



CYFAILL Y LLYFRGELL *FRIEND OF THE LIBRARY*



Geoff Charles: Carneddog a'i wraig Catrin ar fin ymadael â'u cartref /
Carneddog and his wife Catrin about to leave their home, 1945

llun / picture Llyfrgell Genedlaethol Cymru / National Library of Wales

Gweler yr erthygl gan William Troughton

See the article by William Troughton

CYLCHLYTHYR CYFEILLION LLYFRGELL GENEDLAETHOL CYMRU
NEWSLETTER OF THE FRIENDS OF THE NATIONAL LIBRARY OF WALES

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GEOFF CHARLES

William Troughton

Ganed Geoff Charles ym Mrymbo ger Wrecsam yn 1909 a bu'n byw yn yr Hen Ficerdy, tŷ ger y rheilffordd, y datblygodd ddi-ddordeb ynddo a barodd ar hyd ei oes. Yn ystod ei flynyddoedd yn Ysgol Grove Park, Wrecsam, daeth ei dalent ar gyfer sgrifennu i sylw ei athro Saesneg, Bob Andy, a'i hanogodd i geisio am Ddiploma mewn Newyddiaduraeth yng Ngholeg y Brenin, Llundain. Gydag ysgoloriaeth mewn hanes fe gafodd ei dderbyn a graddiodd gyda dosbarth cyntaf yn y Diploma mewn Newyddiaduraeth yn 1928. Cynhwysai ei gwrs gyfnodau yn gwneud gwaith is-olygyddol ar y *Daily Mirror* a swydd dros y gwyliau ar y *Warrington Advertiser*. Ei uchelgais oedd gweithio yn Fleet Street ond yn lle hynny fe gafodd swydd fel gohebydd y *Western Mail* yn trafod rasio trac-lludw, milgwn, a chwestau.

Yn sgil prynu'r *South Wales News*, papur oedd yn cystadlu, fe ddiswyddodd y *Western Mail* nifer fawr o staff yn gynnwys Geoff. Wedyn daeth dwy flynedd o waith ar yr *Aberdare & Mountain Ash Express*, yn gwneud gwaith gohebu cyffredinol, yn mynychu cyfarfodydd cyngor, achosion llys, ac ati. Gan ei fod am fynd yn ôl i Lundain, fe gymerodd swydd gyda'r *Surrey Advertiser* a symud i Guildford.

Nid oedd byw gyda snobyddiaeth de-ddwyrain Lloegr mor hawdd â byw gydag onestrydd De Cymru. Lletyai mewn tŷ lle'r lojwr arall oedd merch a oedd yn gweithio fel teleffonyddes. Yn ddiarwybod fe roddodd iddo sawl stori. Ond ni ofalai Geoff amdano ei hun. Collai brydau bwyd yn rheolaidd, gan fwyta bagiau o felysion rhad yn eu lle. O ganlyniad i ddamwain gyda handlen danio ei Fiat penagored, fe loriodd ei hunan a

Geoff Charles was born in Brymbo near Wrexham in 1909 and lived in the Old Vicarage, a house near the railway, for which he developed a life-long fascination. During his years at Grove Park School, Wrexham, his talent for writing was noticed by his English teacher, Bob Andy, who encouraged him to apply for a Diploma in Journalism at Kings College, London. With a scholarship in history he was accepted, and he graduated with first class pass in The Diploma in Journalism in 1928. Included in the course were stints subbing on the *Daily Mirror* and a long vacation placement on the *Warrington Advertiser*. His ambition was to work in Fleet Street but instead he obtained a post as a reporter for the *Western Mail* covering dirt-track racing, greyhounds, and inquests.

Following the purchase of a rival paper, the *South Wales News*, the *Western Mail* laid off a large number of staff including Geoff. Two years work for the *Aberdare & Mountain Ash Express* followed, doing general reporting, attending council meetings, court cases, etc. Wanting to get back to London he obtained a post with the *Surrey Advertiser* and moved to Guildford.

Living with the snobbery of south-east England was not as easy as with the honesty of South Wales. He had digs where the other lodger was a girl who worked as a telephone operator. She unwittingly gave him a number of stories. However Geoff had not looked after himself. He regularly missed meals, instead substituting bags of cheap sweets. As a consequence of an accident with the starting handle of his open-topped Fiat, he knocked himself out and caught pneumonia. His condition



Y Caban / The Cabin, Llechwedd, 1955

daliodd niwmonia. Dirywiodd ei gyflwr a chafodd waedlif o'i ysgyfaint. Rhuthrwyd ag ef adref a chafodd ei anfon i sanatoriwm ger Penyffordd. Bu mewn rhyw ysbyty neu'i gilydd am chwe mis. Cryfhawyd ei ddi-ddordeb mewn amaethyddiaeth gan y gwaith ffarmio ieir yn ei ysbyty olaf.

Ar ôl iddo gael ei ddyfarnu'n iach, dechreuodd weithio ar y *Wrexham Star*, a oedd wedi ei sefydlu yn Chwefror 1934 i danseilio'r *Wrexham Leader*, a gyhoeddodd gan Woodall Minchin & Thomas ac a oedd yn cael ei werthu am 2g. Roedd gweithfeydd dur Brymbo wedi cau, nid oedd y gweithfeydd glo ond yn gweithio un neu ddau ddiwrnod yr wythnos, ac roedd tlodi yn rhemp.

Roedd y *Wrexham Star* yn rhedeg ar y nesaf peth i ddim, yn cael ei werthu am 1g ac yn dibynnu ar werthwyr papurau i'w werthu. Fe'i gyhoeddodd ar fore dydd Gwener, a'i ddosbarthu o hen gapel yn y Stryd Abbott. Tua 5200 oedd y cylchrediad. Oherwydd cytundeb gyda Rowland Thomas a oedd mewn grym ar y pryd, nid oedd gwerthwyr papurau newydd lleol yn fodlon ei werthu gan ei fod yn cael ei werthu am lai na 2g. Yn fuan ar ôl ymuno â staff y *Wrexham Star* fe wnaeth adroddiad ar Drychineb Glofa Gresffordd. Cafodd Geoff fynediad i'r ystafell lampau a chanfod bod y rhif swyddogol o gant o ddynion dan ddaear yn danddatganiad. Gyda'r wybodaeth yma fe ruthrodd yn ôl i'r hen gapel a pharatoi rhifyn arbennig o'r *Wrexham Star*. Digwyddodd y drychineb ar Fedi 24 1934 a cholodd 266 dyn eu bywydau.

Er gwaethaf ei boblogrwydd, ni allai'r *Wrexham Star* gystadlu a'i gystadleuwyr mwy, er mai, yn eironig, cynnydd economaidd a achosodd ddiwedd y papur gan i lawer o'r gwerthwyr gael swyddi parhaol. Erbyn hynny roedd Geoff wedi prynu ei gamera cyntaf, VPK Thornton Pickard plât adlewyrchol a ddefnyddiai blatiau 2.5 wrth 3.5 modfedd. Ymhlith y lluniau cyntaf a gymerodd oedd cyfres yn dangos ailgynnau y ffwrneisi chwyth yng ngweithfeydd dur Brymbo.

Ym mis Mawrth 1936 cymerwyd y *Wrexham Star* drosodd gan Woodall Minchin & Thomas, yn ddiweddarach North Wales Newspapers, a chyfunwyd ef gyda'r *Wrexham Advertiser*. Dyna ble y cyfarfu Geoff, erbyn hyn yn ffotograffydd medrus, â Rowland Thomas, Rheolwr-Gyfarwyddwr Woodalls. Yn fuan wedyn symudodd i'r Drenwydd i ffurfio tîm gyda gohebydd ifanc addawol, John Roberts Williams, i dynnu lluniau o storïau i'r *Cymro*. Y stori gyntaf y gweithiodd arni ar gyfer *Y Cymro* oedd un am Lewis Valentine yn fuan cyn iddo gael ei garcharu am ei ran yn y llosgi symbolaidd o'r Ysgol Fomio ym Mhenyberth yn Llŷn. Gwrthododd Lewis Valentine gael tynnu ei lun, felly tynnodd Geoff luniau o'i ferch yn ei le. Ymddangosodd y lluniau hyn ar 23 Ionawr 1937. Bu bron i'w waith ar gyfer *Y Cymro* beidio yn ystod blynyddoedd y Rhyfel wrth iddo ofalu am y *Montgomeryshire Express* a gwasanaethu ar yr is-bwyllgor arddangos o Bwyllgor Gwaith Amaethyddiaeth Rhyfel Sir Drefaldwyn, yn cynorthwyo gyda'r dasg o hysbysebu a gweithredu arferion ffarmio gwell. Mae llawer o enghreifftiau o'i waith gyda'r WAEC i'w gweld yng Nghasgliad Geoff Charles yn Llyfrgell Genedlaethol Cymru. Yn anffodus distrywiodd y rhan fwyaf o'i luniau cynnar gan dân yn Wrecsam a thafwyd rhai eraill i ffwrdd mewn clirans yng Nghroesoswallt.

Ailddechreuodd ei waith ar gyfer *Y Cymro* o ddifrif ar ôl y rhyfel tra oedd John Roberts Williams yn Olygydd. Fe gydweithiodd y ddau hefyd ar nifer o ffilmiau yn ystod y blynyddoedd yn syth ar ôl y rhyfel. Y syniad ar y dechrau oedd hysbysebu *Y Cymro* a chyhoeddiadau eraill North Wales Newspapers. Ar y pryd roedd dogni yn dal mewn grym ym Mhrydain a chyfyn-

deteriorated, causing his lungs to haemorrhage. He was rushed back home and sent off to a sanatorium near Penyffordd. In all he was in one or other hospital for six months. His interest in agriculture was further sparked by involvement with chicken farming at his last hospital.

Having been pronounced cured, he started work on the newly founded *Wrexham Star*, a paper established in February 1934 to undercut the *Wrexham Leader*, published by Woodall Minchin & Thomas and selling at 2d. Brymbo steelworks had been shut, collieries were only working one or two days a week, and poverty was rife.

The *Wrexham Star* was a shoestring operation, selling for 1d and relying on newspaper vendors to sell it. Publication was on a Friday morning, distributed from an old chapel in Abbott Street. Circulation was about 5200. Local newsagents, due to an agreement with Rowland Thomas in force at the time, were unwilling to sell it as it sold for less than 2d. Shortly after joining the staff of the *Wrexham Star* he reported the Gresford Colliery Disaster. Geoff was able to gain access to the lamp room and ascertain that the official figure of one hundred men underground was an understatement. Armed with this information he rushed back to the old chapel and prepared a special edition of the *Wrexham Star*. The Gresford Colliery Disaster happened on Sept 24 1934 – 266 miners lost their lives.

Despite its popularity the *Wrexham Star* could not compete with its larger rivals, though ironically an economic upturn spelled the end of the paper as many of the sales force obtained regular employment. By then Geoff had purchased his first camera, a VPK Thornton Pickard plate reflex using 2.5 by 3.5 inch plates. Amongst the first pictures he took were a sequence showing the re-lighting of the blast furnaces in Brymbo steelworks.

