



# Cyflwyno Beirdd Cymreig

*Introducing Welsh Poets*

by Rhea Seren Phillips for



Parallel.*cymru*



## Cyflwyno Beirdd Cymreig / Introducing Welsh Poets

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Croeso i 'Cyflwyno Beirdd Cymru'. Yn yr adnodd hwn byddwch yn dod o hyd i wybodaeth am feirdd sy'n ysgrifennu yn y Gymraeg, neu sydd wedi ysgrifennu am y wlad. Dylanwadwyd ar y beirdd yn y cyflwyniad hwn gan bob agwedd ar Gymru, yn cynnwys traddodiadau bardol Cymraeg, a hanes, tirwedd a diwylliant Cymru. Yma byddwn yn dathlu lleisiau Cymreig, yn cynnwys rhai cyfarwydd, a rhai sy'n llai adnabyddus. Efallai y byddwch yn synnu nad yw rhai enwau cyfarwydd wedi'u cynnwys yn yr adnodd hwn. Roeddwn yn credu ei fod yn bwysig i ddangos yr amrywiaeth sy'n bodoli ym myd barddoniaeth Gymraeg, yn cynnwys y gwahanol arddulliau, o'r traddodiadol i'r arbrofol, sydd wedi bodoli trwy hanes Cymru.

Dyma adnodd addysgol rhad ac am ddim, ar gyfer y rhai sydd â diddordeb yn y Gymraeg, ac yn hanes a barddoniaeth Cymru. Mae wedi'i ysgrifennu er mwyn helpu pobl i ddysgu am feirdd Cymru yn y ffordd hawsaf posib, ac felly mae'n cynnwys dolenni i lyfrau ac erthyglau. Ynglŷn â'r wybodaeth am bob bardd, mae'r lluniau wedi'u cysylltu â gwefannau, ble fyddwch chi'n gallu dod o hyd i rai o'r llyfrau y mae sôn amdanyn nhw yn y cyflwyniad hwn. Mae'r awdur wedi manteisio ar wybodaeth academyddion, haneswyr a beirdd Cymreig blaenllaw wrth greu'r dudalen hon. Ymunwch â ni i ymchwilio i feirdd Cymru drwy hanes y wlad ac i ddarganfod pam mai un enw ar Gymru yw *Gwlad frwd y beirdd*.

Welcome to '*Introducing Welsh Poets*'. In this resource you can expect to find information about poets who wrote in, or about, Wales. The poets in this introduction have been influenced by all aspects of Wales, including Welsh poetic traditions, Welsh history, landscape and culture. It is time to celebrate Welsh voices from the familiar to the new. It might be surprising that certain household names have not been included in this resource. This is because I thought it was important to explore the diversity within Welsh poetry and the range of styles, from the traditional to the experimental, that is present throughout Welsh history.

This is a free educational resource for those interested in Welsh language, history and poetry. It has been written with the intention of making further study of Welsh poets as straightforward as possible, including links to books and articles. The photos that accompany each poet are linked to websites where some of the books mentioned in this introduction can be found. This page has benefited from the knowledge of prominent Welsh academics, historians and poets. Join us in an exploration of Welsh poets throughout Welsh history and discover why Wales is called *Gwlad frwd y beirdd*.

*Wedi'i gasglu a'i olygu gan / Collated and edited by:* Rhea Seren Phillips.

*Gyda chyfraniadau oddi wrth / With contributions from:* Aneirin Karadog, Professor Ann Parry Owen, Eurig Salisbury, Natalie Ann Holborow & Norena Shopland.

## Taliesin (c.534 AD - c.599 AD)

Dros y canrifoedd, mae'r enw Taliesin wedi'i ramantu, ac mae'r bardd wedi cael ei ddyrchafu i fod yn rhan o fytholeg Cymru. Efallai mai un o straeon mwyaf adnabyddus Cymru yw'r chwedl am sut y daeth Taliesin i fod. Roedd y wrach, Ceridwen, wedi gorchymyn i was ifanc droi diod hud am flwyddyn a diwrnod. Bwriadwyd y ddiod ar gyfer ei mab oedd yn wrthun a diddawn pan gafodd ei eni. Penderfynodd Ceridwen fragu diod i newid ei natur. Â'r ddiod yn barod, tasgodd diferyn ar law'r gwas. Ar unwaith, rhoddodd y bachgen ei law yn ei geg i leddfu'r llosg gan yfed y ddiod a derbyn ei buddion i gyd. Ac felly daeth chwedl Taliesin i fod.

Bardd llys cynnar oedd Taliesin. Un o'r Cynfeirdd oedd e, oedd yn weithredol rhwng y 6ed a'r 12fed ganrif, fwy neu lai. Cyfoethog ac amrywiol oedd rôl y bardd yn yr Oesoedd Canol, yn cynnwys bod yn rhyfelwr, diddanwr, proffwyd, a chroniclydd. Roedd barddoniaeth yn draddodiad llafar, ac ysgrifennwyd fel arfer mewn ffurfliau a mesurau barddol, Cymraeg, sef cerdd dafod a chyngahanedd. Un o ddyletswyddau bardd llys oedd ysgrifennu barddoniaeth i ganu clodydd noddwr enwog, fyddai'n aml o dras frenhinol (am fwy o wybodaeth am feirdd Cymraeg yn yr Oesoedd Canol, gweler y cyswllt isod). Roedd Taliesin yn enwog am ei allu i wneud hyn. Ymhlið rhai eraill, ysgrifennodd ddeuddeg o gerddi mawl i'w noddwr, y Brenin Urien Rhedeg a'i fab, Owain.

- Aneirin oedd un o gydoeswyr Taliesin.
- 'Talcen disgair' yw ystyr yr enw Taliesin.
- *Ysgrifennwyd Hanes Taliesin* yn y 16eg ganrif gan Elis Gruffydd.

The name Taliesin has been romanticised throughout the centuries and the poet has transcended into myth. The story of how Taliesin came to exist is perhaps one of Wales' most well-known stories. The witch Ceridwen tasked a serving boy to stir a potion for a year and a day. The potion was intended for her son who had been born grotesque and talentless. Ceridwen decided to brew a potion to alter his nature. Just as the potion was ready, a splash fell on the serving boy's hand. The boy immediately brought his hand to his mouth to ease the burn, consuming the potion and all of its benefits. And so, the legend of Taliesin was born.

Taliesin was an early Welsh court poet. He was one of the *Y Cynfeirdd* or 'The Early Poets' who were active around the 6th to 12th century. The role of the medieval poet was a rich and varied one that included warrior, entertainer, prophet and chronicler. Poetry was an oral tradition that was usually written in Welsh poetic forms and metre or *cerdd dafod* and *cynghanedd*. One of the duties of a court poet was to write panegyric verse or poetry written in praise of a celebrated patron, these individuals were often of royal descent (for more information about medieval Welsh poets see the link below). Taliesin was renowned for this ability. Among others, he wrote twelve praise poems for his patron, King Urien Rheged and his son, Owain.

- Aneirin was one of Taliesin's contemporaries.

- The name Taliesin means 'radiant brow' or 'shining brow'.
- *Hanes Taliesin* was written in the 16th century by Elis Gruffydd.

**Darn oddi wrth '*Marwnad Owain ab Urien*'**

Cysgid Lloegr llydan nifer  
A lleufer yn eu llygaid.

**Extract from '*Marwnad Owain ab Urien*'**

Wide England's host would sleep  
With the light in their eyes.

**Books**

- Taliesin. 1988. *Taliesin Poems*. Translated from Welsh to English by Meirion Pennar. Wales. Llanerch Press.
- Lewis, G. Williams, R. 2019. *The Book of Taliesin: Poems of Warfare and Praise in an Enchanted Britain*. England. Penguin Classics.

## Gwalchmai ap Meilyr (c.1132 - c.1180)

### **Cyflwyniad gan / Introduction by: Professor Ann Parry Owen**

Roedd Gwalchmai ap Meilyr yn un o'r cynharaf o Feirdd y Tywysogion neu'r Gogynfeirdd. Hanai o deulu o feirdd proffesiynol o Fôn (ac fe'i cysylltir yn arbennig â Threvalchmai). Bu ei dad, Meilyr Brydydd, yn fardd llys i'r Tywysog Gruffudd ap Cynan (marw 1137). Mae'r cerddi sydd wedi goroesi yn awgrymu cyswllt arbennig rhyngddo a'r Tywysog Owain Gwynedd (marw 1170), mab Gruffudd ap Cynan, yn ogystal â brodyr a meibion Owain. Roedd Madog ap Maredudd, tywysog Powys, yntau'n noddwr pwysig iddo, a chyfansoddodd awdl farwnad hir yn dilyn marwolaeth Madog yn 1160. Yn ogystal â'r cerddi mawl a marwnad traddodiadol, cadwyd ganddo gerddi crefyddol a myfyrgar, a hefyd gerdd Orhoffedd, lle mae'n ymfrostio yn ei alluoedd milwrol ef ei hun a rhai ei noddwr, Owain Gwynedd, ac yn llawenhau yn agweddu ar serch a natur. Cadwyd barddoniaeth Gwalchmai mewn dwy lawysgrif bwysig o'r Oesoedd Canol, sef *Llawysgrif Hendregadredd* (c.1300) a *Llyfr Coch Hergest* (c.1400). Gwelir yn llinellau agoriadol ei Orhoffedd y llawenydd personal a'r brwdfrydedd sy'n nodweddu llawer o'i waith.

