



CYMDEITHAS HYNAFIAETHWYR A NATURIAETHWYR MÔN

# CYLCHLYTHYR • NEWSLETTER

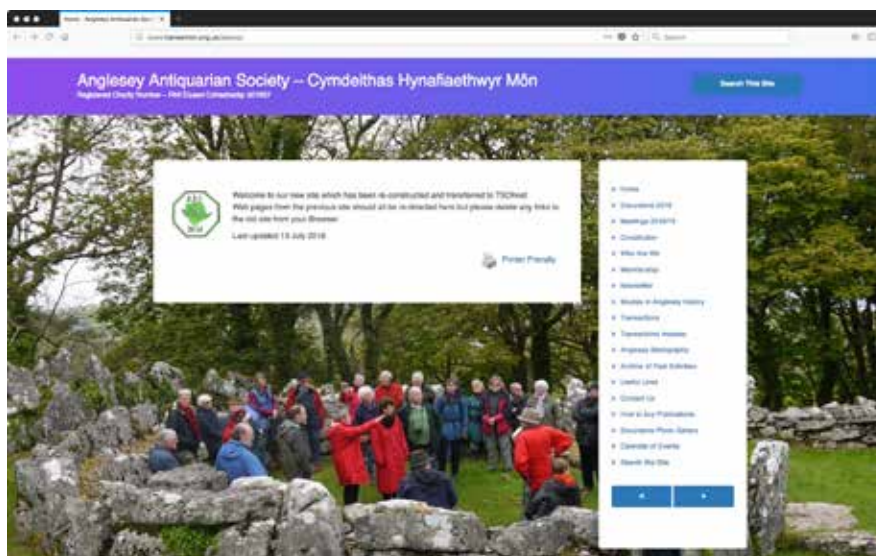
ANGLESEY ANTIQUARIAN SOCIETY AND FIELD CLUB

No.71 Hydref / Autumn 2018

The weather has been glorious this summer and members have enjoyed a number of superb excursions. Now the nights are drawing in, we hope you will join us for the forthcoming lecture series – there are some excellent talks lined up to brighten up the winter months.

Thanks to all the hard work of our Hon. Secretary, Siôn Caffell, the Society also has a brand new website (<http://www.hanesmon.org.uk/aaswp/>). Do have a browse, it has a number of new features, is full of useful information and is very easy to navigate.

*Screenshot of our new web site*



## CYFARFODYDD 2018/19

**Gwener Ebrill 20fed 2018 – Medwyn Parry o Gomisiwn Brenhinol Henebion Cymru: Hanes Ffotograffiaeth o'r Awyr yng Nghymru**

Ar noson fwyn o Ebrill, casglodd cynulleidfia frwdfrydig ynghyd yn Oriel Môn, a daeth Robin Grove-White ymlaen i gyflwyno'r siaradwr gwâdd: Medwyn Parry, Cyfarwyddwr Casgliad Ffotograffiaeth o'r Awyr gyda Chomisiwn Brenhinol Henebion Cymru yn Aberystwyth.

Mae'r Comisiwn, a sefydlwyd yn 1908 trwy ganiatâd brenhinol, yn gartref i gasgliad anferth o gofnodion gan gynnwys 1.5 miliwn ffotograff sydd yn tystio dros 100 mlynedd o dynnu lluniau o'r awyr – adnodd amhrisiadwy sy'n caniatáu i ni weld a dilyn morffoleg ein tirwedd gyson-newidiol.

Yn 1858 Gaspard-Félix Tournachon, gŵr o Baris roddodd y gorau i'w astudiaethau Meddygaeth er mwyn ymdrybaeddu mewn ffotograffiaeth ac a dynnodd luniau enwogion a chyfoethogion y dydd (gan gynnwys Victor Hugo, Dumas a Verdi), oedd y cyntaf i dynnu awyrluniau – a hynny o falŵn. Ond cychwyn y Rhyfel Byd Cyntaf wir ysgogodd ddatblygiad ffotograffiaeth o'r awyr. Defnyddiwyd colomenod yn gwisgo camerau ar harneisiau, neu awyrenau â chamerau i adnabod ffosydd y gelyn. Ar y cychwyn, roedd yr Uchel-Reolaeth Prydeinig yn gyndyn o ddefnyddio awyrluniau fel hyn – credent nad oedd yn "ymddygiad bonheddig". Ond newidiodd yr Uchel-Reolaeth eu meddwl sydyn iawn wedi i'r Almaenwyr ddechrau defnyddio nwy mwstard !

Yn 1919 sefydlwyd *Aerofilms*, y cwmni cyntaf i dynnu lluniau o'r awyr, gan Francis Wills fu'n aelod o Wasanaeth Awyr y Llynges Frenhinol yn ystod y Rhyfel Mawr, a Claude Graham White, arloeswr lwyddodd i gwbllhau'r hediad nos cyntaf yn 1910. Bu'r cwmni mewn busnes hyd 2006. Yn 2007 prynnodd y

## MEETINGS 2018/19

**Friday April 20th 2018 – Medwyn Parry of RCAHMW : The History of Aerial Photography in Wales**

On a balmy April evening, an enthusiastic audience packed the Tunncliffe room at Oriel Môn as Robin Grove-White introduced the guest speaker: Medwyn Parry, Director of the Aerial Photography Collection at The Royal Commission on Ancient and Historical Monuments in Wales at Aberystwyth.



*Mr Medwyn Parry*

The RCAHMW, established by royal warrant in 1908, houses a vast collection of records including 1.5 million pictures which are testament to over 100 years of aerial photography – an invaluable resource that allows us to see and track the morphology of our ever-changing landscapes.

In 1858, Gaspard-Félix Tournachon, a Parisian who quit medical studies for photography and who snapped the rich and famous of his day (including Victor Hugo, Dumas and Verdi),

became the first person to take aerial photographs - from a balloon. But, it was the advent of the First World War which really fuelled the development of aerial photography. Carrier pigeons clothed in camera-laden harnesses or spotter planes fitted with cameras were used to identify enemy trenches. Initially, British High Command was rather reluctant to use aerial photography this way – it was "such ungentlemanly behaviour". But High Command very quickly changed its mind when the Germans began using mustard gas !

Aerofilms, the world's first aerial photography company was founded in 1919 by Francis Wills who had served with the Royal Naval Air Service during WWI, and pioneer aviator Claude Graham White who had made the first night flight in 1910. The company operated until 2006. In 2007 the four UK Heritage Trusts were able to buy the complete Aerofilms collection, and the

bedair Ymddiriedolaeth Treftadaeth ym Mhrydain holl gasgliadau *Aerofilms*, a sefydliwyd gwefan *Britain From Above*.

