

EGWYDDOR Y CERDDOR

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A WELSH MUSICIAN'S ABECEDARY



“The Cottage” – Llandough, Glamorganshire
Home of John Walters (1721-1797)

A select Welsh vocabulary with annotations and observations as relate
to the Welsh musician's world from the Middle Ages to the nineteenth century.

Chris Grooms • 2011

THE
ABBREVIATIONS
 Used in this WORK.

<p>A. <i>And</i> Arm. Armoric. A. S. Anglo-Saxon- cus, <i>Englisb-Saxon.</i> Breck. Brecknockshire. Brit. British. Caerm. Caermarthenshire. Card. Cardiganshire. C. and Cor. Cornish. D. and Dav. Davies's Welsh <i>Dictionary and MS. Notes.</i> Engl. English. Englyn. Englynion: Welsh <i>Epigrams.</i> Fr. French. Glam. Glamorganshire. Gr. Greek. Heb. Hebrew. h. y. Hynny yw. i. e. <i>Id est.</i> Ib. and Ibid. <i>Ibidem.</i> Id. <i>Idem.</i> Ir. Irish. Lat. Latin. MS. <i>Manuscript.</i></p>	<p>MSS. <i>Manuscripts.</i> Monm. Monmouthshire. N. W. North Wales, and the <i>NorthernDialect of theWelsh</i> P. p. <i>Page.</i> Pembr. Pembrokeshire. Pl. pl. and plur. <i>Plural.</i> Q. or q. <i>Quere.</i> Q. wh. <i>Quere wbetber.</i> q. d. <i>Quasi dicas.</i> Sing. <i>Singular.</i> S. W. South Wales, and the <i>SouthernDialect of theWelsh.</i> V. Vaughan: <i>An old Welsh</i> <i>Vocabulary, out of Mr.</i> <i>Vaughan of Hengwr's</i> <i>Study, quoted by Mr. Ed-</i> <i>ward Lhwyd in his Archæ-</i> <i>ologia Britannica.</i> W. Welsh.</p> <p>† <i>implies the following Word</i> <i>obsolete, or at least used but</i> <i>in some particular Place.</i></p>
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B O T A

tudalen byrfoddau, *abbreviations page*,
 Thomas Richards' *Antiquæ Linguæ Britannicæ* (Bristol, 1753)

RHAGAIR · FOREWORD

Some twenty years ago, Glyn Tegai Hughes ¹ [n] asked me to give a classical guitar recital of traditional Welsh music at Gregynog Hall, north of Newtown, Powys ² [n]. It was a small summer gathering in part to celebrate a glorious summer in the gentle land of Montgomery, *mwyndir Maldwyn*, and it attracted a gentle flock of local music enthusiasts. Watching from the side corridor as people moved into the Music Room, I noticed some of the audience shifting about like roosters and hens vying to sit nearer the local lords and ladies in attendance from Powys Castle. Seated next to them was Sir Bernard Ashley ³ [n] and other Laura Ashley Company ‘higher-ups’ that helped generate a significant portion of the local Montgomeryshire economy at the time. It was the Welsh *crachach*, ⁴ [n] but a very diverse and appreciative group of dignitaries, on the whole.

After weathering through my imperfect performance, an old friend, the late G. G. Evans, a noted Welsh place-name and medieval interlude drama scholar ⁵ [n], took me aside. He was glancing furtively at a specific group of local *paparazzi* who were already milling about in the the Blayney Room pretending to admire its seventeenth-century oak panellings but were in reality waiting for royalty ‘ops’ at the reception. Differentiating them from Welsh-speakers in the western districts of Montgomeryshire, he observed, in his quiet Powysian rasp of a voice, ‘*Dyma bobol sy’n dal i fyw dan gysgod y castell*’ (‘Here are people still living in the shadow of the castle’, i.e., the royal snobs). Here also was a deeper local memory of a medieval perhaps even sub-Roman world that held no romance to the enduring Welsh-speaking native. His perhaps brutal but clear commentary on such servile and romantic states of mind and attitudes about the royal classes differentiate certain Welsh speakers from their neighbors in the eastern half of the county, a native Welsh-speaking world successively swept away and rebuilt by the various tides of history. Language and its longer memory provide that line of disposition and strength of character,

¹ Warden of Gregynog Hall (1964-1989) and author of studies of the Welsh poet Islwyn (*Islwyn (Dawn Dweud)* (2003) and the hymn writer William Williams Pantycelyn (*Williams Pantycelyn, Writers of Wales Series*) (1983). He is a former Governor of the BBC and one of the founder members of Channel 4 and S4C.

² Gregynog Hall was the scene for the Gregynog Festival of classical music in the ‘20s and ‘30s. Established by Gwendolyn and Margaret Davies, the daughters of the coal magnate and industrialist David Davies, it is the home of Gwasg Gregynog, a respected British private press. The Hall and private press was bequeathed to the University of Wales in the early ‘60s. See I. Parrott, *The Spiritual Pilgrims* (1969), and Eirene White, *The Ladies of Gregynog* (1985). The invitation to the guitar recital (*datganiad*) was reprinted as Gregynog Press ephemera in David Esslemont, Glyn Tegai Hughes (comp.), *Gwasg Gregynog : a descriptive catalogue of printing at Gregynog, 1970-1990* (1990).

³ Sir Bernard Ashley died in January, 2009, at the age of 82. As founder of Laura Ashley, Ltd., he was a great supporter of arts and crafts in mid-Wales.

⁴ The *Geiriadur Prifysgol Cymu / The Dictionary of the Welsh Language* defines this local term from South Wales as ‘petty gentry, conceited upstarts, snobs’.

⁵ A member of the Powys Land Club and a respected local historian. See G. G. Evans. *Llên y Llenor: Elis y Cowper* (1995).

but his proverbial aside has a more universal resonance. The truth is, at some point, each age succumbs to such imaginative but slavish fictions, especially about what survives continuous economic and political turmoil. Any country with a reverential gaze for traditional music cannot escape the large-minded, and sometime small-minded but incessant recreation and bureaucratization of her arts at either the popular or academic level. How each new generation imagines or interprets its musical past either reveals or distorts a common musical heritage for that milieu of players and listeners.

Based on the impact of newer musical technologies, the more finely designed and studied the response each successive generation constructs, even in shadow, the greater the surviving imprint against the tides of time. Factoring in such temporal constraints on culture also makes more poignant the reality that each generation has its own social, political, economic, and cultural agendas and interests at heart as it attempts to fortify or create the present musical scene anew by clarifying, distorting, or romanticizing its own musical past. This is no less true for the time-line of traditional Welsh music ⁶ [n]. That being said, the linguistic residues and musical memorials that have survived successive cultural tides are wondrously gritty. Even if inevitably built on the sands of human prejudice and ignorance, we must admire their attempts to persist.

CADW CLYST-GOF · AN AURAL RECORD EMERGES

Since the sudden expansion of Parisian and Oxbridge university life in the twelfth century, education and politics had slowly discounted the royal standing of Welsh minstrels while the ranks of professional or university-trained musicians grew steadily ⁷ [n]. Even from within Wales, centuries of extant clabber, poetic scorn, and legal hubris had revealed a complex social rift that separated them from each other by musical taste, sensitivity, character, and vocation. Medieval Welsh poetry and prose differentiated the vagabond or lower-class musician as *clêr y dom*, 'a minstrel from the dung heap, a dunghill bard' ⁸ [n]. Although not the only prerequisite for political decline, the untimely death of Llywelyn ap Gruffydd (AD 1282), the last native Welsh prince, marks the beginning of a long decline in

⁶ For context, see Phyllis Kinney "How Welsh is Welsh Folk Music," *Canu Gwerin* (16: 1993, 3-15).

