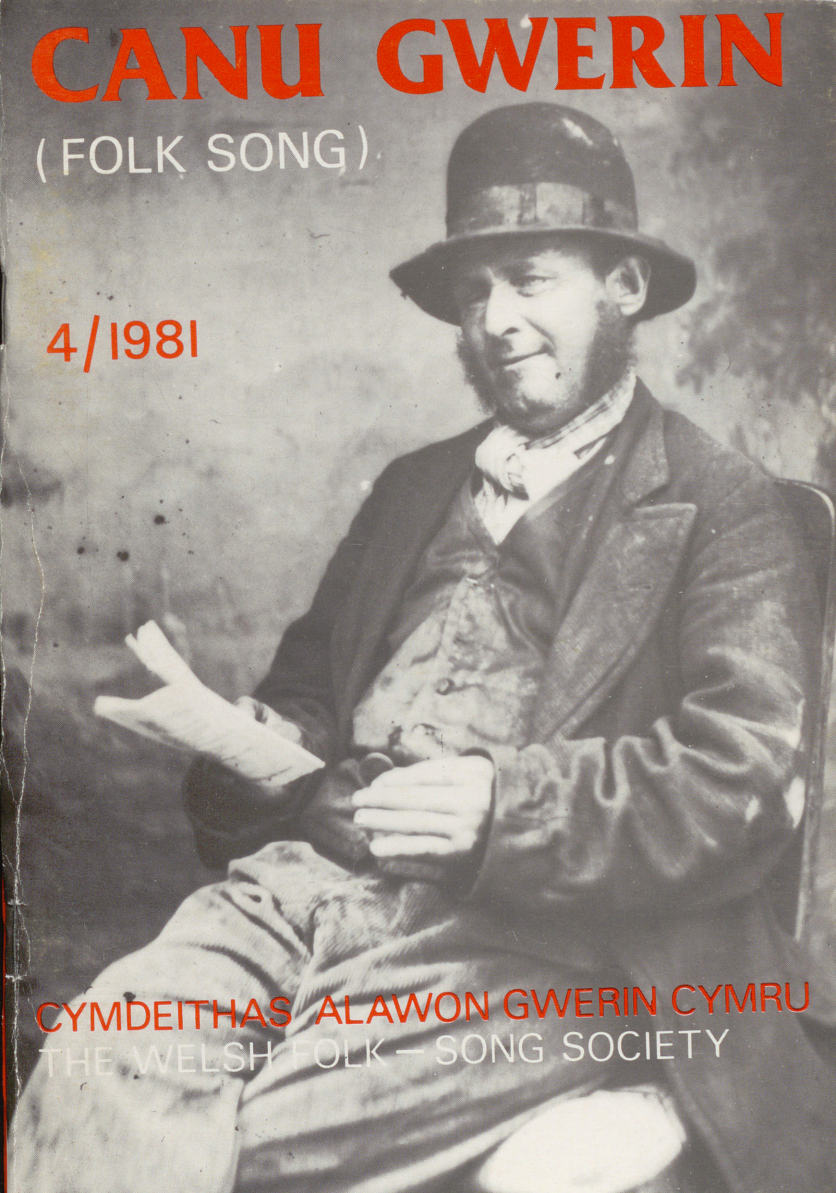


CANU GWERIN

(FOLK SONG)

4/1981

CYMDEITHAS ALAWON GWERIN CYMRU
THE WELSH FOLK — SONG SOCIETY



CYMDEITHAS ALAWON GWERIN CYMRU WELSH FOLK-SONG SOCIETY

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CYLCHGRAWN CYMDEITHAS ALAWON GWERIN CYMRU
JOURNAL OF THE WELSH FOLK-SONG SOCIETY

Golygyddol/ <i>Editorial</i>	3
Cyfranwyr/ <i>Contributors</i>	4
Penillion y Pwll Llifio ... WILLIAM LINNARD (<i>Sawpit Verses</i>)	5
Cefndir a Chynnwys "Hen Hwiangerddi" Ceiriog ... MEREDYDD EVANS	11
(<i>The Background and Content of Ceiriog's Collection of Nursery Rhymes</i>)	
Diverse Thoughts on Welsh Folksong Arrangements, Their Suitability and Use ... ALUN DAVIES	34
Appendix A: Printed Collections	48
Appendix B: Other Publications	50
Caneuon/ <i>Songs</i>	
1. Cân y Dryw Bach	51
2. 'Rown i'n Rhodio Glan Môr Heli	52

Y Cyfranwyr biau hawlfraint eu herthyglau. Nid yw'r safbwyntiau a fynegir yn y cylchgrawn o reidrwydd yn adlewyrchu barn y Golygydd na'r Gymdeithas.
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Llun clawr (trwy garedigrwydd Llyfrgell Genedlaethol Cymru):
Abel Jones, “Bardd Crwst” (1830-1901), “yr olaf o’r baledwyr mawr” yng
Nghymru.

Cover photograph (by courtesy of the National Library of Wales):
Abel Jones, “Bardd Crwst” (1830-1901), “the last of the great ‘ballad’
writers/singers” of Wales.

GOLYGYDDOL

Yn 1983 fe gyrhaedda'r Gymdeithas ei phen-blwydd yn bymtheg-a-thrigain. O weld y garreg filltir honno'n dynesu, llawenydd yw sylweddoli — er bod o hyd le i wella — mai cynnydd a fu ar ei gweithgarwch, fel ei haelodaeth, yn ystod y blynyddoedd diwethaf hyn. Rhan o'r cynnydd yw ffyniant ei Chylchgrawn, a da yw medru dweud y gellir bellach ystyried ehangu rhywfaint arno i'r dyfodol. Y sefyllfa iachus ar hyn o bryd yw fod cynnwys y ddau rifyn nesaf wedi ei glustnodi eisoes.

Yn ystod y flwyddyn a aeth heibio bu farw un o Is-Lywyddion y Gymdeithas, sef yr awdures Miss Maxwell Frazer, Slough (gweddw i'r cyn-Archdderwydd "Tre-fin"). Trist yw cofnodi colli'r Saesnes ddiwylliedig hon a ymddiddorodd gymaint yn y Pethe Cymraeg.

Y mae'n ddyletswydd arbennig y tro hwn gyfeirio'n werthfawrogol at y cyfraniadau hael i goffrau'r Gymdeithas a wnaed gan rai a fu'n gymwynaswyr cyson iddi ers blynyddoedd: Mr. a Mrs. W. Emrys Cleaver (£100), Mrs K. Idwal Jones (£50) a Dr. Mostyn Lewis (£30). Mawr yw ein dyled iddynt.

Cyflwynwn, fel arfer, ein diolch i Gyngor Celfyddydau Cymru am gymorth ariannol ar gyfer cyhoeddi'r Cylchgrawn.

EDITORIAL

During 1983 the Society will reach its seventy-fifth birthday. In seeing that milestone drawing near, it is gratifying to realise that — while there is yet room for improvement — the Society's activity, together with its membership, has increased in recent years. Part and parcel of this increase has been the vigour of its Journal, and it is pleasing to be able to report that we are now in a position to contemplate extending its size for the future. The healthy position at present is that the contents of its next two issues are already earmarked.

During the previous year the Society lost one of its Vice-Presidents, the authoress Miss Maxwell Frazer, of Slough (widow of "Tre-fin", a former Archdruid of Wales). We record with sadness the passing of this cultured Englishwoman who interested herself so deeply in matters Welsh.

On a happier note we must gratefully refer to generous donations made to the Society by certain members who have in different ways been its benefactors along many years: Mr. and Mrs. W. Emrys Cleaver (£100), Mrs. K. Idwal Jones (£50), and Dr. Mostyn Lewis (£30). We are greatly indebted to them.

As usual, we thankfully acknowledge the financial aid received from the Welsh Arts Council towards the publication of the Journal.

CYFRANWYR/CONTRIBUTORS

WILLIAM LINNARD

Brodor o Sgiwen, Morgannwg. Heddiw efe yw Pennaeth yr Adran Ddogfennaeth yn Amgueddfa Werin Cymru a chychwynnodd y llynedd fel gofygydd *Folk Life*, cylchgrawn y Gymdeithas Astudiaethau Bywyd Gwerin. Y mae coedwigaeth o ddiddordeb arbennig iddo: yn 1980 dyfarnwyd iddo radd Ph.D. (Cymru) am ymchwil hanesyddol yn y maes hwn.

A native of Skewen, Glamorgan, he is currently Head of the Department of Documentation at the Welsh Folk Museum and last year took over the editorship of Folk Life, journal of the Society for Folk Life Studies. Forestry is one of his chief interests: during 1980 he was awarded the degree of Ph.D. (Wales) for a dissertation upon the history of forests and forestry in Wales.

MEREDYDD EVANS

Cadeirydd y Gymdeithas ac, o ran galwedigaeth, aelod o staff yr Adran Efyrdiau Allanol, Coleg y Brifysgol, Caerdydd. Cyhoeddwyd sawl record ohono yn canu caneuon gwerin Cymru a gweithredodd yn gyson fel datgeiniad, beirniad eisteddfodol, a threfnydd ac arweinydd Nosweithiau Llawn a chyngherddau. Bu'n darlithio yn helaeth ac yn ystod blynyddoedd diweddar cyflawnodd — fel ei wraig, Phyllis Kinney — lawer o waith ymchwil gwreiddiol yn y maes hwn. Eleni ymddangosodd y casgliad pwysig *Caneuon Gwerin i Blant*, wedi ei olygu ganddynt ar y cyd.

Chairman of the Society and, by vocation, a member of staff of the Department of Extramural Studies, University College, Cardiff. His singing of Welsh folksongs is to be heard on several records and he has contributed regularly as a singer, eisteddfod adjudicator, and organiser and presenter of Nosweithiau Llawn (literally "Merry Evenings") and concerts. He has lectured widely and in recent years — like his wife, Phyllis Kinney — carried out much original research in this field. The important collection Caneuon Gwerin i Blant (Folk Songs for Children), which they edited jointly, appeared earlier this year.

ALUN DAVIES

Yn Llundain y treuliodd y rhan fwyaf o'i oes, ac am 13 blynedd efe oedd arweinydd côr cymysg llwyddiannus Cymdeithas Cymry Llundain. Deil radd B.Mus. (Llundain) a hefyd gymrodoriaeth FTCL. Wedi dychwelyd yn 1976 i Gymru — lle mae bellach ar staff y Swyddfa Gymreig — bu'n dra gweithgar fel beirniad eisteddfodol ac arweinydd cymanfaoedd canu. Gweithredodd fel un o olygyddion *Caniedydd yr Ifanc* (1980) ac y mae'n aelod o Bwyllgorau Gwaith y Gymdeithas hon a'r Urdd er Hyrwyddo Cerddoriaeth Cymru.

Alun Davies has lived most of his life in London and was for 13 years conductor of the highly successful mixed choir of the London Welsh Association. He holds a B.Mus (London) degree and is an FTCL. Since his return in 1976 to Wales — where he is now on the staff of the Welsh Office — he has been very active as an eisteddfod adjudicator and singing-festival conductor. He was an editor of Caniedydd yr Ifanc (1980) and is currently on the Executive Committees of this Society and The Guild for the Promotion of Welsh Music.

PENILLION Y PWLL LLIFIO*

(Sawpit Verses)

William Linnard

Ac eithrio nifer o dribannau canu i'r ychen a rhai caneuon môr, efallai, prin iawn yw caneuon gwaith yn y Gymraeg. Yn nechrau'r ganrif ddiwethaf, disgrifiodd Charles Heath wragedd ar lan Afon Gwy yng Ngwent yn canu baledi poblogaidd wrth dorri a glanhau rhisgl derw gyda chylllyll hirion: "they cheer the hack of the knife in chorus with the last new ballad out".¹ Fodd bynnag, baledi Saesneg a genid wrth weithio oedd y rhain, yn ôl pob tebyg, nid caneuon gwaith fel y cyfryw. Cyhoeddwyd yr hyn a ddisgrifir fel cân llifiwr o Gwm-nedd ("a sawyer's chant from the Vale of Neath") ymhlith nifer o benillion traddodiadol a gasglwyd gan D. Rhys Phillips, croniclwr trylwyr y cwm hwnnw:

Llifio, llifio, Wil mab Ianto,
Llifio 'mla'n heb sôn am gin'o,
Llifio'r pren yn bump o ranna,
Cwpla'r gwaith cyn myned adra.²

Ar yr olwg gyntaf ymddengys y pennill hwn yn ddilys fel cân waith — y mae'n rhythmig ac ymarferol, ac yn rhoi mynegiant i egwyddorion canmoladwy o Oes Fictoria, sef diwydrwydd a hunanaberth. Awgrymir hefyd gan *The Oxford Dictionary of Nursery Rhymes* (t. 297) i rai rhigymau "see-saw" yn Saesneg ddeillio o gân gwŷr wrth lifio coed, ond annhebygol yw'r esboniad hwn. Nid oes mymryn o dystiolaeth bod y llifwyr, yn Gymry nac yn Saeson o ran hynny, yn arfer canu wrth eu gwaith llafurus. Yn hytrach, y tebygrwydd yw fod sŵn a rhythm y llif hir wedi ysbrydoli cenedlaethau o rieni i lunio hwiangerddi fel rhigymau siglo i ddifyrru plant bychain, a'r plant hŷn yn eu tro wedi defnyddio'r un geiriau wrth chwarae siglo neu si-so a gemau eraill.

Bu'r pwll llifio a'r llifwyr yn rhan hanfodol o fywyd gwledig yng Nghymru hyd at ddechrau'r ganrif hon. Wrth sawl ffermdy a gweithdy saer ceid y math hwn o bwell, sef pwll hir a dwfn yn y ddaear, neu fframwaith ("march" neu "geffyl pren") yn erbyn mur neu glawdd i greu pwll.

Gweithiai'r llifwyr fel tîm annatod o ddau, sef y pen-llifiwr a'r is-llifiwr (tad a mab yn aml iawn), a chrwydrol oedd eu bywyd o fewn yr ardal, a hwythau'n gweithio am gyfnod mewn un lle cyn symud ymlaen i'r safle nesaf, gan balu neu adeiladu pwll newydd lle bo angen, weithiau allan yn y coed eu hunain. Caled ac undonog oedd gwaith y pwll llifio, nid yn unig i'r is-llifiwr yn chwysu i lawr yn y pwll, a'r blawd llif yn arllwys drosto o ddannedd y llif hir, ond hefyd i'r pen-llifiwr yn sefyll ar y pren ("cerdded y pren") ymhob tywydd, boed haul, wynt neu law. Ymhlith yr holl ddisgrifiadau sydd

* Atalnodynwyd o'r newydd a diweddarwyd orgraff yr enghreifftiau a ddyfynnir yn yr ysgrif hon. Gol.

gennym o'r llifwyr a'u gwaith, nid oes un cyfeiriad atynt yn canu wrth lafurio. I'r gwrthwyneb, mewn gwirionedd, un o brif nodweddion y llifwyr oedd eu syched, h.y., eu hoffter o gwrw, nid o ganeuon. Ceir llawer stori am lifwyr yn dod i ben â'u gwaith cyn pryd, oherwydd absenoldeb un, os nad y pâr, ohonynt "ar y cwrw". Er enghraifft, roedd Wil Shanco, llifiwr coed ym mhlwyf Defynnog, yn ddjarhebol am ei flys at y ddiod feddwol.³

Gyda dyfodiad pŵer (dŵr, ager neu drydan), disodlwyd y pwll llifio gan y felin lifio, ac nid yw golwg a swm y llifwyr yn beth cyfarwydd i genedlaethau'r ugeinfed ganrif. Diffannodd y pyllau a'r llifiau hir hefyd, ac eithrio ambell enghraifft mewn amgueddfeydd bywyd gwerin. Ond mae'r penillion bychain sydd mewn ffordd yn gysylltiedig â'r grefft wedi goroesi'r llifwyr a'u hoffer a'r pyllau llifio eu hunain. Maent yn fyw o hyd ar lafar mewn rhai mannau yng Nghymru, ac nid diwerth, felly, fydd cyflwyno casgliad go gyflawn ohonynt i ddarllenwyr *Canu Gwerin*.⁴

Ceir cyfeiriad at y llif hir mewn hwiangerdd draddodiadol a recordiwyd yn Rhyd-y-main (sir Feirionnydd):

Si so gorniog,
Ennill tair ceiniog:
Ceiniog i mi a cheiniog i ti
A cheiniog i Siôn am fenthg y lli'.⁵

Yn ôl y nodiadau i'r pennill hwn, cyfeiria'r gair "corniog" at y baban yn ei gorn, ond ymddengys yn fwy tebygol o lawer fod y gair yn cyfeirio at y cyn (dyrnau) ar y llif. Clywir y gair "corniog" mewn amrywiad arall o'r gân uchod a ddaw o Nefyn:

Lli' llaw gorniog
Am bedair ceiniog:
Ceiniog i mi a ceiniog i ti
A dwy i'r gŵr a biau'r lli'.⁶

Y mae toreth o fersiynau yn dechrau gyda'r geiriau "llifio, llifio". Cofnodwyd fersiwn adnabyddus gan T.C. Evans (Cadrawd) yn ei gasgliad o lën gwerin Morgannwg, ar gyfer Eisteddfod Genedlaethol Cymru yn Aberdâr yn 1885:

Llifio, llifio, co'd Llangrallo,
Torri pren bedw yng ngallt yr hen widw,
Ei lifio fe'n blancia',
Ei weithio fe'n goffra',
Un i Siôn a'r llall i finna'.⁷

O hen siroedd Aberteifi a Chaerfyrddin daw'r fersiynau canlynol ac mae'r mwyafrif ohonynt yn cynnwys yr enw Llandeilo fel elfen leol:

Llifo, llifo, coed Llandilo,
Torri pren fedw
Yn allt yr hen widw
A bwyta ac yfed bara can a chwrw'.⁸

Llifio, llifio, coed Llandeilo,
Torri nhw'n gatie, gallt yr hen widw,
Wrth y job, wrth y job, wrth y job.⁹

Llifio, llifio, coed Llandeilo,
Torri pren bedw (yn) allt yr hen widw
Os yn dy gadw
Yn Eglwysrwrw, rw rw rw rw.¹⁰

Llifo, llifo, llifo, llifo, pren bedw
Yn allt yr hen widw,
Torri nhw'n gate
Ga'l gweitho nhw'n stwce.¹¹

Ceir dau arall o ardal Tre-lech:

Llifo, llifo, co'd Llandeilo,
Torri pren bedw yn allt yr hen widw,
Llifo nhw'n focsys bach cein(i)oge
I Wili bach a finne.¹²

Llifo, llifo, co'd Llandeilo,
Torri nhw'n gate,
Gweitho nhw'n stwce,
I Johnnie bach a finne.¹³

Sylwer ar y mân wahaniaethau, fel y nodweddion tafodieithol ("llifio" — "llifo", "coed" — "co'd"), y termau arbennig megis "cate" (ffurf lluosog ar y gair "cety") a "stwce" (bwced pren), a'r enw yn newid yn y llinell olaf i gyfateb i enw'r plentyn. Cocosaid iawn yw rhai ohonynt, ac ambell linell yn lletchwith, fel petai'r bobl a adroddai'r penillion yn methu â chofio'r geiriau yn gywir, weithiau ar ôl hanner canrif a mwy heb eu hymarfer.

