



CYMRU'N COFIO
WALES REMEMBERS
1914-1918



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Above: Signpost at Langemark. © Kurt Vanderwalle
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FIRST MINISTER'S FOREWORD

The First World War was an overwhelming event. Through a period of extraordinary upheaval and devastating loss for Wales, our nation saw tremendous bravery and sacrifice on the battlefield and quiet heroism on the Home Front. To commemorate such an event, one that touched every corner of Wales, would never be an easy task and was not an undertaking one organisation could carry out in isolation.

In 2013, my predecessor Rt Hon Carwyn Jones MS, launched the Welsh Government's *Cymru'n Cofio* Wales Remembers 1914-1918 framework programme and established a representative Programme Board led so ably by our expert advisers, Sir Deian Hopkin and Linda Tomos. This group developed strong relationships, identified major events and ensured the appropriate commemoration of important centenaries, while never attempting to limit the ambition and dedication of individuals, groups and communities across Wales. Over every year of the programme, and into 2019, events took place locally, nationally and internationally.

Within this publication you will find a flavour of the huge range of activities which took place across Wales and beyond our shores. It offers a taste of the main commemorative services, the innovative and inclusive response of artists, the care and conservation of war memorials, the research by young people and communities, and the exhibitions, digital resources and educational material developed throughout the commemoration.



I pay tribute to all involved in the organisation and delivery of *Cymru'n Cofio* Wales Remembers 1914-1918. I pay tribute to all across Wales who showed commitment in delivering a commemorative programme that was contemplative, respectful and inclusive. Finally, I pay tribute to all who died and suffered in a terrible war. We have shown you, I hope, that Wales has not forgotten.

Wales will never forget.

Rt Hon Mark Drakeford MS
First Minister of Wales

SIR DEIAN HOPKIN'S FOREWORD

When *Cymru'n Cofio* Wales Remembers 1914-1918 was inaugurated in 2013, six ambitious objectives were outlined in the Framework Programme ranging from the commemoration of significant anniversaries to the development of a wide-ranging educational programme. Central to the aspirations of the programme, and key to its success, was the development of strong partnerships between organisations across Wales in order to ensure the fullest participation by individuals and communities. This, indeed, has been one of the notable achievements of the programme and this commemorative volume reflects and enshrines that partnership and cooperation as well as recalling the numerous highlights of the centenary.

Public interest in the programme of commemorations, including significant centenary events and the wonderful cultural programmes, has been maintained throughout the four-year period. Indeed, year on year, public participation in commemorations and projects has far exceeded anyone's expectation while the extensive educational programmes have ensured that a new generation of young people have gained invaluable knowledge and insight into the events of a hundred years ago which still have a resonance to this day.

Thanks to the efforts of the partner organisations, admirably supported by the Welsh Government, the National Lottery Heritage Fund and other funders, an enduring legacy has been created. The creation of new national memorials, such as the National Welsh Memorial at Langemark or the renovation of Yr Ysgwrn, the home of Hedd Wyn, as a cultural centre, will ensure an enduring public awareness of the significance of the war and its impact.

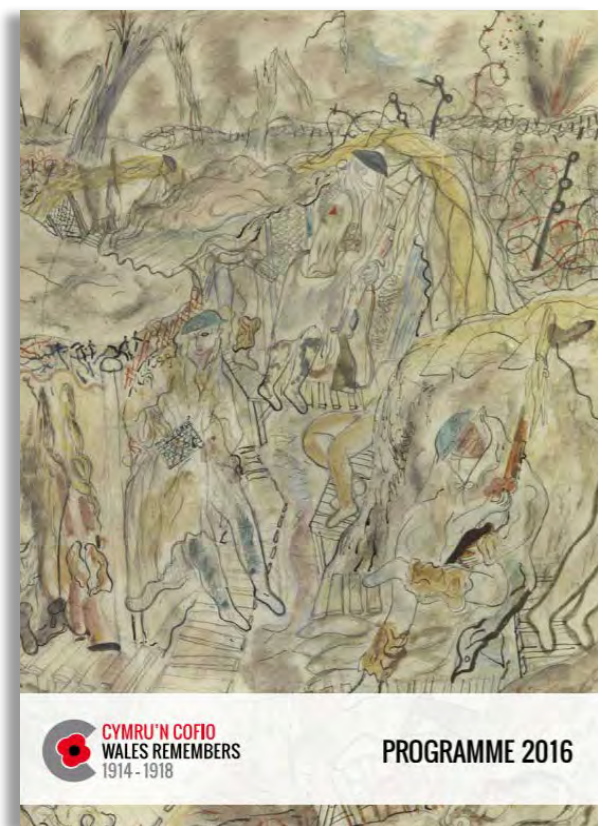
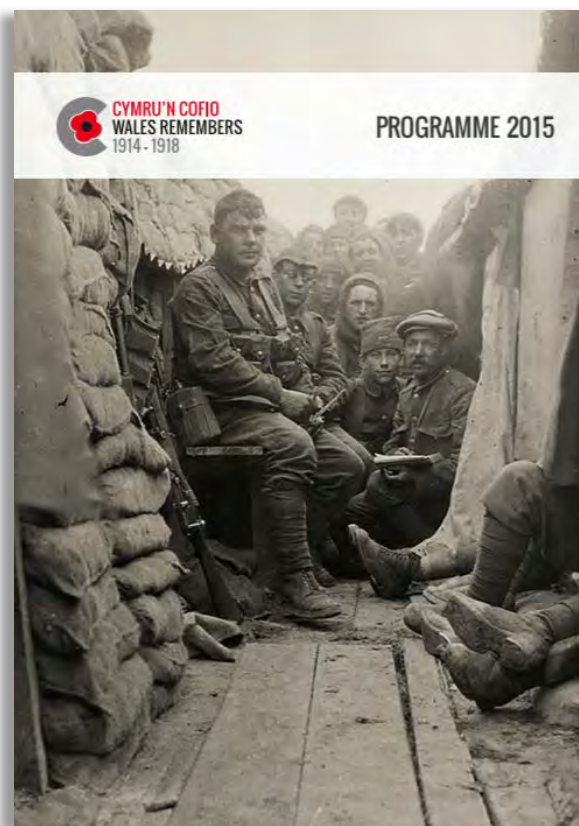
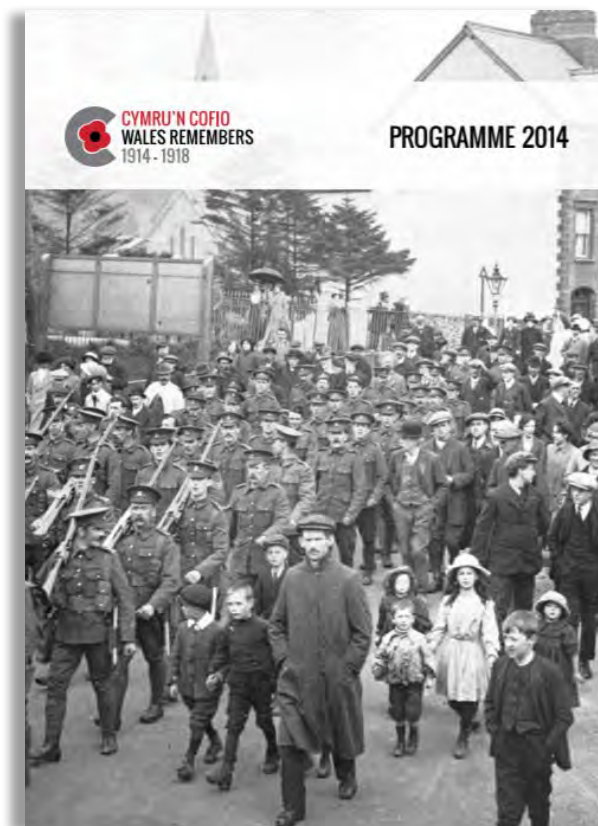


As the result of so much valuable work through projects in schools and community organisation, in documentary identification and retrieval, as well as an extensive programme of visual representation, we now have the opportunity, through careful curation and maintenance, to sustain a rich digital legacy.

This commemorative volume is one final contribution to the centenary of the war and will help ensure that Wales will continue to remember.

Sir Deian Hopkin

The Welsh Government's Expert Adviser on the First World War



***CYMRU'N COFIO* WALES REMEMBERS 1914-1918**

The history of Wales is rich and complex. Past centuries have shaped our nation and honed our identity and include events with global resonance that had a massive impact on our own communities.

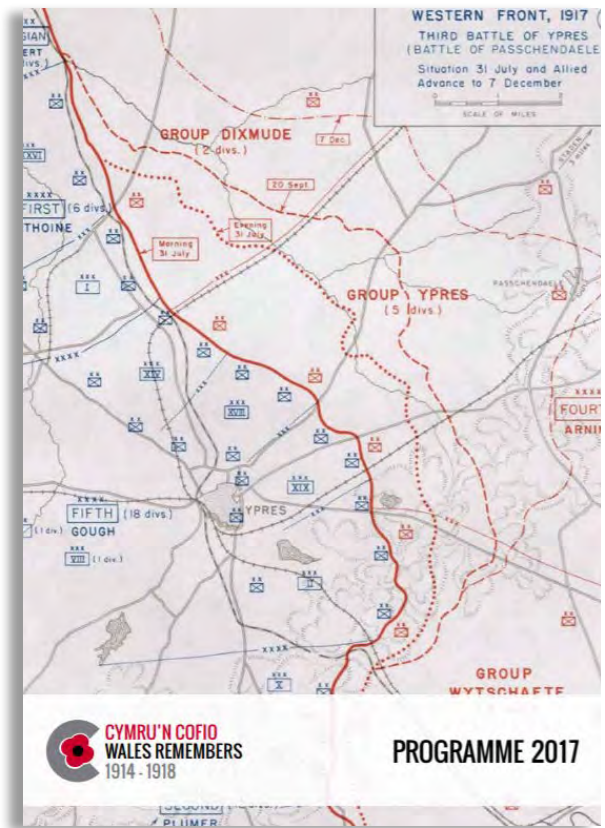
The First World War was clearly one such event and in 2013 with the centenary approaching, the Welsh Government acknowledged the need to organise appropriate commemorations and to involve individuals and organisations from Wales.

Consultation took place across the country, leading to the development of a framework that became the blueprint for *Cymru'n Cofio* Wales Remembers 1914-1918 and six years of commemorative activity.

It sought to ensure that key moments of the First World War would receive national attention, while enabling every community in Wales to find its own way to remember.

Partnership working was key in taking forward *Cymru'n Cofio* Wales Remembers 1914-1918, with the overall programme guided by a Programme Board, comprised of a wide range of stakeholders including government, cultural and educational organisations, the armed forces, religious, media and community representatives. The Programme Board met at least twice a year to stimulate, encourage and discuss commemorative ideas, which the Welsh Government could support.

Cymru'n Cofio Wales Remembers 1914-1918 needed to complement the wider UK commemorations but maintain a distinct Welsh identity. The Welsh Government developed a strong brand and approach to communications for publications, website and social media.



Partner organisations and community groups adopted this for their activities – from major art exhibitions to local history events. Social media played a significant communications role with *Cymru'n Cofio* Wales Remembers 1914-1918 social media channels gaining over 3,000 Twitter followers and over 1,000 Facebook followers.

It was important to set the right tone from the outset, to commemorate and honour, but not to celebrate. This reflective tone has been maintained throughout the centenary commemorations, and is manifested in this publication.

Above: During each year of the commemoration, *Cymru'n Cofio* Wales Remembers 1914-1918 produced an annual publication. The images shown here are the front cover of each publication

COMMEMORATION ACROSS THE WELSH GOVERNMENT

The Welsh Government recognised the importance of the commemoration and a number of different departments became involved, from Cadw offering funding to support the conservation of war memorials, to the Department for Education and Skills developing a range of commemorative activities involving people of all ages.

To ensure that as many young people as possible benefited from the diversity of *Cymru'n Cofio* Wales Remembers 1914-1918, secondary schools in Wales were able to apply for up to £1,000 to develop creative and innovative projects to commemorate the First World War. 35 schools received the grant, enabling more young people to engage with culture and heritage. In addition, *Cymru 1914*, a JISC and Welsh Government funded project, digitised over a million items from primary sources relating to the First World War from the libraries, special collections and archives of Wales. This included Welsh newspapers from the period, historical maps, manuscripts created during the war, as well as poetry, such as the ode 'Yr Arwr' (The Hero) by Hedd Wyn.

COMMEMORATION AND OUR NATIONAL CULTURAL ORGANISATIONS

Our national cultural organisations, the National Library of Wales and Amgueddfa Cymru – National Museum Wales, played a significant role in *Cymru'n Cofio* Wales Remembers 1914-1918. They received Welsh Government grant funding over the lifetime of the Programme and contributed their own resources to deliver a range of exhibitions, events, talks, performances and new digital activities to support the Welsh Government in delivering the Framework Programme. The events and activities attracted tens of thousands of visitors at sites across Wales over the course of the Programme and an enduring digital legacy has been created from all these activities.

Below: National Library of Wales
© Crown copyright 2020



COMMEMORATION ACROSS THE NATION

Across Wales, individuals and groups took part in commemorative activity. They identified what was important to their community, whether the care of their local war memorial, tracing the histories of those who were lost, or researching the effects of the war on their area. Organisations such as the Welsh Centre for International Affairs considered different aspects, including opposition to war and diverse views on its origins and purpose, while the British Legion was a visible and significant presence at national and local services of remembrance. Many projects, moreover, were generously supported and funded by the National Lottery Heritage Fund. All of this contributed to a truly nationwide commemoration.

COMMEMORATION ACROSS THE UK

Working in partnership across the UK was another crucial element in providing an inclusive commemoration. Illustrative examples throughout the publication demonstrate the breadth and depth of the relationships sustained throughout the centenary period. In the UK, the Department for Digital, Culture, Media and Sport established a UK Advisory Panel, on which Sir Deian Hopkin represented Wales, helping to ensure that Wales remained in step with the approach across the UK. It was also important to ensure that Wales was involved in UK-wide programmes such as 14-18 NOW and the Imperial War Museums' Centenary Partnership.

FIRST WORLD WAR CENTENARY PARTNERSHIP

From 2014 to 2018 the First World War Centenary Partnership, led by Imperial War Museums and with the support of Arts Council England and Culture 24, brought together thousands of organisations and millions of people across the world to commemorate the centenary of the First World War.

The Imperial War Museums' vibrant partnership community included local history societies, international governments, galleries and schools, including 131 different organisations from across Wales. In partnership with *Cymru'n Cofio* Wales Remembers 1914-1918, centenary partnership events took place from 2015 to 2018.

Right: National Museum Wales © Crown copyright 2020

These were community-focused events, offering the opportunity to share experiences and lessons learned and to identify where partnership working could add value. Around 100 people participated in each event and gave organisations the opportunity to feed into the overall UK Centenary Partnership.

The UK Centenary Partnership enabled members to utilise resources that would otherwise have been inaccessible and, reflecting the global impact of the war, extended the reach of programmes across the world. For example in 2016, on the centenary of the Battle of the Somme there were screenings of the 1916 film *The Battle of the Somme* at seventeen venues in Wales, and over 360 venues world-wide.

This event and many others would not have been possible without the support and partnership of many organisations across Wales, and Imperial War Museums would like to thank everyone for their collaboration.





14-18 NOW

14-18 NOW was the UK's arts programme for the First World War centenary. In partnership with arts and heritage partners, new artworks, inspired by the 1914-1918 period, were commissioned from 420 contemporary artists, musicians, film makers, designers and performers.

In Wales, the 14-18 NOW programme reached 1.5 million people through a series of high profile and moving new artworks reflecting various aspects of the war and its social and cultural impact. The programme engaged with a number of organisations, including the Welsh National Opera who performed Iain Bell's specially-commissioned opera *In Parenthesis* based on David Jones's epic poem. Other examples are illustrated throughout this publication.

Public participation was high. It is estimated, for example, that over 200,000 people visited Caernarfon Castle and the Senedd in Cardiff to see Poppies: *Weeping Window* by artist Paul Cummins and designer Tom Piper, experiencing the power of this world-famous sculpture. Other events and installations attracted similarly large numbers.

See: www.1418now.org.uk

Left: *In Parenthesis*, by Welsh National Opera, part of 14-18 NOW © Bill Cooper
Below: *Nawr yr Arwr / Now the Hero*, by Marc Rees, part of 14-18 NOW © Warren Orchard





WALES INTERNATIONALLY

Beyond the UK, close ties existed between Wales and communities in Mametz, France and Langemark, Belgium, the sites of the two main Welsh memorials. Major commemorative services took place at the memorials over the period of the commemoration, further deepening those friendships.

A strong relationship with the Government of Flanders was developed, and this resulted in a series of joint activities in Wales and Belgium in 2017 in remembrance of the centenary of Hedd Wyn's death at Passchendaele. And a permanent Welsh memorial has been created in Langemark, a major destination for future generations.

In collaboration with the Irish Government, the Welsh Government commemorated the centenary of the Irish internment camp at Frongoch in North Wales and the centenary of the RMS *Leinster* sinking in Dublin Bay. The reach of *Cymru'n Cofio* Wales Remembers even extended to the United States: to commemorate the centenary of US entry to the First World War, the US Embassy in the UK supported a large-scale outdoor photo exhibition *Fields of Battle, Lands of Peace: The Doughboys 1917-18* by artist Michael St Maur Sheil in Cardiff Bay.

ABOUT THIS PUBLICATION

This publication captures a small fraction of the many events that took place. Whilst by no means a complete record, it offers a visual and representative selection of events that took place and highlights some of the major commemorations in each year. Each chapter covers a year of *Cymru'n Cofio* Wales Remembers 1914-1918 and includes longer articles on specific events or programmes together with examples of the rich literary legacy left by the commemoration. It captures the flavour and range of activity and demonstrates that across the whole country and beyond – Wales did remember.

Left: Welsh Memorial in Langemark. Image taken by Eric Compennolle © Welsh Government
 Right: The then First Minister, Rt Hon Carwyn Jones AM, laying a wreath on behalf of the people of Wales at the tomb of the Unknown Soldier in Arlington National Cemetery, Virginia, United States of America, Feb 2014 © Welsh Government



2014

In 2014, commemoration began in earnest. August 1914 saw the outbreak of war in Europe and the focus of the commemoration a century later was the Candlelit Vigil at Llandaff Cathedral on 4 August. Other activity around commemoration had already begun – from the work carried out to develop a Welsh memorial in Flanders, to National Lottery Heritage Fund supported projects. Many events, exhibitions and activities took place across Wales and beyond throughout 2014.

Right: Full size clay sculpture of the Welsh Memorial in Flanders Dragon, ready for casting in bronze. © Welsh Memorial in Flanders Campaign/ Castle Fine Arts Foundry Ltd.



THE 1914 CHRISTMAS TRUCE: AN EXHIBITION AT BODELWYDDAN CASTLE

Perhaps one of the most poignant episodes of the First World War was the Christmas Truce in 1914.

On Christmas Day the 2nd Silesian Jaeger Battalion and A Company of the 2nd Battalion the Royal Welch Fusiliers faced each other on the front at the village of Frelinghien on the French / Belgian border. During the morning, German soldiers began to appear, unarmed, in no man's land and soon the soldiers of both sides were exchanging rations, cigars and cap-badges. The Germans, who controlled the village's small brewery, even sent over a cask of beer. Elsewhere there were football matches, bonfires in no man's land and exchanges of food and other items.

The truce lasted until midnight on Boxing Day. Accounts of the truce began to appear in national and international newspapers a week later, much to the fury of those in high command on both sides. The event was recorded in the personal journal of Captain Clifton Stockwell, a company commander in the Welsh battalion; other witnesses such as Frank Richards on the British side and Johannes Neumann on the German side also recorded what they saw.

These letters and diaries provide a fascinating insight into this encounter and prompted the idea of a collaborative travelling exhibition to mark the 100th anniversary of this event. The result was an international Christmas Truce Exhibition. Key organisations were The Royal Welch Fusiliers Museum (RWF) in Caernarfon and the Arbeitskreis Sächsische Militärgeschichte e.V. (Saxon Military History Group) in Dresden. Development of the exhibition was supported financially by the Welsh Government and the Dulverton Trust which enabled the inclusion of historical objects from the RWF Museum collection and the Saxon Arbeitskreis together with additional material from other venues.





