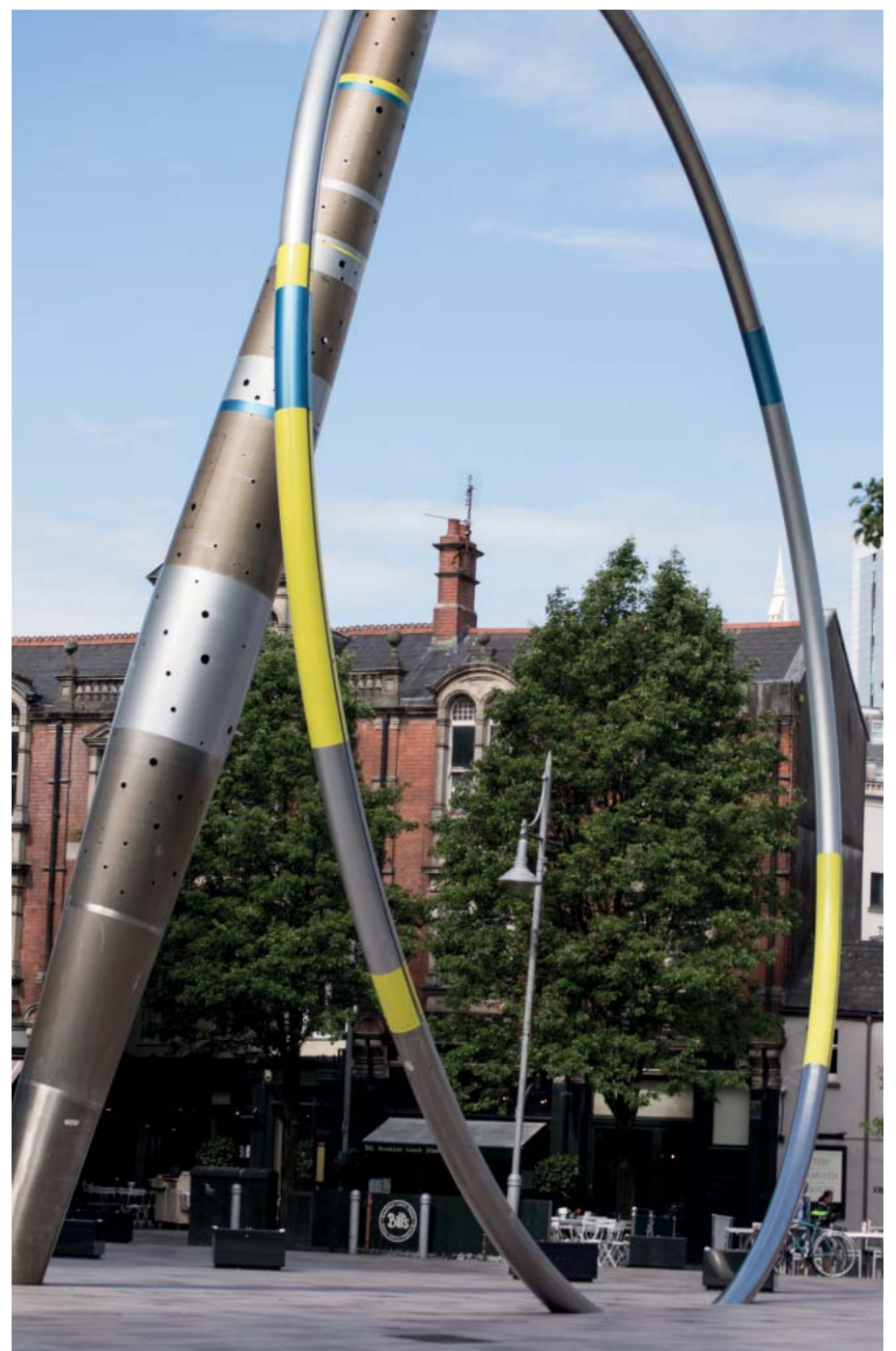






























