

SEA EMPRESS is a publication produced in association with the *Sea Empress Project* hosted by the Reading Room in Manorbier, Pembrokeshire.

Cyhoeddiad yw *SEA EMPRESS* a luniwyd mewn cydweithrediad â *Phrosiect Sea Empress* a gynhelir gan y Reading Room ym Maenorbŷr, Sir Benfro.

This edition is third of a series including *Tide*, *Deep Time*, *Animism* and *Memory*

Dyma'r trydydd rhifyn mewn cyfres sy'n cynnwys *Llanw*, *Amser Dwfn*, *Animistiaeth* a *Cof*

Animism Edition  
/Rhifyn Animistiaeth

# SEA EMPRESS



Dr Robin Crump's personal archive, *Asterina phylactica* on Robin Crump's finger, color slide photograph, February 17th 1996. Courtesy the photographer

Archif personol Dr Robin Crump, *Asterina phylactica* ar fys Robin Crump, ffotograff tryloyw lliw, Chwefror 17eg 1996. Trwy garedigrwydd y ffotograffydd



© CARMARTHENSHIRE COUNTY MUSEUM, Horse Hair Charm  
found in 1912 pinned to the door of a house in Laugharne, 2016.  
Courtesy the museum

© AMGUEDDFA SIR GAERFYRDDIN, Swynbeth Blew Ceffyl a  
ddarganfuwyd ym 1912 wedi'i binio ar ddrws tŷ yn Nhalacharn, 2016.  
Trwy garedigrwydd yr amgueddfa



# Editor's Introduction

## /Cyflwyniad y Golygydd

Abigail Sidebotham

*SEA EMPRESS* is a collection of work by artists and writers, with archival images sourced throughout the *Sea Empress Project*, looking toward the building of a history of animist belief in Wales—as well as other places across the world—and explores the shape of contemporary animism.

The term animism was developed by anthropologist Edward Tylor to describe the belief system he observed in indigenous cultures, who saw animals, plants and the natural landscape as having a spirit or possessing a soul. This idea was such a fundamental and accepted part of the indigenous people's understanding of the world that they had no single word to describe the experience, instead they felt a deep kinship with the natural world and saw it as being made up from gift giving ancestors. Tylor's anthropocentric and imperialist perspective undermined the realities of these indigenous cultures by suggesting their animist beliefs were meant as metaphorical or symbolic ideas only. The very term animism then stems from a worldview that sees the natural world as something instrumental to the order of things, as opposed to intrinsic as the indigenous people saw it.

In our age of capitalism and mass production and as our environment is treated as an extinguishable resource, a contemporary animism has begun to emerge that seeks to challenge the assumed position of human sovereignty over the natural world. In 2014 the New Zealand government gave up formal ownership of the Te Urewera national park and granted the land with the status of personhood, that is a legal entity with “all the rights, powers, duties and liabilities of a legal person”. This move allows the land to be used but prevents it from being exploited or harmed in any way, and is a reflection of the indigenous Maori people's long standing relationship with it.

There is a rich and recent history of animistic belief in Wales, an example of which can be seen in the *Horse Hair Charm*, which was found in 1921 pegged behind the door of a house in Laugharne, which is believed to have been used as a charm against witches. Today, even as we engage in our modern lives, I believe the remains of our animistic past still embodies us and we as humans do feel a deep connection, admiration and respect for the natural world. Daisy Flynn's poem *Daughter of the Earth* animates the world as a person, expressing the conflict that arises between human admiration for, and dispassionate action upon it.

The photograph on the front cover was taken by Dr Robin Crump, shortly after the Sea Empress ran aground and spilt its load of oil on February 15th, 1996. The photograph depicts a very rare cushion star called *Asterina phylactica*, that Robin had just lifted from an oil filled rock pool at West Angle Bay. Only five *Asterina phylactica* survived the oil spill, although today they have repopulated the pools to in something like pre-spill numbers, a inspiring example of the resilience of nature but by no means a justification for laying it to waste.

Many of the artists and writers in this publication explore animism in relation to technology, consumption and contemporary myth. David Ferrando Giraut's 3D animated film *Catoptrophilia* portrays the encounter of an Egyptian hand mirror from the New Kingdom (XV C. BC) dedicated to Hator, goddess of beauty and an iPhone 4 Elite, released by Apple in California, 2011. The two objects, remote in culture and time, are linked by the human phenomenon to create images from extracted earth minerals. Here, the resulting images are of a self defining, inward looking gaze of self worship

and control. Whilst Richard Müller's installation *If It Feels / Good Do It* is a meditation on creation and the ritual sacrifices of materialistic consumption. Anne Haaning's film *KhoiSan Medicine* uses fragmentary sound-bites and particle based animation to connect digital production and circulation enabled by technology with the ancient beliefs of the KhoiSan aboriginal people of Southern Africa regarding the spiritual nature of the universe.

In mine and James Hamilton's collaborative essay *Contemporary Animisms*, we give the oil from the Sea Empress the status of an ancestral ghost in order to imagine what message it could be transmitting to us today. We ruminate on the relationship between ancient shamanic practices in Wales and other sites across the world that use psychedelic drugs to access other worlds and dimensions and draw a comparison with modern technology to understand what relevance and form a contemporary animism could take today. Rachel Marshall's short story, *Buoy*, narrated by a sea buoy expresses the oil spill as providing an escape from the torments inflicted on it by seagulls. By choosing to animate a manmade artefact, Rachel questions the notion, or possibility of animism in a time when humans have pitted themselves so much against nature.

The Te Urewera national park offers a productive and optimistic way in which a rewriting of animism could provide the radical shift in thinking required to ensure a more sustainable and symbiotic relationship with the world, where we are humbled by nature and seek to work with it instead of striving to control and impose order on to it. ✨

Mae'r rhifyn hwn o *SEA EMPRESS*, ar thema Animistiaeth, yn cyflwyno gweithiau gan artistiaid ac awduron, yn ogystal â lluniau archif a gasglwyd trwy gydol *Prosiect y Sea Empress*, sy'n edrych ar hanes cred animistaidd yng Nghymru yn ogystal ag mewn manau eraill dros y byd, gan archwilio pa ffurf sydd i animistiaeth gyfoes heddiw.

Datblygwyd y term animistiaeth gan yr anthropolegydd Edward Tylor i ddisgrifio'r system gred a welsai mewn diwylliannau brodorol, sef y gred fod ysbryd neu enaid gan anifeiliaid, planhigion a'r dirwedd naturiol. Roedd y syniad hwn yn rhan mor sylfaenol a chyffredin o ddealltwriaeth y bobl frodorol o'r byd nes nad oedd ganddynt air unigol i ddisgrifio'r profiad; yn hytrach, roeddent yn ymgorffori perthynas ddofn â'r byd naturiol ac yn ei gweld fel rhywbeth a oedd wedi'i ffurfio gan roddion eu cyndadau. Trwy ei safbwynt dyn-ganolog ac imperialaidd tanseilioedd Tylor wirioneddau'r diwylliannau brodorol hyn trwy awgrymu mai fel syniadau trosiadol neu symbolaidd yn unig y bwriadwyd eu credoau animistaidd. Mae'r term ei hun, animistiaeth felly'n tarddu o fydolwg sy'n gweld y byd naturiol fel rhywbeth cyfrannol at drefn pethau, yn hytrach na rhywbeth hanfodol fel y'i gwelid gan y bobl frodorol.

