



CYMCDEITHAS HYNAFIAETHWYR A NATURIAETHWYR MÔN CYLCHLYTHYR • NEWSLETTER

ANGLESEY ANTIQUARIAN SOCIETY AND FIELD CLUB
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A warm welcome to this edition of the NL. We hope you enjoy reading about the Society's eventful year and that you will join us for our Autumn and Winter lecture series. KJP



CYFARFODYDD • 2023 • MEETINGS

Cymdeithas Hynafiaethwyr Môn: Ebrill 21^{ain} 2023

Huw Roberts gyda Megan Jones a Sali Jones:
Telynorion Cymreig ac Ymwelwyr Seisnig

A'r Gwanwyn yn gynnwyl ymledu ei fysedd dros Fôn, prysurodd criw brwdfrydig i'r Oriel i wrando darlith tra wahanol. Ein siaradwr gwadd oedd Huw Roberts, athro, cyfansoddwr, ffidlwr traddodiadol, enillydd Pan-Celtaidd ar y delyn deires, a chawr ym myd canu a dawnsio gwerin Cymreig.

Cychwynodd Huw ei sgwrs trwy gyflwyno'r delyn deires Gymreig. Ymddangosodd yn yr Eidal yn y 1500au a chyrraedd Cymru erbyn y 17^{eg} gynnar. Mae iddi dair rhes o dannau - dwy res allanol wedi eu tiwnio'n unsain i'r raddfa ddiatonig, a'r rhes ganol i'r hapnodau, sy'n gwneud y delyn yn llwyr gromatig. Mae'r tannau allanol unsain yn rhoi nodwedd a thinc hollol unigryw i sain y delyn.

Yn Saesneg, adnabyddir y telynorion teires fel 'harpers' ac nid 'harpists', ac mae'n siwr fod hynny wedi peri dryswch i rai. Eglurodd Huw fod 'harper' yn canu telyn yn y dull gwerin traddodiadol, tra bo 'harpist' wedi derbyn hyfforddiant clasurol ffurfiol. Byddai telynorion teires yn canu'r delyn o'r glust, yn cyfansoddi eu halawon eu hunain, ac yn ychwanegu addasiadau cymhleth i'r alawon - yn union fel bydd datgeinydd jazz yn wneud.

Roedd llawer o'r telynorion yn feistri ar eu crefft: er enghraifft John Parry (1776-1851) neu Bardd Alaw fel y'i galwyd. Roedd yn delynor tan gamp, yn canu'r clarinet, yn gyfansoddwr, arweinydd, beirniad a chasglwr alawon gwerin Cymreig.

Daeth y delyn deires yn boblogaidd gyda'r bonedd a'r werin

Anglesey Antiquarians Society: April 21st 2023

Huw Roberts with Megan Jones and Sali Jones:
Welsh Harpers and English Tourists

As Spring spread cool fingers over Anglesey, a merry band of members gathered for quite a different kind of lecture. Our guest speaker was Huw Roberts, a retired teacher, composer, traditional Welsh fiddle player, national Pan-Celtic winner on the Welsh triple harp, and well-known figure on the Welsh folk music and dance scene.



Huw Roberts, Megan Jones a Sali Jones

Photo: Ann Huws

To begin his lecture, Huw introduced the Welsh triple harp. It originated in Italy in the 1500s and appeared in Wales in the early 17th Century. It has three parallel rows of strings - two outer rows tuned in unison to a diatonic scale, and a middle row of chromatic notes. The unison outer strings lend a unique bell-like timbre to the harp's sound.

And no doubt some members wondered why 'harpers' and not 'harpists'. Huw hastened to explain that a harper

plays harp in the traditional folk sense, while a harpist is formally and classically trained. Harpers played by ear, many composed their own airs, and most improvised additional elaborate flourishes to traditional airs much as a jazz player improvises.

Many harpers were masters of their art. John Parry (1776-1851) also known by his bardic name of Bardd Alaw, was a master harper, clarinet player, composer, conductor, adjudicator, and collector of Welsh folk melodies.

The harp was immensely popular with Welsh gentry and peasants alike, but its popularity flourished in the 19th Century when,

Gymreig, ond daeth yn fwy amlwg yn y 19^{eg} ganrif pan na allai'r bonedd fentro ar daith o amgylch Ewrop oherwydd ansefydlogrwydd parhaol yn Ffrainc yn dilyn y chwyldro. Gan ramanteiddio hen orffennol pell, aethant i'r Alban a Chymru i chwilio am fannau gwylltion, pobloedd hynafol a phopeth traddodiadol. Ac felly, trwy gyfrwng dyfyniadau o'r cyfnod, aeth Huw ymlaen i amlinellu ymateb ac agweddau ymwelwyr Seisnig i delynorion a cherddoriaeth Cymreig y cyfnod.

Bryd hynny roedd telynorion gwerin led-led Gogledd Cymru, ac roedd bron pob gwesty a thafarn yn falch o'r telynor wrth y ddôr fyddai'n canu'r delyn i hud-ddenu'r teithwyr talog. Yn wir, roedd sawl tafarnwr yn delynor dawnus ei hun, a'r ddawn yn pasio ymlaen i'r plant. Yma ym Môn, roedd Owen R Jones (Telynor Cybi 1829-1902) yn cadw Tafarn Penrhyn Marchog, Caergybi (neu The Harp fel y'i gelwid), a'i frawd John Jones (Telynor Môn 1833-1907) yn cadw tafarn Britannia, Llannerch-y-medd. Daeth meibion Britannia'n enwog am ganu'r delyn gan sicrhau fod Llannerch-y-medd yn ganolfan bwysig dros ben i'r diwylliant Cymreig.

Roedd rhai telynorion yn ddall - oherwydd y frech wen efallai. Ond roedd John Parry (1710-1782), neu Parri Ddall, felly o'i eni. Roedd mor ddawnus fel iddo gael ei benodi'n delynor swyddogol i deulu Williams-Wynn Rhiwabon a gwariodd llawer o'i amser yn canu'r delyn deires i'r bonedd yng nghartref y teulu yn Llundain.

Yn wir, roedd Parri Ddall mor enwog fel byddai'r byddigion yn disgwyl i bob telynor fod yn ddall. Tra'n aros yn Llangollen yn 1819, digon siomedig oedd Michael Faraday wrth sylweddoli nad oedd y telynor yno yn hen ŵr dall â locsyn gwyn. Ac eto, o'r 343 cyfeiriad at delynorion Cymru 1700-1900, dim ond 41 sy'n sôn bod y telynor yn ddall.

Cyn bo hir, roedd unrhyw beth yn ymwneud â'r Celtiaid neu'r derwyddon yn ffasiynol, byddai'r telynorion yn manteisio ar y disgwyliadau, yn tyfu locsyn a gwallt hir, a phluo'r ymwelwyr yn ddi-drugaredd. Ac yn bur aml, byddai'r cil-dwrn yn hael: yn 1808, rhoddodd ymwelydd â'r Bermo gil-dwrn o dri swllt i'r telynor.