Croniclwyd nifer o fersiynau poblogaidd ar sail y ffurf ganlynol, lle mae tâl neu gyflog yn elfen bwysig trwy'r pennill:

Llifio, llifio, llifio'n dynn,
Grot y dydd y flwyddyn hyn;
Os na lifiwn ni yn glou,
'Nillwn ni ddim grot ein dou.¹⁴

neu

Llifio, llifio, llifio'n dynn,
Grot yw'r hur y flwyddyn hyn;
Os byddwn ni byw y flwyddyn nesaf,
Ni gwnwn yr hur i bedair a dima'.¹⁵

Ceir fersiwn arall o'r un pennill o Lanwynno, a'i linell olaf yn dechrau "Ni godwn . . .".¹⁶ Hefyd, y mae fersiwn gwahanol a mwy doniol o'r pennill hwn a gofnodwyd gan y Parch. D.G. Williams yn ei gasgliad o lôn gwerin sir Gaerfyrddin ar gyfer Eisteddfod Genedlaethol Cymru, Llanelli (1895):

Llifio, llifio, ceiniog y dydd,
G'neud hen goffin i Wil y crydd;
Wil y crydd yn pallu marw,
G'neud hen goffin i'r hen darw.¹⁷

Ynghyd â'r pennill hwn ceir disgrifiad o'r gêm a chwaraeid wrth ddweud y pennill: "Bydd dau o'r plant weithiau, neu rywun arall gyda phlentyn, yn gosod llinyn o enau y naill i enau y llall, ac yn ei dynnu mewn ffordd neillduol, fel ag i ddwyn y ddau wyneb at eu gilydd."

Dyma, wedyn, bennill sy'n cyfuno nifer o'r elfennau gwahanol a welir yn rhai o'r fersiynau uchod:

Llifio â llif
Am geiniog y dydd,
Llifio pren bedw
Yng nghoed yr hen Nedw,
Bocs i John a bocs i finne,
Bocs i bawb drwy'r tŷ sydd eisie.¹⁸

Mewn fersiwn arall, o Ffair-rhos, disgwylir i'r canwr roi enwau gwahanol i mewn yn ôl amgylchiadau'r teulu neu'r twr o blant:

Llifio, llifio, torri pren trwyddo,
'Dorri fe'n gatie neud bocsys ceinioge,
Bocs i fi a bocs i (Mary),
Bocs i (Wil) a bocs i tithe.¹⁹

Dyma amrywiad ychwanegol:

Llifio, llifio, torri pren trwyddo
I neud coffre dwy gein(i)oge,
Coffor i Mari, Jane a Sarah,
Coffor i Dafi bach a finne.²⁰

ac un arall eto ar thema coffrau ceiniogau:

Llifo, llifo, co'd Llandeilo
I neud coffre bach ceinioge,
Coffor i ti a choffor i finne,
Coffor i fi a choffor i tithe.²¹

ac o blwyf Llandeilo yn sir Benfro daeth y pennill canlynol:

Llifio, llifio, cŵed Llandeilo,
Holli pren bedw
Yng ngallt yr hen widw,
Peth at lwy, e,
Peth at ffole,
Peth at focsys bach dimeie,
Dimeie, dimeie, dimeie,
Dimeie, dimeie.²²

Dengys Elfyn Scourfield sut yr efelychid y weithred o dynnu llif yn ôl a blaen yn y pwl llif gan rieni'n eistedd ar gadair, tra bod plentyn bychan yn sefyll ar ei draed rhwng coesau ei dad neu fam: "Cydd yn nwylo'r plentyn a

symud yn ôl a blaen yn union ddull y llifwyr coed gan adrodd y pennill ar yr un pryd".²³ Ceir yr un dystiolaeth gan wraig o Rydlewis, sy'n cofio ei thad yn canu'r pennill, gan ddiweddu trwy daflu'r plentyn "lan yn yr awyr".²⁴

Y mae'r fersiynau uchod yn enghraifft odidog o'r corff cyfoethog o amrywiadau a ddatblygai yn naturiol yn y gân werin yn y traddodiad lafar, yn absenoldeb unrhyw ffurf safonol a statig mewn print. "Proses organig, ffrwythlon oedd hon," ddywed Allan James, "a'r newidiadau yn adlewyrchu chwaeth y gymdeithas gyfan yn hytrach na mympwyon unrhyw olygydd unigol".²⁵ Y mae'r mân wahaniaethau yn enwau pobl a lleoedd ac yn y gystrawen, y termau arbennig a'r geiriau tafodieithol ym mhenillion y pwll llif yn dangos y broses hon i'r dim. Ond tua diwedd y ganrif ddiwethaf dechreuwyd cofnodi'r penillion gan hynafiaethwyr fel Cadrawd, yn bennaf o dan ddylanwad cystadleuthau eisteddfodol. Â Allan James rhagddo i wneud y sylw craff: "Dyma'r ddeuliaeth felly — mae'r ysfa i gofnodi yn diogelu'r cyfoeth o ganeuon gwerin drwy lunio cofnod parhaol, ac eto y mae'n rhwystri unrhyw ddatblygiad pellach yn hanes y caneuon a gofnodir. Hynny yw, er ei bod yn bosibl i'r gân werin oroesi a datblygu mewn ardaloedd cyntefig, llai blaengar, at ei gilydd y mae'r wasg argraffu wedi canu cnul y traddodiad llafar"²⁶ Gyda diflaniad llwyr y llifwyr a'r gymdeithas a fu yn lloches iddynt, ni ellir disgwyl gweld fyth eto gynhyrchu penillion yn gysylltiedig â'r pwll llifio.

NODIADAU/NOTES

1. Charles Heath, *Historical and Descriptive Accounts of . . . Monmouth* (1804).
2. D. Rhys Phillips, *History of the Vale of Neath* (1925), t. 602.
3. D. Craionog Lewis, *Hanes Plwyf Defynog* (1911), tt. 197-8.
4. Carwn fynegi fy niolch i ddau o'm cydweithwyr yn Amgueddfa Werin Cymru, sef Robin Gwyndaf am ei awgrymiadau ac am ganiatâd i ddefnyddio'r penillion a gasglwyd ac a fynegeiwyd ganddo, ac Elfyn Scourfield am nifer o gyfeiriadau ac am ganiatâd i ddyfynnu o'i draethawd MA, "Astudiaeth o Ddiwylliant Lleol a Thraddodiadau Llafar Ardal Tre-lech" (Prifysgol Cymru, 1969) (Llsg. AWC 2012/2).
5. *Caneuon Llafar Gwlad* (gol. D. Roy Saer, 1974), t. 23.
6. Mrs. Sarah Trenholme, Nefyn. Llsg. AWC 2186/15, t. 34; hefyd Tâp AWC 1981.
7. Cofnodion Eisteddfod Genedlaethol Cymru, Aberdâr (1885), t. 207.
8. Mrs. Kate Davies, Llandysul. Llsg. AWC 2186/3, t. 4.
9. Mrs. Elizabeth Reynolds, Brynhoffnant. Llsg. AWC 2186/3, t. 39.
10. Mrs. Maud Elen Davies, Rhydlewis. Tâp AWC 2919.
11. Mrs. Mary Thomas (ardal Llanwennog), gw. E. Scourfield, op. cit., t. 136.
12. E. Scourfield, op. cit., t. 135.
13. E. Scourfield, op. cit., t. 135; hefyd, *The Welshman* (Caerfyrddin), 21 Gorff. 1905.
14. Mrs. Mary Jones, Llsg. AWC 2186/11, t. 46; *Cofnodion Eisteddfod Genedlaethol Cymru, Llanelli* (1895), t. 376.
15. *Cofnodion Eisteddfod Genedlaethol Cymru, Aberdâr* (1885), t. 210.
16. *Glanffwrdd, Plwyf Llanwyno* (1888), t. 118.
17. *Cofnodion Eisteddfod Genedlaethol Cymru, Llanelli* (1895), t. 375.

18. Mati Rees *Dyn a'i Waith* (1957), t. 40.
19. Mrs. Mary Thomas, Ffair-rhos (trwy Robin Gwyndaf).
20. *The Welshman* (Caerfyrddin), 22 Medi 1905.
21. *ibid.*
22. E. Llwyd Williams, *Crwydro Sir Benfro*, Cyfrol II (1960), t. 60.
23. E. Scourfield, *op. cit.*, t. 110.
24. Mrs. Maud Ellen Davies, Rhydlewis. Tâp AWC 2919.
25. A. James, "Y Gân Werin a'r Traddodiad Llafar", *Cylchgrawn Llyfrgell Genedlaethol Cymru*, 20 (1978), t. 329.
26. A. James, *op. cit.*, t. 339.

CRYNODEB/SUMMARY

Genuine Welsh working songs appear to be quite rare. This paper presents and discusses a number of short popular verses based on the work of the pit-sawyers, whose sweaty labour formed an essential part of the rural economy of Wales up to the early part of this century. These verses have sometimes been called sawyers' chants, but there is no evidence whatsoever that the sawyers, Welsh or English, ever sang while working. Indeed, pit-sawyers were usually more noted for their thirst for ale rather than their love of song.

The verses presented above, nearly twenty in number and collected orally from various informants in different parts of Wales as well as from manuscript and printed sources, are in fact lullabies, nursery rhymes or children's play-songs, all inspired by the rhythmic motion and swish of the "long saw". The following translations of two of them will perhaps convey, however inadequately, something of the flavour of the Welsh originals:

*Sawing, sawing, hard all day,
A groat's the rate for this year's pay;
If we live a twelvemonth more,
We'll raise the pay a ha'penny o'er.*

*Sawing, sawing, the trees of Llandeilo,
Cutting up the birch wood of the old widow,
Cutting it into planks,
Making it into piggy-banks,
One for Johnnie and the other for me.*

Often descending to doggerel, the Welsh verses exhibit all the wealth of small variations that developed naturally in folk song in the oral tradition — variations in personal names, local place-names, syntax, old-fashioned spellings, faulty mutations, nonsense lines, and dialect words and forms. This spawning of variations was a fruitful organic process but, ironically, at the end of the last century the very urge to make a permanent record of folk-song in fact prevented any further natural development in the songs that were being recorded. As the pit-sawyers themselves vanished from the scene, the printing press rang the knell of the oral tradition.

CEFNDIR A CHYNNWYS “HEN HWIANGERDDI” CEIRIOG

(The Background and Content of Ceiriog's Collection of Nursery Rhymes)

Meredydd Evans

Ceiriog oedd y cyntaf i gyhoeddi casgliad o rigymau plant yn Gymraeg; hynny o dan y pennawd “Hen Hwiangerddi” yn ei lyfr *Oriau'r Haf*, yn 1870. Ond ymddangosodd cnewyllyn y casgliad hwnnw yn gynharach yn y ganrif, mewn newyddiadur. Dechreuodd Ceiriog gyfrannu ysgrifau i bapur “*Yr Arweinydd*” yn 1856; yn wir, yng ngholofnau hwnnw y dechreuodd gyfeirio ato'i hun fel “Syr Meurig Grynsyth”, mewn ysgrif yn rhifyn Gorffennaf 7fed (sy'n sôn am ei beiriant gwneud englynion) ac, yn ddiweddarach, mewn cyfres o lythyrau yn adrodd am daith ryfedd ac anhygoel i'r lleuad.

Perchennog a golygydd “*Yr Arweinydd*” oedd Hugh Hughes (1805-64), a ddaeth yn adnabyddus i'w gyd-Gymry fel Huw Tegai. Fe'i ganwyd yn Llandygái. Fel llawer o'i gyfoeswyr, gŵr hunan-addysgedig oedd ac, ymhen amser, gwasanaethodd fel gweinidog gyda'r Annibynwyr yn Rhos-lan, Manceinion, Chwilog ac Aberdâr. Enillodd le iddo'i hun fel pregethwr, llenor a bardd a pherthyn iddo'r arbenigrwydd hefyd o fod y Cymro cyntaf i gyhoeddi cyfrol ar Resymeg yn Gymraeg. Bu ganddo, yn ogystal, ei wasg ei hun ym Mhwlheli ac yno yr argraffwyd “*Yr Arweinydd*”, o 1856 hyd 1859.

Yn rhifyn Ionawr 29ain, 1857, yn y golofn olygyddol, ceir nodyn i'r perwyl hwn:

Ceiriog, 150 Tipping Street, Manchester, a ddymunai roi *Caniadau Caledfryn* yn wobr am y casgliad helaethaf a gorau o Hwiangerddi (Nursery Songs) Cymreig, neu chwedlau o'r un natur. Y casgliadau i'w danfon iddo ef erbyn y cyntaf o Fawrth nesaf.

Gŵr ifanc rhyw bumlwydd-ar-hugain oedd Ceiriog ar y pryd ac y mae'n werth sylwi iddo yn gynnar yn ei oes ddangos diddordeb byw mewn llên gwerin, yn rhigymau, defodau ac arferion, coelion, chwedlau, alawon, ac ymlaen. Sylwer, er hynny, mai gofyn y mae yn y nodyn dan sylw am y “casgliad helaethaf” o rigymau plant, ac awgryma hynny mai swyddogaeth cyhoeddwr a fynnai ei hawlio iddo'i hun. Gofyn yr oedd i *eraill* gasglu'r defnydd, gan adael iddo yntau wedyn y gwaith o gyhoeddi a phoblogeiddio'r cyfan yn “*Yr Arweinydd*”. Felly, yn wir, y bu hi, fel y cawn weld.

Yn rhifyn Mawrth 12fed, 1857, ymddangosodd beirniadaeth Ceiriog ar y casgliadau a ddaethai i law; ymateb prydlon ryfeddol. Derbyniodd naw casgliad i gyd, ond gan fod dau ohonynt wedi cyrraedd ei lety ar ôl y cyntaf o Fawrth ni ddewisodd eu hystyried. Cyffredinol iawn yw'r feirniadaeth ac nid oes alw am fanylu arni yma. Noder hyn yn unig. Y buddugwr oedd gŵr a'i galwai ei hun yn “Hwiangerddor mewn hen gyrddau”; cystadleuydd a fynnai

i'w feirniad wybod ei fod yn medru cynganeddu yn hylaw ddigon. Ond gan nad oedd wedi cynnwys ei enw priodol mewn amlen dan sêl gofynnwyd iddo gan Geiriog i anfon manylion am hynny yn ddiwed, modd y gellid anfon *Caniadau Caledfryn* iddo yn ddiogel.

Ymhen mis o amser, yn rhifyn Ebrill 9fed, cyhoeddwyd ei enw yn llawn llygad goleuni. Ar waelod y golofn olygyddol cawn y nodyn hwn — gyda llithriad mewn un gair!

“Hwiangerddi mewn hen gyrddau” — Sef Mr O.G. Williams, Bethesda, a ddymuna ail gynnyg *Caniadau Caledfryn* i bwy bynnag a chwanego fwyaf at yr Hwiangerddi cyhoeddedig yn y papur hwn. Y casgliadau i'w danfon fel o'r blaen, i 150 Tipping Street, Manchester, erbyn y cyntaf o Fehefin nesaf.

Ceir rhai manylion am y buddugwr ar ddiwedd hyn o ysgrif. Yn y cyfamser haedda O.G. Williams gael ei gydnabod fel un a roes gychwyn effeithiol ar gasglu rhigymau plant yng Nghymru. Aeth i'r drafferth o holi cyfeillion a chydabod yn ardal Bethesda, mae'n debyg, a chofnododd y pytiau a oedd wedi aros yng nghilfachau cof y bobl dda hynny. Yr oedd hefyd yn awyddus i weld rhagor o hyn yn cael ei wneud mewn ardaloedd eraill, gan iddo anfon *Caniadau Caledfryn* yn ôl i Fanceinion i'w ail-gynnig yn wobwr mewn cystadleuaeth bellach. Dyn hael ac anrhydeddus; y casglwr rhigymau-plant cyntaf yng Nghymru, o bosib.

Cyhoeddwyd y casgliad buddugol hwn, yn cynnwys 62 o eitemau i gyd, mewn pum rhifyn o'r *“Arweinydd”*, fel a ganlyn:

Mawrth 26, (1857): Rhifau 1-19; Ebrill 9: Rhifau 20-33;

Ebrill 16: Rhifau 34-47; Ebrill 30: Rhifau 48-61;

Mai 14: Un eitem yn unig a gynhwyswyd yn y rhifyn hwn, sef
y stori honno am yr hen wraig a'i hoen bach.

Ceir yr eitemau hyn bron i gyd, fel y cawn weld, ymhlith yr *“Hen Hwiangerddi”*.

§

Beth am yr ail gystadleuaeth? Y mae rhai agweddau go ryfedd ar hon. Rhestraf y ffeithiau moel yn unig.

1. Yn rhifyn Hydref 1af cawn rywun sy'n galw'i hun yn *“Ymgeisydd”* yn sgwennu at *“Syr Meurig Grynsyth”* i ofyn am y feirniadaeth ar y casgliadau. 'Roedd wedi blino disgwyl, mae'n amlwg. A'r casgliadau i fod mewn llaw cyn Mehefin 1af yr oedd hi bellach bedwar mis yn ddiweddarach. Rhaid bod Ceiriog yn hepiant tua Manceinion!

2. Erbyn Hydref 22ain mae beirniadaeth — un dra chyffredinol — ar gael a naw cystadleuydd yn cael eu cloriannu. Dwy wobwr y tro hwn, a'r rheini'n rhai ariannol. Cafodd *“King Cole”* gini a *“Dafydd Llwyd”* goron, ac ychwanegir

hyn am gasgliad y “*King*”:

... y goreu o ddigon ... Os na chyfnewidiaf fy marn mi
gyhoeddaf hwn yn llyfryn bychan gan ychwanegu ychydig ato fy
hun.

Ni chyhoeddwyd enw priodol “*King Cole*” mewn unrhyw rifyn o’r
“*Arweinydd*”, hyd y gwn i, ac ni ellir bod yn siwr, chwaith, fod Ceiriog, yn
ddiweddarach, wedi cyhoeddi rhigymau o’i gasgliad. Cawn weld
arwyddocâd hyn ymhellach ymlaen.

3. Y tro hwn nid oes sôn o gwbl am *Caniadau Caledfryn*. Cofier i O.G. Williams ailgynnig y llyfr fel gwobr ar gyfer yr ail gystadleuaeth hon, ond gwobrau *ariannol* yn unig a roddwyd i’r buddugwyr. Tybed a bwysodd Ceiriog a Huw Tegai ar O.G. Williams i gadw’r wobwr a enillodd, wedi’r cyfan? Ynteu a aeth y llyfr ar gyfeiliorn yn y post, yn rhywle rhwng Bethesda a Manceinion? Beth bynnag a ddigwyddodd, gellir bod yn weddol sicr mai o boced Ceiriog ei hun y daeth y gwobrau ariannol. Yn rhifyn Ebrill 23ain, a nifer dda o rigymau casgliad O.G. Williams eisoes wedi eu cyhoeddi, y mae’n amddiffyn peth ar gyhoeddi’r fath bethau ac yn ymateb i’r syniad o gyhoeddi llyfryn yn eu cynnwys. Ond byddai’n rhaid wrth ragor ohonynt i gyfiawnhau menter o’r fath a mynoga ei fwriad o gynnig tipyn “o gydnabyddiaeth ariannol” er mwyn gwneud hyn yn bosib. Bendith arno. Gwnaeth rywbeth tebyg pan aeth ati’n ddiweddarach i gasglu teitlau alawon ei wlad — a’r alawon eu hunain, ’ran hynny.

4. Y ffaith fwyaf arwyddocaol ynglŷn â’r ail gystadleuaeth yw na chyhoeddwyd *dim* o’i chynnyrch yn “*Yr Arweinydd*”. Yn wir, daeth y cyhoeddi ar y rhigymau i ben gyda rhifyn Mai 14eg. Pam? Mae’n werth manylu tipyn ar yr ateb.