⁷ See Constance Bullock-Davies, *Menestrellorum multitudo : minstrels at a royal feast* (1978) and *Register of Royal and Baronial Domestic Minstrels, 1272-1327* (1986) for a full description and study of the variety of minstrels in courtly circles on the borders of Wales and England during the Middle Ages.

⁸ Davies, *Dictionarium Duplex*, 'cler y dom - viliores & imperitiores musica'; see also Thomas Parry's note, *Gwaith Dafydd ap Gwilym*, 7.14, 439-441.

status for such musicians and the royal patrons that supported them ⁹ [n]. The native vocation of minstrel followed on both the destructive and reconstructive wind of a Wales no longer native in its sovereignty. Topsy with new poetic and musical concepts and reciprocal influences from the insular pathways of Ireland and Scotland as well as the continental climes of Provence and Clairvaux ¹⁰ [n], the medieval Welsh poets and musicians that Richards and Walters cite as authorities were already traveling an uncertain circuit, usually within the broader cultural hubs of London or Paris, even if not entirely dependent on them. They were now adrift and without the former economic support of a declining patronage ¹¹ [n].

The formal techniques and instruments previously introduced or indigenous to the music of Wales, Scotland, Ireland and England had legendary origins. The first quasi-historical records recount the twelfth-century high council of insular musicians at Glyn Achlach (Glendalough) in Wicklow, Ireland. Variant narratives of this great meeting found their way into Welsh manuscripts ¹² [n]. After the death of Llywelyn, however, the continental world in all its scholastic and literary fervor began to shape the direction of popular British music and poetry. The ancient Latin and Greek musical treatises that informed such learned works as the *Etymologiarum* of Isidore of Seville (AD 622-633), the *Tractatus de Musica* of Jerome of Moravia (c. 1271-), and the *Polychronicon* of Ranulf Higden (c. 1280 - c. 1363) began to have an osmotic effect in the training and thought of musicians within the various national cultures arising and fragmenting throughout the British Isles, France, and Germany ¹³ [n]. New attention from twelfth-century Parisian scholiasts brought with it Latin copies of treatises as far distant as Al-Fārābī's *Ihsā al-'ulūm* (Classification of the Sciences [including string music]) with its commentaries on Aristotle and Greek theories, all of which had an oblique influence on the formal growth of musical schools in Britain and the Continent ¹⁴ [n]. Classical education became a part of a native minstrel's

⁹ For a detailed history, see J. Beverly Smith, *Llywelyn Ap Gruffudd - Prince of Wales* (2001). For the best general history of Wales, beginnings to modern, see John Davies, *A History of Wales* (2007).

¹⁰ For the Cistercians in Wales, see David H. Williams, *The Welsh Cistercians* (2003).

¹¹ For the context to this decline in patronage, see Phyllis Kinney, *Welsh Traditional Music* (2010), 22, passim.

¹² For reference texts and discussion, see "The *Cadwedigaeth Cerdd Dannau*," from Gruffydd Hiraethog's *Lloegr Drigant*, in Sally Harper, *Music in Welsh Culture Before 1650* (2007), 110-113, passim; see also Sally Harper, "So How Many Irishmen Went to Glyn Achlach? Early Accounts of the Formation of *Cerdd dant*," *Cambrian Medieval Celtic Studies*, 42 (2001), 1-25.

¹³ See Christopher Page, *Voices and Instruments of the Middle Ages: Instrumental practice and songs in France, 1100-1300* (1986). For classical influences on Welsh musical tracts, see the chapter "The Historical and Theoretical Sources of *Cerdd Dant*," in Sally Harper, *Music in Welsh Culture Before 1650* (2007), 107-134.

¹⁴ See Henry George Farmer, *Al-Fārābī's Arabic-Latin Writings on Music* (1960).

training. If Ovid was in Wales, much else was as well. A new age of versifiers, the *cywyddwyr*, had arrived, and Welsh musical life commingled with it ¹⁵ [n].

It is perhaps unfair and inaccurate to paint such a chronology with so pointed an insular brush. References to music and musical practices in medieval manuscripts hinted at a common musical vocabulary that included pan-European classical and medieval principles, even if now more scholastic in form and function. At a level now extant, the native literature from Wales and the Continent revealed an early presence in Wales of minstrels, instruments, and entertainments that share an older Celtic training for both French *troubadour* and *trouvère* and his or her Welsh counterpart, the *clêr*. A older circuit of pilgrimage and sacred patronage began to reappear. As the poetry reveals, the Welsh were now finding paths as pilgrims that led as easily to the cathedral steps of Santiago de Compostella in north-west Spain as to Bardsey Island in the Llyn peninsula or the tilted cloisters of St. David's in Pembrokeshire ¹⁶ [n].

Extending from the fifteenth through the early eighteenth century, various wandering curia, clerics, scholars such as John Leland (1503-1552), John Davies of Mallwyd (1567-1644), Thomas Wiliems of Trefriw (1545-?1622), Robert Vaughan of Hengwrt (1592-1667), and Edward Llyud (1660-1709) began scouring the north-west reaches and decaying remnants ¹⁷ [n] of an extant monastic Europe in search of primary classical and vernacular texts extending back to the twelfth century ¹⁸ [n]. Traveling along the same arduous professional circuits and poorly paved pathways of surviving native poets and musicians, they scoured the countryside manors and gentry homes for extant manuscripts ¹⁹ [n]. Both the poets and these new scholars began a long relationship of record sharing and mutual recognition and admiration. Such efforts culminated in the survival of a primary record of medieval Welsh prose and poetry by way of the discovery and careful copying of important native poetry and prose manuscripts that many of their

¹⁵ For an overview of this literary age in Wales, see Dafydd Johnston's seminal study, *Llen Yr Uchelwyr: Hanes Beirniadol Llenyddiaeth Gymraeg 1300-1525* (2005).

¹⁶ Major pilgrimage points for the Welsh in the middle ages. The poet Gruffydd Gryg (fl. 1340-1400) wrote a poem about being shipwrecked on his way to Santiago, in *The Oxford Book of Welsh Verse* (2007), Poem 56.

¹⁷ In a letter in Latin to his English friend Sir Simond d'Ewes, John Davies describes playfully his western Welsh environment as the Gothic crags' and 'Scythian remoteness from the world of letters,' a perception that may mirror a rather more insular than continental atmosphere and heritage with reference for both poetry and music. See Caryl Davies, "The *Dictionarium Duplex (1632)*" 146, in Ceri Davis, ed. *Dr John Davies of Mallwyd - Welsh Renaissance Scholar* (2004). The conditions for travel in Wales in Davies' and Wilems's time were stark and dangerous. See Rhiannon Francis Roberts, "Dr. John Davies of Mallwyd: A Biographical Survey," 32-3. For the larger insular Celtic perspective on Welsh traditional music, see Phyllis Kinney, *Welsh Traditional Music* (2010), Chapter 1, 'The Oral Tradition' passim.

¹⁸ See Stephen Greenblatt's *The Swerve: How the World Became Modern* (2011) for a thorough history of the Italian or Florentine context to this development.