Ond 'doedd pob ymwelydd ddim yn gwerthfawrogi'r telynorion na'u halawon. Deifiol oedd Felix Mendelssohn yn Llangollen - meddai'n biwis:

"boed i ddeng mil diafol gymryd alawon gwerin! Dyma fi yng Nghymru a Duw a fy helpo! Mae telynor yng nghyntedd pob tafarn barchus yn chwarae alawon gwerin - hynny yw, rwtsh allan-o-diwn di-chwaeath a hyrdi-gyrdd yn mynd ymlaen 'run pryd. Mae wedi rhoi'r ddannoedd i mi'n barod."

Ond dyna fo, mynegodd Mendelssohn yr un ymadrodd am alawon gwerin yr Alban hefyd. Yn wir, byddai'n ail-adrodd yr un hen gwyn ble bynnag byddai'n mynd!

Erbyn diwedd y 19^{eg} ganrif, daeth twf y delyn bedal a cholffarn y Methodistiaid tuag at ganu a dawnio gwerin, a diwedd ar deyrnasiaeth y delyn deires. Erbyn 1900 dim ond ychydig o delynorion allai ei chanu a llai byth allai adeiladu'r delyn. Ond yn ffodus iawn, mae datgeinwyr ymroddedig a thalentog fel Huw wedi atgyfodi ac ail-danio diddordeb yn y delyn deires unwaith eto.

Rhoddodd Huw Roberts a'i ddisgyblion, Megan a Sali Jones, naws arbennig i'r noson gyda datganiadau hyfryd o'r alawon traddodiadol: Llwyn Onn, Cadair Idris ac Ar Hyd y Nos, a daeth perfformiad meistrolgar gan Huw Roberts ei hun o Croen y Ddafad Felen a noson hudolus i ben.

because of continuing post-revolution instability in France, the privileged could no longer risk grand tours of Europe. Instead, romanticising an ancient and long-lost past, they travelled to Scotland and Wales in search of wild places, ancient peoples and everything traditional. And so, using contemporary quotations, Huw went on to outline attitudes of English tourists to harpers and harp music in Wales.

At the time there were poor peasant harpers all over North Wales, and most inns and taverns had harpers at the door playing to welcome tourists. Indeed, many landlords were themselves harpers, and their talents passed from generation to generation. Here in Anglesey, Owen R Jones (Telynor Cybi 1829-1902) ran Penrhyn Marchog tavern in Holyhead (or The Harp as it was also known), and his brother John Jones (Telynor Môn 1833-1907) kept The Britannia in Llannerch-y-medd. The Britannia's three sons were all famous harpers and thus Llannerch-y-medd became an extremely important centre for Welsh culture.

Some harpers were blind - possibly as a result of smallpox. But John Parry (1710-1782), also known as Parri Ddall or Blind Parry, was blind from birth. Such was his ability that he became official harper to the Williams-Wynn family of Ruabon, and spent much of his time at the family's London home playing the triple harp for London's cultural elite.

Indeed, Parri Ddall was so famous that the elite expected all harpers to be blind. Michael Faraday, visiting Llangollen in 1819, was disappointed that the harper was not a blind old man with a grey beard. Yet of 343 references to harpers in Wales 1700-1900, only 41 show that the harper was blind.

Soon, anything relating to Celts or druids was all the rage, harpers played along with the trend, grew long hair and beards, and fleeced the tourists mercilessly. Harpers would play for visitors, expect a tip, and often tips were very generous: in 1808, a visitor to Barmouth paid the harper three shillings.

But not all tourists appreciated the harpers or their music. Felix Mendelssohn was particularly vitriolic and from his inn at Llangollen, wrote peevishly:

"ten thousand devils take all national music! Here I am in Wales, and heaven help us! A harper sits in the hall of every reputable tavern incessantly playing so-called folk melodies - that is to say, dreadful, vulgar, out-of-tune trash with a hurdy-gurdy going at the same time. It has given me toothache already."

But then, Mendelssohn used exactly the same words to belittle Scottish traditional music. Indeed, he churned out the same old whinge wherever he went!

But by the end of the 19th Century, the pedal harp and the Methodist suppression of folk music and dance, ended the reign of the triple harp. By 1900 few harpers could play and even fewer could build a harp. But happily, talented and devoted exponents like Huw have reignited interest in the triple harp today.

Huw and his two pupils, Megan and Sali Jones, rounded off a magical evening with masterful performances of traditional triple harp airs: Llwyn Onn, Cadair Idris and Ar Hyd y Nos. A resounding version of Croen y Ddafad Felen played with virtuosic verve by Huw Roberts on the biggest of the three triple harps brought a remarkable evening to a fitting close.

Ann Huws

Ann Huws

Dr Sylvia Pinches – Almshouses in Anglesey – national context and local characteristics.

Society members and friends were treated to a fascinating talk by Dr Sylvia Pinches, editor of the Society's *Transactions*. Sylvia shared with us her research into almshouses, an interest very close to her heart and one that has developed from her research into historic charities and involvement in a project run by the Family and Community Historical Research Society (FACHRS). The FACHRS project explored the historical and cultural context of almshouses in England and Wales and, in 2016, culminated in the publication, *The British Almshouse: new perspectives on philanthropy ca 1400-1914*, to which Sylvia contributed a chapter on Anglesey Almshouses.

Sylvia's lecture explored various strands of almshouse development: their establishment and founders; the almspeople and their lifestyles; the rules and regulations that governed almshouse residency; and the benefits of occupancy.

Almshouses were set up on the outskirts of Beaumaris, Penmynydd and Newborough. There were attempts to establish almshouses in Llanerch-y-medd and Llangristiolus but, unfortunately, due to financial and other factors, these did not materialise. Often the founders were local men who had left Ynys Môn, made their money elsewhere in the world, but in later years, out of a deep affection for their homeland felt the need to improve the lot of those less fortunate in their native land. One such founder was David Hughes, born in Llantrisant in the middle of the sixteenth century. He made his money as the steward at the manor of Woodrising in Norfolk, a prestigious position providing the funds to establish the grammar school in Beaumaris in 1603 and, a few years later, almshouses – built in the parish of Llanfaes but nearer to the town of Beaumaris, on the side of the B5109, the old road leading to Llansadwrn.

Lewis Rogers was another self-made seventeenth-century man who followed the pattern of making his money elsewhere and carried out acts of charity in the land of his birth. In his will he left money to establish almshouses in Penmynydd, a project that was only realised with the financial help of his friend and executor Lewis Owen who, like Lewis Rogers, had made his money in London.

