

Exhibiting the Nation: St Fagans and Welsh National Museums

Welsh History and Heritage

Week 3

Overview

Part One:

Thinking Through St Fagans and Welsh National Museums

Part Two:

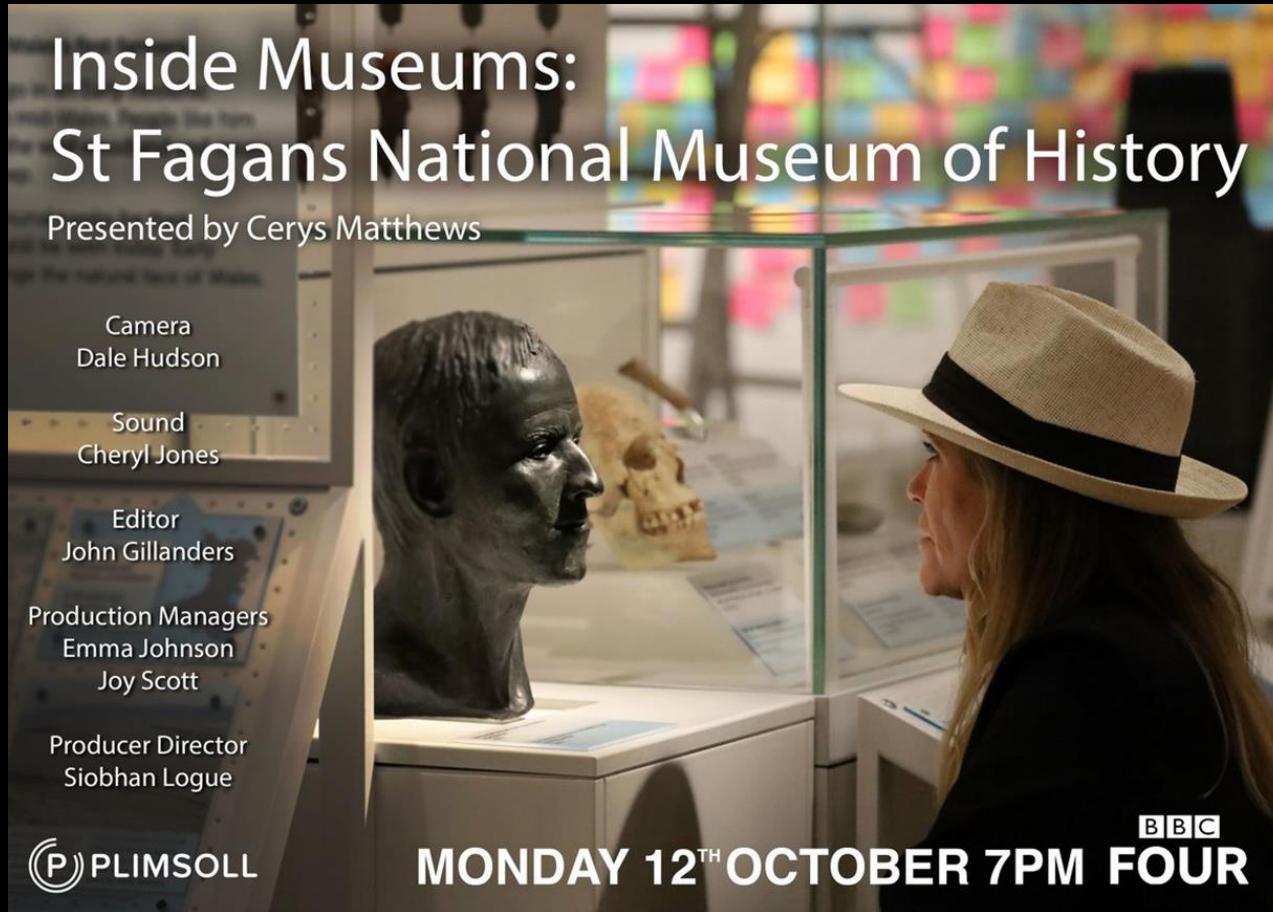
The Rebirth of a Nation in Late 19th/Early 20th Century

Part Three:

Iowerth C. Peate and the Folk Culture of the Welsh Nation

St Fagans National Museum of History

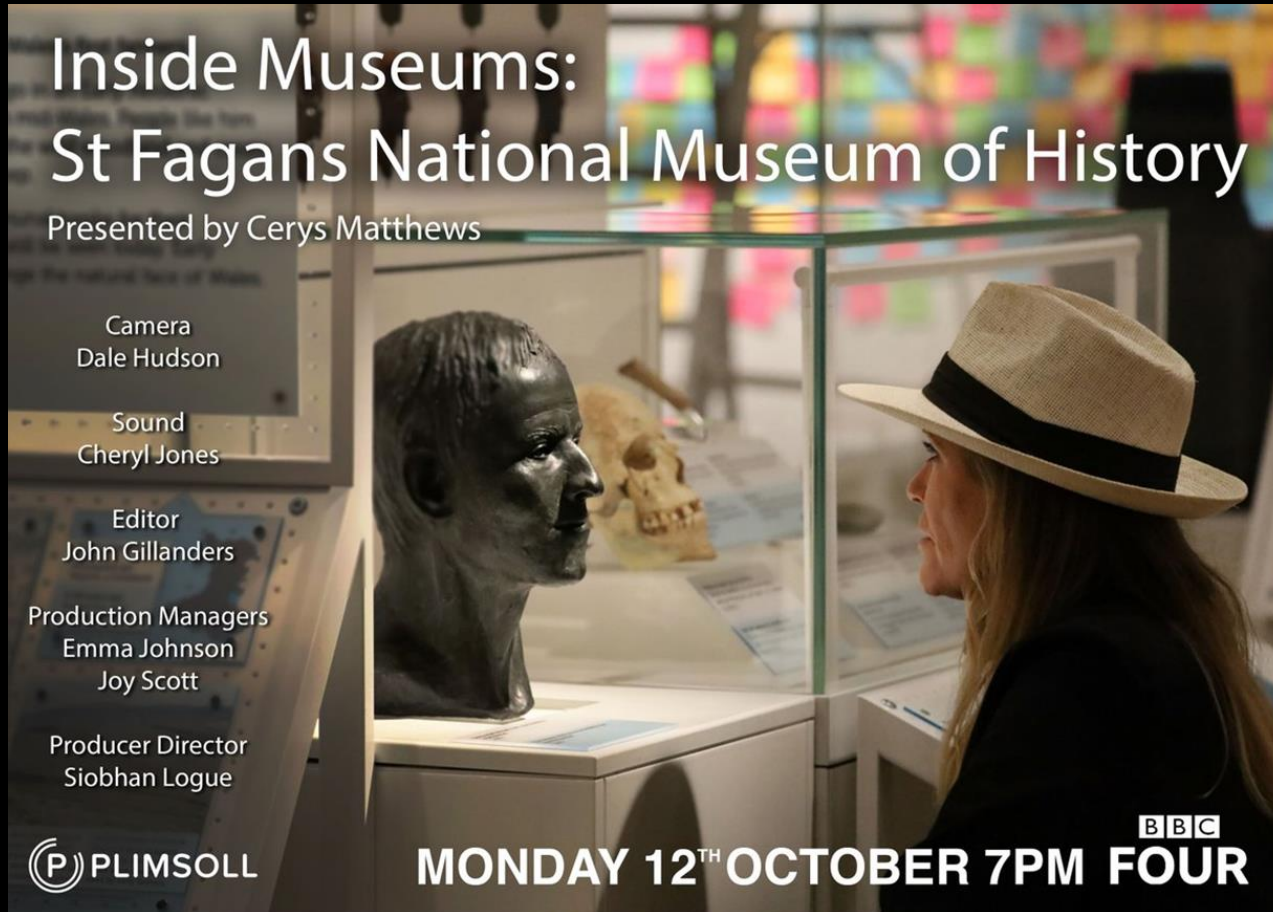
Sain Ffagan Amgueddfa Werin Cymru



st fagans
sain ffagan
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werin
cymru
national
museum
of history

St Fagans National Museum of History

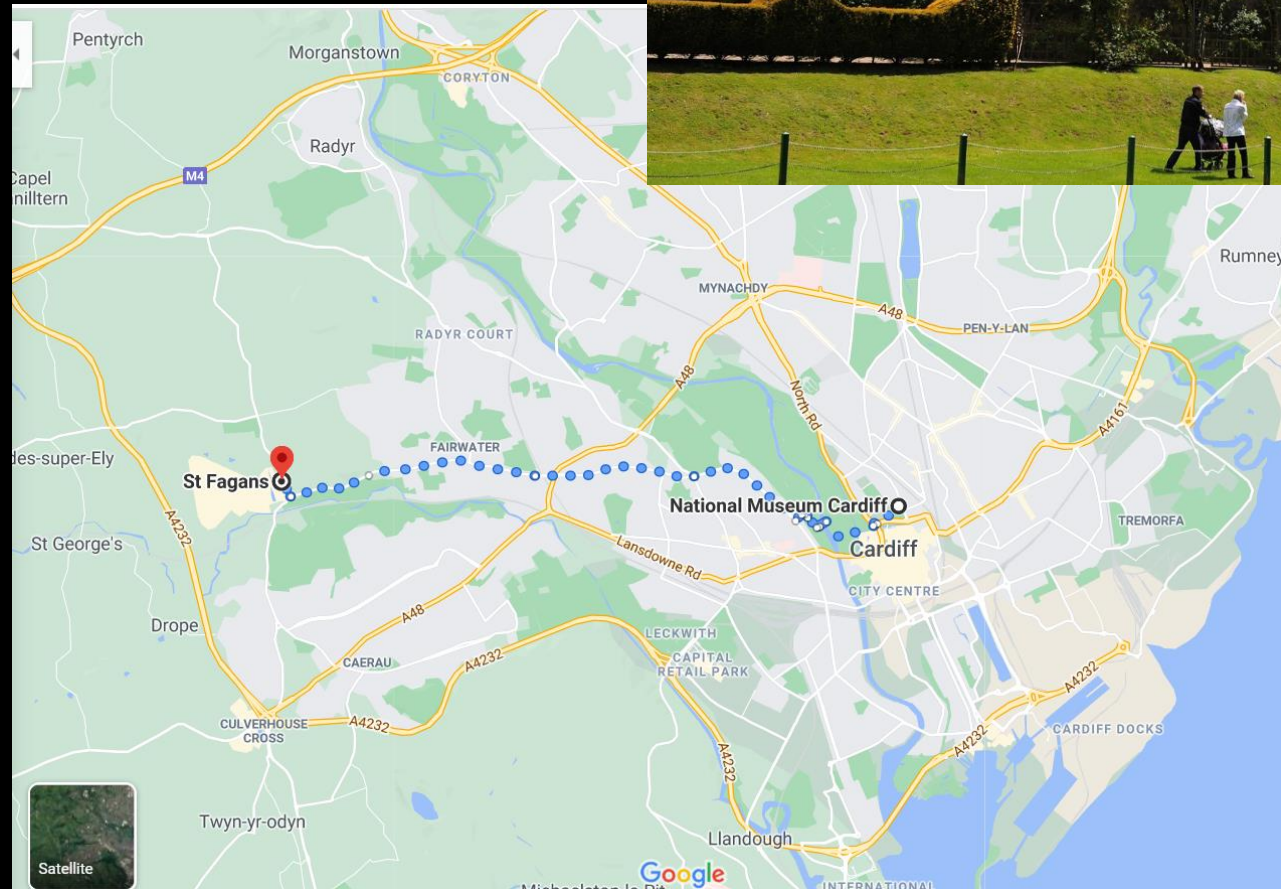
Sain Ffagan Amgueddfa Werin Cymru



- Are you familiar with St Fagans?
- Have any of you been to the museum before?
- If so, what were your impressions?

