

EXPLANATORY NOTES

1. GENERAL. It might be well if readers would, before beginning to use the book, enter, on the relevant pages, the corrigenda printed on p. lviii. Further, in spite of the liberal provision of cross-references, a reader may not always easily find the article (if there is one) on a particular person; as the decision to include some of the articles in the Appendix was not made until the pages under the appropriate letter in the main text had been printed off, it is certain that there are no advance cross-references to those articles. It is suggested that the reader, before abandoning hope, should make certain that his quarry is not included in the Appendix, or that there is no account of him in the article on his family, or that he has not been entered under one of the other variants of the spelling of his name—see note 2 below.

The references at the foot of an article are not intended to be ‘bibliographies’—they are, in principle, merely lists of the sources which the contributor has actually used, though in many instances the works mentioned do give bibliographical information. Book-titles (and occasional quotations) in Welsh are printed in the spelling (however out-dated today) of their original publication or writing.

Square brackets have been used to indicate divergencies (corrections or additions) from the text of the Welsh edition; but the articles in the Appendix, and the few articles in the main text which have been entirely recast for this edition (see p. xvii), have not been distinguished in this manner.

2. PERSONAL NAMES. These names have undergone changes in spelling from age to age, e.g. ‘Gruffudd’ has successively become ‘Gruffydd,’ ‘Griffith,’ and (as a surname) ‘Griffiths.’ The earlier forms, however, have frequently persisted side by side with the later, especially in literary pseudonyms (on which see note 4 below).

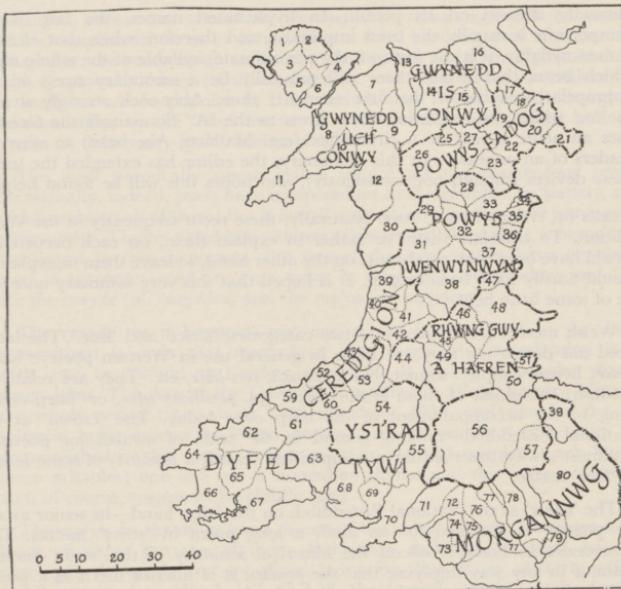
Readers have already been advised to bethink themselves of such alternative spellings if, at first sight, they fail to find the entry for which they are looking.

3. SURNAMES, though not unknown in Wales even before the Tudor period, did not become widely used until then. Previously, a person was identified by describing him as ‘son of’ (*ab* before a name beginning with a vowel, *ap* before a consonant or consonantal ‘*i*’) his father, e.g. Dafydd ap Gwilym, Hywel ab Owain, Llywelyn ap Iorwerth. The later surnames were for the most part formed in one of two ways. The *ab* or *ap* could be fused with the father’s name: ‘*ab* Owain,’ ‘*ap* Hywel,’ ‘*ap* Rhys,’ e.g., became ‘Bowen,’ ‘Powel(l),’ ‘Prys’ (Preece, Price). Or more commonly the English possessive ‘*s*’ was added to the father’s name, as in ‘Roberts,’ ‘Williams,’ etc. Older ‘*ap* Ieuan’ and ‘*ap* John’ have given us not only ‘Johns’ but (in far too many instances) ‘Jones.’ Mediaeval appellations which were not, strictly speaking, surnames, such as ‘Gwyn’ or ‘Llwyd,’ have frozen into surnames—‘Lloyd,’ ‘Gwyn(n)’ (‘Gwynne,’ ‘Wyn(n),’ ‘Wynne’). The point of immediate importance to the reader is that our articles concerned with mediaeval or early modern periods are glossed under the initial letter of the *first* name—Dafydd ap Gwilym and Dafydd Gam are under ‘D,’ Robin Ddu under ‘R,’ and so on.