Sylvia explained that the building of almshouses went in and out of fashion, losing popularity during the eighteenth century, only to pick up again in the nineteenth century. On Anglesey this was demonstrated by W.O Stanley and his wife, Ellen, who established the almshouses in Penrhos, Holyhead in 1866. Marking the end of almshouse building on the Island, was Anglesey born John Pritchard-Jones who made his fortune in London as partner in the Dickins and Jones department store. He contributed funds to the building of PJ Hall at Bangor University and founded the Pritchard-Jones Institute and cottage homes (almshouses) at Newborough (completed 1905). The early twentieth century saw a move away from almshouse building and ushered in an era of philanthropy manifested in the Garden City Movement and the building of model villages.

The almshouse buildings were often constructed in the vernacular architecture of the area. Typically, on Anglesey, almshouses



Dr Sylvia Pinches

Photo: Ian Jones

mirrored the homes of ordinary working folk – a row or courtyard of small and modest homes, single-storey cottages with a croft-loft. The motivation of founders appears to have been three-fold: it was an act of charity, it memorialised the founder's name and, perhaps most importantly, there was a strong religious impetus. Rules and regulations governed the occupancy of almshouse residents and uppermost was the compliance with religious observances – attending church on Sunday and regular prayers throughout the week. Some of the almshouses built in the UK had dedicated chapels and Sylvia brought our attention to the almshouses at Beaumaris, where there was a small chapel included on site and also Penmynydd where one of the larger living spaces was built to allow the senior almsman to read prayers every day to the other occupants. From the 18th century onwards, nonconformity in Wales challenged the rules set by older almshouse establishments because attending the parish church was no longer acceptable to those who embraced new forms of Christianity. At Penmynydd, in the middle of the nineteenth century, this uneasy situation is documented in correspondence between the charity commission and two of the vicars at Penmynydd – the first vicar was content for parishioners to attend church or chapel; his successor argued that the terms of residency stipulated that almsmen must attend the parish church. By the 1880s, Wales had become increasingly nonconformist and the question of religious allegiance and almshouse regulations was raised in parliament by Lloyd George.

What of the almspeople themselves? Wills and Trust Deeds would stipulate who might apply for residency. Men and women were eligible if they met the required criteria – they must be of good character and well thought of in their respective parishes, usually they were required to be native to the area and over a specific age. For the poor and aged of a parish such an almshouse home would have been deemed an attractive alternative to a destitute or

mean living in an age without state pension or provision. In addition to a roof over one's head, a yearly pension might be provided, together with other benefits, for example, a clothing allowance. The occupants of the David Hughes almshouses received a set yardage of 'good white frieze' (woollen cloth). At Penrhos, the lady inhabitants were provided with a new dress every year together with a red cloak and tall black hat. The costumes were designed specifically for the

ladies by Ellen Stanley – a design which was intended to preserve and convey a Welsh rural identity. Photographed towards the end of the nineteenth century, the images of the Penrhos ladies in their costumes in front of their almshouse was reproduced many times to grace postcards. From the names written across the bottom of one of these photographs in the Oriel Môn collection, Sylvia has been able to trace some of the women from the 1901 census and to fill in some of the neglected and hidden histories behind these ordinary folk. Leaving for home, members all agreed what an excellent and informative lecture it had been.



Llanfaes Almshouses

Cymdeithas Hynafiaethwyr Môn:
Mai 27^{ain} 2023

Casgliad Prifysgol Bangor - Amgueddfa Brambell

Ar bawn teg o Fai, daeth criw dethol i Storiel am banad a theisen cyn mentro gwibdaith pur anarferol. Ein gwesteiwraig oedd Helen Gwerfyl Jones, curadur casgliadau Storiel a Phrifysgol Bangor, a ffocws yr ymweliad oedd Amgueddfa Brambell. Cartref yr amgueddfa yw Labordai Brambell - adeilad Stalinaidd, bygythiol a milain ei olwg sy'n ymddyrchafu dros Ffordd Deiniol.

Ers ei sefydlu, mae Prifysgol Bangor wedi casglu gwaith celf, sbesimenau, ac eitemau diddorol. Daeth casgliad idiosyncratig o sbesimenau sôolegol a daearegol Amgueddfa Brambell at ei gilydd yn raddol dros gyfnod o flynyddoedd - rhoddion gan academyddion, trigolion lleol ac amgueddfeydd eraill - ond mae'r casgliad yn parhau i chwarae rôl addysgol a diwylliannol bwysig hyd heddiw. Taflodd Helen Gwerfyl Jones y drysau ar agor, a camodd yr aelodau i fyd ac amser coll - byd darlithwyr pen-yn-y-gwynt, casglwyr ecsentrig, hynafiaethwyr brwd, a thybed feiddiwn ni fentro dweud: ysbeilwyr hefyd? Nid amgueddfa goegwych o gemau a fflachiadau sydd yma, ond "pethau" mewn cypyrddau gwydr, fel pe baent wedi eu rhewi mewn capsawl amser o'r gorffennol pell.

Caiff rhai anifeiliaid eu dosbarthu yn ôl cynefin: gwalch y pysgod urddasol a chath goed chwyrn o'r ucheldir; pengwin byrdev a morlo llwyd o'r Antarctig; crancod a chrwbanod o'r moroedd pell; eryr craff-lygadog a gwenynysor lliwgar o fyd yr adar. Mae sgerbydau yma hefyd: rhinoseros, hipopotamws, a gorilaod y gorllewin yn sefyll yn stond fel sowldiwr, ac mae peithon anferth yn gorwedd yn dorch dynn mewn cwpwrdd gerllaw.



The bear at Brambell

Photo: Ann & Gareth Huws

Gellir gweld daeareg byd-eang yma: dolomit perl-wyn gloyw; ffosiliau pyriteiddiedig yn cyrllo fel ewinedd cleisiog; prismau o cyanit llafnog yn llathru fel rhew; obsidiwm du o Meccico yn gorwedd yn glyd gyda mica disglair o'r Talwrn.

Mae sawl sbesimen rhyfeddol yma hefyd: oen deuben a anwyd ar Fferm Tyddyn Du Gerlan yn 1955 sy'n herio'r cysetlyd gyda'i bedair llygaid llonydd, tra bo cynr anferth 7,500 mlwydd oed elc a roddwyd i'r amgueddfa gan Goleg y Drindod Dulyn yn ymledu'n urddasol uwchben.

Mae hanesion syfrdanol yn rhan anatod o fywyd yr amgueddfa. Difyr oedd clywed Helen Gwerfyl Jones yn adrodd hanes eliffant syrcau fu farw ym Mangor. Cafodd corff yr eliffant ei gynnisg i'r

Anglesey Antiquarians Society:
April 27th 2023

Bangor University Collections - Brambell Museum

On a fine May afternoon, a select group of members met up at Storiel for coffee and cake before setting off on a particularly unusual excursion. Our host for the afternoon was Helen Gwerfyl Jones, curator for the Storiel and Bangor University collections, and the focus of our visit was the Brambell Museum. It is housed at the Brambell Laboratories on Deiniol Road - towering, forbidding, brutalistic, and sometimes rather unkindly nick-named the 'Stalin-does-Zoology' block.