In March 1936 the *Wrexham Star* paper was taken over by Woodall Minchin & Thomas, later North Wales Newspapers, and amalgamated with their *Wrexham Advertiser*. It was here that Geoff, now a competent photographer, first met Woodalls Managing Director, Rowland Thomas. Shortly afterwards he moved to Newtown to work on the *Montgomeryshire Express* and to team up with a promising young reporter named John Roberts Williams to photograph stories for *Y Cymro*. The first story he covered for *Y Cymro* concerned Lewis Valentine shortly before he was jailed for his part in the symbolic burning of the Bombing School in Penyberth in Llŷn. Lewis Valentine declined to be photographed so instead Geoff took photographs of his daughter. These pictures appeared on 23rd January 1937. Work for *Y Cymro* almost ceased during the war years as he looked after the *Montgomeryshire Express* and served on the demonstration sub-committee of the Montgomeryshire War Agricultural Executive Committee helping to publicise and implement improved farming practices. Many examples of his work with the WAEC are to be seen in the Geoff Charles Collection at the National Library of Wales. Unfortunately the majority of his early photographs were destroyed in a fire at Wrexham and others were thrown out during a major clearout at Oswestry.

His work for *Y Cymro* resumed in earnest after the war when John Roberts Williams was Editor. During the immediate post-war years the two also collaborated on a number of films. Initially the idea was to publicise *Y Cymro* and other publications by North Wales Newspapers. At the time rationing was still in force in Britain and the company were limited in the amount of paper they could have. They hoped that their films would be shown in village halls and the like.



Eisteddfod Henoed Dolgellau / Senior Citizens Eisteddfod, 1959

llun / ffoto Llyfrgell Genedlaethol Cymru / National Library of Wales

gwyd ar faint o bapur y gallai'r cwmni ei gael. Eu gobaith oedd y byddai eu ffilmiau yn cael eu dangos mewn neuaddau pentref ac ati. Eu cyflawniad mwyaf yn y maes hwn oedd 'Yr Etifeddiaeth'. Dyma ffilm ddu-a-gwyn awr o hyd a ganolbwyntiai ar fywyd, diwylliant, ac iaith Eifionydd, h.y. penrhyn Llŷn, wedi ei hysgrifennu gan John Roberts Williams, wedi ei ffilmio gan Geoff, ac wedi ei hadrodd gan lais soniarus Cynan. Adolygodd *The Guardian* a *The Times* y ffilm, un dan y pennawd bachog 'A Triumph of Welsh Amateurism'. Nid oeddent yn sylweddoli ar y pryd gymaint y byddai'r cymunedau a'r dulliau byw a bortreadwyd yn newid mewn cyfnod byr. Un o'r themâu canolog oedd stori Freddy Grant, ifaciwî o Lerpwl a ddaeth yn siaradwr Cymraeg rhugl. I'm tyb i, y darnau sy'n sefyll allan yw'r cneifio cymunedol yng Nghwm Pennant, darn byr am bysgota, a'r gwas fferm yn paratoi i fynd i ffair hurio Pwllheli. Y ddwy olygfa a grybwyllwyd yn *The Guardian* oedd defaid yn llifo drwy fynedfa ar ôl eu cneifio, a mecryll yn fflapio mewn bwced ar waelod cwch.

Yn ystod y pedwardegau a'r pumdegau ceisiai ffotograffau Geoff ddal y ffordd ddiflanedig o fyw, ac o dan ddyllanwad gwaith pobl megis Bert Hardy a Bill Brandt yn *Picture Post* fe lwyddodd. Rhagorai ei waith ar unrhyw newyddiaduraeth ffoto arall i'w gweld yng Nghymru. Amrywiai'r pynciau yn fawr o gneifio i longau, paffio i gadw gwenyn, ac o geir i gwryglau. Cofnododd ei waith yn ystod y cyfnod hwn lawer mwy na digwyddiadau a phersonoliaethau. Fesul darn, fesul ffoto, datgelir ffordd goll o fyw – gweision fferm yn byw yn y llofft stabal, postman yn dosbarthu llythyrau ar gefn ceffyl, a'r hen chwarelwyr yn arddangos y car gwyllt. Cofnodwyd dyfodiad trydan i bentrefi diarffordd, ysbryd milwriaethus newydd yn yr ymgyrch

Their greatest achievement in this sphere was 'Yr Etifeddiaeth' or in English 'The Heritage'. This was an hour-long black-and-white film concentrating on the life, culture, and language of the Eifionydd district, i.e. the Llŷn peninsula, written by John Roberts Williams, filmed by Geoff, and narrated by the booming voice of Cynan. Both *The Guardian* and *The Times* reviewed the film, one under the barbed heading 'A Triumph of Welsh Amateurism'. Little did they realise at the time how much the communities and lifestyles portrayed were to change in a short period. One of the central themes was the story of Freddy Grant, an evacuee from Liverpool who became a fluent Welsh speaker. To my mind the clips that stand out are the communal sheep shearing in Cwm Pennant, a brief clip of fishing, and the farmhand preparing to go to the hiring fair in Pwllheli. Two sequences mentioned in the review in *The Guardian* were sheep streaming through the gateway after shearing, and mackerel flapping in the bucket in the bottom of a boat.

Throughout the forties and fifties Geoff's photos sought to capture this vanishing way of life, and influenced by the work of Bert Hardy and Bill Brandt in *Picture Post* he succeeded. His work soon surpassed any other photo-journalism to be seen in Wales. Subjects varied widely from sheep-shearing to shipping, boxing to bee-keeping, and cars to coracles. His work over this period recorded far more than events and personalities. Piece by piece, photo by photo a vanished way of life is revealed – farmhands living in the *llofft stabal* (stable loft), the postman delivering letters on horseback, and the old quarryman demonstrating the *car gwyllt* (wagon used to convey quarrymen propelled manually or by pedalling). The arrival of electricity in

i gael cydnabod yr iaith Gymraeg, a chwyldro tawelach mewn amaethyddiaeth drwy fecaneiddio cynyddol, a phoblogrwydd y fuwch Ffrisias i gyd yn ei waith.

O'r cyfnod hwn y mae delwedd fwyaf adnabyddus Geoff yn dyddio, sef llun o Carneddog a'i wraig Catrin yn gadael eu fferm, Y Carneddi ger Beddgelert. Bu'n rhaid iddynt oherwydd marwolaeth eu mab symud i Gaerlŷr ar ôl treulio oes ym mynyddoedd Carneddau. Ni chydiodd yr un llun arall yn nychymyg ei gydwladwyr yn yr un ffordd â hwn – mewn llawer o gartrefi fe gafodd ei dorri allan a'i binio ar y wal yn yml 'Salem' Curnow Vosper. Fel y dywed Peter Lord, 'Mae'r llun ... yn fynegiant grymus o golled bersonol a diwylliannol o'r fath yr ymgyrchai Iorwerth Peate yn ei herbyn drwy gyfrwng y gair sgrifenedig' (*Delweddu'r Genedl*, 2000).

Lluniau eraill sy'n haeddu sylw arbennig yw'r rhai o Dryweryn. Am gyfnod byr daliodd Cymru ei gwynt. A fyddai'r gymuned hon yn cael byw neu a fyddai'n boddi o dan cronfa ddŵr newydd i gyflenwi Lerpwl? Boddwyd y pentref, ond nid cyn i Geoff dynnu cyfres deimladwy o ddelweddau a chofnodi ffordd o fyw a chymuned a ddiplannodd yr un pryd.

Ymdeolodd Geoff yn 1975 ond parhaodd i gyfrannu erthyglau a ffotograffau i'r *Cymro* a *Farmers Weekly* gan weithio ar ei liwt ei hun. Wedyn fe roddodd ei gasgliad o dros 150,000 o negatiffau i Lyfrgell Genedlaethol Cymru a chynorthwyodd yn y dasg anferth o'u catalogio a'u mynegeo. Maent i gyd wedi'u printio allan a'u croesgyfeirio i'r cyhoeddiadau y maent yn ymddangos ynddynt.

Mae ffotograffau, gan gynnwys negatiffau, yn cael eu ffurfio gan adweithiau cemegol. Yn anffodus nid yw'r adweithiau byth yn gorffen ond yn hytrach yn cael eu harafu hyd nes bo prin modd eu canfod. Mae llawer o'r negatiffau o'r 1960au ar sylfaen ffilm triasetad. Mae pob negatiff yn cynnwys dwy haen, emylsiwn ffotograffig y cofnodir y ddelwedd arno a'r sylfaen ffilm. Mae'r sylfaen yma yn gallu dirywio'n ddirybudd, gan ryddhau asid asetig fel sgil-gynnyrch. Mae'r asid asetig yma yn hyrwyddo dirywio pellach ac yn bwyta i mewn i emylsiwn y negatiff gan ddinistrio'r ddelwedd. Gellir gwrthsefyll hyn drwy rewi'r negatiff ond mae hyn yn peri nad yw'r negatiffau ar gael i wneud printiau. O ganlyniad penderfynodd y Llyfrgell ddigideiddio'r negatiffau yr effeithwyd arnynt gan beri iddynt fod ar gael ar Wefan y Llyfrgell. Maent wedi cael eu sganio fesul wyth ar eglurdeb tua 1200 dpi. Mae hyn yn caniatáu print 20 x 16 modfedd i'w wneud gyda 300 dpi. Fel cymhariaeth y mae'r rhan fwyaf o bapurau newyddion yn defnyddio tua 200 dpi ar gyfer eu ffotograffau. Yn ogystal mae ffeiliau llai gydag eglurdeb safonol y diwydiant o 72 dpi ar y Wefan. Y rheswm am hyn yw eglurder monitorau cyfrifiadu; mae hefyd yn atal copïo anghyfreithlon.

Bu farw Geoff Charles y llynedd ond mae ei gymynrodd i bobl Cymru yn parhau. Hoffai Geoff declynnau a thechnoleg newydd, ac rwy'n siŵr y byddai'n falch bod ei waith yn symud i mewn i oes newydd a chanrif newydd.

William Troughton yw Llyfrgellydd Delweddau Gweledol Llyfrgell Genedlaethol Cymru

remote villages, a new militancy in the campaign for recognition of the Welsh language, and a quieter revolution in agriculture brought about by increased mechanisation, and the popularity of the Friesian cow are all recorded in his work.

Geoff's best known image, that of Carneddog and his wife Catrin leaving their farm, Y Carneddi near Beddgelert, dates from this period. Because of the death of their son they had to move to Leicester after a lifetime in the Carneddau mountains. No other photograph took hold of the imagination of his countrymen as did this – in many homes it was cut out and pinned on the wall next to Curnow Vosper's 'Salem'. As Peter Lord says, 'The picture ... is a powerful expression of personal and cultural loss of the kind Iorwerth Peate campaigned against through the medium of the written word' (*Imaging the Nation*, 2000).

Other photos that deserve to be singled out are those of Tryweryn. For a brief period Wales held her breath. Would this community be allowed to live or would it drown beneath a new reservoir to supply Liverpool? The village drowned, but not before Geoff had photographed a poignant sequence of images that recorded both a way of life and a community that disappeared simultaneously.