¹⁹ See Nesta Lloyd, "The Praises of Poets: John Davies and the Bards," in Ceri Davis, ed. *Dr John Davies of Mallwyd - Welsh Renaissance Scholar* (2004), 60-87. By way of additional emphasis as to the connection of poetry and music, even if in declamation, the Welsh poet Huw Machno's elegy to John Davies is in the voice of a song-thrush, as he describes his Davies's travails as a young scholar.

contemporaries had thought lost forever. From this heightened sensitivity evolved a new type of humanistic scholar (and poet), intent on salvaging the cultural artifacts that survived the various political and spiritual dissolutions and unifications that produced what we now call 'Wales,' in the modern sense. Their energetic and consistent collaboration transferred and reorganized the surviving knowledge of the extant Welsh medieval culture onto paper and vellum and into print, culminating in new editions and translations of the Bible and related texts for church use ²⁰ [n], as well as various musical treatises ²¹ [n] and harp tablatures²² [n] that carefully recorded the primary terminology of a native medieval minstrelsy already in isolation and decline.

Significant to our knowledge of Welsh music, both gentry of patronage and cleric scholars such as John Davies of Mallwyd provided safe havens and cultural sanctuaries for the traveling musicians and poets whose late medieval patronage was sometime slowly sometimes abruptly diminishing with the changing economic and political landscape of Britain and Europe leading to an age of empire. The appearance of John Davies *Dictionarium Duplex* (1632), the scholarly product of Davies and Thomas Wiliems, provided a pristine published record from which later scholars such as Edward Lhuyd and other native lexicographers would both mine and expand.

Thomas Richards (c. 1710 - 1790), Curate of Coychurch (Llangrallo), Glamorganshire ²³ [n], and John Walters (1721-1797) of Llandough (Llandochoau) ²⁴ [n] straddled the presence of both such poetic extremes as their attempts to reconnect the tendons and tissues of a living Welsh language in the Glamorgan landscape to the proverbial bones of extant medieval Welsh poetry, prose, and music. Their notes to dictionary entries correlated consistently the language of medieval Welsh poets and storytellers to the living soundscape from their two most immediate communities, the Vale of Glamorgan, *Bro Morganwg*, and the Valleys of South Wales, *Y Cymoedd*. By compressing the linguistic richness of medieval manuscripts with living dialects, they built upon and extended the model vocabulary lists of John Davies, Mallwyd's Latin-Welsh dictionary *Dictionarium Duplex* (1632) ²⁵ [n], Edward Lhuyd's *Archæologia Britannica* (1707) ²⁶ [n], and Wotton's

²⁰ William Morgan's Welsh translation of the Bible (1588) relies heavily in form and syntax on the medieval Welsh poetic tradition.

²¹ For the full discussion, see Sally Harper, *Music in Welsh Culture Before 1600: A Study of the Principal Sources* (2007).

²² See *Hanes Cerddoriaeth Cymru / Welsh Music History*, 3 (1999), for the issue dedicated exclusively to the Robert Ap Huw harp manuscript.

²³ See G. J. Williams, *Iolo Morganwg Y Gyfrol Gyntaf* (1926), 133-135; id., *Traddodiad Llenyddol Morgannwg* (1948), 300-309.

²⁴ For a basic biography, see the Iolo Morganwg site: <http://iolomorganwg.wales.ac.uk/pobl.johnwalters.php>

²⁵ See Ceri Davis, *Dr John Davies of Mallwyd - Welsh Renaissance Scholar* (2004).

²⁶ See Dewi W. Evans a Brynley F. Roberts, *Edward Lhuyd 1660-1709: A Bibliography and Readers' Guide* (2009).

glossaries from the Welsh Laws (1730) ²⁷ [n]. They thus congregated many previous unpublished Welsh, Hebrew, Greek, Breton, Cornish, and Irish names and phrases with the complementary authority of medieval Welsh poetry and prose. ²⁸ [n] In the preface to his grammar and dictionary, *Antiquæ Linguæ Britannicæ* (1753) ²⁹ [n], Richards narrates his first brush with the latter.

I have moreover, in order to render this performance more compleat, made it my Business to peruse whatever *Welsh* Manuscripts I could come at; and it has been my good Fortune to meet with large Collections of the Works of the Poets, and some antient Manuscripts in Prose. From reading these, and Books in Print, and some observations of my own, but chiefly from the Helps above-mentioned, this work hath been improved to the Bulk wherein it now offers itself to the Publick. (Preface, xv)

Following the scholarly habits of John Davies of Mallwyd and Thomas Wiliems of Trefriw from previous centuries, Thomas Richards and John Walters followed and expanded on their collecting habits and culled carefully their examples of musical terminology from both primary medieval manuscripts still extant in the homes of local gentry that they visited on their clerical rounds as well the popular trans-national Welsh vocabulary of the eighteenth century. To this apparatus, they then injected words from local Welsh dialect and neighborhood, their *bro*. Effectively, their dictionaries bridged the native sounds of the medieval world (ala Davies's *Dictionarium Duplex*) as they added and reflected upon the musical activities of eighteenth-century Glamorganshire. More significantly, these dictionaries aroused the Welsh by fits and starts to explore their rich own heritage, hidden at that time in obscure libraries of local gentry far from the people, the *gwerin*. Neither Richards nor Walters ever fully realized the effect of their lexicographical contributions, nor did they intend to advance a specific world-view or specific vocation. Their concern was with creating a standard to support and promote the living language around them. In reaction to their designs and those of other Welsh contemporaries, the generations that followed them would ultimately claim the language back from certain death, beginning with the romantic and imaginative work of the cultural icon and collector of local

²⁷ *Cyfreithjeu Hywel Dda ac eraill, seu Leges Wallicæ Ecclesiasticæ et Civiles Hoeli boni et Aliorum Walliæ Principum* (1730). For recent scholarship, see T.M. Charles-Edwards, M.E. Owen and P. Russell (eds.) *The Welsh king and his court* (2000).

²⁸ For a general history of the growth of linguistics in Wales from the sixteenth through the eighteenth century, see Caryl Davies, *Adfeilion Babel: Agweddau ar Syniadaeth Ieithyddol y Ddeunawfed Ganrif* (2000).

²⁹ Richards also included a translation of John Davies' Welsh grammar *Antiquæ Linguæ Britannicæ* (1621), the first to appear in English.

Glamorganshire folk melodies, Edward Williams ('Iolo Morganwg', 1747 - 1826) ³⁰ [n]. Many of them wanted to claim back its music as well. Richards and Walters obliquely contributed to these efforts.

This romantic sensibility among antiquarians and cultural enthusiasts, this obsession to root out, rediscover, and recreate an ancient British music from its extant medieval roots had not ceased since the sixteenth- and seventeenth-century antiquarian revivals. Even before Iolo Morganwg's supreme fictions, the Morris brothers of Anglesey (c. 1700 - 1770) and the various Welsh London literati and societies of the early eighteenth century were hard at work collecting for the purposes of print ³¹ [n]. Indeed, as early as the late-sixteenth century, the printing industry in London had already become the hub that had galvanized Welsh cultural preoccupations. In his oversight to the printing of the *Dictionarium Duplex*, Davies was in situ with the London printers, carefully correcting and amending explanatory references and passages from medieval Welsh poets that connected the activities of the poets and musicians around him to an older native British world in all of its courtly glory. One cannot begin to measure the impact of Welsh medieval prose and poetry on the inspired energies and imaginations of these lexicographers. The romantic lacuna of an older British-cum-Welsh world (would there exist for us a King Arthur without it?), had already decisively affected the native and non-native sense of the past. Since the early Middle Ages, native Arthurian literature had taken Wales to Europe, and Europe had brought it back to Wales in a perennial 'meet-cute' ³² [n].

