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Crëwyd a chyhoeddwyd y fersiwn digidol hwn o'r cylchgrawn yn unol â thrwydded a roddwyd gan y cyhoeddwr. Gellir defnyddio'r deunydd ynddo ar gyfer unrhyw bwrpas gan barchu hawliau moesol y crewyr.

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hand, designed to match the nineteenth century style of the escutcheon. The straightforward acanthus-leaf, tasselled style of the mantlet, and the eared-top and ogee-base of the shield, indicate that this is of Victorian design, probably borrowed by Hughes and adapted for his own use. The arms are those of the Hughes baronetcy of East Bergholt, differing only in that the helmet is positioned sideways with the visor closed, correctly indicating that Richard Hughes was an esquire. He was, in fact, head of a collateral branch of the family, being descended from William Hughes, third son of the fourth baronet. It was through this line that Hughes traced back his Welsh descent, to Elystan Glodrydd, Beli Mawr and thence, ultimately and whimsically, to King Lear and the Goddess Venus.



Richard Hughes.

Beneath the escutcheon lies a ribboned motto in Welsh: '*Ofner na ofn angau*', which translates into English approximately as 'Fear him who fears not death'. The phrase does not occur in *Debrett's Baronetage* or other armorial sources, in association with these arms or any other. It seems probable, therefore, that Hughes came across it in his reading (he was able to read some Welsh) and adopted the words for his own. It is not so much the sentiment of the motto which makes it peculiarly apt for Richard Hughes, but the paradoxical manner in which it is framed: neither the more familiar 'Fear not death', nor 'Fear only the fear of death', but a more complex conceit in which the duplication of 'fear', in conjunction with a negative, renders the whole phrase ambiguous in a way characteristic of the novelist's own writings.

Paul Bennett Morgan

National Library of Wales

A NOTE ON A WELSH LEGAL MANUSCRIPT, BRITISH LIBRARY,
COTTON CALIGULA A iii.

In his contribution to *Lawyers and Laymen*¹ Daniel Huws describes three Welsh legal manuscripts including BL, Cotton Caligula A iii, fols 149–98, which was used as a basis by T. M. Charles-Edwards for his edition of the 'Iorwerth' text of the tractate on suretyship in the same volume.² Having assigned the manuscript to the middle of the thirteenth century (p. 121), Daniel Huws concludes that 'the manuscript was written in an ecclesiastical milieu, not to say a monastic one, Welsh, probably Cistercian; that it remained in such a milieu at least into the 14th century; that its geographical associations are all with north east Wales; that the case for Valle Crucis is strong, while Strata Marcella and Basingwerk remain possibilities' (pp. 127–8). One of the items of

marginalia is described thus (pp. 126–7): ‘Across the lower margin of f. 151^v, partly cropped and partly erased, in a hand of s. xv/xvi, are some twenty lines of a cywydd to a patron, possibly called Tomos, of which the most substantial surviving portion appears to read

meistyr irrodlyn rryd
wr dwr dinid
omos noswaith
rth yved med maith
h amyl gellwerriaw
wnn avr oth law’.

He states (p. 128) that these fragments of a cywydd do not come from any surviving cywydd to an abbot of Basingwerk, Valle Crucis or Strata Marcella, and that if it is *Tomos* which provides the cynganedd with *noswaith*, the date would allow identification of the subject with Thomas Pennant, abbot of Basingwerk.