Above: Bodelwyddan Castle, Denbighshire – the first Welsh venue for the Christmas Truce exhibition © Kevin Mason

The exhibition opened in the Militärhistorisches Museum Wolkenstein in Saxony on 2 August 2014 and toured in venues in Belgium and France before reaching Bodelwyddan Castle, Denbighshire, north Wales and where it was hosted from January – April 2015.

The exhibition aimed to promote a sympathetic understanding of the experiences of those involved in the event. Exhibits told the human story and included mementoes such as the Princess Mary Christmas gift boxes sent to all members of the armed forces as a ‘little token of love and sympathy on Christmas morning’. Also incorporated were the equivalent Liebesgaben (gifts of love) sent to German troops by women’s associations, schools and the Red Cross. Exhibits that had survived the events of Christmas 1914 were a German field cap (Krätzchen) exchanged during the Truce and the German commander’s Reichsrevolver. Pride of place was given to Stockwell’s journal which was included courtesy of his grandson, Miles Stockwell.

The Bodelwyddan exhibition featured a reproduction trench which provided a fitting backdrop for school visits and activities. Schools and colleges were offered the opportunity to work with subject specialists to explore themes of peace and reconciliation inspired by the events of the 1914 Christmas Truce, and were able to apply for financial help towards transport costs to visit the exhibition to ensure as many as possible could take part.

The collaborative exhibition was a fitting tribute to the soldiers who came together across frontier lines to share a moment of peace together.

Lieutenant-General Jonathon Riley
Dr Kevin Mason



Left above: Krätzchen: German field cap exchanged during the 1914 Christmas Truce (RWF Museum Collection) © Kevin Mason

Left below: Liebesgaben: Examples of ‘Gifts of Love’ delivered to German troops at Christmas 1914. © Kevin Mason

Right: RWF NCO tunic from 1914 with standard webbing belts – RWF Museum Collection © Kevin Mason



CANDLELIT VIGIL TO COMMEMORATE THE OUTBREAK OF WAR

At 11pm on 4 August 1914, Great Britain officially declared war on Germany. To mark this centenary, the then First Minister of Wales, Rt Hon Carwyn Jones AM, led the national commemorations at a candlelit vigil at Llandaff Cathedral. He was joined by senior political, military and faith leaders from Wales and their Royal Highnesses the Duke and Duchess of Gloucester. The service offered an opportunity for reflection and remembrance of all those who had lost their lives during the First World War – at home or on the battlefield.

The service included the reading of ‘Rhyfel’, written by the poet Hedd Wyn who lost his life at the Battle of Passchendaele in 1917, along with a Message of Peace by youth members of Urdd Gobaith Cymru. The service concluded with the lighting of a candle by a Pastor from the German Lutheran Churches. At 11pm the cathedral bell tolled to mark the sombre moment war was declared 100 years before.

Left: © Welsh Government

WELSH MEMORIAL IN LANGEMARK, FLANDERS

During a visit to Flanders, Belgium in 2010, Peter Carter Jones noticed that whilst Australia, Canada and Scotland had national monuments, there was no national memorial for Wales. He led the campaign for a memorial, supported by the press, a committee and a fund-raising appeal. Individuals and organisations across Wales, including the Welsh Government, contributed. The Passchendaele Society 1917 in Belgium supported the campaign, and the Council of Langemark-Poelkapelle near Ypres gave a piece of land. The land is on the Pilckem Ridge where so many Welsh soldiers were killed or injured.

The Passchendaele Society 1917 suggested a cromlech as a fitting memorial, and Craig yr Hesg quarry near Pontypridd generously gave the large stones for the structure. A six foot bronze dragon for the top was designed by Welsh sculptor Lee Odishow, as the winning design in a competition organised by Arts Council Wales. A tri-lingual engraved slate plaque by Malcom Gray of St Davids completes the memorial.

The unveiling took place in August 2014 with over 1000 people, many dignitaries, and Côr Rygbi Gogledd Cymru. Hundreds of people, including HRH Prince Charles in 2017, have now visited the memorial and garden, and it is a respectful tribute to all Welsh soldiers who lost their lives in the First World War.



Above: Welsh Memorial in Langemark. Image by Eric Compernelle © Welsh Government



MARC DECAESTECKER: A FLEMISH CAFE OWNER

Marc Decaestecker, owner of the Sportman café, is an active member of the Welsh Memorial Committee in Langemark (Flanders). The local people provided tremendous support for the Passchendaele centenary commemoration that took place in Langemark in July 2017.

Left: Marc at his cafe. Image by Eric Compennolle © Welsh Government



LEARNING RESOURCES ON HWB

Between 2014 and 2016 the National Library of Wales and Amgueddfa Cymru - National Museum Wales produced resources for schools, which covered 35 themes and have been accessed 80,000 times on Hwb.

Original items from the collections of both organisations were used to create bilingual learning resources on the First World War. These include e-books, worksheets, lesson plans, original items with interpretation, film clips and interactive presentations. The resources supported the curriculum in Wales and targeted specific key stages in primary and secondary schools. A selection is available through the People's Collection Wales website.

See the resources:
hwb.gov.wales
www.peoplescollection.wales

Left: I'r Fyddin Fechgyn Gwalia! First World War recruitment poster
© The National Library of Wales.

COMMEMORATION THROUGH HERITAGE

The National Lottery Heritage Fund (the Fund) was keen to ensure that people and communities across the UK could be involved in marking the centenary of the First World War.

The 'First World War Then and Now' community grants programme was launched in May 2013 and gave thousands of groups across the UK the chance to explore the fascinating local and personal stories of the war. This fund awarded over £1million to 126 community-led projects in Wales, covering every local authority area. It created the opportunity for communities to explore, reflect on, and share the heritage of the conflict as it affected not only their locality and their ancestors' lives, but also the world since 1918.

In Wales, a wide range of people have been involved in researching personal stories, including those behind the names on war memorials, or those left off, or researching stories of the war and its impact, and sharing them through publications, exhibitions, films, drama and social media.

Alongside the community grants, the Fund continued to offer support through its larger grant programmes and in Wales this included the £2.8million grant awarded to the Snowdonia National Park Authority for the development of Yr Ysgwrn and the Wales for Peace project delivered by the Welsh Centre for International Affairs.

The evaluation showed that nearly all projects improved people's knowledge and understanding about the First World War and more than half of project participants felt that the activities had given them a greater respect for other people and their cultures. This is a legacy that can affect lives now and in the future. The Fund continues to work with communities to explore the heritage of war and its impact on people, with funding available for more stories to be discovered and shared.

Find out more: www.heritagefund.org.uk



DIGITISING THE BOOK OF REMEMBRANCE

One of the permanent legacies of *Cymru'n Cofio Wales Remembers 1914-1918* is the new digital version of the *Welsh Book of Remembrance*, an undertaking which transforms access to this important memorial of the First World War.

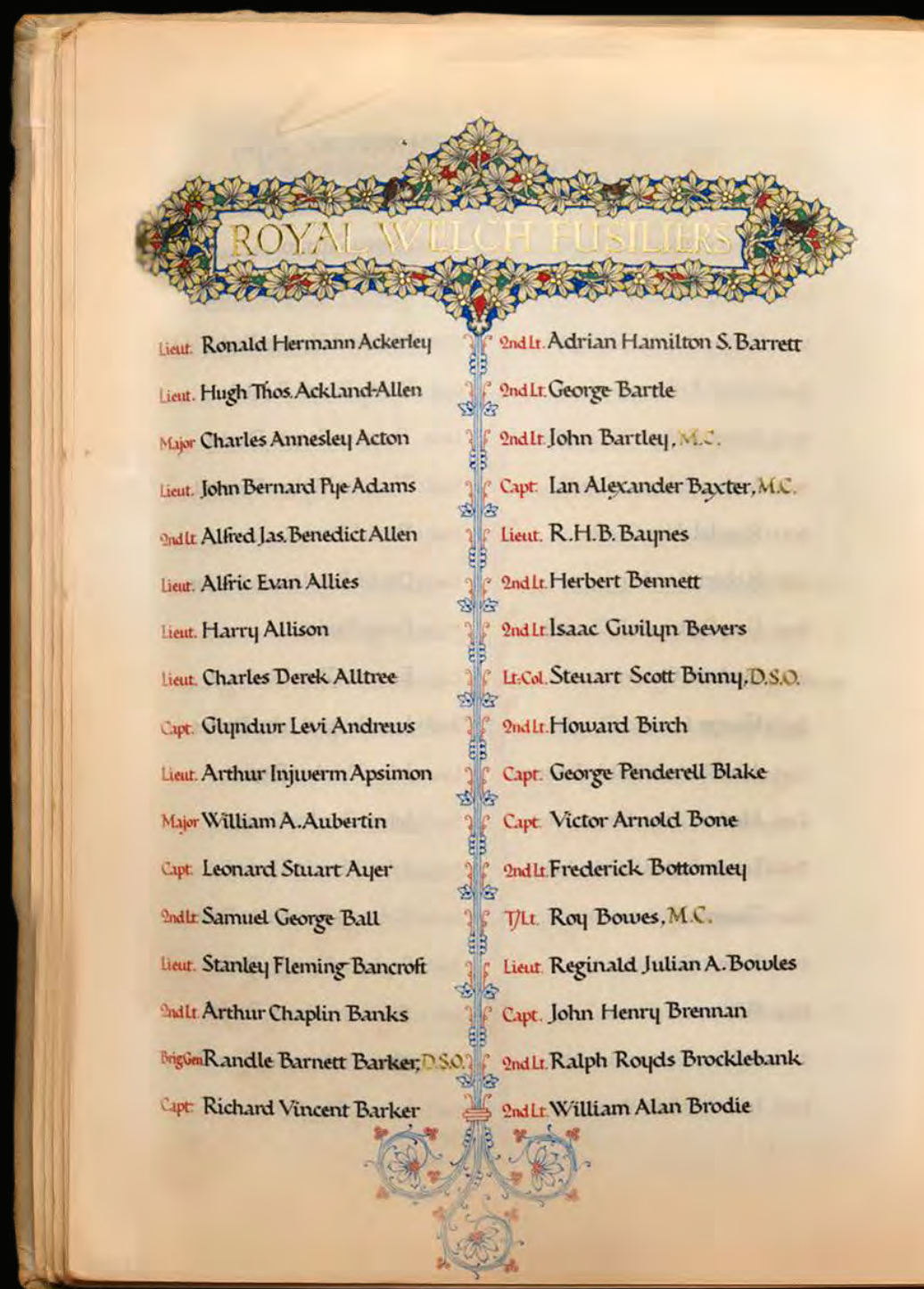
The *Welsh Book of Remembrance* is a substantial physical book of over 1000 pages and nearly 50cm in height. It was written in the 1920s as a record of the names of 35,000 Welsh men and women, as well as members of Welsh regiments, who lost their lives in the First World War. These individuals were listed by regiment and battalion.

The *Book of Remembrance* is kept in a specially-constructed underground vault at the Temple of Peace in Cardiff. It was digitised by the National Library of Wales in conjunction with the Wales Centre for International Affairs as part of the Wales for Peace project. To make it easier to identify individuals, the Library developed special software to allow volunteers to transcribe the content. Over 100 volunteers transcribed and tagged the names – a digital act of remembrance to remember each individual for future generations.

Alongside the digitisation project, a touring exhibition for the book was created and it visited 10 venues across Wales. Local volunteers and community groups created exhibition materials about some of the individuals behind the names from their area.

Now digitised and published on the web, people all over the world have access to the thousands of names inside the covers, ensuring their sacrifice continues to be remembered.

Find out more: www.library.wales/discover/digital-gallery/manuscripts/modern-period



Above: The *Welsh Book of Remembrance*, The National Library of Wales © Welsh Centre for International Affairs

EFFORTS AND IDEALS: PRINTS OF THE FIRST WORLD WAR

The *Efforts and Ideals* exhibition at the National Museum Cardiff from August 2014 to January 2015 presented the complete print series, *The Great War: Britain's Efforts and Ideals*, in its entirety. These sixty-six lithographic prints were produced by the British government in 1917 as artistic propaganda with the aim of encouraging a war-weary public and raising support for the war effort.

The prints were commissioned by Wellington House, a British government department secretly set up to produce propaganda. Eighteen artists contributed to the series, including Augustus John, George Clausen and Frank Brangwyn – some of the most celebrated artists of the time. As a government commission, the artists did not have full artistic freedom. They were given their subjects and each image had to pass censorship regulations.



The prints were divided into two sets of portfolios, 'Ideals' and 'Efforts'. The 'Ideals' address the question of why Britain was at war and what it aimed to achieve. These images are dramatic and symbolic, such as *The Freedom of the Seas* and *The Triumph of Democracy*. The 'Efforts' illustrated some of the activities of the war effort, the means by which Britain was to achieve the 'Ideals'. The 'Efforts' were separated into nine subject headings, each depicting a different activity or theme.

The series was first exhibited at the Fine Art Society, London in July 1917, followed by regional art galleries around the UK, France and the United States, where the majority of the portfolios were sent to be exhibited and sold.

Left: *Rhyddid y Moroedd / The Freedom of the Seas* – Frank Brangwyn
© Amgueddfa Cymru – National Museum Wales

Right: *Y Wawr / The Dawn* – Augustus John © Amgueddfa Cymru – National Museum Wales





THE THEATRE IN THE WOOD – REMEMBERING MAMETZ WOOD

For two weeks during the summer of 2014 an ancient woodland (Great Llanccayo Upper Wood) near Usk, Monmouthshire, was transformed into the trenches and battlefields of the Somme. Inspired by the Welsh writer Owen Sheer’s poem ‘Mametz Wood’ the production drew on material by Welsh and English poets who fought in or witnessed one of the bloodiest conflicts of the First World War.

The National Theatre Wales co-commissioned the production with 14-18 NOW, to bring site-specific theatre to Wales. Many Welsh men from 38th (Welsh) Division died in the five day battle, with over 4000 casualties in total.

The production interwove words from soldiers’ journals with lines from Sheer’s poem, and the backdrop of the natural landscape added poignancy to this powerful commemoration of the horrors of the war.

‘...a large cast make it feel fresh and visceral, particularly in the closing sequence in the woods where the faces of the dead soldiers stare out from their photographs: for ever young; for ever lost.’
Review in *The Guardian*, 27 June 2014

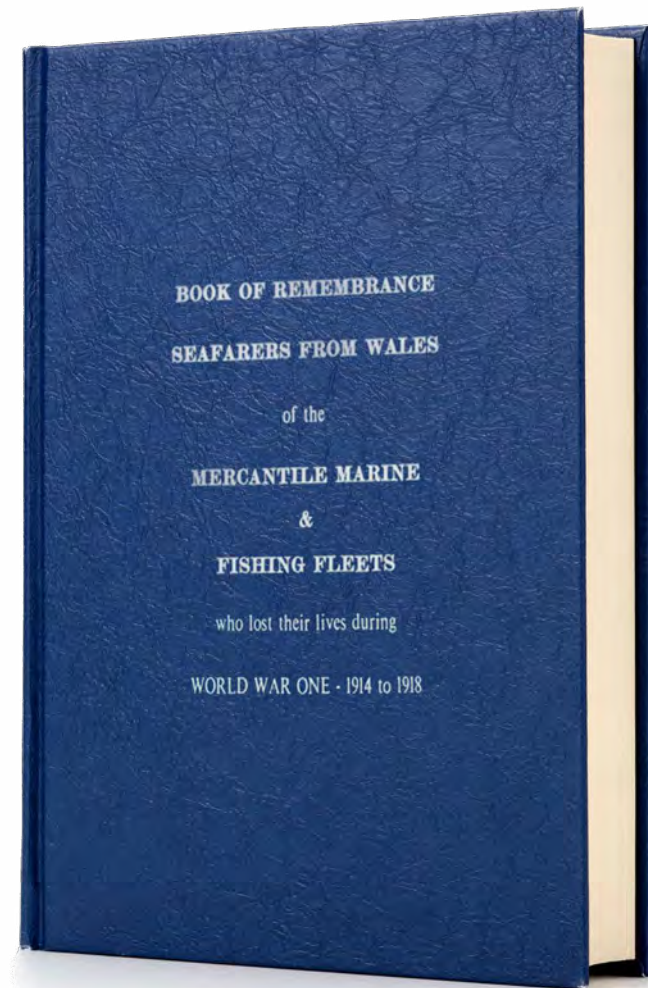
THE MERCHANT NAVY

During the First World War around 17,000 seafarers from the Mercantile Marine were killed keeping the country and armed forces supplied with the essentials for survival. More than 1000 of these were seafarers from the towns and valleys of Wales.

Before and during the First World War, merchant seafarers were members of the Mercantile Marine, but in honour of the sacrifice made by them, King George V granted the title 'Merchant Navy' to the service in 1920.

In 2014 a *Book of Remembrance* was published listing those seafarers from Wales who lost their lives. Copies of the book are available at Royal Museums Greenwich, National Library of Wales, National Museum Cardiff and various local authorities throughout Wales.

The information in the book has been shared with historypoints.org and Quick Response plaques have been located near existing memorials, which allows the public access to the Roll of Honour.



Right: Merchant Navy *Book of Remembrance* © Byron Jones

Was it for this?

*'Was it for this the clay grew tall?' Futility
'My subject is War and the pity of War - the poetry is in the pity.'* Wilfred Owen

*Once war was history, a famous place -
Catraeth, Cilmeri, Bosworth, Flodden Field -
where men fell nameless, loved or loveless,
crying for home, mud-suffocated, hallowed
by the last rites of rain, a shroud of snow,
graves overgrown by centuries of grass.*

*A hundred years. The war to end all wars:
a lamentation of names: Ypres, the Somme,
the Sambre-Duse Canal, the house at Ors
where Owen wrote his brave last letter home.
His voice still sounds through war's duplicity,
refusing silence: "the poetry is in the pity".*

*A hundred years. Time to remember them.
On village monuments their deaths are stone.
They bore our names, or names we know,
men born in our towns, a house on the hill,
the farm across the valley - they live there still -
yet they became the earth of somewhere else.*

*Now war is poisoned air, the screaming sky.
No time for glimmering goodbyes. No kiss.
The fallen are the old, the weak, the young,
the child brought from the sea, a city bombed.*

Gaza. Helmand. Aleppo. Homs.

'Was it for this..?'

Gillian Clarke

Commissioned by Literature Wales and funded by the
Welsh Government for the 2019 Holy Glimmers of Goodbyes event

2015

In 2015, Wales commemorated the Gallipoli Campaign and the terrible losses suffered there, with many of the activities through the year concentrating on the lives of the people involved or affected. Every death or injury, everyone who came home and had to struggle to rebuild their lives, was an individual. The online *Faces of the Fallen* initiative is a stark reminder of this, while exhibitions such as *Belief and Action* demonstrated that not everyone agreed with the war and had to find their own ways to respond.

Right: Wounded British soldiers about to embark on a hospital ship at Suvla Bay, Gallipoli, 1915. © IWM (Q13388)





CONSERVING OUR WAR MEMORIALS

War memorials across Wales are a poignant part of our heritage and continue to play an important role in the commemoration of the First World War. They are an expression of loss, grief and pride shared by communities and a focal point for commemoration, and their location often directly reflects that public role. They are found everywhere across Wales reflecting that nearly every community sent people off to fight, with so many suffering death and injury.

There are up to 5,000 war memorials in Wales and they do not always take the obvious form of plaques or pieces of sculpture; there are many memorial parks, hospitals and village halls, built by public subscription, all of which form part of the legacy of remembrance for communities.

At the start of the commemoration period, Cadw published new guidance aimed specifically at helping communities to care for their memorials offering practical advice and guidance for their conservation and repair.

Cadw also launched a grant scheme in 2014 offering financial support for conservation work. The aim of both the guidance and grants scheme was to safeguard our war memorials, helping communities to bring them back to a good state of repair and keeping them that way, to ensure they retain a living role in the future. Cadw awarded 41 grants totalling almost £230,000. Caring for these memorials is a way of honouring the memory of the thousands of ordinary Welsh men and women whose lives were touched by war and there have been a number of recent listings of war memorials, in recognition of their significance. Here are just three examples of newly-listed war memorials in Wales.



Images left and right: Penyrsedd War Memorial © Crown copyright: Royal Commission on the Ancient and Historical Monuments of Wales



Above: Twyn y Garth Gun, Powys © Crown copyright (2018) Cadw, Welsh Government

TWYN Y GARTH GUN MEMORIAL

The Twyn y Garth Gun Memorial was listed in November 2018 for its special architectural interest as a rare and very unusual example of a war memorial. It is one of only a handful of war trophies in the UK with a well-documented and interesting back story.