St Fagans

- Village west of Cardiff
- Named after 2nd-century Welsh saint
- On grounds of St Fagans Castle (modern buildings constructed 1586 onwards on site of older medieval castle)
- Land donated to nation by Earl of Plymouth, 1947

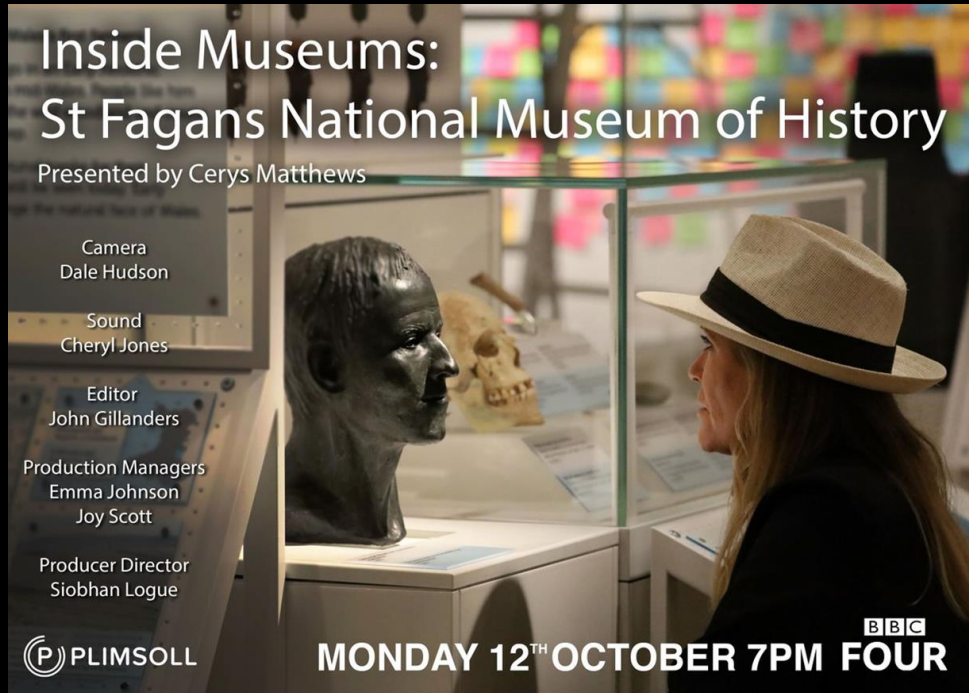


Amgueddfa Cymru – National Museum Wales

- **National Museum Cardiff** – formerly the National Museum of Wales, est. 1907, opened 1922
- **St Fagans National Museum of History**, Cardiff, est. 1946, opened 1948
- **Big Pit National Coal Museum**, Blaenavon, opened 1983
- **National Wool Museum**, Dre-fach Felindre near Llandysul, est. 1976
- **National Slate Museum**, Llanberis, est. 1972
- **National Roman Legion Museum**, Caerleon, first museum opened 1850
- **National Waterfront Museum**, Swansea, opened 2005

St Fagans National Museum of History

Sain Ffagan Amgueddfa Werin Cymru



- What were your impressions of the documentary?
- What did you learn about the museum?
 - What types of exhibits are on show there?
 - What 'type' of museum is it?
 - Why do you think the museum was founded?
 - What function does the museum have in Welsh national culture and life?

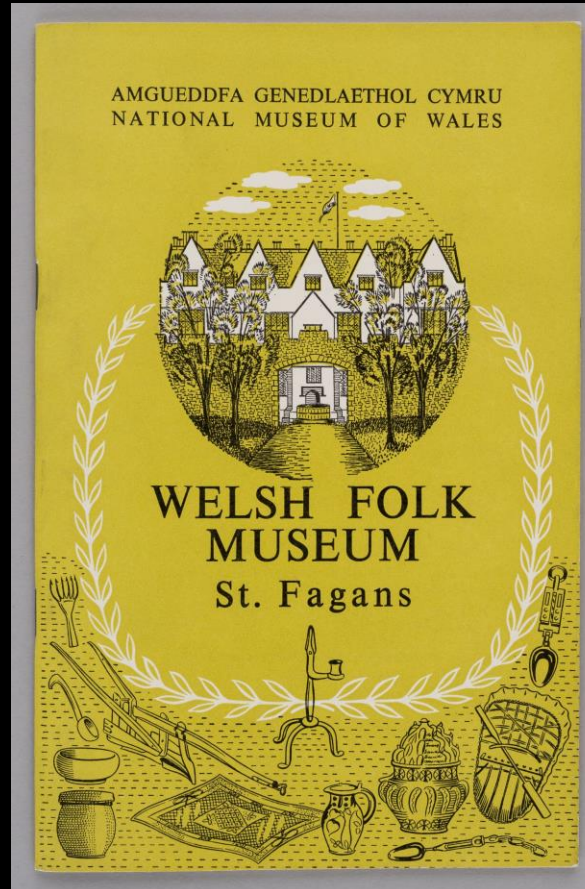
No		Page	No		Page
1	Main entrance and Galleries	8	43	Hayshed	57
2	Kennixton Farmhouse	12	44	Abernodwydd Farmhouse	58
4	Pigsty	14	45	Pen-rhiw Chapel	59
5	Melin Bompren Corn Mill	15	45a	Y Ty Gwyrdd	60
6	Llwyn-yr-eos Farmstead	17	46	Barn	61
7	Hendre'r-ywydd Uchaf Farmstead	19	48	Woollen Mill	62
8	Nant Wallter Cottage	20	49	Boat House and Net House	64
9	Llainfadyr Cottage	21	50	Summer House	65
9a	Cae Adda Byre	22	51	Dovecote	65
10	Tollhouse	24	52	Cider Mill and Press	67
11	Derwen Bakehouse	25	53	Castle Gardens	68
12	Tailor's Workshop	26	54	St Fagans Castle	70
13	Post Office	27	56	The Rosery	72
14	Cockpit	28	57	Italian Garden	74
16	Gwalla Stores	29	58	Castle gate	
17	Urinal	30			
20	Newbridge War Memorial	31			
22	Workmen's Institute	32			
25	Pottery	34			
26	Sawmill	35			
27	Tannery	36			
	Woodland path	37			
28	Celtic Village	38			
29	Gorse Mill	39			
30	Tudor Merchant's house (Under construction)	40			
31	Timber circle	41			
32	Llandeilo Tal-y-bont Church	42			
33	Y Garreg Fawr Farmhouse	44			
34	The Battle of St Fagans	45			
35	Hendre-wen Barn	46			
36	Clogmaker's Workshop (Open 2011)	47			
37	Maestir School	48			
38	Saddler's Workshop	48			
39	Smithy	50			
40	Georgetown Oven	51			
41	Rhyd-y-car Ironworker's Houses	52			
41a	Type B2 Aluminium Prefab	54			
42	Cilewent Farmhouse	56			



St Fagans National Museum of History

Sain Ffagan Amgueddfa Werin Cymru

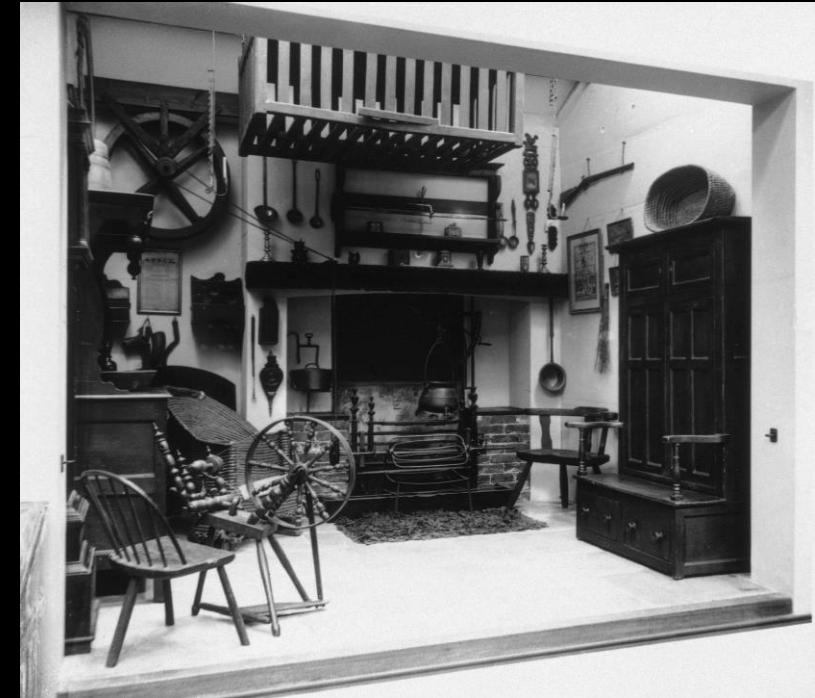
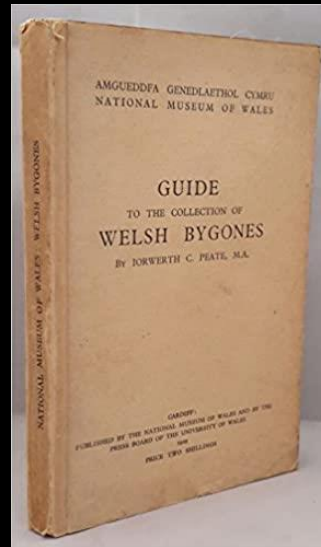
- English name previously known as Welsh Folk Museum and Museum of Welsh Life
- *Werin* = 'people' or 'folk'



st fagans
sain ffagan
national
museum
of history
amgueddfa
werin
cymru

National Folk Exhibits before St Fagans

- Welsh folk collections exhibited 1913
- Welsh 'bygones' gallery opened 1926
- Department of Folk Culture and Industries created 1936



Welsh farmhouse
kitchen in bygones
gallery, National
Museum

Visitor Experience at St Fagans

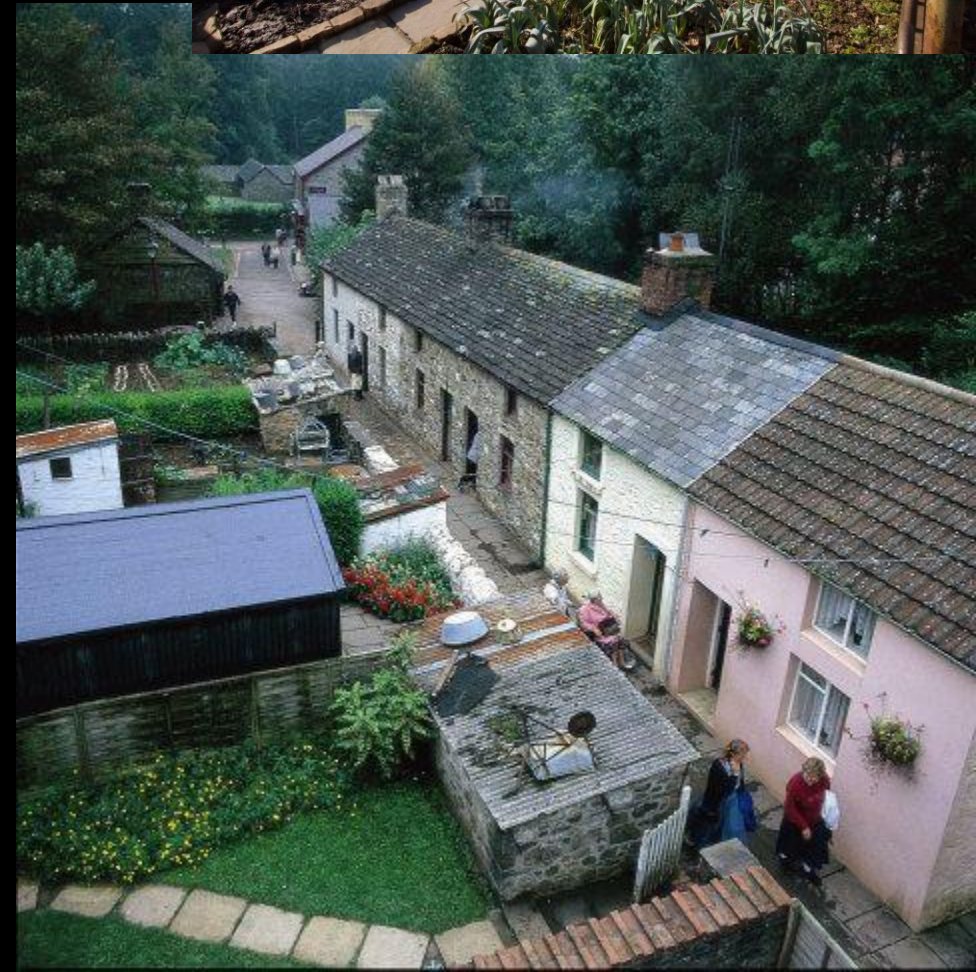
- What are some the activities that visitors can undertake at St Fagans, and significance might be attached to them?
- How might the museum be expressive and constitutive of Welsh national identities? And how might this relate to individuals' *personal* identities?