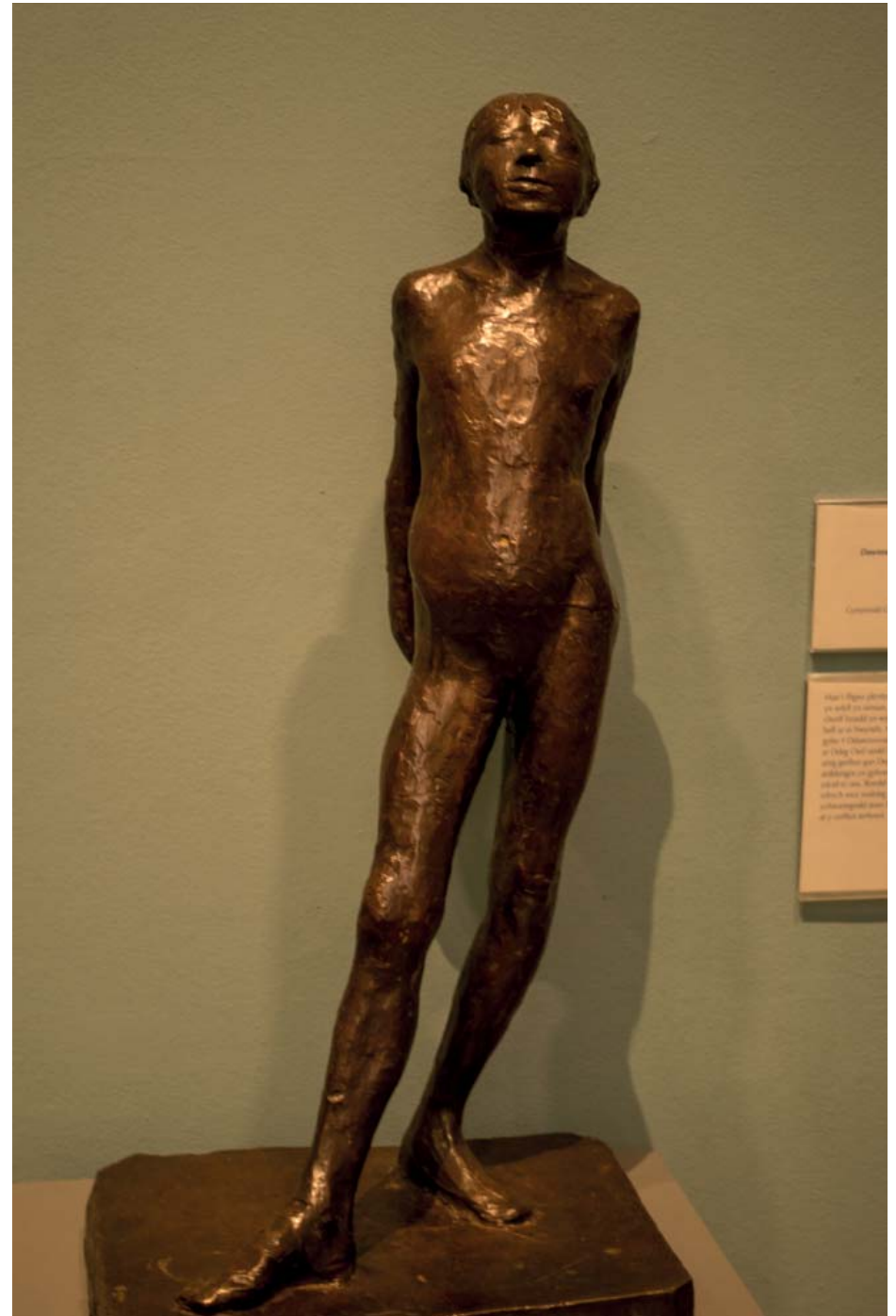
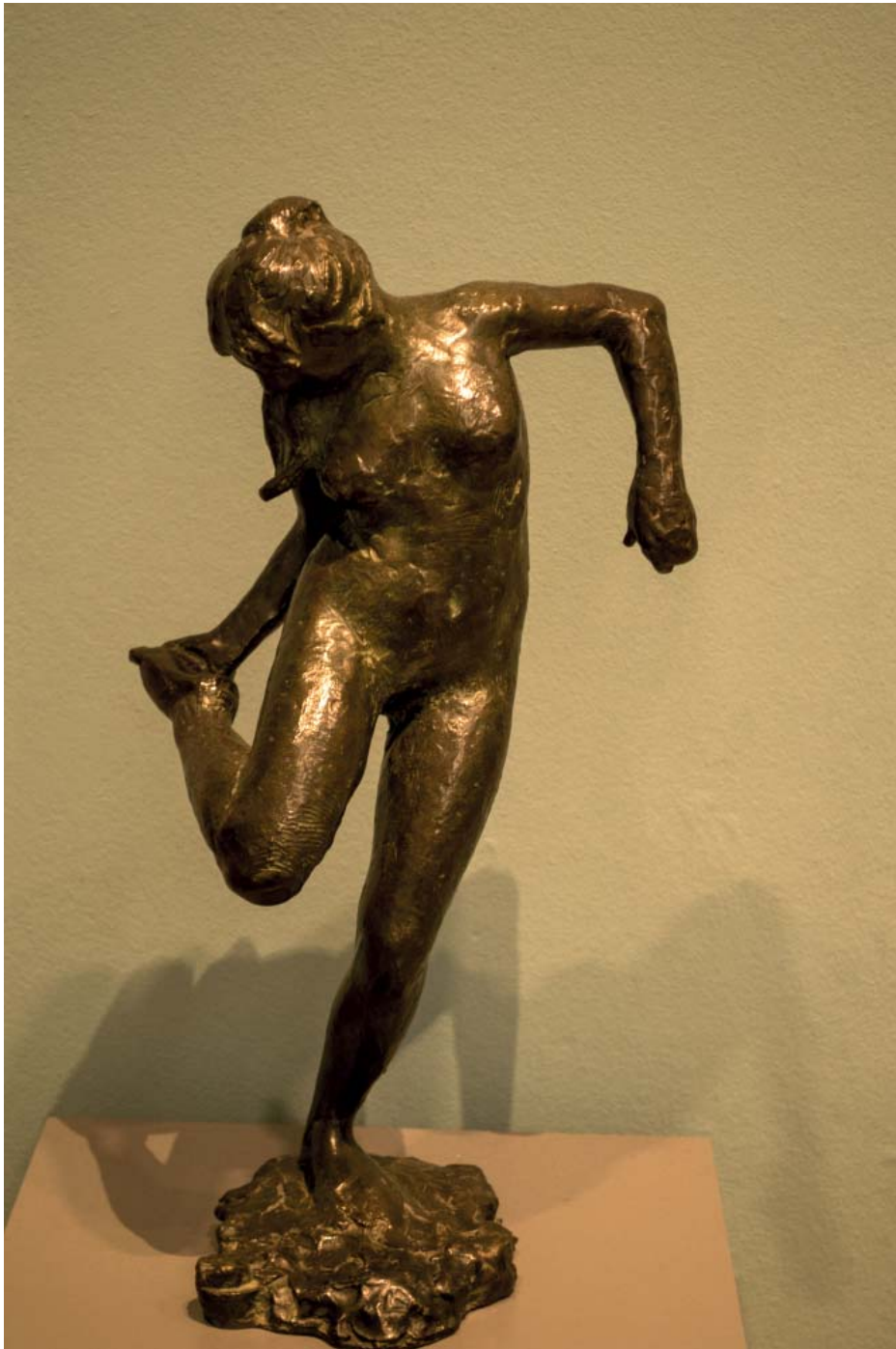




