Yn ein hoes ni o gyfalafiaeth a mas-gynhyrchu ac wrth i'n hamgylchedd gael ei drin fel adnodd diddymadwy, mae animistiaeth gyfoes wedi dechrau codi sy'n ceisio herio safle tybiedig penarglwyddiaeth dyn dros y byd naturiol. Yn 2014 ildiodd llywodraeth Seland Newydd berchenogaeth ffurfiol ar barc cenedlaethol Te Urewera gan roi statws dynol i'r tir, hynny yw ei fod yn endid cyfreithiol yn meddu ar “bob hawl, pŵer, dyletswydd ac atebolrwydd a berthyn i fod dynol cyfreithiol”. Mae'r symudiad hwn yn caniatáu i'r tir gael ei ddefnyddio ond yn ei arbed rhag cael ei ecsbioetio na'i niweidio mewn unrhyw ffordd, ac mae'n adlewyrchiad o berthynas hirhoedlog y bobl Maori brodorol ag ef.

Mae hanes gyfoethog a diweddar o gred animistaidd yng Nghymru, ac mae enghraifft ohoni i'w gweld yn y *Swynbeth Blew Ceffyl*, a ddarganfuwyd yn 1921 ar beg y tu ôl i ddrws tŷ yn Nhalacharn, y credir iddo gael ei ddefnyddio fel swyn rhag gwrrachod. Hyd yn oed heddiw, a ninnau'n byw ein bywydau modern, credaf fod olion ein gorffennol animistaidd yn dal i'n hymgorffori a'n bod ni fel bodau dynol yn teimlo cysylltiad, edmygedd a pharch dwfn at y byd naturiol. Mae cerdd Daisy Flynn *Merch y Ddaear* yn dod â'r byd yn fyw fel person, gan fynegi'r gwrthdaro sy'n codi rhwng edmygedd dynol at y byd, a gweithredu dideimlad arno.

Tynnwyd y ffotograff ar y clawr blaen gan Dr Robin Crump, yn fuan wedi i'r Sea Empress daro'r graig a cholli ei llwyth olew ar 15 Chwefror, 1996. Mae'r llun yn dangos seren glustog brin iawn o'r enw *Asterina phylactica* yr oedd Robin newydd ei chodi o bwll glan môr oedd wedi'i llenwi ag olew yn West Angle Bay. Dim ond pum *Asterina phylactica* a oroesodd yr arllwysiad olew, er eu bod erbyn heddiw wedi ailboblogi'r pyllau i gyrraedd y niferoedd a fu yma cyn yr arllwysiad, enghraifft galonogol o wytnwch natur ond nid cyfiawnhad mewn unrhyw fodd dros ei diffeithio.

Mae llawer o'r artistiaid a'r awduron yn y cyhoeddiad hwn yn archwilio animistiaeth mewn perthynas â thechnoleg, treuliant a chwedloniaeth gyfoes. Mae ffilm animeiddiedig 3D David Ferrando Giraut *Catoptrophilia* yn darlunio cyfarfyddiad rhwng drych llaw Eifftaidd o'r Deyrnas Newydd (XV G. CC) cyflwynedig i Hator, duwies prydfferthwch, ac iPhone 4 Elite, a ryddhawyd gan Apple yng Nghalifornia, 2011. Mae'r ddau beth, mor bell oddi wrth ei gilydd mewn diwylliant ac amser, wedi'u cysylltu gan y ffenomen ddynol dros greu delweddau o fwynau a gloddiwyd o'r ddaear. Yma, mewnsylliad hunanddiffiniol o hunanaddoliad a rheolaeth yw'r delweddau a gyflwynir. Mae gosodwaith Richard Müller *If It Feels / Good Do It* wedyn yn fyfyrddod ar gread ac ar offrymau defodol treuliant materolaidd. Mae ffilm Anne Haaning *KhoiSan Medicine* yn defnyddio tameidiau sain digyswllt ac animeiddio gronynnol i greu dolen gyswllt rhwng y cynhyrchu a dosbarthu digidol a alluogir gan dechnoleg a hen greddoau pobl frodorol y KhoiSan yn Neheudir Affrica ynglŷn â natur ysbrydol y bydysawd.

Yn y traethawd a luniwyd ar y cyd gennyf fi a James Hamilton, *Animistiaethau Cyfoes*, rhown i olew'r Sea Empress statws ysbryd etifeddol er mwyn dychmygu pa neges y gallai fod yn ei throsglwyddo inni heddiw. Myfyriwn ar y berthynas rhwng hen arferion siamanaidd yng Nghymru a lleoliadau eraill dros y byd sy'n defnyddio cyffuriau seicedelig i fynd i fydoedd a dimensiynau eraill a chymharwn hynny â thechnoleg fodern er mwyn deall ba berthnasedd a ffurf a allai fod i animistiaeth gyfoes heddiw. Mae stori fer Rachel Marshall, *Bwi*, wedi'i hadrodd gan fwi môr, yn mynegi'r arllwysiad olew fel rhywbeth sy'n cynnig dihangfa oddi wrth yr arteithion y mae gwylanod môr yn eu gorfodi arno. Trwy ddewis rhoi bywyd i arteffact a wnaed gan ddynion, mae Rachel yn cwestiynu'r syniad o animistiaeth, neu bosiblwydd animistiaeth, mewn adeg pan fo bodau dynol wedi'u gosod eu hunain gymaint yn erbyn natur.

Mae parc cenedlaethol Te Urewera yn cynnig ffordd gynhyrchiol a gobeithiol y gellid ailysgrifennu animistiaeth i ddarparu'r shift meddwl radicalaidd sy'n angenrheidiol er mwyn sicrhau perthynas fwy cynaliadwy a symbiotig gyda'r byd, lle ymddarostyngwn gerbron natur a cheisio cydweithio â hi yn lle ymdrechu i'w rheoli a gosod trefn arni. ✨

## Piltdown / Piltdown

Rachel McRae

The popular notion of a missing link means separation, that at some point humans stepped away from the natural world. Though the scientific study of chimpanzee-human last common ancestor (CHLCA) is complex, a layered mesh of chromosomal departures across millennia, the idea of a tangible, simplistic split between humans and ape, Man and Nature, still occupies our minds... The Piltdown Man, a faked anthropological find from 1912 comprised of a human skull, orangutan jaw and fossilized chimpanzee teeth, offered us a marked material object that said clearly “you are no longer of Nature, this is the point where you departed”... both Eve and Adam... the expulsion from the Garden reframed as a triumph of Progress.