Gwalchmai ap Meilyr was one of the earliest of the Poets of the Princes or *Gogynfeirdd*. He belonged to a family of professional poets from Anglesey (and is associated in particular with Trewalchmai). His father, Meilyr Brydydd, was the court poet of Prince Gruffudd ap Cynan (died 1137). Gwalchmai's extant poetry suggests a particularly close relationship with Prince Owain Gwynedd (died 1170), Gruffudd ap Cynan's son, and Owain's brothers and sons. Madog ap Maredudd, prince of Powys, to whom he composed a long elegy following his death in 1160, was also an important patron. As well as the traditional eulogies and elegies, Gwalchmai's repertoire contains religious poems, poems of reflection, and his *Gorhoffedd*, a 'boasting' poem celebrating his own military exploits as well as those of his patron, Owain Gwynedd, and rejoicing in aspects of love and nature. Gwalchmai's poetry has survived in two major medieval manuscripts, *The Hendregadredd Manuscript* (c.1300) and the *Red Book of Hergest* (c.1400). The opening lines of his *Gorhoffedd* convey the personal joy and enthusiasm that characterize much of his poetry.

Mochddwyreawg huan haf dyffestin,  
Maws llafar adar, mygr hear hin.  
Mi ydwyt eurddeddf ddiofn yn nhrin,  
Mi ydwyt llew rhag llu, lluch fy ngorddin.

Early to rise is the sun in summer which is quickly approaching,  
Sweet is the birdsong, splendid and fine is the weather.  
I am a man of magnificent and fearless attributes in battle,  
I am a lion at the front of a regiment, my onslaught is a lightning flash.

### **Books**

For Gwalchmai ap Meilyr's poetry, see J. E. Caerwyn Williams and Peredur I. Lynch, *Gwaith Meilyr Brydydd a'i Ddisgynyddion* (Cardiff, 1994), pp. 127–313.

Am waith Gwalchmai ap Meilyr, gweler J. E. Caerwyn Williams a Peredur I. Lynch, *Gwaith Meilyr Brydydd a'i Ddisgynyddion* (Caerdydd, 1994), tt. 127–313.

## Cynddelw Brydydd Mawr (c.1155 - c.1195)

### ***Cyflwyniad gan / Introduction by: Professor Ann Parry Owen***

Roedd Cynddelw Brydydd Mawr yn un o Feirdd y Tywysogion neu Ogynfeirdd y ddeuddegfed ganrif. Canodd fawl i dywysogion pwysicaf ei oes: Madog ap Maredudd o Bowys (marw 1170), Owain Gwynedd (marw 1170), Owain Cyfeiliog (marw 1197) a'r Arglwydd Rhys ap Gruffudd o Ddeheubarth (marw 1197). Ef yw'r mwyaf toreithiog o'r beirdd llys, a chadwyd 3,847 llinell o'i farndoniaeth (mewn 48 cerdd) yn rhai o brif lawysgrifau Cymraeg yr Oesoedd Canol, yn cynnwys *Llyfr Du Caerfyrddin* (c.1250), *Llawysgrif Hendregadredd* (c.1300) a *Llyfr Coch Hergest* (c.1400). Mae ei *repertoire* yn eang, ac yn ogystal â cherddi traddodiadol o fawl a marwnad, canodd awdl hir yn moli eglwys Meifod a'i nawddsant Tysilio, cerddi crefyddol, cerddi dadolwch (cymod), cerddi diolch a cherddi serch. Roedd Cynddelw yn bencerdd, a nodweddir ei farndoniaeth gan hunanhyder ac ymwybyddiaeth o'i statws uchel. Mewn awdl yn cyfarch yr Arglwydd Rhys o'r Deheubarth, un o'r dynion mwyaf pwerus yn ei ddydd, mae'n atgoffa Rhys o'r ffaith eu bod yn llwyr ddibynnol ar ei gilydd, y naill heb lais ac felly'n ddi-rym heb y llall.

Cynddelw Brydydd Mawr was one of the twelfth-century Poets of the Princes or *Gwynfeirdd*. He sang the praises of the most important princes of his age: Madog ap Maredudd of Powys (died 1170), Owain Gwynedd (died 1170), Owain Cyfeiliog (died 1197) and Lord Rhys ap Gruffudd of Deheubarth (died 1197). He is the most prolific of all the court poets, 3,847 lines of poetry (in 48 poems) having survived in some major medieval Welsh manuscripts, including *The Black Book of Carmarthen* (c.1250), *The Hendregadredd Manuscript* (c.1300) and *The Red Book of Hergest* (c.1400). His repertoire was vast, and as well as the traditional eulogies and elegies, he composed a long poem for the church of Meifod and its patron saint, Tysilio, religious poems, poems of appeasement, poems of thanks and two love poems. Cynddelw was a master craftsman, and his poetry is characterized by a certain self-confidence and awareness of his high status as he addresses his patron princes. In an *awdl* for the great Lord Rhys of Deheubarth, he reminds Rhys of their interdependency, neither having a voice, and therefore powerless, without the other (an extract from the poem can be read below).

Ti hebof, nid hebu oedd tau,  
Mi hebod, ni hebaf finnau.

You without me, you would have no voice,  
Me without you, I have no voice either.

### **Books**

Parry Owen, A. Jones, N. 1992. *Gwaith Cynddelw Brydydd Mawr V.1*. Wales. University of Wales Press.

**Professor Ann Parry Owen** is a Research Project Leader at The University of Wales Centre for Advanced Welsh and Celtic Studies and Senior Editor at the Dictionary of the Welsh Language. Her principle field of research is medieval Welsh language and poetry. She is particularly interested in the poetry, metrics and language of the Poets of the Princes, the later *Gogynfeirdd* who sang in the fourteenth century, and in the later poetical tradition of the fifteenth century. She is the co-editor (with Nerys Ann Jones) of two volumes, *Gwaith Cynddelw Brydydd Mawr I* and *II*, in the '*Poets of the Princes Series*', and she has editions of later texts in the '*Poets of the Nobility Series*' of which she is the series editor. Professor Ann Parry Owen was the Principal Investigator on the AHRC five-year team-based *Guto'r Glyn Project* (2008–13) and general editor of the new electronic edition that is freely available online at [www.gutorglyn.net](http://www.gutorglyn.net).

## Iolo Goch (c.1320 - c.1398)

Roedd Iolo Goch yn fardd llys yn yr Oesoedd Canol a gafodd ei eni yn Nyffryn Clwyd. Roedd yn ysgrifennu gan ddefnyddio'r traddodiad bardol Cymraeg o gerdd dafod a chynghanedd, ac yn ffafrio'r cywydd. Roedd Iolo'n ysgrifennu yn arddull y *Gogynfeirdd*, gan ddefnyddio iaith sy'n atgoffa dyn o Gymru hŷn. Ithel ap Robert, archddiacon Llanelwy, teulu'r Tuduriaid o Fôn, ac Owain Glyndŵr oedd ei noddwyr, a chyrhaeddodd un o'i gerddi ddwylor Brenin Edward III Lloegr, hyd yn oed (1347). Dangosodd y gerdd wybodaeth am frwydrau yn Lloegr, Iwerddon, a Ffrainc. Mae'i weithiau eraill yn cynnwys cerddi disgrifiadol, ac roedd un ohonyн nhw'n sôn am neuadd fawr Sycharth, oedd yn gartref i Owain Glyndŵr, yn ogystal â cherddi oedd yn ceisio ategu trefn ddwyfol, wleidyddol, a chymdeithasol (Mae'r '*Y Llafurwr*' yn enghrafft o hyn). Roedd yn gydoeswr i Dafydd ap Gwilym a Llywelyn Goch Amheurig Hen.

Iolo Goch was a medieval court poet who was born in the Vale of Clwyd (his name translates to *Iolo the Red*). He wrote using the Welsh poetic tradition of *cerdd dafod* and *cynghanedd*, favouring the cywydd form. Iolo wrote in the style of the *Y Gogynfeirdd*, his use of language reminiscent of an older Wales. His patrons were Ithel ap Robert, an archdeacon of St. Asaph, the Tudur family of Anglesey, Owain Glyndŵr and one of his poems even reached the hands of King Edward III of England (1347). The poem displayed a knowledge of battles in England, Ireland and France. His other works include descriptive poems, one of which was about the great hall of Sycharth, home to Owain Glyndŵr, as well as poems that sought to uphold divine, political and social order ('*The Labourer*' is an example of this). He was a contemporary of Dafydd ap Gwilym and Llywelyn Goch Amheurig Hen.

Llys barwn, lle syberwyd,  
Ile daw beirdd aml, lle da byd;  
Gwawr Bowys fawr, beues Faig,  
Gofuned gwiw ofynaig.

Baron's palace, place of generosity,  
Where the bards come often, a good place;  
Lady of great Powys, land of Maig,  
A place of great promise.

### Books

Goch, I. 2010. *Welsh Classic Series: Iolo Goch Poems*. Wales. Gomer Press.

