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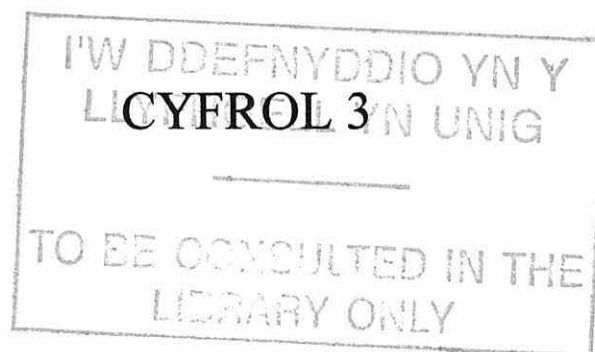
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**DIWYLLIANT AR WAITH: ASTUDIAETHAU
GWERIN O GYMRU**

**CULTURE IN ACTION: STUDIES IN WELSH
ETHNOLOGY**

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PhD

Bangor



2001

CYNNWYS / CONTENTS

	CYFROL / VOLUME 3	Tud.
10.	Cynhysgaeth Cynheilydd Traddodiad o Gymru: Lewis T Evans (1882-1975)	743
	The Repertoire of a Welsh Tradition-Bearer: Lewis T Evans (1882-1975)	
i.	Cyflwyniad	745
ii	Crynodeb o Dystiolaeth Lafar Lewis T Evans ar Dapiau Sain AWC	760
iii.	Mynegai (yn ôl Pwnc, Person a Lle) i'r Tapiau Sain	832
iv.	Tales of a Welsh Tradition-Bearer	856
v.	Memory in Action: Narration, Communication and the Repertoire of a Passive Tradition-Bearer	1022

LLYFRYDDIAETH

BIBLIOGRAPHY

i.	Cyffredinol	1050
ii.	Cymru	1077
iii.	Cyhoeddiadau'r awdur, 1962-2000	1103

CYNHYSGAETH CYNHEILYDD
TRADDODIAD O GYMRU

THE REPERTOIRE OF A
WELSH TRADITION-BEARER

LEWIS T EVANS

1882-1975

CYNNWYS

	Tud.
1. Cyflwyniad.	745
2. Map o Uwchaled a llun Lewis T Evans.	758
3. Crynodeb o dystiolaeth lafar Lewis T Evans a gofnodwyd ar dapiau sain, 1-134.	760
4. Mynegai (yn ôl pwnc, person a lle) i dystiolaeth lafar Lewis T Evans ar dapiau 1-134.	832
5. Tales of a Welsh Tradition-Bearer. (Testun, wedi'i gyfieithu i'r Saesneg, o storïau gwerin (1-85) a recordiwyd ar dâp gan Lewis T Evans, ynghyd â chyflwyniad a nodiadau.)	856
6. Memory in Action: Narration, Communication and the Repertoire of a Passive Tradition-Bearer.	1022

**CYNHYSGAETH CYNHEILYDD TRADDODIAD O GYMRU:
LEWIS T EVANS (1882-1975)**

CYFLWYNIAD

Bu yng Nghymru draddodiad cyfoethog o bersonau a oedd yn awdurdod ar lôn a llafar eu bro ac yn gynheiliaid traddodiad eu tadau. Yr oeddynt megis llawysgrifau byw, a'u cynhysgaeth yn ein hatgoffa o ddiwylliant eang gwŷr y Dadeni Dysg a'r 'Hen Bersoniaid Llengar' gynt. Un o'r gwyrda hyn oedd Lewis T Evans (1882-1975): bardd, hynafiaethydd, crefftwr ac arlunydd; gŵr deheuig ei law, miniog ei feddwl a chofus.

Ganed Lewis Thomas Evans, 28 Gorffennaf 1882, ar fferm Ty'n-y-gilfach, ardal Cefn Brith, Plwyf Cerrigydrudion, yn yr hen sir Ddinbych. Bu yn Ysgol Ty'n-y-felin, Glasfryn, am dair blynedd, cyn mynd yn nawmlwydd oed yn was bach at ei ewythr ar fferm Hafod Llan Isa, Pentrellyncymer. Treuliodd ei ieuencid yn was fferm ar nifer o ffermydd yng nghylch Pentrellyncymer a Cherrigydrudion. Wedi cyfnod yn gweithio yn y chwareli ym Mlaenau Ffestiniog (1900-10), dychwelodd i'w fro enedigol, a bu yn ei dro yn was fferm eto, yn gipar, yn fugail, yn dyddynnwr ac, o 1930 hyd 1945, yn goedwigwr.

Ar ochr ei fam a'i dad, perthynai i deuluoedd diwylliedig iawn. Brawd i'w fam oedd gŵr o'r un enw, Lewis Evans. Ganddo ef y clywodd yr hogyn o Dy'n-y-gilfach rai degau o storïau gwerin pan gynorthwyai ei ewythr dall ar y fferm yn Hafod Llan Isa a rhannu yr un ystafell wely ag ef. Brawd arall i'w fam oedd Evan Evans (Ieuan Alwen) a gyhoeddodd gasgliad o'i farddoniaeth mewn llyfr prin iawn erbyn hyn o'r enw Blodau Ebrill (Rhiwabon, d.d.).

Ar ochr ei dad, gallai Lewis T Evans olrhain ei achau gyda balchder hyd at ei hen, hen, hen daid, Dafydd, y cyntaf i ddod i fyw i Dy'n-y-gilfach. Cyfeiriai ato'i

hun fel: 'Lewis Evans, mab Hugh Evans, mab Huw Evans, mab Huw Ifan, mab Ifan, mab Dafydd'. Yr oedd Hugh Evans (1832-1905), tad Lewis T Evans, yn dipyn o fardd gwlad. Am ran olaf ei oes bu'n casglu trethi Plwyf Cerrigydrudion, a lluniodd englyn i ddisgrifio'i brofiadau:

Hel y dreth sy'n orlethol, - yr ydwyf
 Ar redeg tragwyddol,
 A Beibl enwau'r bobol,
 Du a gwyn, o dan y gôl.

Ymddiddorai Hugh Evans mewn seryddiaeth, ac aeth ati un tro i wneud arbrawf gyda pholyn er mwyn gallu profi bod y ddaear yn amgylchynu'r haul ac nid yr haul yn amgylchynu'r ddaear. Ymddiddorai hefyd mewn ieithoedd - Lladin, Groeg, Hebraeg a Ffrangeg, yn arbennig. Er mwyn ceisio meistrolï'r iaith Saesneg, dywedir iddo brynu geiriadur a dysgu oddeutu deuddeg mil o eiriau ar ei gof. Yr oedd yn ddarllenwr mawr a phrynai lyfrau gan bersonau megis William John Roberts (Gwilym Cowlyd, 1827-1904), a gŵr a adwaenid ar lafar gwlad fel 'Robert y Llyfrau Budron'. Arferai mam Hugh Evans ddweud mai dau beth yn unig yr oedd hi yn ofni eu gweld yn dod i'r buarth: 'Angau a gwerthwr llyfrau!' ¹ Megis ei gyd-ardalwyr Dafydd Jones (1859-1936), Tai Ucha, Hafod Elwy; Tom Owen (1866-1935), Tan Graig, Hafod Elwy; a Thomas Jones (1860-1932), Cerrigelltgwm, Ysbyty Ifan, yr oedd gan Hugh Evans yntau wybodaeth helaeth am hynafiaethau a llên gwerin ardal Uwchaled.

Fel y tad, felly'r mab. Yr oedd gan Lewis T Evans hefyd ddiddordeb byw iawn yn llenyddiaeth ei wlad ac yn hynafiaethau a thraddodiadau bro ei febyd. Er na chafodd ond cwta dair blynedd o ysgol, parhaodd yn ddisgybl gydol ei oes. Darllennai weithiau Beirdd yr Uchelwyr gyda blas, a chyfeiriai at Dudur Aled, Guto'r Glyn a Dafydd Nanmor fel petaent yn gyfeillion agos iddo. Roedd ef ei hun yn fardd creffus, a'r cywydd yn hoff fesur ganddo. Tua'r cyfnod 1860-1930 bu ardal Pentrellyncymer a Hafod Elwy ar Fynydd Hiraethog gynt yn nodedig am nifer ei

beirdd. Yn ei gywydd 'Dolef am Hafod Elwy' cyfeiria Lewis Evans gyda thristwch at ddiffaniad y gymdeithas farddol hon:

Ffarwel i Hafod Elwy,
 Ei thir mawn ni chreithir mwy...
 Ffarwel i Hafod Elwy,
 Y coed mawr a'i ceidw mwy.²

Yr oedd gan Lewis Evans ystod eang iawn o ddiddordebau, yn amrywio o gadw adar i wneud ffust a chribyn a llunio'i getyn pren ei hun. Gwyddai am rinweddau llyisiau a phlanhigion, a phan oedd yn llanc ifanc oddeutu'r ugain oed dechreuodd arlunio. Fel gyda'i farddoniaeth, y mae'r ychydig ddarluniau olew sydd wedi goroesi o'r cyfnod hwn yn adlewyrchu'i ddiddordeb mawr yn hanes a thraddodiadau Cymru, ac Uwchaled yn arbennig. Ceir llun ganddo o'r Brenin Arthur ar ei farch yn galw'i filwyr o'r ogof,³ a llun arall o Greigiau'r Bleiddiau, Hafod Elwy, a rhes o 'dwyrch trum' ar frig y to gwellt. Dyma gartref Ifan Edward (c. 1723-53?), y telynor, ac, yn ddiweddarach, y bardd a'r hynafiaethydd, John Davies (Taliesin Hiraethog, 1841-1894). Gwnaeth lun hefyd o Aelwyd Brys, Cefn Brith. Bu'r tŷ hwn yn dafarn unwaith ac yn ganolfan gymdeithasol o bwys ar fin yr hen Ffordd Dyrpeg a 'hen ffordd y porthmyn', gyferbyn ag ale fowlio ceilys a phitiau ymladd ceiliogod. Bu'n gartref i Richard Roberts, 'Dic Aelwyd Brys', y telynor a gydoesai â'i gymydog, John Jones (Jac Glan-y-gors, 1766-1821). Yn ddiweddarach bu'n gartref i'r bardd a'r hynafiaethydd T O Jones (1883-1958).

Diddordeb byw arall o eiddo Lewis T Evans oedd offer cerdd ac alawon gwerin. Gallai chwarae sturmant, cordial, organ geg, fflwt, ffidil a thelyn. Pan oedd yn ifanc rhoes gynnig ar wneud ffidil, a thrwsiodd ffrâm a thannau hen delyn deires a ddarganfu mewn murddun ar Fynydd Hiraethog. Pan oedd yn bedwar ugain mlwydd oed gwnaeth gitâr.

Cofnodwyd tystiolaeth lafar Lewis T Evans ar bapur ac ar dâp, 1-134 (67 awr), a chedwir y tapiau hyn yn Archif Sain Amgueddfa Werin Cymru. Testunwyd eu

cynnwys air am air a chrynodebwyd pob eitem a'u dosbarthu fesul pwnc. Ceir hefyd un ffilm fer sy'n portreadu Lewis T Evans.⁴ O bryd i'w gilydd gofynnid iddo 'nodi penne' a chofnodi gwybodaeth ei hunan ar bapur ar bynciau megis coelion ac arferion gwerin, storïau gwerin, meddyginiaethau gwerin, dywediadau, diarhebion, a llên gwerin y tywydd.⁵ Byddid wedyn ar sail y dystiolaeth ysgrifenedig hon yn ei holi ymhellach. Yn achos pynciau megis storïau gwerin a hanesion, fe gofnodid y dystiolaeth ar dâp er mwyn cyfleu'r arddull lafar a manylu ar y cyd-destun. Lluniodd hefyd ddarluniau pen-ac-inc o hen offer amaethyddol, gan nodi enwau'r rhannau,⁶ a chyflwynodd ef a'i nith, Mrs Gwennie Thomas, naill ai yn rhodd neu ar fenthyg i Amgueddfa Werin Cymru nifer o lawysgrifau a phapurau'n ymwneud â diwylliant gwerin Uwchaled.⁷ Y pwysicaf o'r eitemau hyn yw casgliad cynhwysfawr Lewis T Evans o gerddi beirdd Hafod Elwy⁸ a thraethawd ei dad, Hugh Evans, ar lên gwerin ac enwau lleoedd Plwyf Cerrigydrudion.⁹

Wrth gofnodi tystiolaeth ar bynciau ag iddynt ddilyniant lled amlwg, megis gwaith y gwas fferm a'r forwyn, torri mawn, aredig a hau, cynhaeaf gwair ac yd, dyrnu a nithio, defnyddid cyfres o holiaduron manwl fel canllaw i'r holi. Yn aml iawn, fodd bynnag, deuai hanesion, traddodiadau neu storïau i gof y siaradwr ar y pryd. Yn wir, felly y cofiodd y mwyafrif o'r hanesion a'r storïau a adroddwyd ganddo - un pwnc yn awgrymu un arall. (Er enghraifft, disgrifiad o waith gwas fferm yn ei atgoffa o stori am was a'i feistr.) Yn amlach na pheidio, caniateid i'r siaradwr adrodd yr hanesion a'r storïau hyn yn y fan a'r lle, gan eu bod yn fyw yn ei feddwl ar y pryd. Ambell dro, gwneid nodyn yn unig o'r eitemau ychwanegol a'u cofnodi yn fanylach ar dâp neu yn ystod ymweliad arall.

Yn achos nifer o'r storïau gwerin a adroddwyd, fe'u hail-recordiwyd wedi bwlch o rai blynyddoedd, gan nodi unrhyw wahaniaethau mewn arddull, cynnwys, ffurf a manylion cefndir. Cadwyd hefyd ddyddiaduron manwl sy'n disgrifio pob ymweliad: yr awyrgylch ar yr aelwyd; pwy sy'n bresennol yn ystod y gwrandawriad; eu hymateb i'r sgwrs; ymateb ac ymddygiad y siaradwr; ac ymateb yr holwr. Ceir

ar gadw yn Amgueddfa Werin Cymru yn ogystal 'gerdyn recordiad' i bob tâp, a nodir ar y cardiau hyn unrhyw sylwadau perthnasol i safon neu natur y dystiolaeth.

Yr amcan dechreuol wrth holi Lewis T Evans oedd cofnodi cerddi llafar gwlad beirdd Pentrellyncymer a'r cylch a chasglu gwybodaeth am natur y gymdeithas yr oedd y beirdd yn rhan annatod ohoni, a'r union gymdeithas a oedd wedi ysgogi'r cerddi. Yn fuan wedi dechrau ar waith maes aed ati hefyd i holi a chwilio am llawysgrifau a phapurau rhai o feirdd a hynafiaethwyr amlycaf yr ardal, ac, yn y man, cafwyd hyd i dros 3000 o eitemau.¹⁰ Perthynai'r casgliadau hyn, yn bennaf, ar un adeg, i John Davies (Taliesin Hiraethog, 1841-94), Creigiau'r Bleiddiau, Hafod Elwy; Hugh Hughes (bu f. 1901), Cerrigydrudion (athro ysgol a golygydd Barddoniaeth Edward Morris Perthi Llwydion, 1902); Thomas Jones (1860-1932), Cerrigelltgwm Isaf, Ysbyty Ifan (genedigol o Dai Isaf, Hafod Elwy); Tom Owen (1866-1935), Tan Graig, Hafod Elwy; David Owen (1869-1940), Dinbych (brawd Tom Owen); Joseph Owen (1871-1956), Cerrigydrudion (brawd arall); a T O Jones (1883-1958), Aelwyd Brys, Cefn Brith. Cynnwys y casgliadau hyn rai cannoedd o gerddi (llawer ohonynt yn gynnyrch eisteddfodol); llythyrau; toriadau o bapurau newyddion; dyddiaduron; tonau; diarhebion; dywediadau; a thraethodau ar lèn gwerin a hynafiaethau'r ardal. Y mae'r cyfan yn ddrych o ddiwylliant eithriadol o gyfoethog y rhan hon o Uwchaled yn ystod y cyfnod c. 1860-1930.

Fodd bynnag, er mor amhrisiadwy yw'r casgliadau llawysgrifol hyn, nid ydynt ar eu pennau eu hunain yn ddigon i roi darlun manwl o fywyd pob dydd yr ardalwyr, ac nid ydynt chwaith, gyda rhai eithriadau, yn cofnodi'r cerddi a'r rhigymau answyddogol a oedd yn gynnyrch y bywyd hwnnw, megis troeon trwstan a cherddi i hynt a helynt dyn, y dwys a'r digri, o'r crud i'r bedd. Pwy oedd y beirdd a'r rhigymwyr answyddogol, awduron yr awen barod? Beth oedd eu gwaith a'u diddordebau? Beth oedd swyddogaeth y cerddi a'r achlysuron a ysgogodd y beirdd i'w cyfansoddi? Pwy oedd yn gwrando arnynt a'u hail-gyflwyno? Beth oedd

ymateb y gynulleidfa? Sut yr oedd yr ymrysonau barddol anffurfiol yn adlewyrchu'r gymdeithas gymdogol, glòs, a'r mynych dynnu coes?

Cynnig atebion i gwestiynau megis y rhai hyn a wnaeth Lewis T Evans. Ef, ond odid, oedd yr olaf o'r cynheiliaid traddodiad a fu'n llygad-dyst i'r bwrlwm creadigol a gysylltir â'r gymdeithas ar Fynydd Hiraethog yn y cyfnod hwn. Yn sicr, o blith yr ychydig hynafgwyr eraill y buwyd yn eu holi, nid oedd eu tystiolaeth i'w chymharu. Yr oedd y rhesymau am hynny yn lled amlwg: yr oedd Lewis Evans yn meddu ar grebwyll, sylwgarwch, a chof nodedig, a'r cof hwnnw wedi'i feithrin a'i hybu gan ddiddordeb byw yn ei bwnc. Y mae hefyd un ystyriaeth arall, sef y fantais fawr o holi un person yn fanwl ar ystod eang o destunau dros gyfnod helaeth o amser, a chael pob cefnogaeth a chroeso gan y person hwnnw beunydd.

Gwerth arbennig tystiolaeth lafar Lewis T Evans, felly, yw iddo gyflwyno darlun manwl o fywyd trigolion ardal Pentrellyncymer a'r cylch yn ei gyfanrwydd. Rhoes wybodaeth werthfawr, er enghraifft, am gynhaliaeth faterol dyn: ei fwyd a'i ddillad; ei foddion i gadw'n iach; ei dai, ei ddodrefn, a'i waith ar hyd y flwyddyn, megis gwaith yr amaethwr, y gwas fferm a'r forwyn, y torrwr ar ŵyn a'r daliwr tyrchod. Disgrifiodd ddyddiau arbennig, megis diwrnod cneifio, diwrnod dyrnu, a diwrnod lladd mochyn, a chyfraniad hollbwysig y crefftwyr crwydrol, megis Evan Jones, y Sadler; Evan Jones, y Gwydrwr, a'r 'Seiri Cochion'. Yn yr un modd, cyflwynodd ddarlun byw o'r cymeriadau diddorol hynny sy'n rhoi lliw a blas ar fywyd, y mwyafrif ohonynt yn drigolion lleol, ond rhai ohonynt yn ymwelwyr achlysurol, megis Cornelius Wood, y Sipsi, a Thwm Poole a Siarret (Roberts), dau grwydryn gwlad.

Rhoes Lewis T Evans inni hefyd wybodaeth werthfawr am gynhaliaeth ysbrydol dyn:

1. Coelion a swynion gwerin.

2. Arferion gwerin:
 - i. Arferion cylch bywyd dyn: geni, caru, priodi a marw.
 - ii. Arferion cylchdro'r tymhorau a'r gwyliau.
3. Difyrion a chwaraeon aelwyd.
4. Difyrrwch ieuencid ac oedolion allan ar fin nos; campau megis taflu maen a throsol a chodi'r garreg orchest; y twmpath chwarae a'r Wylfabsant.
5. Posau a chlymau tafod.
6. Hwiangerddi a phenillion telyn.
7. Rhigymau, englynion a cherddi llafar gwlad i hynt a helynt yr ardalwyr; er enghraifft: cerddi ar achlysur genedigaeth, priodas neu farwolaeth; cerddi troeon trwstan; cerddi gofyn a diolch; cerddi protest; cerddi dychan a gogan (moes-gerddi).
8. Llên gwerin planhigion, byd natur a'r tywydd.
9. Diarhebion a dywediadau, gyda sylw arbennig i ddywediadau lleol, megis: 'Talu diwrnod Ffair Cefn Brith' (talu byth - nid oedd ffair yno!); 'Hyd yma y doist ti, Lowri' (heb gyflawni rhyw lawer - cyfeiriad at Lowri Jones, Hafod Llan Bach, gwraig dlawd a grwydrai'r ardal i werthu canhwyllau brwyn).
10. Hanesion am gymeriadau lleol.
11. Hanesion a thraddodiadau am bersonau adnabyddus, megis Twm o'r Nant.
12. Hynafiaethau, chwedlau a thraddodiadau lleol.
13. Storiâu gwerin.

Wrth gyflwyno darlun cynhwysfawr o ddiwylliant gwerin dyn yn ei gymdeithas rhoes Lewis Evans wybodaeth inni am yr hyn a oedd yn creu'r diwylliant hwnnw: addysg, hyfforddiant a diddordeb; etifeddiaeth ddiwylliannol; a'r cwlwm adnabod a

chwlwm brawdgarwch a oedd yn troi ardal a chwmwd yn gymdogaeth. Rhoes wybodaeth inni yn ogystal am yr hyn a oedd yn cynnal y diwylliant hwn: parhad o'r un teuluoedd; dylanwad nifer o gynheiliaid traddodiad gweithredol (yn feirdd ac yn hynafiaethwyr, yn bennaf); a phwysigrwydd manau cyfarfod, yn arbennig y rhai answyddogol, megis y ffeiriau; y dafarn; y noswaith wau; 'noson ladd gwair'; 'gwleddoedd cyn Clame'; 'noson wneud cyfleth'; diwrnod 'dreifio grows'; noson cyfarfod y bugeiliaid yn Nhafarn Bryntrillyn; y lloft stabal; yr ysgubor ar ddiwrnod gwlyb; yr efail; diwrnod cneifio; diwrnod dyrnu; diwrnod lladd mochyn; ac, yn bwysicaf oll, aelwydydd croesawus. ¹¹

Ceir cyfeiriadau pellach gan yr awdur at Lewis T Evans a chyhoeddwyd detholiad o'i gynhyrsgaeth yn yr erthyglau a'r llyfrau a ganlyn, yn arbennig eitemau 1, 3-5, 7, 9-11.