³⁰ See "Project 6: Iolo Morganwg and the Romantic Tradition in Wales 1740-1918," (Centre for Advanced Welsh and Celtic Studies), for the complete published reference works for this author; for Iolo's music collecting, see Daviel Huws, "Iolo Morganwg and Traditional Music," 333-388, in Geraint H. Jenkins, *A Rattleskull Genius: The Many Faces of Iolo Morganwg* (2006); in G. J. Williams, *Iolo Morganwg Y Gyfrol Gyntaf* (1926), he records Iolo's first boyhood encounter with Thomas Richards, "My Mother was a native of Coychurch and many of my relations lived there, being frequently I became whilst yet a boy acquainted with the Rev^d Mr. T. Richards Curate of that Parish and author of a Gram & Dict^y or more correctly Translator of Dr. Davies Latin Welsh Gram. and his Latin Welsh Dict^y. this gentⁿ observing my turn for and study of Welsh Poetry and the Welsh Language encouraged me much to preserve, permitted me to visit him frequently, gave me much luminous lessons and instructions that I soon became acquaint[ed] with the peculiar idiom of the Language he had a good collection of old Welsh [?manuscripts] Poetical Historical, &c. I was about this [time] about 14 or 15 years of age. Mr. Richards would often lend me one [of] his MSS." (134). G. J. Williams further comments that records indicate that it only after having met many of the local Glamorganshire poets (*beirdd y Blaenau*) and other local grammarians that Iolo pursued a friendship with Richards, such was the reputation of Richards among the local literary [?and music] circles.

³¹ For a comprehensive overview of the Morris brothers and their London scene, see Alun R. Jones, *Dawn Dweud: Lewis Morris* (2004); also, Dafydd Wyn Wiliam's series of biographies on the Morris brothers, *Cofiant William Morris (1705-63)* (1995), *Cofiant Lewis Morris (1700/1-42)* (1997), *Cofiant Richard Morris (1702/3-79)* (1999), and *Cofiant Siôn Morris (1713-40)* (2003); for the musical context, see also T.H. Parry-Williams (ed.), *Llawysgrif Richard Morris o Gerddi* (1931); and Meredydd Evans, "Cipdrem ar rai o Alawon Richard Morris," *Welsh Music* (1974) IV: 6, 20-26.

³² *Arthuriana* (Web: www.arthuriana.org) is the best place to begin; for a discussion of Arthurian Wales, see Rachel Bromwich, A. O. H. Jarman, Brynley F. Roberts, eds., *Arthur of the Welsh, The Arthurian Legend in Medieval Welsh Literature* (2008) and O. J. Padel, *Writers of Wales Series: Arthur in Medieval Welsh Literature*

This literary largesse had captured Richards' and Walter's perception of the medieval world, and they both actively sought documentation that would praise the legendary reputation of Welsh literature in the eyes of their countrymen. Their choice of Welsh musical terms, expressions, and idioms reflect that same quest. 'Welsh' music for Richards and Walters melded the medieval and modern world. Their musical vocabulary reflected a distinctly native and local knowledge and activity. Their local public had no learned awareness of medieval or contemporary European composers. Mozart had not yet been born. Nor was there was a communication technology to connect and exchange musical ideas or instruments over long distances. Certainly, local Welsh musicians did not seamlessly weave into the larger activities of music in London, Bath, and other such social crossroads. Some had learned the popular quadrilles and minuets as hired-for-pay set pieces for formal dances at the 'big houses' of the local gentry, but their own music mixed unevenly with such compositions ³³ [n]. They were nonetheless determined to maintain in memory a complementary cache of traditional tunes, some of which had traveled with the social economy from Scotland, Ireland, England and France. ³⁴ [n]

By the middle of the eighteenth century, traditional Welsh harpers and fiddlers ³⁵ [n] had already mixed their own work into a larger repertoire of traditional popular melodies. Scholars were just beginning to develop tools and resources to detect and network these trans-national confluences. Only recently, with developments in comparative musicology, did critical questions about mixed identities arise. Modern scholars of Welsh music have asked repeatedly, "How Welsh is Welsh Music?" ³⁶ [n] This question could be equally relevant to traditional English, Scots, Irish, Breton, French, and American music. Traditional Welsh music was not, by simple assumption, a melting pot - it was both an exotic and indigenous stew, a *cawl*, a *lobscóws*. By analogy to Richards' and Walters's lexicography, there were still flavored chunks of musical meats whose flavor had not yet

(2000). Many of Richards' references include the medieval Welsh romances as well as *Culhwch ac Olwen*, the oldest Arthurian tale, collected directly from the manuscripts. A 'meet-cute' is cinematic convention, usually in comedies, that contrives a meeting between two potential romantic partners, usually in unusual or comic circumstances. "During a "meet-cute", scriptwriters often create a humorous sense of awkwardness between the two potential partners by depicting an initial clash of personalities or beliefs, an embarrassing situation, or by introducing a comical misunderstanding or mistaken identity situation." See also Eli Wallach's discussion in the movie *The Holiday* (2006), Web.

³³ See Cass Meurig, *Alawon John Thomas - A Fiddler's Tune Book from Eighteenth-Century Wales* (2004) for the fullest discussion of Welsh folk music in the eighteenth century.

³⁴ For a comprehensive discussion the economy of music in the eighteenth century, see, Jaques Attali, *Noise: The Political Economy of Music* (2002).

³⁵ See T.H. Parry-Williams (ed.), *Llawysgrif Richard Morris o Gerddi* (1931), passim, for Welsh lists of tunes for the 'viol' (fiddle).

³⁶ Grace Williams, "How Welsh is Welsh Music?" *Welsh Music* (1973), IV, 4: 7-12, and Phyllis Kinney, "How Welsh is Welsh Music?" *Canu Gwerin* (1993), 16: 3-14.

fully boiled away into some bland gruel fit for the touring class. Deprivation, isolation, and economic decline invited some external seasonings to preserve the memory of some remnant musical techniques and activities from medieval Wales. As both collectors and observers, Richards and Walters had the taste and industry to match such surviving portions of an older vocabulary with the living language. Economically, they lived in a relatively comfortable landscape to that of the more brutal environment that had stigmatized the lives of previous generations of native British musicians. They had clerical educations, libraries, and decent livings. Their respected standing on the fringe of an evolving British middle-class stratum opened the doors of the local Welsh gentry to allow them to collect and publish in relative comfort without disconnecting from their own people. A parallel social evolution had effectively reversed such fortunes for traditional and local musicians.

For Richards and Walters, classical and religious education exposed these corridors of cultural contact through the authority of medieval Welsh poetry and prose. Projecting even further back from such manuscript sources, Richards cited examples from the popular antiquarians of his day, including Pezron's *The Antiquity of Nations* (1706) and Camden's *Britannia* (1610), among others, as proof for the value of a living Welsh language. In his preface, he built on the learned prefaces of previous Welsh humanists in their attempts to establish an even older classical authority for the linguistic heritage of the Welsh ³⁷ [n]. As with other 'Cambro-British' antiquarians of his age, he sensed a deeper activity and experience in the language that extended far beyond the medieval period. From his curate's study in Coychurch, he mused that the peoples and cultures that informed the growth of the Welsh language had once roamed over a larger Celtic Diaspora.