Pan ymddangosodd y rhigymau cyntaf yn rhifyn Mawrth 26ain y mae’n amlwg bod Ceiriog ei hun yn rhagweld beth a fyddai ymateb rhai o’i gydwladwyr. Dyma’i eiriau:

Ffol, gwag, a phlentynnaidd, yn ddiameu, ac fe allai *pechadurus*
yn ngolwg rhai, yw y cerddi anwyl canlynol a anadlwyd ac a
suwyd i’n clustiau pan oeddym fabanod ar lin ein mamau.

’Roedd yn llygad ei le. O fewn pythefnos cawn Huw Tegai yn y golofn olygyddol yn amddiffyn eu cyhoeddi gerbron rhyw “Idwal” a oedd wedi anfon llythyr beirniadol iddo:

Ydynt: y maent yn Hwiangerddi mor blentynnaidd ag y dichon
iddynt fod, a dyna unig reswm Ceiriog dros gymell eu cyhoeddi.
Goddefed Idwal i’r hen bobl, sydd wedi dychwelyd yn blant yn eu
holau, gael ychydig o ddifyrwch, wrth gofio ac adganu hen
benillion plentynnaidd y fron a’r cryd (*sic*) . . .

A dyna un ran o ddarogan Ceiriog wedi ei gwireddu — mae’r rhigymau’n
blentynnaidd eu naws ac islaw sylw pobl sylweddol sy’n gwybod nad rhyw

chwarae plant yw bywyd. “*Ffol*” oedd y gair a ddefnyddiwyd ganddo, ac fe fwrwyd hwnnw i’w ddannedd hefyd — ond yn ddigon caredig, rhaid dweud — gan ŵr a’i galwai ei hun yn “Tydwelyn”; hynny ar ffurf rhigwm:

Hwian-Gerdd (Cyflwynedig i Nurse Mrs. Grynswth)

Meurig Grynswth mynd i’r lloer,
Fyny fyny noson oer,
Syrthio i’r ddaear ar ei hyd, —
Dicyn docyn, lol i gyd.

Eitha’ crafog, a halen hiwmor yn gosod blas ar y feirniadaeth. Ond yr oedd gwaeth i ddod.

Cyfrifai rhai pobl y rhigymau hyn yn bechadurus a chafwyd ymateb ganddynt hwythau, hynny’n profi unwaith eto gystal yr adwaenai Ceiriog ei gynulleidfa. Erbyn Ebrill 9fed yr oedd y golygydd wedi derbyn nifer o gwynion oddi wrth rai o ddifrifolion ei ddydd:

Yr ydym wedi myned i raddau o brofedigaeth gyda yr Hwiangerddi... Y mae yn ddiau na feddyliondd Meurig wrth anfon y penillion dan sylw i’r Arweinydd y buasant yn peri y tramgwydd lleiaf i neb, mwy na rhyw deganau diniwed ereill perthynol i’r plant. Nid felly yn hollol y troes pethau allan. Y mae amryw *nad* ydynt yn derbyn yr “Arweinydd”, ac amryw o’r rhai *sydd* yn ei dderbyn, yn bygwth ei roddi i fyny, o herwydd y drosedd fawr o roddi yr Hwiangerddi yno.

Â ymlaen wedyn i ddyfynnu o’r cwynion:

1. Y mae yr Hwiangerddi, fel y gelwch y ffolineb, yn sicr o ladd eich papyr yn yr ardal hon.
2. Yn sicr y mae yr Hwiangerddi hyn yn bechod; canys a dweyd y goreu amdanynt, y maent yn wagedd, ac y mae gwagedd yn bechod.
3. Ai tybed na fyddai penillion crefyddol ddim yn fwy buddiol yn Hwiangerddi na’r pethau gwag sydd yn eich papyr?

Dyma biwritaniaeth ar ei gwannaf a’i mwyaf negyddol, yn tueddu i uniaethu unrhyw beth *nad* yw yn ddifrifol, yn ddwys, neu’n sylweddol, â phechod, ac ymesyd Tegai yn ffyrnig a phregethwrol ar hyn oll. Er enghraifft, cyferfydd â’r drydedd gŵyn trwy adrodd y stori am Cadi Rondol yn canu i blentyn bach John Elias. Mae’n debyg i’r olaf ei chlywed hi, Cadi, yn canu’r pennill hwn i’w etifedd:

Cân di bennill mwyn i’th nain
Fe gân dy nain i tithau,
Nid ydyw hyny ddim i neb
Ond talu’r echwyn adre.

Anogodd hi i ganu cân “i fachgen Mair” ac atebodd hithau’r pregethwr yn ddigon swta, gellid tybio: “mae hwna yn eitha cân i dy fachgen di John”. Y mae’n werth dyfynnu hefyd yr amddiffyniad hwn o eiddo’r golygydd, sy’n dangos ei fod yn ymosodwr rhesymegol i’w ryfeddu:

Gofynodd gwraig barchus, ond diblant, i ni, beth yr oedd canu 'Yr ebol melyn' da? Gofynasom iddi hithau i ba beth yr oedd yr holl daclau yn ei thy da, yn ddelwau cwn, a llewod, a gwartheg . . . 'Hy!' oedd yr ateb . . .

Pa ddewis arall oedd gan y wraig druan?

Daeth ambell ddarllynydd ychwanegol ymlaen i amddiffyn Ceiriog, un ohonynt yn ei arwyddo'i hun fel "Pregethwr yr Efengyl" a'r llall yn defnyddio ei enw priodol, John Owen, Glanyrafon. Hyd y gwn, rhaid rhestru John Owen ymhlith yr adnabyddusion ond gwyddom, yn sgil cyhoeddiad 1870, pwy oedd y "Pregethwr": neb llai nag Ab Ithel. Yn ei ragymadrodd i "Hen Hwiangerddi" gofalodd Ceiriog nodi hyn a dyfynnu o'r llythyr a anfonodd yr Eglwyswr llengar at olygydd "*Yr Arweinydd*" dair blynedd ar ddeg ynghynt. Ynddo y mae'n diolch yn fawr i'r newyddiadur:

am geisio pwnio tipyn o synwyr cyffredin ymhenau yr hen Feudwyod tuchanllyd, gwyneb hir hynny, ag sydd am amddifadu plant bach o'u teganau a'u difyrwch. Yn wir nid yw y cyfryw yn addas i fyw ymhlith dynion cymdeithasol, a dylent ymguddio dros eu penau a'u clustiau mewn creigiau ac ogofeydd allan o olwg yr haul, ac o gyrrhaedd pob gwagedd daearol.

A charlama Ab Ithel ymlaen i ganmol Ceiriog am ei waith yn cyhoeddi'r rhigymau, gan nodi y byddai ef yn barod i brynu hanner-dwsin o gopiau o unrhyw lyfryn a ddigwyddai eu cynnwys.

Mewn colofn olygyddol yn rhifyn Ebrill 30ain mae Tegai (a oedd erbyn hyn yn argraffu'r rhigymau o dan y pennawd "Gwylwch Rhagddynt!") yn apelio am gefnogaeth at nifer o enwogion y genedl. Ni wn a olygai hyn ei fod wedi derbyn cefnogaeth arbennig oddi wrthynt ar ffurf llythyr neu sgwrs neu neges, ond y mae'n eu henwi yn ddigon agored:

Ab Ithel; Parchedig W. Jones, Nefyn; Parchedig D.S. Evans;
Nicander; L. Edwards, Y Bala; Eben Fardd; Caledfryn;
Hiraethog; Gwalchmai; Emrys; Parchedig W. Rowlands;
Cynddelw.

Cefnogaeth bendant ai peidio, teimlai'r golygydd yn ddigon hyderus i ddefnyddio enwau'r gwyrd a dylanwadol hyn, a chystal sylwi na chafwyd llythyr oddi wrth yr un ohonynt, mewn rhifynnau diweddarach o'r papur, yn gwadu cefnogaeth.

Hyd y gwelais ni chymerodd Ceiriog ei hun ran uniongyrchol yn yr helyntion gohebiaethol hyn o gwbl ar wahân i ateb, yn ddigon pigog, un llythyr tra beirniadol ohono gan Ioan Arfon, a chynnwys rhyw un sylw cyffredinol yn un o lythyrau "Syr Meurig Grynswth" o'r lloer (rhifyn Awst 6ed):

Buoch chwithau, lawer ohonoch, beth bynnag, yn ddigon anyoddefol, yn cadw swm o achos yr Hwiangerddi.

Gyda llaw, mae'n berthnasol sylwi iddo ddweud yn ei lythyr at Ioan Arfon ei

fod wedi derbyn hwiangerddi oddi wrth ddarllenwyr yn dwyn enwau fel “Rhys Grythor”, “Siglwr Cryd” (*sic*), “Henafiaethwr”, “Sion Gymro” a “Sian Pugh”. Roedd “Rhys Grythor” a “Sion Gymro” ymhlith cystadleuwyr yr ail gystadleuaeth ond nid oes sôn am y gweddill mewn cysylltiad â honno. Dichon, felly, bod cyfranwyr anghystadleugar yn anfon ato.

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Dyna gipolwg ar gefndir cyffredinol yr “Hen Hwiangerddi” (1870). Cyn trafod y casgliad hwnnw fel cyfanwaith rhaid cyffwrdd â dau fater arall: (i) tawedogrwydd rhyfedd Ceiriog, yn ei ragymadrodd, ynglŷn â chyfraniadau casglyddion eraill, a (ii) y ffaith iddo beidio â chynnwys yr holl rigymau a argraffwyd yn “*Yr Arweinydd*” yn ei gasgliad terfynol.

(i) Ni ellir, yn bendant, dderbyn yr hyn a ddywedir gan Isaac Foulkes yn ei gofiant rhagorol i Geiriog:

Bu Ceiriog wrthi hi yn ddiwyd yn eu casglu am yn agos i bymtheg mlynedd gan i'r ysgub gyntaf ohonynt ymddangos yn yr *Arweinydd*...

Tebyg iddo ef gael ei gamarwain gan yr hyn a sgrifennodd Ceiriog ei hun yn ei ragymadrodd i “Hen Hwiangerddi”, oherwydd y mae ef yn sôn yn y fan honno amdano'i hun fel un a ddechreuodd “gasglu yr Hen Hwiangerddi hyn”. Gwir ei fod yn cyfeirio at eu hymddangosiad cyntaf, rai ohonynt, yn “*Yr Arweinydd*”, ond dyna'r cyfan. Nid oes sôn o fath yn y byd am y ddwy gystadleuaeth a gynhaliwyd yn 1857 nac am gyfraniadau'r deunaw cystadleuydd a anfonodd ddefnydd iddo (peth ohono'n ddigon di-lun, efallai, ond peth o safon yn ogystal). Y dirgelwch mwyaf yw nad yw'n cyfeirio o gwbl at gasgliad buddugol O.G. Williams. Y ffaith yw bod 56 rhigwm o'r casgliad hwnnw yn “Hen Hwiangerddi” ac nad yw'r olaf, yn ei dro, yn cynnwys dim ond 104 o eitemau. Rhaid casglu, felly, bod O.G. Williams yn gyfrifol am ychydig dros hanner casgliad cyflawn Ceiriog. A beth am y 48 sydd yn weddill? Tybed ai casglyddion eraill a fu wrthi'n cywain y rhain ynghyd, neu'r mwyafrif ohonynt? Cofier yr hyn a ddywedodd Ceiriog am gasgliad “*King Cole*”, enillydd yr ail gystadleuaeth:

... Os na chyfnewidiaf fy marn mi gyhoeddaf hwn yn llyfryn bychan gan ychwanegu ychydig ato fy hun.

Nid oes gennyf unrhyw esboniad i'w gynnig dros grintachrwydd Ceiriog yn yr achos hwn; y cyfan a allaf ei wneud yw ei nodi.

(ii) O gymharu'r rhigymau o gasgliad O.G. Williams a argraffwyd yn “*Yr Arweinydd*” ac yn yr “Hen Hwiangerddi”, gwelir bod pedwar ohonynt heb eu cynnwys yn yr olaf. Pam tybed? A dybiai Ceiriog mai'r rhain, yn neilltuol, a oedd wedi tarfu'r difrifolion yn ôl yn 1857, fel nad oedd am fentro sarnu ar chwaeth eu cyffelyb yn 1870? Dyma nhw, sut bynnag:

- (a) Hwsmonaeth y iar ddu,
Dodwy allan, gwrteithio'n ty.

(Efallai bod y "gwrteithio" — mewn tŷ! — yn dramgwydd i rai?)

- (b) Rai li lwli lonydd,
Shon o Drawsfnnydd,
Wedi cneifio un tu i ên,
A chlos o hen gobenydd.

(Go brin y gellid tybio y byddai'r rhigwm hwn yn tarfu'r piwritan mwyaf piwr, ond peth rhyfedd yw chwaeth!)

- (c) Croes, croes, ar y llawr,
Hon a hon yn feichiog fawr,
Pan ddaw babi bach i'r byd
Hwn a hwn gai siglo'r cryd (*sic*)!

(Hawdd gweld y gallai rhigwm fel hwn darfu rhai o grefyddwyr y ganrif ddiwethaf. Mae ergyd gyffredinol y pennill, gair fel "feichiog", a'r ymadrodd "Croes, croes" yn gwneud y cyfan yn annerbyniol i'r difrifolyn.)

- (ch) Tali, tali, tali,
Bu farw'r hen Shon Parri,
Wedi osod ar y scrin,
A'i ddau ben glin i fyny.

(Yma eto byddai rhai o'n hynafiaid yn arswydo rhag y gwamalrwydd hyn wyneb-yn-wyneb â'r Angau Glas. A diamau y gwyddai rhai ohonynt hefyd am ffurf arall ar y llinell olaf!)

Y mae un rhigwm arall, cynwysedig yng nghasgliad O.G. Williams, sy'n achos peth crafu pen. Dyma fo:

Pais a mantell a thalaith wen, ("den" yw'r gair
Bardd a derwydd yr Ynys Wen, yn "*Yr Arweinydd*")
Y llo yn y beudy, a'r gath ar y fainc,
Brenin Lloegr a Brenin Ffrainc.
Un mewn cwd a'r llall mewn sach,
Yn rhedeg i fyny'r Penmaen Bach,
A gwraig brenin Lloegr yn cael uaf bach,
Yn fychan o faint,
Ar lan afon Saint,
A hithau yn wraig i frenin 'n y byd,
Dicyn docyn twyll i gyd.
Brenin Ffrainc yn rholio i lawr,
I ganol y môr o'r Penmaen Mawr,
Brenin Cymru yn cael tori ei ben,
Yn mhell yn mhell o'r Ynys Wen.
Pry' pry' gerdded o gèrdded o,
Daliwch o! daliwch o! dyma fo.

Wrth gyfeirio at y rhigwm hwn yn ei feirniadaeth ar y gystadleuaeth gyntaf yn rhifyn Mawrth 12fed o'r "*Arweinydd*" ychwanega Ceiriog hyn o nodyn arno:

Y mae yn cyfeirio at enedigaeth Tywysog Cymru yng Nghastell Caernarfon, gan daflu amheuaeth ar yr amgylchiad hwnnw.

Dyna ergyd y llinell “Dicyn docyn twyll i gyd”, mae’n debyg, ac y mae’r dehongliad yn un tra diddorol. Ond, yn rhyfedd iawn, *ni* chyhoeddwyd mo’r rhigwm hwn yng ngholofnau’r “*Arweinydd*”. Ai oherwydd bod gan Geiriog ofn ymddangos yn annheyrngar i’r frenhiniaeth?

Gallai hyn fod onibai am un ffaith arall, sef ei fod *wedi* ei gyhoeddi yn “Hen Hwiangerddi”. Ond y tro hwnnw ni chynhwysodd y nodyn yn sôn am fwrw amheuaeth ar enedigaeth tywysog i Gymru yng nghastell Caernarfon. Dichon y tybiai na fyddai Cymry 1870 yn gwybod am y nodyn arbennig hwnnw ac nad oedd neb o’i ddarllenwyr, felly, yn debyg o osod unrhyw ddehongliad annheyrngar ar y rhigwm. Boed hynny fel y bo, y *mae’r* rhigwm yng nghasgliad 1870, heb unrhyw nodyn yn gysylltiedig ag ef. Y nodyn oedd y boen, mae’n amlwg, a gŵr Prydeingar iawn oedd John Ceiriog Hughes.

§

Daeth yn amser, bellach, i fwrw golwg fras dros ei gasgliad o rigymau plant; yr un cyntaf, cofier, i’w gyhoeddi o fewn cloriau llyfr Cymraeg. Dechreuir gyda dosbarthu’r rhigymau, o ran eu cynnwys, ac yna cyffyrddwn â chysylltiad rhai ohonynt ag alawon.

Gorchestion

(i) Dulliau ar ddiwyrru plant a gawn yma a hwnnw’n ddiwyrru sydd, gan amlaf, yn golygu datblygu peth ar eu cyneddfau meddyliol. Dechreuwn gyda dwy eitem ar ffurf rhyddiaith.

(a) Rhif LXIII: Y cyntaf ddydd o’r Gwyliau danfonodd fy nghariad i mi, un betrisen ar y pren gerllyg.

Yr ail ddydd o’r Gwyliau danfonodd fy nghariad i mi ddwy golomen ddof, ac un betrisen ar y pren gerllyg.

(Ac ymlaen hyd i:)

Y degfed ddydd o’r Gwyliau danfonodd fy nghariad i mi ddeg o deirw’n rhuo, naw o *ladies* yn dawnsio, wyth mul yn nadu, saith drym yn drymio, chwe’ gwydd yn fyw, bum modrwy aur, bedwar deryn ffeind, dair iar Ffrainc, ddwy golomen ddof, ac un betrisen ar y pren gerllyg.

Fe wŷr y cyfarwydd fod hyn oll i’w gael ar gân a bod, fel arfer, ddal ymlaen â’r cyfrif hyd y deuddegfed dydd o’r Gwyliau, ond gorchest i’w hadrodd yw hi gan Geiriog a chyda’r ddegfed rodd y daw i ben. Mewn cromfachau, ar gychwyn y rhigwm, cawn hyn ganddo:

Y gamp fyddai dweud hwn o benbwygilydd heb wneud gwall.

Mae'r gamp gyda chanu'r geiriau beth yn wahanol. Gwir bod yn rhaid cofio'r rhoddion yn eu trefn briodol, ond wrth eu canu, fel y bo'r rhigwm yn ymestyn, rhaid eu canu tuag yn ôl, yn gyflym ar un gwynt, a geirio'n eglur yn ogystal. Y mae hyn yn llawer mwy cymhleth nag adrodd y cyfan yn ddiwall, ond nid ar chwarae bach y gwneir hynny chwaith. Nid heb gryn ddisgyblaeth y dysgir y gamp, a phwysleisia Ceiriog mewn nodyn ar ddiwedd y rhigwm fod defnydd a gwerth i chwarae fel hwn gan ei fod yn cryfhau'r gallu i gofio pethau mewn trefn. Diddorol yw sylwi hefyd i Geiriog, wrth ddiwyrru ei blant ei hun gyda'r orchest hon, ychwanegu pennill i'w ganu ar y diwedd — ar alaw “Lili Lon”, debygwn i:

Wedi cyfrif yr anrhegion,
Eis i'r Llan i roi'm gostegion;
Cafodd pobol eraill siarad,
A phriodais inau nghariad.
Dan y pren gerllyg bren,
Dan y pren gerllyg bren,
A phriodais inau nghariad,
O dan y pren.