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6. 'Teulu a Thelyn: Telynores Maldwyn, Dei Llwyn Cwpwl, Telynores Gwynedd a Phlas Llanofer', Allwedd y Tannau, cyf. 36, 1977, tt. 50-79.
7. 'Rhoi Cof yr Hil mewn Cyfrolau', Y Casglwr, rhif 9, 1979, tt. 9-11.
8. 'Beirdd Hiraethog', Bro, rhif 9, 1979, tt. 35-9.

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 - i. Cynhyogaeth cynheilydd traddodiad
 - ii. Yr iaith lafar
 - iii. Llên gwerin y tywydd
 - iv. Meddyginiaethau gwerin
 - v. Emynau llafar gwlad
 - vi. Englynion llafar gwlad
11. (Gydag Eifion Roberts), Yn Llygad yr Haul: Atgofion am Gefn Brith a'r Cyffiniau yn Uwchaled; Cyhoeddiadau Mei, Pen-y-groes, 1992, tt. 98-101. Gw. hefyd ysgrif Lewis T Evans, 'Yr Hen Bentre', tt. 261-4.
12. Uwchaled, cyf. 1 a 2, Cyfres Teithiau Llenyddol Gogledd Cymru, 20, Cyngor Celfyddydau Cymru, Swyddfa'r Gogledd, Bangor, 1994, cyf. 1, tt. 8-9, passim.
13. Y Ffynnon Arian. Cymdogaeth, Diwylliant a Chapel yn Llangwm, Uwchaled, cyf. 1, Gwasg Dwyfor, Pen-y-groes, 1996, tt. 126, 306, 310, 318-20.
14. Teulu, Bro a Thelyn. Portread o Ganwr Gwerin a Chynheilydd Traddodiad: Emrys Jones, Llangwm, Cymdeithas Alawon Gwerin Cymru, 1997, tt. 13, 23, 73-4, 78-9, 86-7, 88-90, 115, 117, 188.

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Yn yr erthygl 'The Prose Narrative Repertoire of a Passive Tradition-Bearer in a Welsh Rural Community', rhan 1 a 2,¹² canolbwyntiwyd ar un brif agwedd ar gynhyogaeth Lewis T Evans, sef astudiaeth o 356 o'i storïau. Yn rhan gyntaf yr erthygl dadansoddwyd y prif fathau o naratif a gyflwynwyd ganddo:

1. Y stori werin bur (folk tale proper, 92, yn cynnwys 77 stori ddigri).
2. Mythau (2).
3. Profiadau personol goruwchnaturiol (memorates) (36).

4. Hanesion a chwedlau yn ymwneud â chred yn y goruwchnaturiol (24).
5. Hanesion, traddodiadau a chwedlau lleol yn ymwneud â hynafiaethau, digwyddiadau a phersonau o fewn y gymdogaeth (73).
6. Hanesion, traddodiadau a chwedlau yn ymwneud â digwyddiadau a phersonau hanesyddol y tu allan i'r gymdogaeth (27).
7. Storiâu a hanesion digri sy'n gysylltiedig â chymeriadau lleol (66).
8. Storiâu a hanesion digri yn ymwneud â digwyddiadau lleol, troeon trwstan yn bennaf (36).

Yn rhan gyntaf yr erthygl hefyd trafodwyd rhai ystyriaethau a benderfynodd natur a hyd a lled cynhyngaeth ystorïol Lewis Evans.

1. Traddodiad y stori werin yng Nghymru yn y cyfnod diweddar, gyda'r pwys ar storiâu digri a chwedlau lleol.
2. Cyd-destun diwylliannol.
 - a. Strwythur y gymdeithas.
 - b. Natur diwylliant y trigolion.
 - i. Y traddodiad llafar.
 - ii. Y traddodiad llenyddol.
 - c. Grwpiau cymdeithasol a chynheiliaid traddodiad.
 - ch. Sianeli trosglwyddo'r traddodiad.
3. Y storiwr: personoliaeth a chymeriad; crebwyll, cof, gwybodaeth a diddordebau; cartref a gwaith.

Yn ail ran yr erthygl trafodwyd:

1. Rhai ystyriaethau sy'n egluro paham mai cynheilydd traddodiad goddefol, yn bennaf, fu Lewis T Evans am 25 mlynedd olaf ei oes (yr angen am brocio'r cof er mwyn ei gynorthwyo i gofio'r storiâu).
2. Ffurf, strwythur, arddull a chynnwys y storiâu.

3. Defnydd, ystyr a swyddogaeth y storïau, ac agwedd / ymateb y storïwr (metafolklore).
4. Cyfyngiadau a gwerth yr astudiaeth.

* * * *

Yn y gwaith presennol cynhwysir crynodeb o dystiolaeth lafar Lewis T Evans a recordiwyd ar dapiau sain, 1-134. Y bwriad yw rhoi amcan o hyd a lled cynhyngaeth un cynheilydd traddodiad mewn un ardal wledig yng Nghymru yn ystod y cyfnod 1964-74. Cynhwysir mynegai i'r tapiau, wedi'i drefnu yn ôl pwnc, person a lle.

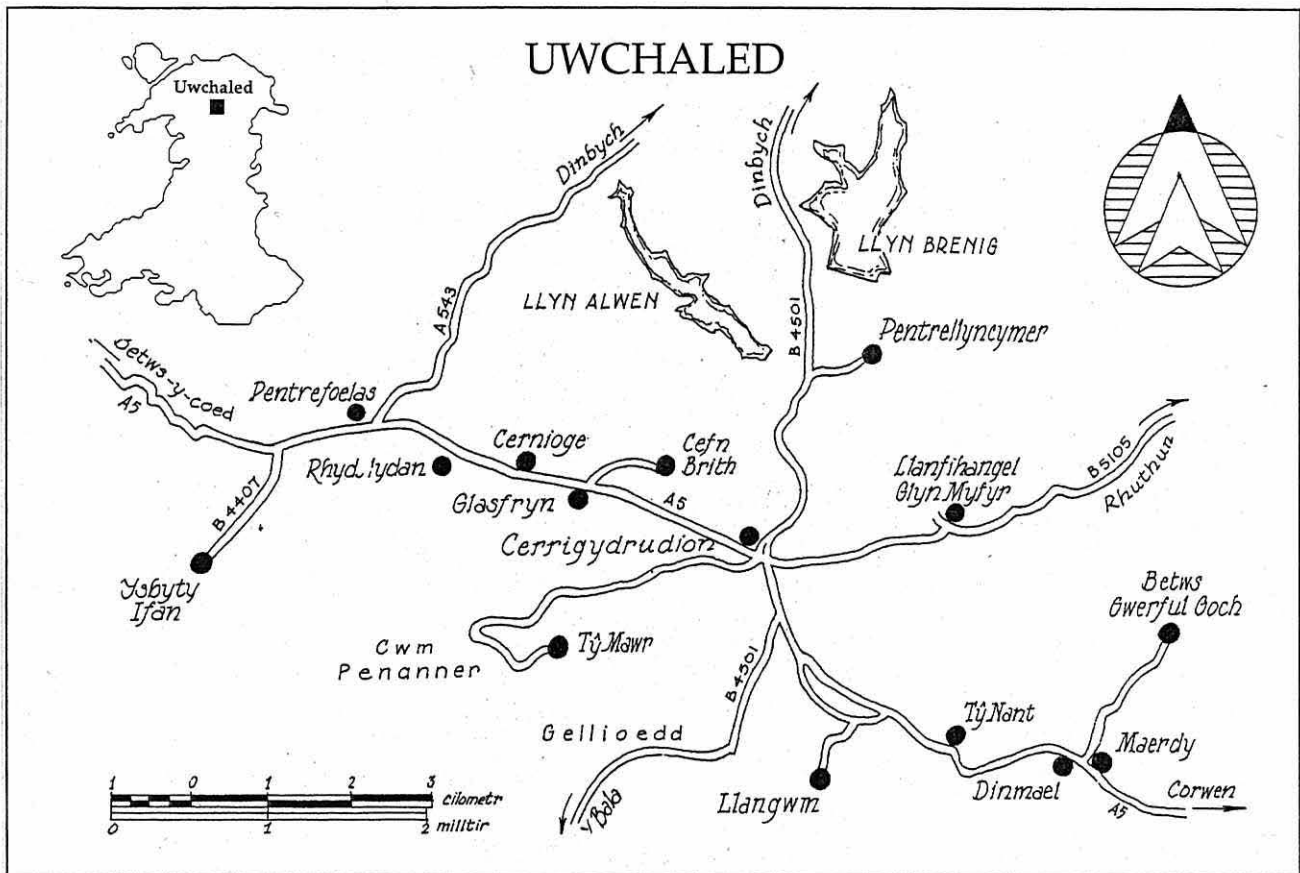
Yn y gwaith presennol hefyd cynhwysir testun (wedi'i gyfieithu i'r Saesneg) o 85 stori werin a adroddwyd gan Lewis T Evans ar dâp, ynghyd â chyflwyniad. Yn y nodiadau canolbwyntir ar nodi ffynhonnell pob stori, cyfeirio at unrhyw fersiynau cymharol o Gymru, a manylu ar y cyd-destun cydwladol (teipiau a motifau).

Yn olaf, cynhwysir ymdriniaeth â chof cynheilydd traddodiad goddefol, gyda sylw arbennig i gynhyngaeth ystorïol Lewis T Evans. Sut y mae'r cof yn effeithio ar hyd a lled y gynhyngaeth ac ar natur y traddodi? Sut y mae cynheilydd traddodiad goddefol yn ail-fyw ei storïau? A beth yw effaith y cof yn pallu?

NODIADAU

1. Thomas Jones, 'Y Llenor Gwledig', Cymru, 32, 1907, tt. 305-8. Cyhoeddwyd hefyd yn Eifion Roberts a Robin Gwyndaf, Yn Llygad yr Haul: Atgofion am Gefn Brith a'r Cyffiniau yn Uwchaled, Pen-y-groes, 1992, tt. 265-74.
2. Awen Sir Ddinbych, 'Cyfres Barddoniaeth y Siroedd', gol. cyffredinol, Emlyn Evans, Llandybïe, 1964, t. 104.
3. Cyhoeddwyd y llun (mewn lliw) yng Nghalendr Gweled, Cymdeithas Gymraeg y Celfyddydau Gweledol, 1990, ac (mewn du a gwyn) yn y gyfrol Yn Llygad yr Haul, t.100.
4. 'Ar Gwr y Goedwig', cyflwynydd Gwyn Erfyl. Teledu Harlech, darlledwyd 7 Awst 1973. Rhif tâp fideo AWC 14.
5. Llsg./au AWC 1480/8, 9, 11, 14.
6. Llsg./au AWC 1480/5, 6, 15, 16.
7. Llsg./au AWC 1374-8, 1420, 1480/1-17, 1873.
8. Llsg. AWC 1420.
9. Llsg. AWC 1480/7. Y mae teitl y traethawd a thud. 1-19 yn eisiau.
10. Y mae'r casgliadau hyn bellach ym meddiant yr awdur.
11. Am wybodaeth bellach ynglŷn â'r manau cyfarfod hyn, gw. Robin Gwyndaf, 'Y Cwlwm sy'n Creu: Agwedd ar Gymdeithas yn Hafod Elwy a'r Cylch', Trafodion Cymdeithas Hanes Sir Ddinbych, 15, 1966, tt. 186-215.
12. Folk Narrative Research. Studia Fennica, 20, Helsinki, 1976, tt. 283-93, a Fabula, 22, 1981, tt. 28-54.
13. Yr oedd Lewis T Evans yn ddi-briod a gofalwyd amdano am ran olaf ei oes gan ei nith Mrs Gwennie Thomas (1907-84) a'i phriod John Thomas (1906-73). Buont hwy, fel Lewis T Evans, y tu hwnt o groesawus wrth yr awdur drwy

gydol yr amser y bu yn ymweld â'u cartref, a dymunaf ddiolch o galon iddynt am bob caredigrwydd. Yr un modd, mawr fy niolch i'w plant, Mrs Kitty Rawson, Llanrhaeadr-yng-Nghinmeirch, a Mr Rheinallt Thomas, Yr Wyddgrug, am eu caredigrwydd cyson hwythau. Yn olaf, diolch yn ddiffuant iawn i'r Dr Anne Elizabeth Williams a Mr Howard Williams, Clynog Fawr, am lawer iawn o gymorth wrth baratoi'r testun o'r storïau a'r crynodeb o gynnwys y tapiau.





Lewis T. Evans (1882 – 1975), gyda'r awdur, yn ei gartref
newydd, Cartref, Y Gyffylliog, 9.v.1974.
Llun : Amgueddfa Werin Cymru

CRYNODEB O DAPIAU LEWIS T. EVANS

Crynodeb o dystiolaeth lafar LEWIS T. EVANS (1882-1975) a gofnodwyd ar dapiau sain Amgueddfa Werin Cymru gan Robin Gwyndaf, rhwng 24 Tachwedd 1964 a 12 Awst 1974. Oni nodir yn wahanol, cyfeiria'r dystiolaeth at ardal Uwchaled, ac yn arbennig cylch Cerrigydrudion, Cefn Brith, Pentrellyncymer a Hafod Elwy (ar Fynydd Hiraethog).

1. Tâp 870

1. Teulu. Ganed L.T.E. yn Nhy'n Gilfach, plwyf Cerrigydrudion, 28 Gorffennaf 1882.
2. Ysgol Glasfryn, rhwng 6½ - 9½ mlwydd oed. Chwaraeon. (Gw. hanes yr ysgol yn fanylach eto, tapiau 4348-50)
3. 9½ mlwydd oed: gwas fferm yn Hafod Llan Isa, Pentrellyncymer (blwyddyn). Gwas ym Mhenffordd Ddu, Llanelidan (2 flynedd). Ysgol nos. Dysgu barddoni. Gwas yn Nhaf'n-y-foel, Cerrigydrudion (2 flynedd); Tŷ Gwyn, Pentrellyncymer (2 flynedd); Tŷ'n Gilfach (2 flynedd); Plas Hafod-y-maidd (naw mis).
4. Gweithio yn chwareli Blaenau Ffestiniog (10 mlynedd).
5. Gwas yn Nhaf'n-y-foel, yr ail waith (2 flynedd).
6. Symud o Gefn Brith i Dŷ Capel, Pentrellyncymer. Yno am 20 mlynedd.
7. Gweithio fel cipar i Arglwydd-Davenport ar Fynydd Hiraethog (10 mlynedd). Lloggi'r mynydd. Nafis yn paffio.

2. Tâp 871

1. Gwaith cipar (parhad). Trapio.
2. Symud i fyw a ffermio yn y ffermydd a ganlyn: Brynffynnon, Llechwedd; Gellioedd Ganol, Llangwm; Llwyn Onn, Cwm Main; Hafod Lom, Pentrellyncymer.
3. Gweithio yn y 'Gwaith Coed', Fforest Clocaenog - cyfnod hapusaf ei fywyd, dim helynt byw. Symud i Dan-y-graig, Pentrellyncymer, ac yna i Seler, Y Gyffylliog.
4. Thomas Jones, y bardd, a'i gred mewn ysbrydion.
 - a. Clywed sŵn rhywun yn dod i'r tŷ. Neb yno.
 - b. Gweld heffer las a tharw glas yn yr eira.
4. Stori am chwarae cardiau ar ganllaw Pont Rhydlydan. Traed ceffyl gan y dyn diarth.
6. Elis Prys, Plasiolyn, 'Y Doctor Coch', yn codi cythreuliaid.

7. Chwarae 'Ysbryd y Bwrdd' yn Hafod Llan Isa. Chwilio am arian/trysor ym Mryn-y-gwynt.
8. Ann Jones, Hendre Ddu, yn rhigyму.
`Mi 'fynnes i'm cymdoges
Ryw unwaith yn fy oes ...'
9. Lleidr Nant Heilyn ac arian Mwdwl Eithin. Cais i'w ddarganfod. Bugail yn llithro ar gist.
10. Stori werin: Jac y Lantarn a'r Diafol. Rhoi cetyrn (gwn) yng ngheg y Diafol!
11. Y gannwyll gorff.

3. Tâp 872

1. Y Tylwyth Teg. Cylchoedd. Arian y Tylwyth Teg.
 - a. Huw Jones yn darganfod pedwar darn hanner coron.
 - b. 'Papur silfar' ar y borfa.
 - c. Teiliwr a'i wraig yn darganfod darnau arian, ond hyn yn peidio wedi iddynt hysbysu pobl eraill.
 - ch. Y Tylwyth Teg yn ffeirio plentyn yng Ngherrigelltgwm.
2. Carnedd y Bachgen. Hanes am fachgen yn marw yn yr eira.
3. Thomas Jones: athro barddol L.T.E. a'i athro ar y ffidil.
4. L.T.E. yn gwneud telyn a ffidil. Pren masarn. Hanes L.T.E. yn darganfod telyn deires John Lloyd Edwards, Ffridd Ddedwydd, mewn llofft (murddun) a'i thrwsio.
5. Tom Owen, bardd. Manylion bywgraffyddol a'i waith. Rhannau o'i englynion.
 - a. Englyn y myharen.
 - b. Englyn gofyn am waliwr gan Tom Owen: cyfaill T. Gwynn Jones.

4. Tâp 873

1. Marwnad Robert Dafis, Nantglyn, i'w frawd.
2. Cerrig Caws: man marchnad i Ddyffryn Clwyd a'r wlad uchaf.
3. Hafod Lom: cerrig Rhufeinig.
4. Huw Jones.
 - a. Cerdd y fules.
 - b. Cerdd i ofyn cosyn.
5. Robert Jones, brawd Jac Glan-y-gors.
6. Jac Glan-y-gors. Ffoi o Gerrigydrudion. Codi tafarnau yn

7. Huw Jones: cân ceffylau bach ffair Cerrigydrudion.
8. Eos Crisbin, rhigymwr.
 - a. Ateb cerdd Huw Jones.
 - b. Cerdd i ateb ei wrthwynebwyd.
 - c. Eos Crisbin ac Eisteddfod Llanfihangel Glyn Myfyr.
9. Elias Jones (Llew Hiraethog).
 - a. Cerdd i'r cathod.
 - b. Cerdd y tenant.
 - c. Cerdd Marged Graig Hir.
 - ch. Englyn y cwmwl.
 - d. Englyn i'r carchar.
 - dd. Diawlio beirniadaeth Tafolog.
10. Eisteddfod Pentrellyncymer.

5. Tâp 874

1. Eisteddfod Pentrellyncymer. Pobl y capel yn nodd i'r eisteddfod. Bwyd. Argraffu rhaglenni. Sied Tŷ Gwyn.
2. Stori ddigri: Gwyddel a bwced yn cael eu hysgubo i'r môr. Thomas Jones, Cerrigelltgwm, yn adrodd yn yr eisteddfod.
3. John Roberts: araith yn Eisteddfod Pentrellyncymer. Tri phwynt ganddo.
4. Manylion am y cystadlaethau.
5. Cystadleuaeth gwneud ffôn a chystadleuaeth gwneud llwy bren.
6. Cyfarfod llenyddol Cefn Brith.
7. Beiciau dwy olwyn, 'penny farthing' a thair olwyn.
8. Cyfarfod llenyddol Cefn Brith: rhagor o fanylion.
9. Dafydd Jones, Tai Ucha: englynion.
 - a. I'r Llwydrew
 - b. Pont y Glyn.
10. 'Picin' a llwy bren. Sut i wneud 'picin'.
11. Cyfarfod llenyddol Cefn Brith. Cystadleuaeth gwneud ffrâm darlun a cherfio pren.

6. Tâp 875

1. Eisteddfod Pentrellyncymer a chyfarfodydd llenyddol.
2. Rhwyg yn y capel wedi digwyddiad yn yr eisteddfod; siopwr croendenau.
3. Eisteddfodau bychain a chyfarfodydd llenyddol Uwchaled.
4. Stori ddigri am furiau tenau tai cyngor.
5. Cyrnol Mainwairing yn ceisio dysgu englyn Tudno i'r 'Dr Pan Jones'. Dafydd Jones, Tai Ucha, yn adrodd yr englyn wrtho.
6. Hanes meddyg Bronafallen yn cwffio mewn cyngerdd plant.
7. Hooks: cerddi i 'Regen y Rhych' a 'Dafydd Bwlch Dingen', rhigymwr a dyn milain.
8. Bwlch Dingen, esboniad ar yr enw.
9. Dafydd Jones, Tai Ucha: cwpled am gynnig sâl y porthmon.
10. Stori ddigri am ddarlith ar y cyfansoddiad dynol.
11. Dafydd Jones, Tai Ucha: cerdd wrth ladd mochyn a'r hanes digri sydd ynghlwm wrthi.
12. Diwrnod lladd mochyn: disgrifiad.
13. Huw Jones: cerdd am fynd i garu yn syth o'r cytiau moch.

7. Tâp 876

1. Rhan o bennill 'Pob llwyddiant fo i'r doctor'.
2. Dafydd Jones, Tai Ucha.
3. Cân Huw Jones i'r merched 'straellyd'. Byr a thoddaid. Teulu Robert Dafis, Nantglyn.
4. Emyr Gwen Jones: 'O Arglwydd cladd fy meiau'.
5. Ann Jones: pennill bwyd yr ieir.
6. Wil Ysgeifiog. Englyn i Robert Dafis, Nantglyn. Hanes Wil Ysgeifiog. Ateb Robert Dafis, Nantglyn (englyn).
7. Elias Jones (Llew Hiraethog): digio ar ôl colli yn Eisteddfod Genedlaethol Dinbych.
8. Teulu Hendre Ddu. Beirdd. Elias a Huw. Isaac Jones: pytiau o'i waith.
9. Llew Hiraethog: englyn i wawdio honiad Gabriel Parri iddo ddarganfod aur: 'Parri, pa le mae'r puraur? Castie'r rôg oedd cist yr aur.'