That they were very like in their Manner, Customs, or Ways of Living – That very many of the *Celtic* or *Gallic* Words, which are still preserved in Authors, agree very well with our *British* Words, both in Sound and Sense. (Preface, viii)

Though sometimes inaccurate, broken off, or incomplete, such penetrations were the catalyst for future scholars to revise and correct the richer details. Current scholars now posit that a pan-Indo-European colloquy and intertextuality of music and poetic art must have extended into the Mediterranean across several millennia with contacts between insular and continental Celtic peoples and their eastern neighbors. Accounts by Greek

³⁷ For a full discussion of the genesis and history of these humanist circles, see Ceri Davis, *Welsh Literature and the Classical Tradition* (1995).

authors reveal the presence of British minstrels and their harp-like instruments in the eastern Mediterranean in the centuries before the common Christian era ³⁸ [n]. The first recorded Celtic-speaking peoples, the Tartessians, who inhabited what is now southern Spain and Portugal, inscribed such harp-like instruments into their funerary inscriptions perhaps as early as the eighth century B.C.E. More significantly, these Atlantic Celts chiseled into stone for the first time the name *K^eert^o[s]* (*W. cerddor*, artisan/craftsman, ?musician) ³⁹ [n].

Further north, the hint of an insular and primary precursor to a specifically Welsh music began to appear in an extant vernacular around the seventh century A.D. in the poet Aneirin's tragic record of the *Gododdin* ⁴⁰ [n]. Future references culminate in various medieval Welsh codices of native poetry and prose from the twelfth to the end of the seventeenth century. Beginning in the fifteenth century, however, a fainter and fainter musical voice occupies both the page and local ear with the gradual loss of native patronage and sovereignty. The status of Welsh began to suffocate with the acts of Union, and with it the music that celebrated its existence. The legal promise of the *Statute of Gruffydd ap Cynan* (1523) had revived traditional musical training and had secured minstrels a greater status and economy, yet this accumulated musical respect moved inevitably along a path of poverty ⁴¹ [n]. Declining patronage contracted the minstrel's circuit ⁴² [n]. Such conditions produced a subsequent reduction in respect and deference among both natives and non-natives. As early as the fourteenth century, the noted poet Dafydd ap Gwilym already comments on the presence of foreign flavors and tastes in the social discourse on music in the medieval Welsh countryside. Outside musical influences brought with them a public mockery of his own native talent as a composer of melodies, more specifically among the unimpressed and rather forthright Welsh women that he may have been courting at the time ⁴³ [n].

³⁸ See Patrick K. Ford, "Agweddau at Berfformio ym Marddoniaeth yr Oesoedd Canol," in Dafydd Johnston, Iestyn Daniel, Marged Haycock, Jenny Rowland (eds.), *Cyfoeth y Testun - Ysgrifau ar Lenyddiaeth Gymraeg yr Oesoedd Canol* (2003), 77-80, passim; also J. E. Caerwyn Williams, "*Bardus Gallice Canto Appelatur*," in *Beirdd a Thywysogion: Barrdoniaeth Llys yng Nghymru, Iwerddon a'r Alban* (1996).

³⁹ *Monumentum Linguarum Hispanicarum* 4: J.18.1, bootii*ana keertoo . . 'B}diana, daughter of the artisan...' For the inscription and discussion, see John T. Koch, *Tartessian - Celtic in the South-West at the Dawn of History* (2009), 61. Citing current Spanish archaeologists, Koch also notes, "In reviewing pre-literate stelae, Almagro-Gorbea (2005) draws attention to a number of images of musical instruments, including lyres, which he argues show oral poetry flourishing at this stage, possibly a key prerequisite for the inception of a written funerary literature." (12)

⁴⁰ Ifor Williams, ed., *Canu Aneirin, gyda Rhagymadrodd a Nodiadau* (2001); also A. O. H. Jarman, trans., *The Gododdin* (1998).

⁴¹ For all reference documents and additional discussion, see David N. Klausner, *Wales: Records of Early Drama* (2005).

⁴² Still a popular memory and notion in Richards' day, he defined this circuit of travel as *W. clera*, "the going about of poets and musicians every third year." See also Sally Harper, *Music in Welsh Culture before 1650, A Study of the Principle Sources* (2007), "Professional Musicians on Circuit," 66-68.

⁴³ See "Y Gainc" (The Melody), *Gwaith Dafydd ap Gwilym*, 142; DGNET 91.

From the end of the Middle Ages to the Georgian age that supported Richard's and Walter's efforts, the steady decline in respect did not mean the eradication or disappearance of native music and lyric ⁴⁴ [n]. Even as late as the eighteenth century, a remnant medieval circuit of local Glamorganshire poets and harpers such as Edward Evans from the Cynon Valley were playing at traditional dances in the upper reaches of the Glamorganshire valleys ⁴⁵ [n]. Underneath these activities, a wide-spread culture of local gatherings of poets and their harpers ⁴⁶ [n], ballad singers ⁴⁷ [n] and seasonal Christmas and May carols ⁴⁸ [n], *cwndidau* (a remnant of the medieval Latin *conductus*), ⁴⁹ [n], *plygain* carols ⁵⁰ [n], *Mari Lwyd* ⁵¹ [n] and local wassail singing were keeping much of the older mix of secular and religious medieval Welsh music in productive flux ⁵² [n]. One can only muse on how much of this music reached Richards' or Walter's ears in their own local circuit of ministerial and scholarly sojourns from their Glamorganshire homes.

Beyond this local world of extant music, Richards discovered the rich vein of vocabulary and discourse that related to Welsh medieval music (among many other subjects) as they perused medieval manuscripts in the libraries of local gentry. They then made the critical decision to resuscitate and reveal the full poetic glory of medieval Welsh poetry by aggregating the classical etymologies in his standard definitions with medieval Welsh examples, as well as defining the local and popular musical landscape. In doing so, they reintroduced their countryman to the former literary glories of a people denied any legal status for centuries. By the time of the various antiquarian revivals from the late sixteenth to early nineteenth century, some native literati had imagined that the death of

⁴⁴ For some interesting discussion and detail, see Tecwyn Ellis, "Welsh Music in Georgian Times," *Welsh Music* 3 (1971), 10: 11-19, Ellis observes, "Wales, being what it was in the eighteenth century – a rural, peasant community devoid of institutions around which and through which an active self-respecting national life could develop, a fringe territory without any focal point to coordinate its dwindling cultural activities and its frustrated local patriotism – the growth of London as the centre of attraction for progressive and able Welshmen had its advantages." (12) Though sincere in its rhetoric, the evidence would not agree entirely with so depressing and desperate image of the Glamorganshire native.

⁴⁵ See the harper Thomas D. Llewelyn's history of the Cynon Valley in *Gardd Aberdar: Yn cynwys y cyfansoddiadau buddugol yn Eisteddfod y Carw Coch, Aberdar, Awst 29, 1853*; also G. J. Williams, *Traddodiad Llenyddol Morgannwg* (1948), 228+, passim.

⁴⁶ Dafydd Nicholas and his circle of poets gathered frequently in Neath Valley; also G. J. Williams, *Traddodiad Llenyddol Morgannwg* (1948), 228+, passim.

⁴⁷ For general reference to the music, see Claude M. Simpson's *The British Broadside Ballad and Its Music*; for the Welsh context, see Thomas Parry, *Baledi'r Ddeunawfed Ganrif* (1935, 1986).

⁴⁸ See Phyllis Kinney, "The Tunes of the Welsh Christmas Carols," *Canu Gwerin*, 11 (1998), 28-51, 12 (1989), 5-10.

⁴⁹ See L.J. Hopkin James ('Hopkin') and T.C. Evans ('Cadrawd') (eds.), *Hwn Gwndidau: Welsh Sermons in Song* (1910).