Ond rhyfel arall, yr Ail Ryfel Byd y trwo hwn, gyflymodd ddatblygiad ffotograffiaeth o'r awyr. Yn 1941, sefydliwyd Uned Dehongli Canolog yng ngorsaf Awyrlu Medmenham – dyma bencadlys yr ymgyrchoedd rhagchwilio ffotograffig i gyd. Dangosodd Medwyn Parry luniau dramatig dynnwyd yn ystod rhai o hediadau'r Awyrlu – Llynges yr Iwerydd a Llynges yr Iseldiroedd yn ymgysgodi yn harbwr Cergybi, ac ymosodiad y Luftwaffe ar ddociâu Penfro ar Awst 31<sup>ain</sup> 1940. Mae'r eglurdeb ar yr ail cystal fel bo modd gweld y pibelli dŵr yn nadreddu tuag at y tanciau olew wrth i'r dynion tân geisio diffodd y fflamau.

Ond wrth gwrs roedd yr Almaenwyr yn tynnu lluniau o'r awyr hefyd – roedd camera ar bob ymgyrch fomio'r Luftwaffe, ac arferai'r Almaenwyr anodi pob llun er mwyn gallu adnabod ble a beth i fomio. Wedi i'r Ail Ryfel Byd ddirwyn i ben, sefydliwyd Ymgyrch Dick Tracy er mwyn cipio'r holl luniau dynnwyd gan yr Almaenwyr – dangosodd Medwyn Parry un llun manwl iawn dynnwyd gan yr Almaenwyr o harbwr Caergybi.

Wedi'r rhyfel, sylweddolodd Llywodraeth Prydain mor werthfawr oedd sgiliau peilotiaid a ffotograffwyr Medmenham. Yn 1948, sefydliwyd Ymgyrch *Review* a rhoddwyd gorchymyn i'r Awyrlu dynnu lluniau Prydain gyfan. Dydd ar ôl dydd, teithiodd awyrenau led-led y wlad yn adeiladu brithwaith manwl er mwyn creu llunfapiau o'r deyrnas. Ond gwelodd mudiadau eraill fod potensial mawr mewn awyrluniau. Yn 1966, ffurfiwyd Uned Awyr yr Arolwg Ordnans er mwyn mapio'r wlad gyfan o'r awyr; yn 1986 sefydlodd Comisiwn Brenhinol Henebion Cymru ei uned ffotograffiaeth o'r awyr ei hun ac mae'n gallu tynnu lluniau 8 neu 9 safle archaeolegol mewn un heddiad; ac yn 2018 cychwynodd y Comisiwn ddefnyddio drôns arbenigol sy'n gallu tynnu lluniau o lefel is.

Gyda chasgliad mor enfawr o luniau a llawer o'r platiau ffotograffig bellach yn bur ansefydlog oherwydd eu hoed, mae Comisiwn Brenhinol Henebion Cymru wedi sefydlu oerystafell arbennig i'w diogelu. Caiff platiau'r Awyrlu eu cadw mewn caniau sydd hefyd yn cynnwys adroddiadau gwreiddiol yr hediadau. Ac felly, mae enwau'r criw, manylion yr awyrenau a'r camerau, ac adroddiadau ôl-heddiad yn ychwanegu haen wahanol ond lawn mor berthnasol o hanes i'r lluniau.

Heddiw mae'r awyrluniau dynnwyd gan yr Awyrlu ac Arolwg yr Ordnans yn ffurfio asgwrn cefn casgliad y Comisiwn, gyda phob llun yn dangos eiliad mewn amser wedi ei rewi am byth. Gellir gwneud sawl defnydd o ffotograffiaeth o'r awyr – adnabod nodweddion archaeolegol yn y tirwedd, dilyn olion erydiad arfordirol neu tresmas bywyd gwyllt, datrys anghydfod cynllunio, a hyd yn oed cynnig tystiolaeth fforensig ar gyfer erlyniadau troseddol. Mae rhai delweddau'n bur ddoniol – wedi manylu ar smotyn 1/10mm mewn llun o Gaerffili gellir gweld mai dyn lleol yn ymarfer golff sydd yno; mae rhai'n wir ddirdynol fel llun o Aberfan dynnwyd o'r awyr union ddiwrnod wedi i'r domen farwol lithro lawr y cwm, dinistro'r ysgol, mygu'r plant a mathru'r enaid.

Mae nifer o'r lluniau eisoes wedi'u digideiddio a gellir cael mynediad atynt arlein trwy wefan y Comisiwn: [coflein.gov.uk](http://coflein.gov.uk); gellir gweld pob un ym mhencadlys y Comisiwn yn Aberystwyth. Fel y pwysleisiodd Medwyn Parry – yr hyn oll sydd angen yw galwad ffôn ac apwyntiad.

Gyda gwên o foddhad wedi darlith hynod ddiddorol, brasmamodd Robin Grove-White i'r blaen er mwyn ymdrin â chwestiynau oddi wrth gynulleidfa werthfawrogol, ac yna daeth cyfarfod llwyddiannus i ben.

*Britain From Above* website was set up.

Another war, this time WWII, accelerated the development of aerial photography. In 1941, the Central Interpretation Unit was established at RAF Medmenham which became the centre for all photographic reconnaissance operations. Medwyn Parry showed dramatic photos taken during some of those RAF sorties - the Atlantic Convoy and Dutch Navy in Holyhead Harbour, and the August 31<sup>st</sup> 1940 Luftwaffe strike on Pembroke Dock. The resolution of the latter is so good that hosepipes can be seen snaking towards the burning oil tanks as firemen tackled the fires.

But of course, the Germans made use of aerial photography too - there was a camera on every Luftwaffe bombing raid, and the Germans annotated each photograph so as to identify exactly where and what to bomb. As WWII came to an end, Operation Dick Tracy was set up to capture and bring back aerial photographs taken by the Germans – Medwyn Parry showed one such, very detailed, German photo of Holyhead.