10. Huw Jones.
 - a. Hanes digri plant ysgol y Bŵt.
 - b. Huw Jones yn ffariar: stori ddigri tynnu'r llo.
 - c. Huw Jones yn gipar ac ateb y barnwr.
 - ch. Stori ddigri am ei gig yn rhy ysgafn o 2 owns.

8. Tâp 877

1. Morus a Sam yn ateb rhyfyg Huw Jones.
2. Gwleddoedd ffermwyr Hafod Elwy. Dim gweision yno.
3. Stori Dafydd Hafod Llan Bach yn gwawdio rhifyddeg Morus a Sam.
4. Hanes mygu noson weu Foty Wil. Tywarchen ar y simddai.
5. Hanes y pren lladron yn y simddai.
6. Gwleddoedd.
7. Huw Jones: cân am fygu noson weu Foty Wil.
8. Noson lladd gwair.
9. Pennill am ddau lanc yn mynd i garu. Awdur anhysbys.
10. Noson lladd gwair. Gwledd. Areithio. Sam yn dwyn araith Jac Phylip.
11. Jac Phylip.
12. 'Horse music'. Stori dychryn ceffylau'r byddigions.
13. 'Horse music': sut i'w wneud.
14. Noson weu.
15. Wil y Foty, gwneuthurwr basgedi.
16. Noson gwneud cyfleth.
17. Cân a genid gan Ffransis Jones.
18. Ifan Edward y Telynor.

9. Tâp 878

1. Araith ar y Lythyren 'D'.
2. Ifan Edward y Telynor. Pennill y 'croesdynged'. Cân Hafod Lom.
3. Hafod Lom. Teulu'r Morusiaid. Cyrchfan beirdd. Nosweithiau llawen.
4. Dau draddodiad am sefydlu capel Pentrellyncymer.

- a. Y ffidler a Thomas Ellis, Llangwm.
- b. Yr hwch ddu.

5. Taflu maen a throsol.
6. Coetio. Disgrifiad. Huw Jones yn ceryddu'r bachgen am chwarae.
7. Pennill: `Yn Hafod Elwy'r gog a gân,
Ond llais y frân sy amla...'
8. Pennill: `Beth dâl imi gasglu cod ...'
9. Ysgol Gruffudd Bodunig. Enwau'r disgyblion. Lloyd Bryniog Roberts.
10. Ysgol farddol Garth Geri. Tudur Aled. Gruffudd Hiraethog.
11. Llinellau i'r bibell a'r cetyn.
12. Taliesin Hiraethog. Bywgraffyddol a darn o englyn.

10. Tâp 879

1. Huw Jones - cân wedi i Wil y Foty gael ei amddifadu o sofran y plwyf.
2. Taliesin Hiraethog.
3. William Thomas, Cefn Garw. Cadw cyngherddau. Rhigymau. Stori'r bachgen am brynu merched yn y ffair. Stori'r wraig mewn cyngerdd.
4. Parchedig Morgan Jones.
5. Myfyr Alwen.
6. Huw Myfyr.
7. R.H. Jones, bardd.
8. Harri'r Go.
 - a. Stori lojin y Rhos.
 - b. Ateb sarhad Ifan Lewis, un llygad ganddo. Tynnu coes ar gân.
9. Jac Harri'r Go. Englyn y llygoden. Bywgraffyddol.
10. Harri'r Go. Hanesion amdano.
11. Huw Parri Owen. Englyn i'r wningen. Tro trwstan wrth symud tŷ.
12. Ieuan y Foelas. Englyn i'r ceiliog. Bywgraffyddol.

11. Tâp 1024

1. Tan-y-graig. Tom Owen.
2. Hanes sticio'r mochyn. Pennill Dafydd Jones, Tai Ucha.
3. Tan-y-graig. Tom Owen a Mr Cox, Pen-y-ffridd.
4. Tai Pella. Trigai bugail yno.
5. Ty'n-gors, ar fin ffordd Cerrig Caws. Murddun.
6. Bodunig: murddun.
7. Clogwyn Coch - Lloyd Edwards.
8. Tŷ Isa:
 - a. Hanes damwain anghheuol.
 - b. Ysgol Sul yno.
9. Robert Morus, Creigiau Bleiddiau. Pennill 'Beth dal im gasglu cod...' Stori ddigri: anallu Robert Morus i drin ceffylau.
10. Creigiau Bleiddiau, Hafod Llan Ucha a Hafod Llan Isa. Eu clymu wrth ei gilydd â'r fforestydd.
11. Ieuan Alwen. Englynion: 'Injan Ddyrnu' a 'Pero'.
Cân i Hafod Elwy. Ei lyfr: *Blodau Ebrill*.

12. Tâp 1025

1. Llew Hiraethog a Thaliesin Hiraethog yn cellwair wrth arwain eisteddfod.
2. Ieuan Alwen. Bywgraffyddol. Mynd i America. Cyfrannu i'r *Rhos Herald*.
3. Siarret (crwydryn):
 - a. Stori John Thomas y ffariar yn ei dwyllo o'i benwaig.
 - b. Thomas Jones yn peri iddo gwymbo o'r dafnod.
 - c. Thomas Jones a'r peg.
 - ch. Ateb parod am goesau i wraig gloff.
 - d. Gwawdio methiant eisteddfodol John Thomas, Ty Ucha, Ffrithoedd.
 - dd. Sarhau cariad William Charles Edwards.
 - e. Cysgu yn lle gweithio i Robert Morus, Creigiau Bleiddiau.
 - f. Torri addewid i dorri mawn.
 - ff. Dafydd Jones, Tai Ucha. Cerdd 'Dafydd Plas Iolyn' a rhan o englyn 'Mari'r Iâr' (i Siarret).
 - g. Rhan o englyn Elias Jones i Siarret.
4. 'Fel y gath yn flew i gyd': llinell gan ap Glaslyn.
5. Twm Pwl (crwydryn):
 - a. Stori ei ollwng i'r siafft.
 - b. Ei drowsus a'r 'fresh air'.
 - c. Morynion yn ei guro.

13. Tâp 1026

1. Twm Pŵl. Gwerthu priciau i dad Edward Pant Glas.
2. Hooks: gweld rhyfeddodau ar ei wylliau yn Ninbych.
3. Stori trempyn yn erlid Johnny Lloyd: 'How many miles to Corwen?'
4. Lowri Glan Alwen. Cerdd Huw Jones: 'Llawnach yw sŵn llinach Siani'.
5. Cerdd Llew Hiraethog: 'Cadwaladr Graigerchen a'i Gatrín ac Owen'.
6. Lowri Glan Alwen. Gwerthu canhwyllau brwyn hyd y wlad.
7. Dafydd Meirion Goch yn bradychu Jac Phylip.
8. Bywyd llenyddol a diwylliannol Hafod Elwy - Y Beibl, *Y Ffanner*, *Y Gwyddoniadur*, Daniel Owen.
9. Nant Heilyn.
 - a. Pennill Tom Owen.
 - b. Traddodiad y lleidr Heilyn a thraddodiad y porthmon yn ail-feddiannu ei arian.
10. Tai Isa.
11. Tai Ucha. Teulu yn dioddef o'r teiffoid. Dafydd Jones, Tai Ucha.
12. 'Hafod Elwy': cerdd Cadfan i'r fro.

14. Tâp 1027

1. Hanes am dad Besi.
2. Robert Roberts (Robert Patagonia):
 - a. Sionyn a'r baco.
 - b. Mochyn Robert Patagonia.
 - c. Ateb ffraeth am dyfu tatws mewn lludw.
 - ch. Stori amdano'n gwylltio ynglŷn ag arian rhent.
 - d. Stori ddigri - Marged Tomos yn gwawdio ei gorddi efo'r hyrddi gyrdi.
3. Patagonia - ymfudwyr yn dychwelyd (cyfeiriad byr).
4. Gwilym Hiraethog.
 - a. Ei daith gerdded i'r Bala.
 - b. Ateb ffraeth i sarhad ar Gwilym Hiraethog unllygeidiog. 'Dim un llygad yn eich potes chi'.
5. Tylwyth Teg. Esboniad Bob y Cipar arnynt - sgwarnogod.
6. Hanes Pys yn lladd merch Foty Hafod Dre, Pentrefoelas.

7. Tudur Arfon.
 - a. Beddargraff merch a lofruddiwyd - englyn.
 - b. Beddargraff person a foddodd.
8. Creigiau Bleiddiau. Clogwyn Coch. Elor Garreg. Hafod yr Onnen Hen. Cwmwd Ffrithoedd.
9. Jac Tŷ Twyrch: rhigwm i gymeriadau lleol.
10. Stori ddigri: ateb diniweityn Llwyn Cwpwl i ddyn diarth.
11. Morus yn llofruddio ei wraig.
12. Dafydd Jones: dyn diwylliedig.

15. Tâp 1028

1. Beaver Grove - Befar Gro
2. Stori ddigri: Huw Jones yn ateb y barnwr (sef ei gyflogwr) am Van Diemen's Land.
3. Marc Jones (Tŷ Capel): gweld drychiolaeth ei ferch gladdedig a mabwysiadu ei phlant.
4. William Charles Edwards, Pentre Draw.
5. Robert Roberts, Foty Wen. Cymydog da. Englyn Llew Hiraethog iddo.
6. Edward Morus, Elor Garreg Ucha, ffermwr.
7. William Llwyd, Elor Garreg Isa, canwr hen gerddi a ffermwr.
8. Wil y Foty.
9. Isaac Ismael. Englyn i Wil y Foty a'r twrch. Isaac Ismael a'i frawd.
10. Teulu Hendre Ddu. (Cyfeiriadau byr.)
11. Hendre Ucha: amrywiol ddeiliaid y fferm. Tŷ Capel. Foty Wen. Y Bwt (Alwen Cottage).
12. Thomas Jones, Esgair Wen, cerddor.
13. Stori ddigri: Morus Roberts yn digio balchder Ifan Jones.
14. Graig Hir a Marged Tomos. Ffraethineb. 'Diana'r Ephesiad' gan Jac Phylip.

16. Tâp 1057

1. Hen Ddinbych: 'Llanfihangel Hiraethog'. Olion hynafiaethol.

2. Maen Cledde. Carreg a holltwyd gan gleddyf cawr.
3. Caerddunod. Olion mynachlog Babyddol. Mynachod Bangor Is-coed.
4. Brwydr ger Tan-y-graig.
5. Hen fynwent Llechwedd.
6. Cymol Mainwaring. Hanes Dafydd Jones, Tai Ucha, yn ceisio dysgu iddo englyn Tudno i'r 'Dr Pan Jones'.
7. Dr Pan Jones ym Mhentrefoelas. Dim cefnogaeth.
8. Ffridd y Pentre: olion 'mân dai'.
9. Cytiau Gwyddelod ar Fynydd Poeth.
10. Buches y Wrach. Olion.
11. Cylchoedd cerrig. Dim cromlechi yn yr ardal.
12. Llew Hiraethog yn digio Thomas Jones, Cerrigelltgwm mewn beirniadaeth eisteddfodol ar englyn.
13. Bryn y Gors Goch a'r Lafar Ddu.
14. Llew Hiraethog: sbeitlyd.

17. Tâp 1058

1. Pont Rhuddfa - esboniad ar yr enw.
2. Eira Mawr yn Hafod Elwy. Colledion defaid Hafod Lom ac Elor Garreg Ucha. Catrin Jones yn bwyta iâr.
3. Hir a thoddaid Huw Jones i 'ferched straellyd' Hafod Llan Bach.
4. 'Eira du' (eira mawr). 'Shwrwd eira'.
5. Dau ddyn bron â threngi yn eira mawr Hafod Elwy.
6. Hanes cychwyn gyrfa L.T.E. fel gwas.
7. Mynd yn was neu'n forwyn yn Hafod Elwy. Mynd tua 13 oed. Fawr o ddewis arall.
8. Ffeiriau cyflogi Uwchaled. Ffair Pentrefoelas.
9. Elis o'r Nant - yn ffair Pentrefoelas a chwarel Graig Ddu, Blaenau Ffestiniog. Gwerthu llyfrau a hen gerddi. Disgrifiadau ohono o ran pryd a gwedd.

18. Tâp 1059

1. Bardd Crwst yn gwerthu hen gerddi yn ffair Pentrefoelas.
 - a. Rhys Parri (anllythrennog) yn prynu sawl copi o'r un gân.
 - b. Cerdd 'Pys yn lladd y ddynes'.
2. Cerddi Jac Glan-y-gors: 'Dic Siôn Dafydd', 'Bessi o Lansanffraid' a 'Priodas Siencyn Morgan'.
3. Jac Glan-y-gors: ymgyrch o'i blaid yn Hafod Elwy. Thomas Jones, Cerigelltgwm, a William Defi Jones. Methiant.
4. Bardd Crwst. Canu yn y ffeiriau. Blaenoriaid capeli yn gwgu arno. Plant a llanciau yn ei hoffi. Ffair Pentrefoelas. Pryd a gwedd y Bardd Crwst.
5. Elis o'r Nant. Gwerthu llyfrau o bob math. Llyfrau megis *Athroniaeth Trefn Iachawdwriaeth* a nofelau Daniel Owen.

19. Tâp 1060

1. Huw Jones: pennill ar achlysur priodas Thomas Jones, Esgair Wen (gair mwys - 'rhes').
2. Wil Jones: canwr cerddi.
3. Huw Jones: pennill i gariad newydd Marged Tomos, Graig Hir.
4. Gwilym Cowlyd: 'Hen Gymro Braf o Ruthun' - Wil Jones yn canu'r gerdd.
5. Stori John Tomos, Tŷ Ucha Ffrithoedd, a'r 'wich'.
6. Mynyddog: cân 'Ddaw hi ddim'. Wil Jones yn ei chanu.
7. Wil Jones: cantor.
8. Huw Jones: cân am 'arian mawr' y raffl yn peri i fachgen newid ei gariadferch.
9. Stori ddigri: Jac Phylip yn addo rhannu gwobr raffl â chapel ond cael help yr Arglwydd i ennill!
10. Taliesin Hiraethog: 'Cerdd yr Yswain'.
11. Ifan Jones y Sadler.
 - a. Englyn i 'Raeadr Bryn Hir'.
 - b. Manylion am ei waith fel sadler.

20. Tâp 1061

1. Englyn Llew Hiraethog i'r lledr blewog: 'Cryn bla fu hefo'r croen blewog ...'

2. Ifan Jones y Sadler. Deuai i Dai'n-y-foel a Thŷ Gwyn. Disgrifio'i daclau. Gweithio oriau hir. Cael sylw arbennig gan ffermydd. Straewr da. Trefn y bwyta ar ddiwrnod dyrnu: 'bwrdd bach a bwrdd mawr'. Gwely arbennig ar gyfer crefftwyr. Blaenor Methodistaidd. Ifan Jones yn cadw dyletswydd ble bynnag yr âi. 'Hwyl' wrth weddio. Rhyddfrydwr. Oes anhrugarog: diffyg cydymdeimlad.
3. Elis o'r Nant. Trigo yn Nolwyddelan. Cylch ei deithio: Llanrwst, Betws-y-coed, Pentrefoelas. Nid Cerrigydrudion. Beirniad yn yr Eisteddfod Genedlaethol. Ni ymwelai â ffermydd a thai unigol. Dod i gyfarfod ym Mhentrellyncymer i werthu llyfrau. Sylwadau Thomas Jones, Cerrigelltgwm, arno. Pobl y capeli - rhagfarn yn ei erbyn.

21. Tâp 1062

1. Jacob Jones a'i gân:
 'Ti-rym, ti-rym, ti-ero,
 Mi es i garu Gwen ...!
2. Ffeiriau Pentrefoelas a Cherrigydrudion. Meddwi a phaffio.
3. Dafydd Jones, Tai Ucha: stori ddigri amdano'n rhegi'r Parchedig Morgan Jones. Cael ei ddirwyo o'r herwydd.
4. Sarjant Roberts, Cerrigydrudion.
5. Ffeiriau Pentrefoelas a Cherrigydrudion. Jo Ifans a'r watsys. Hysbysebu'r ffeiriau mewn almanaciau. Dim anifeiliaid.
6. Y dull o gyflogi gweision mewn ffair.
7. Dillad gweision fferm. Y ffasiwn adeg ieuenctid L.T.E. a'r ffasiwn adeg ieuenctid Thomas Jones, Cerrigelltgwm (trowsus gwyn a wellingtons melyn, 'tshêt').
8. Cyflogi gwas fferm. Profion ffermwyr i was 'Fedrwch chi droi? Fedrwch chi ... ?'
9. Bob Goch: Cân lladd y gwair (1 pennill 6 llinell).
10. Wood: telynor.
11. Gŵyl Ddewi - cyfarfodydd y 'Lion' (White Lion), Cerrigydrudion.
12. Pennill (6 llinell) Jac Goch am 'Modryb Ann y Bobreg'.

22. Tâp 1063

1. Myfyr Alwen: pennill Gŵyl Ddewi (4 llinell).
2. Cinio a chyfarfod Gwyl Ddewi yn y Lion, Cerrigydrudion. Canu efo'r tannau. Ciniawa.

3. Wood y telynor. Ymweld â Cherrigydrudion a'r Lion.
4. John Edwards (Jac Goch). Saer a chantor. Chwarae'r trombôn yn seindorf Cerrigydrudion. Y seindorf yn dod i ben wedi cael diod ac ymladd. Saer anfedrus. Jac Goch yn hel arian i dalu dyled. Sgwrsiwr diddan, lliwgar.
5. Bob Goch. Saer a chantor. Ei ferch yn dawnsio i gyfeiliant y delyn.
6. Cornelius Wood y telynor. Sipsi. Ymweld â Cherrigydrudion i ddawnsio a chanu'r delyn.
7. Meibion John Edwards (Jac Goch): dawnsiwr. Rhagfarn crefyddwyr yn erbyn dawnsio â'r tannau. Er hynny, y beirdd o'u plaid.
8. Seindorf Cerrigydrudion. Thomas Jones, Cerrigelltgwm, yn cofio'r band cyntaf (ond nid yn aelod). Sefydlu ail fand pan oedd L.T.E. yn 15 oed. Ni pharhaodd yn hir.
9. Cymdeithas Gyfeillgar Uwchaled yng Ngherrigydrudion. (Cyfeiriadau byr yn unig.)

23. Tâp 1064

1. Y Clwb yng Ngherrigydrudion: Cymdeithas Gyfeillgar Uwchaled. Dod i ben wedi cyflwyno yswiriant Lloyd George. Prawf doctor. Sash goch.
2. Cyrnol Mainwaring a'r Clwb. Ymuno ar ôl gweld yr orymdaith.
3. Clwb yr Oddfellows yn Llanfihangel Glyn Myfyr. (Cyfeiriad byr iawn).
4. Clwb Cerrig. Dynion yn unig yn aelodau. Cinio blynyddol ar Ddydd Iau Dyrchafael. Band o Benmachno a gorymdaith i Fwllch-y-beudy, cartref Cyrnol Mainwaring.
5. 'Dyn yn ei fwtshwrs yn torri plwm pwdin efo haearn gwair' - geiriau Thomas Jones, Cerrigelltgwm.
6. Jiwibili y Frenhines Victoria: dathliadau yng Ngherrigydrudion. Cystadlaethau: dringo polyn, gyrru berfa, rasys, melin godwm (i ferched hefyd).
7. Agwedd Huw Jones at y dathliadau: 'chwarae plant'.
8. Iaith y dathliadau a chyfarfodydd y Clwb: dwyieithog, ond Cymraeg yn bennaf.
9. Woodiaid: sipsiwn ym Metws Gwerful Goch a Llanfihangel Glyn Myfyr.

24. Tâp 1065

1. Sipsiwn: teulu'r Woodiaid. Ymddwyn yn dda. Angladd Dr John Sampson. Chwalu ei lwch ar y Foel Goch. Dawnsio'n dda.
2. Clwb yr Oddfellows. Cinio ar Galan Mai. Talu mwy na chlwb Cerrigydrudion.
3. Jac Phylip: digio pobl y Derwydd mewn araith i'r Oddfellows (cyhuddiad o ddwyn).
4. Stori ddigri: Robert Owen, Pentre Draw, yn datgelu cyfrinach yn ei hurtrwydd.
5. Jac Phylip. Byw yn elusendy Cerrigydrudion. Stori ddigri: 'Be wnes i?'
6. Dafydd Jones - englyn 'Glan Alwen'.
7. Beirdd Hafod Elwy: cyfarfod â'i gilydd i sgwrsio a barddoni.
8. Cân y mul (1 pennill 8 llinell). Anhysbys.
9. Pennill am wisgo gwasgod wen cyn priodi a chlocs ar ôl priodi. Anhysbys.
10. Huw Jones: cân am ddyn yn llyncu esgidiau (1 pennill 8 llinell).
11. Stori ddigri: Tom Graigerchen yn sgrifennu llythyr Saesneg ato'i hun. Huw Jones yn gorfod cyfieithu.
12. Huw Jones: cyfieithydd llythyrau Saesneg.
13. Huw Jones: cân am Farc Jones yn canlyn morwyn.
14. Priodi a chymysgu dosbarthiadau cymdeithasol.

25. Tâp 1066

1. Pennill 'Yng Ngherrigydrudion mae'r coedydd yn brinion'.
2. Huw Jones: cân am ddyfodiad y rheilffordd i Hafod Elwy (2 linell).
3. Y rheilffordd arfaethedig - methu o achos 'rôg'.
4. Bardd Crwst: cân am gariad 'merch fonheddig' at 'fab ffermwr'.
5. Isaac Jones: penillion cas i'w gariadon (2 bennill a 2 linell).
Isaac Jones yn sôn am hylltod 'Meri o Gorwen' wedi derbyn llun ohoni.
6. Isaac Jones: ateb ffraeth am sychder tafod Deifas.
7. Rhigymau amrywiol (Darnau mân o 5 rhigwm).

8. Cyflogi gwas mewn ffair. Y cymwysterau a ddisgwyliai meistr gan was.
9. Gweision fferm: rhai'n mynd ymhell o Hafod Elwy er mwyn anturiaeth.
10. L.T.E. yn was yn Hafod Llan Isa a Phenffordd Ddu, Llanelidan.
11. Stori ddigri'r gwas yn diawlio. J.J. ei feistr yn ei glywed.
12. Gweision o fechgyn amddifad. Albert.
13. Cytundeb gwas a meistr. Swllt o ernes. `Troi'r ernes yn ôl'. Dim gwyliau.