Geoff retired in 1975 but continued to contribute articles and photographs to *Y Cymro* and *Farmers Weekly* on a freelance basis. He subsequently donated his collection of over 150,000 negatives to the National Library of Wales and assisted in the gargantuan task of cataloguing and indexing them. All have now been printed out and cross-referenced to the publications in which they appear.

Photographs, including negatives, are formed by chemical reactions. Unfortunately these reactions are never stopped but merely slowed down to a barely perceptible rate. Many of the negatives from the 1950s are on triacetate film base. Each negative consists of two layers, the photographic emulsion on which the image is registered and the film base. This base can without warning start to degrade giving off acetic acid as a by-product. This acetic acid both fuels further degradation and eats into the emulsion of the negative, destroying the image. This can be combated by freezing the negatives but this however makes the negatives unavailable for making prints. Consequently the Library has decided to digitize the effected negatives making them available to print and on our Website.

These have been scanned eight at a time at a resolution of approximately 1200 dpi. This allows a print to size 20 x 16 ins to be made at 300 dpi. As a comparison most newspapers use around 200 dpi for their photographs. In addition smaller files with an industry standard resolution of 72 dpi are available on the Website. The reason for this is the resolution of computer monitors; it also prevents illegal copying.

Geoff Charles passed away last year but his legacy to the people of Wales remains. Geoff had a love of gadgetry and new technology, and I am sure would be pleased that his work is entering both a new era and a new century.

William Troughton is Visual Images Librarian at the National Library of Wales.

COLOFN Y CYDLYNYDD

CO-ORDINATOR'S COLUMN

Rhian Vaughan Williams

Bobl bach, dydi hi ond yn teimlo fel ddoe pan oeddwn i'n ffarwelio â chi nôl ym mis Chwefror a minnau ar gychwyn fy nghyfnod mamolaeth. A dyma fi nôl wrth fy nesg ond erbyn hyn yn gweithio rhan amser yn unig sef dydd Llun, Mawrth a Mercher a braf yw cael bod yn ôl. Hoffwn fanteisio ar y cyfle hwn i ddiolch yn fawr iawn i chi am y cardiau, anrhegion a'r dymuniadau da a anfonwyd atom ar achlysur genedigaeath Euros.

Er mai tri diwrnod yr wythnos rwy'n gweithio, byddaf yn parhau i weithio fel Cydlynnydd i'r Cyfeillion ac yn trefnu digwyddiadau fel arfer. Mae croeso i chi gysylltu â mi yn ystod y tri diwrnod yma os oes gennych unrhyw ymholiadau, neu fel arall os oes mater brys mae modd cysylltu â Phennaeth yr Adran Farchnata, sef Ann Ffrancon.

Er nad oeddwn yn ôl yn y gwaith yn swyddogol ar yr 20fed o Fedi, mynychais y daith a drefnwyd i Lyfrgell Eglwys Gadeiriol Henffordd ac er mai bach oedd y criw roedd y cwmni yn ddifyr a chafwyd diwrnod da. Trefnwyd ymweliad â'r Llyfrgell a chafwyd taith o amgylch yr Eglwys Gadeiriol, heb anghofio gweld y Mappa Mundi enwog. Cafwyd diwrnod pleserus iawn yn y dref odidog hon.

Rhaid i mi hefyd fanteisio ar y cyfle hwn i ddiolch yn fawr iawn i'r tîm Marchnata am rediad esmwyth y rhaglen ddigwyddiadau yn fy absenoldeb, ond yn benodol rhaid cydnabod gwaith Delyth Morgan a fu yn hynod drefnus ac yn sicrhau fod popeth yn digwydd ar yr amser iawn ac yn y lle iawn! Diolch Delyth!

Bu'n flwyddyn lwyddiannus yn ôl pob sôn, ac wrth gwrs mae rhagor i ddod! Erbyn ymddangosiad y rhifyn hwn o *Cyfaill y Llyfrgell* bydd Ysgol Undydd Dylan Thomas wedi bod a byddwn yn paratoi at ddigwyddiad y Nadolig. Eleni eto bwriadwn gynnal cinio Nadolig yma ym Mhen Dinas yn dilyn llwyddiant y cinio y llynedd a bydd cyfle hefyd i wneud ychydig o siopa Nadolig yn siop y Llyfrgell. Ceir dewis eang yma o lyfrau, cardiau, cryno-ddisgiau, gemwaith, ac anrhegion i blant. Dewch i weld drosoch eich hun a chofiwch fod modd i Gyfeillion hawlio 10% o ostyngiad ar y rhan fwyaf o'r nwyddau wrth ddangos eu cerdyn aelodaeth.

Rydym ar hyn o bryd yn trefnu rhaglen o weithgareddau ar gyfer y flwyddyn 2004. Bydd rhestr o'r digwyddiadau yma yn ymddangos ar gefn cerdyn aelodaeth y flwyddyn fydd yn dod atoch unwaith y byddaf wedi derbyn eich tanysgrifiad (h.y. y rhai sy'n talu'n flynyddol). Dyma'r categorïau a'r swm sy'n ddyledus ar gyfer 2004:

Aelodaeth Unigol	£15.00
Aelodaeth ar y Cyd	£25.00
Aelodaeth Oes	£200.00
(h.y. 15 mlynedd)	
Aelodaeth Oes ar y Cyd	£320.00
(h.y. 15 mlynedd)	
Dan 25 oed	£5.00

Gwerthfawrogi eich cydweithrediad a thaliadau mor fuan yn y flwyddyn newydd ag sy'n bosib os gwelwch yn dda.

Felly, dyna'r cyfan am y tro. Gobeithiaf eich gweld yn y cinio Nadolig ac fe'ch anogaf chi unwaith eto i ledaenu'r neges am Gyfeillion y Llyfrgell a cheisio denu aelodau newydd i'n plith.

It feels like only yesterday that I was writing my last column back in February at the beginning of my maternity leave. Doesn't time fly! And here I am back at my desk working on a part-time basis on Monday's, Tuesday's and Wednesday's, and it's good to be back. I wish to take this opportunity to thank you very much for all the cards, gifts and greetings we received on the occasion of Euros's birth.

From now on although I will only work three days a week I will continue with my duties as Friends' Co-ordinator and organize events as usual. You are very welcome to contact me during these three days if you have any queries, or otherwise if there is an urgent matter you may contact Ann Ffrancon, Head of the Marketing Department.

Even though I was not officially back at work on the 20th of September, I was able to attend the trip organized to the Hereford Cathedral Library, and although the numbers were not very great, the company was good and all had an enjoyable time in this beautiful town. We visited the Cathedral Library and were guided around the Cathedral itself, not forgetting the chance to view the famous Mappa Mundi.

I must also take advantage of this opportunity to thank the Marketing team for the smooth running of the events programme in my absence. But I must acknowledge one person in particular and that is Delyth Morgan, who has been extremely organized and ensured that every event happened in the right place at the right time! Thank you Delyth!

It was a successful year by all accounts, and of course there's more to come! By the time this number of *Friend of the Library* appears we will have held the Dylan Thomas Day School and we will be looking forward to the Christmas event. Following the success of last year's event, we intend to organize a Christmas dinner here at Pen Dinas once again, and give Friends the opportunity to do a bit of Christmas shopping at the Library shop. Here you will find a wide variety of books, cards, compact disks, jewellery, and gifts for children. Come and see for yourself and remember that the Friends can claim a 10% discount off most of the items by displaying their membership card.

We are currently organizing events for 2004. A list of these events will appear on the back of your membership card that you will receive once your subscription has been processed (for those who pay annually). Here are the categories and the amount due for 2004:

Individual Membership	£15.00
Joint Membership	£25.00
Life Membership	£200.00
(i.e. 15 years)	
Joint Life Membership	£320.00
(i.e. 15 years)	
Under 25 years of age	£5.00

Your co-operation and payment early in the new year will be appreciated.

I hope that many of you join us for the Christmas dinner and may I ask you once again to spread the word about the Friends of the Library and its work and try and encourage new members.

GWASANAETH ADDYSG

EDUCATION SERVICE

Cathryn Gwynn



Stondin y Llyfrgell yn Eisteddfod yr Urdd / The Library Stand at the Urdd Eisteddfod

llun / ffoto Llyfrgell Genedlaethol Cymru /
National Library of Wales

Gadewch i ni ddechrau gyda cwestiwn bach pryfoclyd. Pam mae angen gwasanaeth addysg o gwbl ar sefydliad fel y Llyfrgell Genedlaethol? Oni all unrhyw un sydd â gwir ddiddordeb mewn addysgu ei hunan ddod trwy'r drws a gwneud hynny yma'n ddiffwdan? Mae academyddion ac ymchwilwyr ledled y byd yn defnyddio'r lle eisoes. Mae myfyrwyr prifysgol yn llenwi'r lle bob blwyddyn goleg. Sugno adnoddau mae gwasanaeth addysg yn ei wneud, a'r cyfan er mwyn diwallu anghenion arwynebol carfannau o bobl na fyddai'n tywyllu drws y lle fel arall. Gwasanaeth addysg? Pam?

Mae hyd yn oed darllen geiriau bwriadol bigog fel hyn yn peri i rywun sylweddoli cymaint y mae'r safbwynt yma wedi dyddio. Mae'n siŵr fod yna rai sy'n meddwl fel hyn o hyd am werth gwasanaethau addysg, ond rywsut dwi'n synhwyro fod cwch ein cymdeithas yn hwylio hebddyn nhw. Rŷn ni'n byw mewn cyfnod lle mae dysgu ac addysgu yn eiriau canolog. Dyw 'addysg' mwyach ddim yn rhywbeth sy'n dechrau pan ŷch chi'n bump ac yn gorffen gyda chwrs coleg, cyn bod bywyd go iawn yn cychwyn. Dŷn ni ddim yn ystyried ein hunain yn ddibynol ar ddsygu ffurfiol mewn

Let us start with a slightly provocative question. Why does an institution such as the National Library need an education service? Surely, any one who is truly interested in educating themselves can come in and do just that. Academics and researchers from around the world use the place already. University students fill the place every college year. An education service absorbs resources, and all in order to satisfy the superficial needs of groups of people who would not otherwise dream of crossing the threshold. An education service? Why?

Just reading intentionally provocative words like these makes one realise how dated this kind of attitude now seems. There must still be people who feel like this about the value of education services but, somehow, I feel that society's ship is sailing off without them. We live in times where learning and education are key words. Education is no longer something which starts at the age of five and finishes with a college course, when the rest of real life begins. We no longer regard ourselves as being dependent on formal learning in schools and colleges in order to expand our experiences, amass information, and develop new skills. We can learn in

ysgol neu goleg rhagor er mwyn ehangu profiad a gwybodaeth a darganfod sgiliau newydd. Gallwn ddyngu mewn degau o wahanol ffyrdd sydd yn addas i ni, pan fydd yn gyfleus i ni. Dyma realiti addysg yn ein cymdeithas ni heddiw. Ac mae rôl bwysig gan lyfrgelloedd, amgueddfeydd, ac orielau i'w chwarae i hybu diddordebau, ysgogi syniadau, ac arwain pobl ar hyd trywyddau newydd ar eu siwrne o ddarganfyddiadau cyffrous.