Dorothea Sharp
(1879-1880)

Oil on canvas
10 1/2 x 14 1/2 in. (26.7 x 36.8 cm)

Gift of the artist to the Tate Gallery, London, 1904

This painting depicts two young girls fishing in a pond. The girl in the foreground is wearing a light blue dress and is holding a long pole with a green net, reaching towards a small boat or basket in the water. The other girl, wearing a white dress, is standing nearby. In the background, several other children are visible, some standing and some sitting on the shore. The water is calm, reflecting the sky and the figures. The painting is framed by an ornate, gilded frame. The signature 'DOROTHEA SHARP' is visible in the bottom right corner of the painting.

Harold Harvey
(1879-1881)

Oil on canvas
10 1/2 x 14 1/2 in. (26.7 x 36.8 cm)

Gift of the artist to the Tate Gallery, London, 1904

This painting depicts two young girls fishing in a pond. The girl in the foreground is wearing a light blue dress and is holding a long pole with a green net, reaching towards a small boat or basket in the water. The other girl, wearing a white dress, is standing nearby. In the background, several other children are visible, some standing and some sitting on the shore. The water is calm, reflecting the sky and the figures. The painting is framed by an ornate, gilded frame. The signature 'DOROTHEA SHARP' is visible in the bottom right corner of the painting.

Dorothea Sharp
(1874-1955)

Ar Lan y Môr

Oil on canvas

Rhodd gan Mrs J. Rattray, 1943

At the Seaside

Oil on canvas

Given by Mrs J. Rattray, 1943

NM/W A 5055

Mae'n bosibl mai golygfa o St Ives yng Nghernyw yw hon. Hyfforddodd Dorothea Sharp yn Llundain a Pharis, a chafodd ei hysbrydoli gan baentiadau Claude Monet. Yma, mae Sharp yn defnyddio techneg argraffiadol a lliwiau llachar a chyferbyniol i ddangos yr adlewyrchiadau a'r crychdonnau bach yn y dŵr. Mae'r cyfansoddiad cryno hefyd fel ffrâm o gwmpas criw o blant sy'n ymgolli'n llwyr wrth chwarae.