Ever since Bangor University began, it has collected art works, specimens, and items of interest. The rather idiosyncratic collection of zoological and geological specimens at the Brambell Museum was put together gradually over the years - donated by academics, locals and other museums - but it still retains an important teaching and cultural role. As Helen Gwerfyl Jones threw open the museum doors, we stepped back into another world and another time - a time of absent-minded professors, eccentric collectors, avid antiquarians and dare one venture: plunderers? This was not a museum of razzamatazz, press buttons and flashing lights, but a museum of "things" in glass cases, all caught in a time capsule from long ago.

Some animal specimens are categorised according to habitat: a majestic osprey and snarling wildcat from high altitudes; a squat penguin and grey seal from colder climates; horseshoe crabs and green turtles from far-away oceans; a fierce-eyed sea eagle and a colourful European bee-eater, startled in mid-flight, represent the bird kingdom. There are skeletons here too: rhinoceros, hippopotamus and western gorilla skeletons stand patiently to



Two-headed lamb Tyddyn Du Farm

Photo: Ann & Gareth Huws

attention, and an enormous python lies tightly coiled in a case nearby.

World-wide geology is here: lustrous pink pearlspar; pyritised fossils curl like bruised fingernails; bladed blue prisms of kyanite glitter like ice; polished black obsidium from Mexico snuggles next to sparkling muscovite schist from Talwrn.

There are some wild and wonderful specimens here too: a two-headed lamb born at Tyddyn Du Farm Gerlan in 1955 challenges the squeamish with its glassy four-eyed stare, while enormous 7,500 year-old elk antlers donated by Trinity College Dublin soar majestically overhead.

amgueddfa, ond mynnodd y curadur ar y pryd, yr Athro White, fod y corff yn cael eu gludo i barc y coleg a'i adael yno i bydru nes yn sgerbwdd cyn gallai ymuno â chasgliad yr amgueddfa. Mae rhywun yn gofyn iddo'i hun tybed beth oedd ymateb dinasyddion parchus Bangor i'r fath fadredd cyhoeddus. Serch hynny, siawns fod cig pydredig yr hen eliffant wedi sicrhau gwledd hynod arbennig i fywyd gwyllt y fro. Ond o, dychmygwch y drewdod!

A'r ymweliad yn dirwyn i ben, pwysleisiodd Helen Gwerfyl Jones mor bwysig yw sicrhau cyllid digonol fel bo modd glanhau a churadu'r sbesimenau i'w harddangos mewn oes fodern. Rhaid oedd ffarwelio â chasgliad od ond diddorol - a'r sbesimen olaf i ddal ein sylw oedd buwch unig yn syllu'n drist o'i blaen, fel pe bai'n dwys bendroni tybed wna'i'r fath griw ymwelwyr ddod 'nôl rhyw bryd. A phwy a wŷr, efallai y gwnawn hefyd.



Elephant's Skeleton

Photo: Ann & Gareth Huws

The collection has amazing stories to tell. Helen Gwerfyl Jones raised delighted gasps with the tale of a circus elephant that died in Bangor and its corpse offered to the museum. The then curator, Professor White, had the carcass brought to college park and left to decompose until skeletonised before being added to the museum collection. One wonders what the good people of Bangor made of its very public putrefaction. Nevertheless, some well-matured elephant meat must have made a rare and welcome feast for the local wildlife. But oh, the stench!

As our visit drew to a close, Helen Gwerfyl Jones emphasised the dire need for adequate funding so that items can be cleaned and curated for a modern age. We bade farewell to a quirky but interesting collection - the final specimen to capture our attention being that of a cow, its head bowed as if wondering whether such a motley bunch of visitors would ever return one day. Yes, I think perhaps we will.

Ann Huws

Ann Huws

Cymdeithas Hynafiaethwyr Môn: Mehefin 10^{fed} 2023

**Cors Bodeilio gyda Dr Peter Jones,
Dr Emyr Roberts a Dr Warren Kovach**

Ar bawn o Fehefin braf, cerbydau wedi eu gwasgu i'r maes parcio diarffordd, wynebaw wedi eu trochi'n hael ag eliau haul ac ymlid pryfed, a dyna'r aelodau'n barod i grwydro Cors Bodeilio - gwlypdir o bwys rhyngwladol sydd yn gyfoethog ei fywyd gwyllt. Ar waetha'r enw, ffen neu gors galchog yw Cors Bodeilio. Caiff corsydd eu bwydo gan ddŵr glaw yn unig, ond caiff ffeniai eu bwydo gan ffrydiau a ffynhonnau naturiol hefyd. Mae dŵr o'r creigwelyau calchfaen sy'n amgylchynu ffeniai Ynys Môn yn llawn mwynau, gan greu'r amodau perffaith i amrywiaeth eang o fywyd gwyllt dyfu a ffynnu. O ganlyniad mae Cors Bodeilio'n un o'r tri ffen ar Ynys Môn sydd wedi eu dynodi'n Warchodfeydd Natur Cenedlaethol.

Cyn cychwyn ar ein hantur, daeth Dr Emyr Roberts ymlaen i gyflwyno darlun byw o Gors Bodeilio fel y bu, a phwysleisiodd ei harwyddocâd hanesyddol. Roedd torri mawn yn rhan hanfodol o fywyd economaidd Môn, gydag o leiaf 28 plwyf yn cyfeirio at fawnog, sef tir ble mae hawl i dorri mawn. Tir isel a gwlyb yw Môn ac roedd mawn yn hawdd cael ato a'i godi fel tanwydd a defnydd adeiladu cyn gynhared â'r Canol Oesoedd. Mae Ystent Môn 1284 yn cofnodi bod dyletswydd ar



Dr Emyr Roberts

Photo: Gareth Huws

Anglesey Antiquarians Society: June 10th 2023

**Cors Bodeilio Dr Peter Jones,
Dr Emyr Roberts and Dr Warren Kovach**

On a breezy but balmy June day, members squeezed into a tiny hidden car park, lathered sun cream and midge repellent, and set off for a delightful day exploring Cors Bodeilio - an internationally important wetland rich in wildlife. Despite its name (cors means bog in Welsh), Cors Bodeilio is in fact a fen. Bogs are fed solely from rainwater, but fens are also fed by streams and groundwater. Mineral-rich water from surrounding limestone drains into wetland creating perfect conditions for a range of rare plants, animals and birds which makes Cors Bodeilio one of three Anglesey fens designated National Nature Reserves.

Before we set off, Dr Emyr Roberts presented a vivid picture of Cors Bodeilio as it once was, and emphasised its historical significance. Peat-cutting was vital to the economic life of Anglesey. At least 28 parishes mention turbaries - the practice of cutting peat, or mawnog in Welsh. Anglesey is low-lying and essentially wet, so peat was a readily available commodity used for fuel and as a building material from as early as the Mediaeval period. The 1284 Extent of Anglesey states that bond tenants of Penrhosllugwy were expected to



AAS Members at Cors Bodeilio

Photo: Gareth Huws

denantiaid Penrhosllugwy i gyflwyno “tanwydd i’w ddefnyddio gan yr arglwydd dywysog o’i fawnog ar dri achlysur” (hydref, gaeaf a gwanwyn); yn 1472 gwerthodd Howel ap David ap Tudur o Llanddyfnan fawnog a adnabyddwyd fel Mawnog Madoc ap Gruffith ap Eignion i Ellen Bulkeley; ac yn ei ddyddiaduron a ysgrifennodd yn y 18^{fed} ganrif, mae William Bulkeley, Brynddu yn cadw cofnod manwl o reoli mawnogydd ei ystad.