⁵⁰ See Rhiannon Ifans, *Yn Dyrfa Weddus - Carolau ar Gyfer y Plygain* (2003); also Enid P. Roberts, "Hen Garolau Plygain," in Wyn Thomas (ed.), *Cerdd a Chân: Golwg ar Gerddoriaeth Draddodiadol yng Nghymru* (1982), 60-86.

⁵¹ For the fullest introduction, see Allan James, *Dilliant Gwerin Morgannwg* (2002), and T.C. Evans ('Cadrawd'), *A History of Llangynwyd Parish* (1887).

⁵² For a full discussion of these traditional forms and their genesis, see also Phyllis Kinney, *Welsh Traditional Music* (2010), passim.

'ancient British music' was almost complete. Various 'druidical' revivals and local quests to search for and preserve a 'national' musical heritage captured the minds of a native intelligentsia that sensed this evaporation, whether or not they mourned or celebrated its decline.

Collectors such as John Jenkins ('Ifor Ceri', 1770 - 1829) ⁵³ [n] and his like-minded contemporaries scoured the rural Welsh world in search of extant melodies and tunes. In their collections and correspondence, many soon confronted some basic principles that mark the impermanence of each generation and age. They discerned that even folk music, however ancient in origin, was ephemeral and artificial. Musicians had mutated and recreated it constantly (as with the language) to suit the aesthetic and musical currency of the times. The line between survival and resuscitation blurred. Musicians did not want to reproduce exactly what a previous generation of musicians found perfect in expression. Invariably, the popular conscience of each generation created and improved on previous techniques and styles ⁵⁴ [n].

The improvement in the technology of making instruments by itself created new musical possibilities and techniques. The bowed four-string European violin (the fiddle) increasingly replaced the bowed and plucked six-string Welsh *crwth* ⁵⁵ [n]. With this general shift to more popular instruments, the experience and knowledge of many previous generations of musicians jettisoned with it. As with typewriters and eight-track tapes, it was an old story. The newer musical innovations and technologies of each generation dictated the fate of previous artifacts.

As an aside and example, I play a late eighteenth / early nineteenth-century model classical guitar (Mario Casella, Catania, Sicily, 1915/ Model: Lacote, Paris, 1862) ⁵⁶ [n].

⁵³ For an introduction to this eighteenth-century society of clerics and collectors, see Bedwyr Lewis Jones, *Yr Hen Bersoniaid Llengar* (1963).

⁵⁴ For a modern Welsh perspective, see the interview with the Welsh composer Grace Williams, "Views and Revisions: The composer Grace Williams talks to A.J. Howard Rees," *Welsh Music V*: 4, 7-18. See asserts, "But remember, every composer has his own series of notes which form his own idiom, though it does not obey the semitonal rules of serialism itself. I do know from my own tunes there are right and wrong things; it's partly instinctive, but you find you are keeping to the same series of notes. If I'm sight reading, say, a score of Britten's, I know at once if I've played a wrong note – it sounds out of context with the composer's "series". We've all got a "series" or there would be no style." (16-17); for the eighteenth-century perspective in individual performance, see Theodore W. Adorno, *Towards a Theory of Musical Reproduction* (2006).

⁵⁵ Undergoing a recent revival in Wales with players such as Cass Meurig and the Welsh folk group *Bragod*, this instrument was central to the growth of instrumental music in Wales during the middle ages; see Bethan Miles and Robert Evans, "Crwth," *The New Grove Dictionary of Music and Musicians* (2nd ed., 2001), vi, 747-753; A. O. H. Jarman, "Telyn a Chwrth," in Wyn Thomas (ed.), *Cerdd a Chân: Golwg ar Gerddoriaeth Draddodiadol yng Nghymru* (1982), 27-59; Bethan Miles, "Swyddogaeth a Chelfyddyd y Crythor" (unpublished MA dissertation, Aberystwyth, 1984); Ifor ap Gwilym, "Gair am y Crwth," *Welsh Music* (1974) IV: 6, 41-45.

⁵⁶ Three distinct body shapes influence the growth of the eighteenth- and nineteenth-century guitar: Panormo (England), Lacote (France), and Stauffer (Germany). The advent of the popular Torres (Spain) shape that players now associate with most classical guitars became more and more popular after 1850; for a general history, Harvey Turnbull, *The Guitar: From The Renaissance to the Present Day* (1974). An ancestor of the guitar appears in the work of the fourteenth-century Welsh poet Dafydd ap Gwilym (c. 1340). At the end of his poem to the

Nothing like it in make, shape, or sound appeared physically in Europe before c. 1770; nothing like it survived after c. 1870. The luthier's craft and technology that gave it life are now lost. With it, I can imitate Welsh harp and *crwth* patterns and ornaments that do not now translate to the fretboard and strings of any modern flamenco or classical guitar (this is also true of my 1922 Gibson L-3 model). This unique reality isolates correlatives of my left- and right-hand techniques both from my generation and future generations of players. Because of my instrument, certain aspects of my techniques are already artifacts, relics, flies in amber. Such is the shared life for all musicians, indigenous or not. I am lucky to live in the age of advanced guitar design. At least my Lacote guitar had a uniform shape and construction process through which at least fifty years of its existence passed – this was not the case for many European instruments from previous centuries. The quality and shape of instruments in the eighteenth century varied greatly. Uniformity of sound and construction came even much later with popular shapes and equal temperament ⁵⁷ [n]. The aural glisten of Richards' and Walter's dictionaries is that they recorded carefully both the sound and sense of words that described isolated aspects of instrumental techniques from both medieval and modern players, even if such players had instruments our sub-culture can no longer produce or hear ⁵⁸ [n].

As reveal the surviving records of the Anglesey harper Robert Ap Huw (ca. 1580 - 1665) ⁵⁹ [n], a musician passed on his or her own peculiar tablature as a conservative and dedicated effort, an musical emblem or boss of what he or she thought medieval minstrels in his or her neighborhood were playing two hundred or even twenty years previous. Performance practices conserved many traces of an older music, but they remained largely a dedicated but imaginary echo, a fictive artifact, like Carl Orff's *Carmina Burana*. What endured beyond these learned *musica ficta* and an ever-improving craft of

nightingale, "Yr Eos," the poet declares to the bird, "Da gutorn, Duw a'i gato." (Good gutorn, God keep you), *Gwaith Dafydd ap Gwilym*, 25: 56; DGNET 155. In the first printed edition of his poetry (1789), the editor William Owen Pughe cites, "Gutorn, [*guitar*, S.] math o offeryn cerdd ar lun crwth ('a type of musical instrument in the shape of a crwth'), 545. Some of the earliest music published for the guitar in Britain was a series of arrangements of traditional Welsh melodies by John Parry, 'y telynor dall' (1710? - 1782), *A Collection of Welsh, English and Scotch Airs, including Twelve Airs for the Guittar* (1761).

⁵⁷ For an enlightening discussion of these physical parameters, see John Marchese, *The Violin Maker: Finding a Centuries-Old Tradition in a Brooklyn Workshop* (2007).

⁵⁸ For example, Richards' literary reference for *W. Cnith*, "a soft touch, a touch, a stroke, a beating," is Tudur Aled's (c. 1465 - 1525) description of the stroke of a harp string, perhaps implying the use of the skin of the finger-tip rather than the nail to soften the sound, "Ni thrawai gnith â'r ewin," *Gwaith Tudur Aled*, i: LXIII, "Trwsio'n Gwrt Rosyn o Goed" line 51. In an e-mail correspondence with Patrick Ford (1.5.2010), also a harpist and former pupil of the Welsh harpist Llio Rhydderch, he relates, "Cnith does surely seem problematic, meaning different kinds of strokes or pluckings on the harp. I'd say that since TA [Tudur Aled] says that Cnith with the nail is bad form, then it must be a gentle stroke with the soft tip of the finger. I asked Llio Rhydderch once whether she played with the nail or with the soft flesh of the finger and she said both. Different effects. And I agree with you that this surely means that TA knew his harping."