Argraffwyd fersiwn Saesneg o'r rhigwm hwn am y tro cyntaf mewn llyfr bychan i blant, *Mirth Without Mischief* (tua 1780), a chyflwynir y cyfan yno fel:

memory-and-forfeits game, ‘The Twelve Days of Christmas’, which 100 years later Lady Gomme described playing every Twelfth Day night before eating mince pies and twelfth cake. The leader of the game commenced by saying the lines of the ‘first day’, and they were repeated by each member of the company in turn, then the leader said the ‘second’ and the ‘first’ days together, which were similarly repeated round the circle. This was continued until the lines for the ‘twelve days’ were said by every player. For each mistake a forfeit was demanded... (*The Oxford Dictionary of Nursery Rhymes*, gol. Iona a Peter Opie, Rhydychen, 1951, t. 122)

Tybed a gysylltid taliadau fel hyn â'r orchest rywle yng Nghymru? Nid yw Ceiriog yn sôn am y wedd honno i bethau o gwbl ac ni chofiaf weld unrhyw gyfeiriad at arfer o'r fath mewn cyd-destun Cymreig, ond dichon nad oedd chwarae tebyg yn hollol anadnabyddus ymhlith ein hyafiaid.

(b) Rhif LXIV: “Yr Hen Wraig a'r Oen Bach”

Gorchest gofio ar ffurf gynyddol a gawn yma eto, gyda'r hen wraig yn gofyn i'r ci gyfarth ar yr oen, i'r ffon guro'r ci, i'r tân losgi'r ffon, i'r dŵr foddi'r tân, ac ymlaen, hyd nes dod i ddolen eithaf y gadwyn lle cysylltir ynghyd gath — llygoden — rhaff — cigydd — ych — dŵr — tân — ffon — ci — oen. Ac y mae Ceiriog yn ddigon craff i weld bod peth gwahaniaeth yn natur yr orchest hon o'i chymharu â'r un flaenorol. Rhaid disgyblu'r cof yn y

ddau achos fel ei gilydd ond y mae'r chwedl, meddai, "i'w chofio yn fwy trwy *reswm* na thrwy ddysgu allan", hynny yw, mae math ar gysylltiadau seicolegol yn bod rhwng rhai o eitemau'r chwedl, er enghraifft, cathllygoden; cigydd-ych; dŵr-tân; ci-oen. O enwi'r naill, tuedda'r llall i ddod yn rhwydd i'r cof. Nid yw hyn mor amlwg yn achos y rhoddion Gwyliau. Rhaid dibynnu mwy yno ar gysylltu elfennau anghydryw ynghyd, a'u hoelio felly yn y cof.

Perthyn i faes y chwedl werin y mae'r orchest hon, bid siwr, ac y mae iddi ei thebyg mewn mwy nag un wlad (fel yn achos yr un flaenorol). Yn Lloegr, fel arfer, mochyn sydd gan yr hen wraig ond, yng Nghanada, deryn bach sy'n dod ati i 'mofyn help i drwsio'i big. Gwyddai Ceiriog ei hun am ffurf Hebraeg ar y chwedl ac fe ddaeth o hyd i honno, meddai, wedi ei chyfieithu yn y *Christian Reformer*, Cyfrol 17, t. 78 — dyna'r wybodaeth a ddry i'w ddarllenwyr yn "*Yr Arweinydd*", rhifyn Mai 14, 1857. Yn wir, gyda chyhoeddi talfyriad o'r chwedl hon y deuyd i ben ag argraffu casgliad O.G. Williams yn newyddiadur Huw Tegai, a gwelodd yntau'n dda i wneud y sylw a ganlyn ar yr amgylchiad:

Gan fod yr Hwiangerddi wedi dyfod i derfyniad mor
ysbrydoledig, yr ydym yn gobeithio y maddeuir i Meurig am eu
hanfon hwy i'r Arweinydd.

Tybiai, yn ddi-os, y byddai dangos cysylltiad y rhigymau a'r chwedlau Cymreig â pheth o etifeddiaeth yr Hen Genedl yn ddigon i dawelu'r beirniaid ond, fel y gwelsom, nid felly y bu hi!

(ii) Gorchest nad yw'n gofyn am gysylltu pethau ynghyd yn gywir ond un sy'n galw, serch hynny, am dalu sylw manwl i air a gweithred ar ran person arall, yw "Chwareu cyfrif cnau". Y gamp yma yw adrodd rhigwm a chyfrif hyd at ugain o gnau yr un pryd, gan ofalu bod yr ugeinfed gneuen yn cael ei gosod i lawr gyda dweud y gair olaf. Fel hyn y ceir y rhigwm gan Geiriog:

LII

Un — dau, — tri, — mi rho — nhw'i lawr — yn ffri, —
Mi ddalia i — am beint — o gwrw — pwy bynag ddeil —
A mi — nad — oes — yma — na mwy — na llai —
Ond — union — ugain — ffri —.

Pe bai ugain union o acenion trwm, cyson, yn y rhigwm byddai'n eithaf hawdd i gyflawni'r gamp ond nid felly y mae hi; dyna pam y mae'n ofynnol i'r gwyliwr fod o gwmpas ei bethau bob cam o'r ffordd.

(iii) Diamau i lu ohonom ymdrechu rywdro neu'i gilydd "i werthu wya heb ddeud ia" neu "wye heb ddeud ie", yn ôl yr ardal. Yma eto rhaid i blentyn fod ar ei wyladwriaeth rhag troi'n garreg-ateb oddefol i "ie?" yr holwr cyfrwys. Ni thâl iddo hepiant am eiliad; rhaid iddo fod yn glustiau y gyd.

(iv) Ceir gorchestion cysylltiedig â llefaru'n gyflym, yn hyglyw a chywir. Enghraifft o hynny, er nad yw'n enghraifft drawiadol iawn, yw hon:

XV

Dwy wŷdd radlon,
Yn pori'n nglan yr afon,
Yn rhadloned a'r rhadlonaf wŷdd,
Dwy wŷdd radlon.

A thebyg y dylid meddwl am ddau rigwm arall o'r un safbwynt:

VII

Caseg winau coesau gwynion,
Groenwen denau garnau duon,
Garnau duon groenwen denau
Coesau gwynion caseg winau.

XXI

Tarw corniog tori cynau,
Heglau baglog higlau byglau,
Higlau byglau heglau baglog,
Tori cynau tarw corniog.

Diddorol yw sylwi, gyda llaw, bod ffurf ar rigwm y gaseg i'w gael yn *Llawysgrif Richard Morris o Gerddi* (gol. T.H. Parry-Williams, Caerdydd, 1931, t. 116):

gasag wine gousa gwnion
grounwen dene garna duon.

Nodwyd y cerddi hyn gan Richard yn ystod y cyfnod 1716-18, pan oedd yn llanc rhwng 14 a 16 mlwydd oed ym Môn, a thua deucan mlynedd yn ddiweddarach cofnodwyd rhigwm y gaseg drachefn, yn yr un sir, mewn cân werin a gasglwyd gan Grace Gwynedd Davies, sef "Cŵyn Mam-yng-Nghyfraith". Wele gyndynrwydd y traddodiad llafar.

Ond efallai mai'r enghraifft fwyaf diddorol o rigwm treth- tafod yn "Hen Hwiangerddi" yw un arall eto a gofnodwyd ym Môn gan Grace Gwynedd Davies, er bod ei fersiwn hi beth yn wahanol — sef yn fwy cymhleth ac ar gyfer ei ganu. Cyfeiriais ato fel rhigwm treth- tafod ond nid ymddengys bod Ceiriog ei hun wedi sylweddoli mai dyna oedd. Sut bynnag, dyma fel y ceir ef ganddo:

C

(Gofyniad)

Paham y mae'n arw
Bod blewyn garw
Yn tyfu ym mlaen barf gafr?

(Atteb)

Am ei bod yn pori
Dan y Piryw Parym
Ar y Piryw Parym;
Dyna'r p'am bod blewyn garw
Yn tyfu yn mlaen barf gafr.

(v) Y mae gorchest hefyd mewn ad-drefnu ymadroddion, eu cyfuno mewn amrywiol batrymau a chyflwyno'r rheini yn gywir ymhob pennill. Dyna a gawn yn y gyfres rhigymau, LXXXVII-XCI. Yn wir, gellid ymestyn y gyfres honno, hithau, gan fynd, felly, trwy'r holl batrymau dichonadwy ond, hyd yn oed a'i chymryd fel y mae yma, nid mater bach yw ei hadrodd yn hollol ddiwall:

LXXXVII

Ac hosan ddu coes un ddel,
Fel a'r fu fel a'r fel,
Fel a'r fel fel a'r fu,
Coes un ddel ac hosan ddu.

LXXXVIII

Fel a'r fel fel a'r fu,
Coes un ddel ac hosan ddu,
Ac hosan ddu coes un ddel,
Fel a'r fu fel a'r fel.

LXXXIX

Fel a'r fu fel a'r fel,
Ac hosan ddu coes un ddel,
Coes un ddel ac hosan ddu,
Fel a'r fel fel a'r fu.

XC

Coes un ddel ac hosan ddu,
Fel a'r fel fel a'r fu,
Fel a'r fu fel a'r fel,
Coes un ddu ac hosan ddel.

XCI

Ac hosan ddel coes un ddu,
Fel a'r fel fel a'r fu,
Fel a'r fu fel a'r fel,
Ac hosan ddu coes un ddel.

(vi) Ceir ffurf ar rigwm cynyddol “Y Pren ar y Bryn” yn y casgliad ond yr un orchest a berthyn iddo ag i gan y rhoddion Gwyliau. Eithr y mae un rhigwm arall sy'n haeddu sylw o safbwynt cyflawni gorchestion; rhigwm sydd ynghlwm wrth ddefnydd cyfrinachol o rai “geiriau” ac “ymadroddion” anghyffredin. Oni wyddom y cyfrinachau oll nid oes obaith inni ddehongli'r rhigwm, a chysylltiad mympwyol hollol sydd rhwng yr “iaith” gyfrinachol hon a'n hiaith bob-dydd ni. Yn wir, ni welir iawn-ddehongli'r rhigwm yn yr “Hen Hwiangerddi”. Bu Ceiriog yn ddigon cyfrwys yma i groes-hysbysebu tipyn a thynnu sylw at y ffaith fod y dehongliad cywir i'w gael mewn cyfrol arall o'i eiddo, sef *Y Bardd a'r Cerddor* (t. 96); a dyna gynyddu peth ar y gwerthiant! Sut bynnag, dyma'r rhigwm a'r dehongliad:

LXXXI

Cwyd meistr o'th ffirgrin grîn,
A gwisg dy ffirgrin grags;
Fe neidiodd popyloro,
I fôn y gwmws,
A neidiodd y gwmws,
I ben mownt lago;
Ac os na ddaw dwfr o'r reffension,
Fe aiff y cwbl yn boethion.

Cwyd Mistar o dy wely,
A gwisga dy glos:
Fe neidiodd y tân
I gynffon y gath,
A neidiodd y gath
I ben y mwdwl,
Ac os na ddaw dwfr o'r ffynon
Mi aiff y cwbl yn boethion.

(vii) Prin bod unrhyw ffurf ar chwarae llafar y mae plant yn ymhyfrydu mwy ynddo na gofyn a datrys dychmygion. Ceir yma nifer o rigymau yn ymwneud â hyn: LVII, LVIII, LIX, LX, LXXVI, LXXVII. Dyfynnaf dri yn unig:

LVII

Beth sydd yn sinc sinc yn y coed,
A phedwar llygad ac wyth troed? (Caseg gyfeb)

LVIII

Gŵydd o flaen gŵydd,
Gŵydd ar ol gŵydd,
A rhwng pob dwy ŵydd, gŵydd:
Sawl gŵydd oedd yno? (Tair)

LXXVI

Mi fum yn claddu hen gydymaith,
Gododd yn fy mhen i ganwaith;
Yr wyf yn ofni er ei briddo,
Y cyfyd yn fy mhen i eto. (Gŵr ar ôl hau haidd)

Mae datrys pethau fel hyn yn galw am sylwgarwch, craffter ac, yn aml, beth gwybodaeth o'r byd a'i helyntion. Mae gwybodaeth o rifydddeg yn ddigonol ar gyfer yr ail ond rhai cael golwg ar y byd os am ddatrys y ddau arall. Rhaid i blentyn, felly, wrth beth aeddfedrwydd profiad cyn troi at y math hwn ar ddifyrrwch. Wedi'r cyfan, mae'n datblygu ar yr aelwyd fel y datblyga yn yr ysgol a gelwir am "safoni" yn y naill le a'r llall.

Dewis chwaraewyr

Lle bo twr o blant am chwarae cuddio neu chwarae brenin-pen-domen, er enghraifft, rhaid dewis rhywun yn chwiliwr neu'n frenin. Dyna pryd y daw rhigymau fel y rhain yn hwylus:

LV

Fyn di — fantell — asgwrn — asgell — dos di Hywel Goch i'r
Castell, pryna imi bais a mantell — Gutyn — Gwta, be wyt ti'n
Fwyta — bys du — bys cam — bys chwerw chwingam — dos o gell
ac — allan.

Ceir un arall tebyg i hwn (LIV), yn Gymraeg drwyddo draw, ond y mae dau arall sy'n gybolfa o Gymraeg, Saesneg a sŵn:

XCIV

Bils! balsi bysedd a'r dde,
 Jack for a penny yesterday, (*sic*)
 So be so ac O ac U,
 T a trump and tarry true,
 O, U, T, out — gwialen fedw bur stowt.

XCVI

Wanar yn twar yn ticar yn tan,
 Bottle of vinegar I began,
 Cwes! cwesy can my lady,
 O, U, T, — out,
 Gwialen fedw Robyn Stout:
 Crwtyn bach mab i wrach,
 Dos di allan leidr bach.

“Chinese counting” yw'r enw Saesneg a roir ar beth fel hyn, weithiau, ac y mae llinell gyntaf un o rigymau plant y Saeson yn sail, 'dybiwn i, i linell gyntaf XCVI:

One-ery, two-ery, ickery, Ann,
 Phillisy, Phollisy, Nickolas John,
 Quever, quaver, Irish Mary,
 Stickeram, stackeram, buck.

Ond fe welir nad oes fawr o debygrwydd yng ngweddill corff y ddau bennill. Efallai i'r dull hwn o gyfrif ddod i Gymru o Loegr ond nid yw'n ddiogel casglu hynny ar sail presenoldeb geiriau Saesneg yn y rhigymau Cymraeg. Gwelsom fod rhai trwyadl Gymraeg ar gael a, sut bynnag, y mae cymysgu'r Gymraeg ag ieithoedd eraill yn hen, hen arfer. Ac nid Saesneg yn unig a geir mewn ambell gawdel. Mae rhai enghreifftiau ar gael o Ladin a Chymraeg wedi eu cymysgu ynghyd. Yn wir, mewn un gerdd — o'r unfed ganrif ar bymtheg mae'n debyg, — a gynhwyswyd gan T.H. Parry-Williams yn *Cerddi Rhydd Cynnar* (rhif 31) cawn Saesneg, Lladin, Groeg (o ryw fath!) a Chymraeg wedi eu cawlio â'i gilydd.

Difyrru babanod

(i) Ceir amrywiaeth diddorol yma o rigymau i'w hadrodd a'u canu wrth chwarae â gwahanol rannau o gorff baban, yn fyseidd, traed a phen; er enghraifft, y rhigwm hwnnw ynglŷn â bysedd — un â degau, o leiaf, o ffurfiau gwahanol iddo. Dyma fersiwn Ceiriog:

LVI

Y Fawd: — Ddoi di i'r mynydd modryb ym mawd?
 Bys Cyntaf: — “I beth?” meddai bys yr uwd,
 Ail Fys: — “I ladrata”, medd yr hrfys,
 Trydydd Bys: — “Beth os gwelwn Ddic y Piper?”
 Bys bach: — “Mi ffown mi ffown!” medd Robyn Wyn fach.

Ar gyfer y traed, o bosib, y defnyddid y gwahanol ffurfiau a geir ar y rhigwm hwn:

XCVIII

Dau droed bach yn myn'd i'r coed.
Esgid newydd am bob troed,
Dau droed bach yn dwad adre
Wedi colli un o'u 'sgidie.

Ac y mae dau arall tebyg iddo (VIII a CIII) yn y casgliad.

Hyd y gwelaf, un rhigwm sydd yma ar gyfer chwarae â'r pen:

LXXXIV

Yn tynu cydyn o wallt y talcen — Canwch y gloch.
Yn taro'i dalcen — — — — — Curwch y drws.
Yn gwasgu'r trwyn — — — — — Codwch y glicied.
Yn rhoi bys yn ei safn — Dowch i mewn, dowch i mewn,
dowch i mewn.

Ond y mae nifer y gellid eu defnyddio ar gyfer dandlw m plentyn i fyny ac i lawr, yn ôl ac ymlaen, ar naid ac ar garlam; er enghraifft, XXXI, XXXV, XCVII, ac un byr, tra adnabyddus:

XCII

Trot trot myn'd i'r dre,
Carlam garlam adre.

(ii) O ystyried y teitl a osododd Ceiriog ar ei gasgliad y rhyfeddod yw na chynhwysodd fwy na dau rigwm a oedd yn *amlwg* i'w defnyddio i geisio dod â Huwcyn heibio i'r crud. Wrth gwrs, gellir defnyddio *unrhyw fath* ar gân i wneud hynny. Arferai brawd i mi ganu ei fechgyn i gysgu trwy fwmian un o ganeuon Rhyfel y Boer iddynt! Ond y mae rhigymau ar gael, serch hynny, gyda'r swyddogaeth hon yn arbennig iddynt, fel 'tae. Dangosir hynny, fel arfer, yn rhai o gymalau'r gân; er enghraifft, synau fel "si hai lwli", "si hwi hwi", ac ati. Meddylier am "Si Hai Lwli 'Mabi"; "Lwlibai" a "Cysga Di, Fy Mhlentyn Tlws". Dyma hwiangerddi, yn llawn ystyr y gair, ac er nad wyf yn hollol siwr o hon:

LXXX

Hai li lwli twrgi mwrgi,
Sydd yn mysg y gwyddau'n gwaeddi,

go brin bod unrhyw amheuaeth ynglŷn â'r ganlynol:

LXXXIII

'Dos i'th wely rŵan,
'Dos i'th wely rŵan,
'Dos i'th wely fel yr wyt,
'Dos i'th wely rŵan.

Y Rhyfedd a'r Anhygoel

Mae hwn yn ddosbarth pur niferus a gellid cynnwys ynddo, o bosib, I, IV, V,

IX, X, XII, XXIX, XXXIV, XLI, XLII, LI, LXV, LXVI, LXVIII, LXIX, LXXV, CII. Rhigymau digrif yw'r rhain a'r digrifwch yn codi gan mwyaf, o anghyffredinedd y sefyllfa, ond efallai bod eu digrifwch yn apelio'n bennaf at bobl yn eu hoed a'u hamser; gall yr "anghyffredin" ymddangos yn eithaf posib i blentyn. Eto, 'does bosib nad yw'r ddau rigwm hyn yn ddigon i godi chwerthin ar unrhyw blentyn sy wedi dod i drin iaith yn fedrus:

I

Mi welais i beth na welodd pawb,
Y cwd a'r blawd yn cerdded;
Y fran yn toi ar ben y ty,
A'r gwr mor hy' a hedeg.