Post war, the British government realized the invaluable skills of the Medmenham pilots and reconnaissance photographers. Operation Review was set up in 1948, and the RAF was ordered to photograph the whole UK. Day after day, planes tracked backwards and forwards, painstakingly building up detailed mosaics to create photomaps of the country. But other organizations also saw the huge potential of aerial photography. In 1966, the Ordnance Survey Flying Unit was formed to map the entire country from the air; in 1986 the RCAHMW established an aerial photography unit of its own which is able to capture 8 or 9 archaeological or historical sites in just one flight; and in 2018 the Commission began using high-specification drones which capture images at lower levels.

With such an enormous collection of photographs and many of the photographic plates now unstable with age, the RCAHMW has set up an especially refrigerated room to house them all. The RAF plates are stored in cans which still contain the original flight reports, so the names of crew members, plane and camera details, and after-flight reports add a different but equally relevant layer of history to the photos.

Today, aerial photographs taken by RAF and Ordnance Survey form the backbone of the RCAHMW's collection. Each photograph captures one moment frozen in time. Uses for aerial photography are myriad – identifying previously unknown archaeological features in the landscape, tracking coastal erosion or encroachment of wildlife, resolving planning disputes, and even providing forensic evidence for criminal prosecutions. Some images are comical - zooming on a 1/10mm anomaly on a photo of Caerphilly showed it to be a local man practising golf shots; some are heart-wrenchingly poignant such as an aerial shot of Aberfan taken the day after a coal tip slid silently downhill to demolish its school, smother its children, and crush its spirit.

Many photographs have been digitized and are readily available online at RCAHMW's website [coflein.gov.uk](http://coflein.gov.uk); all can be viewed at RCAHMW headquarters in Aberystwyth. As Medwyn Parry emphasised – all it takes is a phonecall and an appointment !

Beaming with satisfaction after such an absorbing talk, Robin Grove-White returned to field questions from an enthralled and delighted audience before the meeting came to a close.

Ann Hughes



## Annual General Meeting, Friday 18th May, 2018

The meeting was chaired by the Society's president, Professor Antony Carr. Apologies for absence were received and the minutes of the AGM held on the 12th of May, 2017 approved. The Treasurer's Report was prepared by Sion Caffel, Honourable Secretary of the Society and examined by David Elis-Williams, Independent Examiner. Copies had been distributed by mail to society members. It was noted that Gift Aid had increased in the last year, which has helped the Society's finances. The Day School organised and run in conjunction with ISWE and GAT had broken even.

The Society's Chairman, Frances Lynch Llewellyn, reported on the Transactions on behalf of the editor, Dr Lowri Ann Rees. Lowri thanked Frances for her kind support and encouragement and also thanked contributors and reviewers. She was also very grateful to Mr Chris Gibbs (Printworks, Amlwch) for the high standard of production. Frances thanked Lowri for an excellent volume and outlined the broad range of interesting articles forthcoming in the 2018 volume.

Business concluded with elections for offices and members of the committee. Re-elected was our President, Professor Antony Carr; Chairman, Frances Lynch Llewellyn; Vice Chairman, Professor Robin Grove-White; Treasurer, Aimee Pritchard Robinson; and Siôn Caffell, Hon. Secretary. A full list of elected Committee Members and officers can be found on the Society's website.

### Friday 18th May - Dr Sally Harper, Bangor University, 'Lord [s] of the mery pastymes': Music in Elizabethan and Jacobean Anglesey

Professor Antony Carr introduced the evening's speaker, musicologist, Dr Sally Harper from Bangor University. Dr Harper delivered a fascinating talk. She drew together strands of evidence from documents, music manuscripts and iconography, interspersed with snatches of contemporary music and poetry, to paint a colourful and vivid picture of courtly entertainment in Elizabethan and Jacobean Anglesey.

By the sixteenth century, two distinct musical traditions can be identified in North Wales. The earliest was rooted in Wales and derived from generations of bards who served Welsh nobility. It was customary for Welsh bards to play by ear; thus very little traditional Welsh music was written down, which makes any surviving notations of great historical value. The second tradition was influenced by English culture. It was brought into Wales by the children of landed families who, having received an education at court in London, developed a taste for English fashions.

Both music traditions were patronised by the gentry in Wales and musical performances were integrated into the annual social calendar. Dr Harper used two case studies as examples of the types of households on Anglesey that provided a stage for the musicians and poets of the day. The first was Prysaeddfed, near Bodedern, home of the Lewis family, a family which boasted a long tradition of bardic patronage. Bards were paid to compose and sing poetry, often in praise of a noble family. It was part of the role of a bard to exhort a family's history and pedigree. The second example was the household of the Bulkeleyes at Henblas, Beaumaris. Originally from Cheshire, the Bulkeleyes also acted as patrons to the bards, but were culturally more anglophile and are likely to have favoured and imported new musical styles from across the border.

Documentary sources have helped to provide an insight into the types of instruments played by musicians on the Elizabethan social circuit. Of particular note is a manuscript which records payments made by William Lewis of Preysaeddffed to musicians and poets over the Christmas and New Year of 1594/5. During this festive season, 19 performers attended Prysaeddfed. Harpists predominated, but Crythor players, poets and a *Datgeiniad* – a professional recitor – also attended. The various artists were paid on a scale of bardic payment; the most qualified and skilled received the highest wages. A young harpist, Robert ap Huw, appears at the bottom of the list. He received the princely sum of 6d. Robert (b. c 1580) was to become one of Anglesey's best known master musicians and a talented copyist.

Dr Harper explained that the Prysaeddfed manuscript represents an important and rare survival from the Elizabethan period. It is one of a small number of similar lists from houses such as Lleweni, Denbighshire (home of the Salusbury family) which, collectively, help to illustrate the type of entertainment enjoyed by the nobility in sixteenth-century North Wales. The list of payments from Prysaeddfed also records two harpists who were employed to play at the court sessions in Beaumaris on 15<sup>th</sup> Jan 1595; thus demonstrating other, more public contexts, where music appears to have been commonplace.



Dr Sally Harper

Moving on to the domestic contexts used for entertainment, Dr Harper was able to provide an insight into how music was heard and experienced in late medieval and Tudor Wales. Prestigious hall-houses were designed for large gatherings. Typical features of the main hall included a dais for the head table, large fireplace along one wall and a raised roof - ample space for high status families and their guests to indulge their senses with fine food, music and poetry. To illustrate how the space might have been used, we paid a virtual visit to Cochwillan, Tal y Bont, Gwynedd - a late medieval house which contains a hall with many original architectural features. Cochwillan features in the Guto'r Glyn Project, a multi-disciplinary project that promotes and disseminates research into the life and works of the renowned, fifteenth-century Welsh poet ([www.gutorglyn.net/gutoswales/prosiect.php](http://www.gutorglyn.net/gutoswales/prosiect.php)). From the project's website, which contains a number of animations designed to recreate the sites, sights and sounds of medieval Wales, Dr Harper selected a short film which depicts a feast at Cochwillan. We watched enthralled. The scene unfolded to show family and guests at high table in the great hall listening to Guto'r Glyn, accompanied by a harpist, reciting a poem in praise of William ap Gruffudd of Cochwillan. It helped to create a sense of the hospitable atmosphere of the domestic setting, the gravitas and social standing of the poet in medieval and Elizabethan times and the cultural importance of such celebrations.