The Gun is a German First World War Artillery piece placed on its dramatic hillside spot in Powys in 1920 in memory of Christopher Williams-Vaughan and other local men who were killed during the war. It is thought that the gun had been acquired from the British War Office as a trophy gun by the sister of Williams-Vaughan.

It was transported up the steep slopes of Twyn y Garth by the local communities of Erwood and Llandeilo Graban in 1920. By 1999 the condition of the gun had deteriorated due to its exposed location. It was restored by Painscastle Community Council as a millennium project and reinstalled in October 2000.

PENYRORSEDD WAR MEMORIAL

Penyrsedd War Memorial, Nantlle, Gwynedd was listed by Cadw in June 2018. It is unusual for its specific testimony to the importance of the slate industry in this community, which is given visible expression in the memorial's fine carvings.

The large slate panel was erected to commemorate the quarrymen from Penyrsedd Quarry killed during the First World War and comprised panels depicting quarry work along with a battlefield scene.

WENVOE WAR MEMORIAL

Wenvoe War Memorial is in a small memorial park at the centre of Wenvoe village in the Vale of Glamorgan. It was listed in 2017 for its special architectural interest as a well preserved and unusual war memorial displaying fine craftsmanship and particularly interesting use of local materials with the stone from the Wenvoe quarry. It is unusual for recording the names of all those who served in the First World War, not just those who were killed.

Julie Osmond
www.cadw.gov.wales

COMMEMORATING GALLIPOLI

2015 marked the centenary of the Gallipoli campaign, which included some of the costliest battles for Welsh communities and the Welsh regiments. The campaign was an attempt to secure control of a route from the Mediterranean to the Black Sea, allowing access to our ally Russia through the Dardanelles Strait. But the campaign was not a success and saw huge losses for Allied Forces including Australia and New Zealand, as well as for Wales. By the end of the Gallipoli campaign, over 1,500 men from the South Wales Borderers, the Royal Welsh Fusiliers, the Welsh Horse Yeomanry, the Welch Regiment and many fighting in other regiments had died.

As part of *Cymru'n Cofio* Wales Remembers 1914-1918 a touring exhibition was created which told the story of the Welsh at Gallipoli and the impact the conflict had on life in Wales and its communities. The exhibition included stories of the men who were involved such as the Penmaenmawr 'Quarry Boys', and a cousin of the Davies sisters (who later bought Gregynog Hall), who had travelled in the area together only four years earlier.

The bilingual exhibition was opened at Penmaenmawr Museum, Conwy by the then First Minister Rt Hon Carwyn Jones MS, and it also visited Newtown, the National Library of Wales in Aberystwyth, the Regimental Museum of the Royal Welsh in Brecon, the Firing Line Museum at Cardiff Castle, and Gregynog Hall, Montgomeryshire, chosen to reflect some of the main areas where the Welsh soldiers were from. The exhibition was supported by digital material on the People's Collection Wales website, a commemorative brochure and educational materials.

Right: Penmaenmawr Company, 6RWF. Image courtesy of Dennis Roberts

Background: A piece of granite from the quarry at Penmaenmawr left at Lala Baba CWGC Cemetery, Lala Baba, Gallipoli to commemorate the 'Quarry Boys' who did not return to 'their beautiful mountain home.' Image courtesy of Anne Pedley



WHEN DAI BECAME TOMMY

The coal miners of Wales were among the first to answer the call to war in 1914. Usually socialist, radical and non-conformist, miners could be sceptical about appeals to patriotism. Like many other men at the time however, they were swept away by the initial enthusiasm for the war and flocked to join up. Tough men, used to the daily hardship and danger of mining, they would find their talents and courage severely tested.



The *When Dai became Tommy* exhibition looked at the personal stories of miners who went to war, with a particular emphasis on those miners who served as ‘tunnellers’ on the Western Front – a largely forgotten part of the war where the Welsh played a prominent role. Welsh soldiers fought on every battlefield on which British forces were engaged and wherever Welsh soldiers fought, there were miners amongst them. This exhibition was held at the Big Pit National Coal Museum February to September 2015 before moving to the National Wool Museum from September 2015 to January 2016.

Left: Leather purse presented by the officials of Forge Slope Colliery to David Evan Williams on attaining a commission as a Lieutenant in the Royal Engineers, April 1916.
© Amgueddfa Cymru – National Museum Wales

BELIEF AND ACTION – REMEMBERING DIFFERENT VOICES

Whilst we remember those who lost their lives or were injured during the First World War, it is also important to remember those who opposed the conflict on grounds of their beliefs. Over 900 Welsh men and women were imprisoned during the First World War for opposing the conflict for religious, ethical or political reasons, following conscription in 1916.

The Welsh Centre for International Affairs created the *Belief and Action* exhibition tour to explore the diversity of views on conflict and peace, in particular the conscientious objectors of the First World War.

The exhibition formed part of their Wales for Peace programme and was an important component of *Cymru'n Cofio* Wales Remembers 1914-1918. It visited 14 venues across Wales during 2016-18, and engaged with approximately 22,500 people through over 30 local events. In addition, four curriculum learning resources exploring perspectives on conflict were created for young people, and made available through the Hwb learning platform.



Comments by visitors to the exhibition included ‘An interesting piece of Welsh history I knew nothing about’ and ‘Very informative, well produced, unbiased and thoughtful display.’

The Welsh Centre for International Affairs also worked with historian Dr Cyril Pearce to create a searchable ‘Peace Map’ of First World War Conscientious Objectors, Wales-wide, drawn from his ‘Pearce Register’ database. This new online resource can be searched by name, county, town or motivation (for opposing the First World War), and offers a means to uncover - and bring to life - the hidden histories of conscientious objectors from Wales. The UK database of over 16,500 names has been incorporated into the Lives of the First World War website.

Find out more: www.ConscientiousObjectors.Wales

Left: *Belief and Action* exhibition, Ysgol Maesydderwen, Ystradgynlais – launch of ‘Objection Then and Now’ Curriculum Pack for Conscientious Objectors Day, 15 May 2018. Credit: Craig Owen, WCIA

Background Image: Conscientious Objectors’ Memorial Stone in Wales’ National Garden of Peace. Credit: Craig Owen, WCIA



Above: RWF Museum panel showing some of the Faces of the Fallen funded by Welsh Museums Federation ©RWF Museum



FACES OF THE FALLEN

The Regimental Museum of the Royal Welch Fusiliers at Caernarfon Castle planned and delivered a comprehensive programme of events to commemorate the centenary of the Regiment's service during the First World War, including *Faces of the Fallen* and *Bring Them Home*.

One of the projects to honour the men who died was *Faces of the Fallen*, which created a database with profiles of as many of the men as possible.

The database began as a photographic commemoration. The Royal Welch Fusiliers Museum posted photographs of the men who died in foreign fields exactly 100 years to the day that they fell as the conflict unfolded over the four-year period. From this, the museum built up a portfolio of information on each person, creating a personal profile of the men behind the statistics. The figures are stark. By the end of the war, over 11,000 men in the regiment had given their lives.

With the financial support of *Cymru'n Cofio* Wales Remembers 1914-1918, a searchable database was created by the Royal Welch Fusiliers Museum for its website, as a free research resource for anyone to use. The Trustees are hugely indebted to a small group of dedicated volunteers who made this fitting tribute possible. This has created a personal and fitting legacy, and currently has over 2,530 photographs and profiles of fallen Royal Welchman.

'We believe we are bringing these Royal Welchmen back to the spiritual home of the Royal Welch Fusiliers.' Museum Trustee

'This is an awesome idea and so fitting. It continues to create an archive of loyalty and sacrifice and honour. I hope more of them are found and faces to all of those who fell and served are brought to life.' A Facebook follower

Find out more: www.rwfmuseum.org.uk/faces-of-the-fallen

BRING THEM HOME

An evocative visual commemoration event took place on Armistice Day 2015 on the walls of Caernarfon Castle. The Royal Welch Fusiliers Museum projected the number of the Regiment's soldiers who fell on the battlefields during the First World War, then their names (over 11,000), along with photographs of many of the men. The projection began with the fitting song 'Bring Him Home' sung by tenor Alfie Boe, permission for which was kindly allowed by the *Les Misérables* publishers.

The *Bring Them Home* project, supported by the National Lottery Heritage Fund, was staged by the museum to illustrate the extent of the losses suffered by just one regiment in the First World War, and the stories of the men behind the numbers. Although names of those who died serving in the war are inscribed on war memorials across Wales, the event was conceived to create a powerful presence by bringing all the men together in one place. The screening was repeated in 2016, 2017 and 2018 with newly donated photographs included.



Right: Large projection of *Faces of the Fallen* on Caernarfon Castle walls 11th November 2015
© RWF Museum

@DYDDIADURKATE - TWEETING FROM THE PAST

Throughout 2015 the @DyddiadurKate Twitter account tweeted (in Welsh) the 1915 diary of Kate Rowlands, a farm girl from Sarnau near Bala. A century later, her records have given us a new glimpse into life in Wales during the First World War.

In 1915 Kate 'Kitty' Rowlands was an unmarried woman, in her early twenties, living with her parents on a small farm called Ty Hen in the parish of Llanfor. Within the covers of her Welsh-language diary there are brief records of her daily activities – farm and household tasks, seasonal rituals, weather observations, countless chapel meetings, and neighbours coming and going. This was micro-history – the daily happenings of one small community during a turbulent year in mainland Europe.

Browsing the pages, it became clear that the content merited further attention. And so the Twitter account @DyddiadurKate started on New Year's Day 2015. For a full year, National Museum Wales' team tweeted the content of the diary daily, reaching an audience beyond any reading room or lecture theatre.

To coincide with the Twitter account, @DyddiadurKate was a springboard to blog about all sorts of topics during the First World War including public health, recruiting in Merionethshire, the Red Cross and volunteering on the home front, worries about food production and the Fron-goch prison camp. One name or event in the diary would lead us to a local story which, more often than not, mirrored a broader national story.

Above: The diary's brief entries © Amgueddfa Cymru – National Museum Wales

Middle: Cover of the 1915 Welsh-language diary of Kate Rowlands, from Sarnau, Meirionnydd from the National History Museum collection © Amgueddfa Cymru – National Museum Wales

Below: Kate Rowlands in 1969. By this time she had settled in Rhyduchaf © Amgueddfa Cymru – National Museum Wales



THE GREAT WAR AND THE VALLEYS

The National Library of Wales worked in partnership to present an online exhibition focused on the impact of the First World War on Merthyr Tydfil and the Cynon Valley.

The online exhibition detailed the harrowing experience of war in the trenches and documented the opposition to war and the impact of the conflict on civilian life. The ‘home front’ was an important part of the exhibition, and it looked at how women’s lives were changed by the war and how controversial events like the miners’ strike of July 1915 were reported. It explored attitudes to the war and local events such as the arrival of groups of Belgian refugees, as well as recognising that opposition to the war was a prominent feature of life locally.

The content for the online exhibition was selected from two Welsh digital resources: the Jisc-funded digital archive (Welsh Experience of the First World War <http://cymru1914.org>, a collaboration between the libraries, archives and special collections of Wales), and from the People’s Collection Wales digital collection. The exhibition was written by Paul O’Leary, the Sir John Williams Professor of Welsh History in the Department of History and Welsh History at Aberystwyth University.

View the online exhibition: merthyrww1.llgc.org.uk

Right: Page from *The Aberdare Leader*, July 17, 1915. By permission of National Library of Wales

"OUR PICTURE SHOW IS THE PLACE TO GO!"

GRAND THEATRE, ABERAMAN

Re-opened under the auspices of the Aberaman Workmen's Hall and Institute Committee. The Photo-Play is now recognized to be the best medium of displaying the Histrionic Art and the delineation of Human Emotions.—Tragedy, Pathos, Mirth.

MONDAY, JULY 19, 1915—A Swedish Biograph Drama:

"The Worker's Way"

THURSDAY, JULY 22, 1915—Exclusive Drama by the Famous Players':

"THE UNWELCOME MRS. HATCH"

In addition Beautiful COLOURED SCENICS and PATHE'S GAZETTE with all the Very Latest News in Pictures.

DOORS OPEN AT 6 p.m. ONLY HIGH-CLASS, EXPENSIVE FILMS SHOWN.

CONTINUOUS PICTURES FROM 6.30 TO 10.30. CHANGE TWICE WEEKLY.

WEDNESDAYS: MORNING SHOW OF PICTURES.

FULL PROGRAMME AT 10.30.

PRICES TO SUIT ALL: 9d., 6d., 4d., 3d., 2d.

Children, Half-Price.

Children's Matinee Saturday, at 3 p.m. 1d. & 2d.

Enjoy the Beauties of Travelling in a luxurious FIVE SEATER CAR

BUSINESS OR PLEASURE. DISTANCE NO OBJECT.

When in need of a CAR ring up Phone 22, Hirwain, where you can rely on prompt and efficient attention, combined with reasonable Charges by

Reg. Bragg, GARDIFF ARMS' GARAGE, HIRWAIN.

THE 5TH ANNUAL EISTEDDFOD

under the auspices of the Nazareth Welsh (R.) Chapel, will be held at the

Workmen's Hall, Abercynon ON SEPTEMBER 20, 1915

Adjudicators: Music—Mr. ARTHUR DAVIES, G. & L. Merthyr; and Mr. J. R. EVANS, G. & L. Aberdare.

CHIEF CHORAL (not under 40 in number "Am fod fy Ieuan' fyw." (T. Price). Prize £5, and Silver Cup to successful Conductor.

CHILDREN'S CHOIR (not under 40 in number, "Comrade's Song of Hope," or "Gentle Spring" (T. Price).

Also prizes for Novice and Champion Solos, Recitations, Letter Writing and Essays.

MOUNTAIN ASH EDUCATION COMMITTEE.

THE Committee invite applications for the post of Female Clerk at the School Clinic. Applicants must possess fair educational attainments. The person appointed will be required, in addition to performing all the necessary clerical work at the Clinic, to assist the School Nurse in her work. Salary, £52 a year.

A. MORGAN, Director of Education. Town Hall, Mountain Ash, 10th July, 1915.

Prepaid Small Advertisements, Inserted at the following specially low rates.

Table with 4 columns: One week, 3 wks., 6 wks., 1 yr. and 4 rows of rates for different word counts.

WANTED. GOOD General.—Apply, Carpenters' Arms, Treccynon. WANTED Experienced Lady Clerk for Laundry. Must be quick, accurate and reliable. Wages, 15s. per week.—Apply, stating age and experience to Mr. T. D. Williams, 10 Canon Street, Aberdare.

GOOD General Servant, to commence duties 1st week in August.—Apply, Mrs. Rowlands, Rock Hotel, Aberaman.

STRONG BOY to work in garden.—Apply, Mrs. Rees, Glandiare, Aberdare.

A YOUNG Man for the Butchery.—Apply, J. Vincent, 22 Canon Street, Aberdare.

IMMEDIATELY, an educated youth as apprentice to the Pharmacy Department.—Enrys Evans, M.P.S., F.R.H.S., Victoria Pharmacy, Aberdare.

AGENT'S 22 or 24 inch frame bicycle. Must be cheap for cash.—Apply, Gadlys Piano Stores.

CAPABLE, willing general, able to do plain cooking. Also experienced housemaid.—Apply, Mrs Davey, The Laurels, Treccynon.

DENTISTRY.—D. Ernest Williams, 1 Canon Street, Aberdare, has a vacancy for an apprentice. Good opportunity for smart youth.—Apply as above.

AGENCY.—Can be spare time at first, but with energy would soon pay to devote whole time. Try it. Terms are good; costs nothing to try. Ladies preferred.—G. Liversidge, Milnebridge, Huddersfield.

STRONG Haulier. Must be accustomed to horses. Also strong lad for warehouse.—Apply, John Lewis, Supply Stores, Treccynon.

POLISHER, used to repairs.—Apply, Jay and Co., Commercial Street, Aberdare.

TWO Stall Stable and Coachhouse, Lewis Street, Aberaman. Most convenient position.—Apply, E. Lewis Jones and Co., Auctioneers, Cardiff St., Aberdare.

TWO furnished rooms, suit young couple. Gadlys district.—Apply, L. "Leader" Office.

PORTHCAWL.—To let, furnished, 7 roomed house as comfortable apartments. Near Beach.—Tegfan, New Road.

HOUSE and Shop in Lewis Street, Aberaman. Good position.—Apply, 127, "Leader" Office.

HOUSE and Double-Fronted Shop, Main Road, Gadlys. Four bedrooms, bathroom.—Winter, 1 Dare Villas, Aberdare.

VICTORIA SQUARE.—To let, Old Butchers' Arms, now converted into shop premises.—Apply, W. R. Jones, Accountant, Cardiff Street, Aberdare.

BEDROOM and Sitting-room, suitable for lady teachers; bath and c. Home from home.—Apply, 9 "Leader" Office.

ROOMS as Offices. Suit Solicitor, Insurance Company or Architect, etc.—Apply, 2 Cardiff Street, Aberdare.

FOR SALE. ECONOMIST Range. Tiled back and sides. Perfect condition.—Apply, Jones, 1, Canon Street.

MOTOR Cycles, I.B.S.A., late 1913. My winner of the Reliability recent, £40 lowest.—Tom Rees, 15 Bailey Street, Mountain Ash.

CENTURY Dictionary. Original

In Aid of the Aberdare Auxiliary Fund.

Abernant Park, Aberdare, Bank Holiday, Tuesday, August 3rd, 1915.

ENTERTAINMENTS by Celebrated Concert Party and other noted Artists. Punch and Judy Show. Display by Fire Brigade. Tug of War, &c., &c.

NUMEROUS COMPETITIONS for Fancy Costumes, Beauty Decorated Cycles, Motor Cycles, Side-Cars, Climbing Greasy Pole, Pillow Fight, Comic Dress, Bands, &c., &c.

Other Musical & Interesting Turns by well-known Music Hall Artists, by kind permission of the Management of the New Theatre & Hippodrome and the Empire.

Look out for the Procession, headed by the Aberaman Silver Band.

See the great display of Flowers, Fruit and Vegetables in Abernant House by leading Exhibitors.

Dancing on the Green.

Popular Prices: 1/- up to 3 o'clock. After 3—6d. (Children, Half-Price).

Tickets may be obtained at all the local Collieries.

Sales Open at 1 o'clock. The Entertainments & Competitions will commence at 3.30. Send for Schedule of Flower Show to John Eynon, Cardiff Street, Aberdare. For the Competitions to Fred J. Caldwell, Tudor Terrace, Aberdare.

No Entry Fees for Competitions, which close July 29th, 1915.

Just arrived from Rouen, France THE RENOWNED

Madam LECLAIRE (Better known as Madam Clark) who has made a life-long study of

Phrenology, Clairvoyancy, &c. She now holds Receptions Daily from 10 a.m. to 10 p.m.

AT 40 CURRE STREET ABERAMAN. FEE from 1/- upward.

Best advice given on health and all matters vital to human happiness.

French Language Taught Fees Moderate.

BIRTHS, MARRIAGES and DEATHS.

MARRIAGE. ELSON—LANMAN.—On July 11th, at St. Mary's Church, Monmouth (by licence), by the Rev. W. Richards, Corp'l. E. A. Elson, Sportsmen's Bat'l., to Lizzie Arnold (Liz), second daughter of Mr. and Mrs. W. Lanman, Dean Street, Aberdare.

ACKNOWLEDGMENTS. HAVARD.—Mr. T. G. Havard and family, Manora, Hawthorne Terrace,

continue at work on day to day contracts pending a settlement of the issue.

The following is a copy of the notice posted at each colliery:—

Colliery. This colliery will continue open for work upon terms to be settled by the Government. In view of the present crisis it is of the utmost importance for the safety of the country that there should be regularity of work by the workmen. Any workmen absenting themselves will be thereby assisting the enemy.

Notes Here and There. (BY WHO.)

The miners' delegates have decided to take the fatal step. They have refused the Board of Trade's terms of settlement. The Executive Council is divided as to what action should be taken, although the majority were in favour of the day to day contract being continued until the terms were agreed upon. The position is most serious, and the eyes of the whole country and of the world are now turned upon the South Wales Coalfield.