## Gwerful Mechain (c.1460 - c.1502)

Roedd Gwerful Mechain yn ferch i Hywel Fychan o Fechain ym Mhowys. Roedd ei thad yn aelod o'r teulu Vaughan, ac roedd Gwerful yn meddu ar y breintiau a ddaw o gael ei geni i deulu â statws uchel a boheddig. Roedd hi'n fardd canoloesol y mae cryn dipyn o'i gwaith wedi goroesi. Roedd hi hefyd yn fardd arloesol, ac mae hyn i'w weld yn y pynciau ddewisodd hi. Roedd hi'n un o'r beirdd cyntaf i ysgrifennu am gamdriniaeth deuluol; Mae 'I'w Gŵr am ei Churo' yn gerdd deimladwy, gref yn llawn o iaith ddig a delweddaeth llawn egni. Roedd hi'n fardd cynhyrchiol nad oedd wedi'i chyfyngu i un arddull, ond mae'i gwaith yn cynnwys barddoniaeth grefyddol a doniol, a cherddi'n dangos ymwybyddiaeth gymdeithasol.

'Cywydd y Cedor' yw un o'i gweithiau enwocaf. Dyma gerdd sy'n ceryddu'i chymheiriad gwryw am ganu clodydd corff menyw o'r corun i'r sawdl tra byddan nhw'n anwybyddu un nodwedd gêl. Cafodd y gerdd ei hysgrifennu mewn ymateb i 'Cywydd y Gal' gan Dafydd ap Gwilym.

Roedd Gwerful yn sylwedydd craff ar gymdeithas ganoloesol. Ysgrifennwyd ei cherddi crefyddol, sy'n cydymffurfio â moesoldeb caethiwus cymdeithas ganoloesol, yn gaeth, mewn cynghanedd, ond mae rhai o'i cherddi eraill yn fwy rhydd o ran y mesur, yn dangos ei meistrolaeth ar y grefft. Roedd Gwerful yn gydoeswr i Dafydd Llwyd a Llywelyn ap Gutyn, a byddai'n gohebu â nhw'n rheolaidd.

Gwerful Mechain was the daughter of Hywel Fychan from Mechain, Powys. Her father belonged to the Vaughan family, and Gwerful enjoyed the privileges that being born into a high-status and noble family afforded her. She was a medieval poet with a substantial surviving body of work. She was also an innovative poet which is reflected in her choice of subject matter. She one of the first poets to write about domestic abuse; '*To Her Husband for Beating Her*' is a poignant and powerful poem full of enraged language and energetic imagery. She was a prolific poet who was not restricted to one style, her work includes religious, humorous and socially conscious poetry. One of her most well-known works is '*Ode to a Vagina*', a poem that chastises her male counterparts for praising a woman's body from her hair to her feet but ignoring one hidden feature. The poem was written in response to Dafydd ap Gwilym's '*Ode to a Penis*' or '*Cywydd y Gal*'.

Gwerful was a keen observer of medieval society. Her religious poems, which conform to the restrictive morality of medieval society, were written in strict *cynghanedd*, while some of her other poems had a relaxed attitude towards the metre, displaying her mastery of the craft. Gwerful was a contemporary of Dafydd Llwyd and Llywelyn ap Gutyn, who she corresponded with on a regular basis.

### Darn oddi wrth 'A Response to Ieuan Dyfi's poem on Red Annie'

Gwae'r undyn heb gywreinddu,  
Gwae'r un wen a garo neb;  
Ni cheir gan hon ei charu,  
Yn dda, er ei bod yn ddu.

**Extract from 'A Response to Ieuan Dyfi's poem on Red Annie'**

Woe betide you, incompetent bard,  
Who sings the praise of the chaste blonde,  
While the loving, clever dark one  
Gets lambasted and shunned.

**Books**

Gramich, K. 2018. *The Works of Gwerful Mechain*. Canada. Broadview Press

## Guto'r Glyn (c.1450 - c.1490)

### *Cyflwyniad gan / Introduction by: Eurig Salisbury*

Eurig Salisbury a Barry J. Lewis: "Er mor anghyflawn yw'r darlun ar adegau, eto fe gawn [yn ei waith] gipolwg cyffrous ar Guto mewn lleoliadau arbennig ar adegau arbennig, ac yn raddol fe ddaw i'r amlwg amlinelliad o yrfa bardd ac iddi arwyddocâd gwir genedlaethol a rhwngwladol."

Cyfansoddai Guto yn Gymraeg. Cafodd ei eni yn nyffryn Ceiriog a bu'n byw am gyfnod yng Nghroesoswallt, lle cafodd fod yn fwrdais yn gyfnewid am ganu cerdd o fawl i'r dref. Teithiodd Gymru a'r gororau benbaladr, ac fe'i claddwyd yn abaty Glyn-y-groes.

- Bardd mwyaf y bymthegfed ganrif.
- Cymerodd ran fel milwr yn y Rhyfel Can Mlynedd a bu'n dyst i brif ddigwyddiadau Rhyfeloedd y Rhosynnau yng Nghymru.
- Canodd fawl i uchelwyr mwyaf blaenllaw ei ddydd ar hyd a lled Cymru, yn fwyaf nodedig i Syr William Herbert o Raglan yn ystod ei fuddugoliaethau a'i gwyp yn yr 1460au.
- Roedd yn bennaf gysylltiedig ag abaty Ystrad Fflur, Raglan, Croesoswallt (lle bu'n byw fel bwrdais) ac abaty Glyn-y-groes, lle bu farw a lle'i claddwyd.

Gruffudd Aled Williams – "According to the later poet Tudur Aled it was Guto of all Welsh poets who excelled in composing praise poems to noblemen: his work amply bears out this judgement, often boldly transcending poetic convention and delighting with its wit, vigour, and original imagery."

Guto composed in Welsh. He was born in the Ceiriog valley and lived for a time in Oswestry, where he was made a burgess in exchange for composing a poem of praise for the town. He travelled all over Wales and the marches. He was buried in the abbey of Valle Crucis.

- The greatest poet of the fifteenth century.
- Took part as a soldier in the Hundred Years War and witnessed the most important events of the Wars of the Roses in Wales.
- Composed praise poetry for the leading noblemen of his day in every part of Wales, most notably for Sir William Herbert of Raglan during his spectacular rise and fall in the 1460s.
- Principally associated with Strata Florida abbey, Raglan, Oswestry (where he lived as a burgess) and Valle Crucis abbey.

### *Molian i Wiliam Herbert o Raglan, iarll cyntaf Penfro, ar ôl cipio castell Herlech, 1468*

Na fwrr dreth yn y fro draw  
Ni aller ei chynullaw.  
Na friw Wynedd yn franar,  
N'ad i Fôn fyned i fâr,

N'ad y gweiniaid i gwynaw  
 Na brad na lledrad rhag llaw.  
 N'ad trwy Wynedd blant Rhonwen  
 Na phlant Hors yn y Fflint hen.  
 Na ad, f'arglwydd, swydd i Sais,  
 Na'i bardwn i un bwrdais.  
 Barna'n iawn, brenin ein iaith,  
 Bwrw 'n y tân eu braint unwaith.  
 Cymer wŷr Cymru'r awron,  
 Cwnstabl o Farstabl i Fôn.  
 Dwg Forgannwg a Gwynedd,  
 Gwna'n un o Gonwy i Nedd.  
 O digia Lloegr a'i dugiaid,  
 Cymru a dry yn dy raid.

***In praise of William Herbert of Raglan, first earl of Pembroke, after the capture of Harlech castle, 1468***

Do not exact a tax on the land over there  
 Which cannot be gathered.  
 Do not churn up Gwynedd into fallow-land,  
 Do not let Anglesey fall into misery,  
 Do not let the weak lament  
 Either treachery or theft from now on.  
 Do not let Rhonwen's children roam Gwynedd  
 Nor the children of Horsa into ancient Flint.  
 Do not, my lord, allow any office to an Englishman,  
 Nor give any burgess his pardon.  
 Judge rightly, king of our nation,  
 Cast their privilege into the fire once and for all.  
 Take now the men of Wales,  
 Constable from Barnstaple to Anglesey.  
 Take Glamorgan and Gwynedd,  
 Make all one from the Conwy to the Neath.  
 If England and her dukes are angered,  
 Wales will come to your need.

**Books**

- Parry Owen, A. 2017. *Plu Porffor a Chlog o Fwng Ceiliog: Cynddelw Brydydd Mawr a Guto'r Glyn*. Wales. University of Wales for Advanced Welsh and Celtic Studies.
- Williams, I. 1979. *Gwaith Guto'r Glyn*. Wales. University of Wales Press.

**Eurig Salisbury** is an English and Welsh language poet. He graduated from Aberystwyth University in 2004 and 2006, where he now works as a lecturer. He won the Chair at the Urdd Festival in Denbighshire in 2006. Eurig was the first to hold the prestigious position of Bardd Plant Cymru or Welsh Children's Laureate for two years (2011 - 2013). Eurig Salisbury is the Welsh-language editor for 'Poetry Wales'.

## Katherine Philips (c.1632 - c.1664)

### **Cyflwyniad gan / Introduction by: Norena Shopland**

Cafodd Katherine Philips ei geni yn Llundain, ond treuliodd y rhan fwyaf o'i bywyd yng Nghymru. O'i chartref yn Aberteifi ysgrifennodd farndoniaeth a sicrhaoedd ei bod yn cael ei chydnabod fel y bardd Prydeinig benyw cyntaf o bwys. Hi oedd y wraig gyntaf hefyd i gael llwyfannu drama'n fasnachol. Roedd hi'n adnabyddus yn ei chyfnod ei hun, ond diflanodd ei gwaith o olwg y byd yn ddiweddarach, a dim ond yn yr 20fed ganrif y sylweddolwyd ei wir werth. Pan ddechreuodd ysgrifennwyr ffeministaidd dynu sylw at ei barddoniaeth cafodd ei harddel fel un o feirdd mwyaf dylanwadol yr iaith Saesneg.