Gyda llaw, nid dyma union ffurf y rhigwm fel y dysgais i ef pan yn blentyn. Fel hyn y cenid ef gan fy mam:

Mi welais i be' na welodd pawb
Sef y cwd a'r blawd yn cerdded,
Yr adar mân yn toi y to
A'r malwod yn gweu melfed,
A bachgen bach yn llai na mi
Yn llyncu tri dyniawed.

Un o hoff adar llên gwerin yw'r Robin Goch ac mi ddaeth profedigaeth bur lem i ran y bychan hwn:

LXVIII

Robyn Goch yn mhlwy Rhiwabon,
Lyncodd bar o fachau crochon,
Bu'n edifar ganddo ganwaith,
Eisieu llyncu llai ar unwaith.

Gweddillion

Yn naturiol ddigon, darnau o ganeuon oedolion yw nifer helaeth o'r rhigymau plant sydd ar gael. Fel hyn y cyfeiriodd O.M. Edwards at un o ffynonellau'r rhigymau yn ei ragair i'w gasgliad ef ohonynt:

... y maent yn adlais o ryw hen bennill genid gyda'r delyn. Cofid y rhannau mwyaf melodaidd, rhyw seiniau fynnai aros yn y glust, gan fam neu forwyn, a byddent yn llais i lawenydd y galon wrth suo'r plentyn i gwsge.

Ac nid Penillion Telyn yn unig a ddefnyddid. Ceir ambell i bwt hefyd o gân werin neu hen faled ffair.

(i) Ymhlith y Penillion Telyn sydd ar glawr gellid nodi I, XX, XXIII, XXVIII, XXXIII, XXXVI, XLIX, L, LXVI, LXVII, LXXI, LXXV, LXXVIII, XCIII. Diamau y gellid cynnwys rhagor na hyn o'r casgliad, ond dengys y rhestr hon mor boblogaidd oedd y Penillion Telyn. A charwn sylwi ar un ohonynt yn arbennig gan y gall fod cysylltiad rhyngddo ag un o'r rhigymau Seisnig a oedd, yn ei dro, yn waddol o gerdd a gyfeiriai at "Bonnie

Prince Charlie". Dyma'r un Gymraeg, ac y mae iddo dinc hyfryd; atebiad yw, mae'n amlwg, i bennill arall cyffelyb ei gynnwys:

XXXVI

Oes, mae yma win ar werth,
Oes, mae yma frandi:
Oes, mae yma lodes lan,
Mor *sweet* a siwgrw candi.

Mae dau bennill i'r gerdd Seisnig y cyfeiriwyd ati (cerdd y tybir ei bod yn barodi ar gân gefnogol i'r tywysog, ac a gyfansoddwyd yn 1748), ond y cyntaf yn unig sy'n berthnasol i ni:

Over the water and over the lea,
And over the water to Charley.
Charley loves good ale and wine,
And Charley loves good brandy,
And Charley loves a pretty girl
As sweet as sugar candy. (ibid., tt. 115-16)

Ymddengys yn debygol fod benthyciad o'r Saesneg i'r Gymraeg yma ond diddorol yw sylwi na farnai'r Cymro fod unrhyw reswm da dros gadw'r cyfeiriad at "Charley". Dichon na ddeallodd mohono sut bynnag, neu nad oedd yn gefnogol i'r hen Syr Watcyn a'i ddaliadau gwleidyddol!

(ii) Mae olion y caneuon gwerin i'w gweld yn V, XI, XXII, XXXII, LXXII, LXXV, C, CII, CIV, ac y mae dau rigwm arall sy'n gysylltiedig â'r Canu Gwyliau, sef XXVI (y dawnsio ar Galanmai) ac XLVIII (Hela'r Dryw). Ond haedda un o'r rhain sylw arbennig, hynny oherwydd y goleuni a fwrwyd ar ei ystyr gan Nansi Richards yn y gyfrol ddifyr ryfeddol honno, *Cwpwrdd Nansi*:

XI

Mae geny' ebol melyn,
Yn myn'd yn bedair oed,
A phedair pedol arian,
O dan ei bedwar troed.
Fe bicith ac fe brancith,
O dan y feinir wen;
Gan drafael ugain milltir,
Heb dynu'r ffrwyn o'i ben.

Sonia Telynores Maldwyn, yn ei dull dihafal ei hun, am ddydd priodas ei nain — a fu'n achlysur hefyd, meddai hi, i Geiriog sgrifennu "Paham Mae Dei Mor Hir yn Dod?":

Cyn bo hir wedyn fe aeth deg ohonynt ar geffylau efo hi i Lanymynech i briodi Thomas Evans, Cae Hir, Cymdu, a chafodd geffyl gwyn a harnais melyn gyda phedair pedol arian ar ei garnau — ac am ei glustiau yr oedd menyf gwynion efo tasels — yn anrheg briodas gan ei thad. (t. 35)

Ac ar y dudalen nesaf ceir cyfeiriad ganddi sy'n cynnwys tystiolaeth ychwanegol i'r arferiad hwn o bedoli ceffyl priodferch â phedolau arian:

Y peth harddaf a welodd y Parch. Williams, Bangor (Llechidfab) oedd priodferch yn mynd o Blas Caer Rhun, Conwy i'r Eglwys a phedair pedol arian ar bedwar troed ei cheffyl. (t. 36)

(iii) Hyd y gwn, ni chynnwys y casgliad ragor na dau ddarn o hen faledi, sef pennill o gerdd Jac Glan-y-gors, "Pan Oedd Bess yn Teyrnasu":

XIII

Chwaith na Modryb Alice a chwaith a Modryb Modlen,
Ond bacsen am y goes a charai i glymu'r gloesen;
Pais o ddu'r ddafad a chrys o lian tene,
Het o frethyn tew a chap o lian cartre',

a phedair llinell grwydrol, a geir mewn mwy nag un o'r hen gerddi, er enghraifft, yn "Gwenno Penygelli":

XVII

Ci modryb Ann Ty'n coed,
Yn gwaeddi'n anghyffredin;
Am iddo losgi'i droed,
Mewn padell fawr o bwdin:
Roedd yno bwdin pys,
A hwnw ar haner ferwi,
A'r goges dorodd ei bys,
A cholli'r cadach llestri.

Dyma brawf pellach, a bod ei angen, o gatholigrwydd byd plentyn. Ond nid oes raid tybio, serch hynny, nad oedd peth gwreiddioldeb i'w gael ymhlith mamau a morynion yr aelwydydd, a dichon mai enghreifftiau o hynny sydd i'w gael mewn odli ffwr'-â-hi fel hyn:

XXV

Pwy fu farw?
Shon Ben Tarw.
Pwy gaiff y gwpan?
Shon Ben Tympan.
Pwy gaiff y llwy?
Pobol y plwy'.

Ac edrycher ar LXXXII; gellid mynd ymlaen ac ymlaen â rhigwm fel hwn. Wele ddyfynnu rhan yn unig:

... Mae ci fy nhad wedi rhedeg y wlad,
A chi fy mam yn cerdded yn gam,
A chi modryb Ann wedi myn'd i'r Llan,
A chi modryb Gras o dan y ddâs,
A chi modryb Gwen a chur yn ei ben ...
A chi nhad ci a ci mam gi,
Wedi myn'd allan efo'n ci ni.

Gofala Ceiriog ychwanegu mewn troednodyn yr esboniad ar “ci mam gi”:

Ci tad cu a mam gu sef taid a nain a feddylir.

Tybed ai rhigwm o'r De yw'r uchod? Ni chredai Ceiriog ei hun hynny. oherwydd ei nodyn terfynol, wedi'r rhigwm olaf, yw hwn:

Gwelir fod y casgliad hwn yn hollol ymddifad o Hwian-gerddi Deheudir Cymru. Byddai yn dda genyf gael cynorthwy i'w hel ynghyd a'u hachub rhag difancoll.

Gosodiad mentrus — ysgubol, yn wir — ond ni wn a fu ymateb iddo ai peidio.

§

Dyna fras-ddosbarthiad o'r rhigymau. Nid yw, wrth gwrs, yn cynrychioli rhagor na chyfran o'r casgliad cyflawn ac y mae sawl rhigwm na chyfeiriwyd ato o gwbl, ambell un yn anodd ei gynnwys mewn unrhyw ddosbarthiad gweddol bendant ac ambell un, cystal cyfaddef, sy'n anodd iawn i'w ddeall — i'r oedolyn hwn, o leiaf!

I gloi, dylid cyffwrdd yn fyr ag un mater arall, sef y cyswllt rhwng rhai o'r rhigymau hyn a chanu.

Goddefer dyfyniad gweddol hir o ragymadrodd J. Lloyd Williams i'w gasgliad *Hwiangerddi Cymraeg* (Hughes a'i Fab, 1928):

Mae nifer o gasgliadau da o'r hen rigymau wedi eu cyhoeddi; ond un ymgais yn unig sydd wedi ei wneud i gofnodi yr hen alawon ar bai rai y cenid hwynt yn yr amser gynt. Hyd yn oed yn y casgliad hwnnw nid oedd ond tua hanner yr alawon yn Gymreig; bu raid gorffen y rhestr trwy fenthycu alawon tramor, a thrwy gyfansoddi alawon newydd.*

Ar ôl llwyddo i gofnodi amryw gannoedd o alawon gwerin mae'n rhyfedd meddwl gymaint o amser ac o drafferth a gafwyd i sicrhau'r dwsin o alawon traddodiadol sydd yn y llyfr hwn. Ac nid yw'n rhyfedd chwaith pan gofir mai un o ganlyniadau ofergoel Seisnig yr “Hen Drefn” ydyw hyn. Ar ol i'r mamau fod yn canu “Twinkle, twinkle, little star” a chaneuon tebyg, pan yn blant yn yr ysgol ddyddiol, naturiol iawn oedd iddynt ganu rhigymau Cymraeg ar yr alawon Seisnig hyn a gadael i'r hen alawon fynydd ar ddifancoll.

Another serious difficulty met with was the fragmentary character of much that had remained in the singer's memories. In some cases it was only after comparing and piecing together tunes and phrases obtained from widely different localities that the complete tunes were recovered.

* (Cyfeirir yma, debyg, at gyfrol Cadrawd a Harry Evans, *Welsh Nursery Rhymes*, The Educational Publishing Company, Merthyr Tudful, ?1905.)

Mae'n berthnasol sylwi, bid siwr, bod cryn doreth o rigymau plant na fwriadwyd erioed mohonynt ar gyfer eu canu. Pethau i'w hadrodd yw llawer

ohonynt a nifer go dda, yn ddiamau, ar gyfer eu llafar-ganu yn y dull neilltuol hwnnw a ddefnyddir gan blant ar brydiau — er enghraifft, pan fydd rhai ohonynt yn dewis bwrw dirmyg ar ryw greadur bach anffodus, neu'n chwarae'n dwr ar iard yr ysgol. Eto i gyd haedda tystiolaeth J. Lloyd Williams ystyriaeth ofalus; gŵr craff iawn ei olygon oedd ef mewn popeth yn ymwneud â chanu gwerin. Cyfundrefn felltigidig oedd cyfundrefn addysg y ganrif ddiwethaf, a dechrau'r ganrif hon, o safbwynt Seisnigeiddio agweddau ar fywyd teuluol Cymry'r cyfnod, a chwaraeodd hyn ran yn niflaniad rhai o alawon y rhigymau, a dyfodiad rhai estron i'n plith. Serch hynny, gellir yn betrus awgrymu i J. Lloyd Williams weld mwy o ddiffyg nag oedd yno mewn gwirionedd a hynny oherwydd iddo dueddu i gyfyngu ei sylw yn ormodol i'r hwiangerdd fel y cyfryw, hynny yw, i'r caneuon cwsg, yn bennaf.

Ped edrychid ar gasgliad Ceiriog gwelid bod yno nifer o rigymau y gellid teimlo'n weddol hyderus eu bod yn cael eu canu yn ei gyfnod ef ei hun ond, fel yr awgrymwyd yn barod, go brin bod cymaint ag un "hwiangerdd" yn eu plith. Sut bynnag, wele rai ohonynt;

I. Pennill yn cynnwys clymiadau o awdl-gywydd yw hwn ac, fel arfer, ceir tri chlymiad ynddo (dau sydd ym mhennill Ceiriog). Fel pennill tri-chlymiad y clywais i ei ganu ar yr aelwyd gartre a dysgodd fy mam ef pan oedd yn blentyn yn wyth-degau'r ganrif ddiwethaf.

V. Cân "Y Lleuen" yw hon, ac y mae mwy nag un ffurf arni. Diamau y medrai Ceiriog ei chanu.

VII. Cyfeiriais eisoes at bennill "Y Gaseg" fel rhan o gân werin o Fôn.

VIII ac XCVIII. Ceir saith o alawon ar gyfer y rhain (a'u tebyg) yn ail gyfrol *Cylchgrawn Cymdeithas Alawon Gwerin Cymru*.

X. Cofnodwyd alaw ar gyfer y rhigwm hwn — y ddau bennill am "Y Ddafad Gornio" — yng nghasgliad Maria Jane Williams, a gyhoeddwyd yn 1844.

XI. Dysgodd fy mam ganu'r "Ebol Melyn" pan oedd yn ddim o beth, a chyda chytgan, wedi pennill pedair llinell, y canai hi'r rhigwm: "Weli di, weli di, Mari fach;/Weli di, Mari annwl?"

XIII. Cofnodwyd alaw ar gyfer "Pan Oedd Bess yn Teyrnasu" yn y *Cylchgrawn* (Rhif 4, t. 84). Dichon mai â'r alaw hon y cysylltwyd y geiriau gan Jac Glan-y-gors ei hun.

XVII. Mae'n bosib y cenid hwn ar alaw "Gwenno Penygelli".

XXII. Pennill cyntaf “Robin Ddiog” yw hwn.

XXVI. Ffurf ar “Croen y Ddafad Felan”.

XXVIII. Gan fod hwn yn Bennill Telyn mor adnabyddus, ac i’w gael mewn mwy nag un cyfuniad ar alawon gwahanol, y mae’n rhesymol casglu y byddid yn ei ganu ar lawer aelwyd.

XXXII. Dyma bennill arall a geir ar gân “Ffoles Llantrisant” yng nghasgliad Maria Jane Williams.

XLVIII. Mae mwy nag un alaw ar gael i ganu penillion “Hela’r Dryw”.

LXIII. Mae digon o sail i gredu bod canu ar “Y Cyntaf Dydd o’r Gwyliau”.

LXV. Clywodd Dr. Enid Pierce Roberts ei thaid yn canu’r pennill hwn. Ceir ef wedi ei nodi gan Enid Parry yn *Cylchgrawn Cymdeithas Alawon Gwerin Cymru* (Cyfrol 4, Rhifyn 2, t. 59).

LXXII. Cenedl “Teiliwr Oedd Fy Nhaid” neu “Melinydd Oedd Fy Nhaid” ar ddwy alaw, o leiaf, y gellir teimlo’n bur sicr eu bod yn perthyn i’r ganrif ddiwethaf.

LXXV. Casglwyd cân “Robin Goch oedd ar y rhiniog” yn gynnar yn y ganrif hon a diau ei bod ar gael yn y ganrif flaenorol.

CII. “Deryn y bwm yn bama” yw llinell gyntaf Ceiriog — enghraifft dda o’r math ar gamgymeriad a geir oddi fewn i draddodiad llafar — a go debyg y gŵyr nifer sylweddol o Gymry sut i’w gywiro!

CIV. Hawdd credu bod cryn ganu ar “Y Pren ar y Bryn” yn amser Ceiriog.

Owain Glyndwr Williams: Nodyn Bywgraffyddol

Fe’i ganwyd yn Hen Dyrpeg, ger Tre-garth, plwyf Llandygái, yn 1831. Fel y rhelyw o’i gyfoeswyr yn y cylch aeth i weithio i’r chwarel ac yno yr oedd pan gyhoeddwyd ei gerddi yn *Canïadau Glyndwr*, a argraffwyd ym Methesda yn 1857. Efô’i hun a fabwysiadodd y “Glyndwr” yn ei enw. Fel “Owain Glyndwr” y cystadleuai yn eisteddfodau’r cyfnod ac ymddengys iddo fod yn gystadleuydd diwyd; yn bryddestwr dygn, fel y dengys ei lyfr. Anfonodd gymaint â chwe phryddest i eisteddfodau ym Methesda, Y Rhyl, Bangor a Thal-y-bont yn ystod 1856-7. Yng nghynhyrchion *Eisteddfod Pont y Workhouse. Chwarel y Penrhyn . . . 1876*, mewn traethawd ar “Enwogion y

Chwarel” gan Ogwenydd, ceir y cofnod hwn:

O.G. Williams, (*Owen Glyn Dwr*) oedd fardd da, y mae tân awen a naturioldeb yn rhedeg trwy ei eiddo oll, ac ni ddylai un ty yn y gymydogiaeth fod heb ganeuon Glyn Dwr, Tegai, Gutyn Peris, ac eraill.

Diddorol yw sylwi bod Huw Tegai yn ei adnabod yn dda ac adolygodd y *Caniadau* yn “*Yr Arweinydd*” (rhifyn Mai 7fed, 1857). Nid oedd ef mor uchel ei glod i awen y “gweithiwr ieuanc” ond cyfrifai’r llyfr, serch hynny, “yn burion gwerth chwechyn” ac ni farnai “i’r Caniadau fod ar y cyfan yn ol i’r hyn a ellir yn rhesymol ddisgwyl iddynt fod”. Wrth gyfeirio at rai gwallau yma ac acw yn y gyfrol ni allodd ymatal rhag troi yn nawddoglyd:

Cawsom yr hyfrydwch lawer min hwyr o ddysgu man wersi . . . i Owen Williams, cyn iddo ef na neb arall feddwl am iddo fyned yn Dywysog, sef yn “Owain Glyndwr”. — Na fydded i’r Tywysog anghofio y gwersi a gafodd “Owen Bach”.

Rywbyrd wedi cyhoeddi’r cerddi symudodd O.G. Williams i ardal Ffestiniog i fod yn oruchwyliwr ar un o’r chwareli yno. Hyd yma ni lwyddwyd i leoli’r chwarel honno, nac i ddarganfod dim am ei hynt yn yr ardal, ond ymddengys iddo farw yno a’i gladdu ym mynwent Eglwys Dewi Sant. Mewn rhifyn o’r “*Caernarvon and Denbigh Herald*”, o dan y pennawd “Marwolaeth Owain Glyndwr”, dywedir iddo farw o’r diciáu yn Dôl-awel, Blaenau Ffestiniog, ar Chwefror 15fed, 1869.

[’Rwy’n ddyledus i’r cyfeillion caredig canlynol am rai o’r ffeithiau uchod: Ms. Annis Milner, Llanddaniel; Mr. J. Elwyn Hughes, Dirprwy-Brifathro Ysgol Dyffryn Ogwen; Mr. Gwilym Jones, Llyfrgellydd Blaenau Ffestiniog, a Mr. W. Rees, o’r un dref. M.E.]

[*The above paper examines the background and content of the earliest published collection of nursery rhymes in the Welsh language. This was issued in 1870, as part of his volume Oriau’r Haf, by John Ceiriog Hughes, Wales’s most popular lyrical poet of that period.*

Many of the collection’s items, it is shown above, had already been published by Ceiriog during 1857 in a North Wales newspaper, “Yr Arweinydd”, but had initially been gathered from oral tradition by others — including, especially, O.G. Williams of Bethesda, Caernarfonshire — in response to a collecting competition organised by the poet through that paper.

