

Gardd Rosod Castell Sain Ffagan

Pan sefydlwyd Amgueddfa Werin Cymru yng Nghastell Sain Ffagan ym 1947/48, gwelwyd fod yr hen ardd rosod mewn cyflwr gwael iawn, ac na fyddai modd trwsio'r delltweithiau a'r deildai. Oherwydd prinder staff, ailgynlluniwyd yr ardd yn llwyr gan ddefnyddio gwelyau trionglog a dinistrio'r holl nodweddion gwreiddiol ac eithrio rhodfa o goed palalwyf yn y pen deheuol.

Fodd bynnag, roedd ffotograffau a dynnwyd yn ystod oes aur yr ardd ar ddechrau'r ganrif yn rhoi rhyw syniad o hyfrydwch y lle. Cychwynnwyd yr ardd furiog drionglog yng ngwanwyn 1899 yn dilyn cynllun gan brif arddwr newydd ifanc teulu Plymouth, Hugh Pettigrew, a hyfforddwyd yng ngerddi Kew ac a fu'n gweithio ar stad teulu Rothschild yng Ngenefa. Roedd y cynllun ar sail tri chylch mewn llinell. Yn y cylch canol roedd ffos neu gamlas gron, gyda llwybrau cysylltiol, llawer ohonynt â deildai drostynt a delltweithiau'n rhedeg ar eu hyd. Roedd 19 gwely ag ynddynt 124 o wahanol fathau o rosod, rhosod parhaol cymysgryw a rhosod te cymysgryw yn bennaf. Ysgrifennodd Pettigrew ei *Handlist of Roses* ym 1904 a dyma sut y gwyddom ba rosod oedd yn y gwahanol welyau.

Penderfynwyd adfer y Castell a'r Ardd Rosod fel rhan o ddatliadau hanner canmlwyddiant Amgueddfa Werin Cymru a defnyddiwyd yr *Handlist* a'r llun bach 2 x 1 fodfedd sydd ynddo o gynllun Pettigrew i ail-greu'r patrwm gwreiddiol. Yn fuan iawn, sylweddolwyd bod gennym gyfle delfrydol i wneud rhywfaint o waith archeolegol arbrolfod yn yr ardd. Dechreuwyd cloddio lle bu'r gamlas ac yna, rhyw 18 modfedd o dan yr wyneb, daethpwyd o hyd i deils oedd ar wely gwreiddiol y gamlas. Yn y man, gwelwyd bod pedwar darn bychan o waelod y gamlas heb eu dinistrio, oherwydd eu bod yn gorwedd o dan y llwybrau tywyrch a osodwyd yn y 1950au. Dim ond sylfeini'r waliau oedd ar ôl, a digon o waith teils i gadarnhau fod y waliau wedi'u teilsio hefyd. Fodd bynnag, yn y ffotograffau a welwyd o'r ardd wreiddiol, gwyn oedd border y gamlas. Tybed beth oedd y rheswm dros yr anghysondeb? Wrth sgwrsio am yr Ardd Rosod ryw amser te, gofynnodd Tony Hadland, ffotograffydd yr amgueddfa, ym mha flwyddyn y tynnwyd y

St Fagans Castle Rosery

When the Welsh Folk Museum (now the Museum of Welsh Life) was established at St Fagans Castle in 1947/8, the Rosery that existed there was found to be in a very poor state, with its trellises and pergolas beyond repair.

Reduced staffing led to a major redesign based on triangular beds, destroying all the remaining features in the process, except for an avenue of limes at the south end.

Some idea of the glories of the earlier incarnation could still be glimpsed, however, from the photographs taken in its heyday in the earlier part of the century. The basically triangular, walled garden had been started in the spring of 1899, to a plan by the Plymouth family's young new head gardener, Hugh

Pettigrew, trained at Kew and previously at the Rothschild estate in Geneva. This plan comprised three circles on a linear axis. The centre circle featured a circular moat or canal, with interconnecting pathways, many covered by

pergolas or bordered by trellises. Nineteen beds were planted with 124 different varieties of mainly hybrid perpetual and hybrid tea roses. Pettigrew wrote his *Handlist of Roses* in 1904 and it is from this that we know which roses were present in which bed.

It was decided that the Castle would be renovated as part of the Museum of Welsh Life's 50th birthday celebrations and the Rosery restored. Using the *Handlist* and its tiny 2x1in.