See: Catrin Greaves, 'Visitor Experiences at St Fagans National History Museum, and their Role in the Politics of Welsh Identities,' *Irish Journal of Anthropology*, 16:2 (2013): 31—35.

Visitor Experience at St Fagans

... visitors were attracted to the rural as an antidote to busy, modern living, and enjoyed the variety of housing at the museum, which they felt had been 'customised' as if still occupied ...

- Greaves, 'Visitor Experiences at St Fagans,' pp. 31-32



St Fagans & Welsh Identity

An additional example in which identity is grounded in place is through the notion of identity based on descent. This is based on the myth of genealogical descent that the Welsh people are descendants of the Celts. St Fagans features a Celtic Village where people can engage with crafts using traditional 'Celtic' methods

- Greaves, 'Visitor Experiences at St Fagans,' pp. 31-32



Visitor Experience at St Fagans

Another popular way in which visitors engaged with traditional industries was through purchasing bread at Derwen Bake House. This Bake House draws upon the theme of traditional village life. One (Welsh) parent told me that she bought gingerbread for her children at the bakery emphasising that her mother and grandmother would bake often. Thus, she linked the consumption of hand-baked produce with family memories.

- Greaves, 'Visitor Experiences at St Fagans,' p. 32



Visitor Experience at St Fagans

... pottery made by visitors invoked an emotional response linked to nostalgia both for personal experiences such as childhood or nostalgia in a wider context for an age where more objects were 'home-made' and not mass-produced ... Visitor perceptions of the past, and a world where traditional crafts were practiced more may be idealised ... but they are still eager to engage with objects within this sphere because of its connection to a nationalistic conception of Welsh identity that stems from the notion of 'folk culture'.

- Greaves, 'Visitor Experiences at St Fagans,' p. 32



Big Pit

big pit national
amgueddfa coal
lofaol museum
cymru



Big Pit and Welsh Identity

- How might Big Pit and Blaenavon be expressive and constitutive of Welsh national identities? And how might this relate to individuals' *personal* identities?
- What function does the museum have in Welsh national culture and life?
 - See Mary Beth Gouthro and Catherine Palmer, 'Pilgrimage in Heritage Tourism: Finding Meaning and Identity in the Industrial Past,' in *Mining Heritage and Tourism: A Global Synthesis* (London: Routledge, 2010): 33-43
 - William R. Price and Mark Alan Rhodes, 'Coal Dust in the Wind: Interpreting the Industrial Past of South Wales,' *Tourism Geographies*, DOI: 10.1080/14616688.2020.1801825.

Big Pit and Welsh Identity

Man: This is part of me, my family came from this region so it is part of me.

Woman: going down underground was really interesting. You can hear about it, you can read about it – but there is no replacing seeing it for yourself and how they worked...it was outstanding.

Young Welsh couple: We are both Welsh, proud of our heritage. My grandfather was a miner. It is really interesting to be underground. I am proud to be Welsh, (lifts up shirt sleeve to display tattoo of red dragon).

- Respondents in Mary Beth Gouthro and Catherine Palmer, 'Pilgrimage in Heritage Tourism: Finding Meaning and Identity in the Industrial Past,' in *Mining Heritage and Tourism: A Global Synthesis* (London: Routledge, 2010), p33-4

Couple from Abergavenny:

We've been here loads of times ...we like to come back and see the reactions of people ... that is why we come back ... basically that is why we come back. The bangs and so on. I find it a very moving experience. I like to hear what the miners have to say, their stories.

Couple from Merthyr Tydfil:

Merthyr Tydfil was the centre of the Industrial Revolution...it is very important to keep heritage sites as this – you have to pass it on. You had a real sense of community then – your neighbours were your best friends. It's important to pass on that history. My grandparents lives through this. It is important to know why they lived through. You have to know your history



Big Pit and Personal Identity

Couple (brother and sister) from Scotland, he was 70, she was 61:

Our father died in a quarry, he was the quarry man, the manager... There was a blast, he was hit from behind suffered a fractured skull and punctured lung...he didn't make it. He couldn't get away quick enough...children need to see this, to see how hard it was ... our grandfather was a miner. And our dad a quarry man ... I don't think men would go down the mines today...would they? Not that they shouldn't, mind you. Would be good for them. They had no choice then...did they...

Big Pit and 'Pilgrimage'

Welsh lady with American visitors:

My father was a miner, he went underground with his father, and his brothers were miners. But one of them had an accident on the coalface...my uncle and his father, they were miners in the valley where I lived, and he was one of the homeless men on the lifesaving, he had to go if there were any accidents around - there was a [roof] fall - something fell on his pelvis and fractured his spine - and he was a paraplegic for the rest of his life, yet he, was telling the best way to remove the coal to get him out, he was, actually, in all his pain, explaining how to get him out. So you know, so much is mingled with coal mining, just the word coal.

Two Archetypes of Welsh Identity

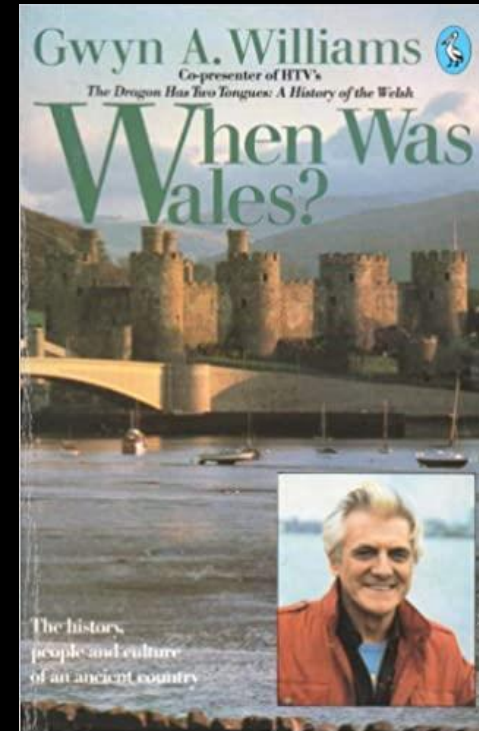
Gwerin

- Folk
- Peasantry
- Crafts



Working Class

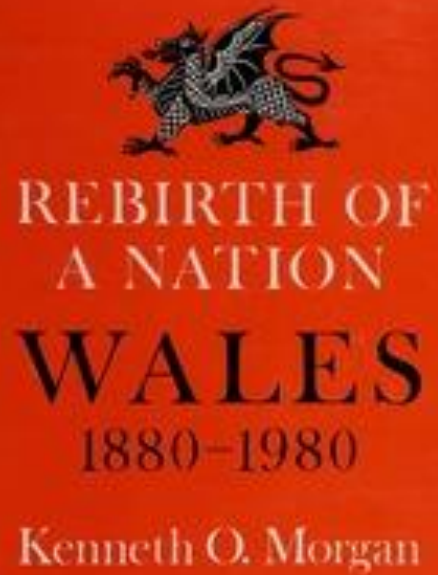
- Workers
- Proletariat
- Mass industry



Part Two:
The Rebirth of a Nation in Late 19th/Early 20th
Century

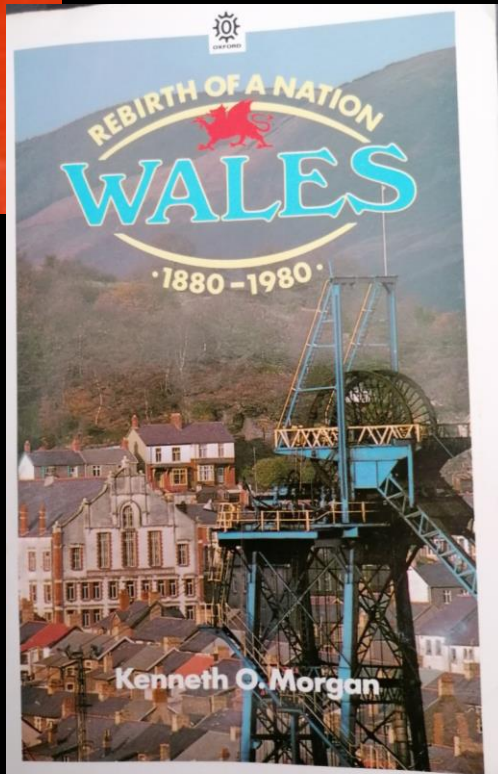
Welsh National Revival – C18, C19

- What were some of the features of the Welsh national revival (week 1 lecture)?



Rebirth of a Nation

- Morgan argues emphasis on consciously *national* institutions and identities emerged in late C19



Kenneth O. Morgan
Baron Morgan of Aberdyfi,
Labour life peer

Cymru Fydd (Young Wales), est. 1886

- First two branches in London and Liverpool
- Original members inc. JE Lloyd and OM Morris, then later DL George

Cymru Fydd:

CYLCHGRAFN Y BLAID GENEDLAETHOL
GYMREIG.

o DAN OLYGHAETH

MR. T. J. HUGHES (ADFFYFYR),

DOEGELLAU.

CYFROL I.—1888.

ANDRASFELD & CHEYERDREDDIG DAN E. W. EVANS, SHUTTERED LANE,
DUBLIN.

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YOUNG WALES:

A National Magazine for Wales.

EDITED BY

J. HUGH EDWARDS.

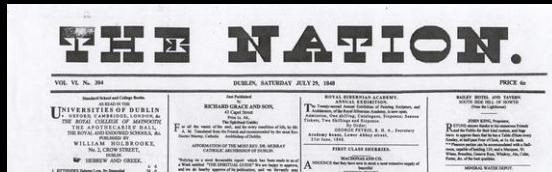
VOLUME I.

JANUARY TO DECEMBER, 1895.

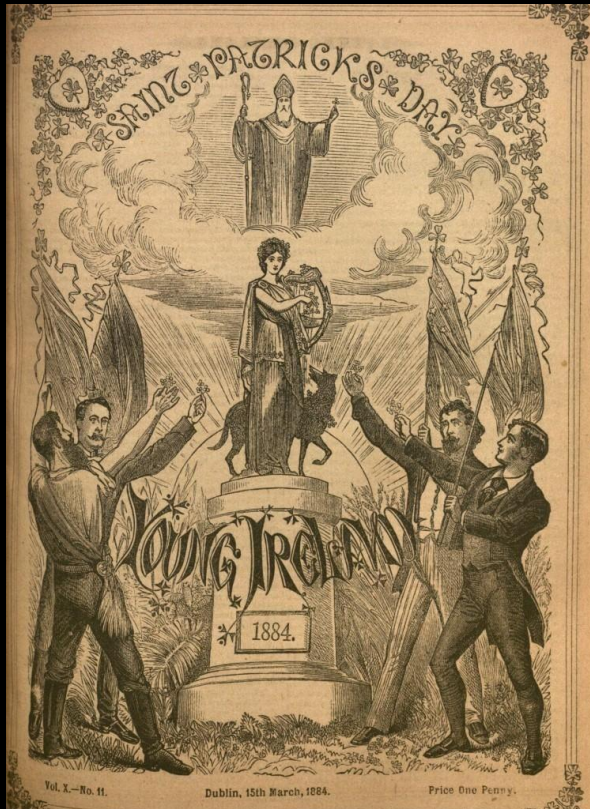
ABERYSTWYTH:

J. & J. GIBSON, CAMBRIA & NEWS PRINTING WORKS.

Parallels and Precedents National Movements in Europe



Young Ireland



Hungarian Revolt 1848



Polish Uprising 1863



Young Italy

UNIONE, FORZA
E LIBERTÀ !!