Intriguingly, the fruits of a second — and equally productive — competition held during the same year were never released in “Yr Arweinydd”. It seems, also, that when Ceiriog eventually published over a hundred rhymes in Oriau’r Haf, he studiously excluded certain examples. Furthermore, he made no acknowledgement whatever of the spade-work provided by his original

collector-informants. The above paper, in attempting to account for these curiosity-raising omissions, dwells upon the puritanical objections that were strenuously voiced by several Welsh Victorians when *Ceiriog* first began issuing nursery rhymes. For some weeks during 1857 "*Yr Arweinydd*" was to stage an unrelenting debate between, on the one hand, the stern and self-appointed custodians of public morality and, on the other, the more tolerant devotees of folkloric tradition. Many of the former, apparently, threatened to boycott "*Yr Arweinydd*" for its promotion of such insubstantial and, indeed, sinful material!

A considerable section of the above paper is given to analysing the actual content of the 1870 collection, and the majority of the latter's 104 items are here broadly categorised from a functionalist viewpoint. Particularly numerous, it emerges, are feat-rhymes (testing memorisation, imagination, pronunciation dexterity, breath control, etc.) while other categories represented in the collection are counting-out, "physical" and nonsense rhymes. The musical affinities of the nursery rhyme genre are touched upon in the paper's final paragraphs: its author, while conceding that several of these rhymes might usually have been spoken rather than sung, notes that many others are likely to have been chanted to simple and repetitive musical phrases, before listing twenty examples which — judging from comparative evidence within Welsh folksong tradition — were probably sung to tunes more melodically developed.

Concerning the classification of rhymes, a recent publication of interest is David Buchan, "*Social Function and Traditional Scottish Rhymes*", in *Folklore Studies in the Twentieth Century*, ed. Venetia J. Newall, Woodbridge/Totowa, 1980. Ed.]

DIVERSE THOUGHTS ON WELSH FOLKSONG ARRANGEMENTS, THEIR SUITABILITY AND USE

Alun Davies

This article is based on the talk about various vocal and choral arrangements of traditional Welsh folksongs which I gave at the Weekend Course of the Welsh Folk-Song Society at Lampeter in September, 1975. It has been expanded to take account of arrangements published since that date and includes a section on the attention (or, in some cases, the lack of attention) given to arrangements in contemporary performances and recordings.

I use the word "talk" advisedly, for what the audience heard on that occasion was by no means a learned discourse but, rather, a series of observations, of an admittedly personal nature, upon those arrangements which were (and still are) in my possession — and I had better explain at once what I mean by that somewhat capitalistic expression "in my possession".

In my library at home there are, including all the Journals of the Welsh Folk-Song Society, over seventy collections of traditional Welsh melodies plus several dozen arrangements published separately or in sets of two or more folksongs. All of these are available in the following forms:

melody only, solo voice with piano accompaniment, choral arrangements (with or without accompaniment) for school choirs, female voices, mixed voices and male voices, and instrumental and orchestral transcriptions.

This library, like my interest in traditional Welsh music, was established as a result of inheriting the early journals and various other books from a founder member of the Society; one who also sang with the *Canorion*, the choral group of Bangor students established by Dr. John Lloyd Williams about 1907 to help "propagate the gospel" of the Welsh folksongs which he and the other indefatigable collectors had rescued from oblivion, almost at the proverbial eleventh hour, by their dedication and industry at the turn of the century. Bear in mind that phrase "propagate the gospel": it relates to an important point as far as the arrangements of Welsh traditional music are concerned and I shall return to it later on in this article.

Many of the collections also include examples of the other branch of traditional Welsh music, viz the harptunes. If the folksongs are the products of the untutored peasantry, then harptunes were systematically composed by a much more sophisticated type of individual, namely the professional harpist. As the latter consciously thought in terms of harmony as well as melody, harptunes present far less problems to the arranger than the folksong — and this article, like my talk, is confined to arrangements of the latter.

As with the individual journals, all but twelve of the other collections have in each case been edited by one person. At the time of the talk these publications ranged from the *Ancient National Airs of Gwent and Morganwg* (2), which that redoubtable figure Maria Jane Williams published in 1844, to D. Roy Saer's equally important collection, *Caneuon Llafar Gwlad* (*Songs from Oral Tradition*) (49), published in 1974 (but as the latter collection is confined to melodies and words, it fell outside the scope of the talk). Since then, the Society itself has published *Lleisiau'r Werin* (*Folk Voices*) (50), which is discussed later on. My library, nevertheless, remains regrettably incomplete, as the works of Ieuan Ddu (3), Owain Alaw (4) and Pencerdd Gwalia (5) are not represented in it.

"The first duty of an editor is to select the songs, and then to select the best versions", so said Frank Howes in *Folk Music of Britain . . . and Beyond* (51) when discussing the famous publications of George Thomson (1757-1851), who "wished to rescue Scottish folksong from oblivion and give it currency among the higher classes of society as well as the peasantry". Thomson, an Edinburgh publisher, enlisted the poetical aid of Robert Burns for the provision, where necessary, of extra verses for some of the songs. Llew Tegid fulfilled the same task for J. Lloyd Williams, Sir Thomas Parry for both Enid Parry and Grace Williams, T. Gwynn Jones for W.S. Gwynn Williams, and R. Bryn Williams for Eunice Davies. Cynan and Sir Thomas Parry-Williams also played a significant role in this respect just as, earlier, Ceiriog had written new words for the harptunes. Thomson's enthusiasm led him to make further collections of Irish and Welsh songs over a period of fifty years and he commissioned two of the greatest composers of his time, — and of any time for that matter — Haydn and Beethoven, to provide arrangements (1) which included accompaniments for a string trio (piano, violin and cello). For the sake of completeness I should add that Thomson also commissioned that somewhat shadowy figure, Leopold Kozeluch (1754-1818), to write some arrangements. Kozeluch's only other claim to fame is that he succeeded Mozart "in the office of imperial chamber composer" (52). As far as I know, none of the editors of the collections of traditional Welsh music was as ambitious as Thomson in enlisting the aid of the great composers of their time, unless it is considered — in contrast to the opinion of the present writer — that Morfydd Llwyn Owen, who collaborated with Lady Herbert Lewis, was a composer destined for such greatness had she only lived longer. (Gustav Holst is a special case and his settings of *Twelve Welsh Folksongs* (25) are dealt with in Part Two of this article.)

George Thomson wanted to save the native Scottish songs from oblivion. A century later John Lloyd Williams and his shock-troops succeeded in carrying out a similar salvage operation, but of much greater magnitude, as far as the folksong branch of Welsh traditional music was concerned. (The publications of the professional harpists of the late eighteenth and early nineteenth centuries had already ensured the permanency of harptunes.) As

is well known, John Lloyd Williams was a scientist by profession and a musician by natural inclination. Among Welshmen he must be the only Doctor of Science who also became a Doctor of Music — a really formidable and well deserved “double”. A man of great perspicacity he must also have shared Thomson’s desire to make *our* folksongs known to all classes of society. In Thomson’s day, “society” was structured in terms of aristocracy, gentry, middle classes and peasantry. John Lloyd Williams and the infant Welsh Folk-Song Society (founded in 1908) had to contend with different but far more entrenched aspects of social division: puritanical, shortsighted bigotry on the one hand and academic and professional musical apathy on the other. The religious zeal of the former during the nineteenth century had driven the folksongs “underground” because of their allegedly unfortunate associations with fair and tavern, and the latter were far too busy writing music in the combined image of Handel and Mendelssohn (without ever approaching a modicum of the genius of these two composers) to bother with what they considered to be the relics of an untutored peasantry.

How different, how much more sympathetic, realistic and practical were matters in England where the untiring labours of Cecil Sharp were systematically supported by distinguished composers, such as Ralph Vaughan Williams and Gustav Holst, who (like Bela Bartok and Zoltan Kodaly in distant Hungary) appreciated the true essence of the musical part of their native cultures by “getting down to their roots” and harvesting the fertile soil of peasant music.

So, having saved Welsh folksongs from the oblivion threatened by bigotry and apathy, the next logical step for the collectors was to make their discoveries known to the public, and in this case “public” means performers as well as audiences — and “performers” include choral groups as well as unaccompanied solo singers content with only the melody.

Many of the collections to be mentioned included arrangements for solo voice with piano accompaniment and in this form were invaluable in bringing the songs to the notice of the general public. But it is in his farsighted attitude to arrangements that John Lloyd Williams displayed his perspicacity to the full. Like certain religious and political organisations, the leader of the greatest rescue operation in the history of traditional music realised the value in appealing to children. So, with the help of L.D. Jones (Llew Tegid) he edited three volumes, *Welsh Folk Songs* (18), for use mainly in schools but also by female choirs. He provided settings for unison voices or in two-parts, three-parts and, occasionally, four-parts for soprano and alto voices. All these were given piano accompaniment. In some instances the musical setting varied from verse to verse (the “extended” treatment); in others, the same setting was used for each verse (the “stanza” treatment).

Another publication for school use was *Hwiangerddi Cymraeg* (23), a collection of lullabies with piano accompaniment. It would be idle to pretend that all of Lloyd Williams’s arrangements attained the same degree of excellence but, without going into detail, many were effective and most

were interesting in the scope they offered to young singers and their accompanists. Perhaps the teachers of today are less well equipped to play the piano with the dexterity of those that Lloyd Williams had in mind sixty years ago, for it is interesting to compare the collection of *Hwiangerddi* (48) published in 1973 by Mudiad Ysgolion Meithrin with that edited by Lloyd Williams. In the latter book, edited by Elen Ogwen, Menna Bennett Joynson has provided two-stave arrangements with the words printed between the staves. Mrs. Joynson is obviously a present-day realist — not for her the stimulating arrangements of Lloyd Williams, which called for a certain amount of skill on the part of the performers and accompanist alike, but simple settings, well within the ability of most untutored music lovers of the present day, and correspondingly useful within their self-imposed narrow scope. W.S. Gwynn Williams had adopted a similar technique in his edition of *Hwiangerddi Cymru* (38), published in 1944.

To return to other collections edited by John Lloyd Williams. With (Sir) Arthur Somervell, he co-edited *Sixteen Welsh Melodies* (13) for voice and piano. For unaccompanied mixed voices he produced the now unavailable *Ceinion y Canorion* (11) in 1908 and, in conjunction with Sir Walford Davies, *Alawon Cenedlaethol Cymru* (29). The simple “hymntune” type of four-part arrangements of the latter were much less interesting than those of the former. (Incidentally, an Irish melody, “Eileen Aroon” — known in Scotland as “Robin Adair” — was included in *Alawon Cenedlaethol Cymru*.) The disadvantage of hymntune-like arrangements (apart from those of carols expressly designed for use in congregational worship) is that repetition of, in most cases, the same block harmonies can lead to tedium for audiences whilst performers are aware of the lack of scope for their interpretative powers. Performers are given plenty of scope for such powers in the interesting and challenging SATB arrangements which John Lloyd Williams issued in individual sheet music form and which had been anticipated in the *Ceinion*. As we shall discover later, the man whose choral arrangements dominated the Forties, W.S. Gwynn Williams, was in his collections and individual items slavishly addicted to giving the melody exclusively to the soprano part, with the other parts allocated their customary supporting roles.

Amongst the collections which did much to propagate this particular gospel between 1914 and 1949 were those edited by Grace Gwyneddon Davies (16, 19, 26), Lady Herbert Lewis (14, 27), Hubert Davies (17, 28), Grace Williams (30), Mervyn Roberts (32), Enid Parry (41), D. Vaughan Thomas (24) and W.S. Gwynn Williams (21, 35). Apart from an alternative version for SA/SSA by Mervyn Roberts, all of these, including the two volumes edited by Lady Lewis (who was otherwise adamant in declaring that folksongs should be sung as unadorned solos), were for voice and piano accompaniment.

Special mention must be made of *Six Welsh Oxen Songs* (30), for which

Grace Williams provided varied piano accompaniments for the different verses of those short, almost epigrammatic, melodies. These accompaniments are models of technical expertise allied to a true understanding of the songs. Although the accompaniments in the other volumes vary from the primitive to the excessive, there are some examples of apt accompaniments which, if not particularly distinguished, are at the same time acceptable pianistically.

Possibly the most famous of all the collections in which arrangements were for voice and piano are the two editions of *Songs of Wales*, which, of course, include harptunes as well as folksongs. Surprisingly enough, the one man who maintained a higher standard of musicianship and understanding in the art of arranging Welsh folksong than any one else did not produce a sole collection of his own. I refer, of course, to E.T. Davies, who, nevertheless, had many of his individual arrangements published during his long lifetime. These included a medley for SA and piano, entitled *Alawon y Bryniau (Mountain Melodies)* (15), in which “Y Deryn Pur”, “Pant Corlan yr Wyn” and “Nos Galan” were each prefaced by an attractive *quasi-rondo* theme. The well deserved popularity achieved by these effective settings later induced E.T. Davies to provide a version for mixed voices.

In 1959, with Sydney Northcote and A.G. Prys-Jones, he co-edited *Caneuon Cenedlaethol Cymru (The National Songs of Wales)* (45). This was the valuable successor to, and replacement for, Brinley Richards’s original collection of *Songs of Wales* (6), published in 1873. Although he was no folksong collector, Brinley Richards certainly saw himself as a “propagandist for Welsh music outside Wales” (53). His arrangements were written for domestic use as well as for concert singing, with “an accompaniment which, although very simple and designed for the average *salon* pianist, was absolutely idiomatic. In this respect alone they surpassed the majority of previous versions which were either crude and inelegant, or were designed basically for the harp. This was only to be expected from a very fine pianist and teacher of his instrument” (53). The pity is that many of the accompaniments in subsequent collections did not attain the standard set by Richards. However, those of E.T. Davies in the later book, especially the accompaniments for the folksongs, display a remarkable affinity for the character of the songs themselves. A.G. Prys-Jones was the literary editor but the choice of Sydney Northcote was inexplicable.

Other collections for voice and piano published since 1950 include *Alawon o Gymru (Songs from Wales)*, edited by David de Lloyd and published posthumously in 1952 (42). The airs here have been arranged for one or two voices with piano accompaniment. It might well have been Dr. de Lloyd’s intention to produce an edition of arrangements which called for more skill on the part of the performers than was the case with Brinley Richards’s *Songs of Wales*. If so, he was unfortunate, as his edition has been superseded and surpassed by the present edition of the *National Songs of*

Wales already mentioned. Like E.T. Davies, Dr. de Lloyd favoured the medley method of popularising certain folksongs. The first, *Cadwyn o Geinciau Gwerin (A Chain of Folksongs)* (20), was for female voices and the second, *Cylch Corawl o Ganeuon Gwerin (A Choral Folksong Cycle)* (31), required mixed voices. Both are somewhat pretentious in style and neither achieved the popularity of *Alawon y Bryniau* (15).

Of the remaining post-1950 publications for voice and piano, mention has already been made of Menna Bennett Joynton's *Hwiangerddi* (48). The Gwynn Publishing Company issued *Un ar Ddeg o Ganeuon Gwerin Cymru (Eleven Welsh Folk Songs)* (43), in which the work of arrangers already noted in this article (E.T. Davies, Enid Parry and W.S. Gwynn Williams) was augmented by that of Arwel Hughes, D.E. Parry-Williams and W. Matthews Williams. Many of the collections previously mentioned were edited by people who had close connections with the Welsh Folk-Song Society. For example, Dr. J. Lloyd Williams was the Society's first Secretary and Editor and was succeeded in the latter capacity by W.S. Gwynn Williams who, in due course, became Chairman of the Executive Committee. Lady Lewis's many activities culminated in her becoming President of the Society. Sir Walford Davies and E.T. Davies were Vice-Presidents, whilst Emlyn Evans, Grace Gwyneddon Davies, Mervyn Roberts, Lady Parry and Dr. David de Lloyd were, at various times, members of the Executive Committee. The latest committee member to publish a collection is M. Eunice Davies (Williams). Entitled *Caneuon Gwerin Cymru* (47), hers is a worthy successor to those of her predecessors in the Society's administration.

E.T. Davies and Professor David de Lloyd were in charge of the music departments at the University Colleges of Bangor and Aberystwyth respectively. Some of their Welsh folksong arrangements were included in the three volumes of the *New Song Book (Llyfr Canu Newydd) for Use in Schools and for General Use* (22). Written for voice and piano (with the provision of an occasional counter-melody) these volumes also included music from other sources. It was very much an University of Wales "closed-shop" type of publication as, apart from Sir Walford Davies, all the other arrangers (and contributors of original material) were employed by the University. These included Charles Clements, David Evans, J. Charles MacLean and Dr. J. Lloyd Williams. Incidentally, Mr. Clements, despite the small number of his separately-published arrangements, was both musically and imaginatively an ideal choice for this responsible work. Conspicuous by their absence were well-known musicians who were not academically employed, i.e., T. Hopkin Evans, Vincent Evans, Caradog Roberts, Vaughan Thomas, etc., all of whom had contributed effectively to the repertoire and whose arrangements had been published as separate items. Was this an example of "*Cythraul-yr-Alaw-Werin Academaidd*"? Another notable absentee was W.S. Gwynn Williams but, as we shall see, he

eventually produced a large, if somewhat monotonous, counter-blast of his own! Incidentally, many of the *New Song Book's* arrangements were subsequently published as separate items.

A second edition of *Alawon Cenedlaethol Cymru* (44) was prepared by Dr. D.E. Parry-Williams. It is, of course, the successor to that edited by Sir Walford Davies and J. Lloyd Williams (29). Like its predecessor it is a "slim" volume and, although Dr. Parry-Williams gives greater freedom of movement to the inner parts, these arrangements, like those of the first book, are basically straightforward.

The "hymntune-like" method of arrangement favoured by Sir Walford Davies and Dr. Lloyd Williams was, as previously stated, emulated by W.S. Gwynn Williams for SATB in four slim volumes (seven arrangements per volume) which were published during the 1939-45 war. These were *Canu Haf* (*Summer Carols*) (39), *Clychau Nadolig* (*Christmas Bells*) (34) and *Hen Faledi Cymreig* (*Old Welsh Ballads*) (40), in which W.S. Gwynn Williams worked alone. In association with Mansel Thomas, he co-edited *Ceinciau'r Cymry* (*Melodies of the Welsh*) (36). The remaining slim volume from the Gwynn Publishing Company during the same period was *Difyr Gerddi Cymreig* (*Popular Welsh Songs*) (37), in which the arrangements for male voices were similarly treated, no doubt on instructions from the publisher, by Dr. R. Maldwyn Price. Was this elementary treatment dictated by the unavoidable wartime shortage of paper which, no doubt, inhibited the publication of "extended" arrangements or by the fact that, because of the manpower situation, large choral units had been disbanded and their place taken by small vocal groups? Or did these arrangers decline to write extended arrangements either from choice or inability to do so? The effective extended arrangements which Mansel Thomas later had published belie this question as does the *Rhapsody for a Prince* which he composed for the Investiture of Prince Charles as Prince of Wales at Caernarfon in 1969. The latter is scored for mixed voices and orchestra and, as far as I know, has remained in manuscript form only.