26. Tâp 1067

1. Cyflogi gwas. `Troi'r ernes yn ôl'. `Aros yn ei le'. Cyflogi cyn `Clame'.
2. Gwas newydd yn mynd i fferm - cist i gario'i eiddo. ('Bocs tun'). Eiddo gwas, e.e. esgidiau, mân daclau, etc.
3. Lewis T. Evans fel llenor ifanc. Ei gasgliad o lyfrau: *Cymru'r Plant, Y Drysorfa*, Anterliwtiau Twm o'r Nant.
4. Lewis T. Evans - englyn `Yr Wydd'. (L.T.E. yn 12 oed).
5. Gweision a weithiai y tu allan i Hafod Elwy - dychwelyd dros y Sul.
6. Dim `prawf darbodusrwydd' ym mhrofiad L.T.E.
7. Llofft y gwas. Cynnwys yr ystafell: gwely sbrots, muriau moel, bocs tun, bwrdd.
8. Morynion yn glanhau'r llofft. Trefniadau ymolchi. Sebon.
9. Canhwyllau'r gweision.
10. Dillad gweision fferm. Trowsus rib. Esgidiau crydd cartref. `Smoc'.

27. Tâp 1068

1. Dillad gweision. Clos pen-glin a legins. `Legins bwff'. Clos pen-glin `woollen cord'.
2. Brethyn. Mynd â gwlan i ffatri Penmachno a chael brethyn yn ôl. Ffatri hefyd yn Glasfryn.
3. Teiliwr: George Cerrigydrudion.
4. Esgidiau. Crydd yn Glasfryn. 16 swllt y pâr.
5. Dillad isaf: syrbyn, crys, trôns. Sanau - mam L.T.E. yn eu gwneud iddo.
6. Capiâu. `Cap a chlustiau'. L.T.E. heb glywed am `gap stabal'.

7. Crafftauau gwynion ar y Sul. Cadachau weddill yr wythnos. Strapiau a choleri lleidr. Coleri gwynion, stiff.
8. Gweision yn diystyru deddfau iechyd. Gwisgo dillad gwlyb.
9. Cael `sub' i brynu dillad ar ganol y tymor. Sêl ddillad. Dinbych: canolfan siopa Hafod Elwy.
10. Y llofft stabal - cynnes. Nid felly y llofft `uwchben y briws'.
11. Prydau bwyd. `Bwrdd bach' a `bwrdd mawr'. `Dewisolion'.

28. Tâp 1069

1. Trefn yr eistedd wrth y bwrdd bwyd.
 - a. Tai'n-y-foel: `bwrdd bach' - gŵr a'r wraig, dwy ferch a morwyn.
 - b. Tŷ Gwyn: `bwrdd mawr' - carter a'r gweithwyr.
 - c. Plas Hafod Maidd: dwy ystafell wahanol i'r gweision a'r perchnogion.
2. Llestri ac offer bwyta. Llwyau.
3. L.T.E. yn gweithio am gyfnod yn y Bermo a Llanuwchllyn. Gweld fawr ddim gwahaniaeth rhyngddynt ac Uwchaled.
4. Cadw dyletswydd. Tŷ Gwyn a Thai'n-y-foel - 10 munud amser brechwast. Pentre Draw, Tŷ Ucha Ffrithoedd a Than-y-graig, ond nid Thomas Jones, Cerrigelltgwm. Diwygiad 1904 - cynyddu'r arfer am gyfnod byr.
5. L.T.E. a'i fam yn Nhŷ Capel, Pentrellyncymer. Ap Glaslyn yn `lojo' yno. Hwyl gydag ef.
6. Prydau bwyd. `Shot' adeg cynhaeaf gwair. Brechwast: bara llaeth, brwes, brechdan a the. Cinio: cig moch, tatws, pwddin reis. Dim gwahaniaeth yn Hafod Elwy rhwng bwyd meistr a gwas.

29. Tâp 1070

1. Prydau bwyd. Uwd i swper. Bwyd allan yn y caeau adeg cynhaeaf.
2. Enwau'r amrywiol weision: `ledar', hwsmon.
3. Y meistr, nid y pen gwas, yn penderfynu trefn gwaith.
4. Hogyn: ei waith. Hel gwartheg, carthu'r corydd, cludo glo, amrywiol dasgau. `Twyso'r gribin' adeg cynhaeaf.
5. Cartar - gofalu am y ceffylau.
6. Cowmon - gofalu am y gwartheg.
7. Gweithio cyn brechwast. Cael gorchmynion y dydd.

8. Amser. Watsys gan bawb. Cyn hynny corn. Er enghraifft, corn Tai'n-y-foel.
9. Canlyn y wedd. Profiad L.T.E. o hyn.
10. Cyflogau gweision fferm. L.T.E. 9½ oed: siwt o ddillad a 3/6. 13 a 14 oed: £1 y chwarter. Cyflog uchel Plas Hafod Maidd: £22. Gweithio ar y cynhaeaf yn y Bermo a Llanuwchllyn: gini yr wythnos.

30. Tâp 1071

1. Cân am genfigen y gwas at Siôn y Teiliwr (27 llinell). Awdur: Taliesin o Eifion.
2. Cyflogau. L.T.E. yn cael £5 y mis yn chwareli Blaenau Ffestiniog. Dychwelyd i Uwchaled. Tai'n-y-foel: 10/- yr wythnos. Tai'n-y-foel yn cadw cyfrifon.
3. Gwaith ffermydd yn gorffen am 8 pm. Clociau `awr yn ôl'.
4. Difyrrwch gweision gyda'r nos.
 - a. Coetio. Yng nghanol Pentrellyncymer. Pob oedran yn ymuno. Dim rhagfarn yn erbyn coetio - ei ddiystyru.
 - b. Hela sgwarnogod a chwningod, y tu allan i'r gyfraith. Dim llawer o gwningod yn Hafod Elwy. Dim triciau gyda'r nos i L.T.E. - dim calon.
 - c. Yn y gaeaf, cyfarfod i sgwrsio yng nghartref Marged Tomos. Te a chacen frith. Hanes L.T.E. a Morus Roberts yn gwylltio Marged gyda'u `Saesneg' honedig. Adrodd straeon ysbryd o *Cymru Fu*.
5. Thomas Jones, Cerrigelltgwm: stori ysbryd. Clywed `sŵn traed' yn y nos, ond gweld neb.

31. Tâp 1072

1. Diwedd stori ysbryd: Thomas Jones, Cerrigelltgwm, yn clywed sŵn traed yn y nos.
2. Gweision: cymdeithasu gyda'r nos.
3. Hafod Elwy Uchaf yn llai cyfarwydd i bobl Pentrellyncymer na Hafod Elwy Isaf.
4. Gyda'r nos yn y gaeaf - gweision yn mynd at y tân yn y fferm. L.T.E. yn Nhŷ Gwyn.
5. Gyda'r nos yn Hafod Llan Isa. Cyfarfod a chwmmnia. Yn y cwmni: Huw Jones, Robert Morus, Dafydd Jones, Tai Ucha. Adrodd straeon.
6. Canu emynau ar nos Sul gyda Marged Tomos. (Cyfeiriad byr.)
7. Gweision fferm ac offerynnau cerdd. L.T.E. a'i `stymant' ac ati.

8. Hanes Dafydd Roberts yn ceisio efelychu Cornelius drwy wneud ffidil iddo'i hun. Methu.
9. Noson gwneud cyfleth yn Waun Lwyd. Cân a genid gan Ffransis Jones yno: 'Mae gen i bâr o glocsiau ...'.
- 10 Rhigwm John y Bwt: 'Roedd Elin yn dlos ...' (4 llinell).
11. Noson gwneud cyfleth - ei natur. Gwneud cyfleth. Adrodd straeon.
12. Llofft stabal - dim cyfarfodydd canu ym mhrofiad L.T.E. ond rhai yng Nghwm Penanner.
13. Gweision a'r tafarndai.

32. Tâp 1213

1. Gweision: diota. Diarddel o'r seiat am fynd ar y sbri. Mynychu tafarnau.
2. Caru: mynd i 'gnocio'. Disgrifiad ohono. Bachgen a merch yn mynd i'r gegin, nid i'r gwely. Sôn lleol am Huw Jones yn tadogi plentyn. 'Cnocio' yn dod i ben wedi Diwygiad 1904.
3. Nos Sul. Pobl ifanc yn mynd adref yn gwmnïoedd o'r capel. Swper awr yn hwyrach nag arfer (9 pm).
4. Nos Sadwrn. Nid noson garu. Mynd i yfed a rhodio. Gweision yn unig - morynion yn 'aros adre' nos Sadwrn. Paratoi ar gyfer y Sul: y gorchwylion yn Nhai'n-y-foel.
5. Gweision a'r capel. Dim gorfodaeth arnynt i fynd ar y Sul.
6. Marged Tomos: L.T.E. a gweision eraill yn mynd i'w thy rhwng prydau bwyd ar y Sul.
7. Dillad dydd Sul. Dillad gorau.
8. Dihuno'r gweision yn y bore. Y 'giaffar' neu'r morynion - amrywio o fferm i fferm.
9. Stori ddigri: codi'r gweision o'u gwelyau drwy sgrechian 'Tân!'.

33. Tâp 1214

1. Gweision: salwch. Pan yn sâl, naill ai aros yn eu lle gwaith neu fynd adref.
2. Hanes mab Dafydd Jones, Tai Ucha, a'i salwch ym mlwyddyn yr eira mawr. Gorfod ei gadw yn Nhai Ucha am wythnosau oblegid yr eira.
3. Dafydd Jones, Tai Ucha: hanes amdano'n yfed ffishig ei fab sâl, 'Dafydd Bach', a rhoi cwrw yn y botel.

4. Ann Jones, gwraig Llew Hiraethog - diotreg ar y slei.
5. Gweision: salwch. Effaith hyn ar y cytundeb, cyflog, ac ati.
6. Gweision fferm: ymweld â'u cartrefi - ar y Sul, gan amlaf.
7. Golchi dillad gweision fferm. Gwraig leol yn golchi, fel arfer, e.e. Marged Tomos, Graig Hir.
8. Gweision fferm: gwyliau a diwrnodau rhydd. Cael ambell i ddiwrnod i fynychu ffair neu eisteddfod. Gweision yn mynd i sioeau i arddangos anifeiliaid. Dim llawer o ddiwrnodau rhydd rhwng newid cyflogwyr. L.T.E. yn ymweld â'i frawd yn Llandudno am dridiau - hen was arall yn ffromi ar hyn.
9. Priodi - cael y Sadwrn yn rhydd. Dychwelyd i'r gwaith ddydd Llun.

34. Tâp 1215

1. Hanes diwrnod priodas Huw Tomos. Priodi a gweithio yr un diwrnod.
2. Marged Tomos: 'Hen lester gadd aml i rec'. Cerdd.
3. Priodasau ymysg gweision fferm. Eu cynnal ar 'Glame'. Marc Jones yn gweithio ymhell i ffwrdd ar ôl priodi.
4. Ty gwas ar dir fferm. Dim rhent. Ty gwael.
5. Hanes teulu cynnil yn medi ffrwyth eu haberth. (Defnyddio cerrig yn lle cadeiriau.)
6. Pennill: 'Bûm yn byw yn afrad, afrad ...' (Cyfeiriad byr, 2 linell yn unig).
7. Gwas yn byw mewn tŷ ar dir fferm. Cael ei brydau bwyd ar y fferm.
8. Gweision fferm: cyflogi am dridiau - arfer amhoblogaidd.
9. Cyflogi wrth y Groes. Y Groes yn Ninbych. Traddodiad lleol am un arall ger Dinbych. Dim eglurhad gan L.T.E.
10. Y cytundeb rhwng gwas a meistr. 'Wedi rhedeg': torri gwasanaeth ar ganol tymor. 'Cardota prydau' - cyni gwas di-waith. Ambell dro, ffermwr yn pryfocio ffræe er mwyn gorfodi gwas i adael. Gweision yn fodau israddol eu statws yn y gymdeithas.
11. 'Ieud anghydmarus'. Gwas yn priodi merch ffermwr.

35. Tâp 1216

1. Gweision yn priodi merched ffermydd. Dim enghraifft yn Hafod Elwy, ond esiAMPL yn Nhai'n-y-foel.
2. Plant siawns. Diarddel y fam o'r *setat*. Plant siawns yn ddigon cyffredin yn Hafod Elwy. Huw Jones wedi tadogi amryw. Agwedd cymdeithas: mwy didaro bryd hynny na rwan. Merched Lowri Glan Alwen - cael amryw o blant siawns. Tad yn talu am gynhaliaeth mam ddi-briod a'r baban. Enghreifftiau lleol o blant siawns a'u rhieni.
3. Gweision: 'dod ymlaen yn y byd'. Hanes Robert Morus yn llwyddo i fynd i Greigiau Bleiddiau. Arian 'ar goel': benthycu arian i brynu fferm. Sam Ifans a Robert Roberts - cymwynaswyr ariannol.
4. 'Tir cornchwiglen' - tir gwael.
5. Gweision: 'dod ymlaen yn y byd'. O gael fferm, byddai gwas yn ymuno yng 'nghylch y frenhiniaeth'. Trefniadau rhwng meistr a gwas a feddai dir - amrywiaethau.
6. Dywediadau am weision.

36. Tâp 1360

1. Stori am Ddafydd Roberts. Nanni yn torri mawn.
2. Disgrifiad o dorri mawn: 'torri'r geulan'.
3. Torri mawn: geirfa. Cyfeiriadau byrion at 22 o dermau, e.e. 'mawndir', 'mawn blewog', 'siwrwd mawn'.
4. 'Noah's flood': traddodiad am goed o gyfnod y dilyw mewn mawn. Nafis y gwaith dŵr yn sôn am 'Noah's flood'.
5. Torri mawn: geirfa.
6. Mawnogydd Hafod Elwy: Ffridd y Pentre a'r Lafarddu. Cytundebau i dorri mawn. Er enghraifft, torri tua 2 raw yn gyfnewid am ddiwrnod o gneifio. Y Lafarddu: ymestyn am 5 milltir o Dal-y-cefn Isa i gyfeiriad Hiraethog. Yn Hafod Elwy, dim mawnog ar dir comin. Mawnog Caban Dafydd.
7. Mawnog y Brynie, Tŷ Gwyn.

37. Tâp 1361

1. Mawnog y Brynie (Tŷ Gwyn).
2. Mawnog Tan-y-graig a'r cytundeb â'r gweision. Hawl ganddynt i dorri mawn - rhan o'u cyflog.

3. Mawnygydd Hafod Elwy: eu lleoliad. Er enghraifft, Hafod Lom, Hafod Llan Bach.
4. Ffridd Person: esboniad ar yr enw.
5. Pannwr Clyd/Parlwr Clyd; dim esboniad ar yr enw.
6. Mawnygydd Hafod Elwy: eu lleoliad a'u natur. Er enghraifft, Hafod-yr-onnen, Bryn Hir, Swch Gaer Wen, Elor Garreg, Y Ffrithoedd. Mawnygydd ar dir preifat i gyd. Dim ar dir comin.
7. Cytundeb i dorri mawn: telerau. Ambell waith, tenant yn cael torri mawn ar dir ffermwr yn gyfnewid am wasanaeth, e.e. rhwystro defaid i grwydro. Y cytundebau yn amrywio. Diwrnod o waith, e.e. cneifio, dyrnu, yn gyfnewid am ddiwrnod o dorri mawn. Enghreifftiau o gytundebau o'r fath.
8. Cynhaeaf mawn.

38. Tâp 1362

1. Y tymor torri mawn. Cychwyn wedi ffair Cerrigydrudion yn Ebrill. L.T.E. heb glywed unrhyw goelion parthed yr amser i gychwyn torri.
2. Y filfyw. Dywediad: 'Pan welir dail y filfyw, bydd byw yr eidion du'.
3. Mawn: coelion. (L.T.E. heb glywed am rai).
4. Y tymor torri mawn. Ffermwyr yn dechrau torri mawn wedi iddynt orffen hau. Tywydd sych, ond nid poeth, oedd orau.
5. Telerau cyflogi: L.T.E. a thorwyr mawn eraill. L.T.E. yn gweithio 'yn y patsh'. L.T.E. yn dechrau 'didonni' yn 16 oed. Talu torwyr yn ôl y rhaw. Rhwng 1914 a 1939 L.T.E. yn codi rhwng hanner coron a 4/6 y rhaw. Trefniadau bwyd i dorwyr. Ffransis Jones, Tom Graigerchen, Meirion Goch: partneriaid torri mawn. Partneriaid L.T.E.: Ifan Owen a Jacob y Geuddren.
6. Edward Edwards, Llechwedd: torrwr mawn enwog.
7. Hanes digri: Thomas Jones, Cerrigelltgwm, a Richard Jones yn betio ar alluoedd torri mawn Wil y Foty.
8. Torri mawn: ni chydweithiai ffermwyr Hafod Elwy â'i gilydd i dorri mawn, eithr ceid hyn yn ardal Llanuwchllyn.
9. Cân am dorri mawn: 'Mi basiwn bob hen delpyn' (2 linell yn unig.)
10. Profiad L.T.E. fel torrwr mawn.

39. Tâp 1363

1. Profiad L.T.E. fel torrwr mawn (parhad). Ni holai cyflogwr was am ei brofiad o dorri mawn.
2. Sychu mawn. Codi pentyrrau.
3. 'Trybedd' - teclyn o flaen y lle tân.

4. Sychu mawn. `Rhencio' pentyrrau mawn. Esboniad ar sut y sychid mawn. Cyfeiriad y gwynt ddim yn bwysig. Wythnos i bythefnos i wneud y gwaith. Defnyddio mawn llynedd - ansawdd gwael. `Clapie mawn' - briwsion.
5. Teisi mawn. Codi tas os nad oedd `ty mawn' ar gael i'w storio. Ei godi: `eilio mawn'. Cludo'r mawn o'r fawnog mewn trol neu `ferfa freichiau'. (Berfa freichiau: `clwyd fawn'). Disgrifiad o das fawn - hyd a lled. Ambell dro ceid to brwyn arni. `Hofel fawn'.
6. Mawn fel tanwydd. Dim uned i fesur mawn.
7. Gwaith dwr.
8. Mawn fel tanwydd. Trefniant mewn fferm rhwng y feistres a'r forwyn; `ciafn', grât. Rhagoriaeth mawn: gwres. Diffygion: llwch, arogl. Disgrifiad o'r dechneg o gadw tân i fud-losgi drwy'r nos.

40. Tâp 1364

1. Mawn fel tanwydd. Mawn a choed yn cyd-losgi'n gampus. Defnyddio glo yn niffyg mawn. Glo yn rhad.
2. Crasu bara mewn lludw tân mawn. Disgrifiad o'r dechneg.
3. Gwerthu mawn. Ni werthai ffermwyr fawn.
4. Darganfod coed a phicell efydd yn y mawn.
5. Diwedd torri mawn yn Hafod Elwy - dyfodiad y `Gwaith Dŵr' oedd dechrau'r diwedd. Diwedd terfynol: yr Ail Ryfel Byd.
6. Dim defnydd o goed (ar ei ben ei hun) fel tanwydd yn Hafod Elwy.
7. Grug a phoethfol fel tanwydd. Dyn o Gefn Brith gynt yn ei gasglu a'i werthu.
8. Tail gwartheg fel tanwydd. Un enghraifft (tra anelwig) gan L.T.E.
9. Torri mawn. Marcio. Torri'r `croen' ymaith. `Twyrch tyn'. Gwlybanaeth yn rhwystr. Torri mawnen yn llyfn, nid ar osgo. Mawnen: 4 modfedd sgwâr, hanner llath o hyd. (Ymdriniaeth faith).
10. `Ffarwel i Hafod Elwy...' (2 linell yn unig).
11. Torri mawn. Torri mwy nag un haen.
12. Offer torri mawn. Pren onnen oedd orau. Bob y gof (R.J. Hughes) yn gwneud rhawiau i L.T.E.

41. Tâp 1365

1. Rhigwm am was a morwyn wrth dân o fawn (4 llinell).
2. Lladd moch yn Hafod Elwy - arfer cyffredinol.
3. Lladdwyr moch: John y Bwt, Robert Huws, a Huw Jones.
4. Robert Jones, Cerrigydrudion: ffraethineb wrth ladd mochyn.
5. Rhigwm Robert, Cerrigydrudion, wrth ladd mochyn (4 llinell).
6. Lladdwyr moch a'u gwaith. Bob Jones, Cerrigydrudion. Statws `dyn cyffredin' i laddwyr moch yn y gymdeithas.
7. Paratoadau fferm ar gyfer lladd mochyn. Dŵr poeth, cambren a phegiau. Lladd yn y briws neu ar y buarth. `Rhewl dando' yn Nhan-y-graig - ystafell arbennig at ladd mochyn.
8. Dafydd Roberts, Llanfihangel Glyn Myfyr - dyn lladd mochyn. (Cyfeiriad byr).
9. Lladd mochyn yn Nhafn-y-foel a Thŷ Gwyn - dim angen cymorth. Ambell waith, gwyr a drigai mewn tai cyffredin (nid ffermydd) yn helpu - ond anaml. Dim angen help ar Blas Hafod Maidd.
10. Lladd mochyn (cyfeiriad byr).
11. Sylw Huw Jones wrth L.T.E. ifanc adeg lladd mochyn.
12. Lladd mochyn. Disgrifiad o'r dechneg a'r offer. Cyfrinach y lladd.
13. Dafydd Jones, Tai Ucha, a'i gerdd wrth ladd mochyn. `Aeth Ioan Pader...'
14. Y defnydd a wneid o gorff mochyn wedi'r lladd: pwddin gwaed, swigen.

42. Tâp 1557

1. Mochyn yn Tai Ucha yn siarad (`naddo')!
2. Clagwydd yn siarad (`Dowch i nôl bwyd')!
3. Robert Llwyd Tomos, Elor Garreg. `Be fasech chi Lewis Evans, tase chi wedi cael coleg?' Ateb: `Torrwr bedde!'.
4. Ceiriog a'r gerdd `Ifan Benwan'. (Gw. *Oriau'r Hwyr*, tt. 100-3; *Oriau'r Bore*, t. 105.)
5. Michael D. Jones yn gorfodi dyn i werthu ei gi oedd yn gannwyll ei lygad. Methdalwr.
6. Michael D. Jones yn yfed te.