Ond roedd torri mawn ar dir comin hefyd - wedi’r cyfan roedd mawn a thyweirch yn ffynonellau tanwydd holl-bwysig i’r tlawd. Ond erydwyd yn sylweddol yr hen hawliau traddodiadol hyn gan Ddeddf Cau Tiroedd 1812, gyda’r arferiad weithau’n cael ei ddyfynnu i gyfiawnhau’r cau. Ond mae’n anodd gwybod yn union faint o dorri mawn ar diroedd comin Môn oedd mewn gwirionedd erbyn y Ddeddf Cau Tiroedd - mae’n bur bosib bod nifer helaeth o’r mawnogydd eisoes wedi eu darfod yn llwyr erbyn cyfnod cynnar y 19^{eg} ganrif.

Gyda’r cefndir hanesyddol yn dynn yn y cof, arweiniodd Dr Peter Jones y grŵp at lwybrau Cors Bodeilio ei hun. Dyma ddyffryn bas wedi ei erydu gan rew, gan adael oddeutu 4.5 medr o glai yn gorwedd ar greigwely calchfaen sydd yn cronni dŵr cyfoethog mewn calsiwm. Mae bioamrywiaeth botanegol yn uchel yma gyda thros 40 math o blanhigion: y llymfrwynen - planhigyn tal gyda dail danheddog a ddefnyddiwyd i ffurfio tô hirbarhaol; helygen Mair sy’n cadw pryfed draw ac yn gwneud cwrw blasus hefyd; tegeirian y gors; a phrif seren y sioe sef tegerian pryf sy’n hudo pryfetiach i geisio paru â’r blodyn, a thrwy hynny sicrhau peillio.

Ond mae’r mawn yn rhyfeddol fas yn Cors Bodeilio - mae mawn gwlyb mewn cyflwr da yn adnodd gwych i storio carbon; nid felly mawn bas sy’n sychu’n sydyn, ac felly rhaid i Peter Jones a’i gydweithwyr fonitro haenau’r mawn a lefelau’r dŵr yn gyson. Mae llygredd yn bygwth y ffen hefyd - boed hwnnw’n lygredd nitrogen atmosfferig neu gwrtaith anorganig yn llifo o ffermydd cyfagos.

provide “fuel for the use of the lord prince from his turbary on three occasions” (autumn, winter and spring); in 1472, Howel ap David ap Tudur of Llanddyfnan sold a turbary known as Mawnog Madoc ap Gruffith ap Eignion to Ellen Bulkeley; and in his diaries written during the 18th century, William Bulkeley of Brynddu carefully documents management of turbaries on his estate.

But there was peat cutting on common land too - after all, peat and turves were vitally important sources of fuel for the poor. But traditional peat extraction rights were significantly weakened by the Enclosures Act 1812, and the practice often cited as justification for enclosure. But it is hard to know how much peat cutting happened on the common turbaries of Anglesey by the time of the Enclosures Act, and it is quite possible that many had already been completely worked out by the early years of the 19th century.

With the historical background safely in our minds, Dr Peter Jones led the group along the paths and boardwalks of Cors Bodeilio itself. It is a shallow, ice-scoured valley with about 4.5 metres of

clay above a carboniferous limestone bedrock which retains water rich in calcium but low in nutrients. Botanical biodiversity is high here with over 40 species of plants: the great fen sedge - tall with serrated-edge leaves often used to form a durable thatch; the bushy bog myrtle with its fragrant insect repelling properties but which also makes refreshing pale ale; the narrow-leaved marsh orchid; and the star of the show: the fly orchid, so fly-like that it tricks insects to ‘mate’ with it thus ensuring pollination.

But the peat is unusually shallow at Cors Bodeilio - wet peat in good condition is a negative source of carbon and therefore good for carbon storage; shallow peat that dries out is not, so Peter Jones and his colleagues monitor peat layers and water levels regularly. Pollution is another problem for fenlands, be it atmospheric nitrogen or inorganic fertilizer run-off from surrounding farmland.



Dr Peter Jones, removing a core sample of peat

Photo: Gareth Huws

Yna camodd Dr Warren Kovach ymlaen i dynnu ein sylw at hen ferddyn yn sefyll yng nghanol Cors Bodeilio. Eiddo Plas Gwyn oedd y tir ond roedd wedi ei osod i Blas Bodeilio, ac ar fapiau Ordans caiff y bwthyn ei nodi fel 'Ynys' - pur addas gan ei fod ar dir uchel yn y ffen. Cafodd ei godi yn y 1850au, ac yn ôl cyfrifiad 1861, gwas fferm o'r enw Thomas Hughes, ei wraig a'u dau fab oedd yn byw yno; erbyn 1871, Califfornia oedd enw'r bwthyn; ond yn 1881 Ynys oedd yr enw unwaith eto a Thomas Hughes, ei wraig newydd a phump o blant yn byw yno; yn ôl cyfrifiad 1891 roedd y bwthyn bach yn gartref i William Williams y crydd, ei wraig a'u mab. A dyna'r cyfan - pobl gyffredin, eu llwyddiannau a'u trasiedïau wedi pacio'n daclus i ychydig eiriau mewn cyfrifiadau. Does dim sôn o'r bwthyn erbyn 1921, ac mae wedi sefyll yn wag fyth ers hynny. Plethodd Warren Kovach frithlen o fywydau'r rhai fu'n byw yno, pobl yn byw a gweithio'n galed, ac eto'n mwynhau hydrefau hamddenol ar y ffen yn sgloffio eirin blasus o'r goeden odidog sy'n parhau i ffynnu'n gryf yn yr ardd gefn.

Gyda'r pnawn yn tynnu at ei derfyn, prysurodd yr aelodau i wledd olaf y dydd: tē prynhawn swmpus a blasus wedi ei baratoi a'i gyflwyno'n slic yn Neuadd Talwrn gan Grŵp Archaeoleg Talwrn!

