

<b>y Gaer Interpretation Project for Powys CC</b>	
<b>English to Welsh translation request No 8</b>	
<b>English</b>	<b>Cymraeg</b>
Int 148 DL 8 / 9	
<b>Peeping Tom</b> Anon, watercolour	<b>Twm Pip</b> Anhysbys, dyfrlliw
'Peeping Tom' was a Brecon landmark, a figure carved into the bracket supporting the upper storey of the house on the corner of Ship Street and High Street Inferior. Dating from the 15th century, it was removed to the museum when the building was demolished in the early 1960s. This painting dates from about 1850. (55)	Roedd 'Twm Pip' yn un o dirnodau Aberhonddu. Ffigwr ydyw a gerfiwyd i'r braced a gynhaliai lawr uchaf y tŷ ar gornel Stryd y Llong a'r Stryd Fawr Isaf. Mae'n dyddio o'r 15 <sup>fed</sup> ganrif ac fe'i symudwyd i'r amgueddfa pan gafodd yr adeilad ei ddymchwel ar ddechrau'r 1960au. Mae'r paentiad hwn yn dyddio o oddeutu 1850. (55)
Int 149 DL25	
<b>The Fat Heifer</b> William Salter, lithograph	<b>Yr Heffer Dew</b> William Salter, lithograff
John Stephens, tenant of Upper Sheephouse Farm, Hay, bred this exceptionally fat prize-winning Hereford heifer in 1828. Almost nine feet in girth, it was sold early in 1832 to the Brecon butcher Robert Bright. A 'beautiful and correct likeness' was drawn and published by William Salter, a local artist. (49)	Bridiodd John Stephens, tenant fferm Sheephouse uchaf, y Gelli, yr heffer Henffordd hynod dew wobrwyedig hon ym 1828. Bron i naw troedfedd o dewdra, fe'i gwerthwyd hi ar ddechrau 1832 i'r cigydd o Aberhonddu, Robert Bright. Tynnwyd a chyhoeddwyd 'tebygrwydd hardd a chywir' gan William Salter, arlunydd lleol. (49)
Int150	
<b>River scene on the Wye</b> Thomas Jones, oil on paper	<b>Golygfa o'r Afon ar Afon Gwy</b> Thomas Jones, olew ar bapur
Thomas Jones (1742-1803), the younger son of a Radnorshire landowner, trained as an artist in the London studio of the Welsh landscape painter Richard Wilson. He painted this work while at home preparing for an extended visit to Italy. The location may be imaginary and it is probably a study created for pleasure in about 1775-6. (56)	Hyfforddodd Thomas Jones (1742-1803), mab ieuengaf tîrfeidiannwr yn Sir Faesyfed, fel arlunydd yn stiwdio yr arlunydd tirluniau Cymreig, Richard Wilson, yn Llundain. Paentiodd y gwaith hwn pan oedd gartref yn paratoi ar gyfer ymweliad estynedig â'r Eidal. Efallai mai lleoliad dychmygol ydyw ac mae'n debyg mai astudiaeth a grëwyd er pleser oddeutu 1775-6 ydyw. (56)

Int 151		DL 8 / 9	
<b>Going Home: Pictures VII</b> Ken Elias, acrylic		<b>Mynd Adref: Lluniau VII</b> Ken Elias, acrylig	
Ken Elias, born in 1944, uses this stylised landscape to recreate his childhood memories of the cinema where his aunt worked in the Miners' Welfare Hall in Glynneath. Much influenced by 60s pop-art, he used images from films seen during his childhood, including a still of Kenneth More in 'Reach for the Sky'. The result is a haunting composition created in 1996.(62)		Mae Ken Elias, a anwyd ym 1944, yn defnyddio'r tirlun arddulliadol hon i ail-greu atgofion ei blentyndod o'r sinema lle bu ei fodryb yn gweithio yn Neuadd Lles y Glowyr yng Nglyn-nedd. Wedi ei ddylanwadu'n fawr gan gelfyddyd bop y 60au, defnyddiodd ddelweddau o ffilmiau a welwyd yn ystod ei blentyndod, gan gynnwys llun llonydd o Kenneth More yn 'Reach for the Sky'. Y canlyniad yw cyfansoddiad hynod a grëwyd ym 1996. (62)	
Int 152			
<b>Mother and Child</b> Panico Theodosiou, Senni stone		<b>Mam a Phlentyn</b> Panico Theodosiou, carreg Senni	
This sculpture was created by Panico Theodosiou in 1998 from Senni stone, a local Devonian brownstone. The simplified figures of mother and child are highly polished but below the stone is less worked, creating the impression of forms emerging from the block. Panico, of Greek Zimbabwean origin, was at the time working on path conservation in the Brecon Beacons.(59)		Crëwyd y cerflun hwn gan Panico Theodosiou ym 1998 o garreg Senni, sef carreg frown leol yn Nyfnaint. Mae ffigyrau syml mam a phlentyn yn rhai caboledig iawn, ond gwnaed llai o waith islaw'r garreg, sy'n creu'r argraff bod y ffurfiau yn deillio o'r bloc. Ar y pryd, roedd Panico, sydd o dras Simbabweaidd Groegaid, yn gweithio ar lwybr cadwraeth ym Mannau Brycheiniog.(59)	
Int153			
<b>Fish IV</b> Panico Theodosiou, Portland stone and wood		<b>Pysgod IV</b> Panico Theodosiou, pren a charreg Portland	
The contrast between the streamlined, polished stone form and the geometric shape and texture of the wood block below is fundamental to this sculpture. Panico Theodosiou, of Greek Zimbabwean origin, lived and had a studio on Mynydd Illtyd west of Brecon. When not carving he worked on restoring mountain paths.(50)		Mae'r cyferbyniad rhwng y ffurf syml, gaboledig a gwead a siâp geometrig y bloc pren isod yn sylfaenol i'r cerflun hwn. Roedd Panico Theodosiou, o dras Simbabweaidd Groegaid, yn byw ar Fynydd Illtyd i'r gorllewin o Aberhonddu, ac roedd ganddo stiwdio yno. Pan nad oedd yn cerfio, byddai'n gweithio ar adfer llwybrau mynydd.(50)	