This charming seaside scene was probably painted at St Ives in Cornwall. Dorothea Sharp trained in London and in Paris. She drew great inspiration from the paintings of Claude Monet. Here Sharp catches reflections and ripples in the water with impressionistic brushstrokes and bright, contrasting colours. The cropped composition frames the group of children, absorbed in play.





Motley places the viewer among the theatre audience. The composition may be inspired by the theatre scenes of Edgar Degas. Laura Knight produced many theatre and ballet scenes, though she generally concentrated on the intimacy of back-stage life. The spot-lit stage is depicted in light dry paint, in contrast to the blackness of the foreground, creating a heightened, unreal atmosphere.











Frans Snyders a stiwdio Syr Peter Paul Rubens
Frans Snyders and studio of Sir Peter Paul Rubens
 (1579-1657) (1577-1640)

Siop y Dofednwr

Tua 1612-15
 Olew ar gynfas

Dyrannwyd yn lle treth gan
 Lywodraeth EM, 1998

The Poulterer's Shop

About 1612-15
 Oil on canvas

Allocated by H M Government
 in lieu of Inheritance Tax, 1998

NMW A 12866

Mae'r siopwr oedrannus yn sylu'n ddwys ar y forwyn gegin wrth iddi edrych ar ei gynnyrch a dewis yr hyn y mae arni ei eisiau. Byddai neges erotig gudd i olygfeydd o'r fath yn Antwerp ar y pryd. Mae i'r gair Ffleminaidd am aderyn, *vogel*, gysylltiadau ffalig, tra bo'r ferf *vogelen* yn air slang am gyfathrach rywiol. Byddai Snyders yn arbenigo mewn peintio bywyd llonydd, gan ganolbwyntio ar ddehongli adar, llysiau ac anifeiliaid hela.

The elderly shopkeeper stares intently at the kitchen maid as she looks through his produce, pointing out what she desires. In Antwerp at that time such scenes had a veiled erotic content. The Flemish word for bird, *vogel*, has phallic associations, while *vogelen* (to bird) is slang for sexual intercourse. Snyders specialized in still-life painting, focusing on detailed depictions of birds, vegetables and game.



Yr ym Mhrydain
Oes Victoria

John Gibson's 'The Death of King David' is a masterpiece of Victorian sculpture. It depicts the biblical figure of King David in a state of distress, surrounded by figures in classical attire. The sculpture is a testament to the skill of the Victorian sculptor and the influence of classical art on the period.

Oes Victoria

Mae pensaernïaeth a dylunio Oes Victoria yn dal i ddylanwadu cymaint ar ein byd ni heddiw. Mae hyn yn arbennig o wir yng Nghaerdydd a ddatblygodd o fod yn dref farchnad i ddinas o bwys rhyngwladol yn ystod y 19eg ganrif. Castell Caerdydd yw un o adeiladau mwyaf ysblennydd yr adfywiad gothig ym Mhrydain. Trawsnewidiodd William Burges y castell ym 1866.

Prydain oedd un o wledydd cyfoethocaf y byd yn oes y Frenhines Victoria (1819-1901). Roedd mwy a mwy o bobl yn prynu celf, a'r arlunwyr yn mwynhau cyfoeth a bri cymdeithasol oherwydd hynny.

Roedd y dosbarth canol cyfoethog yn hoff iawn o dirluniau rhamantaidd, anifeiliaid pert a golygfeydd o fyd llên. Roedd arlunwyr hefyd yn defnyddio'u gwaith i roi sylwadau ar y gymdeithas ar ffurf peintiadau genre 'bywyd modern'. Daeth criw o arlunwyr at ei gilydd i sefydlu'r Frawdoliaeth Cyn-Raffaelaidd ym 1848, gan roi pwrpas moesol newydd a safbwyntiau ffres ar y byd a'i bethau. Erbyn diwedd y ganrif, roedd y pwyslais ar brydferthwch er ei fwyn ei hun, ac roedd arlunwyr yn mabwysiadu syniadau a thechnegau newydd o Ffrainc.