Mae'r syniad poblogaidd o ddolen gyswllt goll yn golygu ein bod ar wahân, bod bodau dynol ar ryw bwynt wedi camu i fwrdd oddi wrth fyd natur. Er bod astudiaeth wyddonol o'r hynafiaid cyffredin agosaf i'r tsimpansi a dyn (chimpanzee-human last common ancestor - CHLCA) yn gymhleth, yn rhwydwaith haenog o ymadawiadau cromosomaidd ar draws milenia, mae'r syniad o hollt bendant, syml rhwng bodau dynol ac epaod, rhwng Dyn a Natur, yn dal i feddiannu'n meddyliau... Roedd Dyn Piltdown, darganfyddiad anthropolegol ym 1912 a gawsai ei ffugio trwy gyfuno penglog dyn, gèn orangwtang a dannedd tsimpansi ffosiledig, yn cynnig inni wrthrych materol nodedig a ddywedai'n glir “nid ydych yn perthyn i Natur mwyach, a dyma'r pwynt ymwahanu”... yn Efa ac yn Adda – y bwrw allan o ardd Eden wedi'i ailfframio fel buddugoliaeth Cynnydd.



Rachel McRae, *rockemoji\_00/the origin is a departure*, digital collage, text, photo-documentation of sculptures (marble powder, foam, dust from old sculptures), 2016. Courtesy the artist

Rachel McRae, *rockemoji\_00/the origin is a departure*, collage digidol, testun, ffoto-ddogfennaeth cerfluniau (powdr marmor, sbwng, llwch o hen gerfluniau), 2016. Trwy garedigrwydd yr artist

We so desired this break (that justified a whole swath of exploitative human behavior), that Piltdown Man wasn't declared a hoax until 1953 (the year the US developed the hydrogen bomb). Now we're hit with another problem; how to bridge the narrative split? How do we avoid awkwardly jamming human back into nature, man into ape... human skull, orangutan jaw, chimp teeth?

Roeddem mor awchus am yr hollt hwn (cyfiawnhad dros ystod eang o ymddygiad ecsbloetiol gan ddyn), nes na chyhoeddwyd mai twyll oedd Dyn Piltdown tan 1953 (y flwyddyn y datblygodd America'r bom hydrogen). Nawr fe'n bwrir â phroblem arall; sut mae pontio'r hollt yn y naratif? Sut mae osgoi mynd ati'n lletchwith i wthio dyn yn ôl i mewn i natur, dyn i epa... penglog dyn, gèn orangwtang, dannedd tsimpansi?



Umami became a trending flavor around the same time the Anthropocene became a popularized term (this isn't coincidental)... funky, fecal, fermenting ... deep, complex and animalistic... mushrooms, home fermentation, obsessions with gut biology... this all points to our placement within a continuum, a holistic recognition of bio-matter benefiting other bio-matter. Through ingestion comes the micro-revelation that we are not in this alone, not mavericks escaping nature. We impact nature detrimentally when we act like we are in the driver's seat, rocketing away from the ape inside us. How do we fuse, enmesh, this human skull, orangutan jaw, chimp teeth? ✨

Daeth wmami'n flas poblogaidd tua'r un pryd ag y poblogeiddiwyd 'Anthropocene' fel term (nid cyd-ddigwyddiad mo hyn)... drewllyd, ysgarthol, burmog ... dwfn, cymhleth ac anifeilaidd... madarch, eplesu cartref, obsesiynau â bioleg berfeddol... mae hyn i gyd yn pwyntio at ein lleoliad o fewn continwmm, cydnabyddiaeth holistig o fio-fater sydd o les i fio-fater arall. Wrth lyncu daw'r micro-ddatgeliad nad ydym yma ar ein pen ein hunain, nad rebeliaid yn dianc o fyd natur ydym. Rydym yn effeithio'n andwyol ar natur wrth ymddwyn fel petaem yn sedd y gyrrwr, yn gwibio i fwrdd oddi wrth yr epa sydd y tu mewn inni. Sut mae asio, rhwydo, y penglog dyn, gèn orangwtang, dannedd tsimpansi hyn? ✨