4. PSEUDONYMS. By long-established and still prevalent custom, poets (and sometimes prose-writers too) in Wales have adopted pseudonyms or 'bardic names,' or have had such names conferred upon them by eisteddfodic authority. Indeed, a poet is often better known by his pseudonym than by the name bestowed upon him at his christening—many well-read Welshmen would find it very difficult on the spur of the moment to identify, say, 'Gwilym Cowlyd' with William John Roberts or even 'Islwyn' with the Reverend William Thomas. The assistant-editor's index of these pseudonyms, printed at the end of the Welsh edition, has in this edition been incorporated in the main alphabet; this has made the insertion of cross-references very much easier—a cross-reference to a man named John Jones would have involved giving his dates on every occasion, whereas 'Talhaiarn (q.v.)' will get the reader there in two moves. Genuine pen-names have not been put within quotation-marks in the text, but *nicknames* have been provided with them.
5. PLACE-NAMES. Five of the thirteen shires of Wales were created in 1536, and not one of the remainder is older than the 13th cent. It would therefore have been misleading if our articles on mediaeval personages had placed localities in their modern shires. As in the Welsh edition, so in the present book, they have been located in the older Welsh territorial divisions, which were, in descending order of magnitude, the *gulad* (pl. *gwledydd*, region—in earliest times, kingdom), the *cantref* (pl. *cantrefi*), and the *cumwd* (pl. *cymydau*) or 'commote.' The fullest account of these divisions is that in Chapter VIII of Sir John Edward Lloyd's *History of Wales*. For the convenience of the reader the map in Professor E. G. Bowen's *Wales*, published by the University of Wales Press Board, has been reproduced on p. xxi; the editor is very grateful to Professor Bowen and to the Board for permission to use it. The names printed on the map itself are those of *gwledydd*; the figures refer as a rule to the *cymydau*, less frequently to the *cantrefi*, noted in the key.

English place-names in Wales, or Anglicized forms of Welsh place-names which are old and well-established, such as Swansea, Fishguard, Tenby, Barmouth, Conway, etc., have in this edition been adopted in preference to the Welsh names which naturally appeared in the Welsh edition, though spurious forms like Llangyniew, Berriew, Llangendeirne, Beguildy, have been replaced by more correct forms, like Llangynyw, Berriw (Aberriw), Llangyndeyrn, Bugeildy.

The spelling of Welsh place-names has not been as simple a matter as might have been expected. To use the spellings familiar to all of us in the Ordnance Survey maps would have been an easy way out, and indeed we have in general taken it. The reader should however be warned that the Survey, the Post Office, and several of the County Councils, have for some little time been engaged upon a revision of these spellings—broadly speaking, a reversion to the older Welsh forms; the new *Gazetteer of Welsh Place-names*, published by the University of Wales Press in 1957, on the suggestion of the Ordnance Survey, should be consulted. Unfortunately, Survey and Post Office and local authorities have not marched *pari passu* in rectifying the spellings; some local authorities indeed have not marched at all. Further, as most of the pages of the present book had passed through press before the *Gazetteer* appeared, the editor has not always been able to avail himself of its help, though as a matter of fact he had often, on general grounds, anticipated its rulings. Altogether, inconsistencies could not have been wholly avoided.