Pan ddes i i'r Llyfrgell ychydig dros flwyddyn yn ôl, cefais fy apwyntio i sefydlu a datblygu gwasanaeth addysg, a hynny fel rhan o ddatblygiadau newydd Profiad yr Ymwelydd. Pan ddechreuais, doedd gen i ddim ond fy swyddfa a rhip o ofynion fy nisgrifiad swydd a oedd yn cwmpasu popeth addysgiadol o'r crud i'r bedd, bron! Dros flwyddyn yn ddiweddarach, dwi'n teimlo fod yna gamau pendant ymlaen.

Yn un peth, mae yna gyfleusterau pwrpasol. Efallai i chi weld yr ystafelloedd addysg newydd yn y Llyfrgell – ar y llawr gwaelod, ger Ystafell Peniarth. Mae'n nhw'n fannau golau, dymunol sy'n cynnig lle pwrpasol i ddyngu, trafod, a gwneud gwaith llaw. Gan mai un o'n prif amcanion yw datblygu ffyrdd creadigol o gyflwyno deunydd o gasgliadau'r Llyfrgell i gynulleidfâ newydd, mae agosrwydd yr ystafelloedd at ardaloedd Ystafell Peniarth a Byd y Llyfr yn gyfleus tu hwnt. Dyma'r manau arddangos newydd fydd yn adlewyrchu deunydd o gasgliadau'r Llyfrgell dros y blynyddoedd nesaf. Mae yma gyfle gwych i ennyn diddordeb pobl ym myd llawysgrifen a theipograffi, mewn rhwymo ac argraffu, mewn gwneud ac addurno papur. Y mae'r pethau hyn yn greiddiol i gynnwys y Llyfrgell, a gallant arwain i faes hanes a chelf, maes iaith a gwyddoniaeth. Ond, yn ogystal, trwy sesiynau dysgu yn y manau hyn, gallwn annog pobl i ystyried ystod o ddeunydd o'r casgliadau fel ffynhonnell ymchwil. Trwy ddehongli pwrpasol, gallwn eu cynorthwyo i fod yn ddysgwyr effro, annibynnol.

Erbyn hyn, hefyd, mae natur ein gwaith yn y gwasanaeth addysg yn datblygu mewn gwahanol gyfeiriadau. Un elfen yw ymestyn allan i gynyddu ymwybyddiaeth pobl o'r posibiliadau dysgu sydd yn y Llyfrgell. Mae hyn yn digwydd trwy newyddlen o'r enw *Cennad* i'r sector addysg ac i lyfrgelloedd – ysgol, coleg, a chyhoeddus. Yna, trwy fod yn bresennol mewn digwyddiadau cenedlaethol cyhoeddus, megis Ffair Addysg Cymru ac Eisteddfod yr Urdd, rŷn ni'n gallu sefydlu cyswllt personol gydag athrawon a'r cyhoedd.

Mae cydweithio gyda phobl broffesiynol yn y maes addysg yn bwysig er mwyn gosod seiliau cadarn. Felly, mae cyfres o ddyddiau hyfforddi wedi eu trefnu gennym ar gyfer athrawon, er mwyn iddyn nhw ddod yma ac ymgyfarwyddo â'r lle a dysgu hefyd am bosibiliadau dysgu'r Wefan. Ym mis Hydref daeth myfyrwyr sy'n ddarpar athrawon ym Mhrifysgol Abertawe yma ar gyfres o ddyddiau pynciol i ddyngu sut gall y Llyfrgell eu cefnogi i gyflwyno'r Cwricwlwm Cymreig.

Rhaid i ni wneud y mwyaf o'r cyfle i gwrdd ag anghenion cynulleidfâ ehangach trwy'r we. Yn gynnar yn y flwyddyn newydd dylai'r Is-wefan Addysg fod yn barod – ardal o brif Wefan y Llyfrgell fydd yn canolbwyntio ar gyflwyno'r Llyfrgell, a darparu adnoddau ar-lein, ar gyfer gwaith yn y dosbarth neu ddefnydd personol.

Ac yna, mae'r gwaith hollbwysig o gyfarfod â grwpiau ysgol yn mynd rhagddo o hyd. Rŷn ni'n dechrau ar y gwaith

many different ways which are suitable for us, when it is convenient for us. That is the reality of education in our society today. And libraries, museums, and galleries have an important role to play in fostering interests, inspiring ideas, and leading people along new paths of stimulating discoveries.

When I came to work at the Library a little over year ago, I was appointed to establish and develop an education service, as part of the new Visitor Experience developments. When I started, I had only my office and a list of expectations in my job description which spanned everything educational from cradle to grave – or so it seemed! Over a year later, I feel that some promising steps have been taken.

For one thing, there are now appropriate facilities. You may have seen the education rooms at the Library – on the ground floor, next to Ystafell Peniarth. They are light, pleasant environments which offer good spaces for learning, discussing, and practical work. Since one of the central aims of our service is to develop creative ways of presenting material from the collections of the Library to a new audience, this close proximity to Ystafell Peniarth and the World of the Book is fortunate for us. These are the new galleries which will exhibit material from the Library's collections during the coming years. We have an excellent opportunity here to kindle people's interest in the world of handwriting and typography, in binding and printing, in making and decorating paper. These are things which are bound up with the material of the Library's collections and can lead to the fields of history and art, language and science. In addition, through teaching sessions in these galleries, we can encourage people to consider a range of source material as the starting point for research. Via appropriate interpretation, we can support the process of learning how to become effective, independent learners.

The nature of the education service's work is now developing in many directions. One element is reaching out to increase people's awareness of the learning and teaching possibilities of the Library. This is happening through a newsletter called *Cennad*, distributed to schools, colleges, and local libraries. Then, via our presence at national public events such as the Wales Education Fair and the Urdd National Eisteddfod, we can establish personal contact with teachers and the public.

Co-operating with professionals in the education sector is important in order to set firm foundations. So, a series of training days has been organised for teachers so that they can come to the Library to familiarise themselves with the place and learn about the educational possibilities of the Website. In October, students from Swansea University who are training to become teachers came on a number of subject days to learn how the Library can support their teaching of the Curriculum Cymreig.

We need to make the most of the possibility of reaching people via the internet. Early in the new year the Education Microsite should be ready – an area of the Library's main Website which will focus on presenting the Library, and online resources, for work in the classroom and personal use.

And then, there is the ongoing and important work of meeting school groups. We are embarking on preparing

o baratoi deunydd ar eu cyfer a fydd yn arwain at greu pecynnau o waith ... pan fydd amser!

Fe sylweddolais yn weddol fuan fy mod wedi dod i weithio mewn sefydliad a oedd, yn fy marn i, yn croesi ffiniau. Oherwydd ei rôl yn arddangos a gwarchod celfyddyd, a'i pherthynas gydag artistiaid a ffotograffwyr, mae'r Llyfrgell hefyd yn gweithredu fel oriel. O ganlyniad i Brofiad yr Ymwelydd, sy'n golygu cyflwyno deunyddiau amrywiol o'r casgliadau er mwyn i bobl allu eu gweld fel arteffactau mewn cesys, mae'r Llyfrgell yn datblygu fel amgueddfa. A thrwy ei phriod waith yn derbyn a chatalogio, yn pwrcasu ac yn archifo, ac yn darparu gwybodaeth mae'r Llyfrgell, wrth gwrs, yn llyfrgell uwchlaw popeth arall.

Mae gan bob un o'r mathau yma o sefydliadau ei nawws ei hunan. Mae'r ffordd y mae pob un ohonyn nhw'n cyflwyno a dehongli gwybodaeth yn amrywio. Gall oriel gelf fod yn lle sy'n sbarduno creadigrwydd mewn ffordd ymlaciedig ac anffurfiol iawn. Mae pwyslais amgueddfa, yn draddodiadol, ar gyflwyno gwybodaeth ffeithiol a rhoi cyd-destun 'cywir' – hynny yw, mae'n cyflwyno un fersiwn o hanes neu gefndir i'r defnyddiwr. Mae llyfrgell wedyn yn lle sy'n estyn cymorth i ddefnyddiwr ddarganfod trosto'i hun trwy bori mewn sawl math o ffynhonnell.

Un o'r ystyriaethau i ni, mewn gwasanaeth addysg, felly, yw sut i daro cydbwysedd teg rhwng y swyddogaethau gwahanol hyn. Ym mhle ddylai'r pwyslais fod? At bwy ddylen ni fod yn apelio'n bennaf? Ym mha fathau o ffyrdd y ddylen ni fod yn ceisio cefnogi pobl i ddarganfod ystyr yr hyn mae nhw'n ei weld a'i ddarllen? Pa ddulliau o ddehongli a chyflwyno yw'r rhai mwyaf addas i ni eu defnyddio? A beth yw'r pethau mwyaf pwysig yn y Llyfrgell y ddylen ni fod yn canolbwyntio arnyh nhw?

Dyma'r mathau o gwestiynau sy'n brigo i'r wyneb wrth fynd i'r afael gyda gwaith sy'n defnyddio elfennau addysgu, gweinyddu, ysgrifennu, hyrwyddo, creu, cynllunio, ymchwilio a chyfathrebu. Mae'n faes hynod ddiddorol, ac mae'r gwaith yn her ac yn hwyl. Ac mae synnwyr hiwmor yn gymhwyster hanfodol. Mi orffennaf yr erthygl hon gydag enghraifft pam

Ychydig yn ôl daeth criw o blant ysgol atom, a buom yn cyflwyno peth o hanes a chefnid y Llyfrgell iddyn nhw, gan egluro bod y Llyfrgell bron yn ganrif oed. Roedd y drafo-daeth yn mynd rhagddi yn ddymunol iawn nes i un ferch fach ofyn, yn hollol o ddiffri, 'Ydych chi wedi bod yn gweithio yma ers cant o flynyddoedd?' Mae'n wir bod y flwyddyn ddiwethaf wedi bod yn gyfnod o waith caled – ond doeddwn i ddim wedi ystyried ei fod yn mynd i gael y fath effaith amlwg mor sydyn chwaith!

Cathryn Gwynn yw Uwch-Swyddog Addysg Llyfrgell Genedlaethol Cymru.

material for them, which will eventually evolve into teaching packs ... when there is time!

I soon realised that I had come to work in an institution which seemed, to my mind, to cross boundaries. Because of its role in exhibiting and collecting art, and its relationship with artists and photographers, the Library also functions as a gallery. As a result of the Visitor Experience, which involves presenting a variety of material from the collections as artefacts in cases, the Library is developing as a museum. And via its own work of accessing, cataloguing, purchasing, archiving and providing information, the Library is, of course, a library above all else.

Each of these kinds of places has its own ambience. The way in which each one presents and interprets information varies. An art gallery can be a place which inspires a creative response in a relaxed and informal way. The emphasis of a museum has traditionally been on presenting factual information and presenting a 'correct' context – that is, it presents the visitor with one version of history or background. A library is a place which supports the user in his or her independent quest for knowledge via many different sources.

One of the considerations for us in an education service, therefore, is how to strike a fair balance between these different approaches. Where should the emphasis be? To whom should we be appealing? In what kinds of ways should we be trying to support people to discover meaning in what they see and read? What ways of interpreting and presenting are the most appropriate for us to use? And what are the most important things in the Library upon which we should be concentrating?