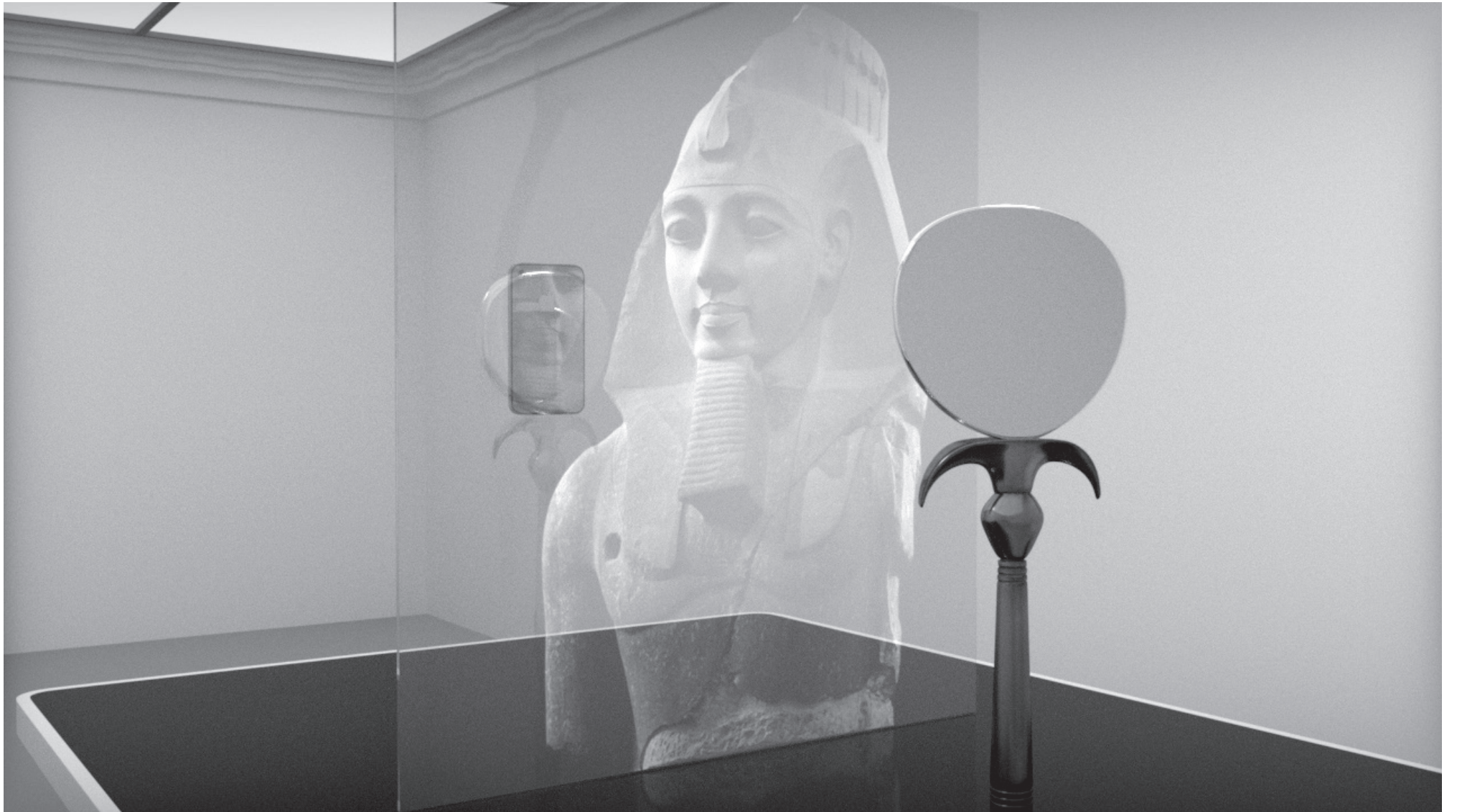
IF IT FEELS  
GOOD DO IT



Richard Müller, *If It Feels / Good Do It*, bench, clay, LED candles, tape, 250 x 250 x 250cm, 2015. Courtesy the artist

Richard Müller, *If It Feels / Good Do It*, mainc, clai, canhwyllau trydan, tâp, 250 x 250 x 250cm, 2015. Trwy garedigrwydd yr artist





David Ferrando Giraut, *Catoptrophilia*, digital HD animation, 12m 14s, colour, sound, 2013. Courtesy the artist

David Ferrando Giraut, *Catoptrophilia*, animeiddiad HD digidol, 12m 14e, lliw, sain, 2013. Trwy garedigrwydd yr artist



# Daughter of the Earth /Merch y Ddaear

Daisy Flynn

I stand beneath the moon whilst change the seasons,  
And an ocean even is my calm boundary.  
The surrounding horizon is sure, steadfast, unobscured  
By face or form. It wraps around me in one great swoop,  
A dazzling cloak that changes colour with the sun.  
My hands dip deep inside two heavy pockets, pools of seaweed green,  
And I am fastened in with buttons, sea-stained shells that shine.  
The hem of gleaming silver is a stream, ever-flowing.  
The wildflower mounds and verges keep me warm  
And shield me from unloving eyes,  
As does the hood of overhanging golden corn,  
A subtle crown upon my limitless disguise.  
And wish I for a swift escape, some place  
Of sanctuary to find away from human hearts and minds,  
I spread my arms and, swift, my sisters of the breeze  
Out-fling the hanging folds of my great cloak,  
And splendid wings of mine alone  
Take hold my mind and I have flown.

Safaf dan y lloer tra newidia'r tymhorau,  
A chefnfor gwaſtad yw fy nherfyn tawel.  
Diogel a chadarn yw'r gorwel o'm cwmpas, heb ei guddio  
Gan wyneb na ffurf. Lapia amdanaf yn un rhimyn hir,  
Yn glogyn llachar sy'n newid ei liw gyda'r haul.  
Mae fy nwylo'n ddwfn mewn dwy boced drom, pyllau gwyrdd gwymonog,  
A chaf fy motymu â chregyn gloywon a ſtaeniwyd gan y môr.  
Nant ddi-baid ei llif yw'r hem o arian disglair.  
Crugiau a glannau'r blodau gwylltion sy'n fy nghadw'n gynnes  
Ac yn fy ngwarchod rhag llygaid di-serch,  
Fel y gwna'r cwfl sy'n fargod o yd euraid,  
Yn goron gynnil ar fy nghuddwisg ddiderfyn.  
A dymunaf am ddihangfa fuan, rhyw loches  
I'w chael ymaith oddi wrth galonnau a meddyliau dynion,  
Lledaf fy mreichiau ac, yn gyflym, fy awel-chwiorydd  
A daflant allan blygion crog fy nghlogyn mawr,  
Ac adenydd ysblennydd sydd eiddof fi'n unig  
A gipia fy meddwl ac rwyf wedi hedfan.

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## Contemporary Animisms /Animistiaethau Cyfoes

James Hamilton and Abigail Sidebotham

The Malay word Orangutan translates as 'forest person', Australian natives express familial relationships with plants, animals and landscapes, for the Gikuyu, the creator took human form, he threw lightning bolts and pissed rain, but was also a real-world mountain.

Our definition of categories, boundaries, difference and similarity, and where and in what way we choose to emphasise each, define the way we think about the world. How – at a cultural level – do we define ourselves as people? As individuals? As part of, or in opposition to, wider society and culture in a global and historical context? In a cosmological, mythical context?

The 17th and 18th century project of rationalisation known as the Enlightenment went much of the way toward producing the hyper-materialistic world-view presented in schools, universities and in mass media today, and can be seen as a direct attack on animist beliefs which had dominated human imagination of their place in the world across cultures, into the immemorial past. Central to the Enlightenment conception of the universe was the unique position of man as a conscious and thinking being, feeling pain, suffering and joy, as a possessor of hopes and dreams, and as such, as deserving of respect, compassion and holding claim to some inalienable rights. A boundary line was drawn between humanity and the rest of existence. The elevation of the human and the denial of previously dominant ideas concerning the nature of the non-human world, as being in possession of some existential quality, some recognizable aliveness or spirit, has been a necessary cultural parallel to the unprecedented and violent exploitation of the earth as a commercial resource, upon which contemporary economic life rests.

In such a world, in such a system, to redraw the boundaries, to recognize aliveness, consciousness and consequently some inherent right to existence, to recognize individual worth in the animals, plants and landscapes around us is to deny that the world is there to be commodified, to dispute the idea that pursuit of profit at any cost to that world might be justifiable.

Classical Greek culture saw birds as messengers between gods and people, but this was paganism and the birds were transmitting weird and ambiguous codes, not rules carved in stone. What message does a cormorant – oil-covered wings out held – carry? and from who to who?

... At the level of national myth and identity, Wales is a land of poetry and song – a semi-mystical counterpoint to its scientific, rational, imperialist, neighbour. The land of Arthurian legend, the home of Merlin, the source of the Preseli bluestones shipped hundreds of miles to Stonehenge. We can't hope to fully understand the significance of these stones or their source, but they were not just any stones, perhaps some particular liminality made the effort worthwhile, or even necessary.