Ann Huws



Tea at Neuadd Talwrn

Then Dr Warren Kovach stepped forward to draw our attention to an isolated old cottage on Cors Bodeilio. The land was owned by Plas Gwyn but leased to Plas Bodeilio, and OS maps show it as 'Ynys' - rather appropriate as it stands on raised ground in the fen. It seems to have been built in the 1850s, and according to the 1861 census, agricultural labourer Thomas Hughes, his wife and two sons were its tenants; in 1871 it was renamed California; by 1881 it was Ynys again, Thomas Hughes was there but with a new wife and five children; according to the census of 1891 it was home to William Williams, a shoemaker, his wife and son. And that's about it - ordinary people, their tragedies and triumphs shovelled into a few words on census records. There was no mention of the cottage in 1921, and it has lain empty ever since, but Warren Kovach wove a vivid tapestry of lives lived there, toilers and grafters, and of misty autumn evenings on the fen devouring delicious plums from the magnificent plum tree still thriving in its back garden.

With the afternoon drawing to a close, we hurried on to the final treat of the day: a magnificent and much-appreciated afternoon tea impeccably prepared and presented at Neuadd Talwrn by the Talwrn Archaeology Group!

Ann Huws

Photo: Gareth Huws

Llanddwyn outing 15th July 2023

The unseasonable weather (heavy rain and strong winds) did not deter fifteen stalwart souls from assembling in the Newborough beach car park to explore natural, archaeological and historical aspects of the Forest and Llanddwyn Island. Admittedly, a third of those fifteen were in some ways contributors to the afternoon's explorations, but we were impressed by the determination of so many members to brave the elements in pursuit of knowledge. And what a wealth of knowledge was shared. John Ratcliffe, former CCW

Conservation Officer for Anglesey described the geomorphology of the area and contributed to many of the other discussions. Geologist Rob Crossley, accompanied by one of the volunteers from GeoMôn, talked about the pillow lava, amongst other aspects of the fascinating local geology. Frances Lynch covered everything from pre-history to the eighteenth century, talking about finds of flints and Beaker pottery near Bryn Llwyd, and then about the ruins of the church. Sylvia Pinches talked about the excavated medieval



Fifteen stalwart souls brave the elements in Newborough Forest: discussing the medieval farmstead of Hendai

Photo: Ian Jones



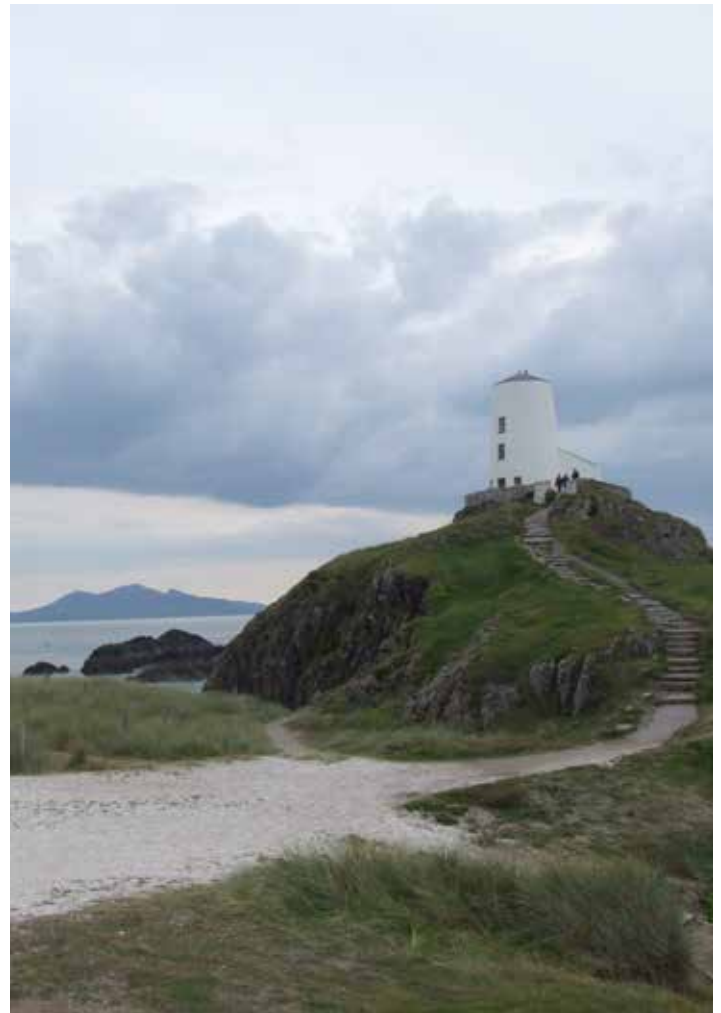
Frances Lynch explains Bryn Llwyd

Photo: Ian Jones

farmstead Hendai and the nineteenth-century tithe maps of the area. Ian Jones, Oriel Môn, had arranged for access to the Pilots' Cottages and the 1846 lighthouse, and provided much interesting information about both. Good discussions were held amongst all the assembled group at each point of interest, despite handouts becoming washed-out and words snatched away by the wind.

The first stop was at the exposed remains of a medieval farmstead known as Hendai (Grid reference SH404 637). Sylvia explained that this site had been excavated in 1973 and that some of the then-existing Junior Antiquarians had participated, including Andrew Davidson and herself. The excavation revealed a two-roomed house, with one chamber being a living area and the other being an animal and storage area. The living area had a central hearth, made of seven large stones, set in a bed of clay. There was evidence for a sleeping platform near the hearth. The smaller room contained a wall of clay and pebbles down the middle, surrounded by sand, where cow bones were found. Within the house there was evidence which corroborated local tradition, suggesting that this might have been a forge to shoe cattle or horses before crossing the Menai Strait to Caernarfon and beyond. The rocks forming the walls at Hendai include pillow lava. The nearest outcrops of pillow lava today are more than 1km from the site, so this modest farmstead seems to have been important enough to expend the substantial effort required to build it. There is no clear evidence of when it was abandoned as a dwelling, but the ruins remained visible until the 1973 excavation. The Tithe Map, drawn up in the early 1840s, does not show an occupied dwelling, but the 22-acre plot in which it stood was called *Hendai pig lwyd*. The land was owned by Richard and William Griffith and occupied by Owen Hughes of nearby Hafoty.

This led to a wide-ranging discussion about the nature and timing of the sand inundations to which John and Rob contributed.



Tŵr Mawr Lighthouse, Llanddwyn

The famous 1331 incursion of sand was unlikely to have been spontaneous but preceded by the forced migration of the people of Llanfaes to the "New Borough" to eke out a living on the thin soils of Rhosyr. Population pressure (prior to the arrival of the Black Death 20 years later) would likely have overexploited the land and created ideal conditions for soil erosion; an early "dust bowl". The resulting pattern of dune ridges, migrating dune crests and intervening wind-scoured slacks, draped over the central rock ridge, created the distinctive landforms and associated habitats of today. Certainly, photographs in Greenly's (1919) *Geology of Anglesey* show a barren landscape that he compared to "the deserts of Soudan" [*sic*]. The heroic effort in planting the forest from 1947 onwards was justified on the basis of stabilising this sea of sand (and the provision of pit-props for the mines) though the adjoining open dunes stabilised themselves! Examination of the evidence suggests that stabilisation began pre-war but was accentuated by myxomatosis, aerial nitrogen pollution and the (over-zealous?) efforts of conservationists to curb erosion by fencing and marram planting. Ironically, conservation managers now value dynamic mobility of dunes to respond to coastal movement and restore the early successional stages and their distinctive biota.