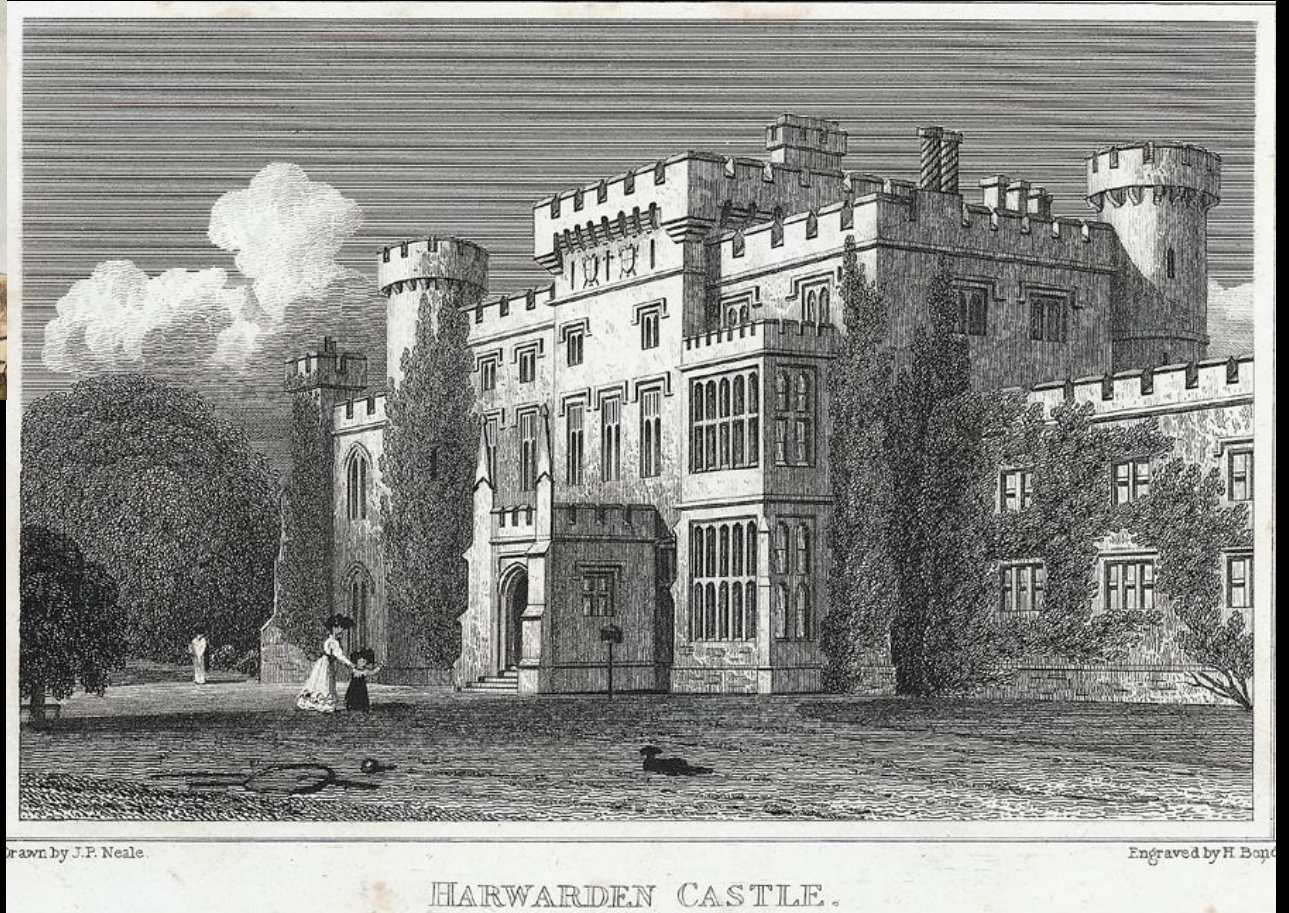


Gladstone memorial, Hawarden

Gladstone and Wales



The Gladstones with
Prince of Wales (future
King Edward VII) and
Queen Alexandra at
Hawarden Castle

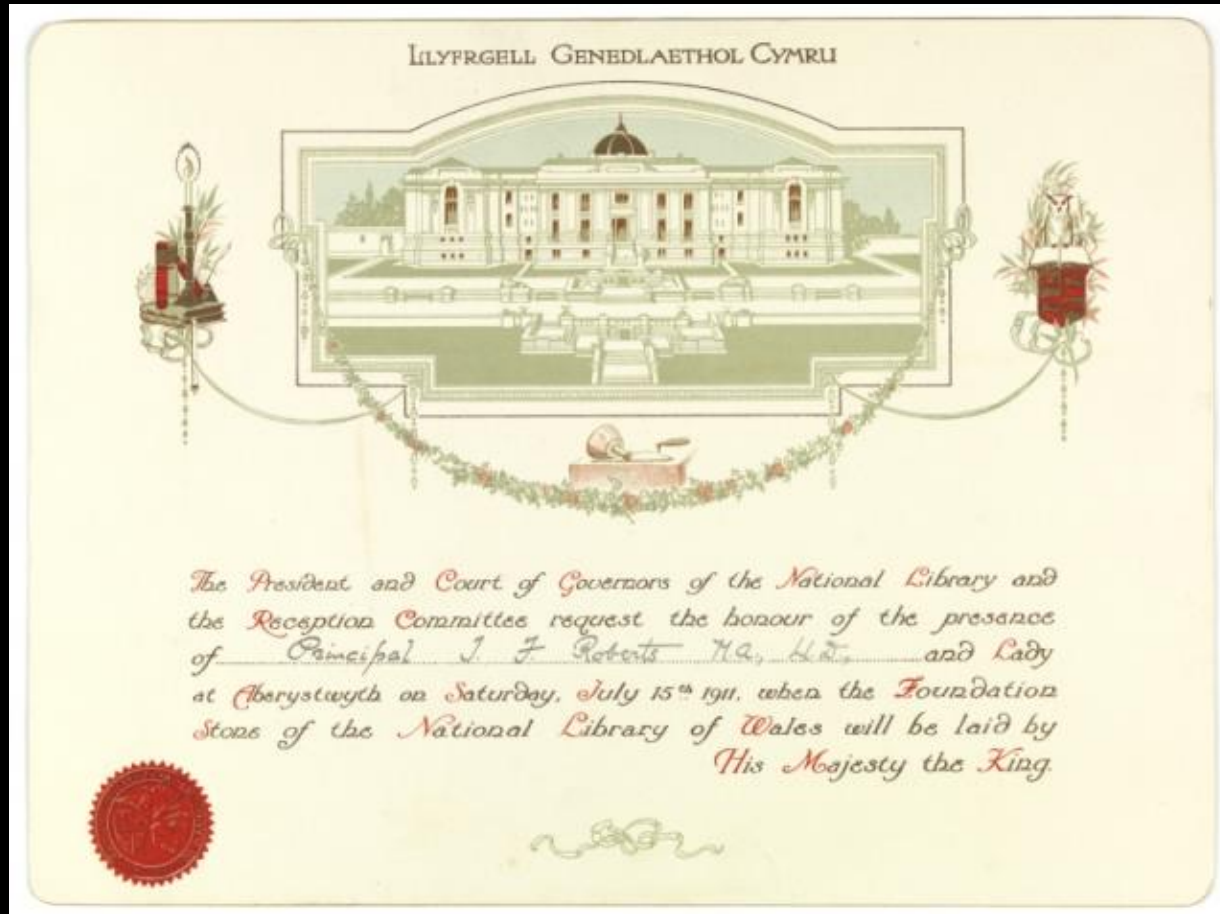


Hawarden Castle, Flintshire estate of Gladstone, having previously belonged
to the family of his wife, Catherine Glynne

Recognition of Welsh 'Difference' by UK Govt

- **Liberal government est. Welsh department in Board of Education, 1907**
 - Focus on Welsh language teaching
- **Agricultural Council for Wales est. 1912**
- **Founding of Welsh *national* institutions**

National Library of Wales, est. 1907



- Opens in 1909
- Current building opened 1916

National Museum of Wales, est. 1907

Royal Charter to provide “complete illustration of the geology, mineralogy, zoology, botany, ethnography, archaeology, art, history and special industries of Wales and generally by collection, conservation, elucidation, presentation and publication.”



European Parallels and Precedents

- Establishment of *Czech* national institutions



Czech National Theatre – est. 1844
(current building, 1881)