7. Cae'r Odyn, Ffrithoedd. Crasu yd. Odynnau yd. Dull o grasu. Manylu. Y⁷⁸³
craswr yn mynd o gwmpas.

8. John Hughes, Melin Glasfryn.

43. Tâp 1558

1. Melin Glasfryn.

2. Cerdd yn y felin.

3. John Hughes y melinydd.

4. Ffermwyr Hafod Elwy yn mynd i felin Glasfryn a Phentrefoelas.

5. L.T.E. yn gogru ar gyfer 'silio yd'.

6. Cysylltiad y ffermwyr â'r melinydd.

7. Ieuan y Foelas, melinydd Pentrefoelas.

8. Robert Roberts, Melin Bwlch-y-beudy.

9. Englyn Hugh Evans i'r wyntyll.

10. Edward Thomas Roberts, brawd Robert Roberts.

11. Thomas Williams, Graigerchen, yn ffustio yd.

12. 'Gabriel aeth i nadu...' Cerdd gan Jac Tŷ Twyrch.

44. Tâp 1559

1. 'Jac Llygid Bychin'.

2. 'Cwel Frenin'. (Dwalad, yr hogyn gwirion, eisiau mynd yn frenin.)

3. 'Bach oedd Sant o'r chweched ganrif
Duwiol wr o uchel ach...'
(rhigwm i egluro Eglwys Bach.)

4. Catrin Lloyd yn casglu grug a phoethfol o'r mynydd. Tlodi.

5. 'Pam Arglwydd y gwnaethost Foel Gasnach mor serth,
Ac Ifan y Seler mor stiff?' (Bob Dei.)

6. 'Maen nhw'n dweud yn Abergele
Bod fy ngwraig i'n dwgyd gwydde...'
Pennill a genid gan Joseph Davies adeg 'drefio grows'.

7. 'Yn Foty Wen eleni
Mae cowmon diog iawn...'
Rhigwm gan forwyn Foty Wen.
8. 'Yng Ngherrigydrudion mae'r stesion i fod...'
Rhigwm i'r amgylchiad.
9. 'Ym mhentref Llansannan mae'r stesion i fod...' (Huw Roberts yn canu.)

45. Tâp 1596

1. Ifan Jones y Gwydrwr. Ei waith yn Hafod Elwy.
2. Jac y Post. Rhigwm: 'Llau'.
'Mi glywais sôn gan un neu ddau,
Fod Jac y Post yn magu llau...'
3. Cario post cylch Hafod Elwy. Hannah Jones, Tŷ Capel, yn rhannu llythyrau. 1890: Robert Parry, bob dydd.
4. Torri ar anifeiliaid. William Dafis yn torri yn Hafod Elwy.
5. Englyn Llew Hiraethog i 'Tomos', ceffyl Wil Harri, 'Wil y Torrwr'.

46. Tâp 1597

1. Yr englyn i 'Tomos Wil', ceffyl Wil y Torrwr. (Parhad.)
2. 'Harri Bach', tad Wil. Gwaith Wil Dafis.
3. Lladd moch. Y cydweithio rhwng fferm a fferm.
4. Torri a chynaeafu gwair. Y cydweithio.
5. Ifan y Felin. Hen bennill:
'Ifan y Felin a'r hen fules ddall
Yn cario blawd amydd i hwn ac i'r llall;
Weithiau'n cael ceiniog ac weithiau'n cael 'run,
A dro arall mynd adref a chic yn ei dŷ.'
6. Buwch at y tarw. Diwrnod yn y cynhaeaf yn dâl. Cael swllt weithiau am ddod â buwch at y tarw.

47. Tâp 1598

1. Robert Hughes, Ty'n-cefn. Gwerthwr llyfrau. Cerdd Anthropos iddo: 'Pentre fy mebyd, yr hen Dy'n-y-cefn...'
2. Cacen frith. Dywediad: 'Mi groeswch fynydd mawr'.
3. 'Robin y Gregwr' neu 'Bob Maip'.
4. Plannu tatws - rhes neu ddwy. Tâl am hynny: diwrnod o waith yn y cynhaeaf.
5. Cneifio. Tŷ Gwyn a Phentre Draw yr un diwrnod. Cydweithio.
6. Hel a chneifio yn Hafod Llan Isa.

48. Tâp 1599

1. Cneifio yn Hafod Llan Isa. (Parhad.)
2. Mannau eraill: Pentre Draw, Elor Garreg, Tŷ Gwyn, Hafod Llan Ucha.
3. Pwt o rigwm.
4. Ffustio yn Hafod Llan Ucha i Robert Morris.
5. Tom Graigerchen. Ffustiwr.
6. 'Wil Run' a Dafydd Jones, Hafod Llan Bach - dau bartner yn ffustio.

49. Tâp 1600

1. Ffustio yn Uwchaled.
2. Adeg dyrnu. Diwrnod dyrnu. Gweithwyr.
3. Bwyd. Ffustiwr yn llafarganu rhigwm. 'Cynffon penog...' Bwyd gwael yn gwella. (Hen stori werin.)
4. Cywydd 4 llinell.
5. Cythreuliaid yn helpu ffustiwr. Hen draddodiad.
6. Cyflog y ffustiwr. Natur y gwaith.
7. Y ffust. Enwau. Defnyddiau. Mesuriadau. (Parhad ffustio ar L.T.E. 54)

1. Y Tylwyth Teg. Cred Bob Hughes, Cipar. Sgwarnogod.
2. Tystiolaeth Lewis Evans, ewythr L.T.E.
3. Mab John y Bŵt (Byw yn Trwyn Swch, Ysbyty Ifan), un o blant y Tylwyth Teg.
4. Capiâu cochion. Arian y Tylwyth Teg. Catiau. Bydwragedd.
5. Cred: y Tylwyth Teg yn treulio saith mlynedd yn yr awyr, saith ar y tir a saith ar y môr.
6. Y Diafol.
Hanes chwarae cardiau ar Bont Rhydlydan. Dyn â thraed ceffyl ganddo.
7. Ysbrydion Plas Iolyn. Y Doctor Coch.
8. Huw Roberts, Bryn Heilin, yn saethu chwaden wyllt ar y Sul. Boddi. Cân i'r amgylchiad (2 linell).
'Huw Roberts o Fryn Heilin ...'
9. Hel cnau ar y Sul. Jobyn o gnau. Llaw arall yn gafael ynddi. Y Diafol.
10. Ymgais i adeiladu eglwys ger Moel Eglwys. Diflannu yn y nos. Y ddaear yn ei llyncu.
11. Pethau'r Diafol. Dail y Groes (Dail Cas Gan Ddiafol). O dan y Groes adeg croeshoelio Iesu Grist.
12. Adeiladu Capel Pentrellyncymer yn y fan lle safai hwch ddu.
13. Ysbryd Hendre Arddwyfan. I'w weld ar y groesffordd.

51. Tâp 1648

1. Ysbryd Hendre Arddwyfan (parhad). John Morris, Hafod Lom, yn caru yno. Gweld merch mewn gwisg wen yn croesi'r ystafell.
2. Jac Phylip (Morus) yn cymryd tri math o bridd. Gweld dyn bach â chap coch ganddo.
3. Nel Richards o Gefn Brith yn codi ysbrydion yn sgubor hen feudy yn perthyn i Hafod-y-maidd. Cylch ar y llawr.
4. Ysbryd y marw.
5. L.T.E. yn gweld ysbryd ar ffurf ci hir ger Parc Newydd.
6. Brathiad ci cynddeiriog.

7. Ysbryd y Bwrdd. Ei chwaer yn Hafod Llan Isa. Eistedd ar stôl drithroed.⁷⁸⁷
8. Y Gist Aur ar Fwdwl Eithin. Arian Heilin y lleidr ac arian Bryn y Gwynt. Chwarae `ysbryd y bwrdd' i gael gwybod ble i'w ddarganfod. Angen ceiliog gwyn wedi'i eni ym Mawrth a'r ŵy wedi'i ddodwy ym Mawrth. Ei osod ar ben ffon. Symud y ffon ar hyd y mynydd. Pan ganai'r ceiliog, dyna'r man lle'r oedd yr aur. Dafydd Rhos Fraith yn rhoi cynnig arni.

52. Tâp 1649

1. Y Bo-lol.
2. Y Ladi.
3. Hen Ddyn y Lleuad.
4. Gwrachod a Dynion Hysbys.
5. * Jane Williams, Graigerchen, yn witsio. Darllen y Salm Ddu.
6. Sipsiwn yng Nghernioge Mawr yn witsio.
7. Sipsiwn yng Nghraig Rhydgregog, Cefn Brith.
8. Dyn o Lanelidan yn gwella brath ci cynddeiriog.
9. Dyn hysbys yn rhoi potel i hogyn. Dyn bach yn dod allan o'r botel ac yn mynd i mewn yn ei ôl.
10. Gwisgo modrwy o risial am wddf rhag cael eich rheibio. Darganfod modrwy o'r fath.
11. Nant-y-wrach. Murddun yn Llanfihangel.
12. Buches-y-wrach. Mynydd Tai'n-y-foel.
13. Chwythu ar y `ryri' (eryr) i'w wella.
14. Chwys y fwyell yn gwella'r ryri.
15. Dic Sbot yn dewino. Pawb a phopeth yn troi.
16. Ffynnon Ifan, Cefn Brith. Gwerth meddyginiaethol.

53. Tâp 1650

1. Ffynnon Ifan (parhad). Gwella Ifan - cloff.
2. Ffynnon arall yng Nghefn Brith. Edrych oedd eich enw ynddi. Lwc.
3. `Braich y Cawr'. Carreg fawr uwchben Cefn Brith.

4. 'Ôl Troed y Cawr': carreg ar dir Llechwedd Llyfn, Cefn Brith. 'Ôl Troed⁷⁸⁸
Bachgen y Cawr' hefyd.
5. Foty'r Gŵr Cethin (cawr): murddun ym Mhentrellyncymer. Dim o'i ôl.
6. Llyn Dau Ychen, Pentrellyncymer. Traddodiad: dau ychen yn boddi yn y
llyn wedi i Robin Ddu Ddewin roi'r Diafol ar eu cefnau.
Ystyr: 'llyn y ddau darddiad'.
7. Stori werin: Robin Ddu a'i Frodyr.
Dau frawd Robin yn ceisio cael gwared ag o. Lladd ei fuwch. Robin yn
mynd â'r croen i'r farchnad. Brân yn disgyn arno - 'brân yn dweud pob
peth'. Ei gwerthu i'r Person am £100.
Proffwydo:
a. Pwys o de yn siwgr.
b. £100 dan garreg yr aelwyd.
c. Cythraul o dan garreg yr aelwyd.
Robin yn prynu 100 o ddefaid. Cael ei ddal, ond lluchio hen wrach i'r môr
yn ei le. Do! adre. Ei frodyr yn gofyn: 'Ble cest ti'r defaid?' Robin yn ateb:
'Yn y môr.' Y brodyr: 'Tafl ninnau.'
Clywodd y stori gan ei ewyrth, Lewis Evans. (Gw. hefyd tâp 4050.)
8. Stori'r Bwrn Hir. Dyn â baich ganddo yn dod i ddrws Plas ger Y
Drenewydd. Dyn tu mewn i'r baich. Bwriadu lladrata. Cael ei ddal. (Gw.
hefyd y stori gan Niclas Bennett a thâp 4051.)
9. Proffwydoliaeth Robin Ddu Ddewin am Llyn Dau Ychen - 'cyn lleied â
chaead buddai'. Englyn Llew Hiraethog i'r Llyn.
10. Llyn Alwen a Llyn Aled - y traddodiad. Cyfeiriadol.

54. Tâp 1734

1. Ffustio (parhad o L.T.E. 49). Mesuriadau'r 'cyplyn'. Gwneud y ffust. Coes
cribin.
2. Dyrnu yn y sgubor. Tua 1906, yn Hafod Llan Isa. Cyflog: 9 swllt yr
wythnos a bwyd.
3. Disgrifiad o'r gwaith.
4. Gogru.

55. Tâp 1735

1. Ffustio.
2. Dyrnu fesul dau.
3. Dyrnu yn y tŷ. Edward Roberts, Tan Wiars.
4. Bras-ddyrnu.

5. Stripio yd (ar ffrâm buddai heb ffust.)
6. Cadw'r ffust ar `beg ffust'.
7. Nithio. Dull
 - a. Peiriant nithio.
 - b. Gwyntyll.
8. Colio haidd.
9. L.T.E. yn nithio yn Nhai'n-y-foel.
10. Mathau o geirch:
 - a. `Pengronyn' (grawn gorau.)
 - b. `Cesel gyrchen' (mân yd.)
 - c. `Trydydd gerchen' ('tinion'.)
 - ch. Blewgeirch: ceirch du.
11. Mathau o haidd:
 - a. `Haidd garw'. (Pedair ochr iddo a chol. Go fân.)
 - b. `Haidd rhywiog'. (Un ochr iddo. Da.)
 - c. `Haidd yr web'. (Lletach. Gwell na'r un rhywiog. Y gorau.)
 - ch. `Coch y maes'. (Haidd coch.)

56. Tâp 1736

1. Nithio. Cadw'r grawn a'r us.
2. Defnyddio'r grawn a'r us. Defnyddio'r gwellt. `Dau osod yn y dydd' i'r gwartheg. Porthiant. (Mân wellt a phylp swêj.)
3. `Nithio efo gwynt y drws.'
4. Cydweithio gyda'r peiriant nithio.
5. `Pwnio a ffustio mewn penyd...' (darn o gywydd.)
6. Pennill gan Hugh Jones, Clust-y-blaidd.

Hynafiaid Siôn y Cobler
Yn dyrnu 'Nghlust-y-blaidd,
Er cymaint oedd eu diogi,
Fe ddygson bwn o haidd.
Y gŵr a'r wraig yn nithio
Yng Nghraig Barcutan Bach,
Y gŵr yn llenwi'r gogre
A'r wraig yn dal y sach.
7. Robert Dafis, Glan-y-gors. Racsiog. Trampar yn gofyn iddo: `Ers pryd 'rwyd ti yma?'

8. Stori'r gath, y ceiliog a'r ysgol.
 Gŵr Tan Bwlch, Cefn Brith, yn gwneud ei ewyllys i'w dri mab.
 Y mab cyntaf yn cael cath. Mynd i wlad heb gathod. 'Pwy wneith aros ar
 ei draed y nos i ddal y llygod?' Dim angen. Y gath yn eu dal. Y mab yn
 cael £100.
 Yr ail fab yn cael ceiliog. Mynd i wlad heb geiliogod. 'Pwy wneith aros ar
 ei draed i wyllo'r dydd...?'
 Dim angen. Y ceiliog yn canu. Cael £100.
 Y trydydd mab yn cael ysgol. Mynd i wlad heb ysgolion. Gwraig yn sâl.
 Defnydd i'r ysgol. Cael £100.
 L.T.E. wedi clywed y stori gan ei ewyrth, Lewis Evans.

57. Tâp 1738

1. Dull Twm o'r Nant o gael cinio Sul yn nhŷ'r Person yn Nantglyn. Y Person yn hela'r wiwer ar y Sul.
2. Bachgen yn sôn am ddarganfod aur i gael cinio Sul.
3. Lleuad newydd yn bachu het dyn ar ben tas (Tai'n-y-foel.) Stori gelwydd golau.
4. Eisteddfod Gaergerrig, c. 1892.
5. Beirniadaeth Taliesin Hiraethog ar gywydd 'Y Gwynt', John Thomas.
6. John Thomas yn dweud wrth Wil Jones, 'Dim ond un afr i'r gaseg heno, Wil Jôs.'
7. Huw Evans yn gweld Twm, Pant y Maen, wedi rhoi llo yn lle ceffyl yn y drol i gario mawn.
8. Bob Elor Garreg Isa. Dywediadau da.
9. Dwalad Williams, Craigerchen Fawr, yn gwerthu menyn twb yn Ninbych. Taid L.T.E.: 'Ydych chi wedi gwerthu, Dwalad?' Dwalad Williams: 'Mi fydda i wedi'i fwyta mhen chydig!'
10. 'Menyn Mawr' mewn cryciau. Ei werthu yn Ninbych, Glangaeaf. 11 ceiniog y pwys. Cymharer 'menyn pwysi!'
11. Elias Nebo - casglu menyn pwysi. Ei werthu yn Llanrwst.
12. Thomas Owen, Aelwyd Brys. Prynu menyn a chaws.

58. Tâp 1739

1. Thomas Owen (parhad). Casglu 'menyn bach'. Gwerthu yn Ninbych.
2. Gwerthu gwlân. Evan Roberts, Llansannan. Prynu yn Hafod Elwy. 6-7 geiniog y pwys. (1892-3). Cludo peth gwlân i ffatri Glasfryn.

3. 'Ffeirio cyrch hadyd'. 'Prynu cyrch hadyd'. Er enghraifft, Tai'n-y-foel: 5⁷⁹¹ swllt yr hob.
4. Ffeirio tatws.
5. 'Cau clawdd twyrch'. Crefft.
6. Cuddio yn simddai Llechwedd Llyfn adeg rhyfel rhwng y Senedd a'r Frenhiniaeth.
7. Efail Pentrellyncymer. Harri'r Go oedd yr olaf i weithio yno. Pobl yn mynd wedyn i Gerrigydrudion. Cylch Hafod Elwy Ucha i Bentrefoelas.
8. Dr. Pan Jones yn areithio: 'Tir i'r Bobol'.
9. Sam Evans, Fforest, Llansannan. Brawd i fam L.T.E. Porthmona. Da am nodau clustiau defaid.
10. Dafydd Jones, Hafod Llan Bach. Gweld tas a gwaget ger Cors Carreg Benwen. (Ysbryd.)
11. Ffair Gynhaeaf Gwair, Pentrefoelas - dechrau Gorffennaf. Cyflogi at y cynhaeaf.

59. Tâp 1845

1. Hir wanwyn wedi'r Pasg
Sy'n dymor cas gan gowmon.
2. John Roberts, Garn, Pentrefoelas, yn canu a chwarae cardiau yn Nhŷ Capel Pentrellyncymer. Gwisg ddwyreiniol ganddo.
3. Hanes doniol am Huw Jones, Pentre, a Wil Powdwr.
4. Stori Werin. Creyr glas, cath a mieren yn gwerthu eu fferm. Defnyddio'r arian mewn gwahanol ddull. Y stori yn egluro paham fod y creyr yn syllu i'r dŵr o hyd, y gath o hyd yn gwylio llygod, a'r fieren o hyd yn bachu mewn dillad. (Gw. hefyd tâp 4052.)
5. Cyfeiriad at ewyrth dall L.T.E. (Lewis Evans) yn adrodd stori o'r nofel *Y Meudwy Cymreig*. Ffynhonnell storïau.
6. Dr. John Davies, Cerrigydrudion, yn rhoi gwobr am nofel seiliedig ar gerdd 'Y Sesiwn yng Nghymru' gan Jac Glan Gors. Taliesin Hiraethog yn ennill.
7. Nofel arall gan Daliesin Hiraethog: *Y Twyllwr*.
8. Hanes Dr. John Davies.
9. Dull o wella'r ddannodd.
10. 'Pedwar dirgel nis gwelir'.

11. Arwyddion tywydd:
 - a. Coch i fyny, teg yfory.
 - b. Hem wen Cricieth, glaw ..
 - c. Y gyflfinir yn arwyddo gwlaw.
 - ch. Llyffaint yn cadw swm: gwlaw.

60. Tâp 1846

1. `Cwyd, mae'n amser codi -
Wedi saith pan godais i.'
Ann Jones, gwraig Llew Hiraethog, yn galw ar y gwas.
2. Isgaer Wen. Natur y caredigrwydd. `Dowch yma eto'. `Y diawlled yn dod yma i hel eu bolie!'
3. `Teulu'r Goron'. Ffals. Cael coron i ddechrau byw.
4. Isgaer Wen - man cyfarfod i ganu.
5. Robert Thomas, teiliwr. Hanes chwipio'r gath (cyfeiriadol). Cael llond bowlen frech o siot yn Isgaer Wen. Chwyddo yn ei fol.
6. Ieuan Alwen yn ysgrifennu rhigwm yn llyfr cownt Robert Thomas:
Rhubet Thomas Acar Las,
Yr unig was sy'n addas,
Pa bryd y doi di yma'n glwt
I wneuthur crwt o drowsas?
`Mi ddof yna'n ddigon siwr
Ar doriad gwawr y bore,
Ac mi anturiaf dros y dŵr
Er mwyn cael gwneud eich llodre.'
7. Robert Thomas yn cael arian gan y Tylwyth Teg - 2/6 ar y tro.
8. Huw Jones, Pentre, yn cael 2/6 gan y Tylwyth Teg.
9. Cyfeiriad pellach at `chwipio'r gath'.
10. Cylch Robert Thomas fel teiliwr.
11. L.T.E. yn mynd i Hafod Llan Ucha i warchod i Llew Hiraethog a'i wraig. Cael cyflog `bychan iawn'. [Rhyw gyflog gorwedd yn y gwair' - nid yw hyn ar y tâp.]

61. Tâp 1886

1. `Jones Bere Fi' - Dafydd Jones, Hafod Llan Bach: cymeriad. Bu farw tua 1912. Ei ddynwared. Teulu Hafod Llan Bach: llw mawr o bobol yn byw yno. Er enghraifft, Lowri, dwy ferch iddi; Meirion Goch (mab Jane, merch Lowri); John, brawd Jane. Gwraig Dafydd Jones wedi ei adael. Hanes Dafydd Jones yn chwilio am wraig arall. Brawd i Dafydd Jones, `Wil Run'. Brawd arall: Marc Jones.

2. Coelion. Pedol ar ddrws ar ffurf 'U'. Dal y lwc.
3. Rhywbeth ar lawr â thwll ynddo - lwcus: 'carreg a thwll'.
4. Dwy frân ddu: lwcus. Un: anlwc.
5. Drych yn torri: anlwc.
6. Rhywun dieithr i'r tŷ os:
 - a. rhywbeth ar ffon y grât
 - b. y gath yn molchi
 - c. gwelltyn ar lawr
 - ch. ceiliog yn y tŷ.
7. Rhif 13: anlwcus. Rhif 7: lwcus.
8. Pôs: prynu wyn mewn ffair.
9. Dydd Iau: anlwcus i briodi. Dydd Llun: lwcus.
10. Trwyn yn cosi: rhywun yn sôn amdanoch.
11. Cosi ar y llygad dde,
Llawenydd o bob lle ...
12. Lleuad newydd ar wastad ei chefn. 'Fedar hi nofio?'