According to the latest news the Government have stepped in and placed the South Wales coal industry under Section 3 of the Munition of War Act, 1915, thereby making it an offence to take part in a strike or lock-out unless it has been reported to the Board of Trade and the Board of Trade have, within 21 days, referred it for settlement by one of the methods in the Act.

Mr Ben Davies, J.P., miners' agent, says that this is what some members of the Executive Council have been trying to avoid—to come under the compulsory arbitration clause of the Munitions of War Act.

Who is to be blamed for this step taken by the miners? The employers are blamed by some, and workers by others. Some say that the action of the miners is most unpatriotic, seeing that the country is in such difficulties. But is this true? The miners have answered the call of the country in a noble way. Hundreds of them have given their lives for the Empire. Mr. George Barker says that the miners were being exploited in the name of patriotism.

The Executive Council of the Miners' Federation of Great Britain held a meeting in London on Tuesday, but it is understood that the South Wales crisis did not come under discussion. A strong feeling exists amongst the representatives that the wisest course has not been adopted by the South Wales Miners, because they are placing themselves in a position that compels them to accept compulsory arbitration.

Who will be the sufferers is another question that should be well thought out. No doubt the Government, under the protection of the Munitions Act, will see that enough coal is produced for the use of the Navies of the Allies and this country. But what about the consumers in this country? The price of coal is bound to go up enormously, and the small house-holders will suffer. Why does not the Government step in here also? It is to be hoped that the Government will find a means to conciliate the industrial combatants.

It is not at all surprising to see strife amongst the working classes when we have men who hold and have held high positions in this country at loggerheads. Some clause ought to be placed in the Act that would stop such tomfoolery in high places.

IMPORTANT NOTICE.

Carmarthen Dairy CREAMERY.

A BRANCH of the above is now open at

22a VICTORIA SQUARE

With a REGULAR SUPPLY of

Devonshire and Raw Cream, Fresh Daily. New Laid Eggs. Welsh Dairy Butter and Poultry.

A TRIAL SOLICITED.

Tel. 111. W. T. EVANS, Proprietor.

Up and Down the Valley. ABERAMAN.

YOUR ATTENTION is called to the fact that J. M. Evans, London Warehouse, is making a Clearance Sale of Millinery this week. WOMEN'S GUILD.—The Cwmnach Co-operative Women's Guild had a ramble to Cross Bychan on Thursday, July 8th. The party numbered 40. A most enjoyable tea was partaken of, after which the members indulged in games. They also had a sing-song under the conductorship of Mrs. Evans.

ON FURLOUGH.—Private George Taylor, 9th Welsh, formerly lineaman of the Aberaman Athletic Club, has been home on furlough.—Private Tom Dunayne, Somersetshire Light Infantry, former treasurer of the Aberaman Wanderers, and a member of the Athletic Committee, has also been home. Both are leaving for the front.

GOLDEN HONOURS.—At Saron Hall on Monday evening, under the auspices of the Dramatic Society, an interesting function took place. Drivers David Griffiths, A.S.C. (Dewi Aeron) and W. John Phillips, A.S.C. (Dewi Aeron) were presented with silver cigarette cases each.

Councillor David E. Davies, chairman of the society, presided, and gave a suitable address. Mr. Tom Edwards, in an appropriate address, handed over the gifts. Both recipients, feelingly responded, and cordially thanked their friends for such acceptable gifts. They would remind both, perhaps on the battlefield, of their happy association with the society. Others who spoke in eulogistic terms of the recipients, were Messrs. Thomas Maddy, D. B. Phillips, John Perkins, D. J. Phillips, and Miss A. Mary Howells. Solos by Messrs. George Jones, W. John Williams, D. J. Phillips, and David E. Phillips. Quartet, Messrs. D. Jones, Phillips, E. H. Perkins, Miss Annie James, and Tom Edwards. Solo, Mr. Handel Harries. Recitations, Maddy, Maddy and Tom Evans. Recitation, "Shwd mae'r bws mawr" by Mr. Evan E. Perkins (own composition). Recitation, "Pob un o'r orian mol," by Mr. Handel Harries (own composition). Mr. Oakley Rees sent a telegram regretting inability to attend.

MOUNTAIN ASH. A MILITARY WEDDING took place on Saturday last at the Ponty-pridd Register Office, the contracting parties being Corporal Fred Kingdom, of the Shropshire Light Infantry, now stationed at Aldershot, to Miss Maggie Morgan, daughter of Mr. Evan Morgans, 40 Duffryn Street. Of much interest was

ST. MARGARET'S CHURCH FESTIVAL.—The annual Sunday School Festival in connection with the Parish Church was held on Sunday and Monday. Holy Communion was celebrated by the Vicar, assisted by the Rev. Aeron A. Davies, at 8 o'clock on Sunday morning, when the Sabbath School teachers took their corporate communion. Matins was sung at 11 o'clock. The Te Deum was sung to Füssell, and the Benedictus to Barnby. The afternoon service was devoted to the children, who marched from Duffryn Street School to the Church. The Rev. I. Westhead preached an interesting sermon to the scholars. Evensong was intoned by the Rev. Aeron Davies. The Canticles were sung to Garrett in G. On Monday the scholars paraded at Duffryn Street, and marched to the Mountain Ash United Band (Mr. Willie Greenwood). In the evening dancing on the Green was indulged in. All kinds of sports were provided for the kiddies. Mr Austin had charge of the guns and Mr John Jefferies the slide, at which he inveigled over £6. The following ladies rendered valuable assistance: Mesdames J. K. Brooks, M. P. Rees, Dally, Bennett, Morgan, Weeks, Gillard, Matick, Davies, Chyrno, Parry, Newton, Sellick, Lewis, Jones, Parron, Morris, Cooling, Lye, Bolton, Rawlings, Evans, Jones, Eva Street, Protheroe, Smith, Jenkins, Edwards, Newton, Coleman, Bryant, Goldeworthy, Barnes, Fred Mills, Richards, Carhart, and Ellery. The stewards were: Messrs. T. H. Smith, G. Jefferies, A. Alder, T. Newton, E. Netherway, W. J. Williams, W. Smith, A. Broom, J. Powell, W. Tucker, J. Gibson, J. Lewis, J. Gough, E. Silk, G. Nutt, J. W. Grant, C. Jones, Star Rees, Martin Jones, R. Bartlett, P. Lye, Ernest Jenkins, W. Smith, W. Almond, C. Cook, J. Carhart, J. Lloyd, W. Protheroe, M. P. Rees, W. Jenkins, M. Jones, Heal, D. W. Howell, R. P. Dowling, and R. G. Shaw.

MISKIN. CANAAN.—On Sunday last the 15th anniversary of Canaan Sunday School was celebrated. The presidents were: Morning, Mr. D. Bradwick (supt.); afternoon, Mr. W. Moore, M.E.; evening, Mr. D. Price, Providence. The following took part in the recitations: Morfydd Evans, Miriam Roberts, George Vaughan, Cassie Meredith, Ada Vaughan, Clifford Robins, Ethel Bradwick, Nellie Jones, Isabella Jones, J. B. Jones.

DON'T read this unless you are interested in the present Town talk. Madame Lallie Charles, the great photographer in London, is so well-known that she has not even a showcase to indicate her business. Mr. WILKINSON, of THE VICTORIA STUDIOS, is so well-known in ABERDARE that he does not see the necessity of keeping an expensive shop window merely as a showcase. Please note from this date all business will be transacted in the Studios Upstairs at the same address. M. A. WILKINSON (Proprietor), VICTORIA STUDIOS, 22a VICTORIA SQUARE. Hours of Business: 9-30 a.m. to 9-0 p.m. JUNE 16th, 1915.

RECREATING Y GADAIR DDU / THE BLACK CHAIR



Y Gadair Ddu (The Black Chair) is one of the most iconic pieces of furniture in Wales, primarily for the personal and poignant story associated with it and the history of the First World War. It is an excellent example of early 20th century furniture, and has ornate carvings reflecting Christian, Greek and Celtic symbols and was designed by Eugene Vanfleteren, a Belgian refugee craftsman.

The original Black Chair, awarded posthumously to poet Hedd Wyn in the 1917 National Eisteddfod, remains in Hedd Wyn's home (Yr Ysgwrn), but as part of *Cymru'n Cofio* Wales Remembers 1914-1918, a full-scale 3D replica was made so more people could see and experience the iconic chair and what it represents.

In 2013, the original Black Chair was scanned at Yr Ysgwrn using 3D technology, through a partnership between Cardiff University's School of Engineering, the Snowdonia National Park Authority and Amgueddfa Cymru - National Museum Wales. The Welsh Government and other partners supported the project. The 3D scanning and printing works included other companies who reassembled the 20 parts and finished it to match natural wear and tear of the existing chair.

The replica was unveiled by the then First Minister, Rt Hon Carwyn Jones MS, in January 2015 at the Senedd and since then it has been displayed in Brussels and across Wales, including at the 2017 Urdd Eisteddfod, National Eisteddfodau, Cardigan Castle and St Fagans National Museum of History.

Left: Y Gadair Ddu (The Black Chair). By kind permission of Jan Davies

Names

The guns fell silent at last. Through the heavy stillness the sound of grief became clearer. The world was immersed in blood and tears, and after such endless carnage, throughout the whole savage earth the names were dispersed, common-place surnames of which no record existed except in the prayers of mothers in the hours of the night, the millions of names which were once dispatched on envelopes from genial homes to reach the madness of the trenches.

And someone asked: 'What shall we do with all these names? To leave them in foreign fields would be an affront.

We must carry these names back to their own country, gather all these names together from the wooden crosses.'

And others answered: 'Their sacrifice must be preserved from oblivion; in every town and village, commemorate them; carve their names with a sharpened chisel on stones instead of leaving them on pieces of wood, so that their names will last forever.'

And the stonemasons were busier than ever, ploughing the stones and sowing the letters like seeds along every monument; the chisels were sharpened by names, so that they could carve more and more names on stones, disfiguring the grain; and the sculptors also shaped images of soldiers in bronze and in stone with their restless chisels, sharpened on the hearts of mothers, the stone in each bosom, thus remembering all those young men who would never grow old.

But then someone asked, 'What about the grief-stricken mothers, the mothers who slept in the graves of their silent sons, the mothers who gave their sons their names and their breath?'

But the names of their sons claimed every inch of the stone, leaving no room to carve the names of the mothers, although they were also victims, dying of heartbreak and merciless longing, when all the graves became cradles; they died and were never named on the hewn stones.

'But what about those who preferred to destroy themselves rather than murder others on the fields of fire, those who chose the rope instead of the furious hell where young men were smashed and blown to smithereens, and the fathers who slashed their wrists because their sons had been snatched away from them in their prime of their lives?'

This was the unwise question bravely asked by others, but there was no room for cowardly souls on the stone.

And someone else asked, 'What about the God who forsook us throughout the whole Armageddon, through the weary years, the God who died in the ranks, the God who was murdered in the days when the conflict of nations destroyed civilization?'

And someone answered: 'The whole earth is his monument; no stone could ever contain his name, to preserve his name, the other names will be kept alive forever, and therefore may all the graves serve as a monument to God.'

And so it was. Every village and town was transfigured; monuments were raised to the sons of the silent mothers; the names were safeguarded for ever, the grief was preserved; the whole earth was a monument, the whole world a memorial; and the names, the thousands of names, all those endless names, were frozen forever in stone, all those cheap names close-knit, a brotherhood on monuments, but the other names astray through the whole world, forever lost.

Alan Llwyd

Commissioned by Literature Wales and funded by the Welsh Government for the 2019 Holy Glimmers of Goodbyes event

2016

In 2016, the focus of *Cymru'n Cofio* Wales Remembers 1914-1918 was on the commemoration of the Battle of the Somme. At home in Wales and at Mametz in France, services and vigils marked the battle's start and remembered the terrible losses. Events and exhibitions exploring other facets of the war also continued throughout the year. *The Canary Girls* exhibition at the National Waterfront Museum, Swansea highlighted the role of women in the war effort, and the *Weeping Window* installation at Caernarfon Castle drew thousands of visitors to see the ceramic poppies.



WALES AND THE BATTLE OF THE SOMME

The Battle of the Somme has become synonymous with suffering, and the appalling British Army casualty figure of the first day of fighting on 1 July 1916 (57,470 casualties, including 19,240 fatalities). The fighting continued for five months with over 1,300,000 soldiers on both sides becoming casualties, and it is often portrayed as representing the futility of the First World War.

Twenty-seven Welsh battalions took part in this colossal undertaking, which was launched after months of meticulous planning, training and preparation. In addition to the men who served in the Welsh regiments, Welshmen also served in other regiments of the British Army and other branches of service. Welsh women also served in the Somme sector as nurses, drivers and as canteen staff. As a result, few towns and villages in Wales were unaffected by the terrible events of those five months.

An unknown officer described the last moments of 2nd Lieutenant Alan Sheriff Roberts, age 20, an officer in the Royal Welsh Fusiliers.

'We found under trees and bushes many a boy who had lost all hope of being found, and who had settled down in that desolate spot to die. In one corner, at the foot of a tree, we found Roberts. From his wounds I could see at once that we could do nothing for him. I got down, undid his collar, took off his cap and put my hand on his clear forehead. Feeling a touch, he opened his eyes, and recognising me smiled faintly, and murmured in a gentle voice, "Captain." In a hopeless way I tried to do something for him, but he wanted nothing. He was in terrific pain, but he looked so mysteriously calm. The precious breath was getting fainter and fainter whilst his face became brighter and brighter, developing at the last a clearness that was well-nigh unearthly.'



Right: Second Lieutenant Alan Sheriff Roberts, Royal Welsh Fusiliers © Dr Jonathan Hicks



When the First World War ended many families took the opportunity to visit the battlefields where their loved ones died. A personal account from one Welsh family shows the devastation caused by this long battle.

Second Lieutenant Adrian Barrett of the Royal Welsh Fusiliers was killed on 10 July 1916, aged just 20, leading his men in an attack on Mametz Wood, the largest wood on the Somme. In 1920 his mother visited the area where he died, and she later wrote this account:

'At last, after months, even years, I have visited Mametz Wood. I have seen it in my dreams. I have thought of the spot and pictured it to myself – the place where my son was buried. I wanted to see the French Wood, the scenery last looked upon by the blue eyes of my boy. I have seen it all, and truly it is wonderful. Nature has done her best to soften the hard marks the war has made.'

The healing was to take longer for Helen Wheadon of Arabella Street in Cardiff. It was not until 1930 that she was notified that her son's remains had been found and identified inside Mametz Wood. Private John Bryant Collins of the 15th Welsh had been reported missing on 11 July 1916. He was buried in Serre Road Cemetery and his mother at last knew exactly where her son lay.

Stories from the Battle of the Somme are still being discovered, and the commemorative overnight vigil at Llandaff Cathedral on 30 June 2016 paid tribute to the sacrifice made by them all.

Dr Jonathan Hicks

Above: Second Lieutenant Adrian Barrett, Royal Welsh Fusiliers © Dr Jonathan Hicks

SOUTH WALES WESTERN FRONT ASSOCIATION

The South Wales branch of the Western Front Association played an important role in *Cymru'n Cofio* Wales Remembers 1914-1918.

The South Wales branch took the lead and organised the commemoration of the Battle of Mametz Wood which occurred in the second week of the Battle of the Somme, and where the 38th (Welsh) Division suffered over 4,000 casualties of whom over 1,000 were killed.

The National Service of Remembrance was held on 7 July 2016 at the Welsh dragon memorial at Mametz Wood in France and was attended by the then First Minister Rt Hon Carwyn Jones MS, other dignitaries and over 1,000 members of the public. The service was followed by a concert in the Basilica of Albert given by the Treorchy Male Voice Choir.

Alongside this commemoration event, the South Wales branch was active throughout the centenary period and gave talks to community groups, helped local groups establish or refurbish memorials, undertook research for members of the public and arranged annual visits to France and Belgium where the branch maintained and forged links with individuals and groups.

Find out more:

www.westernfrontassociation.com/branches/united-kingdom/wales-south/



Right: Western Front Association South Wales Branch. Band of the Royal Welsh March Past
© Phil Davies

MAMETZ: ALED RHYS HUGHES AND DAVID JONES

During the Battle of Mametz Wood in early July 1916 nearly 4,000 soldiers of the 38th Welsh Division were killed, wounded or declared missing. In 1937 this forest was the focus of David Jones' experimental poem 'In Parenthesis', an account of his own harrowing experiences in the battle.

A hundred years later, the wood still bears visible evidence of the terrible battle and loss of life, with ammunition shells and disintegrating boots in the undergrowth, and the shapes of former bunkers and trenches visible. Inspired by this important landscape in Welsh history, as well as David Jones' seminal work, photographer Aled Rhys Hughes tried to answer the question: does this landscape have a memory of what happened here one hundred years ago?

From July-December 2016, the National Library of Wales displayed *Mametz: Aled Rhys Hughes and David Jones*, an exhibition of Aled's photographs of a contemporary Mametz Wood. Items from the David Jones archive were shown alongside these striking images of the scene, which even today, still bears the scars of battle.

Right: *Mametz: Aled Rhys Hughes and David Jones*, National Library of Wales, 2016
© Aled Rhys Hughes



OVERNIGHT CANDLELIT VIGIL TO COMMEMORATE THE BATTLE OF THE SOMME

A national service of commemoration was held at Llandaff Cathedral to mark the centenary of the start of the Battle of the Somme, followed by an overnight candlelight vigil and a service of remembrance at the Welsh National War Memorial in Cathays Park, Cardiff, on 1 July 2016.

More than 150 people attended the commemoration service and the start of the overnight vigil on 30 June, with many staying throughout the night. Prayers and readings were given during the night by various leaders and dignitaries as well as by pupils from Tonypany Community College. A First World War trench lantern was lit and guarded by service personnel. Members of the Army, Royal Navy, Royal Air Force and the Royal British Legion all took part in the vigil, which was led by the then First Minister Rt Hon Carwyn Jones MS.

In the morning, a service of remembrance took place at 7am, followed by a two minute silence at 7.28am, to mark the moments prior to 7.30am when the first wave of men went over the top and into one of the bloodiest battles in British history.

Right: A National Service of Commemoration to mark the centenary start of the Battle of the Somme took place at Llandaff Cathedral in Cardiff. © Wales News Service





CREATING A CINEMATIC COMMEMORATION – JOURNEY’S END FILM

In 2016, Wales was used as a backdrop for a new film adaptation of the 1928 play, *Journey’s End*, by playwright R C Sherriff. A considerable amount of principal photography took place in Wales during the winter of 2016 using Welsh crews and locations, along with the use of Pinewood Studios Wales as a key location where the dug-out sets were re-created.

The feature film received significant financial support from the Welsh Government’s Commercial Fund (via the Media Investment Budget) and opened in the UK in 2018 with a special showing in Cardiff, one hundred years after the events depicted in the film. It also featured in the 2017 Toronto International Film Festival and the 2017 BFI London Film Festival.

The film was critically well-received and has been sold internationally to China, Europe, Latin America and North America, and features on Netflix where it is available in numerous countries worldwide, including the UK, through the on-demand streaming platform.



Left: Asa Butterfield (Lt. Raleigh) on location at Beaupre Castle which doubled as the HQ of the East Surrey Regiment near St Quentin, France in March 1918. © Steffan Hill/Journey’s End Film Ltd

Above: Asa Butterfield (Lt. Raleigh) arrives at Tredegar Park which doubled as The British Army Depot, Amiens, France. © Journey’s End Film Ltd

POPPIES: WEEPING WINDOW AT CAERNARFON CASTLE

Caernarfon Castle was the first location in Wales to host the famous Poppies: *Weeping Window* installation which had first been seen at the Tower of London in 2014. The sculpture cascade of thousands of handmade red ceramic poppies flowing from the top of the castle's Watch Tower to the ground below created a dramatic visual display which attracted large crowds. Over 120,000 people visited Caernarfon Castle during October and November 2016 to view the installation, which was a joint initiative between 14-18 NOW, Cadw, Welsh Centre for International Affairs, the Royal Welch Fusiliers Museum, and *Cymru'n Cofio* Wales Remembers 1914-1918.

While the *Weeping Window* installation was on show at the Castle, the Royal Welch Fusiliers Museum established a temporary Memorial Garden with the help of the local Comrades Association in aid of the British Legion. Over £57,000 was raised for the Poppy Appeal with over 11,000 wooden poppy crosses laid representing peoples from 53 countries from around the world as well as from all major religions and non-believers. The Garden was opened by the Lord Lieutenant of Gwynedd to coincide with the Royal Welch Fusiliers Museum's Mametz Exhibition and commemoration events.