Mae llawer o'r drafodaeth ynghylch barddoniaeth Katherine yn canolbwyntio ar ofyn a oedd hi'n lesbiad ai peidio. Y rheswm am hyn yw bod ei gwaith yn ffocysu'n emosiynol ar fenywod, a'r perthnasoedd nwydwyllt yr oedd hi'n eu cael â nhw. Ni waeth beth fo rhywoldeb Katherine dyma'r cerddi Prydeinig cyntaf sy'n mynegi cariad rhwng dwy fenyw.

Katherine Philips was born in London, but spent most of her life in Wales. From her home in Cardigan she was to write poetry that marked her out as the first significant female British poet, as well as the first woman to have a commercial play staged. Well-known in her own time she fell into obscurity and it was not until the late 20<sup>th</sup> century that her true worth was realised. When feminist writers began to highlight her poetry she was finally acknowledged as one of the most influential women poets in the English language.

Much discussion around Katherine's poetry and life concentrates on whether she was or was not a lesbian. For the emotional focus of her poetry was on women and the passionate relationships she had with them. Regardless of Katherine's own sexual orientation they are the first British poems which express same-sex love between women.

### **Extract from '*To the Queen of Inconstancy, Regina Collier*'**

And you kill me, because I worshipp'd you.  
But my worst vows shall be your happiness,  
    And nere to be disturb'd by my distress.  
And though it would my sacred flames pollute,  
    To make my Heart a scorned prostitute;  
    Yet I'le adore the Authour of my death,  
    And kiss the hand that robb's me of my breath.

### **Books**

- Shopland, N. 2017. *Forbidden Lives: LGBT Stories from Wales*. Wales. Seren.
- Philips, K. 2018. *Poems by the Most Deservedly Admired Mrs. Katherine Philips (Classic reprint)*. England. Forgotten Print.
- Thomas, P. Philips, K. 1990. *The Collected Works of Katherine Philips: The Matchless Orinda*. England. Stump Cross Books.

Orvis, D.L. 2015. *Noble Flame of Katherine Philips*. U.S.A. Duquesne University Press.

**Norena Shopland** has a Master's degree in heritage studies and has worked with leading heritage organisations including National Museums Wales, Glamorgan Archives and Cardiff Story Museum. She has extensively researched the heritage of LGBT people and issues in Wales for 15 years. She devised the first project in Wales to look at placing sexual orientation and gender identity into Welsh history, culminating in the *Welsh Pride*, the first exhibition exclusively on Welsh LGBT people, allies and events, and managed *Gender Fluidity*, the first funded transgender project in Wales. Norena arranged for Gillian Clarke to write the first poem in the world by a national or poet laureate celebrating the LGBT people of a country.

## Huw Morys (c.1622 - c.1709)

### **Cyflwyniad gan / Introduction by: Eurig Salisbury**

Canai Huw Morys yn Gymraeg. Bardd mwyaf yr ail ganrif ar bymtheg. Roedd yn byw ar ffermdy Pont-y-meibion ger y Pandy yn nyffryn Ceiriog. Fe'i claddwyd yn eglwys Llansilin, lle roedd yn warden.

- Un o'r beirdd olaf i ennill ei fywoliaeth yn canu cerddi i bobl yn ei gymuned.
- Gwnaeth ddefnydd arloesol o'r gynghanedd ar fesurau rhydd newydd.
- Canodd gerddi i fwy nag un haen yn y gymdeithas, o'r tlawd i'r mwyaf cefnog.
- Thomas Parry: 'Y mwyaf toreithiog, ac ar lawer ystyr y gloywaf ei ddawn o feirdd [yr ail ganrif ar bymtheg] ... un o brif feirdd Cymru.'

Huw Morys composed in Welsh and he is considered to be the greatest poet of the 16th century. He lived at Pont-y-meibion farmhouse near Pandy in the Ceiriog valley. He was buried in Llansilin church, where he served as a warden.

- He was one of the last poets to earn a living composing poetry for his community.
- He made innovative use of 'cynghanedd' in new free metres.
- He composed poetry for all levels in society, from the poor to the wealthy.
- Thomas Parry: "the most prolific and in many ways the brightest bardic talent of the seventeenth century – one of the great Welsh poet."

### **Darn oddi wrth 'Codi Nant-y-cwm' (gofyn i grefftawr adeiladu tŷ i dlodion)**

Fi a'm holl gymdeithion,  
Os gwir yw gwers y person,  
Troed y ffordd i'r nefoedd gu  
Yw adeiladu i dlodion.

### **Extract from 'To build Nant-y-cwm' (request for craftsmen to build a house for the poor)**

Myself and all my companions,  
if the parson's sermon is true,  
the beginning of the road to beloved heaven  
is to build for the poor.

### **Books**

Morys, H. Jones, F.M (ed). 2008. *Y Rhyfel Cartrefol*. Wales. School of Welsh, Bangor University.

Parry, T. 1962. *The Oxford Book of Welsh Verse*. England. Oxford University Press.

**Eurig Salisbury** is an English and Welsh language poet. He graduated from Aberystwyth University in 2004 and 2006, where he now works as a lecturer. He won the Chair at the Urdd Festival in Denbighshire in 2006. Eurig was the first to hold the prestigious position of Bardd Plant Cymru or Welsh Children's Laureate for two years (2011 - 2013). Eurig Salisbury is the Welsh-language editor for 'Poetry Wales'.

## Sarah Jane Rees (1839 - 1916)

### **Cyflwyniad gan / Introduction by: Norena Shopland**

Pan fu farw Sarah Jane Rees ym 1916, dywedodd yr ysgrif goffa yn y *Carmarthen Journal* y canlynol: "Gall dyn honni'n ddiogel nad yw'r un Gymraes arall wedi bod mor boblogaidd mewn cymaint o feysydd cyhoeddus ag oedd Cranogwen."

Cranogwen oedd yr enw barddol a ddaeth ag enwogrwydd Sarah – mae'n gyfuniad o ddau air: Sant Crannog, yr enwyd Llangrannog ar ei ôl, a Nant Hawen, yr afon leol – ac yn wir llwyddodd hi i wneud nifer fawr o bethau yn ystod ei bywyd. Roedd hi'n forwr, athro, bardd arobryn, ysgrifennwr a golygydd, a phregethwr lleyg. Yn ystod ei hoes, gwnaeth gryn dipyn i hyrwyddo ysgrifenwyr benyw yng Nghymru, ond nad ydym yn gwybod llawer amdani heddiw.

Trwy ei hysgrifennu y daeth Cranogwen yn enwog, dros nos, bron. Yn 1865, cystadlodd yn yr Eisteddfod Genedlaethol, y digwyddiad cymdeithasol hwnnw sy'n Gymraeg i'r gwraidd. Yn y Brifwyl yn Aberystwyth, cyflwynodd gerdd o'r enw '*Y Fodrwy Briodasol*'. Rhaid i bob awdur ddewis ffugenw, ac felly pan ddaeth i'r golwg mai menyw oedd wedi ennill, roedd pawb yn synnu. Roedd hi wedi bod yn cystadlu yn erbyn ysgrifenwyr gwryw enwog a chydnabyddedig.

When Sarah Jane Rees died in 1916 *Carmarthen Journal's* obituary said "It can safely be claimed that no other Welsh woman enjoyed popularity in so many public spheres as Cranogwen did."

Cranogwen was the bardic name for which Sarah was to become famous - a combination of Saint Cranog after whom Llangrannog was named and Hawen the local river, and she certainly covered a lot of ground in her life. She was a sailor, teacher, award winning poet, writer and editor and lay preacher. In her time she did an enormous amount for the advancement of Welsh women writers but today is little known.

It was through her writing that Cranogwen became a celebrity almost overnight. In 1865 she entered that quintessentially Welsh cultural event, the Eisteddfod. At the nationals in Aberystwyth she entered a poem '*Y Fodrwy Briodasol*' ('*The Wedding Ring*'). All entries are anonymous and so when it was revealed a woman had won there was genuine shock. She had been competing against established and renowned male writers.

#### **Darn oddi wrth 'Fy Ffrynd'**

Ah! Annwyl chwaer, 'r wyt ti i mi,  
Fel lloer i'r lli, yn gyson;  
Dy ddilyn heb orphwys o wna  
Serchiadau pura'm calon.

#### **Extract from 'My Friend'**

Oh! My dear sister, you to me  
As the moon to the sea, constantly,  
Following you restlessly are  
My heart's pure affections.

### **Books**

John, A.V. 2011. *Our Mothers' Land: Chapters in Welsh Women's History, 1830-1939*. Wales. University of Wales Press.

Jones, D.G. 1981. *Cranogwen*: Portread Newydd. Wales. Gomer Press. (*out of print.*)

**Norena Shopland** has a Master's degree in heritage studies and has worked with leading heritage organisations including National Museums Wales, Glamorgan Archives and Cardiff Story Museum. She has extensively researched the heritage of LGBT people and issues in Wales for 15 years. She devised the first project in Wales to look at placing sexual orientation and gender identity into Welsh history, culminating in the *Welsh Pride*, the first exhibition exclusively on Welsh LGBT people, allies and events, and managed *Gender Fluidity*, the first funded transgender project in Wales. Norena arranged for Gillian Clarke to write the first poem in the world by a national or poet laureate celebrating the LGBT people of a country.