These are the kinds of questions which underpin our thinking as we undertake work which calls for various combinations of teaching, administration, writing, promoting, creating, planning and devising, researching and communicating. It is a fascinating area of work, and it is both challenging and enjoyable. And a sense of humour seems to be a necessary qualification too. I'll end with an illustration of this final point

Recently, a group of children had come here on a visit, and we presented a little of the Library's background, explaining that the Library was nearly a century old. The discussion was flowing along quite nicely until a little girl asked, quite seriously, 'Have you been working here for a hundred years?' It is true that the past year has been a period of hard work – but I hadn't realised that it had taken its toll in such an immediately obvious way!

Cathryn Gwynn is Senior Education Officer at the National Library of Wales.

DIWRNOD CYNTAF HYNOD YN Y
LLYFRGELLA REMARKABLE FIRST DAY AT THE
LIBRARY

Jonathan Nauman

Cyrhaeddais Aberystwyth gyntaf ar brynhawn heulog ym mis Mai 1991. Roedd Prifysgol Duke wedi dyfarnu Ysgoloriaeth Deithio ar gyfer ymchwil i fywyd a gwaith y bardd o'r ail ganrif ar bymtheg Henry Vaughan, ac roeddwn wedi trefnu astudio am dair wythnos yn Llyfrgell Genedlaethol Cymru. Doedd gennyf ddim syniad ble y byddwn yn lletya wrth imi lusgo fy magiau allan o orsaf y rheilffordd ac ar hyd Ffordd y Môr. Ond pan alwais heibio'r Swyddfa Dwristiaeth fe anfonodd y staff cymwynasgar fi i Heol y Baddon, lle y cefais lety gyda'r ddiweddar Mrs E. M. Williams, y gwerthfawrogais yn fawr ei lletygarwch yr adeg hynny ac mewn flynyddoedd i ddod.

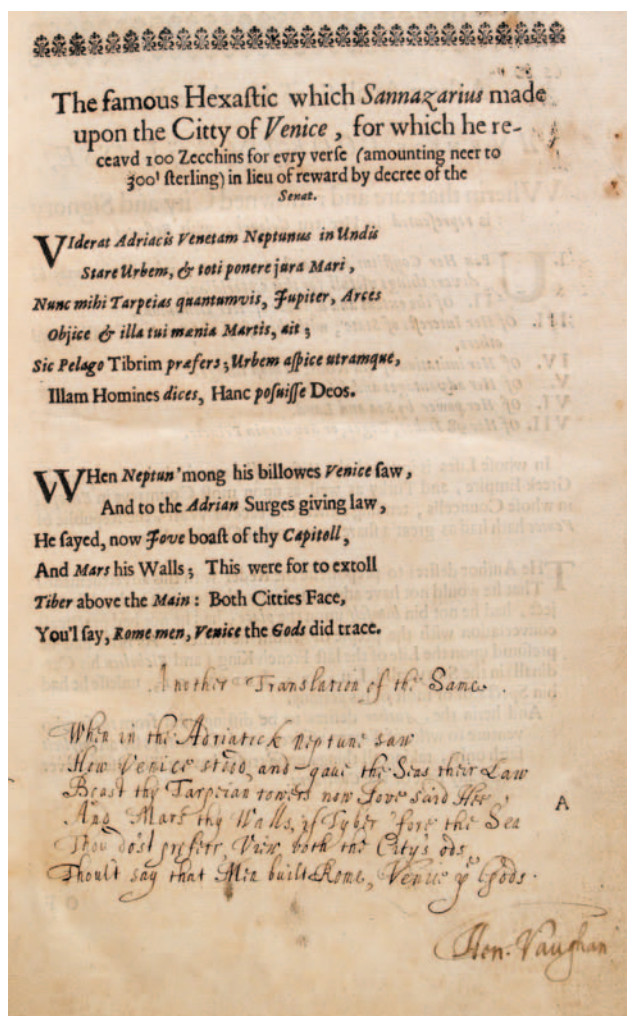
Cefais fy nhaith gyntaf i fyny'r rhiw i'r Llyfrgell Genedlaethol – Coedlan Iorwerth, Caer-Gôg, y llwybr troed – yn arbennig o hardd, ac oedais fwy nag unwaith i syllu dros y dref a'r bae cyn mynd mewn drwy ddrws tro'r Llyfrgell a chyflwyno fy nhystlythyrau ar gyfer tocyn darllynydd. Cyn bo hir eisteddwn wrth un o'r byrddau yn Ystafell Ddarllen y Llawysgrifau yn disgwyl canlyniad cais.

Roedd y trywydd a oedd wedi dod â fi i'r Llyfrgell yn ymwneud â dau gofiannydd arloesol Henry Vaughan, Louise Imogen Guiney a Gwenllian E. F. Morgan. Nid oedd gyrfa brysur fel ysgrifwraig a bardd Gwyddelig-Americanidd Miss Guiney na gyrfa brysurach byth Miss Morgan fel maer benywaidd cyntaf yng Nghymru wedi eu hatal rhag gwneud ymchwil fanwl ar farddoniaeth a bywyd Henry Vaughan. Roedd y ddwy ferch wedi marw cyn medru cwblhau astudiaeth fawr o Vaughan, ond fe ddarparodd eu defnyddiau y rhan fwyaf o'r wybodaeth ar gyfer cofiant safonol Canon F. E. Hutchinson o'r bardd, a gyhoeddwyd gan y Clarendon Press yn 1947. Ar ôl marwolaeth Canon Hutchinson, crybwyllodd argraffiad Oxford English Texts o *Works* Vaughan gan yr Athro L. C. Martin (1957) gasgliad heb ei gyhoeddi o nodiadau a theipysgrifau defnyddiol ar Vaughan yr oedd Hutchinson wedi ei drefnu o ddefnyddiau'r merched ac wedi ei roi ar adnau yn y Llyfrgell Genedlaethol.

I first arrived in Aberystwyth on a sunny May afternoon in 1991. Duke University had awarded me a Travel Fellowship for research into the life and works of the seventeenth-century poet Henry Vaughan, and I had arranged for three weeks of study at the National Library of Wales. I had no idea where I was going to stay as I carried my luggage out of the railway station and down Terrace Road. But when I stopped at the Information Bureau the helpful staff sent me up Bath Street; where I lodged with the late Mrs E. M. Williams, whose kind hospitality I greatly appreciated then and in later years.

My first walk up the hill to the National Library—Iorwerth Avenue, Caer-Gôg, the footpath—struck me as spectacularly beautiful, and I paused more than once to look out over the town and the bay before entering the Library's revolving door and presenting my references for a readers' ticket. Soon I was ensconced at one of the tables in the Manuscripts Department, waiting on a request.

The lead that had brought me to the National Library concerned two remarkable pioneer biographers of Henry Vaughan, Louise Imogen Guiney and Gwenllian E. F. Morgan. Miss Guiney's busy career as an Irish-American essayist and poet, and Miss Morgan's even busier career as the first female mayor in Wales, had not prevented them from pursuing detailed original research into Henry Vaughan's poetry and life. Both ladies had died before they could complete a major Vaughan study, but their materials had provided most of the information for Canon F. E. Hutchinson's standard biography of the poet, published by the Clarendon Press in 1947. After Canon Hutchinson's death, Professor L. C. Martin's Oxford English Texts edition of Vaughan's *Works* (1957) had mentioned an unpublished collection of useful notes and typescripts on Vaughan that Hutchinson had organized from the ladies' materials and put on deposit at the National Library. Amongst those notes I hoped to discover additional biographical details and literary insights, some of which might be helpful for



Cerdd yn llaw / Poem in the hand of Henry Vaughan

llun / ffoto Llyfrgell Genedlaethol Cymru / National Library of
Wales

Ymhlith y nodiadau gobeithiwn ddarganfod manylion bywgraffyddol ychwanegol a mewnwelediadau llenyddol, y byddai rhai ohonynt efallai o ddefnydd ar gyfer fy nhraethawd ar efelychiad barddonol Vaughan o George Herbert.

Daeth aelod o staff y Llyfrgell i mewn i Stafell Ddarllen y Llawysgrifau a rhoi lawr o'm blaen gyfrol sengl mewn croen llo gyda rhai ad-dalennau yn y tu blaen. Diolchais iddo yn ddifeddwl, ac archwilio'r y llyfr mewn penbleth. Copi oedd o *Survey of the Signorie of Venice* (1651), gwaith nad oeddwn yn gyfarwydd ag ef a gwaith nad oeddwn wedi gofyn amdano o gwbl. Roedd y staff fel petaent yn deall beth roeddwn ei eisiau pan ddangosais iddynt gyfeiriad yr Athro Martin at nodiadau Guiney a Morgan. Euthum yn ôl i ddesg Llawysgrifau, esboniais y sefyllfa, a dychwelais at fy mwrdd. I lanw amser nes bod y cais yn dod trwodd, dechreuais ddarllen y rhagymadrodd i *Survey* Howell. Ni fyddai Henry Vaughan, brenhinwr selog, wedi cyflwyno'r llyfr fel yr oedd Howell wedi ei wneud: 'To the Supreme Authority of the Nation, the Parlement of England'. Ond amrywiai diddordebau a chydymdeimlad y bardd yn fawr. Roedd wedi cyfieithu barddoniaeth a rhyddiaith lawer i Iesüwr cyfandirol, a byddai'r gefnogaeth i ddinas-wladwriaeth Fenis roedd Howell wedi ei hargymell wedi bod o ddiddordeb iddo.

Trois dudalen a gweld pennill cyflwyniadol Lladin ar Fenis mewn print. O dan y Lladin a'i gyfieithiad Saesneg gwelais mewn llawysgrifen 'Another Translation of the Same':

When in the Adriatick Neptune saw
How Venice stood, and gave the Seas their Law
Boast thy Tarpian towers now Jove said Hee
And Mars thy Walls, if Tyber fore the Sea
Thou dost prefer, View both the City's ods
Thoul't say that Men built Rome, Venice the Gods.

Roedd y cyfieithiad llawysgrif yn well o lawer na'r un a argraffwyd uwch ei ben. Yna – er mawr syndod a dryswch imi! – gwelais fod y gerdd a oedd wedi ei hychwanegu at y gyfrol wedi ei harwyddo 'Hen. Vaughan'. Gwawriodd y gwirionedd arnaf o'r diwedd. Mae'n debyg bod beth a welwn i yn gyfieithiad ar fydr gan Henry Vaughan nad oedd eto wedi cael ei argraffu. Nid oedd unrhyw un o olygyddion modern Vaughan wedi crybwyll y gerdd hon. Yn wir, hyd yn hyn roedd yr enghreifftiau o lawysgrifen Vaughan yn gyfyngedig i lond dwrn o lythyrau, dogfennau cyfreithiol, a nodiadau ar lyfrau. Nid yn unig roedd hon yn gerdd anhysbys gan Vaughan. Dyma oedd y gerdd gyntaf i'w gweld yn llaw Vaughan ei hun ers yr adfywiad diddordeb yn y bardd yn ystod canol y bedwaredd ganrif ar bymtheg.