Czech National Museum,
Wenceslas Square
(renamed 1848), Prague
– est. 1818



Cathays Park, Cardiff



- Town Hall opened, 1906

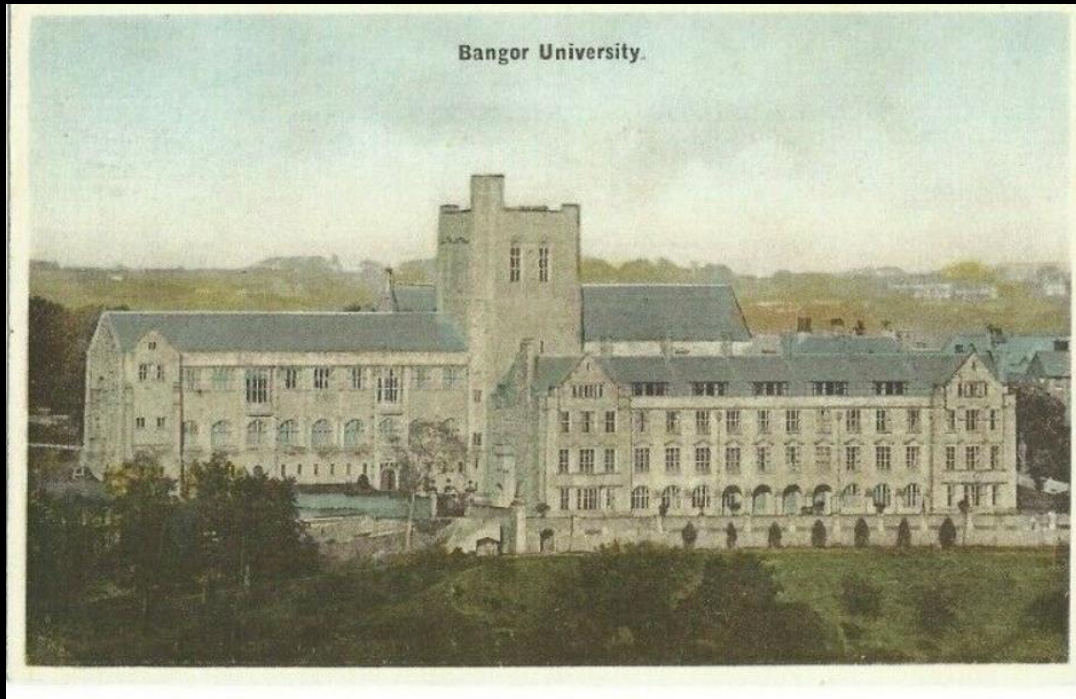
Higher Education in Wales

- University College of South Wales and Monmouthshire, est. 1883

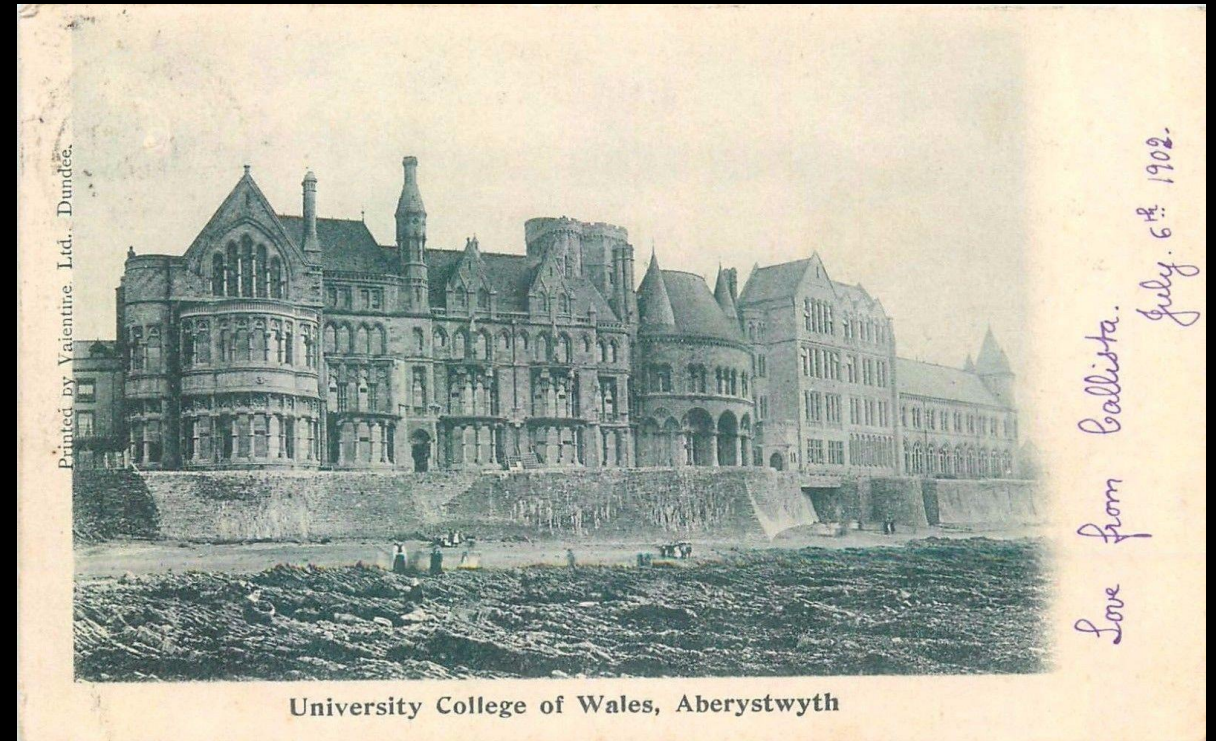


Higher Education in Wales

- University College of North Wales, est. 1884

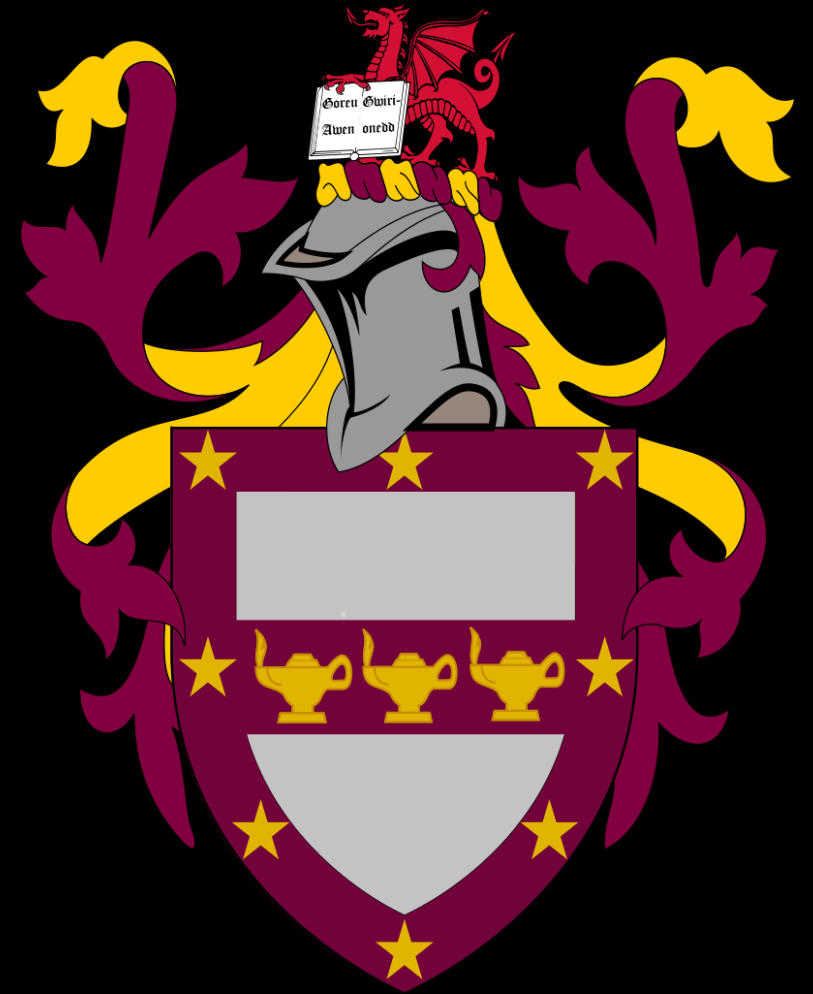


- University College of North Wales, est. 1872

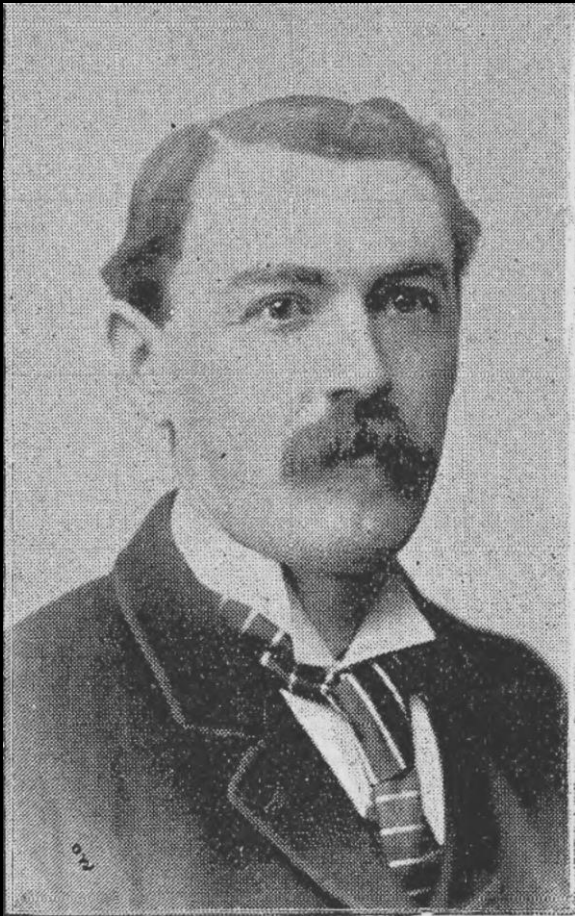


Higher Education in Wales

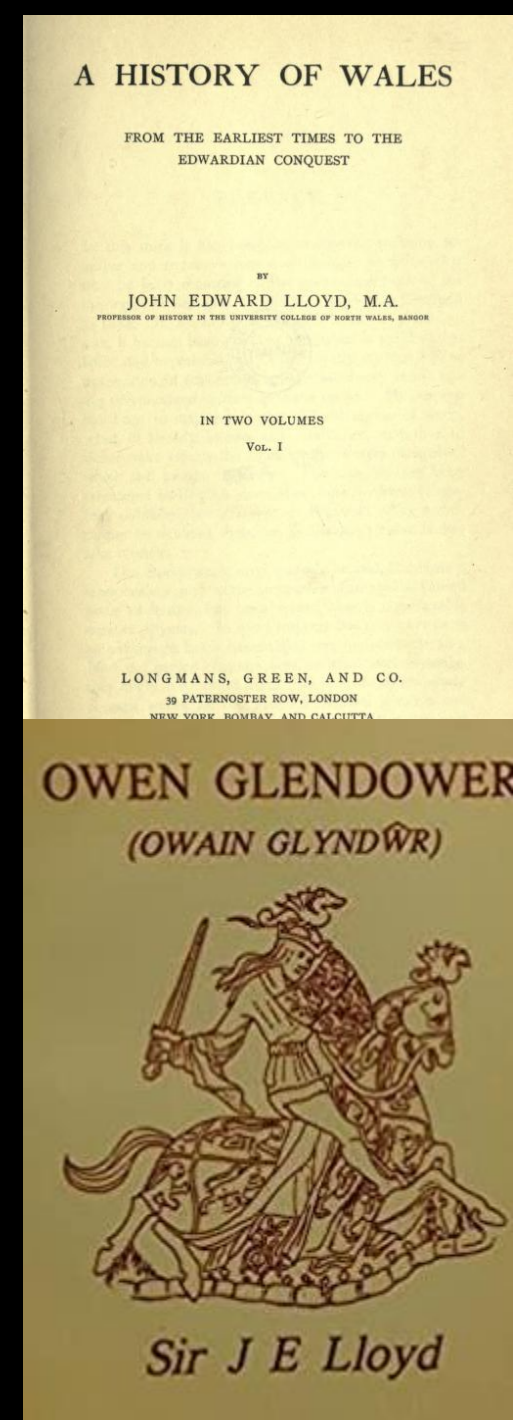
- Federal University est. 1893, royal charter 1896



John Edward Lloyd (1861 –1947)

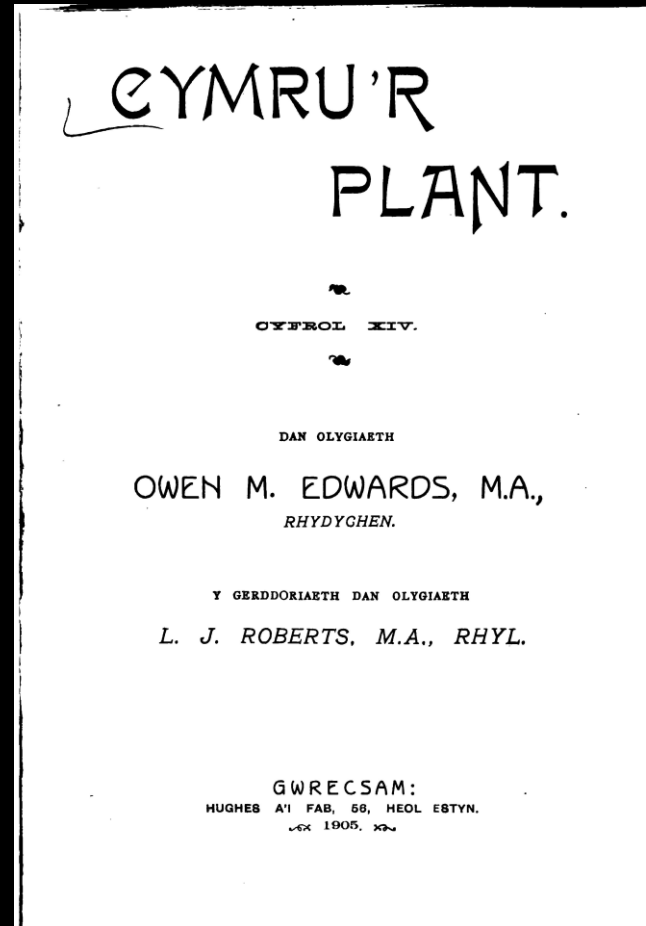


- Among first students at Aberystwyth university (then studied at Oxford)
- Made lecturer in Welsh and History at Aberystwth 1885, before moving to Bangor 1892
- Founder member Cymru Fydd
- Emphasis on pre-Norman Wales
- Drew up charter UoW Board of Celtic Studies