62. Tâp 1887

1. Ysgol newydd Llanfihangel Glyn Myfyr. Cân Dafydd Jones, Tai Ucha. Un pennill ar y tâp.
2. Coelion ynglyn â'r lleuad.
 - a. Lleuad newydd. 'Fedar hi nofio?'
 - b. Anlwcus i weld lleuad newydd am y tro cyntaf drwy'r ffenestr.
 - c. Rhaid torri ewinedd pan fo'r lleuad ar ei chynnydd.
 - ch. Arwyddion lleuad - peri i'r corff ysgwyd. Pan fo'n digwydd yn y dirgel, adeg hynny y dylid torri ar yr ŵyn.
 - d. Geni pan fo llanw; marw pan fo trai.
3. Dim i dorri ewinedd plentyn bach ond gyda dannedd, neu bydd yn lleidr. Anlwcus i siglo crud gwag.
4. Tynnu'r bysedd. Am bob clec cael plentyn siawns.
5. Dwy lwy mewn cwpan: arwydd o briodas. Dim digon o de yn y tebot: arwydd o anffyddlondeb.
6. Arwyddion y lleuad: 'Cofiwch hyn bob un tra boch ...' (4 llinell).
7. Cannwyll gorff (cyfeiriadol).

8. Cred: os un gladdedigaeth dros Bont yr Alwen, dwy yn ei dilyn.
9. Pobl Hafod Elwy (er enghraifft, John y Bwt) yn gweld `tân' yn y corsydd.
10. Cŵn yn udo ar noson ole,
Newydd drwg ddaw yn y bore.
11. Iar yn canu fel ceiliog: arwydd drwg. Englyn Elfyn i'r ceiliog. Anlwcus os canu cyn 12 o'r gloch. Ceiliog yn canu: tywydd braf.

63. Tâp 1888

1. Gwenyn. Anlwcus i weld haid o wenyn. Arwydd o farwolaeth.
2. Gwella brathaid ci cynddeiriog. Torri tair llythyren, eu gosod rhwng brechdan a'u bwyta. (Tystiolaeth gan Robert Parry, Moelfre Fawr, Cerrigydrudion.)
3. Robert Parry. Dyn cryf. Dwbl asen ganddo.
4. Pry clustiog - ofn iddo fynd i'r glust.
5. Anlwcus i dorri gwe pry copyn.
6. Cricedyn yn byw mewn tân. Lwcus.
7. `Llyffantod yn gweddio am wlaw.' Llyffant du dafadennog yn newid dannedd.
8. Defaid yn chwarae: tywydd braf.
Cathod yn chwarae: tywydd drwg.
9. Cydio mewn corn malwen ddu a'i lluchio dros eich pen. Rhigwm (cyfeiriad byr).
10. Tylluan yn canu; barugo.
11. Robin Goch at y ty: eira.
12. Pam fod bron y Robin yn goch? L.T.E. yn canu pennill o `Cantata'r Adar'.
`Fe'i rhowd mewn tân poeth ...'
13. Mae yma wydd a chlagwydd
Yn pori'r dorchon las;
Yr wydd yn canu tenor
A'r clagwydd yn canu bas!

Ann Jones, Hendre Ddu.

L.T.E. yn canu'r pennill.

64. Tâp 1889

1. 'Os cana'r gog ar frigyn llwm ...' (rhigwm.)
2. Paun: gwneud sŵn o flaen gwlaw.
3. Gwylan: arwydd gwlaw.
4. Alarch yn canu cyn marw.
5. a. Englyn Pedrog i'r Dryw.
b. Rhigwm:
Y neb a dynno nyth y dryw
Ni wêl rwydd-deb yn ei fyw.
6. a. Y gylfinir yn canu cyn gwlaw.
b. Pan glywir y gog am y tro cyntaf, mae'r flwyddyn wedi torri asgwrn ei chefn.
7. Llygad y dydd ar fedd mam: lwc i'r mab.
8. Meillion pedair deilen: lwcus.
9. Os deilia'r dderwen o flaen yr ynn,
Gwerth dy ychen ac na phryn.
10. Mantell Mair mewn cae gwair: tir mewn calon dda. Mair wedi mynd ymaith a gadael ei mantell ar ôl.
11. Dail Cas gan Gythrel: tebyg i ddant y llew. Tyfu wrth odre croes Crist.
12. 'Hen fabi Dail Tafol': rhywun meddal.
13. 'Glywsoch chi am Mari Mincieg ...' (un pennill) - geiriau gwreiddiol y pennill a genid gan bob Tai'r Felin.
14. Pan welir dail y milfyw,
Bydd byw yr eidion du.
15. Yr ywen. Pren bwa saeth.

65. Tâp 1890

1. Dwalad Llwyd, Rhiw Goch, Llanfihangel. Hanes y ferlen. Corn yn ei glust.
2. Englyn gan Gadwaladr Llwyd i Bont Llanfihangel.
'Hanner 'O' yn yr awyr ...'
3. Y tri englyn gorau i bont.
4. Dafydd Roberts, Rhos-fraith. L.T.E. a Dafydd Roberts yn hela sgwarnog.

5. Dafydd Jones, Tŷ Gwyn. Tynnu ceilliau gyda'i ddannedd.
6. 'Wil y Torrwr'; Wil Harri - 'Harri Bach Trwyn Hir'. Mab i Wil Harri : 'Jones y Torrwr'. Y ddau yn gweithio gyda'i gilydd. Cylch Cerrig, Hafod Elwy, etc.

66. Tâp 1891

1. Torri ar ŵyn (parhad.)
2. John Hughes, Capel Garmon, yn dod i Hafod Elwy.
3. Cotio moch manw. Tynnu perfeddyn.
4. Gwraig 'Wil y Torrwr'.
5. Arferion a choelion geni.
 - a. Llawer o griafol, llawer o blant.
 - b. Bydwraig: Catrin Jones, Cefn Brith. Tâl: swllt y dydd.
 - c. Marged Tomos, Graig Hir. Bydwraig. Tâl: swllt y dydd.
 - ch. Bedyddio plant. (Manwl.)
 - d. (Sylw heb fod ar y tâp: 'plentyn henaidd ddim yn byw yn hir'.)

67. Tâp 1941

1. Mawn cowper. Llogi'n goch. Mawn cochion: 18" x 4" x 6". (Cymharer 18" x 4" x 4" yn gyffredin.) Ychydig mwy nag arfer. Hen fawn drwg - angen tywydd sych i'w codi. Dal i losgi'n hir. Defnyddid gan y cowper i wneud cylchau. Mawnog Cors-y-llyn, Hafod Llan Isa.
2. Cowper ym Mryn Hir, Pentrellyncymer.
3. Arferion magu plant (cyfeiriadol). Bachgen henaidd - cael corff newydd bob saith mlynedd.
4. Arferion caru. 'Cardiau Falentein'. Morwyn yn Nhy'n Gilfach yn derbyn cerdyn Gwyl Sant Falentein. 'Falendein' - dywediad cyffredin. Geiriau ar gerdyn a dderbyniodd tad L.T.E.:
 Rwy'n anfon atat hyn o lein
 I ddwyn ar gof Wyl Falentein.
5. Anfon collen mewn llythyr i'r cariad a gafodd ei wrthod ('coll-en'). Tua 'winwedd' neu ddwy, dau neu dri trwch gewin.

68. Tâp 1942

1. Arferion caru. Anfon collen. Anrhegion. Cyfarfod. Cnocio neu guro. Dim caru yn y gwely.
2. Robert Roberts, Foty Wen, gweld pwy oedd yn caru'r forwyn.
3. Mab fferm yn priodi morwyn.

4. Penillion i'r enwadau crefyddol:
 - a. `Methodistiaid creulon cas
Mynd i'r capel heb ddim gras ...'
 - b. `Babtist y dŵr yn meddwl yn siwr ...'
 - c. Englyn i'r Methodyn:
`Distaw y dwed ei destun ...'
5. Caru. `Hedodd gwydd dew rioed dros afon.'
6. Os ei di i garu, dos yn gynnar,
Cyn i'r merched fwyta'u swpar,
Ti gei weled drwy y gwydyr
Prun sy'n lân a phrun sy'n fudur.
7. Isaac Jones anfon llythyr caru at rywun o Gerrigydrudion - rhoi cyfeiriad llythyr ei fam ar un ei gariad mewn camgymeriad!
8. Un noson o garu yn y cytundeb rhwng gwas a meistr.

69. Tâp 1943

1. Cytundeb rhwng y wraig a'r forwyn: dim mwy nag un noson o garu.
2. Priodi. Y fodrwy. Y wisg. Bore'r briodas. Gwahoddiad y gwahoddwr (cyn cyfnod L.T.E.). Anrhegion: tua 2/6, llinieiau bwrdd, etc. Priodi ar ddydd Sadwrn ddechrau'r gaeaf. Gwas priodas yn talu costau'r diwrnod. Y gwasanaeth. Y wledd. Y gacen.
3. Hanes hen wraig yn paratoi neithior i'w merch.
4. Priodas y Cynol Mainwaring: cystadlaethau. Er enghraifft, rhedeg ras (merched).

70. Tâp 1944

1. Priodi: y mis mêl.
2. Ffyddlondeb. Agwedd tuag at anffyddlondeb. `Byw tali'. `Ponsho'. `Caru heibio'r wraig/gŵr.' `Cyboli'.
3. Arferion marw a chladdu.
4. Canu cnul. `Maen nhw'n canu'i gnul o.'
5. Diweddu. John Davies, Llechwedd Llyfn. Begw Thomas, Cefn Brith. 1/- i 1/6 o dâl. Catrin a Lowri Hafod Llan Bach ochr Hafod Elwy. Marged Tomos, Graig Hir. Tâl cyffredin; arian, blawd ceirch neu bwys o fenyn.
6. Amdo. Llenni'r tŷ i lawr. Y saer. Yr arch. `Gwnaed arch o ddêl ...' (pennill). Teulu tlawd. Pren meddal. Shafins o dan y marw. Y plât.

7. Bara a chaws a chwrw i'r bobl. Bwyta dros yr arch.

8. Gwynnos. Gwyllo yn Hafod Llan. (Nain L.T.E.)

71. Tâp 1945

1. Gwynnos. Pennill.

'Dyma fachgen wedi marw ...'

2. Ymwelwyr. Cydymdeimlo. Rhoddion: 1/- i 2/-.

3. Y cynhebrwng neu'r gladdedigaeth. Bwyd. Cymdogion yn cynorthwyo. Gwasanaeth. Angladd yn Hafod Llan (Nain L.T.E.)

4. Cred: y cyhoedd â hawl i deithio ar hyd ffordd yr aeth angladd ar ei hyd.

5. Y ceffyl yn gwehyru yn yr hers yn arwydd drwg.

6. Os un angladd dros Bont Alwen, dwy yn siwr o ddilyn.

7. a. Claddu'r meirw â'u traed i gyfeiriad codiad haul.

b. Claddu crogwyr, hunanleiddiaid, lladron pen-ffordd ar groesffordd.

c. Claddu newydd anedig gyda'r nos. Gwasanaeth.

72. Tâp 1946

1. Arferion marw a chladdu.

Offrwm. Mynd heibio'r allor a rhoi arian mewn bocs - ceiniog (offrwm i'r Person).

2. Y clochydd yn derbyn ei arian ef wrth lidiart y fynwent: 2 geiniog.

3. Englyn Robert William, Y Pandy, Llanuwchllyn (awdur 'Beibl i bawb o bobl y byd') i Dafydd Jones, mab Tŷ Capel, Pentrellyncymer:

'Wele orwedde i'r ieuanc ...'

4. Mwrnio. Coffad. Y fynwent. Chwaraeon.

5. Hen bennill:

'Maent yn dwedyd yn Sir Fôn

Fy mod yn ragmon meddw ...'

Clywodd gan ei dad.

6. Robert Jones, Traean. Disgrifiad.

7. Thomas Jones, Cerrigelltgwm, fel bardd.

8. Thomas Jones, Tom Owen a L.T.E. yn trafod barddoniaeth.

9. Englyn Thomas Jones i William Morgan, Ysbyty Ifan.

73. Tâp 1947

1. John Ellis, Utica, Trawsfynydd, ac Ellis Jones, Ty'n Mynydd, Cerrigydrudion (gweinidog ym Methel, Pentrefoelas). Dau frawd.
2. John Ellis yn darlithio ac yn canu hen gerddi crefyddol. Er enghraifft, sôn am y saint:
 `Yno'n canu am yr ucha
 I'r gŵr fu'n dioddef ar y Pren ...'
3. Ellis Jones: bardd. Cyfansoddi cerddi coffa. Areithio un tro ar wleidyddiaeth yng Ngherrigydrudion (Rhyddfrydwr). Araith dda am y Datgysylltiad.
4. `Y Gorlan Ganpunt' - hanner ffordd rhwng Bryntrillyn a Hafod yr Onthren. Cynefinoedd defaid yn cyfarfod yno. Costio £100 i'w hadeiladu, tua 1880. Ffermwyr yn cydweithio.
5. `Dydd Mawrth Ynyd,
 Cremnogau bob munud.'
6. Dydd Mercher Lludw.
7. Y Pasg. Bwyta `hot-cross-buns' ar Ddydd Gwener y Groglith.
8. Stori Glangaeaf. Dau mewn tafarn. Mynd i nôl penglog o'r fynwent. Braw.
9. Stori werin. `Injan Malu Halen'. Brenin wedi ei dyfeisio. Esbonio pam fod halen yn y môr. Clywed y stori gan John Griffiths, Penffordd Ddu, Llanelidan. (Gw. hefyd tâp 4050.)

74. Tâp 2005

1. Stori werin. Dyn i gael tri math o faw anifeiliaid yn y cae: baw ceffylau, gwartheg a defaid. `Beth yw uchder Mynydd Ararat?' Dim ateb. `Gwybod mwy am faw anifeiliaid' nac am ddaearyddiaeth.
2. Stori werin. `Plas Cyfaill Mr. Webster.' Mr. Webster yn gadael ei blas. Dyn diarth i'r drws ac yn gofyn am gael gadael arch yn y tŷ. Cariad y forwyn yn agor yr arch - dyn y tu mewn iddi a wislen. Chwibanu. Dau ddyn arall at y tŷ. Eu saethu. (stori Lewis Evans ei ewyrth dall.) (Gw. hefyd tâp 4051.)
3. Brenin yn cynnig ei ferch i'r sawl a fedrai adrodd stori yn para am byth. Os methu, torri pen y storiwr. Bachgen tlawd yn ymgeisio. Aderyn yn dod i mewn i ysgubor yn llawn gwenith. Mynd ag un wenithen allan drwy ddrws yn y to. Aderyn arall yn mynd ag un. Felly am hydoedd. Y Brenin yn blino a'r bachgen tlawd yn ennill y ferch. (John Griffiths, Penffordd Ddu, Llanelidan). (Gw. hefyd tâp 4051.)

4. Stori werin. Y Bachgen a'r Fodrwy Ddymuno. Ei chael gan ddewin. Siopwr yn ei dwyn. Dymuno am aur. Cael ei gladdu dan yr aur. Y fodrwy ffug gan y bachgen. Y llanc yn dod yn gyfoethog (stori Lewis Evans, ewythr dall). (Gw. hefyd tâp 4051.)
5. Dyn yn cael gwn i saethu heibio cornel! (John Griffiths).
6. Jac y Lantern a'r Diafol yn bartneriaid. Jac yn cael gwenith a thatws. Y Diafol yn cael gwreiddiau a gwlydd. (Stori Jac y Bwt.)
7. Jac y Lantern yn gosod cetyn (gwn) yng ngheg y Diafol. Ei danio. Y Diafol yn poeri. (Jac y Bwt.) (Cymharer fersiwn tâp 871.)
8. Stori werin. Clustiau mul gan y Brenin Melwas. Torri pennau ei eillwyr. Eu claddu mewn cors. Llanc yn gwneud `spianog' o'r corsenni. Cân ohoni: `Mae clustiau mul gan Melwas. (Clywodd gan Dafydd Jones, Tai Ucha.) (Gw. hefyd tâp 4052.)
9. Min nos ar yr aelwyd yn Hafod Llan Isa. L.T.E. ar ei draed tan yn hwyr iawn.

75. Tâp 2006

1. John Celwydd Golau (John Roberts). Byw ym Mhenrhyndeudraeth. Gweithio yn Ffestiniog. Wedi bod yn Awstralia.
 - a. Mynd am dro yn Awstralia. Derwen yn llawn o frain. Saethu. Y goeden yn codi o'r gwraidd.
 - b. John yn Awstralia. Ar ben coeden. Disgyn i nyth dau gyw arth. Yr arth yn dod. Cydio yn ei chynffon ac i fyny i ben y goeden.
2. Huw Parri Owen, Maestyddyn, Llanfihangel Glyn Myfyr. Cath yn lladd cywion. Ei wraig eisiau ei boddi. Ei rhoi mewn hocsaid yn llawn o ddwr. Y bore wedyn y gath yn ei gwaelod - wedi yfed y dwr i gyd.
3. Wiliam Roberts, Trawsant. Colli myharen. Cael hyd iddo yng nghanol swedden.
4. Huw Parri Owen a William Owen yn yr Efail, Llanfihangel Glyn Myfyr. Ymryson dweud celwydd. Huw Parri Owen: ceiliog â choes bren ganddo. Tri ar ddeg o gywion â choes bren gan bob un. William Owen: ei wraig yn rhoi wŷ tseina dan iâr a chael llestri te!
5. Huw Parri Owen yn plannu parion tatws i gau adwy rhwng yr yd a'r borfa.
6. Wedi prynu llo yn ffair Cerrigydrudion. Gwres mawr. Y llo yn gorfedd yn y ffos ger y Crown, Llanfihangel. Huw Parri Owen yn gorfedd gydag o a'r Parchg J.R. Jones yn dod heibio.
7. Cyfarfod adloniadol Ty'n Rhyd, Cerrigydrudion. Dau am y gorau i ddweud stori gelwydd golau. Un yn gyrru hoelen i'r lleud. Llall yr ochr arall yn ei chlensio!

8. Gweld drychiolaeth. Hugh Evans (tad L.T.E.) a Robert Davies, Glan-y-gors yn mynd i Benmachno i nôl slaets. Gwedd. Toll cyn cyrraedd. Aros. Gweld dyn yn pasio'r ffenestr. Ond neb yno. Dod eto. Y dyn hwnnw wedi marw.

76. Tâp 2007

1. Stori werin. Dyn gwyn wedi priodi dynes ddu.
2. Stori werin. Dyn yn mynd â mochyn at gigydd i'w ladd, ond yn ei gadw yn y penty. (Clywed gan Robert Lewis, Hafod Llan.)
3. Drychiolaeth. Torrwr beddau yn gweld arch plentyn. Dod â channwyll gydag o. Towlyd.
4. Tri dyn mewn tafarn. Tri pheint. Taeru pwy oedd i dalu. Tri pheint eto - ddwywaith. Rhoi mwgwd am ben y tafarnwr. Ef i ddal un ohonynt - hwnnw i dalu. Y tri yn dianc allan. Ymlaen i Fanceinion. Tafarn arall ac yfed eto. Un dyn yn mynd â'r tafarnwr i 'siop ei gefnder' i newid siec £5. Y dyn yn gofyn i'w 'gefnder' (sef y fferyllydd) i wella'r pocs ar y tafarnwr. Y tafarnwr a'r fferyllydd yn ymladd. Y dyn yn dianc heb dalu! (Stori Lewis Evans, ei ewyrth dall.) (Gw. hefyd tâp 4052.)
5. Min nos ar yr aelwyd yn Hafod Llan Isa.
6. Ysgol ym Mhentrellyncymer tua 1914.
7. Stori. Cybydd o flaen llidiart y nefoedd. Sgwrs gyda Phedr. 'Rhowch hanner yn ôl iddynt.'

77. Tâp 2008

1. Hen Jo Hocar. Hocio yn ffeiriau Cerrigydrudion, Pentrefoelas, etc.
2. Stori. Clochudd wedi dwyn perlau o fedd. Dyn wedi dwyn mochyn. Gwas y Person yn gweld golau ac yn cario'r Person ar ei gefn. Clochudd: 'Dydio'n dew' (am y mochyn). Y gwas yn cael braw ac yn lluchio'r Person i'r bedd! (Stori Robert Lewis, Hafod Llan.) (Gw. hefyd tâp 4051.)
3. Stori. Bachgen yn siopa. Cymysgu neges. 'Nytmeg a ginger ...'
4. Stori'r ddau Wyddel yn y carchar. Un wedi dwyn oriawr. Y llall wedi dwyn buwch. 'Be 'di'r gloch?' holodd un. 'Amser godro', meddai'r llall.
5. Stori. Gwyddel yn dewis cael ei grogi ar goeden gwsberis.
6. Stori. Morwyn yn gwneud leicecs. Meistres adre. Parot: 'Tan dy dîn di Neli.'
7. Stori. Parot y fistres: 'O mi leiciwn i tase'r hen fistres yn marw.' Parot y Person: 'Arglwydd, gwranddo ngweddi.' (Stori ap Glaslyn.)
8. Dynwared pregethwr Bedyddwyr. Moses yn croesi'r Môr Coch.

9. 'Tomos Dal Diafol'. (Pregethu gyda'r Methodistiaid Calфинаidd.)
10. Pregethwr yn dweud ar ei bregeth: 'Cyn sicred â mod i'n dal y gwybedyn yma.' Methu!
11. Cred: os llaw farw mewn tŷ, neb yn deffro. Hanes un yn rhoi ei law ei hun yn y gynfas. (Clywed gan Robert Lewis.)
12. Stori. Hen ŵr a hen wraig a'r angau. Hen wraig: 'Os daw angau, mi a i.' Hogia yn dal clagwydd. A meddai'r hen wraig: 'Yn siambr mae o.' (Stori Robert Huws.)
13. Stori. Pen dafad a phlwm pwdin yn berwi. 'Mae'r pen yn siwr o dolcio'r plwm pwdin!' (Stori Hugh Evans.)
14. Gwas bwtsiwr yn mynd i'r Eglwys. Person yn pregethu ar Ddafydd a Goliath. Person: 'Be mae o'n ei ddweud?' Gwas: 'Dweud mae o na chewch chi ddim chwaneg o gig nes talu am yr hyn 'dych chi wedi'i gael.' (Stori Hugh Evans.)