## John Ceiriog Hughes (1832 - 1887)

Cafodd John Ceiriog Hughes ei eni ar fferm yn edrych dros bentref Llanarmon Dyffryn Ceiriog yng ngogledd-ddwyrain Cymru. Gadawodd yno i fynd i Fanceinion yn 1849, ble gweithiai fel rheolwr rheilffordd rhwng Manceinion a Llundain. Ychydig wedi hynny, cymerodd swydd fel cleric yn Llundain. Yn ddiweddarach, symudodd i orsaf reilffordd Caersws a gweithiodd yno am weddill ei oes.

Cymerodd ei enw barddol o afon yn llifo'n agos i'w gartre', Afon Ceiriog. Teitl ei gasgliad cyntaf o farndoniaeth, wedi'i gyhoeddi yn 1860, oedd '*Oriau'r Hwyr*' ('Evening Hours'). Dylanwadwyd ar ei waith gan y Gymru wledig, a chan berseinedd barddoniaeth ac alawon gwerin Cymraeg, yn enwedig y rhai a oedd yn deffro atgofion bore oes.

Yn ystod y cyfnod a dreuliodd yn Lloegr, dylanwadwyd ar Ceiriog gan y Cymry John Hughes, R.J. Derfel ac Idris Fychan, oedd yn aelodau o gymdeithas lenyddol. Roedd Idris Fychan yn arfer canu'r delyn, offeryn cerdd traddodiadol oedd yn cael ei ddefnyddio i gyfeilio i farndoniaeth Gymraeg ganoloesol. Roedd R.J. Derfel yn gefnogwr pybyr o hanes, iaith a diwylliant Cymru. Mae'u dylanwad i'w gweld yn y llyfr '*Cant o Ganeuon: Yn Cynwys, Y Gyfres Gyntaf o Eiriau ar Alawon Cymreig*', y gyntaf o bedair cyfrol (y cyhoeddwyd dim ond un ohonyн nhw).

- O bryd i'w gilydd, cyfeirir ato fel 'Robert Burns barddoniaeth Gymraeg'.
- Cafodd ei hudo gan ganeuon gwerin Cymraeg, ac ysgrifennodd gerddi telynugol yn dilyn eu rhythm. Mae'r rhain yn cynnwys '*Dafydd y Garreg Wen*'.

John Ceiriog Hughes was born on a farm overlooking the village of Llanarmon Dyffryn Ceiriog in North-East Wales. He left for Manchester in 1849 where he worked as a railway manager between Manchester and London. Shortly after he took a job as a clerk in London. In later life, he moved to Caersws railway station where he worked until his death. He took his bardic name from a river that ran close to his home, the River Ceiriog. His first collection of poetry, published in 1860, was called '*Evening Hours*' or '*Oriau'r Hwyr*'. His work was influenced by rural Wales and the musicality of Welsh poetry and folk tunes, particularly those that invoked memories of childhood.

During his time in England, Ceiriog was influenced by Welshmen John Hughes, R.J.Derfel and Idris Fychan who were members of a literary society. Idris Fychan played the harp, a traditional instrument used to accompany medieval Welsh poetry. R.J.Derfel was a staunch promoter of Welsh history, language and culture. Their influence can be seen in '*Cant o Ganeuon: Yn Cynwys, Y Gyfres Gyntaf o Eiriau ar Alawon Cymreig*', the first of four volumes (only one of which was published).

- He is sometimes referred to as 'the Robert Burns of Welsh poetry'.
- He was fascinated by Welsh folk songs and wrote lyrical poems to their rhythm. These included '*David of the White Rock*' or '*Dafydd y Garreg Wen*'.

**Extract from '*Alun Mabon*'**

The mighty mountains changeless stand.  
Tireless the winds across them blow;  
The shepherd's song across the land  
Sounds with the dawn so long ago.

**Books**

Conran, T. 2017. *Welsh Verse*. Wales. Seren.

## T.H. Parry-Williams (1887 - 1975)

Cafodd T.H. Parry-Williams ei eni yn Rhyd-Ddu, Eryri, a daeth o deulu o lenorion. Roedd ei dad, Henry Parry-Williams, wedi ennill clod yn yr Eisteddfod, ac roedd Ann, ei fam, yn chwaer i gynganeddwr uchel ei fri. Bardd adnabyddus ledled Cymru hefyd oedd R.Williams Parry, ac roedd yntau'n gefnder i T.H. Parry-Williams.

Mynychodd T.H. Parry-Williams Brifysgol Cymru, Aberystwyth, ble y daeth yn athro'n ddiweddarach. Aeth yn ei flaen i fynychu Coleg Iesu, Rhydychen ym 1909, gan astudio geiriau benthyg Saesneg yn y Gymraeg. Cyhoeddwyd yr ymchwil hwn o dan y teitl, '*The English Element in Welsh*'. Dim ond ym 1931 y cyhoeddwyd ei gyfrol gyntaf o farrdoniaeth, '*Cerddi*'. Mae chwe chyfrol bellach o gerddi a thaethodau'n cynnwys y rhan fwyaf o'i waith creadigol, '*Olion*' (1935), '*Lloffion*' (1942), '*O'r Pedwar Gwynt*' (1944), '*Ugain o Gerddi*' (1949), '*Myfyrdodau*' (1957) a '*Pensynnu*' (1966). Cafodd y traethodau'u casglu at ei gilydd yn '*Casgliad o Ysgrifau*' ym 1984, a'r cerddi yn '*Casgliad o Gerddi*' dair blynedd yn ddiweddarach.

Ysgrifennodd erthyglau academaidd, a daeth yn ffigwr adnabyddus ar y teledu a'r radio. Roedd e'n arfer chwarae rhan weithredol mewn cymdeithasau Cymraeg eu hiaith, yn cynnwys Llys yr Eisteddfod Genedlaethol, ac Anrhydeddus Gymdeithas y Cymrodorion. Cafodd T.H. Parry-Williams ei urddo'n farchog ym 1958.

- Fel plentyn ysgol, dechreuodd ysgrifennu dyddiadur manwl, arfer y daliodd ato weddill ei oes.
- Roedd yn wrthwynebwr cydwybodol yn ystod yr Ail Ryfel Byd a chyhoeddodd gerddi yn y cylchgrawn heddychol, '*Y Deyrnas*'.
- Ysgrifennodd mewn cwpled i sy'n odli, ac ar ffurf soned.
- Teithiodd yn eang; astudiodd ym Mhrifysgol Freiburg (yr Almaen), ac aeth e i Ogledd a De America, ymhliith mannau eraill.

T.H. Parry-Williams was born in Rhyd-Ddu, Snowdonia. He came from a literary family. Henry Parry-Williams, his father, had been successful in the Eisteddfod and Ann, his mother, was the sibling of a celebrated strict metre poet. T.H Parry-Williams' first cousin, R. Parry-Williams, was also a well-known poet in Wales.

T.H Parry-Williams attended The University of Wales, Aberystwyth, where he later became a professor. He went on to attend Jesus College Oxford in 1909 studying English loan words in Welsh. This research was published in 1923 titled '*The English Element in Welsh*'. His first volume of poetry, '*Cerddi*', wasn't published until 1931. A further six volumes of poems and essays make up the main body of his creative work, '*Olion*' (1935), '*Lloffion*' (1942), '*O'r Pedwar Gwynt*' (1944), '*Ugain o Gerddi*' (1949), '*Myfyrdodau*' (1957) and '*Pensynnu*' (1966). The essays were collected in '*Casgliad o Ysgrifau*' in 1984, and the poems in '*Casgliad o Gerddi*' three years later.

He wrote scholarly articles and became a well-known figure on television and radio. He was active in Welsh societies including the Court of the National Eisteddfod and The Honourable Society of Cymmrodorion. T.H Parry-Williams was knighted in 1958.

- As a schoolboy he started a detailed diary. A habit that he kept until his death.
- He was a conscientious objector during WWII and published poems in the pacifist journal, '*Y Deyrnas*'.
- He wrote in rhyming couplets and sonnets.
- He was well-travelled having studied in Freiburg University (Germany) and travelled to South and North America, among others.

#### **Darn oddi wrth '*Hon*'**

Beth yw'r ots gennyl i am Gymru? Damwain a hap  
Yw fy mod yn ei libart yn byw. Nid yw hon ar fap  
Yn ddim byd ond cilcyn o ddaear mewn cilfach gefn,  
Ac yn dipyn o boendod i'r rhai sy'n credu mewn trefn.

#### **Extract from '*This*'**

What do I care about Wales? It is just fluke and accident  
That I live within her confines. She is no more on a map  
Than a small patch of land in the back end of beyond.  
And a bit of a pain to those who believe in order.

#### **Books**

Parry-Williams, T.H. 2011. *Cerddi Rhigymau a Sonedau*. Wales Gomer Press.