'GWLEDYDD', 'Cantrefi', and 'cymydau' in tribal Wales

- 1 Talybolion. 2 Twrcelyn. 3 Llifon. 4 Dindaeithwy. 5 Malltraeth. 6 Menai. 7 Atilescoeddt. 8 Arfon. 9 Nantconwy. 10 Eifionydd. 11 Llyn. 12 Ardudwy. 13 Rhos. 14 Rhufoniog. 15 Cimbrach. 16 Tegingl. 17 Ystrad Alun. 18 Yr Hob. 19 Ial. 20 Maelor. 21 Maesgwyn. 22 Cwmllan. 23 Cyffyllath. 24 Dyrffyn Clwyd. 25 Dinmael. 26 Penllyn. 27 Dduleddwr. 28 Mochant. 29 Mawddwy. 30 Merionydd. 31 Cyfeiliog. 32 Caereinion. 33 Cenarth. 34 Deuddwyr. 35 Ystrad Marchell. 36 Llanmerch Hudol. 37 Cydeuwain. 38 Arwydd. 39 Genau'r Glyn. 40 Perfedd. 41 Creuddyn. 42 Mefenydd. 43 Anhuniog. 44 Llanfihangel. 45 Llanbedr. 46 Gwerthrymon. 47 Ceri. 48 Matlennydd. 49 Buellt. 50 Elfad. 51 Llwydhyfnewg. 52 Caerderwys. 53 Mabwnion. 54 Cantref Bychan. 55 Brycheiniog. 56 BRYCHEINIOG. 57 Ystrad Yw. 58 Ewias Lacy. 59 Iscoed. 60 Gwinionydd. 61 Emlyn. 62 Cenais. 63 Cantref Gwaithaf. 64 Peisidog. 65 Daugleddog. 66 Rhos. 67 Penfro. 68 Cydweli. 69 Carnywllion. 70 Gower. 71 Neath. 72 Afan. 73 Coety. 74 Tir yr Iarll. 75 Glyn Ogwr. 76 Glyn Rhondda. 77 Meisgyn. 78 Senghenydd. 79 Gwynllwg. 80 GWENT. Nos. 56 and 80 were 'gwledydd'; no. 24 has been crowded out of the map—it should be placed between 15 and 19.

Something has to be said about the accentuation of a Welsh place-name. Here, as in all other Welsh words, though there are anomalies, the rule is simple enough—the stress is strongly on the penultimate syllable. But difficulty arises from the fact that, in Wales as in most other countries, place-names are very often compounds of two or more elements; these are sometimes consciously 'fused' into a single word, sometimes still consciously regarded as two (or more) separate words, and sometimes linked together by hyphens—Oxford, Chipping Norton, and Stow-on-the-Wold, will serve as English analogies. The *Gazetteer* already mentioned will furnish Welsh examples. A completely 'fused' name is accented on the penult, so the *Gazetteer* leaves it unmarked, e.g. Nantglyn, though there are anomalies like Pontypridd and Llanrwst, which though left unmarked are actually stressed on the last syllable. Completely 'un-fused' names are printed as such, e.g. Capel Curig—each element is separately and

normally stressed on its penult. In hyphenated names, the last of the components is usually the most important, and therefore when that element is monosyllabic, it is the *last* (not the penultimate) syllable of the whole name which bears that stress—there will naturally be a secondary stress on the appropriate syllable of the first element; thus, Aber-sôch strongly stresses the ‘o,’ while also imparting some stress to the ‘A.’ Sometimes the *Gazetteer* uses an acute accent or a circumflex (e.g. Malláen, Aberbrân) to warn its readers of an anomaly. In this dictionary, the editor has extended the use of these devices (though not consistently), and hopes this will be found helpful.

6. TERMS OF WELSH POETIC ART. Naturally, these recur frequently in the Welsh edition. To translate them, or rather to explain them, on each occurrence, would have been very cumbersome; on the other hand, to leave them unexplained would hardly have been helpful. It is hoped that this very summary note will be of some little help.

Welsh metres are divided into two categories, ‘strict’ and ‘free.’ The latter need not detain us; they are those in general use in Western poetry: blank verse, heroic couplet, sonnet, hymn-stanza, *vers-libre*, etc. They are relatively modern; the oldest of them is the *pennill* (pl. *penillion*) *telyn*, or ‘harp-verse,’ sung to the accompaniment of the harp even today. The ‘crown’ at the National Eisteddfod—ranking second in the scale of awards for poetry—is almost always reserved for a composition (called a *pryddest*) of some length in ‘free’ metre.