Datblygodd Cymru fel gwlad ddiwydiannol gyntaf y byd diolch i'r diwydiant haearn a glo. Hyn hefyd oedd wrth wraidd nawdd preifat i'r celfyddydau a sefydlu'r orielau

Victorian Britain

Victorian architecture and design still shape much of our world today, especially in Cardiff which grew from a market town to a world city during the nineteenth century. Cardiff Castle, transformed by William Burges from 1866, is one of Britain's most opulent gothic revival buildings.

During the lifetime of Queen Victoria (1819-1901) Britain became the richest nation on earth. More people bought art, and success brought artists new levels of wealth and social prestige.

Wealthy middle-class taste was for romantic landscape and animal painting, and scenes from literature. Artists also used their work as a means of social commentary through genre paintings of 'modern life.' The Pre-Raphaelite Brotherhood of artists, formed in 1848, brought a new moral purpose and freshness of observation. Later in the century there was a focus on the idea of beauty for its own sake, and artists absorbed new ideas and techniques from France.

Coal and iron transformed Wales into the world's first industrial nation, underpinning both private patronage of the arts and the first public galleries. Most Welsh artists still made their careers outside Wales, but some now addressed subjects of Welsh identity, contributing to the growth of a national consciousness.



Brodyr le Nain / Le Nain Brothers

Antoine (tua/about 1600-1648), Louis (tua/about 1603-1648), Mathieu (1607-1677)

Cweryl

Tua 1640

Olew ar gynfas

Dyrannwyd yn lle treth gan
Lywodraeth EM, 1968

A Quarrel

About 1640

Oil on canvas

Allocated by H M Government in lieu
of Inheritance Tax, 1968

NMW A 27

Mae dadl dreisgar wedi codi dros gêm o gardiau. Mae gŵr ifanc yn chwifio dagger tra bo milwr hŷn yn tynnu ei gleddyf o'r wain gan droi i wynebu ei ymosodwr. Roedd brodyr Le Nain yn rhedeg gweithdy ar y cyd ym Mharis, ac mae'n anodd priodoli gwaith i frawd penodol. Caiff eu gwaith ei gymharu â pheintiadau genre Iseldiraidd weithiau, er eu bod yn aml yn garedicach tuag at fywyd y werin, gyda llai o naws foesegol.

A violent disagreement has erupted over a card game. A young man brandishes a dagger whilst an older soldier draws his blade and turns to face his assailant. The Le Nain brothers ran a joint workshop in Paris and attributing work to a particular brother is difficult. Their work is sometimes compared to Netherlandish genre paintings, although they are often more sympathetic towards peasant life, and less moralizing in tone.



MASS FOR THE REAPERS
HENRY WILLIAMS



Disgrifiodd Williams y ffordd yr oedd allor symudol yn cael ei chludo ar gefn trol i rannau anghysbell o Campagna adeg y cynhaeaf am na allai'r dynion fynychu'r Offeren. Byddai'r menywod yn mynd allan i'r Offeren ac i fynd â bwyd i'r dynion. Ar yr ochr dde, maen nhw'n sathru'r yd gyda'r ych. Crëwyd yr olygfa hon ychydig y tu hwnt i Tivoli yn Nyffryn y Traphontydd Dŵr.

Williams described how "during the Harvest, a moveable Altar upon a Cart is used in remote parts of the Campagna; the men cannot be spared to go to Mass. The women go out for the Mass and to carry provisions. On the right hand side they tread the corn with oxen. The scene is a view of a little beyond Tivoli in the Valley of the Aqueducts".



Illegible text, likely a museum label identifying the artwork as "Venus Discovering Herself in the Arms of Vulcan" (Venus Discovering Herself in the Arms of Vulcan).







































