd Jones (*Delweddau o'r Ymylon*, Y Lolfa, 2002) and Gwen John (*Gwen John Letters and Notebooks*, Tate Publishing, 2004), and co-edited *Darganfod Celf Cymru* (University of Wales Press, 1999) with Ivor Davies. She is currently preparing a booklet on Claudia Williams's Tryweryn paintings.

■ Y mae **M W Thomas** yn Athro'r Saesneg ac yn Ddeiliad Cadair Emyr Humphreys, Prifysgol Abertawe. Mae'n Gymrawd yr Academi Brydeinig ac yn Is-Lywydd Cymdeithas Ddysgedig Cymru. Ymhlith yr ugain a mwy o gyfrolau a gyhoeddwyd ganddo mae *In the Shadow of the Pulpit: Literature and Nonconformist Wales* (Gwasg Prifysgol Cymru, 2010) ac *R S Thomas: Serial Obsessive* (Gwasg Prifysgol Cymru, 2013). Ar ôl marw'r bardd, cyhoeddodd *Residues* (Llyfrau Bloodaxe, 2002) yn sgil ei ofal cyfreithiol am bapurau anghyhoeddedig R S Thomas.

■ **M W Thomas** is Professor of English and Emyr Humphreys Professor of Welsh Writing in English at Swansea University. A Fellow of the British Academy and Vice-President of the Learned Society of Wales, he has published over twenty books, including *In the Shadow of the Pulpit: Literature and Nonconformist Wales* (University of Wales Press, 2010) and *R S Thomas: Serial Obsessive* (University of Wales Press, 2013). As executor of R S Thomas's posthumous estate he was responsible for publishing *Residues* (Bloodaxe Books, 2002).

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Mae Mary Lloyd Jones yn cael ei chynrychioli gan Oriol Martin Tinney
Mary Lloyd Jones is represented by Martin Tinney Gallery

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