Shirley Williams, Royal Welch Fusiliers Museum Education Officer said: '*Having the Weeping Window here in Caernarfon has been amazing. It is an incredibly powerful symbol of Remembrance and has made a big impact on visitors, the community and the school groups I have run related activities for in the Castle.*'

Find out more:

www.1418now.org.uk/commissions/poppies/about/

Right: Poppies: *Weeping Window* by artist Paul Cummins and designer Tom Piper – Caernarfon Castle © 14-18 NOW



IN A SINGLE DAY: WE'RE HERE BECAUSE WE'RE HERE

On 1 July 2016, from 7am to 7pm, over 1400 volunteers in historically accurate First World War uniform appeared unexpectedly in public locations across the UK, such as railway stations, shopping centres, markets and beaches, including many in Wales. Created by Turner Prize-winning artist Jeremy Deller in collaboration with Rufus Norris, Director of the National Theatre in London, *We're here because we're here* reached over 30 million people across the UK, in a single day.

The participants were a reminder of the 19,240 men who were killed on 1 July 1916, the first day of the Battle of the Somme, with each contemporary participant representing a specific soldier. They handed out cards to members of the public with the name and regiment of the soldier they represented, and, where known, the age of the soldier when he died on 1 July 1916. Although they did not speak during, the participants occasionally sang the song 'We're here because we're here' which was sung in the trenches during the First World War.

The public performance involved over 27 organisations including National Theatre Wales and was specially commissioned by 14-18 NOW, the UK's arts programme for the First World War Centenary.

Med Rendell, a volunteer from Aberystwyth, said: *'It was an experience I'll never forget. I felt so close to people that day, both fellow participants and the public. It was, in my eyes, the most important way to really hit home just how many lives were lost in World War One.'*

Find out more: www.1418now.org.uk/commissions/were-here-because-were-here/



Right: 14-18 NOW – *We're here because we're here* – by Jeremy Deller and Rufus Norris, Snowdon © Mark Douet

FORGET ME NOT: POSTCARDS FROM THE FIRST WORLD WAR

This exhibition displayed a variety of postcards from Amgueddfa Cymru – National Museum Wales collections, which were made, written and sent throughout the war. Writing and sending postcards became an important way for soldiers and their families to keep in touch. Receiving a few lines from the front was precious and lifted the morale of worried relatives back home.

At the height of the war, a staggering 19,000 mail sacks a day crossed the English Channel to the war zone. Cards and letters sent from the front were censored to avoid leaking military secrets. The authorities checked over 370,000 items of mail each day.

The postcards in the exhibition highlighted the diversity of the collection. Some are un-posted souvenirs; others are inscribed with poignant handwritten messages from the frontline. From mass-produced embroidered cards sent from France to photographic portraits of soldiers and sentimental illustrations of separated lovers, the collection offered an insight into the everyday experiences of the ordinary men and women whose lives were touched by war.

Taking inspiration from the heartfelt postcards sent during the war, the National Waterfront Museum also hosted creative workshops where people could make their own cards using simple embroidery or colouring techniques.

Top left: Postcard entitled 'La Journee du Pas-de-Calais'. Illustrated with two soldiers in a trench, another in bunker.

Top right: Embroidered postcard sent to Doris Langdon of St Fagans from a soldier serving in France.

Bottom left: Field Service postcard printed with multiple choice messages and space for signature. Decorated with red, white and blue silk ribbon.

Bottom right: Reverse of 'La Journee du Pas-de-Calais' postcard, handwritten message with hexagonal field censor stamp.

Sent by a soldier in France to Miss Edith Smart of the Heathcock Pub, Llandaff, Cardiff, on 20 August 1916.

All images © Amgueddfa Cymru – National Museum Wales



La Journée du Pas-de-Calais A. Mayeur.
août 1916



NOTHING is to be written on this side except the date and signature of the sender. Sentences not required may be erased. If anything else is added, post card will be destroyed.

[] must be prepaid on any letter or postcard addressed to the sender of this card.

I am quite well.

I have been admitted into hospital

{ sick } and am going on well.
{ wounded } and hope to be discharged soon.
I am being sent down to the base.

I have received your { letter dated _____
telegram " _____
parcel " _____

Letter follows at first opportunity.

I have received no letter from you

{ lately.
or a long time.

Signature }
only }

Date _____

(500) Wt. W1506/R1619. 1,000,000. 6,17. H. C. & L., Ltd.



(F93.16/2)
CARTE POSTALE

write soon
Dear Niece,
(Send a few tips)
hoping to find you all
in the very best of health.
I am going on quite
alright I have no time
to write a letter. This is
a card I bought on flag
day in France. I am not
having a bad time. I hope
the tips. is going on
alright. No more this time
with love to all

Miss Edith Smart
Heathcock Hotel
Llandaff
Cardiff
South Wales

FIELD OFFICE
A
20 AUG
16
T. 33



MUNITIONETTES AND CANARY GIRLS

In autumn 2016 the National Waterfront Museum in Swansea hosted an exhibition about the women recruited to work in munitions factories during the First World War. Nicknamed ‘Munitionettes’ or ‘Canary Girls’, they found the hazardous, heavy work brought them a new freedom, such as work outside the home and even fame on the football pitch.

The rush to do one’s duty and fight at the front left a shortage of skilled male workers in factories across Britain. Women, most of whom did not work, were in domestic service or previously did menial, unskilled work, were now recruited to work in industry.

The Shell Crisis in 1915 led to a new Government department, with David Lloyd George as the first Minister of Munitions. Lloyd George was credited with driving increased supply.

Munitions factories became the largest single employer of women in the UK, with over 900,000 being employed in the industry. Even though they did the same job as the men, and often worked 12-hour shifts, they were paid half the wage. By June 1917 the factories that the women worked in produced over fifty million shells a year. By the end of the war the British Army had fired around 170 million shells.

At the National Explosives Factory, located at Pembrey, near Burry Port, the women worked with TNT – a highly poisonous substance. It contained picric acid which had the effect of turning the skin of the women who worked with it bright yellow, giving rise to the nickname ‘canary girls’.

During the war, women became more involved in sports such as football and cricket. Football teams were formed at munitions factories across Britain and the government actively encouraged the women to take part as they believed it was good for their health and kept them fit to work in the factories.

This exhibition explored the personal stories of some of the women and toured some of the other National Museum Wales sites.

Left: Heavy cotton khaki overall and cap worn by a woman working in a munitions factory. Location and wearer unknown. Donated to the National Museum of Wales in 1919.
© Amgueddfa Cymru – National Museum Wales

THE UNUSUAL CONNECTION BETWEEN IRELAND AND FRON-GOCH

In June 1916 around 1800 Irish men were interred without charge at a prison camp in Fron-goch near Bala in North Wales, after being rounded up by the British Army following the Easter Rising. They were there until December 1916 when David Lloyd George became Prime Minister. Prior to their arrival the camp housed German prisoners of war.

The Irish prisoners organised lessons in Irish history, Irish and Welsh languages, and in military organisation, and the camp became known as the ‘university of revolution’. On release, many of the men returned home determined to end British rule in Ireland, giving Fron-goch an unusual but critical role in Irish, Welsh and British history.

To mark the centenary, the Snowdonia National Park Authority worked with the Fron-goch Heritage Committee, People’s Collection Wales, National Museum Ireland and National Library Ireland to identify, digitise and publish material relating to the internment. This included installing trilingual panels as well as using the digital Cultural Beacons technology. The Ireland-Wales Research Network also organised an academic symposium on *The Meanings of 1916 Ireland and Wales* to explore the significance of Fron-goch.

Pupils from Ysgol Bro Tryweryn (built on the site of the former prison camp) worked with Welsh poet Myrddin ap Dafydd and composer Robat Arwyn to compose poems and songs interpreting the stories of the prisoners, performing them at an open day held at the school. The exhibition was attended by the then Irish Ambassador to the UK, Daniel Mulhall. It provided local residents and relatives of the Irish prisoners with the opportunity to share their knowledge of the internment and its personal and political impact with each other and with a new generation.

Right: Premiere performance of Sam Perkin’s *Freakshow* at Gregynog by the Fidelio Trio
© Gregynog Festival

Gregynog Festival 2016: Éire commemorated the internment, with Irish composer Sam Perkin creating *Freakshow* for the Fidelio Piano Trio, having taken his inspiration from the Circus of Rats which Lyn Ebenezer describes in his book *Fron-Goch Camp 1916*. *Freakshow* was premiered at Gregynog in June 2016 with the first Irish performance in Dublin in December 2016. A mini-documentary about *Freakshow* is available on YouTube.

Freakshow documentary: www.youtube.com/watch?v=aqiYpZEbc-I
People’s Collection Wales: www.peoplescollection.wales/



Watchkeeper

for Gwilym Williams

*Pixels break a thousand spaces
where floating faces rise.*

*Sun clambers over hills
to a black cross.*

*That shines your eyes
back into it,*

*breathing in villages, towns, cities
mourning cemented onto walls.*

*Plumed objects placed in corners
looking back at us.*

*Your poems tell me
how you loved these lanes:*

*Primroses, brambles, lichen,
moss, birches thickening.*

*Walking to school, a prison
to a small boy with dirty knees*

*you chewed a pencil
until teeth touched lead.*

*Then something flecked
its ambition:*

*An inscape mediated
the inscribed hymn*

*of fire, hearth, light.
Patterns on water*

*unlocked a spell of belonging
homing into books.*

*The heart's machine tells us
there is more than this.*

*But if we can, we return
wrestling with nostalgia.*

*The hurt of humanity,
its exoskeleton*

*branding the world,
stammering untold prayers.*

*Yet you, I, we, they, believe
in something more:*

*Pan welaf athrofa y werin
yn uno fy nghenedl i gyd.*

*Something that exceeds self
makes space for thought-*

*beyond the hardware
that litters our sky.*

*And in a village
a woman tells a child:*

*On his return he could not walk
into the kitchen.*

*He asked for paraffin to douse
the lice that covered his body.*

*Under a willow he stripped
before he could be touched.*

Nerys Williams

*Commissioned by Literature Wales and funded by the Welsh
Government for the 2019 Holy Glimmers of Goodbyes event*

2017

The Third Battle of Ypres (Passchendaele) was undoubtedly one of the most devastating engagements of the First World War and for Wales there was the symbolic loss of the iconic poet Hedd Wyn on the first day of fighting. In 2017, a major commemorative service at the site of the Welsh War Memorial in Langemark, Flanders marked the centenary. In Wales, Yr Ysgwrn, Hedd Wyn's home, opened to the public following a major redevelopment programme. Throughout 2017, literature was a key feature of commemoration, with events held in partnership with Ireland and Flanders.

Right: Yr Ysgwrn, a Grade II* listed building built in 1830 © Purcell UK.





A HOME KEPT ALIVE

Nestled on the slopes of Cwm Prysor near Trawsfynydd at the heart of the Snowdonia National Park, Yr Ysgwrn is a peaceful memorial to a generation of young men lost during the First World War. A symbol of the futility of war and bearing the legacy of that generation of doomed youth, Yr Ysgwrn has become a beacon of hope for peace and goodwill, and represents one of the greatest stories of Welsh culture, that of Ellis Humphrey Evans, better known as Hedd Wyn, whose family farm and home it was.

Hedd Wyn was killed on the first day of the Battle of Passchendaele in 1917, only a few weeks before it was announced that he had won his life's ambition, and the highest accolade awarded to Welsh poets, the National Eisteddfod bardic chair, for his poem 'Yr Arwr' ('The Hero'). He was 30. At the ceremony his empty chair was draped in a black cloth and has been known ever since as Y Gadair Ddu (The Black Chair). Kept at Yr Ysgwrn since 1917, Y Gadair Ddu is a symbol of the futility of war, symbolising empty chairs in homes throughout Wales following the First World War.

His legacy has been safeguarded by Hedd Wyn's family for over a century. In the years following his death, they provided a warm welcome to visitors keen to view Y Gadair Ddu and to experience life at the home and surroundings which inspired his poetry. Hedd Wyn's nephews, Ellis and Gerald Williams made a solemn promise to their grandmother, the poet's mother, that they would continue to keep the door open and in 2012, with the support of the Welsh Government and the National Heritage Memorial Fund, the Snowdonia National Park Authority (SNPA) became custodian of Yr Ysgwrn. The SNPA continues to work with Mr Gerald Williams to ensure that the site is conserved and sensitively restored for the benefit of future generations, whilst remaining a working farm.

The £3.7m development at Yr Ysgwrn was supported by the Welsh Government and the National Heritage Memorial Fund and completed in time to commemorate the centenary of his death in July 2017.

Left: Yr Ysgwrn's kitchen © Andrew Lee

A light-touch approach was adopted, in order to undertake the necessary renovation work and changes (such as installing water, conservation heating and electricity to the farmhouse) without undermining the intimacy of the setting and collection of family furniture and artefacts. The familiarity of the setting was vital: preserving the row of hats hung on the beams, the initials carved on the bellows and the books displayed in the hearth. These cherished details could be easily lost but hard to reinstate.

Other spaces have been treated simply, in order to bring them back to life while maintaining the character and original fabric of the buildings. This approach has been balanced with the need to provide visitors with a first class visitor experience. The upstairs of the farmhouse and agricultural buildings have been treated as exhibition spaces and access for all is provided in all spaces.

Yr Ysgwrn is now an Accredited museum and multi-award winning visitor attraction and has won national and international awards. Caring for Yr Ysgwrn has been the life's work of Hedd Wyn's family and it is our privilege to continue to keep the door open.

Naomi Jones, Head of Cultural Heritage, Snowdonia National Park Authority

Find out more: www.yrysgwrn.com

'It is a fascinating place to visit and very poignant. The staff were very knowledgeable and happy to answer questions. All very relaxed. Nothing was too much trouble. Brilliant.' (Quote left on Tripadvisor)

COMMEMORATION OF THE THIRD BATTLE OF YPRES (PASSCHENDAELE)

The Welsh National Service of Remembrance allowed the people of Wales to commemorate the loss of the 3,000 men killed or wounded during the Third Battle of Ypres (Passchendaele). The service took place on 31 July 2017 at the site of the Welsh Memorial in Langemark, Flanders.

This marked the centenary of the engagement of the 38th (Welsh) Division in the Battle of Pilckem Ridge. The date was also the centenary of the death of Hedd Wyn, who died near the site of the Welsh Memorial. The commemoration followed the UK service at Tyne Cot cemetery, and was attended by HRH the Prince of Wales, the then First Minister Rt Hon Carwyn Jones AM, the Minister-President of Flanders with dignitaries from Belgium, Germany and Ireland. Over 1000 members of the public were present, including many local people from Langemark.

Wreathes were laid at Hedd Wyn's grave in Artillery Wood, and at the grave of Francis Ledwidge, the Irish poet who died on the same day.

During the service Chris Coleman, the then manager of the Welsh national football team, read a pledge from the sportsmen and women of Wales.

**In the name of the sportsmen and women of Wales,
From our different fields of play,
We remember those who toiled on these fields.
In the name of all who have struggled to compete against the elements
We remember those who endured the harsh wind and rain of these fields.**

**In the name of all those who have upheld the honour
And dignity of our nation on different fields,
In peace and in war,
We remember those who paid the ultimate sacrifice on these fields.**



**Remembering their suffering and sacrifice,
We pledge together as a modern and diverse nation
In life and in sport,
To honour them.**

Gorau Chwarae Cyd Chwarae.
The Rev Canon Aled Edwards OBE

Above: Passchendaele Service 2017 © Welsh Government

HEDD WYN EDUCATIONAL WORKSHOPS


The National Library of Wales' Education Service worked with Snowdonia National Park Authority to deliver workshops for primary school pupils on the life and work of Hedd Wyn.

Workshops took place at his family home Yr Ysgwrn and at schools on the Wirral and several locations along the route the Black Chair would have taken during its journey from the Eisteddfod in Birkenhead to the poet's home. The workshops included a free booklet for each school pupil and a specially-commissioned performance about Hedd Wyn by Mewn Cymeriad/In Character theatre company. The Scottish Power Foundation supported the educational project.

Additional events were held at the Urdd Eisteddfod in Bridgend where the 3D copy of the Black Chair was displayed.

Right: Hedd Wyn show by In Character, Yr Ysgwrn, 2017 © National Library of Wales





HEDD WYN &
EDWARD THOMAS

DIFFODD
YR AWEN
FALLEN
POETS

FALLEN POETS EXHIBITION AND FILMS

In 2017, the National Library of Wales created the *Fallen Poets* exhibition which included short Welsh and bilingual films as a modern interpretation of the poems of Hedd Wyn and Edward Thomas who both died in the First World War.

The exhibition celebrated their lives, work and legacies and included the original manuscript of Hedd Wyn's Eisteddfod-winning ode 'Yr Arwr' ('The Hero'). It looked at the impact of the war on Edward Thomas by exploring his extensive archive, including letters he sent to his wife, Helen, in which he describes life on the front, as well as drafts of his poems and the last diary he kept which was still in his pocket when he died.

Fallen Poets films: Hedd Wyn: www.youtube.com/watch?v=LKcUycZ3ciQ
Edward Thomas: www.youtube.com/watch?v=GZ-VJGrEjV4

①

13

Yr Arwr.

San Eiddwen (Hed Wyn) Traffordddal

I

Yr Eneiniog

Wyle anniddig dafn fy mlyn, ddoedd,
Am gweswr glywd ar lwm greigleodd,
Cangys merch y drycinredd - oeddwn gynt,

Gryon ym mawrwynt ag oerri moroedd.

Tior wylwr am na welon f' amwylid -
Tywysog meilion gwlad desog mebyd,
Pan nad oedd un henfyd hyd - ein dyddiau
Ac is rhuddem hafan cerddem hefyd.

Am hwy pan heliodd niwl in panglan,
Rwydi o wead dieithr y duwian,
Mi wylwim weld y mab man, ym troi in rhydd
O hen fagwrydd dedwrydd si dadlan.

Y llanc a welon twy in gwyll ym cilio,
Y ddeildre ludol werdd flodorado
Di ol bu in coed ym wyllo; a nentydd
Ym rhawch anedwrydd ym neheiddio.

DIGITISING HEDD WYN'S 'YR ARWR'

As a fitting tribute to Hedd Wyn the National Library of Wales created a facsimile of the handwritten copy of 'Yr Arwr' which he sent from the village of Fléchin in northern France and which was written under the nom-de-plume 'Fleur-de-lis' in July 1917. The manuscript includes the judges' notes, comments and corrections at the edge of the pages.

Creating the facsimile was a combination of modern technology and traditional skills. After the Library's digitisation staff created high-resolution images, the conservation team cut and finished the item, and recreated any damage, holes or creases to look exactly like the original.

The facsimile travelled to schools across North Wales and Birkenhead.

The digitised copy can be viewed online: cymru1914.org

Y GADAIR WAG | THE EMPTY CHAIR: CREATIVE POETRY COMMEMORATION

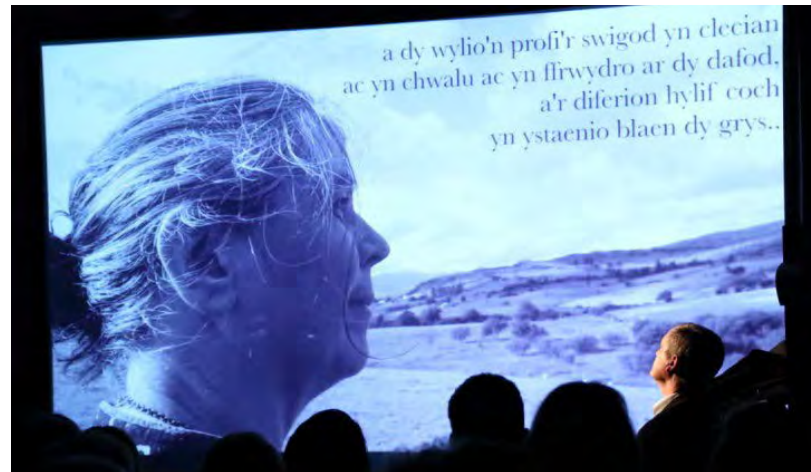
***Y Gadair Wag | The Empty Chair* was a multimedia poetry show commissioned by Literature Wales. It depicted the story of Hedd Wyn, the poet of the Black Chair, and explored the nature of loss, boundaries and identity.**

It first toured in 2017, the 100th anniversary of the Third Battle of Ypres (Passchendaele). A second tour was sponsored in 2019 by Yr Ysgwrn and *Cymru'n Cofio* Wales Remembers 1914-1918, in partnership with S4C's Yr Egin centre.