78. Tâp 2287

1. 'Stori Lewis Owen'. Dyn dieithr (Lewis Owen) ar gefn ceffyl Mr. Sturdy - casglwr arian o Lanrwst. William Thomas, a oedd yn cadw'r giât yng Nghapel Curig, yn mynd ar ôl Lewis Owen. Dienyddiwyd Lewis Owen, 4 Medi, 1822. Baled.
 'Fe ddwedodd Lewis Owen
 Cyn mynd yn grog ar bren ...'
 (Clywed gan Hugh Evans.)
2. 'Stori'r March Du'. Noson cyn y Nadolig - hen ŵr yn dweud wrth Siôn Ifan y byddai'r March Du yn ymddangos. Digwyddodd felly (bambocs gwag i ddal het). Cerdd.
 'Pob ysbryd mi gredaf rôl dilyn eu hynt ...' (O'r *Seren*).
3. Stori 'Trysor Tyddyn Cwtyn y Ci', Ysbyty Ifan. Dyn yn breuddwydio y câi drysor os âi i Bont Llundain. Mynd yno. Cyfarfod â Chymro, a hwnnw'n sôn wrtho am ei freuddwyd yntau - trysor mewn crochan aur yng ngardd Tyddyn Cwtyn y Ci. Mynd adre. Darganfod y trysor. (Gw. hefyd tâp 4051.)
4. Drychiolaeth. Sam Evans (14 oed), ewyrth L.T.E., yn tynnu grug ar y Sul. Gweld dyn ar y ffridd ger y tŷ. Diflannu. (Clywed gan Sam Evans.)
5. 'Stori'r Ffidil'. Bachgen eisiau bwyd. Ffidil ganddo. Gofyn i siopwr am swllt yn gyfnewid am y ffidil - dod i'w nôl ymhen peth amser. Gŵr bonheddig yn y siop. Cynnig £60 am y ffidil. Siopwr yn gwrthod. Y bachgen yn ôl. Gwerthu'r ffidil i'r siopwr am £30, ond ni ddaeth y gŵr bonheddig yn ôl. (Clywed gan Evan Jones, Penrhyn, Pentrefoelas, yn chwarel Graig Ddu, Ffestiniog.) (Gw. hefyd tâp 4051.)

6. Gwlad y Tylwyth Teg. Dau gefnder. Un yn diflannu yn y nos. Ymhen pymtheg mlynedd dyn yn pasio un o'r ddau gefnder. 'Aros di, nid Jac fy nghefnder wyt ti?' 'Ia, fues i'n hir, dwed)' (Clywed gan ei ewyrth, Lewis Evans, Hafod Llan Isa.)

79. Tâp 2288

1. Dau yn mynd am dro. Gweld Tylwyth Teg. Rhai yn gryddion, rhai yn deilwriaid. Mynd at ddewin. Eu gweld eto os mynd ymhen diwrnod a blwyddyn. Un ohonynt yn gloff oherwydd fod byniawyd y Tylwyth Teg yn ei ben ôl.
2. Robert y Teiliwr, Cefn Brith. Mynd i Gerrigydrudion. Talu 2/6 am drwsio cloc. Cael hyd i ddarnau hanner coron ym mhob man.
3. Dyn yn cysgu mewn tŷ tafarn. Y llofft ar dân - gweld dynes yng nghanol y tân. Gofyn iddo achub ei phlentyn.
4. Dr. John Davies (taid Dr. Ifor H. Davies) yn clywed llais ar noson o eira. Dweud wrtho am fynd i Graigerchen. Mynd yno, a'r wraig yn 'cael ei gwely'. Byddai hi a'i phlentyn wedi marw oni bai am y meddyg.
5. Y Porthmon a'r Ci Mawr Du. Porthmon yn dod adref o ffair Corwen - dod i gyfeiriad Llangwm. Dyn yn dweud wrtho 'Mi ddof o hyd i chi mhen munud.' Ci mawr du yn dilyn y porthmon. Y porthmon yn annos ei gi ei hun arno. Dal i'w ddilyn. Cyrraedd Ty Nant Llwyn. Cred: ci mawr du yn ceisio denu pobl i le unig - arwain y lladron ar eu holau. (Clywed gan Hugh Evans.) (Gw. hefyd tâp 4050.)
6. Dyn yn dod adre o Gorwen. Dau yn ei gyfarfod wrth y Glyn. (Gw. hefyd tâp 4050.)
7. Dynes eisiau symud ei harian o fanc Rhuthun i Gorwen. Dweud wrth fwtsiar. Hefyd wrth blisman. Y plisman yn clywed gwaedd. Mynd yno. Pen y ddynes wedi'i dorri. Mynd at y bwtsiar - gweld y pen a'r pres.
8. Stori'r hen wraig a'i mab yn llongwr. 'Be welest ti?' 'Gweld pysgod yn hedeg.' 'Paid ti â mynd o adre i ddweud celwydd.' 'Mi weles olwynion Pharo wrth y Môr Coch.' 'Wel, dyna rywbeth.' (Clywed gan ei ewyrth, Lewis Evans.)
9. Dimai am ddal naw o lygod bach.
10. Cryddion Llannerch-y-medd. 'Chwarae teg i'r dyn diarth'- yna rhoi byniawyd yn ei ben ôl o. Pennill am hyn.

1. Cryddion Llannerch-y-medd (parhad).
2. Pob dyn diarth fyddai'n mynd o Bwllheli i Aberdaron yn cael ei ffonio. Cenfigen. (Clywed gan y Parchg Stanley Jones, Caernarfon.)
3. Pregethwr yn darllen y Beibl i ddyn anllythrennog. Hanes Daniel yn ffau'r llewod a Jona a'r morfil.
4. Modryb Margied (Jones) yn disgwyl ei gŵr adre o Gerrigydrudion. Dau o'r gloch y bore - gweld dyn â barf wen a het sgwâr a ffon ganddo yn mynd heibio'r ffenest - er nad oedd llwybr yno.
5. John Richards, Cefn Brith, yn mynd yn gynnar yn y bore i nôl calch. Dynes i'w gyfarfod yn y Glyn yn cario basged fechan. John Richards yn 'chwitho' (cynhyrfu).
6. William Evans, 'Wil yr Ieir', tad mam L.T.E.. Cario pac o datws. Lab yn ei sowdl. Ofn. Ysbryd! (Taten yn disgyn! Twll yn y bag!)
7. William Evans yn paffio gyda thaid Thomas Jones, Tai Isa.
8. Crown, Cefn Brith: canolfan i'r lads ar fin nos.
9. John Llwyd, Crown, yn naddu corn Huw Tomos.

81. Tâp 2290

1. Dyn yn ymosod ar Ap Fychan rhwng Wrecsam a Rhos. Ap Fychan yn rhoi ergyd iddo gyda'i bastwn.
2. Llyn Y Bala wedi rhewi. Llanc yn cerdded ar hyd y 'ddôl'. Pan wybu, bu farw.
3. Huw Williams, Brynllaethog, Glasfryn yn cael ei droi o'i dŷ gan y tiffeddiannwr. Huw Williams yn disgyn i bwll wrth gysgu.
4. Gwyddel yn dwyn ceiliog hwyaden. 'I walk', meddai'r ceiliog. 'Na', meddai'r Gwyddel, 'mi wnâ i dy gario di!'
5. William Lloyd yn canlyn y wedd yn Aelwyd Brys. Caledi. Gweithio'n galed. Cario tatws ar eira mawr. Prynu caws a menyn hyd y wlad.
6. Plas Iolyn wedi lladd bustach. Gwaed i'r lads am wythnosau. Jac Tomos wedi hen flino. Chwarae tric - colli'r gwaed ar lawr.
7. Jac Tomos - castiog. Carthu'r sodre yng Nghlust-y-blaidd - twyllo'r meistr.
8. Jac Tomos yn gosod trwyn Thomas Jones, Pant-y-griafolen, Glasfryn, mewn nyth wyau.

9. Thomas Jones, Pant-y-griafolen, yn chwalu gwely'r lads. Nhw yn gosod pwped yn y gwely.
10. Thomas Jones a Hugh Evans (tad L.T.E.) yn ffraeo.
11. Thomas Jones wedi meddwi.
12. Thomas Jones yn cnocio. 'Mae gen i fuches fel buches Pharo, ond pwy gaf i i'w godro nhw ydi'r cwestiwn?'

82. Tâp 2291

1. Thomas Jones, Pant-y-griafolen, gyda Dafydd Llwyd - ef wedi drysu. Torri brwyn.
2. Ysbryd Graigerchen: buwch â chlwt gwyn arni.
3. Lads Graigerchen Bach yn cael gwledd yn y tŷ newydd.
4. Cadwaladr a Jane Williams, yn arthio ar ei gilydd.
5. Rheilffordd arfaethedig o Ruthun i Gerrigydrudion. Cerdd gan Huw Jones.
6. John Jones a'i het: dyn arall wedi gwario ei bres i gyd. John Jones yn rhoi tro i'r het, ac yna yn ei gwerthu am £100.
7. Y Bachgen a'r Blotyn Du - man geni arno. Gadael y cartref tlawd. Dychwelyd fel gŵr bonheddig. Ei rieni yn ei ladd - gweld y blotyn du. (Clywed gan Dafydd Jones.) (Cymharer y faled.)
8. Marged Wyn, Rhos Ddu. Ddim yn ben llathen. Dywediad: 'just â lwgu'.
9. Eira mawr - eira du. Lowri a Dafydd Jones, Tai Canol, un iar. Ei lladd a'i bwyta gyda'r eira.
10. William Pyrs, Foty Siôn Llwyd. Ci o'r enw Coron. 'Well gen i golli chweugain na cholli Coron.'
11. 'Tomos Dal Diafol': pregethwr. Cau'r Beibl i ddal gwybedyn. Methu!
12. 'Hen Ych-a-Batw': Llysenw hen bregethwr ffraeth. Pregethu ar Pharo.

83. Tâp 2292

1. Robin Din Denc o Ddolwyddelan. Cymeriad. Pregethwr yn sôn am 'dorth fel Moel Fama'. Robin: 'Licio gweld y popty a'i crasodd.'
2. 'Dau olwg da sydd ar deiliwr ...' Rhigwm Robin Din Denc.
3. Pregeth Saesneg: Jona a'r morfil.
4. Anffyddiwr a Christian yn ffraeo. Jona a'r morfil.

5. Stori: dysgu ci i siarad.
6. Stori: bwyta ceffyl - cyfrwy dan y gwely.
7. Enwau Lleoedd.
 - a. Cylchau Gallt yr Hwch (Hafod Elwy). Llyn Dau Ychen (llyn y ddau darddiad). Graigerchen. Corlan y Dolydd. Pen Bryn Slaets - chwilio am slaets yno. Ffordd Alis ach Huw. Gorsedd Brân. Rhyd y Cerrig Geirw. Afon Bechan (o Bant-y-maen).
 - b. Maen Cleddau. Darn o'r garreg wedi'i thorri â chleddyf cawr. Hen Ddinbych. Hen wersyllfa Rufeinig. Creigiau Diffwys. Llech Ddaniel. Foty Siôn Llwyd (Foty Simon Llwyd). Nant y Berbo.
 - c. Cerrig Terfyn. Y ddefod. Seremoni cerdded terfynau.
 - ch. Elor Garreg. Stôl Tas Fawn, ger Rhos Ddu. Marial Gwyn - oducha Esgair Wen. Caban Cipar.
 - d. Nant Tai Ucha. Dafydd Jones yn cynhyrchu trydan.
 - dd. Lleuad: yr arwyddion.
 - e. Tan Rhiw. Taliesin Hiraethog. Cymorth i'w adeiladu trwy'r Clwb Bildio. Bryn Blodau.

84. Tâp 2390

1. Mathau o wair.
 - a. Gwair gwndwn, hade, gweirglodd, rhos.
 - b. Un cae hade y flwyddyn. Troi y drydedd flwyddyn - wedyn hadu.
 - c. Hau haidd gyda hade - mantais.
 - ch. Gwair hade i geffylau.
 - d. Enwau caeau gwair: Gwndwn Mawr, Gwndwn Bach, etc.
 - dd. Gwair rhos - caled, byr.
 - e. Gwair gwndwn (trydedd neu bedwaredd flwyddyn o wair hade).
 - f. Troell y Gorun: gweirynd caled, tyfu ar dro. Anodd ei dorri (gwair rhos).
 - ff. Gwair ail hade - yna gwair gwndwn.
 - g. Gwair gweirglodd - llawn llysiau. Er enghraifft:
 `Pwrs y gaseg las' - math o rosyn ar le braidd yn wlyb; `Pwrs y gaseg goch';
 `Pwrs y bugail' neu `arian meirch' - clychau bach (gwndwn);
 `Llwyn hidil' (porthiant gwael). Gwair gwndwn.
 `Mantell Fair' - mewn cae a chalon dda;
 `Cynffon y gath' - tebyg i frwyn gwlyb. Gwair salaf.
 - ng. Gwair hade yn cynnwys: (i) Oilseg (gwartheg); (ii) Timothy (defaid), pen fel cynffon llygoden - `gwair cynffon llygoden' yn gwneud y tir yn wreiddiog; (iii) meillion bach; (iv) meillion gwynion.
2. Dafydd Jones, Tŷ Gwyn - un da am drin hade.
 - a. Peced o hade - pedair ffioled.
 - b. Deubwys o glofer coch.
 - c. Dau bwys o glofer gwyn.
 - ch. Pwys/dau bwys o oilseg.

3. Mesuriadau:
 - a. 4 peced: 1 hobed
 - b. 2 hobed: 1 sach
 - c. 4 hobed: hau acar o geirch.

85. Tâp 2391

1. Offer mesur hade.
2. Cowperiaid:
 - a. Dafydd Jones, Tŷ Gwyn, yn gwerthu basgedi.
 - b. Cowper Bryn Hir, Pentrellyncymer. Gwerthu a thrwsio.
3. Paratoi tir hade - hau ceirch/haidd.
 - a. Amser hau haidd - aros nes bod y ddraenen ddu yn ddraenen wen. Y ddraenen wen yn ymddangos ar ôl Clamai.
 - b. Hau ceirch pan fyddo'r garreg yn sych. Os heb hau cyn 20 Ebrill - ei luchio i'r pwll, pa dywydd bynnag.
4. Rowlio. Mathau: Rowl bren (derw). Rowl garreg. Rowl haearn a dŵr. Rowl haearn.
5. Gwrteithio. Teilo.
 - a. Gweirglodd - adeg rhew yn y gaeaf, rhag dryllio'r tir.
 - b. Tail sodre.
 - c. Defnyddio slêd ers talwm.
 - ch. Rhigwm Edward Morris, Perthi Llwydion:
 `Gwelais ddydd y gwnai fy nain ...
 Gewyll teilo gwell na'r rhain.'
 - d. Teilad.
 - dd. Caff tail.

86. Tâp 2392

1. Teilo.
 - a. Caff tail. Gof yn gwneud y pen. Pris: 2/6.
 - b. Sgaru tail. Rhai yn ôl y twr (ceiniog).
 - c. Tir gwndwn: tail gwartheg mân - mynd i'r ddaear cyn iddi sychu.
2. Calchu. Ffisig. Agor y tir.
 - a. Tir rhos: dim calch - rhy sâl.
 - b. Nôl calch i Gorwen - 15 hobed. Pwysig ei gael yn boeth - llacio tir wedi rhwymo.
 - c. John Richard Jones yn mynd drwy'r Glyn gyda gwedd. Dynes yn dod i'w gyfarfod.
 - ch. Cael 1/- i 1/6 i fynd i'r calch. 6 cheiniog am le'r ceffylau; 2 geiniog i'r osler; 2 geiniog i'r dafarn am ddwr poeth.

1. Calchu.
 - a. Nôl calch o Gorwen. Aros yn Y Cymro. Dŵr i'r ceffylau. L.T.E. yn mynd i'r calch ei hunan. Tŷ Calchwr, Corwen. 'Wil y Calchwr'. Cael calch 3 diwrnod o'r wythnos. Pris yn ôl yr hob. Sachaid o fwyd i'r ceffylau - gwellt wedi'i dorri, blawd, ceirch.
 - b. Chwalu calch. Gadael calch yn dwr nes slacio. Chwalu calch. Rhaw sgwâr. Gwndwn neu weirglodd: rhoi calch weithiau ddwywaith y flwyddyn. Peth gorchest.
2. Ffa corsydd yn tyfu mewn lle gwlyb. Trwyth da at ddolur cefn.
3. Slingio. Pris sling: £2. Ar ôl calchu. Teilo ym mis Ebrill.

88. Tâp 2394

1. Crega. Hogiau yn cael 4 ceiniog am y dydd. L.T.E. yn crega yn Aelwyd Brŷs yn 7 i 8 oed.
2. Adeg: toc ar ôl Clamai - wedi hau. Pawb ar y fferm wrthi. Hogia yn cysgu wrth grega. Trafaeliwrs yn crega.
3. 'Robin y Gregwr' ('Bob y Maip') o Ruthun. (Trin a thocio sweds. 4 ceiniog am ugain llath.)
4. Dulliau crega. Tir hade: brasa. Tir wedi'i deilo: mân.
5. Gwas: 'Lle dechreua i?' Ateb: 'Wrth dy draed.'
6. Stori. Ffarmwr yn dweud wrth blant fod 1/- neu 6 cheiniog dan rai cerrig. (Ochr Llangwm.)
7. Defnyddio berfa neu drol (ar gyfer tir hade) neu fwced (ar gyfer tir gwndwn). Mynd â'r cerrig yn llwyth i bobl y ffordd. 1/6 y llwyth. Dygrega: crega. Cerrig gafael: cerrig mawr.
8. Rowlio tir gwair.

89. Tâp 2395

1. Hel degwm yn Llanefydd. Bwmbeili i'r tŷ. Troi cwch gwenyn i'r ystafell.
2. Stori. Gŵr bonheddig yn mynd i'r awyr mewn balŵn. Gyrrwr yn ei fygwth - gofyn am ei stad neu ei ladd. Y gŵr bonheddig yn gollwng y nwy. Disgyn yng nghanol y môr. Ymladd. Y gŵr bonheddig yn ennill. Croeso gan wraig yn yr Almaen. Adre i Lundain. (Stori gan Hugh Evans.)
3. Pren stric.
 - a. Saer yn ei wneud. Pris 1/- i 1/6. Pren derw. Bwlch yn ei flaen.
 - b. Hanes Dafydd Gil, Y Gyffylliog - dim yn hogi. (Gil: hanner glasiad.)

- c. Prynu grit. Un talp fel carreg. Ei falu ar garreg. Corn i ddal grit. Corn i ddal y floneg. Cael grit o Ffair Glamai. Pris: 1/- y garreg. 'Carreg grit'. Carreg â phant ynddi i falu'r grit. Tua 2'.

90. Tâp 2613

1. Y bladur. Rhoi min/hogi. Stric. Min mwy `tyner'. Hogi'r bladur - unwaith ochr chwith - `ede'n troi'.
2. Llafn. At of Glasfryn. Pwysig `tincian yn glir fel cloch'. Lliw'r dur: glas. Gwyn: gwael. `Pladur blwm': gwael. Chwythu i wybod os oedd y lliw yn iawn. Llafn: llathen neu lathen a hanner. Pris 2/6 i 3/-. Ar ôl 1914: 10/-. Llafn newydd: angen lifo nes dod `at y dur'. `Ail lifo'.
3. Gosod y llafn. Mortes. Torch. Wyrn. Cŷn. `Troi colsant' (4 ceiniog) er mwyn i'r bladur `nofio'n is na'r goes'.
4. Bôn y bladur. Coes/troed: onnen.

91. Tâp 2614

1. Y bladur. Y goes. `Dyrne' - dau yr un ochr i dorri yd. Gwair rhos: ystod lydan. Gwneud y goes. Robert Lloyd, Tŷ Newydd, saer. Pris coes: 1/6.
2. Gosod pladur. `Nofio yn wastad gyda'r goes'. 1½ modfedd allan - lletach at wair. 1½ mewn - culach at yd. Digon agos fel medrech chi `roi cic i'r llafn.' Defnyddio llinyn i'w gosod. Cadw'r bladur. Ei `sadio' cyn dechrau.
3. Tir gwair. Hafod Elwy: gwair rhos. Dim llawer o hadau na gwndwn fel ym Mhentrellyncymer.
4. Torri gwair.
 - a. Cyntaf i dorri: Tŷ Gwyn. Llun cyntaf yng Ngorffennaf: Tai Ucha yn dechrau.
 - b. Torri gwair hade yn gyntaf.

92. Tâp 2615

1. Torri gwair.
2. Pwy oedd yn torri. Merched. Betsi Llechwedd.
3. Dull. Agor gwanaf o gylch y cae.
4. Tro digri. Englyn Edward Morris, Perthillwydion: `Canlyn pladur ddu ar ddant ...'
5. 'Torrwr glas.' 'Un las yw gwanaf Lewsyn'. 'Gwrychyn arfod': gadael peth ar ôl.
6. Ffwys (gorffwys).

1. Torri gwair. 'Os na chwysi di wrth hogi, mi chwysi di wrth dorri'. Torri acer o wair mewn diwrnod. (1½ o yd.) 'Gwaith Gŵr', Ty'n Gilfach. Angen 'llanerchu' gwair rhos gyda 'chribin bach.' 8/10 llath o led.
2. Trin gwair: 'cweirio gwair' ('bwriad'). Chwalu gwair trwm.
3. Bwyd. 10.00 y bore: bowlled o siot - 'siot ddeg'. 'tamed ddeg'. 12.00: cinio. Awr o orffwys. Te i'r cae. Gweithio tan wyth.
4. Amser cyn cweirio. Tannu. Troi ('caffied'). 'Curo' - os yn dew.
5. Rhencio: 6/7 llath.
6. Mydylu. Os da: mawr. Os gwael: bach. 'Mwdwl troed': drwg iawn. Rhai ffermydd - huloga.