Moving down onto the shore and into the teeth of the wind, Frances introduced us to Bryn Llwyd, part of an upstanding rock ridge visible from the sea. In 1927 worked flints and small sherds of pottery from at least a dozen Beaker pots had been found in the sand dunes at its foot. Frances showed drawings of the flints (now lost) and the pottery and said that several sand dune areas around the Irish Sea had similar evidence of occupation. She explained that initially this Beaker pottery was judged to indicate new settlers/invaders, but that in the 1980s -90s the interpretation changed, and the distinctive pottery was thought to reflect fashion within the Europe-wide trading area at the beginning of the Bronze Age. But from 2010, extensive work on ancient DNA has shown that people

buried with Beakers were indeed new settlers, having come from Europe, especially Germany and Holland!

As we moved along the beach and onto the island, Rob spoke about the complex geology of the area. Outcrops on Llanddwyn Island were listed in 2022 by the International Union of Geological Sciences as one of the “First [sic] 100 IUGS Geological Heritage Sites” on Earth. More than 250 specialists from 40 nations and ten international organisations collaborated in making this designation. The key outcrops of melange on the southern end of the island were being thrashed by the waves and so were not visited, but at the northern end of the island the ridges of associated pillow lavas provided welcome shelter from the storm. The melange, as its name suggests, is a very heterogeneous group of rocks which complicates attempts to assign provenance to local lithic artefacts and to building stones. The pillow lava succession is both rare and distinctive, representing extrusion of basaltic magma onto an ocean floor. The lavas have not been dated, but associated metamorphosed sediments contain dated zircons indicating a latest Precambrian age of ~550 million years and the basalt geochemistry is similar to that found today at mid-ocean ridges.

The flint-like siliceous deposits amongst the pillow lavas range in colour from red (jasper) to white/grey: if more worked flints could be found around Bryn Llwyd, then perhaps the question of whether these were derived locally or imported, could be addressed. The retreat of the coastline over the last few years has exposed outcrops of schist that were buried beneath dune sand at the time of Greenly’s original geological mapping published in 1919. The new exposures support the inference that the pillow lavas are confined to Llanddwyn Island and to the rock ridges of the same trend onshore.

Most of the shaped stonework (freestone) originally used in the Church on Llanddwyn Island comprises Carboniferous sandstone. The nearest outcrops of Carboniferous sandstone occur along the Bodorgan side of the Afon Cefni estuary and along the island side of the Afon Menai estuary. Both sets of outcrops contain

old quarries close to the water’s edge and so could be candidate medieval quarries, where stone would be worked by freemasons before despatching it by boat to Llanddwyn Island. The effort and skill required to build the Church is testimony to its importance, and the presence of recycled worked Carboniferous freestone in parts of the remaining walls suggest this importance was of long duration.

John explained how the shifting offshore sand bars so crucial to the port of Caernarfon and the livelihoods of the pilots reveal the role of coastal geomorphology in determining the landscape and its people. This is a land of sand; originally glacial material then mixed with shell, it moves around the two estuaries of Afon Cefni and Afon Menai, pumped in and out on ebb and flow. Movement of the sand banks determines the exposure of the shore to waves and erosion, the level of the beach and the migration of the shoreline. The Cefni estuary extended far inland until the construction of Malltraeth cob in the 1820s reduced the daily influx of seawater and corresponding “tidal pumping” of water and sand. Sediment has since accumulated in the remaining estuary, permitting the growth of dune ridges behind Traeth Penrhos. The rare shore dock *Rumex rupestris*, once resident on the north shore of the rock ridge, is now stranded a kilometre from the sea!

The Church on the island is dedicated to St Dwynwen, a 4-5th century princess from Breconshire, but strangely it is not listed in the earliest records, being first mentioned in the 14th century. The present ruins in fact belong to a 15th or early 16th century phase of new building which can be seen in several of the more important churches of the Diocese of Bangor – including the Cathedral itself, Clynnog Fawr, Holyhead and Llanelian. This suggests that, despite its rather remote site and poor agricultural land, this was a rich benefice and it had close connections with the cathedral. Its wealth lay in its attraction to pilgrims, as shown in the late 15th century accounts. St Dwynwen is one of several female saints who resisted marriage and, rather strangely, she has become the Welsh equivalent of St Valentine. As a quasi-monastic site it was suppressed in the 1530s, the roof removed and the walls were left to



Respite from the storm! Dylan Owen speaking to members of the party inside the Lighthouse.

Photo: Ian Jones

gradually fall, but a candle-lit service seems to have survived – in the porch. The excavations by Tim Morgan in 1991 in connection with repairs initiated by Mentir Môn seem to confirm this. The condition of the church in the 18th century is shown in several drawings (of which Frances had copies which did not survive the afternoon!) by the Buck Brothers and by Moses Griffiths and others. The chancel and the south transept and south wall of the nave and the porch were roofless but still standing to roof height. Now the walls are all reduced and only the east window (now with its arch restored) is standing. It is surrounded by a circular bank which hints at a longer history than the formal records suggest.

We pushed on through the wind and rain and reached the welcoming shelter of the Pilots' Cottages, which had been opened specially for us by Dylan Owen, AONB warden with Anglesey County Council. The interior of the cottage has been set out with period furniture and decoration. Ian then showed copies of artworks from the Oriel Môn collection made by Francis Henry Glazebrook (1893-1967), a former member of this society and keen sailor, artist, naturalist and historian. For many years he was art master at Trearddur House School, where it is said he inspired the young Kyffin Williams. The reason he was mentioned on this excursion was that during the 1920s he and his friend Edmund Vale lived for a period in one of the pilots' cottages. They came to Anglesey after experiencing the horrors of the Great War. A copy of a fine drawing of the cottages and lighthouse by him was shown, together with an image of a seascape painted in oil. When donated to the Oriel's collection some years previously it was assumed to be a view of rocks off the Trearddur coast, however a quick discussion with the group has led us to believe that the painting depicts Ynys yr Adar, a large rock

islet a short distance from Llanddwyn's lighthouse.

After the cottages it was over to the nearby lighthouse – again opened especially for us by Dylan. Tŵr Mawr lighthouse was opened in 1846 and marked the entrance to the port of Caernarfon, replacing the earlier day mark – Tŵr Bach, which sits a short distance to the southeast. (In the 1840s the Tithe Map shows that the island belonged to Lord Dinorben and was occupied by the Trustees of Carnarvon [sic] Harbour Board.) Tŵr Mawr's tower is similar in construction to Anglesey's numerous windmills, and it is believed that stonemasons with mill experience were involved with its construction. During the day the whitewashed tower acted as a daymark, but at night the lighting apparatus, set on the ground floor and consisting of a series of oil lamps magnified by Fresnel lenses, guided mariners and warned them of the dangerous rocks and sandbanks in the area. It was decommissioned in 1972 and an automated light was fitted to Tŵr Bach, which was powered by solar power from 2000 onwards.