The show was written and performed by Ifor ap Glyn, the National Poet of Wales and directed by Ian Rowlands with digital art by Jason Lye-Phillips. Film and experimental techniques were used to effectively bring voices and images to the stage. Eleven venues were visited in Wales, two in Ireland and one in London, and the show was performed to over 1,200 people.

'A feast for the eyes and ears! A performance which brought the greatness of Hedd Wyn's life and work to sixth form students – and on a Friday night!' Head of the Faculty of Languages, Ysgol Brynrefail, Llanrug

Below left: National Poet of Wales Ifor ap Glyn performing in *Y Gadair Wag*. © Keith O'Brien
Below right: *Y Gadair Wag* (image of poet Sian Northey). © Keith O'Brien



POETRY OF LOSS

Literature Wales was commissioned by *Cymru'n Cofio* Wales Remembers 1914-1918 to host a series of commemorative events in Wales, Flanders and Ireland. A writers' residency exchange led to the poet Nerys Williams spending time in Passa Porta (the international house of literature in Brussels), and Antwerp writer Peter Theunynck undertaking a residency in Tŷ Newydd Writing Centre in north Wales.



An evening of poetry, music and discussion took place in Passa Porta with poets and musicians from Wales and Flanders. Ifor ap Glyn, the National Poet of Wales was commissioned to write a multimedia poetry show and *Y Gadair Wag / The Empty Chair* toured Wales and Ireland. A poetry evening was also held in Dublin as well as a workshop for east Dublin secondary school pupils.

The Speaker of the Flemish Parliament, Jan Peumans, and a delegation also visited Wales. A commemorative event at the Senedd was held, which included the exchange of reciprocal gifts. The Llywydd and the Minister for Culture, Tourism and Sport presented an artwork entitled 'Chinook' from the series *Hawk and Helicopter 2010* by renowned Welsh artist Osi Rhys Osmond to the people of Flanders, and the Speaker of the Flemish Parliament presented a chair designed by students of Thomas More's school of furniture design to the people of Wales.

A symposium on the shared history of Wales and Flanders during the First World War was arranged by Cardiff University at the Pierhead Building, Cardiff Bay. The symposium was opened by Y Llywydd and the Speaker of the Flemish Parliament.

The chair designed by the students sits atop a plinth manufactured by Simon O'Rourke Ltd, and is made of Welsh oak sourced from Yr Ysgwrn.



Left top: The 'Chinook' painting on display at the event in the Senedd
© Literature Wales / Geoffrey Fritsch Photographie

Left: Poetry of Loss event at Passa Porta, Brussels with Nerys Williams, Patrick McGuinness, National Poet of Wales Ifor ap Glyn, Geert Buelens and Literature Wales' Chief Executive Lleucu Siencyn © Literature Wales / Geoffrey Fritsch Photographie

EDWARD THOMAS COLLECTION AND RESTORATION

Cardiff University Special Collections and Archives focused on the poet Edward Thomas, who died in the Battle of Arras in 1917, by exploring its collection of his papers and hosting an international conference and exhibition featuring some of Edward's treasured notebooks, formerly too fragile to consult.

The notebooks were repaired and restored by Glamorgan Archives thanks to funding from the National Manuscripts Conservation Trust. The exhibition attracted national publicity, and archive staff were interviewed by the Wales Arts Review and the BBC, alongside leading academics and contemporary writers influenced by Thomas' work, including Gwyneth Lewis, the first National Poet of Wales.

The Special Collections and Archives department hosted off-site events including a creative writing workshop, open-mic poetry reading, and pop-up exhibition with funding from Literature Wales. It facilitated a new English Literature module on literary archives, in which students made short films based on material in the collection. Staff developed themed teaching resource packs for schools, and delivered archive workshops with Literature Wales to key stage 4 pupils from Fitzalan School in Cardiff. Pupils prepared group presentations, and delivered them with our archivist at a public event at the Senedd.

Right: War poet Edward Thomas © Cardiff University Special Collections and Archives



WEEPING WINDOW POPPIES AT THE SENEDD

The Senedd was honoured to exhibit the iconic poppy sculpture, Poppies: *Weeping Window*, by artist Paul Cummins MBE and designer Tom Piper MBE, between 8 August-24 September 2017. This coincided with the centenary of the Battle of Passchendaele, which took the lives of many Welshmen. During these seven weeks more than 49,000 people visited the Senedd to see the cascade of several thousand handmade ceramic poppies. The installation had previously been at Caernarfon Castle (see p. 56) in 2016.

Alongside the *Weeping Window* installation, the Senedd organised additional supporting activities, in partnership with the Welsh Centre for International Affairs and their 'Wales for Peace' programme, including a public and school outreach programme.

The Senedd also hosted the deeply moving exhibition 'Women, War and Peace' by the Welsh Centre for International Affairs, with renowned photo-journalist Lee Karen Stow, which included specially commissioned portraits telling the stories of Welsh women affected by war.

Quotes from visitors to the installation included:

'It almost feels like the sculpture is coming from heaven through the Assembly and out again.'

'Art is such a powerful and positive way to explain to younger generations what went on.'

Right: Poppies: *Weeping Window* displayed at the Senedd in August and September 2017 © National Assembly for Wales





DARK CLOUDS OVER THE WOOLLEN INDUSTRY

The National Wool Museum developed a touring exhibition which focused on the fortunes of the woollen industry in Wales and the impact of a Welsh uniform for the new Welsh Army Corps, which was expected to recruit up to 50,000 men.

With a severe shortage of uniforms in the British Army in late 1914, it was decided to reinforce the national identity of the Welsh Army Corps by tendering for Welsh Grey homespun cloth, 'Brethyn Llwyd', from the woollen manufacturers of Wales, which would create a new uniform.

The woollen manufacturers of Wales were in desperate need of these contracts as the industry was in decline due to worker unrest and competition from the larger mills of northern England. But there were early supply problems and the Welsh cloth was sent to Bristol for finishing and then returned to Cardiff, which added to the cost and time to make a complete uniform, especially when compared to cheaper khaki.

Due to the additional expense, and initial lack of capacity to supply sufficient quantities, the contracts for the Welsh woollen manufacturers were much smaller than expected, totalling only 8,440 uniforms, despite the Welsh mill owners investing in new equipment in anticipation of larger orders.

This exhibition explored the desperation of the woollen mills for contracts during the war to keep the mills open, and the use of Welsh national identity for recruitment.

Left: Soldiers including David Emlyn Jones, a weaver at Ogof Mill Cwmpengraig who was killed during the First World War. © Amgueddfa Cymru – National Museum Wales

REMEMBERING THE POLICEMEN WHO SERVED IN THE WAR

In 2014 the South Wales Police force started a project to remember policemen from previous forces of Glamorgan, Cardiff, Swansea, Merthyr and Neath who served during the First World War.

Since then nine booklets have been produced telling their stories. In addition, two permanent displays have been created at the Force Heritage Centre at Police Headquarters in Bridgend.

One focuses on the police and the war generally. The other contains items related to Richard (Dick) Thomas. He was a Glamorgan police officer and Welsh international rugby player who was killed at Mametz Wood in July 1916.

A highly successful exhibition, seen by over 100,000 people, was also held at the Firing Line Museum at Cardiff Castle during 2017 and 2018. This related to Ernest Rollings, a Neath policeman. He undertook a raid on German headquarters in Framerville in France and recovered secret German documents. These were said to be so important that they hastened the end of the war.



Right: Ernest Rollings: "The policeman who ended the war" exhibition at Firing Line Museum Cardiff Castle © South Wales Police

Heroes

For Ellis H. Evans 1887-1917 The Shepherd war poet Hedd Wyn

*Many Moons ago
before I was born
a story was told of a great king
called Kuwa Likenye*

*With tears in his eyes,
Kuwa invoked ancient spirits
they heard his voice,
his lamentations,
they came singing.*

*"Djembe Kumbi
Eezrewa Etongi
Etongi Ndi Mawongor*

*Wanna Wa Njuma Ezraweya
Evonda ya Njuma emuka
Ja' ataneya ndo Mavanni".*

*With the spirits, Kuwa built a wall, a kortoh,
outside the Kortoh,
German war machine raged.*

*Many moons ago
before morning breeze greeted my face,
a war was fought in a distant land.
It was, as Owen said,*

*"Dim through the misty panes,
and thick green light.
As under a green sea",
That "old lie",
in droves they died.*

*Hedd Wyn went,
a journey of no return.*

*Beyond the horizon
young boys
young girls,
quake in their boots
of what might or might not come
from behind the wall.*

*Mothers dressed in sackcloth
picking empty bullets shells,
in reverse.*

*In this fight,
in this great war,
only the maggots win.*

*Many moons ago
tales were told of soldiers -
dead and buried in distant lands
souls roaming
craving for one last journey home,
Hedd Wyn was there,
lost.*

*They found them dead at dawn,
bodies littered here and there
holes on their helmets*

*one soldier; eyes open,
as if following the path of his death,
In his right hand was a note.*

Eric Ngalle Charles

Commissioned by Literature Wales and funded by the
Welsh Government for the 2019 Holy Glimmers of Goodbyes event

2018

In 2018, the emphasis of commemoration turned to the final year of the war and in particular the Armistice and the end of the conflict. Joining with the rest of the UK, our National Service at Llandaff Cathedral on 11 November was the cornerstone of the remembrance that took place during the day. Other activities continued throughout the year, including exhibitions, artistic events, and research, building our understanding and offering new ways to engage with commemoration.





THE CENTENARY OF THE ARMISTICE

Sunday 11 November 2018 marked the centenary of the Armistice which led to the end of the First World War and was a memorable occasion for *Cymru'n Cofio* Wales Remembers 1914-1918.

Armistice Day commemorates the armistice signed between the Allied and Associated Powers and Germany and took effect at the 'eleventh hour of the eleventh day of the eleventh month' of 1918. A formal peace agreement was reached when the Treaty of Versailles was signed the following year.

In 2018 the day of reflection and remembrance was led by the then First Minister Rt Hon Carwyn Jones AM. He began the day by attending the National Service of Remembrance at the Welsh National War Memorial where he laid a wreath on behalf of the people of Wales in remembrance of all those who had lost their lives during the two World Wars and subsequent conflicts.

Later in the day the then First Minister was joined by senior civic, political and military leaders, and faith representatives from across Wales at a National Service of Thanksgiving held at Llandaff Cathedral. This service was also attended by Their Royal Highnesses the Earl and Countess of Wessex. The Wales service was one of four such services that took place across the UK on the afternoon of 11 November and was broadcast live on BBC Wales television and radio and S4C.

This service was an opportunity for all those who had played a part in *Cymru'n Cofio* Wales Remembers 1914-1918 to come together, to give thanks and to reflect upon the sacrifices of all those who lost their lives or loved ones at home or abroad during the First World War.

During the service Mari Wyn Jones, a student from Ysgol Maes Garmon, Mold read the poem she had written especially for the occasion 'Yr Enaid Byw / My Living Soul'. Mari's poem was chosen to represent Wales at a competition run by Never Such Innocence, a UK charity that began as a First World War commemoration arts project for children and young people to give them a voice on war and conflict (the poem is included at the end of the chapter).

The Standards of the Royal British Legion accompanied the Procession of the Welsh National Book of Remembrance to the Drum Altar. The Welsh National Book of Remembrance for the First World War contains the names of 35,000 servicemen and women, as well as members of Welsh Regiments, who lost their lives in the First World War. The Book had been brought from its home at the Temple of Peace in Cardiff to Llandaff and is a poignant reminder of all those who had lost their lives so that we can live in peace.

A Message of Peace and Goodwill by the young people of Wales was proclaimed by Nia Haf and Ethan Williams from Urdd Gobaith Cymru, a national voluntary Welsh language youth organisation.

Interfaith prayers were offered by the representatives of the Faith Communities Forum of Wales and concluded with a Prayer of Peace given in German by Annette Despres from the Lutheran Church in South and West Wales.

Following the singing of national anthems, the Thanksgiving service was concluded by the Rt Hon Carwyn Jones AM, the then First Minister of Wales. He read an excerpt of a speech given by Prime Minister David Lloyd George on 23 November 1918 in which he referred to his key task which was 'To make Britain a fit country for heroes to live in'.

The Cathedral bells rang out to mark the centenary of the 1918 Armistice.

Left: Service of Thanksgiving, Llandaff Cathedral, Cardiff, Armistice Day, 11 November 2018 © Welsh Government



PAGES OF THE SEA

***Pages of the Sea* was a public art project curated by Oscar-winning filmmaker Danny Boyle for 14-18 NOW, the UK's arts programme for the First World War centenary which saw dozens of vast sand portraits of individuals from the war etched into beaches in the UK and Ireland. In Wales, portraits were created on Colwyn Bay, Ynyslas in Ceredigion, Freshwater West in Pembrokeshire, and Swansea Bay. Members of the public were also able to use stencil templates provided to create portraits of nurses, soldiers and munitions workers.**

People gathered on the beaches to symbolically give thanks and bid farewell to the millions of men and women who either left the shores never to return or who were killed or injured in Britain itself.

The portraits in Wales were:

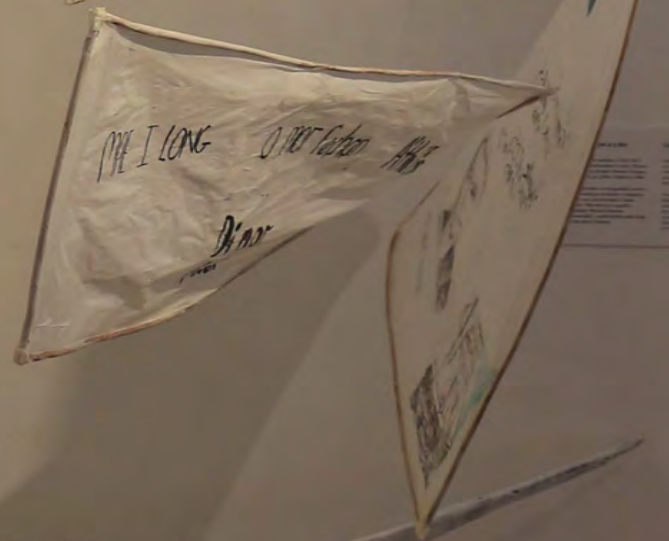
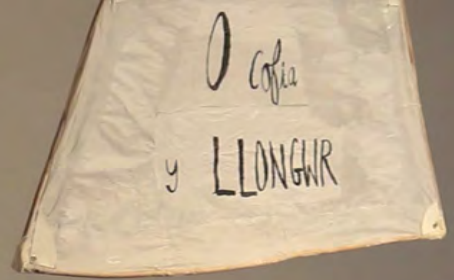
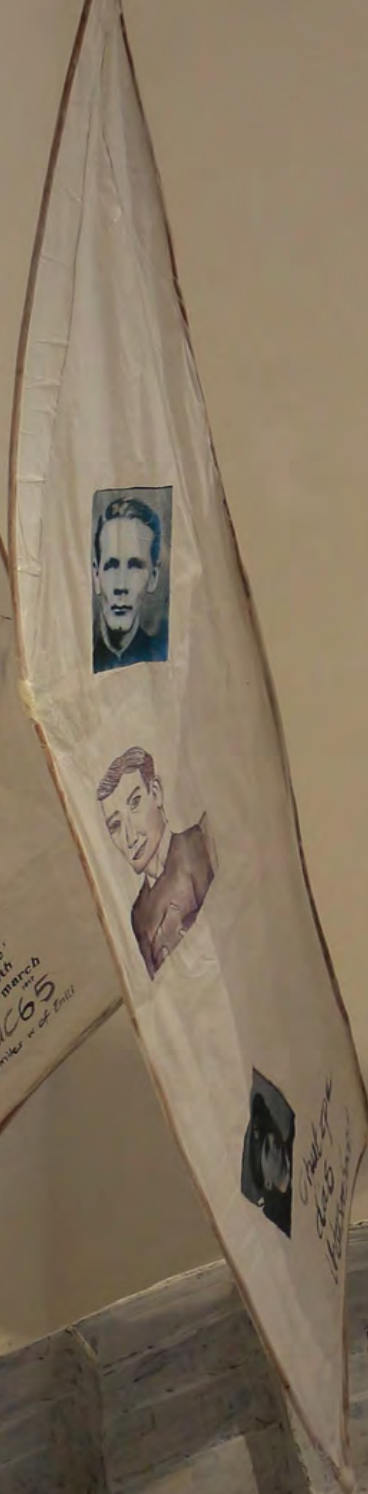
Private Ellis Humphrey Evans (Hedd Wyn) – killed on the first day of the Battle of Passchendaele on July 31st 1917.

Richard Davies, from Borth – a Royal Naval Reserve on the civilian ship the HMT *Evangel* which was acquired for military use and sunk off Milford Haven, Pembrokeshire, struck by a mine laid by a German U-boat in 1917.

Dorothy Mary Watson, Swansea – Dorothy worked in a munitions factory in Llanelli where she was killed by an explosion aged only 17 in 1917.

Major Charles Alan Smith Morris, from Bridgend and Porthcawl – missing and presumed dead following a battle on the Western Front in 1917; he was later discovered to have been found by the German Army, though he was to die later of a fever.

Find out more: www.pagesofthesea.org.uk



U-BOAT PROJECT 1914-18: COMMEMORATING THE WAR AT SEA

The *U-Boat Project 1914-18: Commemorating the War at Sea* was a two-year partnership supported by the National Lottery Heritage Fund, the Royal Commission on the Ancient and Historical Monuments of Wales, Bangor University and the Nautical Archaeology Society.

The project connected Welsh communities with coastal war history through cutting-edge imaging of the remains of 17 British sea vessels which lie on the seabed off the Welsh coast, sunk by U-boats in the First World War. The project told the forgotten stories of those involved and contributed to a previously under-researched area.

A marine geophysical survey was undertaken by the Centre for Applied Marine Sciences at Bangor University and captured high resolution data on the 17 wrecks. Additional survey work involving the Nautical Archaeology Society included underwater video footage of five of the wrecks, which when combined with other data created 3D inter-active digital models for use on the website and a touring exhibition.

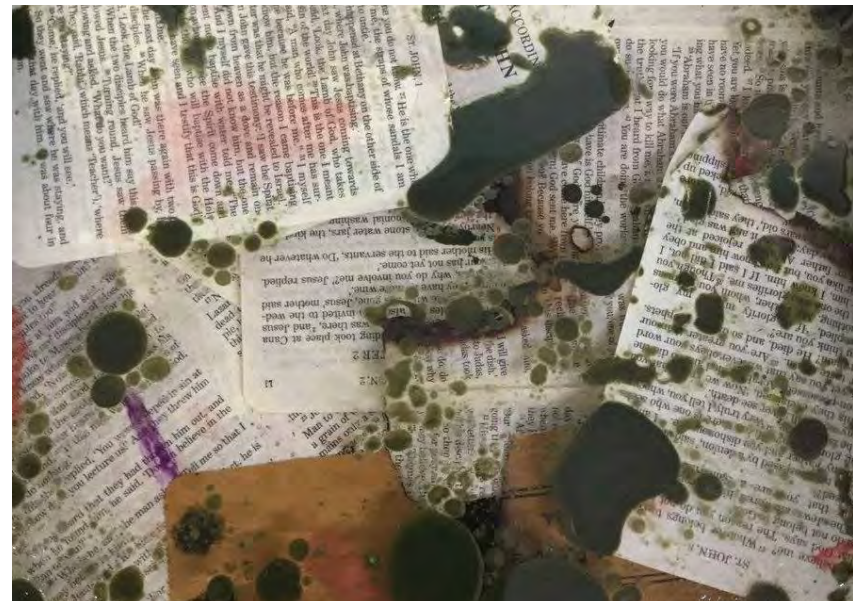
The exhibition visited 18 Welsh maritime museums in 2018 and 2019. Each host museum delivered a programme of community engagement events to involve people of all ages and backgrounds to explore, reveal and tell the stories of the people who served on the 17 vessels, and those affected by the sinking of the ships. There were 21 community partners across Wales, many of whom focussed on delivering engagement and outreach activities through the arts.