Not all music and recital was of a serious nature. From knuckle bones, pipes and harps to an experimental rendition of poetry which relied on a staff to keep a steady beat and punctuate the verse, the evidence produced by Dr Harper showed the variety and richness of music, poetry and song in sixteenth-century Anglesey. There was something for everyone's taste - a range of entertainments for different occasions - some solemn, some bawdy, and many merry and full of fun. Professor Carr thanked our speaker for a very enjoyable and interesting lecture.

K. J. Pollock

## Excursion to Bryn Gwyn Circle and Maes y Porth, Dwyran Saturday June 16th

Some 25 Antiquarians assembled on the road to Dwyran on a bright sunny afternoon. We were met at the footpath to the Bryn Gwyn Stones by George Smith who had excavated the remains of this Stone Circle first recorded by Henry Rowlands in his invaluable *Mona Antiqua Restaurata*. His plans showed it, then a complete circle of 9 stones, as part of a complex of 'temples' running down towards Castell Bryn Gwyn. By 1802 when Rev John Skinner sketched the site, only two stones remained and the largest (3m wide) was forming the south wall of a small cottage. Today the cottage has gone, but the two impressive stones remain. GAT's excavation in 2010 revealed the stone-holes for the missing 7 stones and also found evidence for a Late Neolithic (c. 2,900 BC) cremation burial at the foot of one of the missing stones. In the Bronze Age there was some activity around a stone standing within the circle, perhaps an addition. Though the circle was medium-sized (16m across) the remaining stones were unusually large and it would have been an impressive monument. There was some discussion of whether a 'ghost' reconstruction in glass or steel mesh, could be made to restore this interesting site to public consciousness... perhaps a dream for the future.

George was thanked very warmly for his exposition of the site and we also appreciated the work of the Anglesey Ramblers, prompted by Dr Gwen Richards, in clearing the footpath for our visit.

Everyone then drove a short way down the road to Maes y Porth where we were warmly welcomed by David and Alison Lea Wilson. They had bought this fine late Georgian house some 27

years ago when it was in a state of neglect. The former owner had lived there by herself for many years and the farmyard buildings had been virtually abandoned and the house needed a lot of care and attention to make it the comfortable and impressive residence that the builder, the Rev. Evan Llwyd, would have wished it to be. He had built it in 1775 and rather over-stretched his resources to make it a fashionable house, and to enhance its wonderful position overlooking the Straits and the mountains of Snowdonia.

Mr Lea Wilson talked to everyone about the history of the house and the work that he and his wife had done to bring the estate back to life and sustainability. He had copies of several documents relating to the building of the house and to Rev. Evan Llwyd of whom he had a portrait.

The party was then divided in two to tour the farmyard and walled garden and to see the house. There is a good deal of woodland and they had turned the central heating from fossil fuel to wood and consequently some of the outbuildings were now effectively used in the processing and storage of the firewood which ran an efficient boiler. Others housed his vintage and the wooden caravan he was working on. The walled garden was impressively stocked and ingeniously protected against the predations of slugs.

After the tour everyone sat out on the lawn and enjoyed a splendid afternoon tea provided by Alison and her many friends and helpers, watching the evening sunlight on Snowdon across the water. We had had a very fascinating afternoon and thanked Mr and Mrs Lea Wilson very enthusiastically.

Frances Llewellyn



Bryn Gwyn Stones



Bryn Gwyn Stones



Maes y Porth



Mr Lea Wilson with a portrait of Rev. Evan Llwyd





*Inside the walled garden, Maes y Porth*



*Touring the grounds, Maes y Porth*



*Afternoon Tea on the lawn, Maes y Porth*

*Photos: Siôn Caffell*

## **Edrych Ymlaen / Looking Ahead - AAS Autumn & Spring Programme**

Friday 21 September, 2018 – Tunncliffe Room, Oriel Ynys Môn at 7.00 pm  
Neil Fairlamb – Edward Wynne of Bodewryd

Friday 19 October, 2018 – Tunncliffe Room, Oriel Ynys Môn at 7.00 pm  
David Elis-Williams – London to Holyhead: Walking the A5

Friday 16 November, 2018 – Tunncliffe Room, Oriel Ynys Môn at 7.00 pm  
Lowri Ann Rees – From Patna to Holyhead: Richard Griffith and the East India Company

Friday 18 January, 2019 – Tunncliffe Room, Oriel Ynys Môn at 7.00 pm

Pot Pourri – 1) Sara Elin Roberts: The sea and the law of Hywel;  
2) Dei Hughes: Recent advances in oceanography; 3) Mike Roberts: Underwater discoveries

Friday 15 February, 2019 – Tunncliffe Room, Oriel Ynys Môn at 7.00 pm  
Sir Ifor Williams Memorial Lecture (Public lecture in Welsh – Free of charge)  
Jerry Hunter – Y Fro Dywyll – The Dark Territory

Friday 15 March, 2019 – Tunncliffe Room, Oriel Ynys Môn at 7.00 pm  
Eryl Rothwell Hughes – Development of the Elizabethan and Jacobean House in North Wales

Friday 19 April, 2019 – Tunncliffe Room, Oriel Ynys Môn at 7.00 pm  
Carol White – Anglesey in the Mesolithic Era

Friday 17 May, 2019 Tunncliffe Room, Oriel Ynys Môn  
7.00 pm. AGM  
8.00 pm. Dinah Evans – The Life of Lady Augusta Mostyn



## Excursion to the Church of St Gwenllwyfo, Dulas Ffynnon Eilian Wednesday June 27th

The excursion on the 27th June, organized by Donald Pritchard and Gwynne Morris Jones, was a great success. Twenty-eight Society members assembled on a glorious mid-summer evening to visit the Church of St Gwenllwyfo, Dulas. We were met at the church by Mrs Avril Lloyd who delivered an interesting and detailed account of the history of the church and its extraordinarily fine, sixteenth-century stained glass.