Darganfod strwythur y gamlas wreiddiol
The original canal layout discovered



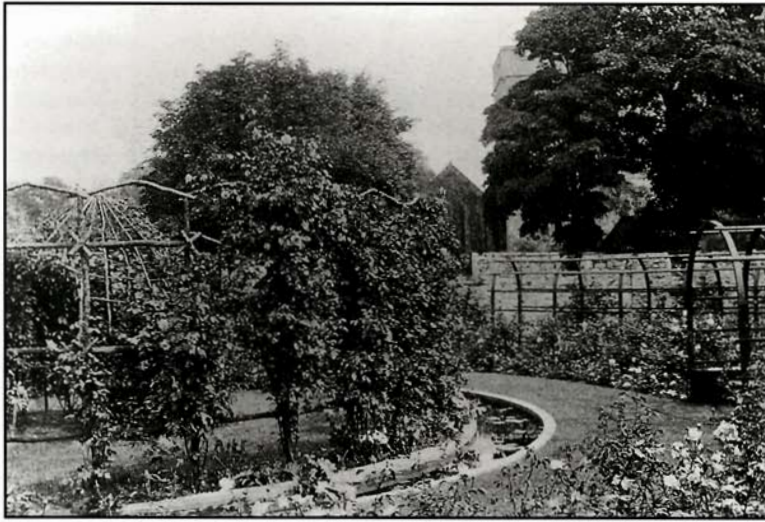
Cynllun yr Ardd Rosod ym 1951 gyda'r cerflun o 'Joyance'
The Museum's 1951 design with the statue of 'Joyance'

lluniau. Pan ddywedwyd wrtho mai ym 1902 y tynnwyd hwy, dywedodd fod lliwiau coch yn dod allan yn olau iawn, a hyd yn oed yn wyn, mewn ffotograffau bryd hynny. Roedd hyn yn cadarnhau mai teils y borderi a ganfuwyd.

Bu'n rhaid dod o hyd i gwmnïau oedd yn gwerthu rhosod ac, er bod llawer o bobl yn barod eu cyngor, roedd y rhan fwyaf yn ein rhybuddio i beidio â defnyddio'r mathau gwreiddiol. Dywedent ei bod yn anodd iawn dod o hyd iddynt ac, hyd yn oed wedyn, eu bod yn drafferthus i'w tyfu'n llwyddiannus. Cawsom drafferth mawr gyda llwydni a'r gawod goch yn y flwyddyn gyntaf ond mae hyn yn dangos yr anawsterau oedd yn codi ar droad y ganrif ac rydym yn gallu esbonio hynny wrth yr ymwelwyr. Mae persawr llawer o'r hen rosod yn mwy na gwneud iawn am yr holl drafferthion.

Cwblhawyd rhan gyntaf y gwaith pan roddwyd y gatiâu haearn gyr yn eu hôl wedi'u hadfer. Cyfeillion yr Amgueddfa a dalodd am y gwaith hwn. Mae cynllun Pettigrew yn parhau ymhell ar ôl ei ddyddiau ef ond mae'r gwaith yn mynd yn ei flaen ac rydym yn chwilio ym mhedwar ban byd am rosod anghyffredin fel 'Mrs Stephen Treseder' - rhosyn te gwyn, y credwn iddo gael ei ddatblygu ym Meithrinfa Treseder yng Nghaerdydd.

Andrew Dixey, Rheolwr Ystad, Amgueddfa Werin Cymru



Yr ardd Rosod ym 1902
The Rosery in 1902

drawing of Pettigrew's plan, it was possible to recreate the original layout. As the first drawing was produced it was realised that we had an ideal opportunity for some experimental garden archaeology. We started digging where the canal had once been sited and approximately 18in. down some tile-work, the original bed of the canal, was discovered. It emerged that four small areas had not been destroyed, as they lay beneath the new 1950 turf pathways. Only the foundations of the walls remained, with enough tiling to confirm

that the walls had also been tiled. However, this did not seem to reconcile with the white border of the canal in surviving photographs. During a discussion about the Rosery in a tea break, Tony Hadland, museum photographer, asked the date of the images, and on being told 1902 replied that in those days the photographic process rendered reds as very light shades, even white. This confirmed that the quarry tiles also found were in fact the border tiles.

Rose suppliers had to be found, and although advice was available from many sources, it generally started with the warning 'Don't!' when the roses we wanted were mentioned. The reasons for this included the great difficulty in finding some of the varieties and the potential for disappointment even if successful - we had a lot of trouble with mildew and rust in the first year. However, this shows the sort of difficulties that were prevalent at the turn of the century, a matter of interest for the visitor. The perfume of many of the old varieties surely makes it worthwhile.

The first phase was completed with the replacement of the wrought-iron gates after restoration, funded by the Friends of the Museum. Pettigrew's design lives on, but the work continues, searching world-wide for the real peculiarities, such as 'Mrs Stephen Treseder', a white Tea rose, presumably developed in Cardiff at Treseder's Nursery.

Andrew Dixey, Estate Manager, Museum of Welsh Life