## Lynette Roberts (1909 - 1995)

Cafodd Lynette Roberts ei geni ym Buenos Aires, yr Ariannin, i rieni o dras Cymreig. Astudiodd Gelf yn The Central School for Arts and Crafts, Llundain. Ym 1939, priododd y bardd o Gymro, Keidrych Rhys, ac ymgartrefodd yn Llanybri. Cyhoeddwyd ei dau gasgliad o gerddi, *Poems* (1944) a *Gods with Stainless Ears: a Heroic Poem* (1951) gan Faber and Faber. Roedd T.S. Eliot, golygydd i'r cwmni, yn edmygu'i gwaith.

Ysgrifennodd Lynette Roberts am fywyd pentrefyn Llanybri, yn cynnwys y bobl oedd yn byw ac yn gweithio yn y pentref. Mae'r pynciau yn ei cherddi'n cynnwys erthyliad a byd natur. Roedd ganddi ddiddordeb neilltuol mewn adar. Dylanwadwyd arni hi gan draddodiadau bardol Cymraeg, ac roedd hi'n eu defnyddio i fynegi'i phrofiadau ynghylch byw ar ffiniau pentref Cymraeg traddodiadol. Ym 1944, ysgrifennodd draethawd byr o'r enw '*Village Dialect*' oedd yn mynegi'r brwdfrydedd hwn. Roedd arddull ei hysgrifennu'n arloesol, a dim ond yn ddiweddar y mae'i gwaith wedi derbyn y gydnabyddiaeth y mae'n ei haeddu. Mae barddoniaeth Lynette yn tynnu ar brofiad synhwyraidd dwys i ddangos bywyd yn y Gymru wledig yn ystod y cyfnod o ddatblygu technegol sylweddol a ddigwyddodd yn yr Ail Ryfel Byd. Gellir gweld esiampl o'r arddull hon yn '*Air Raid on Swansea*' (1941). Mae'r gerdd yn cyfuno'i hiaith fywiog â'r arswyd technegol oedd wedi tarfu ar gefn gwlaid llonydd Cymru. Roedd Lynette Roberts a Robert Graves yn gohebu gyda'i gilydd. Yn aml byddai'r naill yn helpu'r llall i ddatblygu syniadau a cherddi. Roedd hi'n arfer ysgrifennu llythyrau personol a phreifat at y bardd Alun Lewis. Mae '*Poem from Llanybri*' (1944) yn gwahodd Alun Lewis i ymweld â hi yn ei chartref yn Llanybri. Roedd hi'n ffrind i Elizabeth Sitwell, Vernon Watkins, a beirdd enwog o Gymru oedd yn ffynnu yn yr 20fed ganrif.

- Dylan Thomas oedd y gwas yn ei phriodas . Diddymwyd ei phriodas ym 1948.
- Yn hwyrach yn ei hoes, ymunodd â Thystion Jehofa.
- Ym 1956, torrodd ei nerfau, a threuliodd gyfnodau mewn ysbytai meddwl.

Lynette Roberts was born in Buenos Aires, Argentina from parents of Welsh ancestry. She studied Art at The Central School for Arts and Crafts, London. In 1939, she married Welsh poet Keidrych Rhys and settled in Llanybri. Her two poetry collections, *Poems* (1944) and *Gods with Stainless Ears: a Heroic Poem* (1951) were published by Faber and Faber, whose editor, T.S Eliot, was an admirer of her work.

Lynette Roberts wrote about village life in Llanybri, including the people who lived and worked in the village. The subjects of her poetry include miscarriage and the natural world. She was particularly interested in birds. She was influenced by Welsh poetic traditions and used them to express her experiences of living on the borders of a traditional Welsh village. In 1944, she wrote a short essay called '*Village Dialect*' that expressed this enthusiasm. Her writing style was innovative and it is only recently that she has begun to receive the recognition that her work deserves. Lynette's poetry draws on an intense sensory experience to depict life in rural Wales during the technological burst that occurred during WWII. An example of this style can be seen in '*Air Raid on Swansea*' (1941). The poem fuses

her vibrant use of language with the technological terror that had descended upon the quiet countryside of Wales.

Lynette Roberts and Robert Graves exchanged correspondence, often assisting each other with the development of ideas and poems. She held an intimate correspondence with poet, Alun Lewis. '*Poem from Llanybri*' (1944) is an invitation to Alun Lewis to visit her at home in Llanybri. She was friends with Elizabeth Sitwell, Vernon Watkins and other notable Welsh poets of the 20th century.

- Dylan Thomas was best man at her wedding. Her marriage dissolved in 1948.
- In later life she became a Jehovah's Witness.
- In 1956 she suffered a mental breakdown and spent time in mental institutes.

**Extract from '*Poem from Llanybri*'**

Then I'll do the lights, fill the lamp with oil,  
Get coal from the shed, water from the well;  
Pluck and draw pigeon, with crop of green foil  
This your good supper from the lime-tree fell.

**Books**

Roberts, L. McGuinness, P (ed). 2005. *Lynette Roberts Collected Poems*. England. Carcanet Press.

McAvoy, Siriol (ed). 2019. Locating Lynette Roberts: Always Observant and Slightly Obscure. Wales. University of Wales Press.

## Mererid Hopwood (1964 - present)

### **Cyflwyniad gan / Introduction by: Aneirin Karadog**

Wedi ei geni a'i magu yng Nghaerdydd, mae gwreiddiau teuluol Mererid Hopwood yn Sir Benfro. Wedi cael ei haddysg yn Ysgol uwchradd Llanhari ac yna ym Mhrifysgol Aberystwyth, aeth ymlaen i ddatblygu gyrfa fel ieithydd dawnus sy'n arbenigo mewn Sbaeneg ac Almaeneg. Yng nghanol y 1990au, gan dynnu ar ei dawn fel ieithydd, dysgodd gynganeddu mewn gwersi a sefydlwyd gan y Prifardd Tudur Dylan a Geraint Roberts, Ysgol Farddol Caerfyrddin.

Yn ddigon buan daeth yn agos at gipio'r Gadair yn Eisteddfod Ynys Môn, 1999 cyn mynd ymlaen i'w hennill yn Eisteddfod Genedlaethol Dinbych, 2001 – y fenyw gyntaf erioed i gyflawni'r gamp. Canodd awdl oedd yn trin deunydd na fu canu arno cynt yn hanes wrywaidd cystadleuaeth y gadair, sef y pwnc o feichiogi, geni babi ac yna'r brofedigaeth yn sgil colli'r plentyn. Aeth ymlaen wedyn i dorri record arall, drwy fod y fenwy gyntaf i wneud y trebl, sef ennill y Gadair, y Goron a'r Fedal Ryddiaith.

“Yn y darn rhwng gwyn a du  
Mae egin pob dychmygu”

Mae Mererid, trwy ei gwaith fel academydd, darlledwr, Prifardd ac awdur wedi dod yn enw cyfarwydd i gynulleidfaoedd yng Nghymru a thu hwnt. Mae'r Prifardd Alan Llwyd wedi sôn am bwysigwydd Symler Dyfnder mewn mynegiant bardol ac mae canu Mererid yn ymgorffori'r cysyniad hwn gyda'i cherddi sydd ar y cyfan yn ddealladwy o'r darlleniad cyntaf gan Iwyddo i gynnwys dyfnder athronyddol. Mae'n aelod disgair o staff Prifysgol Cymru Dewi Sant, wedi cyhoeddi nifer o lyfrau i blant a hefyd yn gwneud argraff yn ddiweddar gyda phrosiectau mawrion fel y gwaith comisiwn, Cantata Memoria, a grewyd ar y cyd gyda Karl Jenkins i gofio trychineb Aberfan, a'r sioe Eisteddfodol gyda Robert Arwyn a Bryn Terfel, i gofio Paul Robeson, '*Hwn Yw Fy Mrawd*'.

Mae Mererid Hopwood hefyd yn aelod blaenllaw o Gymdeithas y Cymod ac yn ymgyrchu'n angerddol dros heddwch.

- Enillydd y Gadair yr Eisteddfod Genedlaethol, Dinbych, 2001.
- Enillydd y Goron, Eisteddfod Genedlaethol Meifod, 2003.
- Cyhoeddodd '*Singing in Chains*' (Gwasg Gomer), cyflwyniad i'r gynghanedd dryw gyfrwng y Saesneg yn 2004.
- Bardd Plant Cymru 2005-2006.
- Enillydd y Fedal Ryddiaith, Eisteddfod Genedlaethol Caerdydd, 2008.
- Cyhoeddodd '*Nes Draw*' (Gwasg Gomer), ei chyfrol gyntaf o gerddi, yn 2015.

Although born and brought up in Cardiff, Mererid Hopwood's family roots are in Pembrokeshire. Having been educated in Llanhari secondary school and then in Aberystwyth University, she went on to pursue a career as a talented linguist specialising in

Spanish and German. In the mid-1990s, drawing on her linguistic skill, she learned to fashion cynghanedd in classes established by the Chief-bard Tudur Dylan and Geraint Roberts, of Carmarthen Bardic School.

Soon enough she came close to seizing the Chair in the Anglesey Eisteddfod in 1999, before going on to win it in the Denbigh National Eisteddfod in 2001 – the first ever woman to achieve the feat. She composed an awdl (that is, an ode in strict metre), dealing with material that had not been touched upon previously in the masculine history of the chair competition, namely the topic of pregnancy, giving birth to a baby, and then the bereavement in the wake of losing the child. She then went on to break another record, by being the first woman to “win the triple” namely to win the Chair, the Crown, and the Prose Medal.

“In the spot between white and black  
Are the buds of all imagining.”