Ni wn a fwriadai'r aelod o staff a ddeliodd â'm cais fy synnu gyda darganfyddiad prin, neu a oedd darparu'r llawysgrif hynod hon yn ddim ond camgymeriad. Byd a fo am hynny, fe welodd y staff newid mawr yn f'agwedd pan gyrhaeddais y ddesg eto, gan holi'n llawn cynnwrf beth oedd tarddiad cyfrol Howell. Yn y cyfamser, roedd dau focs mawr yn cynnwys nodiadau ar Vaughan gan Guiney a Morgan wedi dod o'r diwedd o ble roeddent yn cael eu storio.

Treuliais y tair wythnos ganlynol yn archwilio'r ddau focs said o nodiadau cofiannol, a chefais fod peth o ymchwil

my dissertation on Vaughan's poetic emulation of George Herbert.

A Library staff member entered the Manuscripts Reading Room and deposited in front of me a single volume in calfskin with some inserts in front. I reflexively thanked him, and then looked the book over in puzzlement. It was a copy of James Howell's *Survey of the Signorie of Venice* (1651), a work I did not know and certainly had not requested. The staff had seemed to understand what I was after when I showed them Professor Martin's reference to the Guiney and Morgan notes. I went back to the Manuscripts desk, explained the situation, and returned to my table. To fill time until the reiterated request came through, I began to read the introduction to Howell's *Survey*. Henry Vaughan, an ardent royalist, would not have dedicated the book as Howell had: 'To the Supreme Authority of the Nation, the Parlement of England'. But the poet's tastes and sympathies had ranged widely. He had translated the verse and prose of many a continental Jesuit, and Howell's recommended solidarity with the Venetian city-state would definitely have interested him.

I turned a page and saw a printed introductory Latin verse on Venice. Beneath the Latin and its English translation I saw written in manuscript 'Another Translation of the Same':

When in the Adriatick Neptune saw
How Venice stood, and gave the Seas their Law
Boast thy Tarpian towers now Jove said Hee
And Mars thy Walls, if Tyber fore the Sea
Thou dost prefer, View both the City's ods
Thoul't say that Men built Rome, Venice the Gods.

This manuscript translation was much superior to the one printed above it. Then—great was my confusion and astonishment!—I saw that the poem added to the volume was signed 'Hen. Vaughan'. The truth finally dawned on me. I was viewing what seemed to be a verse translation by Henry Vaughan that had not yet seen print. None of Vaughan's modern editors had mentioned this poem. Indeed, hitherto our exemplars of Vaughan's handwriting had been restricted to a handful of letters, legal documents, and book annotations. Not only was this an unknown Vaughan poem. It was the first poem seen in Vaughan's own handwriting since the revival of interest in the poet during the mid-nineteenth century.

I do not know whether the member of staff who processed my request intended to surprise me with a rare find, or whether the serving up of this amazing manuscript translation was simply a mistake. In any case, the staff observed a remarkable change in my attitude when I arrived at the desk again, inquiring with great excitement into the provenance of the Howell volume. Meanwhile, two large boxes containing Guiney's and Morgan's Vaughan notes finally emerged from their storage site.

I spent the following three weeks examining the two boxes of biographical notes, and found that some of Guiney's and Morgan's researches had suggested a connection between Henry Vaughan and James Howell. The new manuscript translation thus proved helpful in advancing arguments that previously had been judged too speculative to be

Guiney a Morgan yn awgrymu cysylltiad rhwng Henry Vaughan a James Howell. Profai'r cyfieithiad llawysgrif newydd yn ddefnyddiol i ategu dadleuon a oedd gynt wedi'u barnu'n rhy fentrus i'w hargraffu. Drafftiais nodyn yn cyflwyno'r gerdd gan Vaughan, a fyddai'n siŵr o fod o ddi-ddordeb i ysgolheigion a golygyddion ar ddwy ochr yr Iwerydd. Hefyd, cysylltais ag Arthur Freeman, a oedd wedi darganfod y llawysgrif gyntaf tra oedd yn archwilio rhai argraffiadau amherffaith ar gyfer Bernard Quaritch. Cyfeiriodd Mr Freeman fi at Peter Beal yn Sotheby's, a'm sicraodd mai llawysgrifen Vaughan oedd mewn gwiri-onedd. Roedd wedi gobeithio archwilio'r cyfieithiad yn wreiddiol ar gyfer y llyfrwerthwr, ac roedd sylw diweddar i nodiadau ar lyfrau meddygol yn dyddio o ganol yr ail ganrif ar bymtheg wedi ei alluogi i gadarnhau orgraff y cyfieithiad yn gryfach nag yr oedd wedi ei wneud y tro cyntaf y bu'n ei drafod. Dywedodd Mr Beal ei fod yn bwriadu cyhoeddi'r cerdd newydd yn ei gyfrol arfaethedig o'r *Index of Literary Manuscripts*, ond pan gynigiais atal fy nodyn i er ei fwyn ef, dywedodd yn hael wrthyf am fynd ati fel yr oeddwn wedi ei fwriadu. Cefais ganiatâd Daniel Huws, a oedd yr adeg hynny yn Geidwad hen Adran y Llawysgrifau yn y Llyfrgell, i gyhoeddi'r gerdd, ac fe'm hysbyswyd ganddo yn garedig fod y gyfrol bwysig hon wedi ei phrynu gan Gyfeillion y Llyfrgell Genedlaethol. Ymddangosodd f'adroddiad yn *Notes and Queries* (Rhagfyr 2002), yr hysbysiad cyntaf modern o gyfieithiad llawysgrif Vaughan. Ond erys anrhydedd y cyhoeddiad cyntaf gan Peter Beal yn ei *Index* (1993).

Mae fy mhrosiect o sgrifennu cofiant i Vaughan wedi dwyn llawer o ffrwyth oddi ar yr ymweliad cyntaf, ac rwyf wedi dod yn ymwelydd rheolaidd i Aberystwyth pryd bynnag y mae dyletswyddau academiaidd yn dod â fi i'r Deyrnas Gyfunol. Ond ni fyddaf yn disgwyl eiliad ysgolheigaidd i gymharu â'm diwrnod cyntaf yn Ystafell Ddarllen y Llawysgrifau yn y Llyfrgell Genedlaethol.

printed. I drafted a note announcing the Vaughan poem, which I was sure would be of interest to scholars and editors on both sides of the Atlantic. Also, I contacted Arthur Freeman, who had first discovered the manuscript whilst examining some imperfect editions for Bernard Quaritch. Mr Freeman referred me to Peter Beal at Sotheby's, who assured me that the manuscript really was Vaughan's. He had helped to examine the translation for the bookseller originally, and recent attention to the poet's mid-seventeenth-century annotations in medical books enabled him to endorse the orthography of the translation even more strongly than he had in the earlier appraisal. Mr Beal told me that he intended to publish the new poem in his forthcoming volume of the *Index of English Literary Manuscripts*, but when I offered to withhold my notice in lieu of his, he generously told me to proceed as planned. Daniel Huws, then Keeper of the old Department of Manuscripts at the Library, gave me permission to print the poem and kindly informed me that actual purchase of this important volume had been made by the Friends of the National Library. My account emerged in *Notes and Queries* (December 1992), the first modern notice of Vaughan's manuscript translation. But the honor of first publication goes rightly to Peter Beal in his *Index* (1993).

My intended project in Vaughan biography has borne considerable fruit in the years since that first visit, and I have become an Aberystwyth regular, showing up whenever academic duties bring me to the United Kingdom. But I expect I shall never again experience a scholarly moment to compare with my first day in the National Library's Manuscripts Reading Room

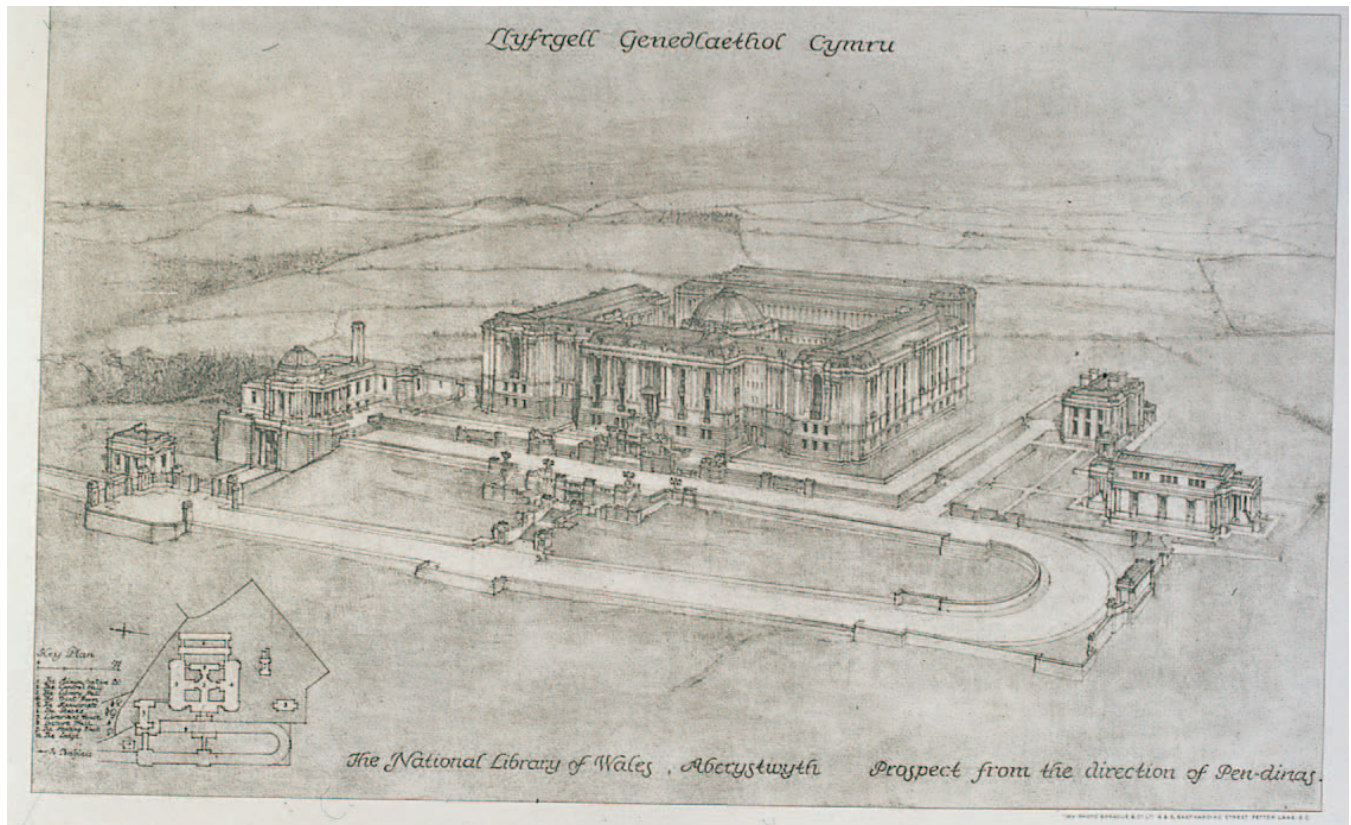
GERDDI'R LLYFRGELL GENEDLAETHOL

THE GARDENS OF THE NATIONAL LIBRARY OF WALES

Caroline Palmer

Gellir gweld Llyfrgell Genedlaethol Cymru fel cynllun o uchelgais aruthrol, y torrwyd ar draws ei weithredu gan ddau ryfel byd, ac yn esblygu wrth i gyfyngiadau ariannol ac estheteg a oedd yn newid wneud tolc yng nghysyniad gwreiddiol Sidney Greenslade. Disgrifir yn fanwl y dynion, y wleidyddiaeth, a'r delfrydau y tu ôl i sefydlu'r Llyfrgell yn llyfr David Jenkins, *A Refuge in Peace and War: the National Library of Wales to 1952* (Llyfrgell Genedlaethol Cymru, 2002). Ond ni cheir ond ychydig o sôn am y gerddi ar wahân i'r ffaith fod llwch Syr William Llewellyn Davies, yr ail Lyfrgellydd, wedi eu gwasgaru ar ei lawntiau a gwelyau blodau yn 1952. Felly daw fel syndod i lawer, efallai, gyda chyhoeddi'r *CADW/ICOMOS Register of Landscapes Parks and Gardens of Special Historic Interest in Wales*, fod gerddi Llyfrgell Genedlaethol Cymru wedi cael eu rhestru'n Raddfa II*, yng nghyswllt gosodiadau wedi eu tir-