The ‘chair’ at the National Eisteddfod, on the other hand—its senior award for poetry—is awarded for an *awdl*, a long poem in ‘strict’ metres. This precedence in honour reflects the historical seniority of the ‘strict’ metres, without in any way implying that the *pryddest* is of inferior merit as a poem. The ‘strict’ poem observes the complicated rules on rhyme and stress which a professional bard of older days had to master before he ceased to be an apprentice (*disgybl*) to an established bard, and himself became a *pencerdd* (pl. *penceirddiaid*) or ‘master poet,’ provided with a certificate which permitted him to go on tour from one ‘noble’ house to another in all parts of Wales, receiving the patronage and hospitality, the emoluments and perquisites, appropriate to his professional status—a similar training and licensing in harp-playing was required of his analogue the ‘master harpist’ (*pencerdd cerdd dant*), occasionally mentioned in the present dictionary. Lesser (not technically qualified) versifiers roamed the countryside ‘on their own,’ with no specified ‘rights,’ though no doubt with much popular acceptance—the precursors of the later ‘free metre’ poets, and of the ballad-singers.

This system of regulation and patronage waned after the 16th cent. But the ‘strict’ metres themselves have survived, despite protests in modern times against their ‘shackles,’ as rebels put it. A convenient short account of them will be found in Sir Harold Idris Bell’s excursus (pp. 121–6) in his translation of Principal Thomas Parry’s *History of Welsh Literature* (Oxford, 1955), and the subject is treated in greater detail in Professor Gwyn Williams’s *Introduction to Welsh Poetry* (London, Faber, 1953), on pp. 232–47. The number of these metres was at first undefined, but a ‘canon’ of twenty-four was established, in the middle of the 15th cent., by the poet and bardic authority Dafydd ab Edmwnd (q.v.), and it is from this canon that competitors for the ‘chair’ at the National Eisteddfod are required to choose their metres. Even before (indeed, long before) Dafydd’s days, all these metres had been enhanced by

adding to rhyme and stresses an ornament known as *cynghanedd* (concrenny), which complicated them by introducing a third element, that of alliteration; altogether, the composition of 'strict' verse became a matter of great technical skill. *Cynghanedd*, indeed (of which there are four types with sub-divisions), has in itself become so popular in later periods that it has spread, though not systematically, to the 'free' metres as well—*penillion telyn*, lyrics, and even hymns at times, may have touches of it.

The *awdl* practically never makes use of all the twenty-four metres; occasionally, indeed, poets have composed an *awdl engraietiol*, a 'pattern awdl,' which employs all of them; but it is well understood that these are just exercises of virtuosity. The *hir-a-thoddaid*, a stanza of six ten-syllabled lines, is occasionally mentioned in this dictionary. But two of the *awdl* metres have acquired a kind of autonomy, and are even today in very wide independent use. These are the *cywydd* (pl. *cywyddau*) and the *englyn* (pl. *englynion*).

The *cywydd*, as it happens, was one of the latest metres to win bardic recognition; it owes that recognition very largely to its adoption in the 14th cent. by Dafydd ap Gwilym (q.v.), but it proved so popular that the designation 'The Age of the Cywydd' is applied in Welsh literary history to the whole period from about 1350 till about 1650, and some of the most splendid achievements in Welsh poetry, even in our own day, have been accomplished in this metre. It is a poem in rhymed couplets; each line has seven syllables; one line has a masculine rhyme and the other a feminine; and, of course, *cynghanedd* is skilfully used.

The *englyn*, on the other hand, is one of the oldest metres. There are several kinds of *englyn*, but one of them, technically called *englyn unodl union*, has practically driven the rest out of use. It is a four-line stanza, of thirty syllables in all, arranged usually $7 + 3, 6, 7, 7$, the seventh syllable in the first line rhyming with the last in the other three, while the last three syllables in the first line are linked by *cynghanedd* with the opening of the second. The *englyn* may be said to correspond to the epigram in other literatures; it is brief and pointed. It lends itself readily to 'flying' or to compliment, to impromptu competitions (e.g. on the radio today), to speeches at wedding-breakfasts, and of course, to what Dr. Johnson called 'lapidary inscriptions.' It may stand alone, or be linked in a sequence or 'chain' (*cadwyn*). Skill in a greater or lesser degree in composing *englynion*, at very short notice, is widespread in all walks of life in Welsh-speaking Wales today.