In the preface to the first edition of *Alawon Cenedlaethol Cymru* (29), the editors gave their reasons for substituting new verses for the allegedly belligerent poems by Ceiriog. For example, John Lloyd Williams's verses for "Ymdaith Capten Morgan" extolled the virtues of the Welsh language ("Hen iaith y Brython, annwyl iawn i ni") and so replaced "Rhwym wrth dy wregys gleddyf gwyn dy dad" by Ceiriog. (Bessie Orwig Jones later undertook a similar task for the *National Songs of Wales*.) Idris Lewis, who at the time was Head of Music, BBC Wales, also adopted such a procedure when selecting new words by Wil Ifan for his collection *Alawon Cymru* (33), in which "Dewch i'r Frwydr" is set to "Dewch i'r frwydr, blant y bryniau,/Nid â gwaedlyd arfau dur;/Dewch â gloyw gleddau'r ysbryd,/Dewch â sêl gwladgarwch pur". Once again, no attempt was made to depart from the "hymntune" type of foursquare arrangements for mixed

voices. It should be noted, however, that Mr. Lewis subsequently published two delightfully extended arrangements, "Llansteffan" and "Hwyrnos", for voice and piano and a buoyant arrangement of "Hob y Deri Dando", published under the title "Brethyn Cartref", for SATB and piano (See the relevant appendix in the next issue of this journal).

With one or two exceptions, the collectors hitherto mentioned were non-professional musicians. I have already referred to the apathy of nineteenth-century Welsh musicians towards their native folksongs. After the turn of the century, too, many musicians chose to ignore the massive "rescue operation" mounted by the Society. There were, however, certain exceptions to this sorry record. The heads of the only two Departments of Music then in existence in the University of Wales, Professor David Jenkins (Aberystwyth) and lecturer David Evans (Cardiff), together with Harry Evans (whose early death in 1914 not only deprived Wales of one of its finest conductors but also delayed the establishment of Bangor's Music Department, of which he would have been the first head), had joined the doyen of Welsh musicians, D. Emlyn Evans, on the Society's Executive Committee. David Evans was later promoted Professor and his slight connections with arrangements will be mentioned in association with the *New Song Book* (*Llyfr Canu Newydd*) (22). Professor Jenkins's interest was never more than lukewarm. In fact, he rather disparagingly told Lloyd Williams at the outset of the rescue operation that the last of the worthwhile songs had already been recorded (54), this implying that the proposed activities of the Welsh Folk-Song Society would be a waste of time. By the year of his death in 1915, Jenkins had received sufficient time to reflect on his colossal error of judgement.

Clearly, no reputable Welsh musician of the Edwardian period matched the constructive approach of Emlyn Evans (1843-1914), the finest all-round Welsh musician of his time. His perceptive remarks on the rediscovered melodies are to be found in the early Journals. And to make the record complete, he edited (i) the *Treasury of Welsh Songs* (7), published in three parts for female voices with piano accompaniments, (ii) *Alawon Cymru* (*Melodies of Wales*) (8), for mixed voices, also with piano accompaniment, (iii) with A. W. Tomlyn, the *Gem Selection of Songs of Wales* (12), for solo voice and piano accompaniment. During the course of his long lifetime, the Victorian historian Nicholas Bennett, had collected over 700 melodies. 500 of these were selected and arranged for piano or harp by Emlyn Evans and published as *Alawon Fy Ngwlad* (*The Lays of My Land*) (10). Clearly, Wales's musical debt to Emlyn Evans is deep. He continued the pioneering work of Ieuan Gwyllt, John Ambrose Lloyd and J. D. Jones in improving the quality of "*Caniadaeth y Cysegr*"; through the columns of *Y Cerddor*, the monthly magazine which he co-edited with David Jenkins, he enthusiastically and encouragingly educated his fellow-countrymen into the mysteries and joys of music in general; his fearless adjudications were a

stimulus to all competitors who wished to learn (as well as win!) and he was an inspiring choral conductor when his health allowed him to undertake this arduous work. To this formidable list of achievements, many of them carried out in continuing pain, can be added the delight that this experienced and sensitive musician took in helping to guide his younger and, at the time, less experienced colleagues during the acorn stage of the Society. Physically he suffered the handicap of being a hunchback; in musical matters, in the context of his time and geographical situation, he was a giant. How strange that his inestimable services to music in Wales were not acknowledged by the University of Wales with an honorary degree! (E.T. Davies also suffered from the University's disdainful lack of regard but, in fairness, it should be noted that — in addition to J. Lloyd Williams — a former President of the Society, Mary Davies, received the honorary degree of Doctor of Music from the University.)

Emlyn Evans's well known contemporary was the ubiquitous Joseph Parry. In 1887 he published the first part of his *Llyfr Tonau Cynulleidfaol Cenedlaethol Cymru* (*The National and Congregational Hymntune Book of Wales*). Ieuan Gwyllt's revolutionary book of 1859 had a similar title while modestly omitting the "national" claim. Parry's book was intended to be a companion volume to Thomas Gee's immense *Emynau y Cyssegr: Y Casgliad Cenedlaethol o Salmau a Hymnau* (1887). Both books were published as the private enterprise of the editors concerned. This was the practice in Wales during most of the nineteenth century until Undeb yr Annibynwyr Cymreig (The Union of Welsh Independents) published the first officially sponsored hymntune book, *Y Caniedydd Cynulleidfaol*, in 1895. Dr. Parry's singleminded approach to music is exemplified by the fact that all the tunes were of his own composition — a very personal approach to nationalism! (All the parts were published as one volume in 1898.) Incidentally, Parry refused to act as one of the editors of the previously mentioned *Y Caniedydd* (in which Emlyn Evans was the chief music editor), as the Undeb's official enterprise would most likely be a serious financial competitor against his own private venture — and such, indeed, proved to be the case (55).

The foregoing paragraph is by way of introduction to yet another collection of both branches of Welsh traditional music. Published in 1893, *The Cambrian Minstrelsie* (*Alawon Gwalia*) included the following remarks in its preface:

A collection of songs so rich and varied (as inherited by the Welsh people) ought to be produced in a style worthy of them with every assistance from modern requirements in music production; but it is a somewhat remarkable fact that no edition approaching to completion, at the same time combining scholarly accompaniments and convenient arrangements, with the best style of modern printing and production has, up to the

present, been offered to the public. The production of *The Cambrian Minstrelsie* is an endeavour to supply this want. (9)

Much in the tortuous phraseology of the above is true, for although acknowledgement is made of “our predecessors in the same field”, none of the publications of Edward Jones, John Parry (Bardd Alaw), John Thomas (Ieuan Ddu), John Owen (Owain Alaw), Brinley Richards and John Thomas (Pencerdd Gwalia) was as handsomely produced as the six volumes of *The Cambrian Minstrelsie*, which the editors described as a “complete compendium of Welsh songs”. Over ninety per cent of the latter’s new words had been written by David Rowlands (Dewi Môn) in an attempt to replace the verses written earlier in that century by Ceiriog, and which were the mainstay of Brinley Richards’s *Songs of Wales*. The subtitle to *The Cambrian Minstrelsie* was “A National Collection of Welsh Songs” and the use of the word “national” in this context confirms that the music editor was none other than Dr. Joseph Parry. The book was another example of Parry’s one-man band in action! By the way, the motivation for this collection was generated outside Wales — the Scottish publishers T.C. and E.C. Jack of Edinburgh produced it in order to supplement their already published collection of Scottish airs entitled *The Scottish Minstrelsie*.

In later volumes some of the songs previously arranged for voice and piano were rearranged in a straightforward manner for mixed voices. All the arrangements belie the “scholarly” claim mentioned in the preface. In any case, what price the scholarship of a music editor who omits the name of Maria Jane Williams from the otherwise impressive rollcall of “predecessors”? Not suprisingly, Parry’s arrangements displayed a closer affinity for the tonic-dominant basis of the harptunes than for the more flexible melodies of the peasantry. As previously stated, this was typical of most of the musicians of Victorian Wales. It is again worth mentioning that it had been left to a distinguished botanist and his intrepid followers to save Welsh *folk* music from the oblivion that had threatened to engulf it by the end of the nineteenth century. Finally, it should be stated that the combined efforts of Dr. Parry and Professor Rowlands failed to engage the attention of the general public, which remained faithful to the earlier publications of Brinley Richards and Ceiriog.

Mention must also be made of the considerable amount of valuable propaganda accomplished by Undeb Noddwyr Alawon Cymru, which in 1950 succeeded Undeb Cymanfaoedd Canu Alawon Gwerin Cymru. Past secretaries had included Morgan Rees, Edward Hugh, J.D. Lewis, Mrs Lona Cooper and Mrs Rhianedd Trigg, all of whom were based in and around Tonypany, in the Rhondda Valley. While the Welsh Folk-Song Society was content to continue publishing a few unaccompanied melodies and articles in its post-war journals, each annual booklet published by the Undeb contained about a dozen arranged traditional items, mostly for unison singing with piano accompaniment, plus four or five hymn-tunes. In

addition to the work of established arrangers, the booklet included contributions by Edward Hugh, W. Rees Lewis, Emrys Cleaver and John Hughes. The publishers were Evans and Short, Tonypandy, and each issue was a model of clarity. Unfortunately, the Undeb ceased operating during the Seventies.

All the collections hitherto mentioned varied considerably in the quality and quantity of their arrangements. Some included harptunes whilst extraneous items were found in others. Quite often, the technical expertise and basic understanding of some of the editors failed to equal their good intentions. Nevertheless, despite the inevitable repetition of certain folksongs from collection to collection, most of those published in the twentieth century played an invaluable role as part of the propaganda process initiated by J. Lloyd Williams.

In this context it is worth noting that many contemporary Welsh composers have responded with alacrity to the fascination of this rich storehouse of song. Having already praised Grace Williams for her vocal and choral arrangements (the latter published as separate items) I should also remind readers of her enjoyable and ever popular "Fantasia on Welsh Nursery Tunes" for orchestra. However, both this and Alun Hoddinott's equally agreeable but lesser known "Folk Song Suite for Small Orchestra" are not within my present brief.

William Mathias today occupies E.T. Davies's former role as head of the music department at the University College of North Wales, Bangor. Both he and his professorial counterpart at University College Cardiff, Alun Hoddinott, have written effective arrangements for choirs, in which skill is complemented by imagination. Although in neither case has the traditional music of their native country played a significant part in their development as composers it is clear that their treatments, many of which employ remarkably colourful harmonies, are "felt from within". (I shall develop this particular theme in Part Two of the present article, which is to appear in the next issue of this journal. Sufficient to state here that such arrangements proceed and flow as significant extensions of the songs themselves.)

An appendix to the second part of this article will list these arrangements, along with arrangements by young contemporary composers such as Brian Hughes, Eric Jones, Trevor Roberts, Richard Elfyn Jones, Jayne Davies and Bill Evans. The latter two have won several of the arrangement competitions set annually by the Royal National Eisteddfod of Wales.* Both Brian Hughes and Jayne Davies conduct highly regarded choirs, the Cynwrig Singers of Wrexham and the Newtown Girls Choir respectively. The danger facing such conductor-arrangers is that their inspiration focusses mainly on the ability and dexterity of their own choirs. While these

* Editor's Note: Alun Davies won this competition at Cricieth in 1975, for a set of folk-carol arrangements for mixed voices.

attributes might lead to brilliance, they can also ensnare such fortunate musicians into subsequently producing a series of stereotyped arrangements which disregard the varied subtle nuances of the original songs.

In two publications issued by The Gwynn Publishing Company, Llangollen, in 1961 and 1963 respectively, W.S. Gwynn Williams included what he considered to be the finest examples of melodies and words taken from the first five volumes of the *Journal of the Welsh Folk-Song Society*. These useful selections were entitled *Caneuon Traddodiadol y Cymry* (*Traditional Songs of the Welsh*). In 1978 the Society's Executive Committee decided to publish a series of similar volumes. The first of these, *Caneuon Gwerin i Blant* (*Folksongs for Children*), emerged recently and is to be followed in due course by two other volumes, in which there will be no age restriction. The editors are Phyllis Kinney and Meredydd Evans (the present Chairman of our Committee).

Simultaneously the Society decided to publish a collection of choral arrangements. In the preface to *Lleisiau'r Werin* (*Folk Voices*) (50), Emrys Bennett Owen, a Vice-President of the Society, thanked his fellow-members, Buddug Lloyd Roberts, Myra Rees, Einir Jones and myself, for their cooperation. It is, of course, for others to comment on my two SATB arrangements included in the book but I wish to repeat here what I stated at the time of preparation, i.e., that any one volume which includes arrangements for two different types of choral forces, female and mixed voices, is not financially viable. Neither type of choir will wish to purchase material written for the other. Tribute is paid to Dr. J. Lloyd Williams by the inclusion of his noble congregational response to that fine sweeping melody, "Trymder", entitled "Deffrown, Deffrown" in the book. Extended SSA arrangements are provided by Eric Jones, E. Olwen Jones and Iris Thomas, with the latter responsible for one "stanza" treatment. *Lleisiau'r Werin* is completed by four arrangements for female voices by Elfed Owen. I had understood that the latter had originally been rejected by the panel for what I considered to be their fussy unsuitability. Not for the first time, I must have been in a "minority of one"!

Publication is a necessary form of "propagating the gospel"; competing, performing and recording are others. There have been, and thankfully still are, many fine solo performers who have delighted audiences in concerts and at *eisteddfodau* throughout the years. Many of these have won the coveted "blue riband" of the Welsh folksong world, namely, the Lady Herbert Lewis Memorial Prize, awarded to the winner of one of the most important competitions of the Royal National Eisteddfod of Wales (There is also a John Lloyd Williams medal awarded to the winner of one of its other folksong competitions). In recent years the winners of the Memorial Prize have included Buddug Lloyd Roberts, Leah Owen, Myron Lloyd and Meinir MacDonald. Winners who represent a more earthy style of declamation include Elfed Lewis and Dafydd Islwyn. Whereas the standard

of the other musical events of the National vary from year to year, the consistently high standard attained by folksong competitions demonstrates the pride that Welsh men and women take in this glorious part of their musical heritage. Such is also the case with the folksong competitions of the annual Urdd National Eisteddfod.

Buddug Lloyd Roberts, Anita Williams and Meredydd Evans have made a number of delightful recordings. To date, two LP recordings have also been issued in the series *Traddodiad Gwerin Cymru* (*Welsh Folk Heritage*). Entitled *Carolau Plygain* and *Canu Llofft Stabal*, they represent the results of the fieldwork carried out in recent years, and on behalf of the Welsh Folk Museum, by the editor of the series, D. Roy Saer.

Unfortunately this constructive approach has not been emulated by most of the Welsh choirs which are in existence today. As I believe in "practising what I preach", I must point out that before returning to Wales in October, 1976, I had conducted the London Welsh Association Choir for over thirteen years, and arrangements for mixed voices of many Welsh folksongs (and harptunes) had featured in each one of the 150 concerts I conducted in and around London during that period. I am glad to report that successive choristers have greatly appreciated their roles as "ambassadors" for what, I repeat, is a glorious part of Welsh cultural heritage. A selection of traditional Welsh carols are always included in the all-Welsh Festival of Nine Lessons and Carols held each year in the London Welsh Centre, Grays Inn Road, in which the Anglican service was fused with the Welsh Nonconformist Cymanfa Ganu (Singing Festival). Incidentally, as I have written elsewhere, whereas Welsh folksongs "display a wide variety of interests and emotions, embracing songs of love and leisure, work and nature, fun and sadness, to me the brightest jewels in the vast treasury of traditional Welsh folkmusic are the carols" (56).

I should also add that the LWA Choir was featured in two LP recordings issued on the Fontana label, a subsidiary of the Philips, now Polygram, recording empire. These were entitled "Young Wales Sings" (1966) and "Young Wales Sings, Vol. 2" (1968), and included Margaret Price and Kenneth Bowen respectively as soloists. Also featured was Glyndwr Evans, whose *cerdd dant* solos were accompanied on the harp by Elinor Bennett Owen. The other accompanists were John Rogers (piano) and Cyril Anthony (organ). Both records included arrangements of folksongs and harptunes with well-known hymntunes added as ballast! Frankly, the first record was made in order to "plug up a hole" (as stated by the then managing director) in the company's catalogue. To which the answer must be "Some plug!", as, considering that a sale of 1,000 records or more is claimed as a "best-seller" for contemporary Welsh records, the sales of the first record were well in excess of 12,000 whilst those of Vol. 2 also reached five figures. The first record was eventually reissued on the Contour label which, at the time, was Philips's reply to the cheap-label challenge of EMI's

“Music for Pleasure” series.

Some of the choirs which specialise in *cerdd dant* settings occasionally include folksong arrangements on their LP recordings. Few such items are heard on recordings which feature male voice choirs singing predictable permutations of well-known excerpts from their comparatively limited repertoire. (Possibly the absence of what has been termed elsewhere (57) “the obligatory, applause-making amens” which invariably conclude TTBB hymntune arrangements are mistakenly supposed to lessen the crowd appeal of excellent arrangements by E.T. Davies, Mansel Thomas and Alun Hoddinott, to name but three otherwise appreciated composers.) Even when one or other of the five fine Welsh mixed-voice choirs “gets a spin” on the turntable their attitude to Welsh folksongs can best be described as intermittent. Such crass neglect is as inexcusable as it is incomprehensible.

Some attempt to redress the balance has latterly been made by “pop” or the so-called “modern folk” groups — “modern folk” is, of course, a contradiction in terms, but let that pass — who, possibly running out of steam in respect of their own type of compositions, have turned to the true material of folk music and, despite the elementary kind of arrangements used, have secured a tentative hold on the record-buying public’s attention. The LWA Choir was fortunate that the opportunities they received to propagate the worthwhile gospel of Welsh folkmusic throughout Britain, Canada, the USA and Australia were presented to them by a Dutch-owned company operating in England!

Having mentioned the principal collectors and their collections (and those published by other people), made fleeting references to arrangements published as separate items, and *en passant* alluded to contemporary performers and recordings, the *raison d’être* of all the foregoing observations has now been reached and it is best expressed as a paraphrase or, rather, an arrangement of the first line of one of Hamlet’s soliloquies: “To be arranged — or not to be arranged”. So as not to test the further patience of the reader it is also best that this part of the article appear in the next issue of the Journal. There, references to selected published arrangements will coincide with those sung on the two “Young Wales Sings” recordings as, after all, to be fully appreciated, music (of all kinds) must be heard as well as analysed on paper.

P.S. In Part Two I shall refer to Vaughan Williams’s model arrangements of English and Scottish melodies. Until 1980 it was understood that Welsh folksongs had not claimed the attention of this great composer, who was also a folkmusic specialist. Such, however, is happily not the case and I will be discussing a MS copy of “Tros y Môr”, which was kindly brought to my attention by Miss Phyllis Kinney.

APPENDIX A: PRINTED COLLECTIONS

Collections mentioned in the text are set out below in chronological order of publication (where known). All but items 3, 4 and 5 are in the Author's possession.