Left: The 'Criw Celf' art club designed and produced an installation for an exhibition at Storiol, Bangor. Led by artist Tess Urbanska. It was an installation to commemorate the ships lost at sea around the coast of Gwynedd by U-boats during the First World War. It consisted of a ghost ship with bottles with messages in representing the sea and lives lost. The installation was created by a team of 3 teenage girls. © Royal Commission on the Ancient and Historical Monuments of Wales

Right: This piece depicts fragments of a Saint John Gospel (given to servicemen in the First World War) with oil and blood floating in sea water © Royal Commission on the Ancient and Historical Monuments of Wales

The local community project partners were able to decide on the relevant activity. In total almost 2,000 volunteer days were contributed to the project, and as well as being part of the *Cymru'n Cofio* Wales Remembers 1914-1918 Programme it was also part of the 2018 Year of the Sea celebrations in Wales. In addition, a two-day conference was held in November 2018 to showcase and discuss the project's research.

See: uboatproject.wales





NOW THE HERO | NAWR YR ARWR – IMMERSIVE THEATRE IN SWANSEA

***Now the Hero | Nawr yr Arwr*, an immersive theatre production staged in Swansea in 2018, involved 228 artists, 137 community performers, over 300 volunteers, 25 delivery partners and attracted 18,000 visitors to its performances and to Now for More, a mini-festival of cultural events that ran alongside the production. The production was part of the UK's 14-18 NOW programme and was also the opening event of the 2018 Swansea International Festival.**

Created by Marc Rees, *Now the Hero / Nawr yr Arwr* was inspired by several sources including the British Empire Panels, a series of paintings by Frank Brangwyn originally created for the House of Lords to honour the dead of the First World War and now displayed in Brangwyn's Hall in Swansea, as well as the medieval Welsh poem 'Y Gododdin'. The multi-disciplinary, multi-sensory and multi-venue production explored an epic journey that linked Celtic history, the First World War and 21st century conflicts, and moved from Swansea Bay beach to the Brangwyn Hall. Throughout the production there was a narrative of war and peace.

Left and above: *Now the Hero \ Nawr yr Arwr*, part of 14-18 NOW, Swansea
© Warren Orchard



The musical score included a libretto by Owen Sheers and sung by world famous choir Polyphony who performed in Wales and in Welsh for the first time. In addition, artist Owen Griffiths created GRAFT, a new garden and community workshop space at the National Waterfront Museum where the edible plants depicted in the panels were grown and served as a soup to the audience.

Find out more: www.nowthehero.wales

Quotes from participants:

'Nawr yr Arwr was an utterly transformative experience for me. ... There was a tremendous camaraderie among the diverse group of people involved in Nawr yr Arwr ... All in all, a rather amazing opportunity for an inexperienced 17-year old art student: one which re-ignited my creativity and firmly set me on a career path in collaborative arts.' George

'I'm not one for being sentimental but it has been an honour to be a part of such an amazing performance with such an important message. Thanks for the chance to be a part of it.' Anon

Quotes from audience members:

'To have the space and time to meditate on these historical events is very important and that's something that I certainly did today.'

'Being with my mates and being emotionally affected by the whole experience and being very, very proud that it's in Swansea.'

'Something that's going to stay with me, I think forever really.'

MUSICAL TRIBUTE FROM YOUNG WELSH MUSICIANS

The ‘Sorrows of the Somme’ is a moving musical response to English, Welsh and German writings on the battle for Mametz Wood where almost 4,000 Welsh soldiers lost their lives or were wounded in the first days of the Battle of the Somme. This new musical production was performed by young people in October 2018 in the Wales Millennium Centre in Cardiff.

The Battle of the Somme saw immense loss of life and suffering particularly for a young generation of Welsh people. In a fitting tribute, the ‘Sorrows of the Somme’ production was performed by the National Youth Choir of Wales, the National Youth Orchestra of Wales and C.Ô.R. The support from National Youth Arts Wales created a special resonance for this new choral and orchestral work from the distinguished composer Brian Hughes which was commissioned for *Cymru'n Cofio* Wales Remembers 1914-1918. The piece also included writings by Dr Rowan Williams, former Archbishop of Canterbury.

Performed by today’s generation of young people, ‘Sorrows of the Somme’ poignantly reminds us of the vulnerability and spirit of those that Wales lost in the First World War.



Right: The National Youth Orchestra and Choir of Wales perform the premiere performance of Brian Hughes’ ‘Sorrows of the Somme’ © National Youth Orchestra and Choir

POPPIES FOR REMEMBRANCE

For the centenary of the Armistice in 2018, Amgueddfa Cymru – National Museum Wales extended a small touring exhibition *Poppies for Remembrance* into a major display exploring how the poppy became the symbol for remembrance after the First World War, its history and its biodiversity.

The poppy has been closely linked to both healing and death from ancient times to today, inspiring both poets and artists. Wars were waged over the opium poppy and the narcotics derived from it fuel conflicts today. During the First World War, morphine, an opium derivative, was the strongest pain killer available and was widely used in battlefield medicine.

The corn poppy was a common sight on the Western Front battlefields and became a popular symbol for remembrance after the war. Instead of the red remembrance poppy some people choose to wear the white peace poppy, first sold in 1933 by the Women's Co-operative Guild, or the more recent purple poppy which commemorates animals killed in warfare.

Poppies for Remembrance encouraged visitors to contemplate loss and recovery. At the heart of the exhibition was the Well of Remembrance, offering visitors an opportunity to write on paper poppies their reflections on the impact of the First World War and subsequent wars on their families, and their thoughts on how they connect to the legacy of the war. Nearly 15,000 paper poppies were deposited in the well during the exhibition, and some quotes are included here.



Above: *Poppies for Remembrance* exhibition at National Museum Cardiff, 2018
© National Museum Wales

'Peace and love make the world better. Remember those who lost their lives and those who continue to lose their lives as victims of war in the 21st century.'

'My Great Great Uncle William Hobbs aged 19 Drowned at Sea in the 1st World war. He was from Barry, S. Wales.'

'I will forever remember the sacrifices made by all who fought the war so we can live as we do today. We will remember them.'

COASTAL CONNECTIONS

First World War activities took place in the waters around Wales, involving merchant ships, the Royal Navy and civilians. Three examples are provided here.

Seaman William Williams VC, DSM and Bar, of Amlwch, Anglesey, was serving as a Royal Navy Reservist when he was awarded the Victoria Cross medal for his part in the sinking of a German U-boat which had attacked the 'Q-ship' HMS *Pargust* on 7 June 1917 in the Atlantic ocean. Q-ships were converted merchant ships armed with concealed guns to lure U-boats into making surface attacks, at which point they could be attacked by the guns. A new memorial stone to honour his efforts was unveiled in Amlwch during a ceremony marking the centenary of the attack in 2017.

Towards the end of the war there were two maritime losses in the Irish Sea and coastal waters around Wales within days of each other.

On 4 October 1918 the Japanese merchant ship *Hirano Maru* was sunk south of Ireland by a German U-boat, despite being in an escorted convoy. The ship was en route to Yokohama from Liverpool. Over 300 were on board, but only 29 survived. Ten Japanese sailors were buried at Angle, Pembrokeshire. The 2018 centenary commemoration saw the unveiling of a new obelisk at St Mary's churchyard, Angle, on 4 October 2018. The commemoration ceremony was attended by HRH The Duke of Gloucester and Japanese and local dignitaries. The memorial includes a trilingual inscription in Japanese, Welsh and English.

Only a week later, on 10 October 1918, the royal mail ship RMS *Leinster* was bound for Holyhead, carrying over 700 civilian passengers, crew, military personnel and postal workers. The ship was torpedoed by a German submarine with the loss of over 500 lives, including people from Ireland, Britain, Canada, the United States of America, Australia and New Zealand. It was the worst loss of life in the Irish Sea. In October 2018, commemorative events were held in Dún Laoghaire attended by the then First Minister Rt Hon Carwyn Jones AM, and at Holyhead, attended by Lord Dafydd Elis-Thomas AM, Deputy Minister for Culture, Sport and Tourism.



Right: Medal group of Seaman William Williams VC, including his Victoria Cross
© Amgueddfa Cymru – National Museum Wales

Opposite page: Seaman William Williams VC © Kenneth Williams Collection,
courtesy of Amgueddfa Cymru – National Museum Wales



WALES' YOUTH MESSAGE OF PEACE AND GOODWILL

The World Wireless Message for Peace began in 1922 as a means for the young people of Wales to share their desires, hopes and dreams for the future with young people all over the world. The message has been broadcast on 18 May (Goodwill Day) every year since then and has been led by Urdd Gobaith Cymru since 1955.

During 2015-19, the Welsh Centre for International Affairs, the Urdd and UNA Exchange worked together to digitise the peace messages from 1922 to today, as well as uncovering responses from overseas. A learning pack for schools was launched at the 2018 Builth Wells Urdd National Eisteddfod, available on Hwb, with inspiring projects to engage a new generation of young people in expressing the future they wish to see, free from conflict.

Peace and Goodwill Message for 2018

Theme: the importance of young people being able to voice their opinions about the things that worry them and be listened to.

Message: Everyone has a voice: our hope is that people are given the same opportunity to use their voice.

The youth message of peace was one of over ninety projects exploring 'Hidden Histories of Peacemakers' from the First World War to today, supported by the National Lottery Heritage Fund and led by the Welsh Centre for International Affairs – working with over 100 community groups, and involving 860 volunteers Wales-wide between 2014-19.

Find out more:

Hwb: hwb.gov.wales

Urdd: www.urdd.cymru/en/peace-and-goodwill

WCIA: www.wcia.org.uk/peace-heritage



SM

TREM

TREM

Mention Workers
at
Gilbertston
and ...

1918: THE RETURN TO PEACE

The National Waterfront Museum developed a new touring exhibition which focused on industries in Wales and the impact of the post-war period on communities, workers and industry.

Between 1914 and 1918 nearly 273,000 men from Wales served in the Army, Navy and Air Force. Around 40,000 were killed and the rest returned home to an uncertain future and an unsettled economy. There were also tens of thousands of men and women who worked in Welsh industries supplying coal, steel, metals and armaments for the war effort.

The impact of the war lasted for many years after it ended. This exhibition looked at how companies commemorated their workers' war service and sacrifices, and how Welsh industries in the 1920s were shaped by the First World War.

Left: Women employed to unload railway wagons of pig iron at Pontardawe Steel Works. By the time the war ended in November 1918, one in ten steelworkers was a woman.
© National Museum Wales



CELEBRATING WOMEN AND WOMEN'S SUFFRAGE

The First World War had a significant impact on women across Wales, both at the time and through subsequent changes in society. Many women were affected personally through loss of brothers, sons, husbands or other relatives, but their own efforts deserve recognition as well. Women began to work in jobs that they were previously excluded from, developing confidence and skills that would encourage them to seek other freedom, in politics and public life.

For many women the war work was often dangerous and poorly paid, particularly for those who worked in munitions factories in Wales, risking their health and lives. Some Welsh women travelled abroad to work in the field hospitals across Europe, often in appalling conditions. Women in Wales were also heavily involved in various campaigns, particularly for peace and suffrage.

Whilst primarily intended to support the efforts of working class men, the Representation of the People Act 1918 gave the vote to women for the first time. This tripled the electorate as it gave the vote to men over the age of 21 (or 19 and over if they had served in the war), and to women over 30 (providing they were either owners of property, or married to owners of property). Women received the right to vote on the same grounds as men ten years later in 1928.

The Welsh Government commemorated women's right to vote and their contribution to the war through funding a range of activities and initiatives. This included grants to 12 community groups, museums and third sector organisations for their suffrage commemoration events. The Welsh Government's internal Women Together Network celebrated the 100th anniversary of the Representation of the People Act 1918 with a series of events throughout 2018 including speaker events, a procession in Cardiff and a mass participation artwork activity.

The Women's Equality Network (WEN) Wales launched its '100 Welsh Women' project, sponsored by the Welsh Government, to celebrate the lives of great Welsh women, 50 of whom were from the past and 50 inspiring women who are currently shaping Wales. An important element was to create a statue of one of these women. Betty Campbell, the first Black and Minority Ethnic woman to be a head teacher in Wales, was announced as the winner and her statue will be erected in Central Square, Cardiff. The Welsh Government worked in partnership with Chwarae Teg and WEN Wales, to fund purple plaques for many of the 100 women being recognised as part of this project.

See: www.100welshwomen.wales

Left: Margaret Mackworth, Lady Rhondda, who was involved in the suffrage movement and was also included in the list of '100 Welsh Women'. Photographer is unknown, but photo is known to be out of copyright. The original is held by A. V. Morgan, who has given permission for its use by Wiki Commons. CC BY-SA. Source: https://commons.wikimedia.org/wiki/File:MARGARET_MACKWORTH,_VISCOUNTESS_RHONDDA.jpg



ROYAL BRITISH LEGION THANK YOU

The Royal British Legion in Wales is proud to have worked with *Cymru'n Cofio* Wales Remembers 1914-1918 to jointly reflect and commemorate the First World War within Wales and beyond.

The Legion worked alongside numerous partners and organisations to provide a focus for Remembrance that was engaging and reflective. Some of this has been at a national level (Mametz Memorial in 2016 and Langemark in 2017) to the countless local events arranged by branches and members across Wales. The Legion has engaged with diverse audiences including primary and secondary schools, cadet groups, Black and Minority Ethnic communities and the general population. The 2018 Remembrance commemoration was a 'thank you' to all who served, sacrificed and changed our world and opened up the relevance of Remembrance to new generations and audiences.



Left: Every Man Remembered statue, Cardiff High Street, April 2015 © The Royal British Legion
Above: English Thank You logo © The Royal British Legion

My Living Soul

*Expect terror, expect death,
Expect Injury and viciousness;
After hours of misery
A bloody battle approaches inevitably.*

*Losing confidence and faith,
Losing my hopes and aspirations
As the enemy approaches over the hill
While I stand alone and in shock.*

*Feel the blood and feel the madness
Feel the anxiety which will bring oblivion;
The arms roaring until the dawn:
I know that hell is now my world...*

*Remembering the boys, remembering my friends,
Remembering the nightmare of suffering;
I myself gained the grace of God -
But dead will be my living soul.*

*Mari Wyn Jones
(translated from Welsh)*

2019

The Armistice was declared in 1918, but the quest for peace continued and the impact and consequences of the war resonated for many years thereafter. Reflecting this, the activities of *Cymru'n Cofio* Wales Remembers 1914-1918 continued into 2019, with the emphasis shifting to the effect of war on individuals, communities and the nation as a whole, ranging from local events such as the disturbing race riots in Cardiff and elsewhere in South Wales, to David Lloyd George's role at the Paris Peace Conferences and the international ramifications.

Right: Captain Richard Lloyd George, Mrs Owen Thomas, Prime Minister David Lloyd George, his wife Margaret and Brigadier-General Owen Thomas at Llandudno after the Great War speech given by the Prime Minister © IWM (Q 54471)



HOLY GLIMMERS OF GOODBYES: A DAY OF REFLECTION ON THE POETRY OF WAR AND PEACE IN WALES

As an art form accessible to all, poetry has been instrumental in documenting and exploring the devastating effects of wars over the ages. Poetry also has the power to bring people together, to bridge generations and cultures, to create stronger connections with each other and to make sense of the world around us. This was all true of ‘Holy Glimmers of Goodbyes’, a day of reflection on war and peace in Wales held at the Senedd on 19 February 2019, organised by Literature Wales and sponsored by the Rt Hon Mark Drakeford AM, First Minister of Wales.

Rt Hon Mark Drakeford AM’s vision was to hold a day open to all and to engage a contemporary audience with poetry on the theme of war and peace and with the writers of the First World War. This was combined with Literature Wales’ belief that literature empowers, enhances and enriches lives, to create a day-long programme of reflection. There were performances, readings, commissioned lectures and presentations which reflected the diversity of Welsh society with writers from near and far and of all ages and backgrounds sharing the stage.

The project commissioned original creative work commemorating the First World War which would become part of the legacy of *Cymru’n Cofio* Wales Remembers 1914-1918. One of the highlights of the day was hearing these poems being recited by authors Gillian Clarke, Alan Llwyd, Eric Ngalle Charles, Nerys Williams and the National Poet of Wales, Ifor ap Glyn. Three lectures were commissioned, with interesting and enlightening discussions by Phil Carradice, Nerys Williams and Aled Eirug.

Members of the poetic collective Cywion Cranogwen were commissioned to create an original, multimedia performance, *O Ysbaid i Ysbaid*. The poets Beth Celyn, Manon Awst and Sara Borda Green combined visual art, music and poetry to explore different perspectives in times of war and peace from the point of view of Welsh women, including the mothers and wives left behind and the women who campaigned for peace and equality.





In the weeks leading up to the day, two outreach projects were undertaken with young people – one with Fitzalan High School, Cardiff with author Jafar Iqbal and in partnership with the Edward Thomas collection at Cardiff University Archives, the other with pupils from Ysgol Calon Cymru, Builth Wells with the poets Rufus Mufasa and Elan Grug Muse. These projects enabled young people to learn about war poetry before creating and presenting their own original work inspired by the literature of the First World War. Pupils from both schools gave thoughtful and moving performances during Holy Glimmers of Goodbyes.

The audience reflected on the misery of contemporary wars with the moving performance of Kurdish poet and singer Ali Sizer, and the talk by Luca Paci from PEN Cymru which promotes literature and protects freedom of expression.

Rt Hon Mark Drakeford MS led Assembly Members Rhun ap Iorwerth, Suzy Davies, Dafydd Elis-Thomas, Carwyn Jones, Adam Price and Kirsty Williams in readings of their own favourite poems on the theme of war and peace.

Many politicians and a wider audience came together that evening to watch *Y Gadair Wag / The Empty Chair* poetry show by Ifor ap Glyn which looked at the history and work of Hedd Wyn.

The First Minister said: ‘The day was a golden opportunity to reflect on the rich poetry and literature of Wales, the effects of war and the importance of peace. It was a privilege to take part in such a thoughtful and effective event.’

The commissioned lectures and poems can be read on the Literature Wales website as well as photographs from the day.

Find out more: www.literaturewales.org

Left: Ysgol Calon Cymru pupils performing at Holy Glimmers of Goodbyes event © Sioned Birchall and Literature Wales
Above: Poets Rufus Mufasa and Elan Grug Muse at Holy Glimmers of Goodbyes event © Sioned Birchall and Literature Wales



CENTENARY OF THE RACE RIOTS

2019 marked a crucial anniversary in the race relations calendar as Wales remembered the centenary of the 1919 race riots – a poignant part of Welsh history that changed the course of community relations.

Following the end of the First World War race riots broke out in seaports across the UK. These riots were triggered by difficult economic circumstances, particularly around employment and housing.

Glasgow was the first to witness violence in January 1919, followed by South Shields in February, with serious levels of violence in London from April to August. In Wales Newport and Barry experienced rioting, while in Cardiff three men were killed as a result of the riots. The riots affected areas like Butetown where there are established Caribbean, Somali and Yemeni communities.

As part of *Cymru'n Cofio* Wales Remembers 1914-1918, a seminar was held in the Norwegian Church in Cardiff Bay to discuss the history of the riots as well as the longer-term implications. The audience, which included community members and descendants of people directly affected by the riots, was addressed by the First Minister Rt Hon Mark Drakeford AM, Jane Hutt AM, the Deputy Minister and Chief Whip, and Sir Deian Hopkin, Chair of Wales Cymru'n Cofio Wales Remembers. Other speakers included the founder of Windrush Cymru Elders, patrons of Race Council Cymru and Gaynor Legall, Chair of Heritage and Cultural Exchange, the first BME female councillor in Wales. Mrs Uzo Iwobi OBE, Chief Executive of Race Council Cymru, compered the event.

The First Minister shared his determination that we must learn lessons from the past in order to ensure the future is safeguarded and that never again should such riots occur in any part of Wales. He reinforced the message that Wales, as a nation, is proud of the diversity of its communities, is grateful for the contributions of so many, and is confident that together the legacies of past generations will play a key role in shaping its future.



Left: Roath Basin, Cardiff Docks. © Crown copyright: Royal Commission on the Ancient and Historical Monuments of Wales 2020

Right: Butetown residents on an outing in a horse drawn carriage, 1920s © Amgueddfa Cymru – National Museum Wales

WEEK-BY-WEEK BLOG AND DISPLAYS IN CEREDIGION

Ceredigion Archives commemorated the First World War by creating a weekly display and blog which mirrored the effects of the war in Cardiganshire on a week-by-week basis. Starting in August 2014 and using a wide range of sources, including public and private archives, and local newspaper reports, Archives Assistant Margaret Jones curated identical displays at Aberystwyth Library and in the Council Offices in Aberystwyth. Copies of the display were sent out to other libraries in the county, and the material was also blogged bilingually to a wider audience.