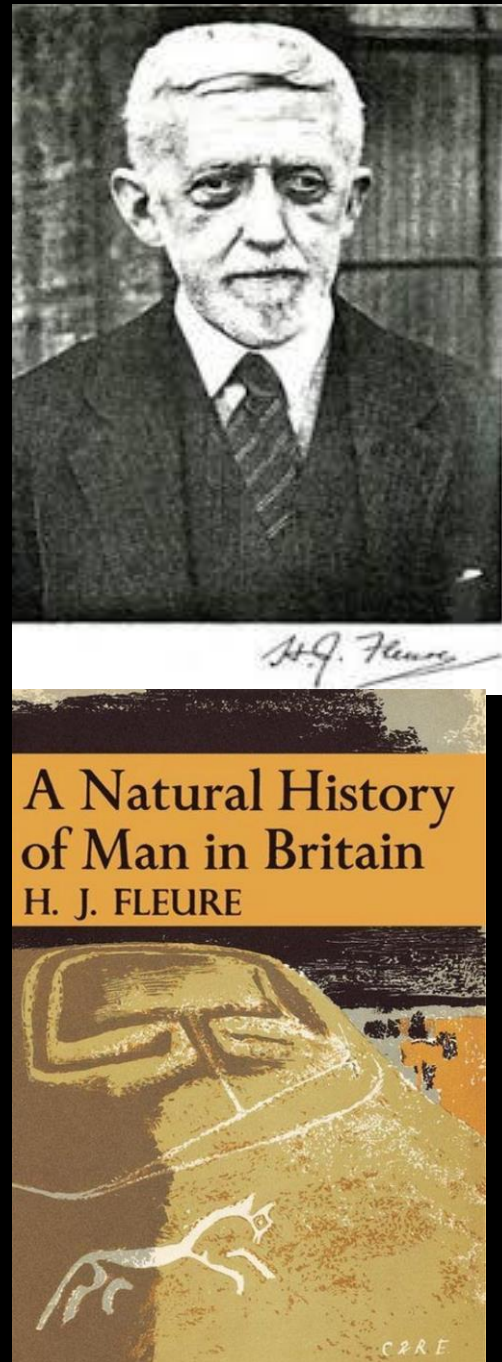
Owen Morgan Edwards (1858–1920)

- Studied at Aberystwyth (then Oxford and Glasgow)
- Published periodicals aiming at popular education, and Welsh history books – inc. for children
- Liberal MP for Merionethshire, 1899
- Chief Inspector of Schools for Wales, 1907



HJ Fleure (1877–1969)

- Studied at Aberystwyth (then Oxford and Glasgow)
- Appointed lecturer in Zoology at Aberystwyth in 1908.
- Gregynog Professor of Anthropology and Geography 1917



Gregynog Hall

- Built in its present form in the 1840s
- Property of industrialist David Davies (1818–1890) – involved in railways, collieries, Barry Docks
- Davies governor at Aberystwyth university
- Davies' granddaughters Gwendoline Davies (1882–1951) and Margaret Davies (1884–1963) patrons of the arts in Wales





Margaret Davies
(1884-1963)



Gwendoline Davies
(1882-1951)

Pierre-Auguste Renoir, *La Parisienne*
(1874) in Gregynong collection at National Museum Wales, Cardiff

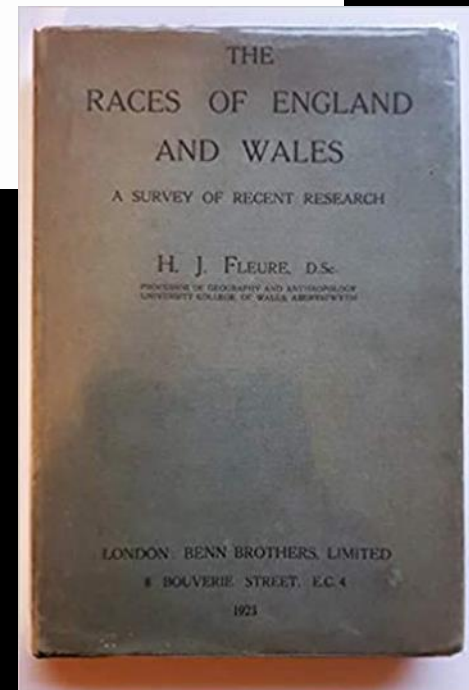


HJ Fleure (1877–1969)

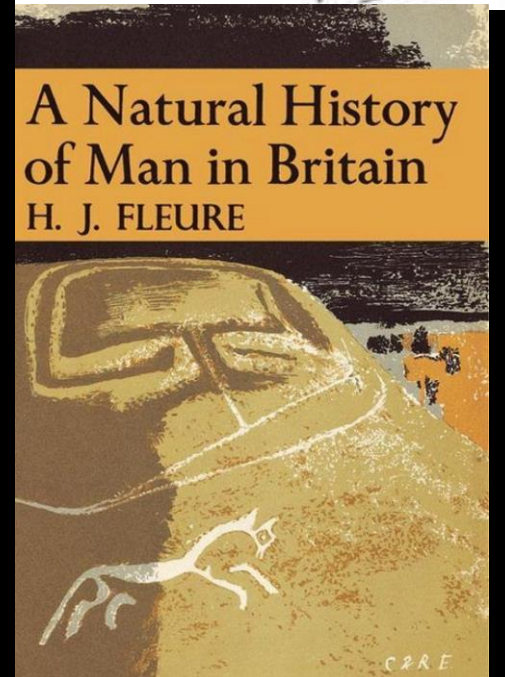
GEOGRAPHICAL DISTRIBUTION OF ANTHROPOLOGICAL TYPES IN WALES.

[WITH PLATES I-V AND MAPS IN THE TEXT.]

By H. J. FLEURE and T. C. JAMES.



H. J. Fleure



Fleure's Anthropological Studies of Wales

TABLE 6.—ANALYSIS OF MEASUREMENTS.

Llandyssul, Llanfihangel-ar-Arth, Llanwenog, Llan-y-byther, Pencarreg.

(The letters on the map (Fig. 1) are enclosed by a broken line.)

No.	Age.	Head length.	Head breadth.	Index.	Stature.	Map letter.
1	50	197	143	72·6	1670	<i>a</i>
2	20	190	139	73·2	1660	<i>x</i>
3	25	201	149	74·1	1745	<i>d</i>
4	46	203	151	74·3	1710	<i>d</i>
5	36	208	154	74·0	1645	<i>d</i>
6	41	214	159	74·3	—	<i>D</i>
7	33	198	148	74·7	1725	<i>D</i>
8	58	200	149	74·5	1620	<i>D</i>
9	52	200	150	75·0	1650	<i>E</i>
10	33	209	157	75·1	1655	<i>e</i>
11	42	206	155	75·2	1765	<i>e</i>
12	35	198	149	75·2	1700	<i>e</i>
13	28	204	155	75·9	1645	<i>e</i>
14	21	203	154	75·9	1705	<i>e</i>
15	57	195	148	75·9	1645	<i>E</i>
16	29	205	154	75·1	1665	<i>E</i>
17	62	185	140	75·7	1630	<i>E</i>
18	56	200	151	75·5	1780	<i>x</i>
19	41	209	159	76·1	1780	<i>f</i>
20	19	193	148	76·7	1665	<i>f</i>
21	21	202	154	76·2	1720	<i>f</i>
22	55	210	161	76·6	1785	<i>f</i>

¹ Laing, S., and Huxley, T. H., *Prehistoric Remains of Caithness*, 1866, p. 114, and pp. 125-6.

² Borlase, W. C., *Dolmens of Ireland*, 1896, p. 922.

³ This means a condition of extreme narrow-headed long-headedness combined with the possession of a low, receding brow.

Journal of the Royal Anthropological Institute, Vol. XLVI, 1916, Plate I.

(See references on pp. 113-118.)



FIG. 1A.



FIG. 1B.



FIG. 2A.



FIG. 2B.

GEOGRAPHICAL DISTRIBUTION OF ANTHROPOLOGICAL TYPES IN WALES.

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Fleure's Anthropological Studies of Wales

Paleolithic origins of Welshness:

- Farms on Pumlumon 'yielded seven adult male cases of unusually complete survival of physical characteristics we generally associate with the earliest type of modern man'

Welsh 'little dark people' of 'stalwart build' – links with continental Europe

BUT believed that humans were 'mosaics of inheritances and that a "race-type" exists mainly in our own minds and should not be used without great reserve'

The pigmentation differences between the two sexes should also be noted:—

	Percentages.	
	Men.	Women.
Hair light, eye brown	3·5	2·6
Hair red, any eye	7·1	5·3
Hair light, eye light (including all blues) ...	20·5	20·9
Hair dark, eye light	28·8	26·7
Hair dark (including black), eye dark ...	40·1	44·5

We notice here chiefly that among women, dark eyes and dark hair are more often associated together than is the case among men, i.e., there is a tendency to a more marked inheritance of pigmentation, or a more **complete** inheritance of it, perhaps, among women. We have since found that Beddoe¹ noticed this.

Fleure cited in Prys Gruffudd, 'Back to the Land: Historiography, Rurality and the Nation in Interwar Wales,' *Transactions of the Institute of British Geographers*, 19:1 (1994), pp. 61-77

Fleure's Anthropological Studies of Wales

Rural Wales = 'a refuge for old ways and types'

The physical features of the country, the framework of mountain-moorland that separates the Wye and Severn region from the valleys that radiate out to the sea, have broken the face of many waves of change ere they have reached quite western cwms.

... and reservoir of future potential:

... a fount whence may well up streams of inspiration refreshing to the jaded and overstrained business life of our perplexed modern England.

*... a **spring** of an ancient cultural tradition with its vision and its dreams that has given its men a quality we need to **keep us fresh**. The **miners of South Wales have been preserved from some of the worst evils of industrialism** by these contacts and few who have known them well would dispute the statement that they are a specially valuable element in our British population.*

Fleure cited in Gruffudd, 'Back to the Land,' pp. 66—67

George Stapledon (1882–1960)

- Appointed to head botany department, Aberystwyth university, 1912

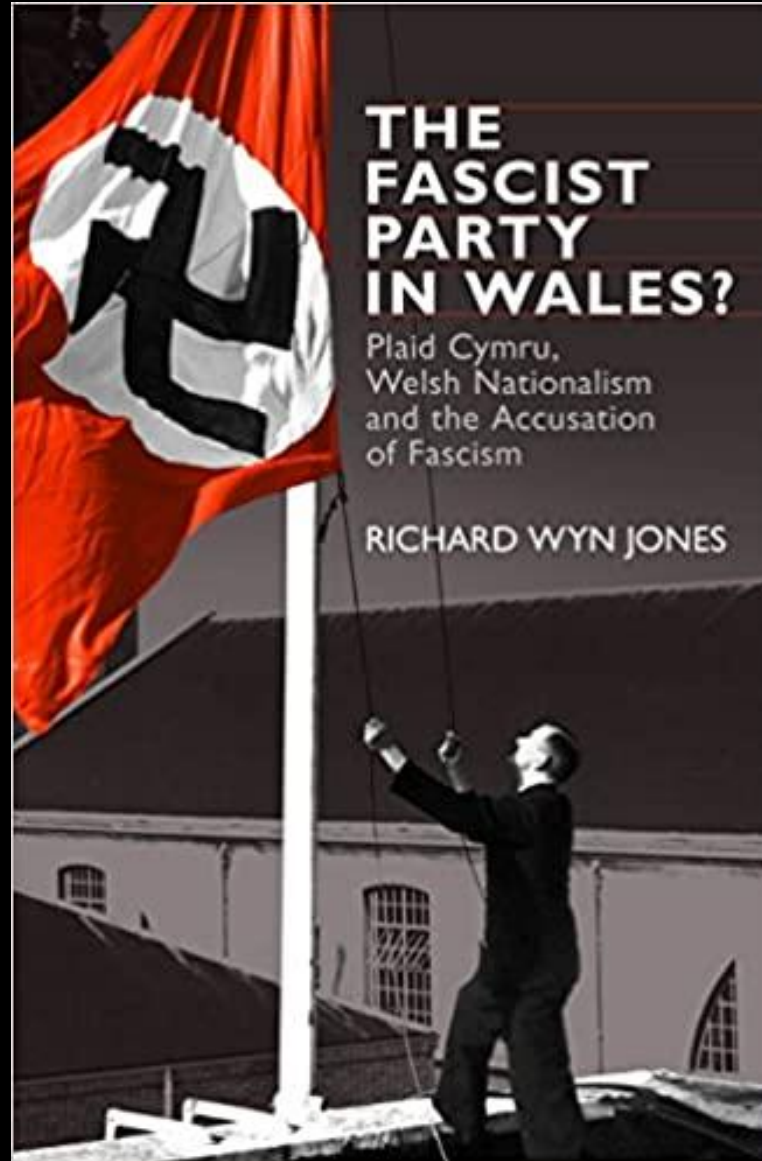
Rural Britain 'carries in its population the genes, **unsullied and uncontaminated**, that maintain and perpetuate our national vigour and national character'