⁵⁹ *Welsh Music History* 3 (1999) – issue dedicated to the life and music of Robert ap Huw; also, see Claire Polin, "A Possible Provenance for Parts of the Ap Huw Manuscript," *Welsh Music* (1984-5) VII: 8, 7-23.

making instruments was an older Celtic system of musical building blocks of *cerdd dant*, the *plethiadau* (weavings), *tagiadau* (chokes), *ysbonciau* (leaps), *craftiadau* (scratches), *tafliadau* (flings), *crychiadau* (wrinkles), *ysgwydau* (shakes), etc. ⁶⁰ [n]. These enduring ornamental patterns settled the traditional music into the paths of oral transmission. As demonstrate the surviving scores of Wales' Robert Ap Huw (1580 - 1665), Ireland's Edward Bunting (1773 - 1843) ⁶¹ [n], and the Scottish *pibroch* / piping manuals ⁶² [n], et al., this common inventory of musical modicums guided and strengthened the memory of traditional music. Such principles helped musicians internalize the melodies and gave them an active albeit half-fictional life ⁶³ [n]. As a result, more survived than disappeared, and Davies cum Richards and Walters hinted at such survivals in their vocabularies. As with the medieval schools that dictated the rules of tongue music or poetry, *cerdd dafod* ⁶⁴ [n], the schools that dictated the rules of string, wind, and instrumental music, *cerdd dant*, endured beyond the tastes, technologies, and vicissitudes of the age. All Celtic musicians shared this toolbox of *aides-mémoire*. Transient bureaucracies, whether political, social, religious, or economic, could not fully corrupt or dissolve such perennial principles of music. Neither the political or economic vicissitudes of the various regencies nor the waves of Welsh Methodist revivals eliminated Welsh melody and song from its native setting. ⁶⁵ [n] The elastic durability of insular traditional music continued to neutralize the periodic paranoia of its pundits. By example and industry, all of the lexicographers offered oblique examples and authority for such sustained survivals.

Given the obsession with heritage, institutions that promote and study traditional music and art have woven themselves into a larger, subservient network of cultural bureaucracies. Even the generation of the late eighteenth century had its special antiquarian circle of correspondents and enthusiasts. Many such groups gave rise to the modern Welsh *Eisteddfod Genedlaethol Cymru* (The National Eisteddfod of Wales), the great gathering of

⁶⁰ See "Dosbarth Cerdd Dannau from *Cadwedigaeth Cerdd Dannau, Lloegr Drigiant*", in Sally Harper, *Music in Welsh Culture Before 1650*, (2007), 118-121; also, William Taylor, "Robert ap Huw's harp technique," *Welsh Music* (1999), 3: 82-96.

⁶¹ Edward Bunting, *A General Collection of the Ancient Irish Music, 66 tunes* (1796); *A General Collection of the Ancient Music of Ireland* (1809); *The Ancient Music of Ireland, 165 airs* (1840).

⁶² See Frans Buisman, "A Parallel between Scottish Pibroch and Early Welsh Harp Music," *Welsh Music History*, 6 (2004), 1-46.

⁶³ See Phyllis Kinney, *Welsh Traditional Music* (2010), 10, *passim*.

⁶⁴ For basic reference texts, see John Morris Jones, *Cerdd Dafod* (1980), and Alan Llwyd, *Anghenion y Gynganedd* (2007).

⁶⁵ For example, in a letter dated February 26, 1826 to John Parry (Barrd Alaw), John Jenkins (Ifor Ceri), noted, "As a rapid change was taking place in the habits and manners of our country people. I thought that unless a collection was made at present of the Hen Donau [Old Melodies], Marwnadau [Elegies], Carolau [Carols], &c. (of) Cymru [Wales] it would be in vain to look for them in thirty years time; they would be superseded by strains of a very different description (and in my opinion of a very inferior quality) under the name of Hymns." (NLW MS 1936B, Letter No. 2, 8-9; also qtd. in Stephen J. Williams, "Ifor Ceri - Noddwr Cerdd," in Wyn Thomas (ed.), *Cerdd a Chân: Golwg ar Gerddoriaeth Draddodiadol yng Nghymru* (1982), 163).

the Welsh each summer to celebrate their language and culture ⁶⁶ [n]. Reflect on the current glut of Welsh, English, Scottish, Irish and North American ‘quangos’ (quasi-autonomous national government organizations), *cymdeithasau* (societies), *sefydliadau* (foundations), *pwyllgorau* (committees), et al. ⁶⁷ [n] that profess authority for national folk music and dance traditions. To be fair, despite their disparate and special enthusiasms and interests, the current gamut of enthusiasts have admired and elevated the musical genius of the native and non-native in Wales. Newer more detailed studies have laid to rest various misconceptions about the older, native world and its soundscapes ⁶⁸ [n]. The genius of Richards is that he let the authority of the medieval poets guide him along this razor’s edge.

Within the lexicographical confines of Richards’ Welsh-English and Walter’s English-Welsh dictionaries, time and technology have both buried and bared remnant vocabularies of a customary sense of place (Welsh *cynefin*) that musicians valued and experienced more immediately than in recent ages. Obliquely and perhaps without intention, these scholars may have revealed more about the medieval Welsh world through such extant vocabularies than their formal efforts revealed about their current vernacular. The annotated *abecedary* ⁶⁹ [n] before you proffers a speculative reference work. It isolates the soundscapes and senses of musicians in eighteenth-century Wales with reference to emotion, social discourse, nature, agriculture, and musical technologies ⁷⁰ [n]. Richards and Walters, intentionally or not, reflected on a native world less touched from outside influences since the end of the Middle Ages. Their work netted together the primary experiences of all insular musicians of that period (English, Scots, and Irish). Albeit a small indigenous vein of thought, Richards and Walters uncovered and recovered the native *Zeitgeist*. Combining it with the *Zeitgeists* of medieval Welsh poets made it even more magical.

Even in this compressed format, I still imagine that this selection of words from Richards’ and Walters’ dictionaries may have once existed somewhere in the meticulous mental manuscripts of eighteenth-century Glamorganshire circles. I assume that much such

⁶⁶ For the place of Welsh music in the genesis of this institution, see Hywel Teifi Edwards, *Codi'r Hen Wlad yn ei Hol* (1989); and Gareth Williams, *Valleys of Song - Music and Society in Wales, 1840-1914* (2003).

⁶⁷ For example, in the new Smithsonian Folkways CD celebrating current Welsh folk music entitled *Blodeugerdd, Song of the Flowers* [lit. A Flowering of Song] (LC 5268), in which I participated as a guest artist, seven autonomous Welsh music organizations have a presence in the liner notes, including *Celfyddydau Mari Arts, Clera* (The Society for the Traditional Instruments of Wales), *Cymdeithas Cerdd Dant* (The Cerdd Dant Society), *Trac* (Developing and promoting the music and dance traditions of Wales), *Cymdeithas Dawns Gwerin Cymru* (The Welsh Folk Dance Society), and *Cymdeithas Alawon Gwerin Cymru* (The Welsh Folk Song Society).