Tŵr Mawr now stands empty, apart from an iron circular staircase leading to the first and second floors, and the remains of a flagpole on the second floor that once stood proud of the conical roof. It has listed building status and Dylan explained that the council are carefully undertaking repairs to the entrance door and windows and are seeking to use it in the future as a venue for special events.

A rather cold and soggy band made their way across the beach to the cars, tired but invigorated by such a stimulating afternoon exploring so many aspects of Llanddwyn.

Text contributed by the various speakers of the afternoon.

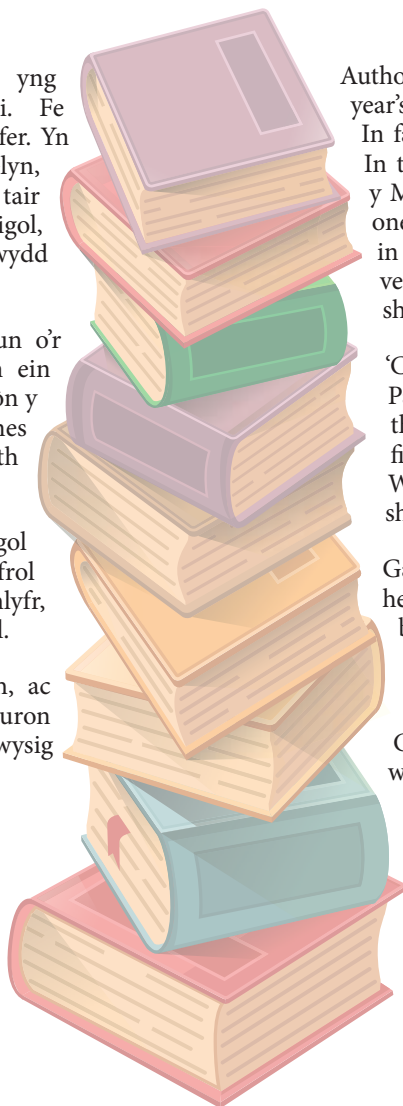
Llyfr y Flwyddyn 2023

Cafodd awduron o Fôn gryn lwyddiant yng nghystadleuaeth Llyfr y Flwyddyn eleni. Fe gyrhaeddodd tri o awduron yr ynys y rhestr fer. Yn yr Adran Ffuglen, roedd cyfrol Peredur Glyn, sef 'Pumed Gainc y Mabinogi', yn un o'r tair enwebwyd. Yna, yn yr adran Ffeithiol Greadigol, enwebwyd gwaith dau o awduron sy'n gyfarwydd iawn i ni yn y gwmpas hon.

'Cerdded y Caeau' gan Rhian Parry oedd un o'r cyfrolau hyn, a bu Rhian, os cofiwch, yn ein hannerch ar yr union destun hwn yn Oriel Môn y llynedd. 'Cylchu Cymru' gan Gareth Evans-Jones oedd y llall - cyfrol a ysbrydolwyd gan daith gerdded yr awdur o gwmpas Cymru.

Roedd Gareth yn un o'r siaradwyr yn yr Ysgol Undydd a gynhaliwyd ym mis Chwefror, a'i gyfrol ryfeddol o, sy'n gyfuniad o lèn meicro a theithlyfr, gipiodd y wobr yn yr adran Ffeithiol Greadigol.

Llongyfarchiadau mawr felly i'r tri ohonoch, ac edrychwn ymlaen at weld gwaith mwy o awduron Môn yn cyrraedd y brig yn y gystadleuaeth bwysig hon yn y dyfodol agos.



Book of The Year 2023

Authors from Anglesey achieved great success in this year's Welsh language Book of the Year competition. In fact three local writers reached the final short list. In the Fiction Section, Peredur Glyn's 'Pumed Gainc y Mabinogi', (The Fifth Branch of the Mabinogi) was one of the three books nominated for the award. Then, in the Creative Non-fiction section, two authors, very well-known to members of our society, were shortlisted.

'Cerdded y Caeau' (Walking the Fields) by Rhian Parry was one of the three finalists. Rhian addressed the Antiquarians at Oriel Môn on this very topic of field names last year. 'Cylchu Cymru' (Encircling Wales) by Gareth Evans-Jones was the other volume shortlisted.

Gareth was one of the speakers at our Day School held in February, and his remarkable book, described by one reviewer as 'an intriguing hybrid of micro story collection and travel guide' won the main prize in the Creative Non-fiction section.

Congratulations therefore to all three authors, and we look forward to seeing the work of many more Anglesey authors being recognised in this very prestigious competition in years to come.

Gerwyn James

Siaradwyr / Speakers 2023-24

2023		
15 Medi/Sept	Dr Sara Elin Roberts	'Making the Law in Medieval Wales.'
20 Hydref/Oct	Andrew Davidson	'Later Medieval Churches of Anglesey'
17 Tachwedd/Nov	Prof. Robin Grove-White. Thomas Alan Roberts Memorial Lecture	'History in Miniature: 800 Years of a North Anglesey Estate.'
2024		
19 Ionawr/Jan	Bridget Geoghegan	'The Quaint, the Curious and the Forgotten – stories from war memorials and headstones'
16 Chwefror/Feb	Prof. Nathan Abrams	'The Jews of Anglesey'
15 Mawrth/March	Dr Karen Pollock	'Exploring Anglesey's Historic Graffiti.'
19 Ebrill/April	Einion Thomas Darlith Goffa Syr Ifor Williams	Dynion Parchus? Y Potsiars Cymreig.
17 Mai/May	Cyfarfod Blynnyddol AGM Speaker to be arranged	

Archifau Ynys Môn / Anglesey Archives Rhestr o eitemau sydd newydd ar gael / List of items recently available

Acc. No.	Cat. No.	Covering Dates	Title
6362	WM/2663	[c. 1900] - 2015	Casgliad am y diweddar Charles Williams o Fodffordd gan eu diweddar frawd, Emrys
6435	WP/5/2	1926 - 1948	Cofnodion Cyngor Plwyf Bodwrog
6448	WSM/376 add WM/2768	1921 - 2002	Lluniau Derec Owen a chasgliad bach o eitemau
6631	WSB/400 WM/2777	1869 - 1909 1940 - 1947	Amlwch images and receipts
6644	WM/2458/10	1952 Dec.	Photograph: Sir Vivian Hampton and Daphnie Dargie with a pack of Anglesey Beagles

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The next edition of the newsletter will be published in Spring 2024. Please forward any articles to: Karen Pollock, Tanffordd Bach, Glanrafon, Llangoed, LL58 8SY or karen@excellentdesign.plus.com

AAS Publications Members who require items through the post, may contact our Publications Officers, Robert and Margaret Bradbury, Bryniau Mawr, Pentraeth. LL75 8LJ • Tel/Ffon 01248 450132

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