The use of psychedelic plants by pre-modern peoples in order to disrupt or cross boundaries appears to have been near universal, it seems therefore almost impossible that the Celtic inhabitants of west Wales – who left their mark in stone circles, burial chambers and other megalithic monuments, many of which seem to represent mock caves or entrances into the earth, gateways or spaces between – didn't, in some way, make use of the fruits of underground mycelial networks which grew within the hills around them. These disruptions and the part played in their development by the non-human world are not however, of only antique interest. In the 1960s and 70s a Ceredigion farmhouse became the center of global LSD production and helped drive a revolution in culture and politics across the western world, destabilizing some of society's most closely guarded boundaries, those of hierarchical authority, race and gender, and to help birth the modern conservation movement.

Throughout the industrial revolution pits were sunk deep into Welsh rock and by the early 1900s South Wales was home to the world's busiest coal ports. As miners pushed deeper below ground, through layers of rock, in search of new seams, back on the surface they battled to break social and economic boundaries. In the mid-nineteenth century Chartist movements and again in the 1980s, Welsh miners fought to overturn governmentally imposed ideas of order and role. In 1966, the earth displaced, the piled up refuse from those diggings, the ghost of those burrowings, poured down on the town of Aberfan and drowned a generation.

Where do the land and the mushrooms fit into these obscure causalities?

Under animism, the non-human world is not only deserving of respect out of empathetic consideration but demanding of it. The Gikuyu Ngai, and the ancient tribal ancestors reembody in wild animals wreak dramatic vengeance for failure to do due honor, Homer's Odysseus did battle for twenty years with the elemental sea god Poseidon, whose cycloptic son he had blinded, and was saved only by the love of other gods who he had not failed to respect.

In many cultures the idea of hell has been a subterranean one. In cultures that bury their dead, graves are sacred spaces. In Zoroastrianism the earth itself is too sacred to be cut into and bodies are left exposed. What does it mean then to dig into the depths of the earth and – in the form of coal and oil – drag up the bodies and souls of plants and animals that had been laid to rest there, to be burned in our cars and factories? Lifted from their graves, what ghosts, what demons might have found form in the oil that covered Pembroke's beaches? ✨



Ystyr y gair Maleiaidd ‘Orangwtang’ yw ‘person y goedwig’; bydd Awstraliaid brodorol yn arddel perthynas deuluol â phlanhigion, anifeiliaid, tir; i’r Gikuyu, roedd ffurf ddynol i’r creawdwr, a fyddai’n lluchio mellt ac yn piso glaw, ond a oedd hefyd yn fynydd yn y byd go iawn.

Bydd ein diffiniad o gategorïau, ffiniau, gwahaniaeth a thebygrwydd, a ble a sut y dewiswn bwysleisio pob un, yn diffinio ein ffordd o feddwl am y byd. Sut – ar lefel ddiwylliannol – y diffiniwn ein hunain fel pobl? Fel unigolion? Fel rhan o, neu wrthsafiad yn erbyn, cymdeithas a diwylliant ehangach mewn cyd-destun bydeang a hanesyddol? Mewn cyd-destun cosmolegol, chwedlonol?

Aeth yr Ymoleuo, sef prosiect resymoli’r 17eg ganrif a’r 18fed ganrif, ran helaeth o’r ffordd tuag at ffurfio’r bydolg gor-faterol a gyflwynir mewn ysgolion, prifysgolion ac yn y cyfryngau torfol heddiw, a gellir ei weld fel ymosodiad uniongyrchol ar greoau animistaidd a oedd wedi tra-arglwyddiaethu yn nychymyg bodau dynol ynglŷn â’u lle yn y byd ar draws diwylliannau ers cyn cof. Yn ganolog i amgyffred yr Ymoleuo o’r bydysawd roedd safle unigryw dyn fel bod ymwybodol a chanddo feddwl, y gallu i deimlo poen, dioddefaint a llawenydd a choleddu gobeithion a breuddwydion, ac felly yn deilwng o barch, trugaredd ac yn meddu ar rai hawliau diymwad. Tynnwyd llinell derfyn rhwng dynoliaeth a gweddill y cread. Bu dyrchafu dyn a gwadu syniadau a fu gynt yn gyffredin ynglŷn â byd natur y tu allan i ddyn, sef bod iddo ryw briodwedd ddirfodol, rhyw ysbryd neu fywyd adnabyddadwy, yn baralel diwylliannol angenrheidiol i’r ecsbloetio rheibus a digynsail ar y ddaear fel adnodd masnachol, y mae bywyd economaidd cyfoes yn dibynnu arno.

Mewn byd o’r fath, mewn system o’r fath, byddai ail-lunio’r terfynau, cydnabod bywyd, ymwybyddiaeth ac felly rhyw hawl gynhenid i fodoli, cydnabod gwerth unigol ym mhob anifail, planhigyn a thirwedd o’n cwmpas, yn golygu gwadu bod y byd yno i ni ei ddefnyddio fel nwydd, yn herio’r syniad y gellir cyfiawnhau ceisio gwneud elw, beth bynnag fo’r gost i’r byd hwnnw.

Yn niwylliant clasurol gwlad Groeg gwelid adar fel llateion rhwng y duwiau a phobl, ond paganiaeth oedd hyn ac roedd yr adar yn trosglwyddo negeseuon rhyfedd ac amwys, nid rheolau wedi’u cerfio mewn carreg. Pa neges y mae mulfran – a’i hadenydd olewog ar led – yn ei chario? A gan bwy, i bwy?

. . . Ar lefel chwedloniaeth a hunaniaeth genedlaethol, gwlad y gân a gwlad y beirdd yw Cymru – gwrthbwynt lled-gyfriniol i’w chymydog gwyddonol, rhesymegol, ymerodraethol. Gwlad chwedlau Arthur, cartref Myrddin, tarddiad carreg las y Preseli a gludwyd gannoedd o filltiroedd i Gôr y Cewri. Allwn ni ddim gobeithio deall yn llwyr arwyddocâd y cerrig hyn na’u ffynhonnell, ond nid cerrig cyffredin oeddent yn sicr; efallai fod iddynt ryw elfen drothwyl arbennig a berai fod yr ymdrech yn werth chweil, neu hyd yn oed yn angenrheidiol.

Mae’n debyg fod defnyddio planhigion seicedelig er mwyn torri neu groesi ffiniau yn arferiad gan bobloedd yr henfyd ym mhob man fwy neu lai, felly mae bron yn sicr fod y Celtiaid a drigai yng ngorllewin Cymru – a adawodd eu hól ar ffurf cylchoedd cerrig, cromlechi a chofadeiliau megalithig eraill, llawer ohonynt fel pe baent yn cynrychioli ffug-ogofâu neu fynedfeydd i’r ddaear, neu byrth neu ofodau rhwng dau le – wedi gwneud defnydd, mewn rhyw fodd, o ffrwythau rhwydweithiau myseliol tanddaearol a dyfai yn y bryniau o’u hamgylch. Ond nid dim ond mater o ddiddordeb hynafiaethol yw’r torri ffiniau hwn a’r rhan a chwaraewyd yn natblygiad hynny gan fyd natur. Yn y 1960au a’r 70au daeth ffermdy yng Ngheredigion yn ganolfan cynhyrchu LSD y byd a helpodd yrru chwyldro mewn diwylliant a gwleidyddiaeth ar draws y byd gorllewinol, gan ansefydlogi rhai o’r ffiniau yr oedd cymdeithas yn fwyaf awyddus i’w gwarchod, sef awdurdod hierarchaidd, hil a rhyw, a helpu rhoi genedigaeth i’r mudiad cadwraeth modern.