The present Victorian church, with its impressive tall spire, was designed by the architect Henry Kennedy and built in 1856. It was commissioned by Lady Gertrude Dinorben, (2nd wife of the peer, William Lewis Hughes, d.1852) to fulfil her late husband's ambition to erect a new church to accommodate the expanding community of Llys Dulas Estate.

The church contains a number of interesting features, including three funerary hatchments, displaying the heraldry and family mottos of the Dinorbens and Arundell's, but the jewel in its crown is the Flemish stained glass of international acclaim. The stained glass found its way to Dulas through the marriage of the Hon. Gwen Gertrude Hughes (daughter of Lord and Lady Dinorben) to Sir Arundell Neave. Sir Arundell donated the glass to the church in 1877. It was part of a collection acquired, in the main, from Louvain, Belgium (30km from Brussels), by his grandfather, Sir Thomas Neave. Much of the glass is believed to have been originally sited at late medieval ecclesiastical sites in Louvain, in particular, within the Great Cloister and Charterhouse of the Carthusian monastery.

Mrs Avril Lloyd skilfully guided us through the vivid and colourful 27 stained glass panels, which are cut and mounted within the church windows. The imagery depicts familiar bible stories from both the Old and New Testaments. Several of the panels feature hagiographic scenes (for example, episodes from the lives of St Thomas, St Catherine and St Veronica). Contemporary spiritual and secular rulers also make an

appearance: the Cinquefoil, which tops the window in the east wall of the chancel, depicts Pope Adrian VI (1459 -1523) and Charles V (1500-58). Perhaps the most surprising and touching panel is the portrayal of Christ in the guise of a gardener, wearing a straw hat under his halo, as he greets Mary Magdalene after his resurrection – a poignant way of demonstrating Christ's human and spiritual nature. The vibrant colours and intensity of the scenes have not diminished with the passage of time. The panels are a wonderful legacy and demonstrate the skill and craftsmanship of sixteenth-century stained glass artists.

For Society members who are keen to know more about St Gwenllwyfo and its Flemish glass, an excellent book, by Avril Lloyd and Martin Crampin *et al.*, was published by Sulien books, Aberystwyth in 2016 (ISBN 978-1-910675-04-5).

The evening concluded with a walk by a number of group members to Ffynnon Eilian, Llanelian. Mr Donald Pritchard very kindly sent the following account:

Mrs Catherine M Jones kindly led the party along the coastal path to the well. Andrew Davidson and Frances Lynch provided valuable information on the archaeology and history of the site. This was the first visit to the well by the ASS in the last 100 years. Eilian's well was used as a healing well and also as a cursing well due to the fact that Eilian Sant, according to tradition, had put a curse on the local prince Cadwallon (Caswallon Lawhir), the grandfather of Maelgwyn Gwynedd. Cursing objects were found at the bottom of the well! Money was deposited in Eilian's Cyff (Eilian's Oak Trunk) at the Church of St Eilian, by those seeking the help of the well and the blessing of the saint. The well was a means of constant income from pilgrims to the church and through this revenue two farms were purchased; one at Llanfechell, the other at Llanelian. Renting these farms gave the church a steady income to distribute money to the poor in the parish of Llanelian.



Altar window, East Wall, Chancel.



Group photo, outside St Gwenllwyfo Church.

Photo: Gwyn Roberts



## Excursion to Llangadwaladr and Aberffraw Saturday, 14th July

A good contingent of AAS members met at Llangadwaladr Church on a swelteringly hot day in July. It was good to feel the pleasant cool of the church interior. Mr Andrew Davidson provided information on the history of the church and the surrounding landscape. The stone church is of several phases. It was constructed in the twelfth century and enlarged with chancel in the fourteenth century. In the seventeenth century, two chapels, commissioned by local families, the Meyricks and the Owens, were added to the north and south of the chancel. Andrew explained that the antiquity of this religious site reaches back into the early medieval period. The evidence for this derives from the seventh-century inscribed stone, which is now built into the north wall of the church.

The stone bears a cross incised above a Latin inscription. It commemorates King Cadfan 'wisest and most renowned of all kings'. Now set horizontally into the wall, it is likely to have

once stood vertically in the ground nearby, to mark the grave of one of Gwynedd's early kings. Andrew discussed the historical context of the stone, pointing out the close proximity of the *llys* at Aberffraw and the links between the two sites. It is probable that the royal stone originally marked a grave in a cemetery associated with an earlier timber church on the same site. Other

outstanding features in the church include the medieval stained glass in the east window featuring King St Cadwaladr (founder of the church) and members of the Meyrick family. There are also some fine, marble memorials which adorn the church walls. Of particular note is the seventeenth-century monument in the Bodowen Chapel. This ornate sculpture comprises two figures at prayer; they represent Col. Hugh

Owen and his wife, Ann. Our visit concluded with a walk around the outside of the church to see the nineteenth-century gargoyles that lurk under the church eaves –comical but effective water spouts!



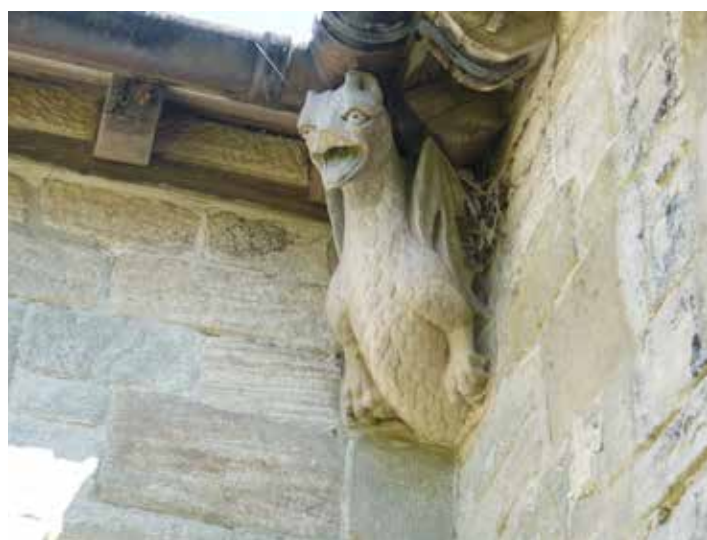
*Inscribed stone to commemorate King Cadfan*



*Monument in Bodowen Chapel*



*Llangadwaladr Church*



*Gargoyle, Llangadwaladr Church*



*Viewing the Norman archway*

Our next stop was Aberffraw village. We followed the original main route into the village via the eighteenth-century bridge. With Andrew as our guide, we learnt about the changes the high storm of the fourteenth century had made to the landscape as it surged in from the sea remodelling the coast and silting up the

harbour. Standing in Bodorgan Square, in the village centre, Andrew discussed the excavations carried out in the 1970s which revealed archaeology - V-shaped ditch, rampart and fragments of Roman pottery - that some have interpreted as a possible Roman fort.