Mererid, through her work as academic, broadcaster, Chief-bard and author, has become a familiar name to audiences in Wales and beyond. The Chief-bard Alan Llwyd has talked about the importance of the Simplicity of Depth in poetic expression, and Mererid’s composition embodies this concept in her poems which on the whole are comprehensible on the first reading, succeeding to contain philosophical depth. She is a dazzling member of staff at the University of Wales Trinity Saint David, having published a number of books for children, who is also making an impression lately with big projects such as the commissioned work, Cantata Memoria, which was created jointly with Karl Jenkins to commemorate the Aberfan disaster, and the Eisteddfod show with Robert Arwyn and Bryn Terfel, to commemorate Paul Robeson, ‘*Hwn Yw Fy Mrawd*’ (*This Is My Brother*). Mererid Hopwood is also a leading member of the Fellowship of Reconciliation (Cymdeithas y Cymod), and campaigns passionately for peace.

- Winner of the Chair in the National Eisteddfod, Denbeigh, 2001.
- Winner of the Crown in the National Eisteddfod, Meifod, 2003.
- Published ‘*Singing in Chains*’ (Gwasg Gomer), an introduction to cynghanedd through the medium of English in 2004.
- Children’s Poet Laureate, 2005-2006.
- Winner of the Prose Medal in the National Eisteddfod, Cardiff, 2008.
- Published ‘*Nes Draw*’ (*Further Away*) (Gwasg Gomer), her first volume of poems, in 2015.

**Darn oddi wrth 'Ni Wyr Neb'**  
Ni wyr neb pa liw yw'r nos  
I arall, ac er aros  
Yn dynn, dynn, ni all `run dau  
Hawlio mai'r union olau  
Sydd i'w dydd...

**Extract from Ni Wyr Neb'**

No one knows what colour the night is  
To others, and however close they come  
No two can ever agree on what precise light  
Lies on the day...

### **Books**

- Hopwood, M. 2009. *O Ran*. Wales. Gomer Press.  
Hopwood, M. 2015, Nes Draw. Wales. Gomer Press.

## Twm Morys (1961 - present)

### *Cyflwyniad gan / Introduction by: Aneirin Karadog*

**Bardd, Awdur, Athro, leithydd, Darlledwr.**

Cafodd Twm Morys ei eni yn Rhydychen, addysgwyd ef yn Aberhonddu ac Aberystwyth, ac mae'n gallu honni hawl ar sawl man. Mae wedi teithio'n helaeth ond mae'i galon a'i enaid yn perthyn i Eifionydd.

“Gwell bod Cymro'n Eifionydd  
Nag ar y daith i Gaerdydd.”

Mab i'r ysgrifennwr teithio adnabyddus Jan Morris yw Twm, a dechreuodd ei yrfa broffesiynol yn gweithio am gyfnod byr fel ymchwilydd i BBC Cymru. Yn fuan, dechreuodd ddatblygu ei yrfa greadigol ei hunan, wrth ennill clod trwy sefydlu'i fand gwerin-roc, 'Bob Delyn a'r Ebillion', ef yw'r prif gyfansoddwr a chanwr, ac mae hefyd yn canu'r delyn ac offerynnau eraill. Dysgodd Morys sut i gynganeddu yn Ysgol Uwchradd Aberhonddu, ac mae'i feistrolaeth ar y ffurf gelfyddydol hon, ynghyd â'i steil llafar naturiol, yn gwneud i'w ysgrifennu deimlo'n gyfoes, ond eto, yn dragwyddol o glasurol mewn ffordd unigryw.

Mae'n gallu siarad Llydaweg yn rhugl, ac roedd yn byw yn Llydaw pan gyhoeddodd ei gyfrol gyntaf o farrdoniaeth, '*Ofn fy het*'. Ar ôl dychwelyd i Gymru, daeth yn aelod blaengar o grŵp o feirdd a deithiodd o gwmpas Cymru i berfformio'u gwaith, a threfnodd ddigwyddiadau barddoniaeth fyw oedd yn boblogaidd yn y 1990au. Roedd y grŵp yn cynnwys Myrddin ap Dafydd, Iwan Llwyd, Ifor ap Glyn, Meirion Macintyre Huws a Geraint Lovgreen, ymhlið rhai eraill. Yn y 1990au hwyr, aeth i deithio o gwmpas De America a pherfformio'i farrdoniaeth, gyda ffrind a chyd-Brifardd, y diweddar Iwan Llwyd. O ganlyniad, cyhoeddwyd '*Eldorado*', fel casgliad o farrdoniaeth, a rhaglen ddogfen ar S4C yn cynnwys perfformiadau o'r cerddi ar hyd y daith. Mae Morys wedi cymryd rhan mewn llawer o Ymrystonau yn yr Eisteddfod Genedlaethol, ac wedi bod yn aelod o sawl tîm sy'n cystadlu yn Nhalwrn y Beirdd.

Mae Morys yn gyflwynydd profiadol ar Deledu a Radio, ac wedi cyflwyno rhaglen ddogfen ar Radio 4 am gynghanedd yn ddiweddar, '*To Rhyme and Chime for a Chair*'. Mae wedi cyfieithu a lleisio rhaglen am Ryfel Vietnam i S4C.

- Enillydd y Gadair – Eisteddfod Genedlaethol, Meifod, 2003.
- Bardd Plant Cymru, 2012-2013.
- Golygydd '*Barddas*', y cylchgrawn barddoniaeth ers 2012.
- Casgliadau o gerddi wedi'u cyhoeddi:
  - '*Ofn fy het*', Cyhoeddiadau Barddas, 1995
  - '*Eldorado*' – Twm Morys ac Iwan Llwyd, 2, Cyhoeddiadau Barddas, 2002.
- Disgyddiaeth:
  - '*Gedon*', 1992 (Crai),
  - '*Gwbade Bach Cochlyd*', 1996 (Crai),
  - '*Sgwarnogod Bach Bob*', 2003 (Sain),

- 'Dore', 2004 (Sain),
- 'Dal i 'Redig Dipyn Bach', 2017 (Sain).

**Poet, singer, musician, broadcaster, linguist, editor.**

Twm Morys was born in Oxford, educated in Brecon and Aberystwyth, and he can lay claim to many a place. He has travelled far and wide but his heart and soul belongs to Eifionydd.

“Better an Eifionydd Welshman  
Than one who’s Cardiff-bound”

The son of the heralded travel writer, Jan Morris, he started his professional career with a brief spell as a researcher for BBC Cymru. Twm Morys soon began to forge his own creative career and making a name for himself by starting his folk-rock band, '*Bob Delyn a'r Ebillion*' in which he is the principal composer, singer, and also plays the harp and other instruments. Having learned how to write in cynghanedd in Brecon High School, Morys' mastery of the art form coupled with his natural and oral style makes his writing contemporary, yet timelessly classical in a unique way.

A fluent Breton speaker, he was living in Brittany when he published his first volume of poetry, '*Ofn fy het*'. Having returned to Wales he became a prominent member of a group of poets that went on poetry tours of Wales and organised live poetry events that were popular in the 1990s. The group included Myrddin ap Dafydd, Iwan Llwyd, Ifor ap Glyn, Meirion Macintyre Huws and Geraint Lovgreen, amongst others. In the late 90s he embarked on a poetic tour of South America with fellow Prifardd and Friend, the late Iwan Llwyd. The result, '*Eldorado*' was published as a collection of poetry and as a documentary for S4C containing performances of many poems along the way. Morys has also taken part in many an *Ymryson* in the National Eisteddfod and has been in various Talwrn y Beirdd teams.

An experienced presenter on TV and Radio, Morys has most recently presented a documentary on Radio 4 about cynghanedd, '*To Rhyme and Chime for a Chair*' and has translated and voiced a programme on the Vietnam War for S4C.

- Chair winner – National Eisteddfod, Meifod, 2003.
- Bardd Plant Cymru (Children's Poet of Wales), 2012-2013.
- Editor of '*Barddas*' poetry magazine since 2012.
- Poetry Publications:
  - '*Ofn fy het*', Cyhoeddiadau Barddas, 1995,
  - '*Eldorado*' – Twm Morys and Iwan Llwyd, 2, Cyhoeddiadau Barddas, 2002.
- Discography:
  - '*Gedon*', 1992 (Crai),
  - '*Gwände Bach Cochlyd*', 1996 (Crai),
  - '*Sgawnogod Bach Bob*', 2003 (Sain),
  - '*Dore*', 2004 (Sain),
  - '*Dal i 'Redig Dipyn Bach*', 2017 (Sain).

**Darn oddi wrth 'Dod Adre'**

Blinais ar wib olwynion  
Yn cyrchu, laru ar lôn  
Wledydd y byd o lydan  
Y bûm i arni `mhob man...

**Extract from 'Dod Adre'**

I wearied of the squeak of wheels  
Setting forth, I had my fill  
Of country lanes the world over  
That I was on everywhere...

**Books**

Llywd, I. Morys, T. 1999. *Eldorado*. Wales. Gwasg Carreg Gwalch.

**Aneirin Karadog** is a poet, broadcaster, performer and linguist. He was the Children's Poet of Wales (2013). Aneirin won the chair at the National Eisteddfod in Monmouthshire (2016). He is a rapper and a member of the bands, '*Genod Droog*' and '*Diwygiad*'.