Trwy gydol y chwyldro diwydiannol cloddiwyd pyllau’n ddwfn i graig Cymru ac erbyn dechrau’r ugeinfed ganrif roedd de Cymru’n gartref i borthladdoedd glo prysuraf y byd. Wrth i lowyr gloddio’n ddyfnach dan y ddaear, trwy haenau o graig, i chwilio am wythienau newydd, yn ôl ar yr wyneb brwydrent i chwalu ffiniau cymdeithasol ac economaidd. Ym mudiad y Siartwyr yng nghanol y 19eg ganrif, ac eto yn y 1980au, ymladdodd glowyr Cymru i ddymchwel syniadaeth am drefn a rôl a orfodwyd gan y llywodraeth. Ym 1966, arllwysodd y ddaear dadleoedig, y gwastraff pentyredig o’r cloddfeydd hynny, ysbryd y twrio hwnnw, i lawr dros dref Aberfan gan foddï cenedlaeth gyfan.

Ble mae lleoli’r tir a’r madarch o fewn yr achosiaethau aneglur hyn?

Dan animistaeth, mae byd natur nid yn unig yn haeddu parch dyn oherwydd ystyriaeth empathig, ond yn ei fynnu. Mae’r Gikuyu Ngai, a’r hen hynafiaid llwythol sydd wedi’u hailgorffori mewn anifeiliaid gwyllt, yn dial yn ddramatig ar y sawl a fetho roi’r dyledus barch; brwydrodd Odyssews Homer am ugain mlynedd â duw’r môr Poseidon, ar ôl iddo ddallu ei fab Seiclopsaidd, a’r unig beth a’i hachubodd oedd cariad duwiau eraill nad oedd wedi peidio â’u parchu.

Mewn sawl diwylliant syniwyd am uffern fel lle tanddaearol. Mewn diwylliannau sy’n claddu eu meirwon, mae beddau’n fannau cysegredig. Mewn Soroastriaeth mae’r ddaear ei hun yn rhy gysegredig i dorri i mewn iddo a gadewir cyrff heb eu claddu. Beth mae’n ei olygu, felly, i gloddio i ddyfnderoedd y ddaear ac – ar ffurf glo ac olew – llusgo i’r wyneb gyrff ac eneidiau planhigion ac anifeiliaid a oedd wedi’u gosod i orffwys yno, i’w llosgi yn ein ceir a’n ffatrïoedd? Wedi’u codi o’u beddau, pa ysbrydion, pa gythreuliaid, tybed, a allai fod wedi ymffurfio yn yr olew a orchuddiodd draethau sir Benfro? ✱

# Buoy /Bwi

Rachel Marshall

There had been many battles but as I see it this was the last of the war. Claws dug into me, not quite a puncture but a pierce on my surface. On top I am plagued with soars and cracks. They would stamp on me knowing very well there are no worms in here. They get the gannets too. Seagulls attack in packs.

The second tide moved out in the evening. Noticeably it was the first phase of the moon when the tide is weak. Sometime after that a sharp shudder vibrated through the water, most likely a large scale attack had taken place not too far from here. The gulls scattered away from the exploding surface spray. In my fish eye view I see them flee north, south, east and west, retreating to rocky bunkers. In the night I am haunted by echoes of the battle groaning. I float listening, a lonely buoy.

Below I have a glimpse of harmony. Anchored to a panorama of a aquatic world I observe: the seaweed stroke the mussels on the rope, gently, one at a time: the lobsters get bored in traps: lit from the sky, floating plankton settle on rocks but, not necessarily forever.

I smelt her before I saw her and breathed her in. It was at sunrise when I was sure it was Eluned. She was swelling with my admiration, adoration and devotion. Her ancient force, with elegant ebb and flow moved slowly towards me. Lucky for me, she eats gulls because she is magical.

At first light, as always, the tribes of gulls were battle ready. The first wave of the vicious little beasts came from the south. Arrogant as they are they did not heed the warnings from the groans and the creaks; the gulls poured themselves into the sea in vast numbers.

Her toxic gases and poisonous entity took this war to a horrific chemical climax. Each strand of each feather was coated and devoured by Eluned. The gulls hadn't anticipated the gloom of her matter. They were my libation. She was swelling and swelling.

In one small plop she consumed me too. It went very dark and blocked the horizon. She coated me and the surface of the sea. At that moment we are one and the same her and me.

Beneath the black mass it was difficult to decipher an anemone from a dead man's finger. Engulfed by the conflict the little aquatic inhabitants endured a tyrannical shadow. I could only assume the sea squirts were still shitting at high speed and the razzle dazzle slugs move just as slowly in the abyss.

The potentiality of this perpetual darkness was a small price to pay for victory. War has its costs. I imagined Eluned when she hits the shore gloriously making the rocks glisten. The worry was that Eluned, ancient and fluid, may not stay long in such turbulent waters. They say peace only lasts for a spell.

Urgently, people pit into earthly nether regions to gather ancient forces. They chop them up at will and cast them into plastic sinister synthetic idols: I float here twenty years since. I float weatherworn and coarse, a lonely dreamer. The waves lap around me and twice a day I am encompassed by the tide. ✨

Roedd llawer o frwydrau wedi bod, ond hyd y gwela' i, hon oedd un ola'r rhyfel. Plannwyd crafangau ynof, heb dyllu'n hollol ond yn gwano fy wyneb. Ar fy mhen mae seriadau a chraciau'n fy mhlagio. Sathrent arnaf gan wybod yn iawn nad oes dim mwydod yma. Mi fyddant yn dal y mulfrain hefyd. Mewn heidiau y bydd gwylanod yn ymosod.

Symudodd yr ail lanw allan gyda'r nos. Gwedd gyntaf y lleuad oedd hi yn amlwg, a'r llanw'n wan. Ryw bryd wedi hynny crynodd ysgryd sydyn drwy'r dŵr; mae'n debyg iawn fod ymosodiad mawr wedi digwydd heb fod ymhell o'r fan hon. Chwalodd y gwylanod i ffwrdd oddi wrth ffwrdd distrych y don. Yn fy ngolwg lydan fe'u gwelaf yn ffoi i'r gogledd, de, dwyrain a gorllewin, yn cilio i gilfachau creigiog. Yn y nos caf fy mhlagio gan atseiniau ocheneidiau'r frwydr. Arnofiaf dan wrando, yn fwi unig.