The National Library of Wales can be seen as a project of towering ambition, interrupted in its execution by two world wars and evolving in its design as financial constraints and a changing aesthetic took their toll of Sidney Greenslade's original concept. The men, the politics, and the ideals behind the establishment of the Library have been described in detail in David Jenkins' book, *A Refuge in Peace and War: The National Library of Wales to 1952* (National Library of Wales, 2002). However in almost 300 pages, we learn little of the gardens bar the fact that the ashes of Sir William Llewellyn Davies, second Librarian, were scattered on its lawns and flowerbeds in 1952. It may then come as a surprise to many that this year, with the publication of the *CADW/ICOMOS Register of Landscapes Parks and Gardens of Special Historic Interest in Wales*, the National Library of Wales gardens have, in conjunction with the land-



Cynllun Sidney Greenslade ar gyfer y safle / Sidney Greenslade's design for the site

llun / picture Llyfrgell Genedlaethol Cymru /National Library of Wales

weddu campwsau Prifysgol Cymru Aberystwyth a Llanbadarn, wedi eu barnu'n ail yn unig i Hafod mewn pwysigrwydd yn y sir. Daethpwyd i'r farn hon yn bennaf ar sail y dirwedd fel y'i gwelir heddiw. Fe barodd hyn imi geisio sgrifennu hanes sut a phryd y datblygodd i fod felly.

Dewiswyd cynllun Greenslade drwy gystadleuaeth ymhlith penseiri a chafodd ei gyhoeddi yn *The Builder* yn 1911. Roedd ei lyfrgell ef i fod yn balas addurniedig, ei adeilad petryal yn cynnwys ystafell ddarllen, bloc gweinyddu, ystafell arddangos, a bloc llawysgrifau wedi ei goroni gan gromen ganolog anferth wedi ei gorchuddio â phlwm sy'n atgoffa dyn o eglwys gadeiriol Sant Paul. Roedd i sefyll ar safle agored rhiw Grogythan, gan arddangos ei wedd orau, ei ffasadau gorllewinol a deheuol, i'w gweld o fryn Pendinas gyferbyn. Wedi ei osod mewn lawntiau ffurfiol, roedd llynges fach o adeiladau atodol yr un mor hardd i fod o boptu – loj a bloc gwresogi gyda chromen ac adeilad i arlwyio bwyd i'r chwith o'r tu blaen, a darlithfa a preswylfod llyfrgellydd i'r dde. Byddai pererin i'r neuadd drysorau hon, wrth gyrraedd mewn cerbyd, yn dod i fyny'r ffordd o Riw Penglais, tro yn ôl ar grymlin cyson wrth du blaen yr adeilad a disgyn wrth droed pum rhes drawiadol o risiau a phennau grisiau yn arwain at y drws. Byddai ysgolheigion a oedd yn cerdded yn esgyn yn syth o'r ffordd isaf, gan ddringo grisiau dwbl wedi eu haddurno gan lampiau a cherfluniau. Roedd y tirwedd caled i fod yn afrad, ac wedi ei osod mewn lawntiau geometrig; y peth olaf ar feddwl Greenslade oedd coed, llwyni, neu flodau.

Mae'r ffotograffau cynharaf o'r adeilad yn dangos technoleg y cyfnod, sgaffaldiau pren yn ymestyn i fyny tri llawr wrth i'r blociau gwenithfaen anferth gael eu tynnu i'w lle, craenau pren

scaped settings of the University of Wales Aberystwyth Penglais and Llanbadarn campuses, been listed Grade II*, judged second only to Hafod in importance in the county. This judgement has been reached primarily on the basis of the landscape as it is seen today. It has led me to attempt a history of how and when this came about.

Greenslade's design was selected by competition amongst architects and published in *The Builder* in 1911. His library was to be an ornate palace, its square building of reading room, administration block, exhibition rooms and manuscripts block surmounted by a huge central leaded dome reminiscent of St Paul's Cathedral. It was to stand on the open hillside site of Grogythan, presenting its finest aspect, the west and south façades, to inspection from the facing eminence of Pendinas. Set in formal lawns it was to have been flanked by a flotilla of equally handsome ancillary buildings, a lodge and a domed heating block and refreshment building to the left of the front, and a lecture hall and librarian's residence to the right. The pilgrim to this hall of treasures, arriving by carriage, would sweep up the roadway from Penglais Hill, turn full back around a steady arc at the front of the building and dismount at the foot of five impressive flights of steps and landings leading to the door. Scholars travelling on foot would ascend directly from the lower road, climbing an elaborate double stairway ornamented with lamps and statuary. The hard landscaping was to be extravagant, and set in geometric lawns: the last thing on Greenslade's mind was trees, shrubs, or flowers.

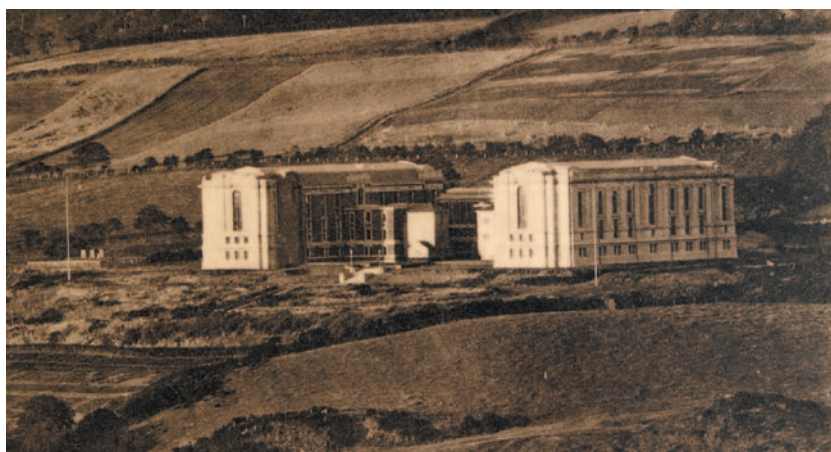
The earliest photographs of the building show the technology of the time, timber scaffolding reaching three storeys high as the massive granite blocks were winched into place, wooden

gyda thai winsh, gweithwyr gyda berfâu pren. Adeiladwyd y ddwy asgell erbyn 1916, yr Ystafell Ddarllen a'r Ystafell Mapiau a Phrintiau a'r bloc llawysgrifau a'u cysylltodd y tu ôl. Ond am bron ugain mlynedd ymddangosodd fel dau focs sgidiau uwchben y dref, ac arhosai'r tir yr oeddent yn sefyll arno yn safle adeiladau. Roedd y ffordd ddynesu yn ei lle, ond aeth y darllenwyr i mewn drwy risiau diymhongar o'r ffordd isaf, a aeth i

mewn i adeilad ar safle bloc gwresogi Greenslade, a thrwy gorridor gyrraedd drws yn ochr ogledd-orllewinol yr Ystafell Ddarllen. Yn ystod y Rhyfel Byd Cyntaf rhannwyd y safle i'r de a'r dwyrain o'r adeilad yn lleiniau garddio ar gyfer staff y Llyfrgell. Mae gohebiaeth y Llyfrgellydd cyntaf, John Ballinger, yn 1919 yn datgan diddordeb nid mewn garddwriaeth addurniadol ond yng nghynnyrch The Sanitas Company a'r Yalding Manufacturing Company, golchion coed ffrwythau, a lladdwyr malwod, ar gyfer y gerddi iwtilitaraidd, mae'n debyg. Defnyddiwyd y tir mewn lleiniau hefyd gan y Fridfa Blanhigion Gymreig a chan Websdell's Nursery ar ogwydd o dan safle'r Llyfrgell.

Erbyn 1931 roedd y grisiau a groesai'r tir diffaith dan y Llyfrgell wedi eu symud i safle canolog ac yn cael eu hystlysu gan welyau blodau cul. Ffynnai lleiniau o hyd ar yr ochr ddeddyreiniol. Digwyddodd y newid arwyddocaol nesaf yn 1934-5, pan ddechreuodd y penseiri Adams Holden and Pearson adeiladu'r Bloc Gweinyddu canolog, a gydag ef y terasau ffurfiol a grisiau'r echel ganolog. Roedd celf fwy cynnil art deco erbyn hyn yn ffasiynol, ac o fewn cyfyngiadau ychwanegu at adeilad a oedd eisoes yn bodoli, lleihaodd cynlluniau Charles Holden yr addurno baróc yn sylweddol. Wrth dirweddu'r terasau o flaen yr adeilad, sylmhawyd grisiau is Greenslade i saith gris lydan ar ogwydd a grisiau'n codi i lwyfan digon mawr i barcio dwsin o geir. Cynlluniwyd i'r teras uwchben y ffordd gael ei ddal yn ôl ar ddwy lefel, un gwely blodau uwch ag ymyl gwenithfaen ar lefel plinth yr adeilad, a gwely glaswellt is yn cael ei ddal yn ôl o'r ffordd gan wal isel o wenithfaen. Roedd y llwybrau i fod o gerrig mân gwenithfaen wedi eu hymylu gan faen Portland. Awgrymodd cynlluniau Holden hefyd welyau blodau newydd yn ystlysu'r grisiau llydan ar ogwydd o'r ffordd isaf, gan ymuno â border yr ardd gerrig ar ymyl gwaelod y lawnt. Roedd blodau wedi llofi i mewn i gynllun Greenslade.