1. *26 Welsh Songs*, Ludwig van Beethoven; Kalmus Study Score No. 1025, Edwin F. Kalmus, New York. First published in *A Select Collection of Traditional Welsh Airs*, George Thomson — arranged by F.J. Haydn (41 arrangements), L. van Beethoven (26) and Leopold Kozeluch (26); published in 3 volumes, 1809, 1811 and 1817. (Voice, Violin, Cello, Piano)
2. *Ancient National Airs of Gwent and Morganwg*, Maria Jane Williams; William Rees, Llandovery, D'Almaine and MacKinley, London, 1844. (Voice, Piano/Harp)
3. *Y Caniedydd Cymreig (The Cambrian Minstrel)*, John Thomas (Ieuan Ddu); The Author, Merthyr Tudful, 1845. (Voice, Piano/Harp)
4. *Gems of Welsh Melodies*, John Owen (Owain Alaw); Hughes and Son, Wrexham, Vol. 1, 1860; Vol. 2, 1861; Vol. 3, 1862; Vol. 4, 1864. (Voice, Piano)
5. *Collection of Welsh Melodies for the Voice*, John Thomas (Pencerdd Gwalia); London, Vol. 1, 1862; Vol. 2, 1862; Vol. 3, 1870; Vol. 4, 1874. (Voice, Piano/Harp)
6. *Songs of Wales*, Brinley Richards; Boosey and Co., London, 1873. (Voice, Piano)
7. *Treasury of Welsh Songs*, Parts 1, 2 and 3, D. Emlyn Evans; Hughes and Son and The Educational Publishing Company, Cardiff (all undated). (Unison/2/3 Parts, Piano)
8. *Alawon Cymru (Melodies of Wales)*, Part 1. D. Emlyn Evans; first published by D. Jenkins, Mus.Bac. (Cantab), Aberystwyth, subsequently by Snell and Sons (both undated). (SATB)
9. *Cambrian Minstrelsie (Alawon Gwalia)* — *A National Collection of Welsh Songs*, Joseph Parry, Mus.Doc.(Cantab.) and David Rowlands (Dewi Môn), B.A.; T.C. and E.C. Jack, Edinburgh, and A. Erskine and Co., Birmingham, 1893. (Voice, Piano; SATB/SSAA)
10. *Alawon Fy Ngwlad (The Lays of My Land)*, Vols. 1 and 2, collected by Nicholas Bennett and arranged for Harp and Pianoforte by D. Emlyn Evans; Phillips and Son, Newtown, 1896.
11. *Ceinion y Canorion*, Part 1, J. Lloyd Williams; published by the Author, Bangor (undated). (SATB)
12. *Gem Selection, Songs of Wales*, A.W. Tomlyn. Mus.Bac., and D. Emlyn Evans; Andersons, Edinburgh, Ltd. 1907. (Voice, Piano)
13. *Sixteen Welsh Melodies*, J. Lloyd Williams and Arthur Somervell; Boosey and Co., London, 1909. (Voice, Piano)
14. *Folksongs collected in Flintshire and the Vale of Clwyd*, Mrs Herbert Lewis, accompaniments by Morfydd Owen; Hughes and Son, Wrexham, 1914. (Voice, Piano)
15. *Alawon y Bryniau (Mountain Melodies)*, E.T. Davies and Llew Tegid; Hughes and Son, Wrexham. (SA, Piano, 1914; SATB, Piano, 1962)
16. *Alawon Gwerin Môn (Folksongs from Anglesey)*, Grace Gwynedd Davies; Caernarfon, 1914 (subsequently Hughes and Son, Wrexham, 1923). (Voice, Piano)
17. *Caneuon Gwerin Cymru (Welsh Folksongs)*, W. Hubert Davies; Hughes and Son, Wrexham, 1919. (Voice, Piano)
18. *Welsh Folk Songs (Alawon Gwerin Cymru)*, Vols. 1, 2 and 3, J. Lloyd Williams and L.D. Jones; The Educational Publishing Company Ltd., Cardiff, Vol. 1, 1920; Vol. 2, 1923; Vol. 3, 1924. (Unison/2/3 Parts, Piano)
19. *Ail Gasgliad o Alawon Gwerin Môn (Second Collection of Folksongs from Anglesey)*, Grace Gwynedd Davies; Hughes and Son, Cardiff, 1924. (Voice, Piano)
20. *Cadwyn o Geinciau Gwerin (A Chain of Folksongs)*, David de Lloyd; National Council of Music and the University of Wales Press Board, Cardiff, 1926. (SSA, Piano)

21. *Old Welsh Folk-Songs*, W.S. Gwynn Williams; J. Curwen and Sons, London, 1927. (Voice, Piano)
22. *New Song Book (Llyfr Canu Newydd) for Schools and for General Use*, Parts 1, 2 and 3; Oxford University Press, London, and the University of Wales Press Board, Cardiff, for the National Council of Music, Part 1, 1929; Part 2, 1930; Part 3, 1932. (Voice/Counter Melody, Piano/Small Orchestra)
23. *Hwiangerddi Cymraeg*, J. Lloyd Williams; Hughes and Son, Cardiff, 1928. (Voice, Piano)
24. *Ten Welsh Folk-Songs*, D. Vaughan Thomas; J. Curwen and Sons, London, 1928; reissued by the Gwynn Publishing Co., Llangollen, 1950. (Voice, Piano)
25. For details of *Twelve Welsh Folk-Songs* arranged by Gustav Holst and originally published by J. Curwen and Sons, London, in 1932/33, refer to the next issue of this journal. Subsequently reissued by Roberton Publications, Wendover, Aylesbury. (SATB/SSA)
26. *Chwech o Alawon Gwerin Cymraeg (Six Welsh Folk Songs)*, Grace Gwynedd Davies; Hughes and Son, Cardiff, 1933. (Voice, Piano)
27. *Second Collection of Welsh Folksongs*, Lady Herbert Lewis, accompaniments by Morfydd Owen and Grace Gwynedd Davies; Hughes and Son, Wrexham, 1934, reissued by the Welsh Folk-Song Society, 1978. (Voice, Piano)
28. *Ail Gasgliad o Ganeuon Gwerin Cymru (Second Collection of Welsh Folk Songs)*, W. Hubert Davies; Hughes and Son, Cardiff, 1934. (Voice, Piano)
29. *Alawon Cenedlaethol Cymru*, Part 1, Walford Davies and J. Lloyd Williams; University of Wales Press, Cardiff (undated). (SATB)
30. *Six Welsh Oxen Songs*, Grace Williams; Boosey and Co., London, 1937. (Voice, Piano)
31. *Cylch Corawl o Ganeuon Gwerin (A Choral Folksong Cycle)*, David de Lloyd; Oxford University Press, London, 1937. (SATB, Piano)
32. *Chwe Chân Werin Gymraeg (Six Welsh Folk Songs)*, Mervyn Roberts; The Gwynn Publishing Co., Llangollen, 1938. (i. Voice, Piano; ii. SA/SSA)
33. *Alawon Cymru*, Idris Lewis; Cerdd y Castell, Cardiff (undated). (SATB)
34. *Clychau Nadolig (Christmas Bells)*, W.S. Gwynn Williams; The Gwynn Publishing Co., Llangollen, 1942. (SATB)
35. *Hen Ganeuon Cymreig Gwaith a Chwarae (Old Welsh Songs of Work and Play)*, W.S. Gwynn Williams; The Gwynn Publishing Co., Llangollen, 1943. (Voice, Piano)
36. *Ceinciau'r Cymry (Melodies of the Welsh)*, Mansel Thomas and W.S. Gwynn Williams; The Gwynn Publishing Co., Llangollen, 1943. (SATB)
37. *Difyr-Gerddi Cymreig (Popular Welsh Songs)*, R. Maldwyn Price; The Gwynn Publishing Co., Llangollen, 1943. (TTBB)
38. *Hwiangerddi Cymru*, W.S. Gwynn Williams; The Gwynn Publishing Co., Llangollen, 1944. (Voice, Piano)
39. *Canu Haf (Summer Carols)*, W.S. Gwynn Williams; The Gwynn Publishing Co., Llangollen, 1944. (SATB)
40. *Hen Faledi Cymreig (Old Welsh Ballads)*, W.S. Gwynn Williams; The Gwynn Publishing Co., Llangollen, 1946. (SATB)
41. *Wyth Gân Werin (Eight Folk Songs)*, Enid Parry; Hughes and Son, Cardiff, 1949. (Voice, Piano)
42. *Songs from Wales (Alawon o Gymru)*, David de Lloyd; University of Wales Press Board, Cardiff, 1952. (Unison, with optional second part, piano)
43. *Un ar Ddeg o Ganeuon Gwerin Cymru (Eleven Welsh Folk Songs)*, W.S. Gwynn Williams and others; The Gwynn Publishing Co., Llangollen, 1958. (Voice, Piano)

44. *Alawon Cenedlaethol Cymru*, No. 2, D.E. Parry-Williams; University of Wales Press, Cardiff (undated). (SATB)
45. *Caneuon Cenedlaethol Cymru (The National Songs of Wales)*, Sydney Northcote, E.T. Davies and A.G. Prys-Jones; Boosey and Co., London, 1959. (Voice, Piano)
46. *20 Alaw Gymreig (20 Welsh Melodies)*, W.S. Gwynn Williams and others; The Gwynn Publishing Co., Llangollen (undated). (Voice, Piano/SATB/2 parts)
47. *Caneuon Gwerin Cymru*, M. Eunice Davies; Argraffdy'r M.C., Caernarfon (undated). (Voice, Piano)
48. *Hwiangerddi*, Menna Bennett Joynton (ed. Elen Ogwen); Mudiad Ysgolion Meithrin, Cardiff, 1973. (Voice, Piano)
49. *Caneuon Llafar Gwlad (Songs from Oral Tradition)*, D. Roy Saer; National Museum of Wales, Cardiff, 1974. (Melody only)
- 50.. *Lleisiau'r Werin*, Emrys Bennett Owen, etc.; Welsh Folk-Song Society, 1980. (SATB/SSA/SA)

With the exception of the following, all the above collections include both Welsh and English words:

Welsh words only: Nos. 2, 11, 14, 23, 27, 28, 29, 31, 33, 44, 47, 48, 50.

English and German words only: No. 1.

Without words: No. 10.

APPENDIX B: OTHER PUBLICATIONS

Other publications mentioned in the text are as follows:

51. *Folk Music of Britain . . . and Beyond*, Frank Howes; Methuen and Co. Ltd, London, 1969. ((pp. 273-74)
52. *Beethoven*, Marian M. Scott; J.M. Dent and Sons Ltd., London, 1934. (p. 318)
53. "Songs of Wales: A Brief Centenary Note", A.J. Heward Rees, *Welsh Music*, Vol. IV, No. 5, Winter 1973/74. (pp. 90-91)
54. *Journal of the Welsh Folk-Song Society*, Vol. III, Part 2, 1934. (p. 91)
55. "Caniedydd yr Ifanc a'i Ragflaenwyr" (2), Alun Davies, *Barn*, No. 214, November 1980. (p. 346)
56. "A Variation on Two Carols", Alun Davies, *Welsh Music*, Vol. IV, No. 5, Winter 1973/74. (p. 51)
57. "The Royal National Eisteddfod of Wales, Cardigan, 1976", Alun Davies, *Musical Opinion*, No. 1188, Vol. 100, October 1976 (p. 11); also "Caniedydd yr Ifanc a'i Ragflaenwyr" (4), Alun Davies, *Barn*, No. 216, January 1980. (p. 18)

1. CÂN Y DRYW BACH (The Cutty Wren Song)



1. Dryw bach ydyw'r gŵr / Amdano mae stŵr;
Mae cwest arno fe / Nos heno 'mhob lle.
2. Fe ddaliwyd y gwalch / Oedd neithiwr yn falch,
Mewn 'stafell wen deg, / A'i dri brawd ar ddeg.
3. Rhubanau bob lliw / Sy o gwmpas y dryw;
Rhubanau bob tro / Sy arno'n lle to.
4. Mae'r drywod yn sgant, / Hedasant i bant,
Ond deuant yn ôl, / Drwy lwybrau'r hen ddôl.
5. O, meistres fach fwyn, / Gwrandewch ar ein cwyn;
Plant ieuainc ym ni, / Gollyngwch ni i'r tŷ.

Ar hen ddefod dymhorol Hela'r Dryw Bach gw. Trefor M. Owen, *Welsh Folk Customs* (Caerdydd, 1959, etc.), 63-9. Cymh. y dôn uchod ag eiddo "Halsing y Dryw" yn *CCAGC*, II, 281. Codwyd y gân uchod — gan ddiwygio ychydig ar yr atalnodi — o Lsgr. Rhif 40 yn Amgueddfa Werin Cymru. Dwg y llsgr. y dyddiad 22 Awst 1908 ac y mae yn llaw'r croniclewr llên-gwerin Henry W. Evans, Harbour House, Solfach, ger Tyddewi. Wele ei nodyn ef ynglŷn â'r gân:

Cân y Dryw-bach — as it was sung in the neighbourhood of SOLVA in Pembrokeshire about 40 to 50 years ago. Few people know the verses here now. The little wren was caught and carried about in a specially made box — or failing that, in an old lantern decorated with ribbons. As a substitute for the wren — a sparrow had to do, often. This took place on "Gwyl ystwyll" (Distyll y gwyliau) five days after "Old new year's day" (Jan. 17th).

There were many more verses — but those are the only ones I could get.

[On the old seasonal ritual of Hunting the Cutty Wren, and for a complete literal translation of the text quoted above, see Trefor M. Owen, *Welsh Folk Customs* (Cardiff, 1959, etc.), 63-9. The above song is taken — with slight repunctuation — from *Welsh Folk Museum MS No. 40*, which is dated 22 August 1908 and is in the hand of folklorist Henry W. Evans, Solva, near St. Davids, Dyfed. Also reproduced above is the latter's commentary upon the song.

Cf. the tune here with that of an English-language wren-song from southern Pembrokeshire as sung by Steeleye Span on its disc *Please To See the King*.]

2. 'ROWN I'N RHODIO GLAN MÔR HELI

(I Was Wandering the Salt-Sea Shore)

'Rown i'n rhodio glan môr heli, Gwelwn wylan o liw'r
lili Ar (lan) y traeth yn trwsio'i godre, Wedi ei
churo i gyd gan donne. Tra-la la-la la, tra la la.

1. 'Rown i'n rhodio glan môr heli,
Gwelwn wylan o liw'r lili
Ar lan y traeth yn trwsio'i godre,
Wedi ei churo i gyd gan donne.
Tra-la la-la la, tra la la.
2. Bant â'r crydd a bant â'r cobler!
Bant â'r teiliwr, (y)sgogyn ofer!
Bant â hwy i wlad y Saeson!
Morwr bach a aeth â 'nghalon.
Tra-la la-la la, tra la la.
4. Llwy'r gwae fi*, a llwy'r gwae finne, [*=fe?]
Yr awr erioed y lluniwyd llonge,
A chodi arnynt hwylie gwynion,
I fynd â 'nghariad bach tua'r 'Werddon.
Tra-la la-la la, tra la la.

Atgynhyrchir yr uchod — a'r trydydd pennill yn eisiau — oddi ar daflen a gyhoeddodd y Gymdeithas ar gyfer un o gystadleuthau Eisteddfod Genedlaethol Abertawe, 1926. Nodir yno ei bod "O Gylchgrawn Cymdeithas Alawon Gwerin Cymru" ond nid yw i'w gweld yn y Cylchgrawn. Credir ei bod yn un o'r caneuon a gasglodd Mrs. (wedi hynny y Fonesig) Herbert Lewis yn ne-orllewin Cymru yn neu tua 1913.

[The above — apparently minus its third verse — is reproduced from a pamphlet issued by this Society in 1926 but is believed to be one of the songs collected by Mrs. (later Lady) Herbert Lewis in south-west Wales in or around 1913. Animatedly variable in mood, it offers the reflections of a girl whose adored sailor has crossed the Irish Sea. In so doing, it flits swiftly from the playful to the lightly derisive (here echoing the time-worn formula in which possible suitors are rejected according to their vocations) to the plaintive.]

Llyfrau Newydd.

Caneuon Gwerin i Blant (gol. Phyllis Kinney a Meredydd Evans, Cymdeithas Alawon Gwerin Cymru, 1981, Pris £2.00) — detholiad o 65 cân werin Gymraeg.

Ann Rosser, *Telyn a Thelynor* (Amgueddfa Genedlaethol Cymru — Amgueddfa Werin Cymru, 1981, Pris £7.50) — hanes y delyn yng Nghymru o 1700 hyd 1900.

New Books

Caneuon Gwerin i Blant (ed. Phyllis Kinney and Meredydd Evans, *Welsh Folk-Song Society*, 1981, Price £2.00) — a selection of 65 Welsh folksongs for children.

Ann Rosser, *Telyn a Thelynor* (*National Museum of Wales — Welsh Folk Museum*, 1981, Price £7.50) — a history of the harp in Wales from 1700 to 1900.

Gwyliau a Chyrsfeydd

24-6 Gorff.: Gŵyl Werin Dolgellau; 21-3 Awst: Gŵyl Werin Pontardawe; 11-13 Medi: Cwrs Penwythnos, Cymdeithas Ddawns Werin Cymru, Llanbedr Pont Steffan; 2-3 Hydref: Gŵyl Werin Cymru, Caernarfon; 7 Tachwedd: Gŵyl Gerdd Dant Cymru, Caerdydd; ? Mawrth ('82): Gŵyl Geltaidd Aberystwyth; 11-13 Ebrill: Cwrs Penwythnos, Cymdeithas Ddawns Werin Cymru, Llandrindod.

Festivals and Courses

24-6 July: *Dolgellau Folk Festival*; 21-3 August: *Pontardawe Folk Festival*; 11-13 Sept.: *Weekend Course, Welsh Folk Dance Society, Lampeter*; 2-3 October: *Gŵyl Werin Cymru (Welsh Folk Festival), Caernarfon*; 7 November: *Gŵyl Gerdd Dant Cymru (Cerdd Dant Festival of Wales), Cardiff*; ? March ('82): *Aberystwyth Celtic Festival*; 11-13 April: *Weekend Course, Welsh Folk Dance Society, Llandrindod*.

CYMDEITHAS ALAWON GWERIN CYMRU

A garech chwi ymuno â Chymdeithas Alawon Gwerin Cymru? Neu, os ydych yn aelod, beth am ddarbwyllo rhywun arall i ymuno?

Sefydlwyd y Gymdeithas yn 1908. Ei phwrpas yw casglu, cadw a pherfformio caneuon gwerin Cymru, cyhoeddi enghreifftiau dethol ohonynt, a hybu ymchwil, yn llynyddol a cherddorol, yn y maes hwn. Erbyn hyn ymddangosodd dros ugain rhifyn o'i chylchgrawn, gan gynnwys dros 500 o ganeuon. Yn flynyddol er 1963, ac ym mis Medi, cynhaliwyd cwrs penwythnos o ddarlithiau (gan arbenigwyr o Gymru a gwledydd estron), trafodaethau a chanu. Tua mis Hydref, hefyd, llwyfennir Gŵyl Werin Cymru, gŵyl undydd a drefnir ar y cyd gan Gymdeithas Ddawns Werin Cymru a'n Cymdeithas ninnau.

Y tanysgrifiad blynyddol yw £2 i Oedolion, £3 i Wŷr a Gwragedd ynghyd, a £1 i blant. Dosberthir ffurflenni ymaelodi gan yr Ysgrifennydd:

Mrs. Buddug Lloyd Roberts, Hafan, Cricieth, Gwynedd (Ffôn: Cricieth 2096).

THE WELSH FOLK-SONG SOCIETY

Would you like to join the Welsh Folk-Song Society? Or, if you are already a member, why not persuade someone else to join?

The Society was established in 1908. Its aims are the collection, preservation and performance of Welsh folk-song, its publication, and the encouragement of related research-work. By today, over twenty numbers of its Journal have appeared, including over 500 songs (nearly all of them with Welsh-language texts). Annually since 1963, and usually in September, the Society has held a weekend course of lectures (by specialists from Wales itself and other countries), discussions and song. Around October, too, in conjunction with the Welsh Folk Dance Society, it stages the one-day Gŵyl Werin Cymru (Welsh Folk Festival).

Annual subscription is £2 for Adults, £3 for Husbands and Wives jointly, and £1 for Children. Membership forms are available from the Secretary:

Mrs. Buddug Lloyd Roberts, Hafan, Cricieth, Gwynedd (Tel: Cricieth 2096).



2330159

Dyblygion

Canu gwerin

Folk song.