Tintern Abbey







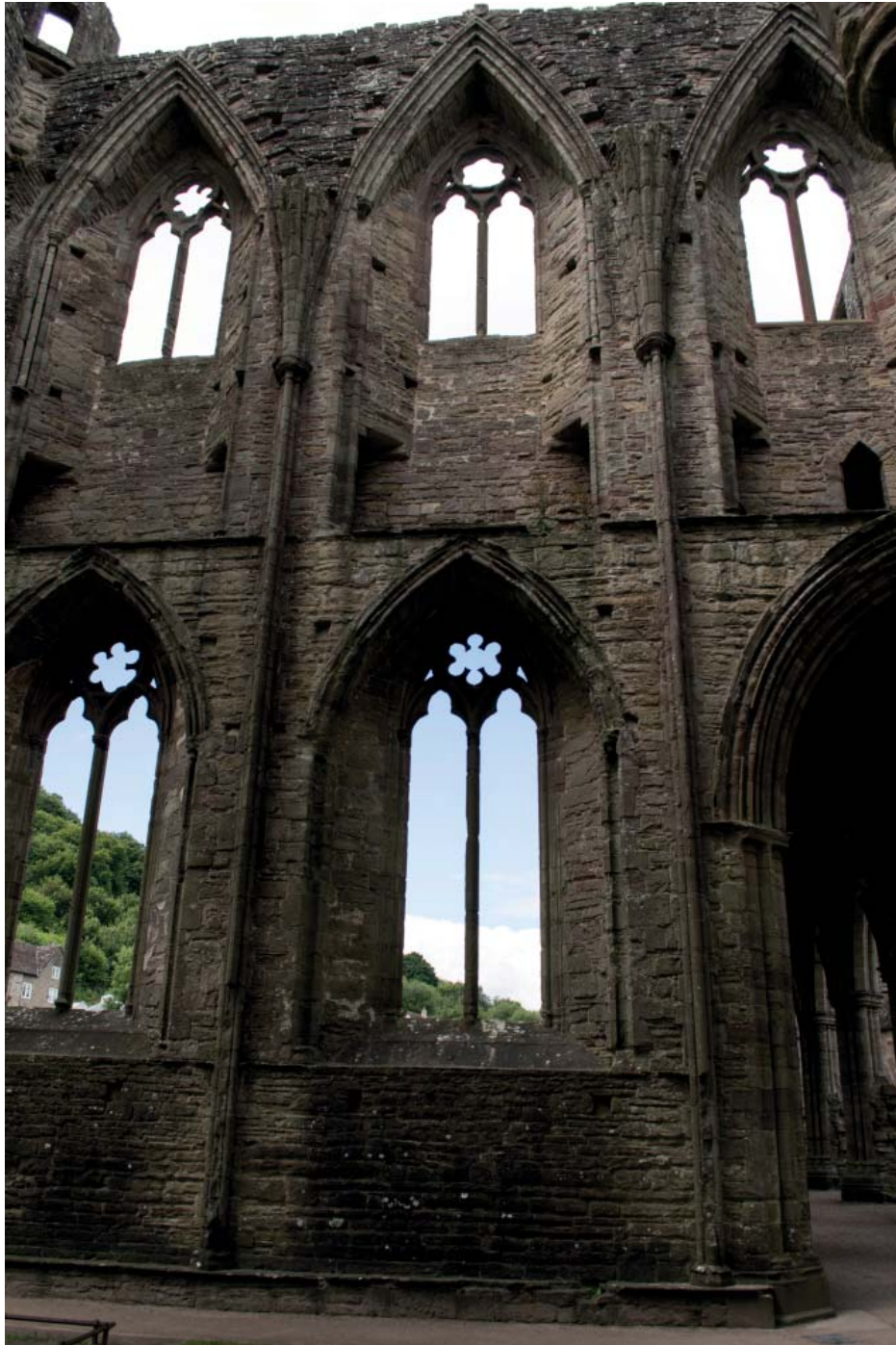












































CADW

INFIRMARY CLOISTER

The gradual development of the buildings on the north-east side of the abbey complex gave rise to a second cloister court, complete with covered passages (now represented by the gravel paths) and arcades which may have been supported on paired shafts of 'dumb-bell' design.

The central cloister garth probably served as a garden, and may have included plants used by the infirmarer in medicines and cordials.

To the right are the low foundations of the monks' latrine and of the 13th-century abbot's lodging. Across the cloister is the infirmary hall,



Arweiniodd datblygiad graddol yr adeiladau ar ochr ogledd-ddwyreiniol yr abaty i ail gurt clawstr, gyda thramwyfeydd wedi'u gorchuddio (bellach wedi'u cynrychioli gan lwybrau graean) ac arcedau a allai fod wedi'u cynnal ar barau o baladrau ar ffurf cynllun 'dymbel'.

Defnyddiwyd y clas clawstr canolog fel gardd fwy na tbebyg, ac o bosibl roedd yno blanhigion a ddefnyddiwyd gan y meddyg wrth baratoi meddygintiaetbau a cordialau.

I'r dde mae sylfeini isel geudy'r mynachod a llety'r abad o'r 13th ganrif. Cyferbyn â'r rhain mae neuadd y clafdy.



Artist's impression of Tintern Abbey as it may have appeared towards the end of the Middle Ages.
Aerial photograph is likely to be of the site as it is today. It is not a reconstruction of the original site.

CLAWSTR Y CLAFDY