Mae lluniau a gymerwyd gan A. J. Lewis yn 1937 yn dangos lawnt newydd daclus rhwng y ffordd uchaf a'r ffordd isaf, wedi ei hollti'n ddau gan risiau lledwyr Holden, ac wedi ei choroni gan ddau lwyn cyfatebol. Mae'r border gardd gerrig ar ymyl isaf y lawnt yn meinhaul wrth gyrraedd y tro i'r ffordd uchaf. Y pen arall i'r lawnt ganol mae'n ymestyn i mewn i ardd gerrig ar wŷr sy'n cael ei thorri gan lwybrau troed sy'n ymdroelli. Ymddengys bod gwaith wedi dechrau ar y rhan ogleddol o'r



Y Llyfrgell yn 1941 / The Library in 1941.

llun / ffoto Llyfrgell Genedlaethol Cymru / National Library of Wales

cranes with clapboard winch-houses, labourers with wooden wheelbarrows. The two wings were built by 1916, the Reading Room and the Print and Map room and the manuscript block which linked them at the rear. But for nearly twenty years these two massive facades loomed, like twin shoe boxes above the town, and the ground they stood upon remained a building site. The approach road was in place, but the readers entered the building via a modest stepway from the lower road, which entered a building on the site of Greenslade's heating block, and via a corridor reached the door in the north-west corner of the Reading Room. During the First World War the site to the south and east of the building was divided up into allotments for the Library staff. The correspondence of the first Librarian, John Ballinger, in 1919 reveals an interest not in ornamental gardening but with the products of the The Sanitas Company and the Yalding Manufacturing Company, fruit tree washes, and slug slayers, probably for these utilitarian gardens. Below the Library site the sloping open ground was also cultivated in plots by the Welsh Plant Breeding Station and by Websdell's Nursery.

By 1931 the stepway crossing the wasteland below the Library had been moved to a central position and was flanked by narrow flowerbeds. Allotments still flourished on the south-east side. The next significant change occurred in 1934-5, when the architects Adams Holden and Pearson commenced the construction of the central Administration Block, and with it the formal terraces and steps of the central axis. A sparer, art deco style was by now the fashion, and within the restraints of adding to an existing building, Charles Holden's designs much reduced the baroque ornamentation. In the landscaping of the terraces in front of the building, Greenslade's lower stairways were simplified to seven broad sloping steps and a stair rising to a platform large enough to park a dozen cars. The terrace above the road was designed to be held back at two levels, an upper, granite-margined flowerbed on a level with the building's plinth, and a lower sloping grass bed held back from the road by a low wall of granite. Paths were to be of granite chippings edged with kerbs of Portland stone. Holden's designs also proposed new flowerbeds flanking the broad sloping steps from the lower road, joining up with the rockery border at the bottom margin of the lawn. Flowers had invaded Greenslade's design.

Photographs taken by A. J. Lewis in 1937 show an immaculate new lawn between the upper and lower roadway, bisected by Holden's sloping steps, and crowned by twin shrubs. The rockery border at the bottom edge of the lawn tapers round adjoining the curve to the upper road. At the other end of the central lawn it expands into a sloping rockery cut by winding footpaths. This northern part of the rockery appears to have been commenced earlier than the formal terraces. A photo-

ardd gerrig yn gynt na'r terasau ffurfiol. Mae ffoto, y tybir iddo ddyddio i'r cyfnod cyn 1934, yn dangos yr ardd gerrig newydd ei phlannu ar gyfer lliw'r haf, gyda phabi dwyreiniol, eira'r mynydd, a lili'r Affrig. Fe'i hadeiladwyd yn bennaf o glymfaen danheddog, sydd mewn gwirionedd o waith dyn lle mae drylliau danheddog chwarel, darnau brics, a cherrig crwn, llyfn o wely afon wedi eu cymysgu mewn sment caled lliw golau. Ar y terasau ffurfiol ymddengys fod y gwely blodau uchaf wedi ei blannu â choed bytholwyrdd, coed yw efallai, wedi eu lleoli yn rheolaidd, tra nad yw'r isaf wedi ei phlannu â glaswellt, ond â rhosynnau.

Adeiladwyd bwthyn y gofalwr, sy'n sefyll ar y ffordd ddyne-su, erbyn 1936 ac mae i'w weld gyntaf mewn llun o'r awyr o 1940, adeilad plaen fernaciwlar, wedi ei guddio o'r Llyfrgell drwy ei roi mewn cilfach ddofn wedi ei chloddio yn y clogwyn yn ymyl y ffordd. Mae llwybrau troed yn disgyn i lawr y rhiw o'r Llyfrgell i Lanbadarn ac i Deras Caergog. Yn 1948 addurnwyd yr ardd gerrig gyferbyn â'r llwybr olaf gan wrn marmor o ardd Mariamne yn Hafod. Pwrcaswyd a rhoddwyd hwn gan yr Uwchgapten Herbert Lloyd Jones o Ddolaucothi. Yn 1951 cynlluniodd Adams, Holden a Pearson glwydi gwenithfaen mawreddog. Ymddengys na chawsant eu hadeiladu erioed.

Mae'r ardd gerrig yn aros yn nodwedd neilltuol o erddi'r Llyfrgell Genedlaethol, gyda nifer o lwyni a blodau addurniadol gwych. Mae amrywiaeth ei chyfansoddiad yn dyst i fedr dau brif arddwr, Tom Hill a'i olynydd John Barrett, a ymddeolodd yn y 1990au cynnar. Symudwyd wrn yr Hafod i le diogel yn oriel uchaf y Llyfrgell yn y 1980au ac mae nawr yn yr atriwm a ffurfiwyd wrth adeiladu trydydd adeilad y Llyfrgell.

Y plannu mwyaf nodweddiadol a chyfarwydd o gwmpas y Llyfrgell yw'r llwyni *Euonymus japonicus* wedi eu plannu'r rheolaidd i leinio'r teras uchaf ar hyd ei ymylon blaen a deheuol ac wedi eu tocio'n belenni. Mae llwyni tebyg ar y ffordd isaf a'r llwybr troed i Ffordd Llanbadarn sy'n gadael cornel de-orllewinol y safle. Nid yw'r rhain yn rhan o gysyniad Holden o'r 1930au ond maent i'w gweld gyntaf mewn ffotograffau o'r 1960au cynnar. Mae'n fwy na thebyg bod y safle hallt ac agored wedi profi'n rhy arw ar gyfer yr yw ffurfiol a blannwyd ar y cyntaf ar y teras uchaf.

Heddiu mae'r Llyfrgell yn adeilad mawreddog wedi ei leihau gan y gyfres staciau llyfrau yn y cefn. Mae maes parcio wedi cymryd y lle a fwriadwyd yn wreiddiol ar gyfer tŷ'r Llyfrgellydd a darlithfa, ac, fel adlais o fwriadau Greenslade, mae'r Ganolfan Uwchefrydiau Cymreig a Cheltaidd ar y safle yn y gogledd. Mae'r adeilad golau hardd, o wenithfaen o ansawdd uchel a maen Portland, yn dal i dremio dros y dre, ond fel yn achos y 1930au a'r 1950au mae chwaeth gyfoes yr ardd swbwrbaidd wedi llifo i mewn i'r safle. Gyda chreu Bwyty Pendinas, mae'r llwyni euonymus wedi cael eu tocio'n chwyrrn i siâp hirsgwar, ac mae'r lawntiau wrth droed yr adeilad wedi ildio i ardal helaeth o bafin patio llechen. Mae potiau patio crochenwaith anferth yn addurno'r ddwy fynedfa, ac, arwydd o'r byd sydd ohoni, maent wedi eu cloi'n ddiogel wrth y balwstradau gwenithfaen.

Mae'n bryd ailystyried holl osodiad y Llyfrgell Genedlaethol cyn i ormod o newidiadau eraill ddigwydd. Yn fy marn i, er bod yr ardd gerrig helaeth a'r pelenni euonymus a lawntiau strwythurol yn rhannau cryf o'r safle, mae yna lawer o agweddau o'r blannu addurniadol sydd wedi digwydd fesul tipyn dros y blynyddoedd nad ydynt yn gwneud fawr ddim i gyfuno â'u gilydd na gyda'r adeilad trawiadol.

graph, believed to be pre-1934, shows the rockery recently planted for summer colour, with oriental poppies, alyssum and agapanthus. It is built principally with a jagged conglomeratic rock, which is in fact a man-made composite in which sharp quarry fragments, brick pieces, and smooth river pebbles are mixed in a hard pale-coloured cement. On the formal terraces the top flower bed seems to have been planted with regularly spaced evergreen trees, perhaps yews, whilst the lower is not grassed, but planted with roses.

The caretaker's cottage, which stands part way along the approach road, was built by 1936 and is first seen in an aerial photo of 1940, a plain vernacular building, screened from the Library by its insertion in a deep recess quarried into the cliff on the side of the road. Footpaths descend the slope from the Library to Llanbadarn and to Caergog Terrace. In 1948 the rockery opposite the latter footpath was embellished with the marble urn from Mariamne's garden at Hafod. This was purchased and donated by Major Herbert Lloyd Jones of Dolaucothi. In 1951 Adams, Holden and Pearson designed imposing granite gates to span the road adjoining the lodge. It seems these were never built.

The rockery remains an outstanding feature of the National Library gardens, with some fine ornamental shrubs and flowers. Its varied composition is a testament to the skill of two head gardeners, Tom Hill, followed by John Barrett, who retired in the early 1990s. The urn was moved to the safety of the upper gallery of the Library in the early 1980s and is now in the atrium formed by the erection of the third Library building.

The other most distinctive and familiar planting at the Library is that of the regularly spaced clipped spheres of *Euonymus japonica* which line the top terrace along its front and south margins. Similar bushes margin the lower roadway and the footpath to Llanbadarn Road which leaves the south-west corner of the site. These are not part of Holden's concept of the 1930s but are first seen in photographs of the early 1960s. Very probably, experience proved the salty and exposed situation to be too harsh for the formal yew first planted on the top terrace.

Today the Library is an imposing edifice dwarfed in scale by the successive bookstacks to its rear. A car park has taken the space originally destined for the Librarian's house and lecture hall, while in an echo of Greenslade's intentions, the Centre for Advanced Welsh and Celtic Studies occupies the site to the north. The handsome pale building, of high quality granite and Portland stone, still dominates the landscape, but as in the 1930s and the 1950s the contemporary taste of the suburban garden is invading the site. With the creation of the Pendinas Restaurant, the euonymus bushes have been drastically pruned to a rectangular shape, and the lawns at the foot of the building have given way to an extensive area of slate patio paving. Giant earthenware patio pots now adorn both entrances, and, as a sign of the times, they are each padlocked securely to the granite balustrades.

It would be timely that a re-appraisal of the whole setting of the National Library should be carried out before too many further changes take place. It is my opinion that while the extensive rockery and the structural euonymus balls and lawns are strong components of the site, there are many other aspects of ornamental planting which have appeared piecemeal over the years but do little to integrate with one another or with this striking building.



Wrn y Robin Goch o ardd Mariamne / The Robin Urn from Mariamne's garden, c. 1976

llun / ffoto C. S. Briggs

Gweler yr erthygl gan Caroline Palmer / See the article by Caroline Palmer

Llyfrgell Genedlaethol Cymru / National Library of Wales

Aberystwyth, Ceredigion, SY23 3BU

ffôn / phone +44 (0) 1970 632800 ffacs / fax +44 (0) 1970 615709

holi@llgc.org.uk www.llgc.org.uk

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