Islaw caf gipolwg ar gytgord. Wedi fy angori i banorama o fyd dyfrol fe wyliaf: y gwymon yn anwesu'r misglod ar y rhaff, yn dyner, fesul un: y cimychiaid yn diflasu mewn cewyll: wedi'u goleuo o'r awyr, plancton arnofiol yn setlo ar greigiau, ond nid am byth o reidrwydd.

Fe'i hogleuais hi cyn imi ei gweld a'i hanadlu i mewn. Roedd hi'n godiad haul erbyn imi fod yn siŵr mai Eluned oedd hi. Roedd hi'n ymchwyddo gyda'm hedmygedd, fy serch a'm hymgysegriad. Symudodd ei grym hynafol, gan godi a gostwng yn osgeiddig, yn araf tuag ataf. Yn ffodus i mi, mae hi'n bwyta gwylanod, oherwydd mae hi'n hudolus.

Ar doriad dydd, fel bob amser, roedd llwythau'r gwylanod yn barod i fynd i'r gad. Daeth y don gyntaf o'r bwystfilod bach rheibus o'r de. Gan mor drahaus ydynt ni roesant unrhyw sylw i rybuddion yr ocheneidio a'r crecian; ymdolltodd y gwylanod i'r môr yn heidiau enfawr.

Gyda'i nwyon mileinig a'i hanfod gwenwynig aeth Eluned a'r rhyfel hon i anterth cemegol arswydus. Cafodd pob edefyn o bob pluen ei orchuddio a'i draflyncu ganddi. Doedd y gwylanod ddim wedi rhagweld gludiogrwydd ei sylwedd. Fy niod-offrwm i oeddent. Roedd hi'n ymchwyddo ac yn ymchwyddo.

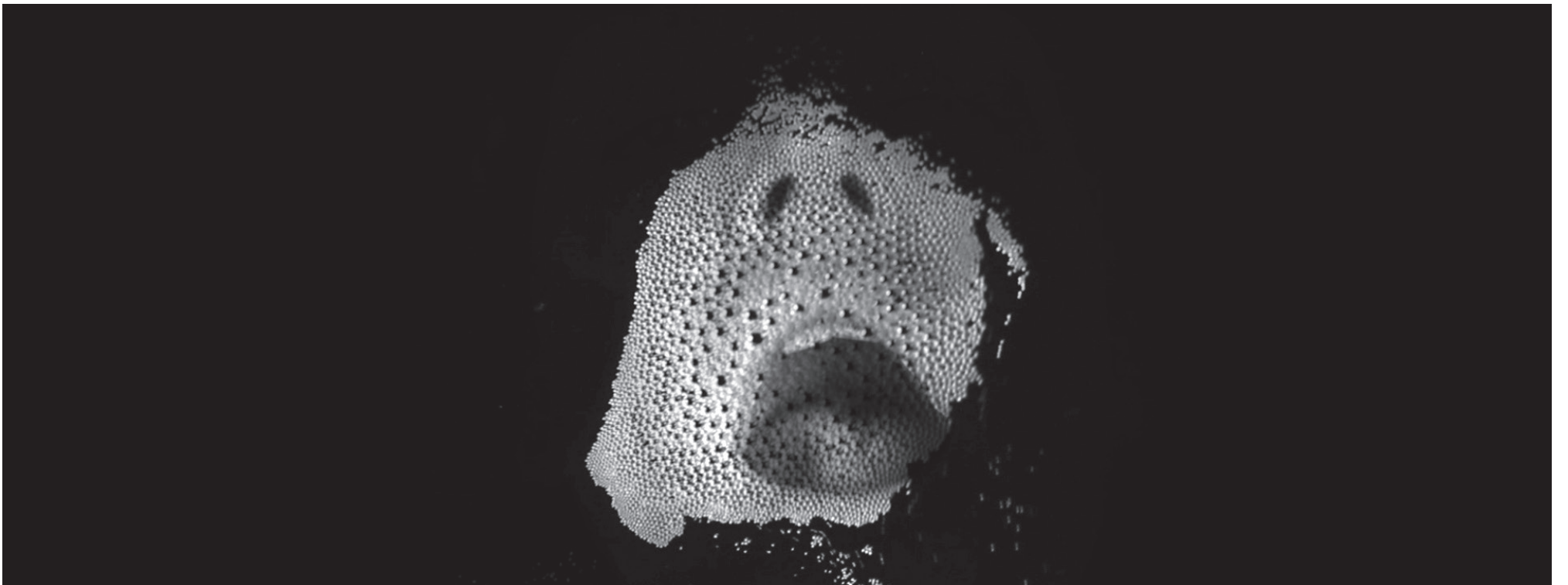
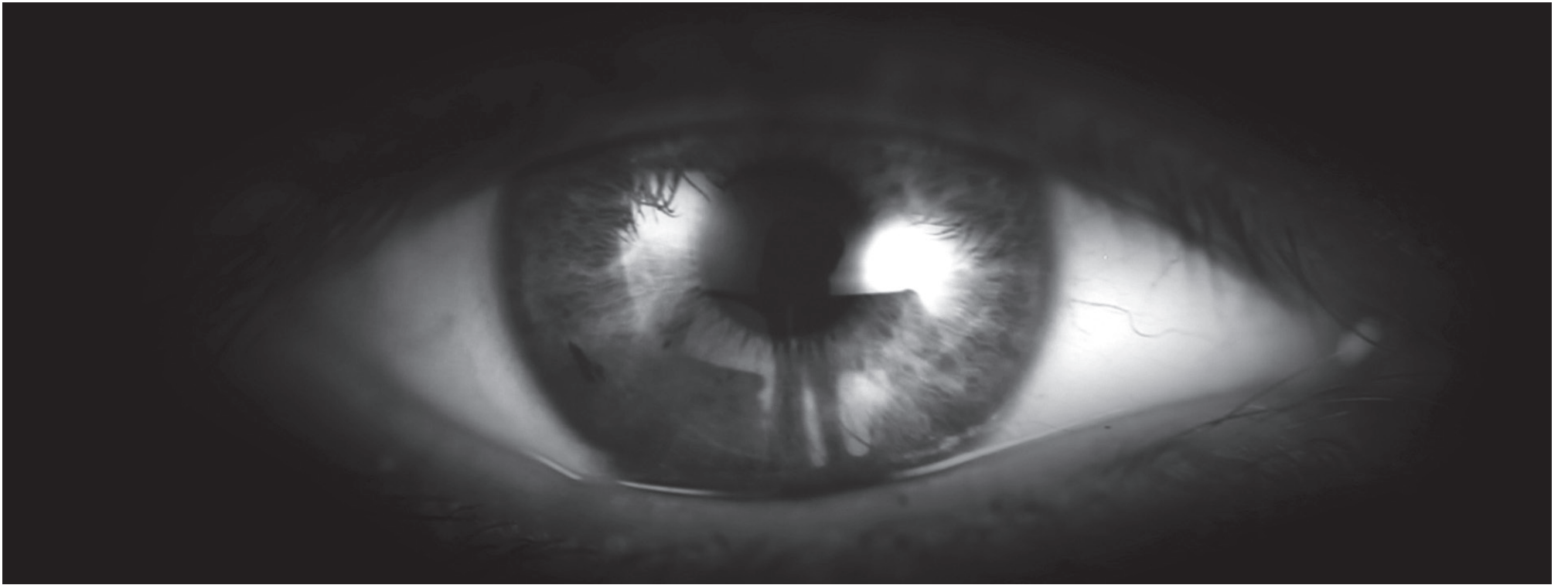
Mewn un 'plop' bychan fe'm traflynodd innau hefyd. Aeth yn dywyll iawn a diflannodd y gorwel. Fe'm gorchuddiodd i ac wyneb y môr. Ar yr ennyd hwnnw yr un peth ydym, hi a mi.