Reaching St Beuno's church in Aberffraw, we considered the importance of Aberffraw as a royal court. Although enlarged in the sixteenth-century to become double aisled, parts of the church date to the twelfth century. Documentary sources confirm the presence of a *llys* nearby but the archaeological remains have proved elusive. The fine architectural interior of the church, with intricate Romanesque sculpture, suggests high status patrons in the medieval period. Adding to the intrigue, our Chairman, Frances Llewellyn, showed the party some illustrations of early sixteenth-century sculpture - fragments of multi-headed capitals - the smaller of which had come to light in Bordorgan

Square in 1973. When originally found they were thought to be 13th century and perhaps associated with the *llys*, but they are definitely 16th century and are very like several others from Amlwch church and the Amlwch area.

The last port of call for the day was Llys Llewelyn Tea Rooms. Refreshments were enjoyed and Mr Gerallt Llewelyn Jones gave a very interesting talk on the development of the very successful social enterprise that flourishes at the Tea Rooms.

K. J Pollock



*Aberffraw Bridge*



*St Beuno's Church, Aberffraw*



*Interior, St Beuno's Church*



*Llys Llewelyn Tea Rooms, Aberffraw*

*Photos: Siôn Caffell*

The production of this newsletter has been a team effort. Grateful thanks go to Frances Lynch Llewellyn, Ann Huws and Donald Pritchard for providing information and reports. Ann has provided reports and translations for this edition and deserves special thanks for her contribution. Thanks also go to Siôn Caffell and Gwyn Roberts for their excellent photographs and to Tom Pollock for design and layout.

The next edition of the newsletter will be published in Spring 2019. Please forward any articles to: Karen Pollock, Tanffordd Bach, Glanrafon, Llangoed, LL58 8SY or [karen@excellentdesign.plus.com](mailto:karen@excellentdesign.plus.com)  
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## Medi 5ed 2018 – Taith i Gloddaeth a Bodysgallen

Ar bnawn braf o Fedi, ymgasglodd yr aelodau yn Neuadd Gloddaeth, sef adeilad cofrestredig Gradd 1 fu'n gartref i'r teulu Mostyn ond sydd bellach yn ysgol. Dyma fan cychwyn yr olaf o ymweliadau'r haf, ac o fewn munudau, prysurodd caplan yr ysgol i'n cyfarch a'n hebrwng i'r tŷ.

Calon yr adeilad yw'r Neuadd Fawr o'r 16<sup>eg</sup> Ganrif sy'n cynnwys lle tân anferth o garreg. Mae sgrîn esgynlawr paentiedig uwchlaw'r ochr ddwyreiniol, a galeri o'r 17<sup>eg</sup> Ganrif gyferbyn. Tu draw i'r Neuadd, gwelir heulfa ddeulawr, ac ar y llawr isaf mae ystafell hardd sydd bellach yn swyddfa i brifathro'r ysgol. Oddi mewn mae lle tân ysblennydd o garreg, ac arno mae'r arysgrif: *Da Pacem Domine in Diebus Nostris Quia Non Est* (Rho heddi ni yn ein hamser, O Arglwydd, oherwydd os nad, ni fydd dim) – antiffon o'r 6<sup>ed</sup> neu'r 7<sup>fed</sup> Ganrif, ond gweddi addas i unrhyw oes dymhestlog !

Nodwedd bwysig yn yr oruwchystafell yw'r panelau derw o'r 17<sup>eg</sup> Ganrif. Yn ôl rhai, ailgylchwyd darnau o ddodrefn gafwyd mewn hen gartref yn Lloegr i ffurfio rhannau o oddi-amgylch y lle tân, a sibryddodd un o'r staff presennol fod panel hagr yn gorchuddio teils Delft hardd osodwyd i addurno'r lle tân yn wreiddiol.

Wedi gadael y neuadd, ychydig welsom ar yr asgell ddwyreiniol a adeiladwyd oddeutu 1700, ond gwahoddwyd yr aelodau i edmygu'r asgell orllewinol a godwyd yn y 19<sup>eg</sup> Ganrif ac sy'n cynnwys grisiau derw a galeri ddyluniwyd ar gyfer y Foneddiges Henrietta Augusta Lloyd-Mostyn gan E W Nessfield. Yn ferch i'r teulu Neville pwerus, priododd y Foneddiges Augusta gyda Thomas Lloyd-Mostyn yn 1855, bu'n byw yn Gloddaeth, daeth yn ddynarwraig ddiplino, a gwnaeth lawer i feithrin datblygiad Llandudno.

Â'n hymweliad â Gloddaeth ar ben, prysurodd yr aelodau ymlaen i'r safle nesaf ar y rhestr – Bodysgallen, sydd nepell i ffwrdd ac sydd bellach yn westy moethus.



Gloddaeth Hall



Interior, Gloddaeth Hall

## September 5th 2018 – Trip to Gloddaeth and Bodysgallen

On a warm September afternoon, members gathered at Gloddaeth Hall, a Grade I Listed Building, once the home of the Mostyn family but now run as a school, to begin the last of the summer's excursions. We were met by the school chaplain and swiftly shepherded inside.

The core of the house is the sixteenth-century hall with a large stone fireplace, a dias screen above the eastern end, and a seventeenth-century minstrel gallery opposite. Beyond the hall, a two-storey solar block, the ground floor of which is now the headmaster's study, boasts a fine stone fireplace bearing the inscription: *Da Pacem Domine in Diebus Nostris Quia Non Est* (Give us peace, O Lord, in our time because there is no one else) – originally a sixth or seventh century antiphon, but an apt prayer in all troubled times !

The upstairs solar room features seventeenth-century oak panelling. According to rumour, part of the fireplace surround was recycled from furniture of an old English house, and a member of the current staff whispered that a plain and somewhat ugly modern-day panel hides the original, and allegedly very fine, Delft tiles surrounding the fireplace itself.