Steven John, creator of the West Wales War Memorial Project website encouraged archive staff to use information, and in turn they supplied him with new material from their research.

Contemporaneous sources make it very clear that the aftermath of the war was a very significant part of the story, so the display and blog continues on an ad hoc basis.

The service worked hard to sustain the commitment and the results provide a fascinating insight into the lived experience of the war in one area.

Read more: ww1ceredigion.wordpress.com

Left: Women of all classes found new freedoms in war work. Ena Parry of Plas Llidiardau, Llanilar and friends resting from agricultural work. n.d. but c. 1915. Image supplied by Archifdy Ceredigion Archives (ADX.710.6)

DAVID LLOYD GEORGE

David Lloyd George (1863-1945) became British Prime Minister in December 1916, having previously been Chancellor of the Exchequer, Minister for Munitions and Secretary of State for War. He served as Prime Minister until 1922 and oversaw the latter half of the First World War. Many regard him as the most successful Welsh politician of all time. In 1945 he received the title Earl Lloyd-George of Dwyfor two months before his death.



The National Library of Wales produced a new digital exhibition commemorating the life and work of David Lloyd George, in particular his contribution to British politics. This gives people across the world access to numerous and significant resources relating to David Lloyd George which are held at the National Library of Wales, and insight into the professional and personal life of one of Wales' most famous sons.

The items include photographs, film, audio tapes, letters, diaries, print material, ephemera and works of art. The Library houses important archives about him which include his family papers; his brother William George's archive; the Dr. Thomas Jones (his Deputy Cabinet Secretary) papers; the collection of his personal secretary AJ Sylvester; the collection of Dame Olwen Carey Evans and the letters of Megan Lloyd George (his daughters); the papers of Frances Stevenson (his second wife); and the archive of the appeal to erect a memorial to Lloyd George in London.

See the digital exhibition: www.library.wales/digital-exhibitions-space/digital-exhibitions/david-lloyd-george

Left: Sir Douglas Haig and General Joffre talking to Lloyd George with Albert Thomas looking on
© National Library of Wales



RAF AIRCRAFT NAMED IN HONOUR OF LIONEL REES, VC

As part of the Royal Air Force's centenary activities (RAF100), the RAF named a BAe 146 aircraft from Number 32 (The Royal) Squadron after Caernarfon-born Group Captain Lionel Rees, who was awarded the Victoria Cross during the First World War. This was the first time the RAF have named an aircraft in such a way for over 50 years.

Group Captain Lionel Rees VC was awarded his Victoria Cross for his actions on the 1st of July 1916, the first day of the Battle of the Somme. He single-handedly engaged with several enemy aircraft, bringing down two of them and driving the remainder back behind enemy lines, whilst having been shot in the thigh during the battle. Rees was the First Officer Commanding of Number 32 Squadron at the time of his VC action.

A special naming ceremony took place at RAF Valley on Anglesey in June 2019, with three generations of the Rees family in attendance, along with serving RAF Officers and local dignitaries. The event also included a flypast over Caernarfon, together with an historical exhibition of Rees' life at the town's Council Offices.

Members of Rees' family travelled from the Bahamas and the United States of America to attend as Rees had emigrated to the Bahamas in the 1930s and returned there after fighting in the Second World War. He married and had three children before dying in 1955. His VC medal is now part of the Ashcroft collection in the Imperial War Museums, London.

DAVID LLOYD GEORGE AND THE PARIS PEACE CONFERENCES

David Lloyd George, as British Prime Minister at the time and head of the British Empire Delegation, played an important role in the Paris Peace Conferences, which culminated in treaties with each of the defeated powers, including most notably the Treaty of Versailles with Germany. Signed on 28 June 1919, it officially ended the First World War and led to the creation of the League of Nations.

In 2019, several *Cymru'n Cofio* Wales Remembers 1914-1918 partner organisations held events, talks, activities and exhibitions on the search for peace after the First World War. A small selection is mentioned below.

Pupils from Ysgol Llanystumdwy ran the Lloyd George Museum for a day, as part of #TakeoverDay where museums, galleries, historic houses, archives and heritage sites invite young people to take over the jobs of adults. Pupils welcomed visitors to the museum, showed Lloyd George's personal draft copy of the Treaty of Versailles, demonstrated what kind of experience Lloyd George would have had as a pupil at Ysgol Llanystumdwy, and guided visitors around Highgate, the home where Lloyd George was raised.

The Gregynog Festival 2019: Vision included talks which commemorated the legacy of siblings David, Gwendoline and Margaret Davies, including the founding of the Department of International Politics at Aberystwyth University and the Temple of Peace and Health in Cardiff by David Davies. Their vision was driven by the recognition of 'the need for considering all the peoples of the world as one'.

The new Young Peacemakers Awards was created by the Welsh Centre for International Affairs and presented at the Llangollen International Musical Eisteddfod in July 2019.

With the support of *Cymru'n Cofio* Wales Remembers 1914-1918, Amgueddfa Cymru – National Museum Wales enhanced the area surrounding the statue of David Lloyd George in Gorsedd Gardens, Cardiff by installing an interpretation panel explaining Lloyd George's contribution to Wales' national life. The project was supported by key partners – Cardiff Council, the Lloyd George Museum, Friends of the Lloyd George Museum and Cadw.

Cymru'n Cofio Wales Remembers 1914-1918 supported the preservation of Lloyd George's legacy, enabling the Lloyd George Museum to assess the significance of its unique collections to inform their future use. This will enable the museum to improve and promote public access to the collection.

Right: The Palace of Versailles during the Paris Peace Conference 1919
© National Library of Wales



TREE BEACONS: LINKING THE FIRST WORLD WAR WITH OUR FORESTS IN WALES

2019 marked the centenary of the Forestry Act 1919. This established public forests across Wales and the UK, and was a response to the depletion of national timber supplies during the First World War. To mark this milestone, Natural Resources Wales created the Centenary Trees celebratory project.

Natural Resources Wales is working with communities across Wales to establish Tree Beacons all around the country. These Tree Beacons are groups of 1-100 trees, chosen for their colourful foliage that will 'burst into flame' every autumn. The planting is expected to take between three to five years to complete.

The Tree Beacons serve two purposes: first, they are a visible, year-round symbolic recognition of the achievements of foresters past and present in Wales. Secondly, they commemorate the hardships and losses sustained by the people of Wales during the First World War, by emulating the symbolic Beacons of Light that were lit around the UK on the Armistice Day Centenary in 2018.

As the trees mature, they will provide living beacons of fire around Armistice Day, and be a lasting legacy that links the First World War with Natural Resources Wales, the former Forestry Commission in Wales, and the future of our land and environment in Wales.

Right: Clare Pillman, Chief Executive of Natural Resources Wales, and Dafydd Elis-Thomas MS, Deputy Minister for Culture Sport and Tourism mark the dedication ceremony by planting a native sessile oak tree in Natural Resources Wales' Garwnant arboretum at the dedication event on 28 Nov 2019 © Image by James Pearson, Natural Resources Wales



A FITTING MEMORIAL

On Saturday 2 November 2019, a memorial was unveiled to recognise the outstanding contribution of men and women from diverse ethnic and commonwealth communities in Wales. It sits within Alexandra Gardens in Cardiff, close to the National War Memorial.

At the unveiling, representatives from different communities spoke and laid wreaths. The campaign for recognition of people of colour's contribution was led by those who had lost relatives in wars, particularly Patti Flynn, and was supported by several community groups and Race Council Cymru.



Above: Unveiling of memorial to ethnic and commonwealth men and women who served our country © Race Council Cymru

CONSIDERING LEGACY

In 2019, work on identifying the legacy of the First World War commemorations was undertaken. The physical legacy exists in the form of our memorials and in the literature and art created. One key element was the tremendous amount of digital work carried out, and information on some of the resources developed, including how they may be sustained, is below. Other examples are found throughout the publication.

CREATING A DIGITAL LEGACY IN WALES

The hundreds of projects, events and activities that have taken place across Wales to commemorate the centenary of the First World War are recorded in the Welsh Government's Centenary Programme website walesremembers.org.

The website, developed and managed by People's Collection Wales on behalf of Welsh Government, went live in September 2013. It provides members of the public, groups and organisations with access to information about *Cymru'n Cofio* Wales Remembers 1914-1918.

In 2016, the website was extended to include a live gallery of First World War material held within the People's Collection Wales. This unique feature means that when any First World War-related media is uploaded to the People's Collection, it is automatically included in the Gallery on walesremembers.org.

Although centenary commemorations are over, the website is intended to act as a central hub about how Wales marked the centenary of the First World War. In 2020, People's Collection Wales held a series of workshops to engage with those who funded and organised activities during the commemoration period to ensure that the website provides as complete a picture as possible of the centenary commemorations in Wales.

Find out more: walesremembers.org



Above: *Cymru'n Cofio* Wales Remembers 1914-1918 website © Welsh Government

A DIGITAL MEMORIAL

Imperial War Museums worked with over 160,000 members of the public during 2014-2019 to create the Lives of the First World War website, a permanent digital memorial to more than 7.7 million people who made a contribution to the First World War.

The outreach activities engaged 15,000 people throughout the UK, including the popular BBC World War One At Home event in Rhyl in 2014, and a keynote presentation at the Digital Past conference in Newport in 2017. The engagement with the public at events and online contributed to the information, stories and images for the website.

The Lives of the First World War database has now been archived and is free to view online. Searching for keywords, names and places in the database produces thousands of results for Welsh men and women who played their part - including factory worker Lily Leaver from Aberdare, and soldiers like Walter Williams of the South Wales Borderers.

It serves as a permanent digital memorial to those involved in the war effort at home and abroad and allows people from Wales, the UK and beyond to discover the personal stories and lives of those affected by the First World War.

Find out more: livesofthefirstworldwar.iwm.org.uk



Above: IWM Lives of the First World War Logo © IWM

Right: Half length portrait of David Lloyd George during a speech in Dundee, Scotland. The Liberal Lloyd George combined with the Conservatives to overthrow Asquith's Coalition Government in December 1916, and himself assumed the office of Prime Minister.
© IWM Ref: Q 70208



A NEW DIGITAL ARCHIVE: CYMRU1914.ORG

The National Library of Wales worked with partners to conduct a mass digitisation programme of primary sources relating to the First World War from the libraries, special collections and archives of Wales. The new digital archive and bilingual website, cymru1914.org, brings together source materials that were previously fragmented across Wales and frequently inaccessible. The collection reveals the impact of the First World War on the life, language and culture of Wales.

This new digital archive includes over 200,000 pages of newspapers, archives, photographs, and manuscripts from the archives and special collections of Wales. It was launched in November 2013 and was developed through a partnership with the Welsh Higher Education Libraries Forum with funding from Jisc, the Welsh Government and partner institutions. The Library added resources to this archive throughout the commemoration period, including additional newspapers; the Cardiganshire Great War Tribunal (Appeals) Records; Saunders Lewis Letters; the Welsh Horse Lancers Research Papers Archive; as well as books (including novels), periodicals, diaries and letters.

Between November 2014 and September 2019, there were 280,862 unique users who visited the website, or an average of 4600 a month.

See the archive: cymru1914.org

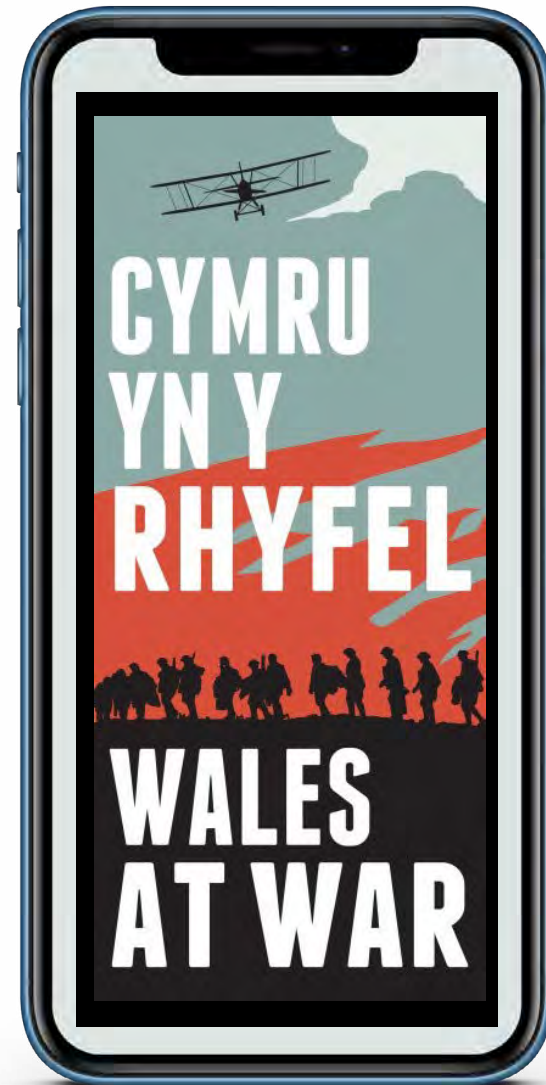
Right: Four soldiers © National Library of Wales



WALES AT WAR APP

The Department of Education and Skills funded the development of a free, educational app for young people, teachers and anyone with an interest in the First World War and its impact on Wales.

The app can be used to discover more about the role of Welsh men and women in the First World War and to contribute to our understanding of the Welsh experience. The suite of resources includes digital publications, an historical timeline, 360 degree virtual tours of trenches and a battleship, and a biography builder tool which people can use to contribute biographies of the fallen of the war. Find out more: walesatwar.org

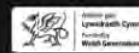


Below: Wales at War website page © National Library of Wales

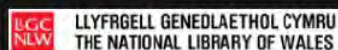
Right: Wales at War logo © National Library of Wales



Project Funders



Project Partners



Communing

(after the Armistice 1918)

*When the men come back to Soar and Salem,
they're not the same men that they were.*

*Despite settling straight-backed on polished pews
the noise still fills their heads;*

*the smell of the polish reproaches the stench
that lived so long in their nostrils;
horrid spectres are seared on their eyes;
and the two hands joined in prayer today
are hands that slid a comrade yesterday,
by the spadeful, into a sack.*

*There are several gaps here this evening
and the men share their pews*

*with those who weren't there - but they can't 'share' either.
They're like bread and wine...*

*And the women who come to Soar and Salem?
Well, they're no longer the women they were,*

*having slipped the yoke of domestic chores,
for the challenge of the work place;*

*having endured cruel uncertainties
before an alien letter poked its tongue through the door
and dropped like a corpse on the mat.*

*Many empty firesides come with them here tonight,
many ribbons of correspondence neatly tied in drawers,
many carefully cheery chats with their premature ends...*

*But each with their different wounds from 'up the line'
come to seek some meaning from the bread and the wine.*

Ifor ap Glyn, National Poet of Wales.
Commissioned by BBC Cymru Fyw



AFTERMATH AND FINAL THOUGHTS

As the centenary commemorations of the First World War draw to an end, we inevitably begin to consider its impact and longer-term legacy. Historians have pondered over that impact, the historian David Reynolds describing it as ‘The Long Shadow’ while the title of Robert Gerwarth’s recent book is *Why the First World War failed to end*. If the Armistice of 11 November 1918 brought an end to conflict in those parts of the world where the Allied and Associated Powers had engaged with Germany and her allies, wars continued to rage across much of the world, notably in Eastern Europe, the Middle East and Russia, and millions continued to die from conflict, dislocation, genocide and sheer starvation. Twenty years later, another world war broke out which begs the question why was the First World War not ‘the war to end all wars’ which had been the passionate hope of so many people, especially the bereaved and the suffering?

In part, the answer lies in the impact of the war on the old structures of Europe which, for better or worse and with few exceptions, had ensured general stability over the previous century. Four major Empires, Hohenzollern, Habsburg, Romanov and Ottoman, all collapsed and led to ferocious struggles as minority nations and groups within these territories sought self-determination, encouraged by world leaders such as US President Woodrow Wilson. In the process and in the absence of overarching authority, old scores were settled, Christian against Muslim, Turk against Greek, gentile against Jew. Elsewhere, radical movements took their cue from the Bolshevik Revolution in Russia in 1917 and sought to overturn established authority and systems which, in turn, prompted anti-communist violence.

New states emerged and others were revitalised but while the new structures were often ostensibly democratic, they were composed of competing ethnic interests and their inherent fragility was exposed when authoritarian challenges arose in the 1930s both through the revival of Germany and the emergence of a new Russian empire, the Soviet Union.

The deliberations at Versailles throughout the first half of 1919 did not, in the end, create the basis for an enduring peace because the terms of the treaty signed on June 28 satisfied no one in the longer term, least of all Germany, which felt humiliated both by their exclusion from the deliberations and the developing myth that they had never been defeated but betrayed from within. Resentment undermined the new democracy in Germany and laid the foundations for the rise of the Nazis. Meanwhile, the failure of the US Senate to ratify the Versailles Treaty, despite the prominent role of their own President, or to join the new League of Nations meant that the new ‘world order’ was doomed to failure.

Within Britain, and not least in Wales, the war also caused significant economic dislocation which had consequences long after the war ended. There had been a boom in wages and living standards during the war, but this ended soon after and the story of the 1920s was one of economic decline, wage reductions and serious industrial unrest. At the same time, the decision in Britain to fund the war through borrowing rather than taxation had major consequences on the balance of economic power which shifted to the wartime banker of Europe, the United States. However, the fever of speculation within the US evaporated in the dramatic Wall Street crash in 1929 and this had reverberations across the world, notably in Europe, leading to the Great Depression.

Left: Salle de la Reformation, the official opening of the League of Nations in Geneva.
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Above: Versailles 1919 © Unknown but photo is known to be out of copyright

Yet, there were some beneficial outcomes from the war, notably in the acceleration of technological developments in transport and communications and major advances in medical practice. And the sense of relief at the end of the war, despite the continuing bereavement of so many families, was translated into a vibrant age of music, fashion and culture. Although the promise of ‘homes for heroes’ was not fully delivered, significant improvements were made in housing policy and management which inaugurated an era of mass council house construction. And in politics, too, there was transformation partly as the result of the huge increase in the electorate and the inclusion of many women within it; soon the former Liberal ascendancy was displaced by Labour, especially in Wales.

Yet change, in many respects, remained slow and it would take another dreadful global war, with even more casualties, to accelerate the process of social and economic regeneration and embark on a path to relative stability and prosperity. In the wake of seven years of centenary commemorations, therefore, it is as vital as ever that we never forget the significance and impact of the First World War and to elicit what lessons can be learnt from it.

Sir Deian Hopkin



Above: *Cymru'n Cofio* Wales Remembers 1914-1918 final event held at the Senedd in March 2020 © Crown copyright. Left to right: Sir Deian Hopkin, Linda Tomos, Jonathan Dawes, Rhian Shillabeer, Mark Drakeford MS, Elin Jones, Llywydd.

On 9 March 2020, the First Minister of Wales Mark Drakeford MS hosted a reception at Y Senedd to mark the completion of the *Cymru'n Cofio* Wales Remembers Programme.

Welsh Ministers and Assembly Members attended the event, along with invited guests who were involved in the Programme. The First Minister, the Llywydd, the previous First Minister, Carwyn Jones MS and the Welsh Government's Expert Adviser on the Centenary of the First World War, Prof Sir Deian Hopkin, gave speeches reflecting on the commemoration and giving thanks to those who had contributed.

Two members of the Welsh Youth Parliament, Jonathan Dawes and Rhian Shillabeer were chosen to participate and they spoke about how the commemoration has helped young people to better understand peace, reconciliation and remembrance.

ACKNOWLEDGEMENTS

The Welsh Government would like to thank everyone who has contributed to this publication, to ensure that the story of Wales' memorable commemoration can be told.

We would like to thank all the partners, individuals and organisations who have been involved in *Cymru'n Cofio* Wales Remembers 1914-1918 for their commitment and support in delivering a respectful and inclusive remembrance.

Finally, our special thanks to everyone who has attended, been a part of, or experienced the rich and varied framework of commemorative events of the last six years.

Below: Pupils at Fitzalan High School hold aloft tissue paper poppies that they had made
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