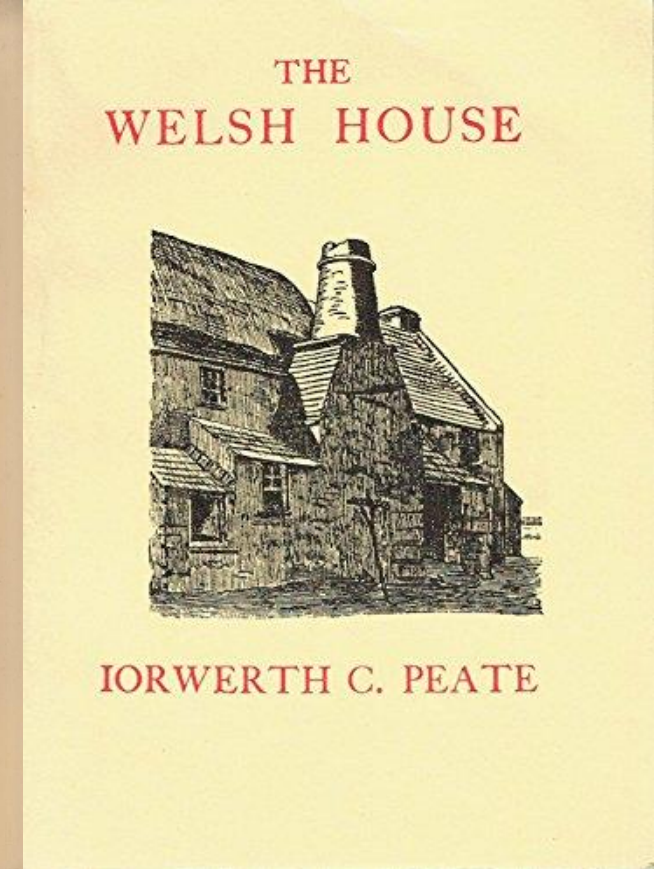
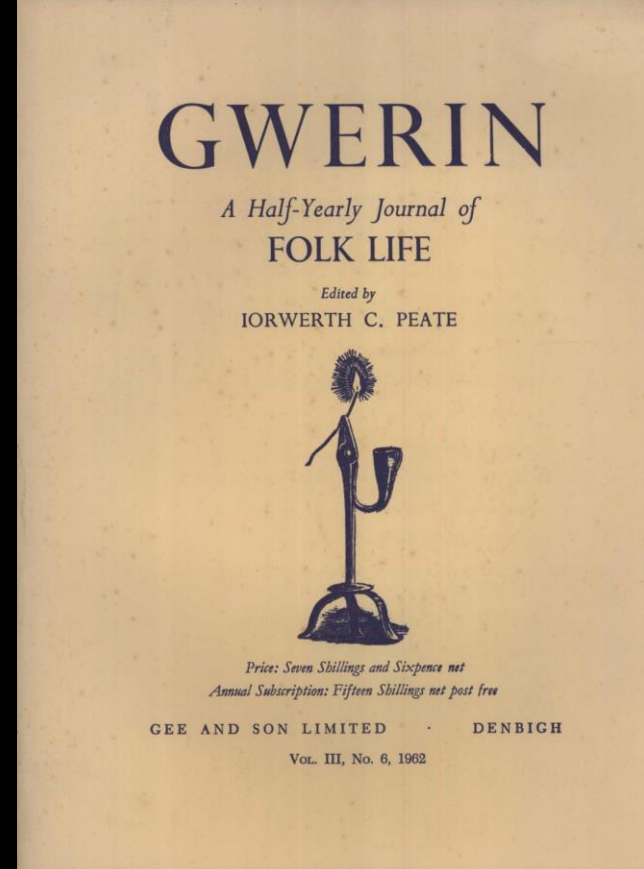
Cities cause of 'every sort of personal and social neurosis, and every conceivable evil'



Stapledon cited in Gruffudd, 'Back to the Land,' pp. 65, 67

Plaid Cymru and the Fascism debate





Part Three:

Iorwerth C. Peate and the Folk Culture of the Welsh Nation

Iowerth C. Peate (1901–1982)

Peate (bardic name Cyfeilio) opening
the art and craft exhibition of the
national eisteddfod, 1946



- Founder member of Plaid Cymru, est. 1925
- Father a carpenter and teacher
- Read history, geography and Welsh at Aberystwyth
- Studied under Fleure, who supervised his PhD thesis (*The Dyfi Basin: a Study in Physical Anthropology and Dialect Distribution*)
- Appointed assistant keeper of archaeology at National Museum 1927

Peate on Preserving Welsh Culture

We all know now that this age is a crossroads in our nation's history. Ahead of us lies the industrial age with advanced industry and the latest techniques all contributing to cheap production. Behind us, in Wales lies a civilisation that's 5000 years old – beginning with the period when migrations came from the east with means of agriculture and taming animals to form the basis of our country's culture. And when this way of life fails an age will end which is so long and so old that we cannot properly grasp its antiquity.

... It is necessary to decide today what will befall Wales's culture. The old way of looking at things is taking a turn in our age. Truly if we do not bestir ourselves, it will cease to be.

- Iorwerth C. Peate, 'Y Crefftwr yng Nghymru' [The Craftsman in Wales], *Y Ddraig Goch*, cited and translated by Wil Griffith 'Saving the Soul of the Nation: Essentialist Nationalism and Interwar Rural Wales,' *Rural History*, 21:2 (October 2010), footnote, p. 188

Importance of 'Intangible Heritage'

The study of folk-culture is a **corollary** and sometimes a **corrective** to archaeological research. ... I have recently been working on the history of the Eisteddfod ... [in which] since 1789 when it became a **democratic folk-institution**, medals have been offered for literary work. They are indeed the only tangible evidence of the history of this great institution.

“Now let us imagine that in another 2000 or 3000 years [an] archaeologist sets himself to reconstruct the literary history of Wales in the 19th century ... and ... the only archaeological evidence left for him would be these silver medals; it is quite a possible situation, for the written or printed word has often an irritating way of disappearing, whilst medals are almost indestructible

“... The archaeologist would build up a theory on the evidence of these medals [and] ... maintain that the great figures of Welsh literary life were the men whose names appear on the medals. In almost every case he would be wrong. For all these medallists proved to be third-rate writers, peasant literary craftsmen without a doubt but to be distinguished, as craftsmen are to be distinguished from artists, from the great literary figures of the century, **those rare spirits who found no consolation in the glamour of eisteddfodic competition.**”

- Iorwerth C. Peate, 'Archaeology and Folk-Culture,' *Archaeological Journal*, 91:1 (1934), pp. 211—212

Importance of 'Intangible Heritage'

... The medals bear no witness to their work, but folk-tradition gives them their due recognition and the archaeologist's reconstruction could be corrected only by an appeal to that tradition. In the same way, the skeletons of the past become sensitive living creations when the evidence of archaeology is substantiated by that of Folk Study. Folk-memory is a long one and in Wales, at any rate, oral tradition (as well as folk-tradition in its varied material forms) is an element of great importance. Some of our folk tales contain elements dating back perhaps to prehistoric times, the official story-teller—y cyfarwydd—being an important figure in Welsh medieval life.

– Peate, 'Archaeology and Folk-Culture,' p. 212

European Precedents and Parallels : Czechoslovakian Folk Culture

- Embrace of 'Czech' folk culture and history – stories of Alois Jirásek (1851–1930) and music composed by Antonín Dvořák (1841–1901), Leoš Janáček (1854–1928) and Béla Bartók (1881–1945)



1895 Czechoslavic Ethnographic exhibition

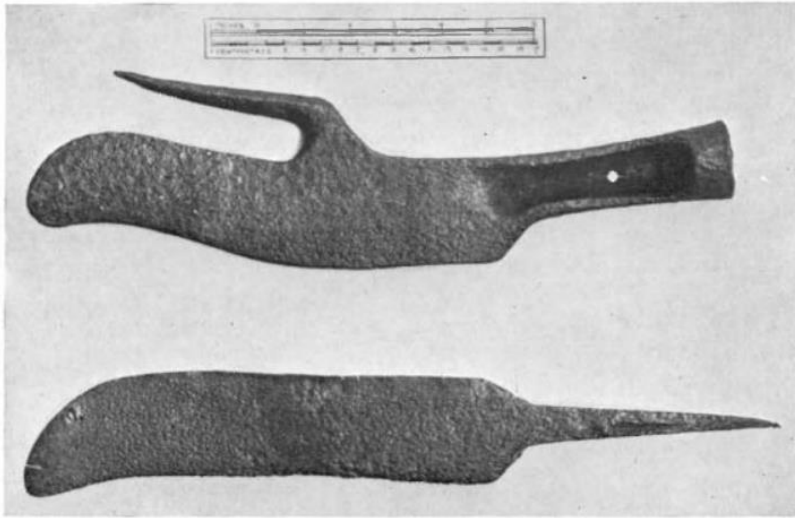


Bartók
collecting
folk
recordings,
1907

Peate on Preserving Welsh Culture

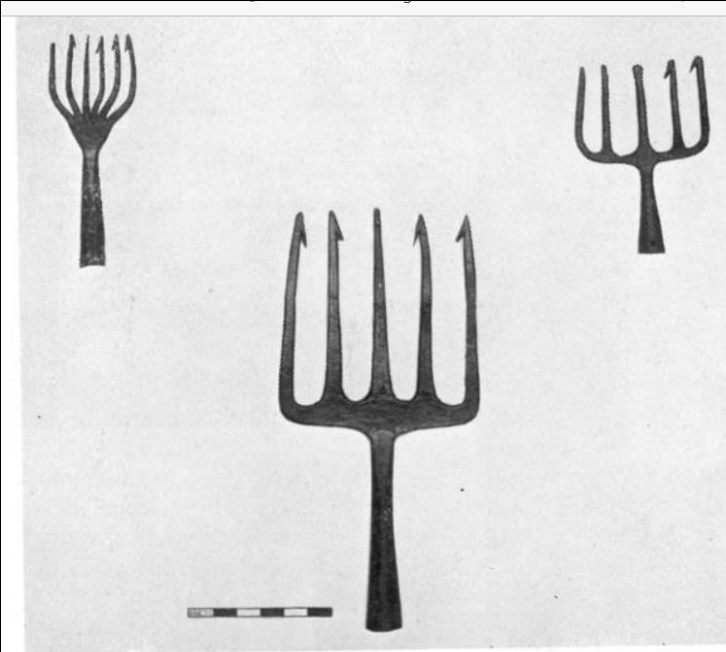
Wales presents a singularly appropriate and compact topographical unit. Wales is a high moorland country ... with three main lowland prolongations ... In past ages the whole of this region—highland and lowland—has been occupied by the Welsh nation speaking a definite language, that language being in an indefinable way the very basis of its nationality. One of the most significant characteristics of the Welsh nation has been the tenacity with which it has clung not only to its language which is still spoken throughout all its thirteen counties but to its traditional culture. The printed book assumed no important place in its history until the 18th century ...