With the help of the slips of *Geiriadur Prifysgol Cymru* I have been able to identify this fragment as belonging to a poem by Gruffudd Llwyd ap Dafydd ab Einion Llygliw. The poem, which was published in *Cywyddau Iolo Goch ac Eraill*, edited by Henry Lewis, Thomas Roberts and Ifor Williams, 2nd ed. (Caerdydd, 1972), pp. 122–4, begins ‘Eryr digrif afrifed’ and is in praise of Owain Glyndŵr. It was apparently written shortly after Owain fought for Richard II in Scotland in 1385 (see p. xiv). The fragments quoted above correspond to lines 5–10; variant readings of interest may be found in the first edition of 1925. Having consulted the microfilm of Cotton Caligula A iii with the advantage of knowing of which text it is a copy, I venture to offer the following reading:

gayn hael am ged
wr o orvod
glan [] glod
meistyr rrodlyn rryd
awr dwr dinid
mos noswaith
rth yved med maith
h amyl gellwerriaw
wnn avr oth law
voes
eth [] moes

There is nothing, therefore, in this item of marginalia to link the manuscript with Basingwerk. Daniel Huws, having discussed other marginalia and reviewed the evidence of provenance and origin of the other two manuscripts in the same hand as Cotton Caligula A iii, National Library of Wales, Peniarth 44 and Llanstephan 1, refers to Brynley F. Roberts’ conclusion that they were most likely written at Basingwerk, Strata Marcella or Valle Crucis, the last being much the most favoured candidate (p. 130). In discussing their north-east-Wales associations Daniel Huws notes that

Peniarth 44 has on fol. 48 (once a flyleaf), in a hand of the fifteenth or sixteenth century, brief annals referring to events in Aberconwy, Rhuthun, Fyrnwy and Denbigh during the rising of Owain Glyndŵr. This historical fragment does not appear to be in the same hand as the item of marginalia in Cotton Caligula A iii discussed above. The latter is, however, further evidence of interest, possibly monastic, in Owain Glyndŵr.

M. T. Burdett-Jones

Geiriadur Prifysgol Cymru

¹ 'The Manuscripts', in *Lawyers and Laymen: Studies in the History of Law presented to Professor Dafydd Jenkins on his seventy-fifth birthday Gŵyl Ddewi 1986*, edited by T. M. Charles-Edwards, Morfydd E. Owen and D. B. Walters (Cardiff, 1986), 119–36. I am grateful to Daniel Huws for discussing this note with me.

² 'The "Iorwerth" Text', edited and translated by T. M. Charles-Edwards, 137–78.

BOOKBINDINGS IN THE NATIONAL LIBRARY OF WALES

14. *Julian Thomas.*

Julian John Wilding Thomas was born in Mydroilyn, Cardiganshire, in 1952. On leaving Aberaeron Grammar School in 1969, he joined the staff of the National Library of Wales, becoming Head of Binding and Conservation on Mr. John Bowen's retirement in 1980. His interest in fine binding was fired by Mr. Bowen's work and further fostered by seeing the exhibitions organised by Designer Bookbinders and the Society of Bookbinders and Book Restorers.

When Mr. Donald Moore retired as Keeper of Pictures and Maps in 1984, Mr. Thomas was asked to bind a copy of a book on French Art to be presented to Mr. Moore by the Librarian and Heads of Departments. It was Mr. Thomas's first opportunity to show his talent as a designer as well as a practical binder and he based his design on a landscape typical of those depicted by the French artists concerned. Encouraged by the response to his work, he submitted in 1985 two bindings to a Designer Bookbinders competition, one of which won a prize and a Certificate of High Commendation for Forwarding and Finishing.

Meanwhile, the Friends of the National Library of Wales commissioned a fine binding for the Library's collections and it is that work which is here illustrated, a copy of *Reynolds Stone Engravings* (Brattleboro, Vermont, 1977). Measuring 28.5 x 19cms, the volume is bound in mid-grey goatskin, with coloured onlays forming an all-over landscape of mountains, fields and trees. The grain of the leather is used to suggest the direction of the wind, which is blowing leaves off the trees. The title is tooled in black on the spine. All edges are gilt. The pink and grey silk headbands pick up the colours of the marbled paper paste-downs, which in turn tone with pale, olive-green end-papers. The volume is protected by a handsome crimson box, lined with grey felt, with a black, gold-tooled lettering-piece on the spine.