Leaving the great hall, we saw little of the wing to the east which was added around 1700, but members were invited to admire the later nineteenth-century west wing with its fine wooden stairway and gallery designed by E W Nessfield for Lady Henrietta Augusta Lloyd-Mostyn. Born to the very immensely powerful Neville family, she married Thomas Lloyd-Mostyn in 1855, lived at Gloddaeth, and became a tireless philanthropist who did much to promote the development of Llandudno.

Our visit to Gloddaeth at an end, members leapt into their cars and sped to the next port of call – Bodysgallen, which is situated nearby and is now a luxury hotel.



Interior, Gloddaeth Hall



Minstrels Gallery, Gloddaeth Hall



Adeiladwyd y tŵr pum llawr canolog, sy'n ddyddio o'r 13<sup>eg</sup> neu'r 14<sup>eg</sup> Ganrif, o dywodfaen binc a gloddiwyd yn lleol. Credir iddo weithredu fel tŵr gwylio ar gyfer Castell Conwy gan ei fod yn strategol bwysig er mwyn rhybuddio'r castell rhag ymosodiad annisgwyl. Yn nyddiau Elizabeth I roedd ym meddiant Richard Mostyn, Uchel Siryf Sir Gaernarfon, ond daeth yn eiddo i'r teulu Wynn yn dilyn priodas Margaret, ei ferch.

Yn 1620, adeiladodd Robert Wynn (o Blas Mawr a Gwydr) asgell newydd ar ochr dde-orllewin y tŵr, a daeth Bodysgallen yn gartref. Codwyd esgyll eraill yn ystod y 18<sup>fed</sup> a'r 19<sup>eg</sup> Ganrif, ac erbyn hynny roedd y tŷ unwaith eto ym meddiant y teulu Mostyn.

Mae gerddi Bodysgallen yn ymestyn dros 220 erw, ac mae'r dyluniad gwreiddiol, y credir iddo fod o waith Robert Wynn ei hun, yn dyddio o 1768. Wedi i'r aelodau ddod ynghyd fe'u croesawyd gan Robert Owen, prif arddwr Bodysgallen, a cawsom daith hamddenol o amgylch y gerddi yn ei gwmni.



*Bodysgallen Hall*

Diddorol dros ben oedd yr ardd deras, sef safle fframiau oer y 19<sup>eg</sup> Ganrif. Byddai rhain yn sicrhau cyflenwad cyson o gynnyrch ar gyfer y teulu Mostyn a'u gwesteion. Yn y 1900au, er fod 14 garddwr llawn amser yn gweithio ym Bodysgallen, trowyd y rhan yma'n ardd addurniadol ac un ffrâm oer yn bwl lili. Ond yn ystod y tywydd sych diweddar, daeth olion ffrâm arall i'r golwg yn y gwair crin.

Mae'r *parterre* yn dyddio o 1885 ac mae'n cynnwys gwrychoedd pren bocsisel sy'n ffiniau ar gyfer perlyisiau o bob math – saets, rosmari, teim, isop, ffenigl a lafant. Tu draw, chwalwyd cwrn tennis yn ddiweddar er mwyn llunio lawnt crocé.

Yn 1875, roedd Bodysgallen yn meddu perllan hael, ond gorchmynnodd y Foneddiges Augusta ei droi'n ardd rosynnau fel anrheg priodas i'w mab. Serch hynny, mae gerddi Bodysgallen yn parhau i gynhyrchu cyflenwadau helaeth o ffrwythau a llysiau fel y gellid gweld gyda'r coed afalau a gerllyg neu'r planhigion mafon yn yr ardd llysiau gerllaw. Yn wir, yn ôl Robert Owen, bydd cymaint â 50% o'r ffrwythau a'r llysiau a weinir yn y gwesty yn dod o'r ardd pan fo haf cynhyrchiol.



*Gardens, Bodysgallen Hall*

The five-storey central tower of the house is believed to be late thirteenth or early fourteenth century, built of locally sourced pink sandstone, thought to have once been the watchtower for Conwy Castle and thus strategically sited to warn of surprise attack. In Elizabethan times it was owned by Richard Mostyn, High Sheriff of Caernarfonshire, but the property passed to the Wynn family on the marriage of his daughter, Margaret.

In 1620, Robert Wynn (of Plas Mawr and Gwydr) added the south-west wing and Bodysgallen became a house and a home. Further wings were added in the eighteenth and nineteenth centuries, by which time the house was once again the property of the Mostyn family.

The gardens at Bodysgallen extend over 220 acres, the original garden design dates from 1768, and is thought to be the work of Robert Wynn. On arrival, members were greeted by Robert Owen, head gardener at Bodysgallen, and under his expert care we were given a tour of the gardens.



*Bodysgallen Hall*

Of particular interest was a terrace garden and original site of the nineteenth-century cold frames which provided early crops for the Mostyn family and their guests. In the 1900s when 14 full-time gardeners worked at Bodysgallen, this section became an ornamental garden and the site of one cold frame was turned into a lily pond. But during the recent dry spell, the outline of another could be seen in the parched grass.

The *parterre* dates from 1885 and features low box-tree hedges bordering herbs of all kinds – sage, rosemary, thyme, hyssop, fennel and lavender. Beyond, a tennis court was cleared recently and is now a croquet lawn.

In 1875 Bodysgallen boasted a bountiful orchard, but Lady Augusta ordered it to be cleared to make way for a rose garden as a wedding gift for her son. Nevertheless, Bodysgallen's gardens continue to produce generous fruit crops – as pear and apple trees or the raspberry canes in the nearby vegetable garden demonstrated. Indeed, according to Robert Owen, 50% of the hotel's fruit and vegetables may come from the garden during a good summer.



*Gardens, Bodysgallen Hall*



Gan drafod bwyd, daeth ein taith i ben. Brasmamodd pawb yn ôl tua'r tŷ ac i fyny'r grisiau tua'r lolfaf 17<sup>fed</sup> Ganrif gyda'i lle tân godidog ble roedd tŷ prynhawn yn ein haros. Wedi ymnythu'n gysurus mewn soffas esmwyth, estynnodd pawb at drionglau taclus o fara brith, paffofas bach cain yn frith o fefus (mefus ffres o'r ardd efallai), sgons gyda jam a chlustogau o hufen, teisennau *choux*, bysedd tewion o darten *bakewell* – gyda thê neu goffi i'w treulio. Roedd platiau gweigion ac ocheneidiau bodlon yn dystiolaeth di-ddadl o ymweliad llwyddiannus. Gyda gwên lawen, cododd Gwynne Morris-Jones i'w draed i ddiolch yn dwymgalon i Frances Lynch am ei gwaith trylwyr yn trefnu'r cyfan.