## Natalie Ann Holborow (1990 - present)

Rhyddhawyd casgliad cyntaf o gerddi Natalie Ann Holborow, '*And Suddenly You Find Yourself*', gan Parthian yn 2017. Cafodd y casgliad ei lansio yng Ngŵyl Lyfrau Kolkata fel rhan o'r prosiect o'r enw '*The Valley, The City, The Village*' (yma, roedd ysgrifennwyr o Gymru ac India yn teithio rhwng y ddwy wlad, gan brofi diwylliannau eraill trwy ysgrifennu).

Mae gan Natalie ymwybyddiaeth gymdeithasol gref ac mae'n defnyddio ei barddoniaeth i gyfathrebu â'i darllenwyr am bynciau pwysig nad ydyn nhw'n cael eu trafod yn aml, gan ddefnyddio iaith glir a gonest. Mae hi'n ysgrifennu am ei phrofiadau'n byw gyda Diabetes Math 1, bywyd cartref, a pherthnasau teuluol. Mae'i harddull farddol yn gadael argraff ddofn, a bydd y delwedduau y mae'n eu creu'n aros yn hir yn y cof ar ôl i chi daro arnyn nhw. Mae'i harddull ysgrifennu'n fywiog a chyffrous, ac mae ar bob tudalen ddelwedduau afluniedig o realiti sy'n farddoniaeth athrylithgar.

"Gwae i'r sawl a ddaw i'r casgliad hwn heb fod wedi rhagweld nad anorthrech mohonom ni, ac yn wir, mai marwol ydym ni i gyd, heb os. Byddwch chi'n gadael, o leiaf, wedi cael eich argyhoeddi o'r ffaith (brinnach) nad oes rhaid i ddyn esgus ei fod yn anfarwol, ychwaith. Cyflwyniad ysblennydd o brofiad dynol ydyw, sy'n onest ac emosiynol, yn llawn atalfeydd a cholled a dryswch a chariad. Ai wedi ceisio cyrraedd y lleuad y mae Holborow? Ie, ac mae hi wedi glanio, crwydro dros ei wyneb, plymio i'r craterau, a hel coflaid o sêr wrth fod i fyny yno." *Wales Arts Review*.

- Mae'i barddoniaeth wedi ymddangos yn '*The Stinging Fly*' a '*New Welsh Review*'.
- Enillodd hi The Terry Hetherington Award a'r Robin Reeves Prize (2015).
- Yn 2017, dechreuodd Natalie blog o'r enw *Running on Insulin* am fyw gyda Diabetes Math 1.
- Mae hi wedi'i hysbrydoli gan ysgrifennwyr fel Dylan Thomas a Sylvia Plath.

Natalie Ann Holborow's debut poetry collection, '*And Suddenly You Find Yourself*' was released by Parthian in 2017. The poetry collection was launched in Kolkata Book Festival as part of '*The Valley, The City, The Village*' project (the project had writers from Wales and India travel between the two countries engaging with different cultures through writing).

Natalie is a socially conscious writer and she uses poetry to engage with her readers about important issues that are rarely discussed, and she does so using open and honest language. She writes about her experiences of living with Type 1 Diabetes, domestic life and familial relationships. Her poetic style leaves a deep impression and the images created echo long after reading. Her writing style is refreshing and exciting, every page is a distorted reality of poetical brilliance.

"Woe betide anyone who comes to this collection without the foresight that we're not invincible and are indeed very much mortal. You'll leave, at least, with the (rarer) conviction that nor do we need to pretend we are. It's an honest, moving panoply of human experience, full of hiccups and loss and confusion and love. Shoot for the moon? Holborow

has landed, roamed its face, dipped into the craters, and gathered an armful of stars while up there." *Wales Arts Review*.

- Her poetry has appeared in '*The Stinging Fly*' and '*New Welsh Review*'.
- Winner of The Terry Hetherington Award and Robin Reeves Prize (2015).
- In 2017, Natalie started a blog called [\*Running on Insulin\*](#) about living with Type 1 Diabetes.
- She has been inspired by writers such as Dylan Thomas and Sylvia Plath.

I knuckled the question into the wall  
Which dragged on between us, searched  
With my palms for your warmth.

#### Books

Holborow, N. 2017. *And Suddenly You Find Yourself*. Wales. Parthian.

## Sophie McKeand (1976 - present)

### **Cyflwyniad gan / Introduction by: Natalie Ann Holborow**

Natur. Gwleidyddiaeth. Ysbrydolrwydd. Dynoliaeth. Cymuned. Unigoliaeth. Angerdd. Gwyleidd-dra.

Byddai'n bosibl i fi ddal ati i restru'r geiriau sy'n codi yn fy meddwl pan fydda i'n meddwl am Gymru a'i chynhyrchion bardol cyfoethog; rydym yn adnabyddus am ein canu, ein hysbryd, ein synnwyd o gymuned.

A dyna pam y byddai'n afresymol ystyried beirdd cyfoes Cymru heb grybwyl Sophie McKeand, sy'n fardd arobryn ac awdur leuenctid Cymru. Mae'r cerddi yn '*Rebel Sun*' yn *fflachio* ar draws y dudalen, fel nentydd yn llawn breuddwydion hylifol, sydd wedyn yn ffrwydro'n ddisyfyd o'r dyfroedd aflonydd fel haid o ddrudwyod yn crafangu'u ffordd i ganmol yr Haul Heriol ym mhob un ohonom ni.

Ond eto i gyd, mae clywed gwaith McKeand, yn llawn cryfder a pherseinedd syfrdanol wrth iddo gael ei ddarllen yn uchel, yn dyrchafu'r cerddi nes eu bod nhw'n dod yn rhywbeth mwy na geiriau'n unig: dyma gerddi sy'n gyforiog o nerth, o ymdrech, am y llais unigol ym mhob grŵp sy'n llwyddo i gael ei glywed, o'r diwedd.

Mae Sophie McKeand yn defnyddio'i geiriau i'n golchi ni â golau'r *Rebel Sun* sy'n bresennol ym mhob un ohonom ni – a dyna pam roedd ei rôl fel Awdur leuenctid Cymru (2016 – 2018) mor bwysig i oleuo llwybr i do newydd o feirdd. Mae McKeand yn enaid o Gymru'n teithio'r byd yn ei fan, sy'n ein dysgu nid dim ond i werthfawrogi'n gwreiddiau ni yng Nghymru, ond hefyd, i dyfu fel blagur, ymledu fel blodau gwyltton, ac anturio drwy'r byd ehangach sy'n aros o'n cwmpas ni.

Nature. Politics. Spirituality. Humanity. Community. Individuality. Passion. Humility.  
I could go on listing the words that spring to mind when I think about Wales and its rich poetic offerings; we are known for our song, our soul, our sense of community.

Which is why it would be absurd to consider the contemporary poets of Wales without giving a mention to Sophie McKeand, award-winning poet and Young People's Laureate for Wales (2016-2018). On the page, the poems in '*Rebel Sun*' hiss along the page like streams in their dreamlike fluidity, only to burst like a sudden flush of starlings, grasping out of the tumbling waters to praise the Rebel Sun in all of us.

Yet, hearing McKeand's work aloud, in all its startling musicality and power, elevate the poems into something more than mere words: these are poems of power, of action, of the individual voice in every group, finally making itself heard.

Sophie McKeand uses her words to wash us with the light of the Rebel Sun present in all of us – which is why her role as Young People's Laureate of Wales (2016-2018) was so vital to lighting the way for a future generation of poets. A Welsh soul travelling the world in her

van, McKeand teaches us not only to appreciate our Welsh roots, but to grow like shoots, spread like wildflowers, and explore the wider world waiting all around us.

The eyes of a tiny woman who dreamed of trees  
Were wrenched open by madness,  
These images caused her to shrink from people so that  
Some days she could not bear to exist  
And hid inside a nut.

#### Books

McKeand, S. 2017. *Rebel Sun*. Wales. Parthian.

**Natalie Ann Holborow** is a Swansea-born writer of poetry and fiction. She graduated from Swansea University with an MA in Creative Writing (2014). Natalie won the Terry Hetherington Award and the Robin Reeves Prize in 2015. Her debut collection, *And Suddenly You Find Yourself*, was published by Parthian in 2017.

**Rhea Seren Phillips** is a PhD student at Swansea University studying Welsh poetic forms and metre in the English language. Her poetry has appeared in *The Edge of Necessary: Welsh Innovative Poetry 1966-2018*, *Poetry Wales*, *Molly Bloom*, *Envoi*, *The Lonely Crowd* among others. Rhea has written articles for *The Conversation* and has contributed articles to *Parallel.cymru*.

Diolch o'r galon i: Norena Shopland, Aneirin Karadog, Eurig Salisbury, yr Athro Ann Parry Owen, Natalie Ann Holborow, Patrick Jemmer (cyfieithydd), Prifysgol Abertawe a Parallel.cymru am gefnogi'r prosiect hwn.

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## Am Parallel.cymru

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Mae pobl yn profi'r Gymraeg ar gontinwwm o alluoedd gwahanol, ond y ffordd draddodiadol o gynhyrchu deunydd yw mewn dull deuol. Trwy gyflwyno cynnwys unigryw ochr yn ochr, yn 'paralel', ac wedi'u graddoli yn ôl hyfedredd (anffurfiol, ffurfiol, llenyddol), gall darllenwyr o bob gallu fwynhau darllen a sicrhau bod y Gymraeg yn hygrych i bawb.



# Parallel.cymru

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