Islaw'r dŵrch trwchus roedd yn anodd datrys rhwng anemoni a bys marw. Wedi'u llyncu gan yr ymrafael dioddefodd y trigolion dŵr bychain gysgod gormesol. Allwn i ddim ond tybio bod y chwistrellod môr yn dal i gachu ar gyflymder mawr a'r gwllithod llachar yn symud yr un mor araf yn y dyfnder.

Pris bychan i'w dalu am fuddugoliaeth oedd y darpar dywyllwch tragwyddol hwn. Mae i ryfel ei gostau. Dychmygais Eluned wrth iddi daro'r lan yn mynd ati'n ogoneddus i loywi'r creigiau. Y pryder oedd efallai na fyddai Eluned, hi hynafol a hylifol, yn aros yn hir mewn dyfroedd mor aflonydd. Dim ond am blwc y bydd heddwch yn para, medden nhw.

Ar frys, bydd pobl yn cloddio i danddaearolion leoedd i gasglu grymoedd hen. Fe'u torrannau fel y mynnant a'u castio'n eilunod synthetig sinistr plastig: rwy'n arnofio yma ers ugain mlynedd bellach. Arnofiaf yn dreuliedig a garw, yn freuddwydiwr unig. Mae'r tonnau'n llepian o'm hamgylch a ddwywaith y dydd caf fy amgylchynu gan y llanw. ✨





Anne Haaning, *KhoiSan Medicine*, film still, HD video, projection  
8:3, 12m 20s, colour, sound (through headphones), 2014. Courtesy  
the artist

Anne Haaning, *KhoiSan Medicine*, llun llonydd o ffilm, fideo HD,  
tafluniad 8:3, 12m 20e, lliw, sain (trwy glustffonau), 2014. Trwy  
garedigrwydd yr artist

The *SEA EMPRESS* is a publication produced as part of the *Sea Empress' Project*, an oral history and community art project, by Abigail Sidebotham, delivered in partnership with Oriol Myrddin and Pembrokeshire County Council, during a residency at the Reading Room in Manorbier, Pembrokeshire.

Throughout the project a number of public events; talks, workshops, film screenings and exhibitions will take place at the Reading Room alongside production of four *SEA EMPRESS* publications exploring themes *Tide, Deep Time, Animism* and *Memory*.

You can keep up to date with the project on the website blog [www.orielmyrddinoffsite.co.uk](http://www.orielmyrddinoffsite.co.uk)

The Reading Room, Manorbier, Tenby, Pembrokeshire, SA70 7SY  
[seaempresproject96@gmail.com](mailto:seaempresproject96@gmail.com)

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Cyhoeddiad yw *SEA EMPRESS* a luniwyd fel rhan o Brosiect 'Sea Empress', prosiect hanes llafar a chelf cymunedol, gan Abigail Sidebotham, wedi'i gyflwyno ar y cyd ag Oriol Myrddin a Chyngor Sir Benfro, yn ystod cyfnod preswyl yn y Reading Room ym Maenorbŷr, Sir Benfro.

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Gallwch weld y newyddion diweddaraf am y prosiect ar y blog ar y wefan <http://orielmyrddinoffsite.co.uk/cy/>

The Reading Room, Maenorbŷr, Dinbych-y-pysgod, Sir Benfro, SA70 7SY

Dyfeisiwyd y cyhoeddiad *SEA EMPRESS* hwn gan Russell Roberts ac Abigail Sidebotham.

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Contributors/Cyfranwyr:  
Carmarthenshire County Museum  
Dr Robin Crump  
Daisy Flynn  
David Ferrando Giraut  
Anne Haaning  
Abigail Sidebotham and James Hamilton  
Rachel Marshall  
Rachel McRae  
Richard Müller  
Abigail Sidebotham

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Cedwir pob hawl. Ni chaniateir atgynhyrchu na throsglwyddo'r gwaith yn y cyhoeddiad hwn mewn unrhyw ffurf na thrwy unrhyw fodd heb ganiatâd yr artist neu'r awdur perthnasol.



Oriol Myrddin Gallery

## MAKERS MARKET 2016

**22 October – 31 December**

Welcome to Christmas at Oriol Myrddin Gallery. Come and shop for uniquely designed and made gifts, clothes and foody treats in a tranquil gallery setting.

### Reindeer Day

**Saturday 19 November, 10am–1pm**

Santa's reindeer (real furry ones!) will be outside the gallery 10am–12pm. Bring the children to make wearable antlers for the reindeer parade through the town. Join us for hot chocolate and the unveiling of our Artist's Christmas Tree Commission – this year by Carmarthenshire artist, Rachel Vater.

## MARCHNAD GWNEUTHURWYR 2016

**22 Hydref - 31 Rhagfyr**

Croeso i'r Nadolig yn Oriol Myrddin Gallery. Dewch draw i siopa am anrhegion, dillad sydd wedi'u dylunio a'u gwneud yn unigryw a danteithion blasus mewn oriel heddychlon.

### Diwrnod y Ceirw

**Dydd Sadwrn 19 Rhagfyr, 10am–1pm**

Bydd ceirw Siôn Corn (y rhai go iawn!) y tu allan i'r oriel rhwng 10am–12pm. Dewch draw â'r plant i greu cynnwrn ceirw y gellir eu gwisgo ar gyfer y parêd ceirw drwy'r dref. Ymunwch â ni am siocled poeth ac i weld dadorchuddiad ein Comisiwn i Artist ar gyfer Coeden Nadolig – eleni gan yr arlunydd o Sir Gaerfyrddin, Rachel Vater.



Oriol Myrddin Gallery

Oriol Myrddin Gallery, Church Lane / Lôn y Llan, Carmarthen / Caerfyrddin SA31 1LH  
Monday–Saturday 10–5 Free admission / Dydd Llun–Dydd Sadwrn 10–5 Mynediad am ddim  
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