- Peate, 'Archaeology and Folk-Culture,' pp. 212-213



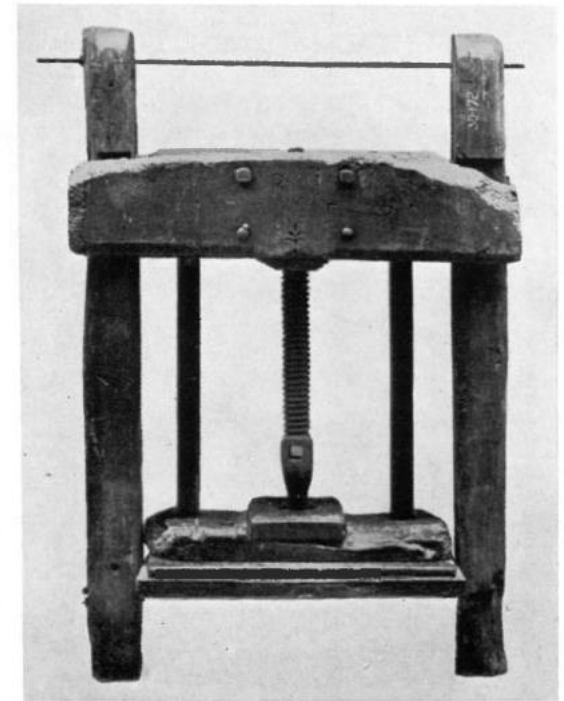
B. TWO TYPES OF WELSH BILL-HOOKS OF NINETEENTH-CENTURY DATE

Photos : National Museum of Wales



WELSH FISH-SPEARS OF NINETEENTH-CENTURY DATE

Photo : National Museum of Wales



WOODEN CLOTH-PRESS DATED 1759 (WITH LATER IRON SCREW) USED UNTIL c. 1930 AT PENMACHNO, CAERNARVONSHIRE

... Wales possessed not only an **important body of folklore** but also a **well-defined cultural life**, expressed in its domestic customs and agricultural methods, and, materially, in a wide range of individual furniture, utensils, implements and tools.

- Peate, 'Archaeology and Folk-Culture,' pp. 212-213

Peate's Anti-Urbanism

The shoddy furniture of the cities and the short-lived manufactures of the mass-production firms have found their way into the countryside, and the result is not only a deterioration of the common necessities of life, but a disintegration also of rural society.

- Peate in 1928, cited by Gruffud, 'Back to the Land,' p. 69



Peate's Idealisation of Gwerin

The Welsh are a peasant people whose main industry even now is agriculture. They are a nation of pastoral farmers living on the moorland and in the valleys, in small rural communities with their literary societies, their eisteddfodau, their evening choral classes and their chapel meetings. In such a nation, in such communities, the craftsman is always a prominent individual. This is so in the life of any nation which has maintained a close contact with the soil: it is a truth which must be fully realized to understand the bases of Welsh culture.

- Peate, 'Welsh Folk Industries,' *Folklore*, 44:2 (June 1933), p. 176

Importance of Craftsmen

The laws of the Welsh princes gave pride of place to **three craftsmen**, namely,

- 1) the custodian of the **written word**, that is, the clerk, the illuminator of manuscripts;
- 2) the custodian of the **spoken word**, the bard, the story-teller, the carpenter of words and phrases;
- 3) and finally, the blacksmith, the **representative of the material culture of the community**.

- Peate, 'Welsh Folk Industries,' pp. 176-177

Importance of Craftsmen

Poetry has always been a in Welsh tradition and the Welsh strict metres lend them- selves to a **superb craftsmanship** the like of which I do not know in any other literature. The Welsh poet, if he writes in the classical metres of his nation, **dovetails his consonants as the carpenter dovetails his pieces of wood**, and in the hands of a master, this craft becomes an art of the highest order, a mystery which can be enjoyed but never fully comprehended.

- Peate, 'Welsh Folk Industries,' pp. 176-177

Peate on Welsh Higher Education

Wherever we meet the true craftsman, we find that his work ... combines the beautiful with the useful.

But in the course of time came the catastrophe. Large parts of Wales became affected by the Industrial Revolution, and where the influence was not direct, it was nevertheless felt indirectly. Towards the end of the last century Radicalism in Wales became affected by the philosophy getting-on-in-the-world and the Welshman's zeal for learning was rewarded by the institution of the Welsh Colleges and the University of Wales ... These institutions were never meant by their founders to foster the native tradition : they were meant to be little Oxfords in Wales and what some people in their blindness call the "romance of Welsh education" almost became a tragedy. The continuity of Welsh culture was almost broken. Book-learning came to be looked upon as almost the only important thing in life.

- Peate, 'Welsh Folk Industries,' p .177

Peate on the Function of the Folk Museum

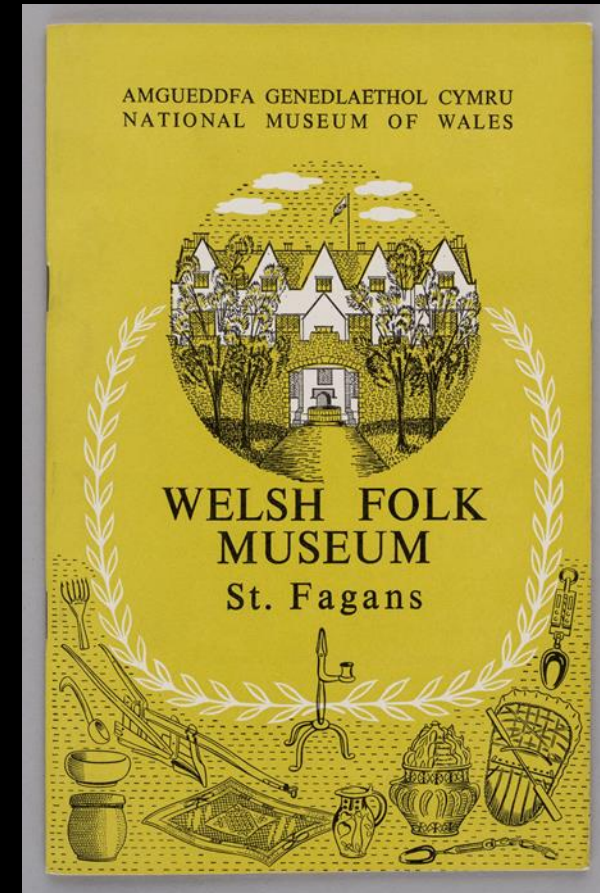
But there still remains a large tract of the Welsh countryside reasonably unaffected by modern industrial developments, and in this area the old tradition of craftsmanship still remains. It is to this countryside and a number of crafts still represented there that I wish to draw your particular attention. The National Museum of Wales, sensing the danger of extinction by which these crafts are threatened, now includes within its walls not only the products of the various crafts but also reconstructions of some of the village workshops, and the machinery of the village factories, in its Gallery of Folk Industries.

- Peate, 'Welsh Folk Industries,' p. 180

Peate on the Folk Museum

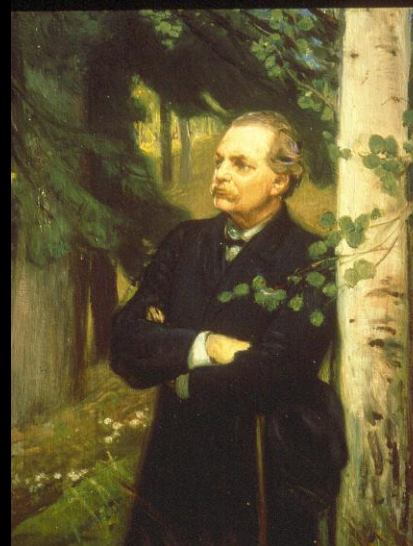
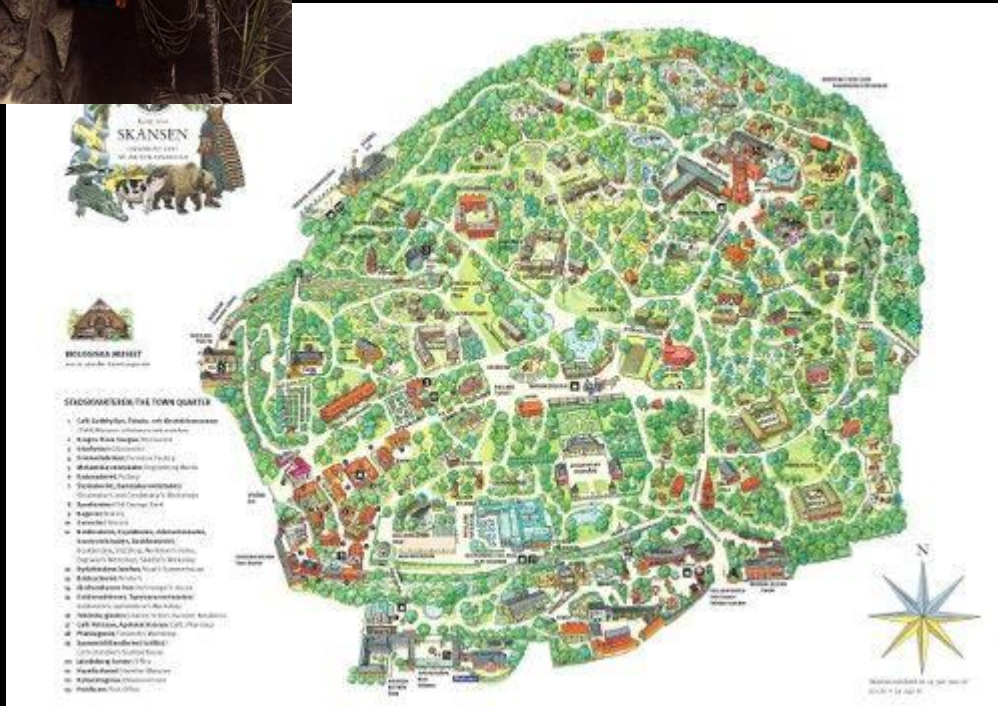
The Department of Folk Life in Cardiff and later the Welsh Folk Museum were forced by circumstances to concentrate primarily on rescuing the material evidence of the traditional culture of Wales; the extensive national Welsh Folk Collection and the buildings re-erected at St Fagans testify to the work carried out in this direction. At the moment Wales is the only country in these islands with a national folk museum comparable to the well-established institutions in the Scandinavian countries.

- Peate, 'Folklore Studies in Wales,' *Folklore*, 68:4 (December 1957), pp. 471-473



European Parallels and Precedents: Folk Museums in Sweden

- Nordic Museum, Stockholm, est. 1873
- Skansen Open-Air Museum, est. 1891



Artur Hazelius
(1883—1901)



Figure 4.2 Diorama at the Nordic Museum showing the feminine emotional relationship in the family, here shown in a 'nice peasant home', the Vingåker Cottage. Womanhood was to be the foundation for the Hazelian communal society. Diorama: Artur Hazelius, 1873; lithography by J. Risander in *Memories from the Nordic Museum*, 1902.

Peate on the Folk Museum

The Welsh Folk Museum will become in time a microcosm of the traditional Welsh scene and a center for the study of, and research into, problems of Welsh culture and tradition. From the wealth of its collections a past can be recreated almost unknown to a rapidly changing society in the second half of the 20th century. It can be truly said that its motto as that of the National Museum of Wales itself is, *I ddysgu'r byd am Gymru, a'r Cymry hwythau am wlad eu tadau*, to teach the world about Wales, and the Welsh people about their own fatherland.

- Peate, 'The Welsh Folk Museum,' *Journal of the Folklore Institute* 2:3 (December 1965), p. 316