Ann Huws

On the subject of food, our tour came to a fitting end, members strode briskly back to the main house and were directed upstairs to the seventeenth-century drawing room with its magnificent fireplace, where afternoon tea awaited. Snuggled contentedly into armchairs and sofas, we tucked greedily into elegant triangles of bara brith, delicate pavlovas studded with strawberries (fresh from the garden perhaps), *choux* buns, fluffy scones spread with jam and topped by pillows of cream, and plump fingers of *bakewell* tart – all washed down with tea or coffee. Empty plates and contented sighs were irrefutable evidence of a successful trip and, beaming with delight, Gwynne Morris-Jones leapt up to thank Frances Lynch for all her hard work making the arrangements.

Ann Huws



Parterre Garden, Bodysgallen Hall



Parterre Garden, Bodysgallen Hall

Photos: Siôn Caffell

## See overleaf for new accessions at Anglesey Archives

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Industrial Estate Road,  
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# Archifau Ynys Môn / Anglesey Archives

## Rhestr o Ddeunydd a Dderbyniwyd yn Ddiweddar / List of newly received documents

Acc. No.	Acc. Date	Cat. No.	Covering Dates	Title
6314	16.02.2018	WBN/1091	2001	Files Isle of Anglesey Foot and Mouth
6315	06.03.2018	WSJ/2/47 - 58	[20th cent.]	Lluniau a chardiau post o Fodedern
6316	06.03.2018	WM/2639	[c. 1930] - [c. 1970]	Photographs of Anglesey Churches and Chapels
6317	15.03.2018	WM/2640 WM/2641	[20th cent.]	Hanes Clwb Gwerin Llangefni Gwaith T. D. Roberts
6318	10.04.2018	WDBE/1 - 2	2018	Report: Mesolithic and Bronze Age Coedana
6319	10.04.2018	WD/44	1899 - 2001	Capel Pen y Garnedd, Pentraeth
6320	23.04.2018	WSG/11/29	1994	Llun Sw Môr gan Gwilym I. Davies
6321	23.04.2018	WCD/472	1932	OS Map Anglesey 1" to 1 mile
6322	23.04.2018	WSF/556 - 557	1966 Sep.	Slides of Menai Suspension Bridge and Menai Strait
6323	24.04.2018	WM/1823/16/48	1988 - 2017	Lluniau Merched y Wawr, Cangen Llangefni
6324	08.05.2018	WD/45/1	1843 Jan. 20	Surrender of a chapel at Llanfachraeth. Pontyrrarw (B)
6325	10.05.2018	WM/2642	1980 1975	Poster Cor y Traeth at Horsham Arts Centre Views of Old Beaumaris [search room]
6326	10.05.2018	WM/2643	1868 - 1939	Cylchgronau: Trysorfa Y Plant; Cymrur'r Plant; Y Gymraes; Y Lladmerydd
6327	19.05.2017	WM/2644	1913 - 1984	Lluniau a chardiau Llanfaelog, Llanfairpwll a Langwyfan
6328	19.05.2017	WM/2645	[c. 1875] - [c. 1900]	Lluniau Llangefni
6329	22.05.2018	WM/2646	1963 - 2006	North Wales Naturalists Trust Annual Reports
6330	23.05.2018	WSE/536 - 537	[20th cent.]	Lluniau Pont Coed Llangefni
6331	05.06.2018	WDP/139	2018	Papurau Eisteddfod Môn Gwyl Y Lllys
6332	11.06.2018	WM/2647	[20th cent.]	Negatives and CDs of Anglesey images by Don Williams
6333	13.06.2018	BEQUEST	[20th cent.]	Plans of Penrhosbradwen, Holyhead
6334	14.06.2018	WM/2648	1920 - 2000	Papers of William Ellis Jones
6335	20.06.2018	WM/2649	[c. 1966]	Llyfryn Hanes Peniel a Chapel Ifan, Llanerchymedd a Hebron Maenaddwyn
6336	21.06.2018	WM/2650	1984 - 2018	Blwydlyfrau Ffermwyr Ifanc
6337	21.06.2018	WM/2651	1953 - 1963	Films Rhosneigr
6338	27.06.2018	WM/2652	2017	Booklet: Menai Bridge English Presbyterian Church
6339	28.06.2018	WM/2653	1983 - 2002	Family History file of Tomos Evans
6340	03.07.2018	WDBF/1	2018	Gwynedd Archaeological Trust - Archaeological Report: Hedd Yr Ynys, Llangefni
6341	03.07.2018	WM/2655	1781 - late 20th cent.	John Rowlands papers
6342	03.07.2018	WM/2654	1976	Llun; medal a plaque Tomos Henry Parry, Long Service, R.A.F. Valley
6343	05.07.2018	WCD/473 WM/2656 WSD/892	1897 - 1905	Historic Marine Drawings
6344	11.07.2018	WM/2657	[1878] - 1901	Bibl Llun a Thafien John William Jones
6345	17.07.2018	WM/2658	2018	Order of Service for Funeral of John Cave
6346	18.07.2018	WM/2659	1960 - 2017 1736	Mixed packs of colour photographs of chapel memorials and buildings, level crossings and map of Anglesey by Emanuel Bowen
6347	18.07.2018	WD/3/2/3		OS map Anglesey
WD/3/1/144 - 145	1976 - 2015	WI additional deposit Amlwch & Federation	1911 - 1990	Casgliad Capel Ebenezer Llanfaethlu
6348	24.07.2018	WA/9/251 - 252	1927 - 1986	Admission Registers Brynsiencyn
6349	31.08.2018	WAA	1840 - 2002	Casgliad Bodelffra, Rhosgoch
6350	31.08.2018	WDAAU/1/4/3/24 - 26	[c. 1895] - [c. 2002]	Additional items Casgliad Harry Hughes Williams
6351	01.08.2018	WDAAV	[20th cent.]	Cyngor Gwlad Môn additional items
6352	06.08.2018	WSE/538	[c. 1923] 1930 Mar.	Photographs: High Street Llangefni parade Board of Guardians of the Anglesey Union
6353	20.08.2018	WM/2369/9	2018	Magazine: Annual Report Anglesey Mining plc