Int 154	
<b>Capel-y-ffin</b> Edgar Holloway, etching	<b>Capel-y-ffin</b> Edgar Holloway, ysgythriad
Edgar Holloway (1914-2008) was originally from Yorkshire, but came under the influence of Eric Gill, the controversial artist and printmaker. He frequently visited the site of Gill's former artistic community in Capel-y-ffin, producing many etchings and watercolours of the area. He composed this etching of St Mary's Church at Capel-y-ffin in 1991.(52)	Daeth Edgar Holloway (1914-2008) o Swydd Efrog yn wreiddiol, ond cafodd ei ddylanwadu gan Eric Gill, yr arlunydd a'r gwneuthurwr printiau dadleuol. Bu'n ymweld yn aml â safle hen gymuned artistig Gill yng Nghapel-y-ffin, gan gynhyrchu llawer o ysgythriadau a dyfrlliwiau o'r ardal. Cyfansoddodd yr ysgythriad hwn o Eglwys y Santes Fair yng Nghapel-y-ffin ym 1991.(52)
Int155	
<b>In the Bulwark</b> Robert MacDonald, watercolour	<b>Yn y Gwrthglawdd</b> Robert MacDonald, dyfrlliw
This watercolour was painted in 2000 by the Penpont artist Robert MacDonald (b. 1935). It shows the Adamant Band, a regular participant in the annual Brecon Jazz Festival, on the move in the Bulwark by St Mary's church. The colour, balloons and yellow awning above capture the celebratory atmosphere of music outdoors. (52)	Paentiwyd y dyfrlliw hwn yn 2000 gan yr arlunydd o Ben-pont, Robert MacDonald (ganwyd 1935). Mae'n dangos yr Adamant Band, cyfranogwr rheolaidd yng Ngŵyl Jazz flynyddol Aberhonddu, yn symud yn y Gwrthglawdd ger Eglwys y Santes Fair. Mae'r lliw, y balwnau a'r gysgodlen felen uwchben yn cyfleu awyrgylch dathliadol cerddoriaeth yn yr awyr agored. (52)
Int156	DL 8 / 9
<b>'Doppelgänger'</b> Sarah Snazell, oil on canvas	<b>'Doppelgänger'</b> Sarah Snazell, olew ar gyfnas
Abergavenny artist Sarah Snazel (1965-99) produced this work in 1998. It shows identical, three-quarter length, windswept women locked together against the backdrop of the Bloreng mountain near Abergavenny. Blindfolded, the doubles feel rather than see their opponent and it is difficult to be sure which is dominant. The close focus creates both drama and immediacy. (55)	Dechreuodd yr arlunwraig o'r Fenni, Sarah Snazel (1965-99), y gwaith hwn ym 1998. Mae'n dangos menywod unfath, tri chwarter hyd, yn y gwynt, sy'n glwm yn ei gilydd yn erbyn cefndir y Blorengs ger y Fenni. Â mwgwd dros eu llygaid, mae'r dyblau yn teimlo eu gwrthwynebydd yn hytrach na'i weld ac mae'n anodd bod yn siŵr pa un sy'n dominyddu. Mae'r pwyslais agos yn creu drama ac uniongyrchedd. (55)

<p><b>Fallen Tree Against Sunset, Crickhowell</b> Graham Sutherland OM, watercolour</p>	<p><b>Coeden Syrthiedig a Machlud Haul, Crucywel</b> Graham Sutherland OM, dyfrlliw</p>
<p>Well known as a portraitist (controversially of Churchill), Sutherland (1903-1980) was originally inspired as a neo-romantic landscape painter by a trip to Pembrokeshire. He also worked elsewhere in Wales, including as a war artist. Trees figure prominently in his work, often taking on human form. This picture was painted in 1946.(51)</p>	<p>Yn adnabyddus fel portreadwr (yn ddadleuol o Churchill), ysbrydolwyd Sutherland (1903-1980) yn wreiddiol fel arlunydd tirluniau neo-ramantaidd gan daith i Sir Benfro. Gweithiodd hefyd mewn mannau eraill yng Nghymru, gan gynnwys fel arlunydd rhyfel. Mae coed yn amlwg iawn yn ei waith, ac maent ar ffurf ddynol yn aml. Paentiwyd y llun hwn ym 1946.(51)</p>
<p><b>Submitted by: WG</b></p>	<p><b>Date: 29/08/2019</b></p>
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