⁶⁸ See Phyllis Kinney’s majestic and comprehensive *Welsh Traditional Music* (2010) and Meredydd Evans’s *Hela'r Hen Ganeuon* (2009) for recent examples of comprehensive treatments.

⁶⁹ By definition a rudimentary A B C primer, my title reflects Richards’ and Walter’s own lexicographic designs. They differentiate dictionary listings by both initial and second letter, A, AB, AC, AD, etc.

⁷⁰ This includes subjects that appear in the titles of melodies as well as the names for musicians, their instruments, their techniques, and the social discourse surrounding their activities.

intended work on more specialized dictionaries must have simply vanished in the dissipated energies and life struggles of his musical contemporaries, musing heavily as they did on their sundered connections with the medieval world. For me, it is a Iolo-esque *fête*⁷¹ [n]; it fills the lacuna in a reference library that precedes later efforts⁷² [n]. The authors of various Welsh musical grammars and lectures most assuredly had a copy of either Richards' or Walter's dictionary at hand, musicians such as John Mills ('Ieuan Glan Alarch'; 1812 - 1873)⁷³ [n] and his half-brother Richard Mills ('Rhydderch Hael'; 1809 - 1844)⁷⁴ [n], and Dafydd Roberts ('Alawydd', 1820 - 1872)⁷⁵ [n]. Even the London crowd (including the *Morrisiaid*) must have known and used them. Famous collectors and published musicians from the eighteenth and nineteenth century must have referred to such dictionaries periodically in their informal and formal musical activities, harpers and singers such as John Parry (Rhiwabon, 'Y telynor dall' 1710? - 1782)⁷⁶ [n], Edward Jones ('Bardd y Brenin', 1752 - 1824)⁷⁷ [n], Maria Jane Williams ('Llinos', 1795? - 1873)⁷⁸ [n], John Parry ('Bardd Alaw', 1776 - 1851)⁷⁹ [n], and John Thomas ('Ieuan Ddu', 1795 - 1871)⁸⁰ [n]. In addition, unpublished but influential collectors certainly had access to such reference works in their valleys and climes close by, collectors such as John Jenkins ('Ifor Ceri', 1770 - 1829)⁸¹ [n], and Thomas D. Llewelyn ('Llewelyn Alaw', 1828 - 1879)⁸² [n]. Even later collectors such as Nicolas Bennett (Glanyrafon,

⁷¹ Edward Williams ('Iolo Morganwg'), the great collector, antiquarian, and former student of Richards. See n. 11.

⁷² Based on classical music terms from the continent, a Welsh dictionary of musical terms did appear in print until 1862 with T. Williams ('Hafrenydd'), *Geirlyfr Cerddorol*. It was intended for use with choir and piano training. A national biographical dictionary of Welsh musicians did not appear until the end of the nineteenth century with M. O. Jones, *Bywgraffiaeth Cerddorion Cymreig* (1896), under the editorship of D. Emlyn Evans, a product of a National Eisteddfod competition.

⁷³ John Mills, "Cerddoriaeth Gymreig: darlith a draddodwyd yn Crosby Hall, Llundain" (1849).

⁷⁴ Richard Mills, *Gramadeg Cerddoriaeth* (1838).

⁷⁵ Dafydd Roberts, *Gramadeg Cerddoriaeth, Mewn Tair Rhan, sef Nodiant, Cynganedd, a Chyfansoddiant*. (1848, 1862).

⁷⁶ John Parry, 'y telynor dall', *Antient British Music* (1742); *A Collection of Welsh, English and Scotch Airs, including Twelve Airs for the Guittar* (1761); *British Harmony, being a collection of Ancient Welsh Airs* (1781).

⁷⁷ Edward Jones, *The Musical and Poetical Relicks of the Welsh Bards* (1784); *The Bardic Museum* (1802); *Hen Ganiadau Cymru* (1820).

⁷⁸ Maria Jane Williams, *Ancient National Airs of Gwent and Morgannwg* (1844).

⁷⁹ John Parry, 'Bardd Alaw', *The Welsh harper, containing two hundred Welsh airs, chiefly selected from manuscript collections...*, (I: 1839, II, 1848).

⁸⁰ John Thomas, *The Cambrian Minstrel - Y Caniedydd Cymreig: A Collection of the Melodies of Cambria, with Original Words in English and Welsh, together with Several Original Airs*. (1845).

⁸¹ See Daniel Huws, "Melus-Seiniau Cymru (*The Melus-Seiniau Cymru Manuscript*) (1985) 8: 1985. 32-50, "Melus-Seiniau Cymru: Atodiadau," (1986) 9: 47-57; Mary Ellis, "Ifor Ceri a'r Meus-Seiniau," *Welsh Music*, 5 (1978), 9-V:1, passim; Stephen J. Williams, "Ifor Ceri - Noddwr Cerdd," in Wyn Thomas (ed.), *Cerdd a Chân: Golwg ar Gerddoriaeth Draddodiadol yng Nghymru* (1982), 148-167; NLW MS 1940 A (i & ii); NLW MS 1932 D; NLW J. Lloyd Williams Coll., AH1/34.

⁸² Thomas D. Llewelyn, *Gardd Aberdâr*, 1858, NLW - ADD. MS 329 B; ADD. MS 331 D; ADD. MS 336 D; ADD. MS 337 D.

1823 - 1899)⁸³ [n] and J. Lloyd Williams (1854 - 1945)⁸⁴ [n], whose works later reflect the full flower and richness of Welsh folk music scholarship, had access to such reference works in their homes or offices.

The oblique but substantial influence of Thomas Richards' and John Walter's industry has affected the lives of all Welsh musicians. Transferring John Davies's seventeenth-century work into the present must have slanted heavily Richards' own perspective on Welsh music history. By converging a new etymological rubric with relevant medieval authority and detail, he provided by rote a unique chapbook of proper diction for the practicing musician of his time. In the same vein, John Walters's efforts must have made him acutely aware of local contact with the larger musical world that was emerging with Britain's expanded communications as the result of empire. One cannot help but wonder what additional Welsh musical terms may have existed in the medieval milieu that did not survive the diaspora that led them to studies of these two men and others like them. Imitating example, future musicians and musicologists may scour the extant texts for such terminology when such manuscripts avail themselves in digital or print formats. Perhaps a new Welsh *Archæologia Musica* will materialize from the dreams of some future musician and scholar.

At the end of the 1753 first edition. Richards provided a corrigenda with the printed note: "The Place of my Abode being too far distant from the Press, has occasioned the following Mistakes." Any faults with the work before you originate from my distant Texas abode, and not from the genius and industry of Thomas Richards, Curate of Coychurch. In the 'ancient British' idiom, a 'curate's egg', *wy'r curad*, describes anything that mixes both the good and the bad. As for mistakes and omissions you may encounter, I invite review, correction, and additional speculation. Whether or not you practice the art of music, please explore reverentially the opusculum before you. The vocabulary was, at least, truthful and meaningful to the Welsh musicians that 'tongued' it, *ar lafar*, in the eighteenth century.

⁸³ Nicholas Bennett, *Alawon Fy Ngwlad / The Lays of My Land, arranged for the harp or pianoforte by D. Emlyn Evans* (1896); for a biography, see Emrys Bennett Owen, "Nicholas Bennett, Glanyrafon (1823-1899)", *Welsh Music* 7 (1983/4), 5: 10-18.

⁸⁴ J. Lloyd Williams; see the archive website for the National Library of Wales, NLW, J. Lloyd Williams Collection for his extensive catalog of work.