94. Tap 2617

1. Cynhaeaf Gwair. Rhencio. American rake. 'Cribinied.' 'Huloga'. 8/10 llond 'American rake': 1 hulog.
2. 'Hel yr ola' - 'hel y bychan'. 'Cribin sofr'/'cribin delyn'. ('mana').
3. Godre hulog. 'Llanw' hulog. Rhaffu. Cortyn coch. 'Pegie deisio'. 'Peg das'.

95. Tâp 2618

1. Cynhaeaf Gwair. Pryd huloga/mydylu. 'Bwrw'i wres'. Cario mydyle. Chwalu mydyle. Sut profi bod gwair yn ddigon da i'w gario.
2. Gwneud crybinie. John Edwards, Cerrigydrudion. Gwerthu crybinie yn Ffair Pentrefoelas 1/- i 1/6. Cribin sofr: 12/- i 15/-.
3. Cydweithio.
4. Cario gwair. 'Ofergyfanne' ar drol. Meistr yn hysio gweithwyr. Llwyth trwm yn ôl neu ymlaen.
5. Troliau. Eu gwneud. Robert Llwyd o gylch y wlad. 'Trol yn bocsiol': trol dda.
6. Huloga. Te allan.

96. Tâp 2619

1. Cynhaeaf Gwair. Rhaffu llwyth. Towlyd llwyth.
2. Codi siedie gwair. Tŷ Gwair. Ydlan/gadles: lle i'r teisi.
3. Dadlwytho. 'Pitsio' i ben llwyth. 'Llanw'. Sathru. Tasu. Gwaelod y das. Stôl das. 'Troi pen'.
4. Gorffen twymo: ymhen 14 dydd.

5. Toi. Hel `to' (brwyn). Ysgub/baich o frwyn. Troi gwana un pen i'r das, yna⁸¹¹
rhaff draws gyda llafrfrwyn 12 peg yn y pen - `pegie cerdded'. `Cysio'.

97. Tâp 2620

1. Toi teisi gwair. Pren rhaffe. `Bach rhaff'. `Rhaff draws' - un bob llathen. 10 i 12 rhaff. `Cribo' tas. Rhaff gerdded. `Topyn' o frwyn. Dull arall o doi: `cribo' wrth doi.
2. `Cael y gwair'. Dathlu. Cydweithio. Gwerthu gwair. `Tringlen': llathen sgwâr.
3. Torri gwair yn y gaeaf. Haearn gwair. Y gyllell wair. `Magwyr': y bwllch. `Dechre magwyr'. Cario gwair i'r `bing'.

98. Tâp 2750

1. Stori gelwydd golau. Pen dyn yn rhewi. Trol drosto. I'r tân - toddi.
2. Stori'r fuwch ar y to. Ffarmwr yn y tŷ a'r wraig allan yn gweithio. Y fuwch ar y to yn pori, wedi'i chlymu am ganol y ffarmwr a rhaff lawr y simnai. Hwch yn troi'r fuddai a'r ffarmwr yn ei lladd. Y fuwch dros y dibyn. Tynnu'r ffarmwr i fyny'r simnai. Y wraig i'r tŷ ac yn torri'r rhaff. Y ffarmwr yn disgyn i'r crochan uwd! (Gw. hefyd tâp 4052.)
3. Gwthio. Wiliam Llwyd. Haearn gwthio ganddo. Gwthio yn Hafod Llan Isa i blannu tatws. Ardal Llechwedd wedi'r gwthio. Gosod tir i wthio. Tyfu tatws neu geirch/blewgeirch. Llosgi grug cyn gwthio. Gwaith caled.
4. Aredig.

99. Tâp 2751

1. Dafydd Jones, Bryn Tangor, brawd Llew Hiraethog. Storiâu digri.
2. Teulu Hendre Ddu. John Jones. Diog.
3. Rhigwm o eiddo Gwen Jones:
`Mi fyddaf farw pan ddaw fy amser ...
Mi godaf i pan godan nhwthe.'
Cymharer rhigwm tebyg: (Trawsfynydd):
`Gwr diarth o wlad bell,
Tase'r Person adre, fase ti ddim gwell ...'
4. Stori - dau ffarmwr. Buwch yn gwingo.
5. Sarn ar fuarth Hendre Ddu. Budr. Hanesion Dafydd Jones, Tai Ucha.
6. Aredig.
 - a. Hafod Llan Isa. Hau fawr ddim yn Hafod Elwy. Rhai yn hau haidd, ceirch a thatws. Pentrellyncymer: aredig traean y tir.
 - b. Cartar - trowr. Ffermydd bychain.
 - c. Erydr Pont-y-gath, Llanrwst - rhagorol.

100. Tâp 2752

1. Aredig. Gof Glasfryn. Gof Cerrigydrudion. Erydr Pont-y-gath, Llanrwst. Pris arad: £6.
2. Aredig ag ychen (cyfeiriadol).
3. Ceffylau. Y gwys, rych, y grwn. 'Cwplin' - uno dau geffyl. Sgilbrenni bach a mawr. Defnydd: onnen neu lartsen. At y gof i'w gwisgo. Hen 'gwplins'.
4. Adeg aredig. Braenaru - glan gaeaf. Tatws/hadyd. 2/3 modfedd - heb fod yn rhy ddyfn. Ei lanhau.
5. Tir glas. Ceirch. Cadw hadyd. Sofl: ceirch/haidd.

101. Tâp 2753

1. Aredig. Troi at datwys a maip.
2. Oged - ogeuon. Pris: £2 - £3. Oge fawr/fach. Oge bren. Swp o ddrain: ar ôl hade.
3. 'Tir branar'. Jones Ty'n-y-bryn - 'braenaru yn denau fel 6 cheiniog'.
4. Storiâu am Jones Ty'n-y-bryn. 'Tân - tân.'
5. Gwenith.
6. Teilo (braenaru). Trin yn y gwanwyn.
7. Gwenith gaeaf. Ceirch gaeaf.
8. Haidd.
9. Rhyg. Tŷ Gwyn. Hau mewn tir gwael (er enghraifft Pentrefoelas). Bara du. Bara amydd (o haidd).
10. Llin. Llechwedd. Fel hau ceirch.

102. Tâp 2754

1. Hau llin. Cloesen bren dan yr aradr - rhag llusgo.
2. Troi tir glas. Plannu pegie i agor tua 3 llath o'r clawdd. 'Agor cripiet' - tua throedfedd o led. 'Codi cripiet' - marcio'r dalar.

3. Gadael cefn rhwng y dalar a'r pegie - 12 llath. Cefne byrion/llydin. `Cynnull' at y cefn cynta ac at yr ail. Dal i wneud hyn nes wedi `towlu rhan'. Wedyn `carthu'r rych' - mynd â'r arad ar hyd y rych a thorri rhyw `gwys bach' o briddyn.
4. `Agor cwys bach' - torri'r gwys gyntaf. `Asgell' y swch (blaen y swch) i fod allan rhyw fodfedd. 3" o ddyfnder, 7" o led. Y gwys bach - bob ochr i'r ddau `gripied' - cau ar y cripied. Yna gostwng yr arad i 5" o ddyfnder, 7" o led.
5. Dal i droi'r cefn i gyd tua 12 llath o led. Cynnull y cwysi at y cripied. Agoriad arall. Plannu pegie. Torri cripied o bobtu. Y gwys bach. Cynnull tua 12 llath o gefn. Yna tua 24 llath heb ei droi rhwng y ddau gefn. Troi'r cefn nes lle i ddwy gwys wag yn y canol - tir glas. Wedyn `holli'r gwys' - holli'r tir glas yn ddwy gwys. Troi un gwys i'r chwith. Yna troi'r gwys olaf - `towlu rhan'.
6. Gadael rych. `Carthu'r rych' - mynd â'r arad ar hyd y rych a thorri cwys fach o briddyn, 14" o led. (Hynny yw, dwy saith modfedd.)
7. Troi talar. Weithiau yn bedwerydd.

103. Tâp 2755

1. Aredig. Gosod arad. Digon o gymryd/gwrthod.
2. Swch i'r efail. `Rhoi gwaith yn y gwys' - cwysi tynn. Erydr Pont-y-gath yn `symud y seithfed gwys'. Ardderchog. Dyfnder. Rhy ddyfn - `dan grawen y tir'. Torri mwydion y gwys.
3. Arad `wan-we'/'every way'. Dim angen rych.
4. Swch arad.
5. Ceffylau. Synnwyr. `Charming oil'/'oil command'.
6. Brecwast. Dalied y bore. Gollwng hanner dydd tan ddau. Tamed ganol pnawn. `Ffwys i'r ffyle. `Bob y Boced': tri dalied - slafiwr. Corn yn Nhai'n-y-foel i alw at fwyd.

104. Tâp 2756

1. Aredig. Siarad gyda cheffylau. `We wob': i'r dde. `Ji': tro bach i'r chwith. `We': aros. `Bac': bacio. `Ji up': ymlaen.
2. Aredig ar ffermydd bychain.

3. L.T.E.: dechrau troi yn 14eg mlwydd oed yn Nhai'n-y-foel.
4. Stori Llew Hiraethog mewn cyfarfod bach ym Mhentrellyncymer. (Taliesin Hiraethog yno.)
5. Hogyn gyrru'r wedd. `Triffen' o ffyle.
6. Troi yr ail flwyddyn - o chwith er mwyn cael cornel y cwysi.
7. Troi tir glas, dim mor ddyfn: 4" (5" yr ail flwyddyn). Tir glas/sofl/'bynarau'. Ail hade/pori.
8. Clwb troi. Helynt yn Llanfihangel. Cân. Cyfeiriad at wr Bryn Eryr a Thyddyn Tudur. Hen wraig y Crown yn gwerthu cwrw. John Hughes (Gweinidog Princess Road, Bangor). `Codi crib' y cwysi. William William, gof Glasfryn, yn cystadlu. Jaco Siop yn defnyddio'r arad.
9. Llyfnu. `Torri'r garw' y tro cyntaf. 4/5 tro.
10. Hau. Erstalwm (oes L.T.E.) cyffredin i hau ar y cwysi a llyfnu wedyn, nid cyn hau.

105. Tâp 2979

1. Hanes cwmwl yn torri. Buwch yn cael ei hachub ar foncyn ger Pont-y-Rhuddfa. (Stori Tom Owen). Hefyd ar y Foel Goch.
2. Robert Parry (brawd John Parry, Moelfre), Tyddyn Draw, Llanelidan, yn dweud hanes ym Mhenffordd Ddu am Wyl Fabsant ar y Sul. Pregethwr yn gweddio - gofyn i'r Arglwydd roi pen ar yr wyl. Mellt yn lladd telynor a'i ful. Torri'r delyn.
3. Stori gan Robert Roberts, Bwlan, Llanelidan. Cynhaeaf drwg. Bryn Cymer ar Sul braf yn mynd i'r cae. Nôl llwyth. Y ceffylau yn methu â'i symud. Bore Llun: llwyddo'n hawdd.
4. Pôs.
 `Deudroed ar drithroed a throed,
 Mi ddaeth y pedwartroed heibio ac mi ddwynodd y troed.
 Cydiodd y ddeudroed yn y trithroed
 Ac mi darawodd y pedwartroed,
 Ac mi gadd y deudroed ei droed.

Ateb: dyn yn eistedd ar stôl drithroed yn crafu troed gwydd - ci yn dod heibio.)

5. Pô. 'Mi gwarfyddes â dyn ... baich o goed'. (Ateb: llwch lli).
6. Ffair Glan Gaea, Cerrigydrudion. Blaenoriaid yn cynghori'r ifanc. Dafydd Pritchard, Hafod y Maidd, yn erbyn meddwi. Ellis Roberts yn dweud: 'Rhai yn meddwi ar dir.'
7. Jac Philip. Hanes Jac Phylip yn cael hyd i fwled gron 3" o dryfesur - bwled Owen Glyn Dŵr yn ôl Jac Phylip. Cymeriad. Jac Phylip. Llygoden yn ei esgid. Araith Jac Phylip yng Nghlwb Llanfihangel: 'Afon Angau'. Cyfeirio at 'hen arian mawr y Derwydd'. Hanes y dwyn.
8. 'Dicin', Cwm Cywen, Cwm Main. Hogyn gwirion. Ired ar ei frechdan.
9. 'Harri Bach' yn syrthio i'r dŵr. Gorffwys gyda'i sach ar bont. 'Rydw i gan milltir oducha'r lleuad ...'

106. Tâp 2980

1. Stori pregethwr heb bregeth. Pregethu bore, pnawn a nos. Osgoi drwy ofyn cwestiynau cyfrwys i'w gynulleidfa. (Penffordd Ddu, Llanelidan.)
2. Rhigwm.
 Mae'r dyn sy'n rhy gybyddlyd
 Yn wawdlyd gan bob un;
 A'r dyn sy'n rhy garedig
 Yn siwr o ddrygu'i hun.

 (Clywodd gan Lewis Evans, Hafod Llan.)
3. Tywydd mis Awst yn llenwi'r gronyn. Englyn Thomas Jones, Cerrigelltgwm. 'Haul Awst ...'
4. 'Wel, gafr a dy goto di' - (os wedi gwylltio) 'Wel, gafr ulw.'
5. Hanes gan Hugh Hughes am ddyn yn gwaedu i farwolaeth.
6. Hanes gwas yn crybinio gyda'r gribin sofr cyn brechwast (Sir Fôn).
7. Dafydd Dafis ('Dafydd Saith o'r Gloch'), Acar Las, Cefn Brith. Lluchio'r Beibl i'r tân. Ffraeo gyda'i wraig.
8. Robert Jones, 'Bob y Greigwen', Cwmtirmynach. Bardd cocos.
 - a. 'Diwrnod oer ...'
 - b. 'Yn 'Llioedd Ucha
 Mae dyn yn gwisgo dwy gôt ucha ...'
 - c. 'Wich wach', medde moch wrth gychwyn ...
 - ch. 'Mewn hwyl bu Ifan heno ...'

9. Hau. Dim hau gwenith yn Hafod Elwy a Phentrellyncymer. Dau fath o haidd.
 - a. Haidd garw. 4 wyneb.
 - b. Rhywiog. 'Haidd pen fflat'. Tebyg i 'haidd y web' ond yn well. Byth yn hau 'haidd cynffon goch' yn Hafod Elwy - rhy detsiws. Ceirch. Mathau: 'Cyrch du crib ceiliog' - yr enw oherwydd ceirch ar un ochr i'r gwelltyn. Enw arall arno: 'Cyrch edifeirwch' - oherwydd yn anwadal. 'Cyrch byr, hen ffasiwn'.

107. Tâp 2981

1. Mathau o geirch, haidd a gwenith.
 - a. Cyrch byr, hen ffasiwn. 'Scotch Abundance'. 'Golden Rain'.
 - b. Gwenith y Gwanwyn: 'Gwenith Japheth' (adeg y Rhyfel Cyntaf). Powdwr arno rhag penddu.
2. Cyrchen. Heidden. Cael yr haidd o 'ddyrded y Gwanwyn' - o fferm. 'Cyrch hadyd'. Prynu yn ôl yr hob'.
3. 'Ffair cyrch hadyd'. Dinbych, Y Bala. Rhai yn mynd o gylch ffermydd i werthu haidd/ceirch. Prisiau.
4. Y tir. Teilo Glan Gaea. Braenaru.
5. Diwrnod hau: sych. Hau pan fo'r garreg yn sych. Os heb hau cyn diwedd Ebrill (ceirch) - ei 'daflu i'r pwll'. Adeg hau ceirch: dechrau Ebrill - 'tridiau deryn du a dau lygad Ebrill'. Adeg hau haidd: dechrau Mai - pan fydd y ddraenen ddu wedi mynd yn ddraenen wen.

108. Tâp 2982

1. Hau. Pwy oedd yn hau.
2. Sut. ½ llath o gam efo bob towlad. Un towlad yn 4 llath. Cadw ceirch 'wedi bwrw'i wres'. 4 peced: 1 hob. 1 sach: 2 hob.
3. Offer hau. 'Llestr hau' (diweddar). Cynfas (cynnar). 'Cynfasied'. Clymu'r gynfas. Cam hanner llath.
4. Hau: y dull. Manwl. Hau ceirch yn drymach na haidd. Hau hadau gwair yn aml gyda haidd. 'Dril hade'.

109. Tâp 2983

1. Hau. Dril hade (parhad).
2. Sling ar ôl hau hadau.
3. Llyfnu. `Siarpio blaen y dant', yr ogau.
4. Rowlio - wedi egino.
5. `Rhoi ocyn arno fo': llyfnu un waith. `Torri'r garw': llyfnu tro cyntaf. `Sych fel blawd': y pridd yn chwalu. `Rhoi i sefyll': rhoi hadau gwair gyda cheirch/haidd.
6. Dril hau ceirch - wedi'r Rhyfel Cyntaf.
7. `Bwbach brain'.
8. `Egino'. `Dechrau trwyno'. Hau yn wastad.
9. Heintiau. `Pryfed gwynion' (tebyg i'r `Teiliwr'). Hogyn yn cerdded ar y gwys i'w hel. Coel. Taflu `Teiliwr' dros eich pen: cael dillad newydd.
10. Chwyn. `Chwynog' - i chwynnu asgell o'r egin. Blodau melyn.

110. Tâp 2984

1. Cynhaeaf yd. Chwynnu. Chwynog. Pris: swllt.
2. Yr yd. Mathau. Termau. `Dail Pen yr Ordd': mân, ungoes a jobyn ar y blaen. 4 deilen. `Crafanc y Frân'. `Dechre hedeg'. `Cadeirio': lledu rhagor. (Ceirch da.) Torri ceirch - pan `lliw sguthan'. `Yd brigog'. Gwelltyn. Brig yr yd. Manus. Plisg - eisin am y gyrchen. `Talchen': y canol. `Sefyll ar ei draed'. `Yd wedi gorwedd'. `Wedi troelli' - `fel talcen tarw ac ambell i gog yn sefyll yn 'i ganol' (hogyn). `Pydere'. Y goes. Col i bob heiddyn. Croen aur yr heidden.
3. Torri yd. Ochr chwith. Gweithwyr. Cyflogi wrth y Groes (Dinbych). Un cyflog i bawb.
4. Mynd i'r cynhaeaf o Uwchaled i Ddyffryn Clwyd, dros Foel Gasydd.

111. Tâp 3193

1. Celwydd golau. Robert Jones, Rhwng Ddwy Afon, Y Gyffylliog. Caseg a llwyth i'r sied. Bacio. Troi'n ôl.

2. William Thomas Jones. Cyngori'r llanciau ar nos Sul.
3. John y Bwt yn mynd i Rhwng Ddwy Afon. Hwch mewn baw.
4. Celwydd golau. Dyn o Benrhyndeudraeth yn Awstralia.
 - a. Brain yn codi coeden.
 - b. Mewn i bren. Arth ar ei ôl. Dringo allan.
5. Thomas Jones, Ddysgl Wen. Priodi morwyn, Pen-y-rhes, Cefn Brith. Cân Huw Jones.
6. Stori werin. Robin y Llongwr a'r dafarnwraig. (Clywodd gan ei ewyrth Lewis Evans.)
7. Dafydd Llwyd, Sendy, Cerrigydrudion. Aros yn Hafod Llan Isa. Adrodd storïau wrth Lewis Evans, ewyrth L.T.E.
8. Dafydd Llwyd, Hafod Elwy. Listio yn ifanc. Yr yr Aiff.
9. Hanes dau lanc ar y Berwyn mewn storm eira.
10. Ffermwr o Ysbyty Ifan yn tagu ei fab. Ysbryd.
11. Stori am ddau gyfaill yn cyfarfod. 'Nid mor dda, nid mor ddrwg.'
12. Stori. Y Cymro, Y Gwyddel a'r arth ar ben coeden.

112 Tâp 3194

1. Stori'r Ecseismon. Gŵr y dafarn yn ei dwyllo - dwst lli mewn gwn.
2. Y marchog a'r march glas (diogelu pregethwr).
3. Y boneddwr a'i gi. Ei saethu mewn camgymeriad.
4. Stori dau ffermwr yn taeru - prun ai'r wraig ynteu'r gŵr yw'r meistr. Betio.
5. 'Heno'r hwyrol gloch ni chân.' Cyfieithiad Huw Penmaen o'r 'Curfew Bell' (Milton). Y stori: llanc yn cael ei achub gan ei gariad.
6. Llaw Goch Castell y Waun. Arfbais. Methu â'i newid oherwydd un o'r hynafiaid wedi torri llaw ymaith.
7. 'Which way the Bull ran?' Gwyddelod yn gwneud tarw. Cylllyl ynndo. Troi ar y Gwyddelod eu hunain. Gweiddi hyn ar dramp.

8. Cornelius Wood y sipsi yn dod i Gefn Brith a'i delyn - wedi'i gwneud ei hun.
9. Telyn a wnaed gan L.T.E.

113. Tâp 3195

1. Cornelius Wood a'i delyn (parhad). Canu 'Mwynen Cynwyd', 'Cader Idris', 'Llwyn Onn'.
2. Lovell Wood (Sipsi) yng Ngellioedd Ganol. Siarad yn ddoniol.
3. Sipsiwn yn rhostio draenog mewn clai glas. Y Woodiaid yn blingo dau dwrch daear a'u bwyta.
4. Cân y Bachgen Drwg. Clywodd gan Jac y Brain yn Hafod Llan Isa. 'Mi es i dy nhad ryw fore Sul ...'
5. Jac y Brain - Dinbych. Cadw brain.
6. Cân 'Hela'r Llwynog'. 'Awn i hela llwynog', medde Dibyn wrth Dobyn ... Swllt am ei groen ... Ei wario am gwrw ... Cadw reiat.
7. Teulu Brynllwyd, Nantglyn. William Davies, tad R.O. Davies (bardd) ac Annie Hughes Davies, 'Telynores Hiraethog'.

114. Tâp 3196

1. Huw Thomas a L.T.E. yn mynd heibio Jac Dafis.
 - a. Pregeth Stanley Jones ar Jacob.
 - b. Stori: palas heb ddigon o le i gludo'r arch.
2. Davies, Ganllwyd. Pregethu ym Mhentrellyncymer a Phwll-glas. Hanes ei daith a'i storïau. Stori: adeiladu pont.
3. Telyn gan L.T.E. Dafydd Llwyn Cwpwl ato. L.T.E. a Thomas Jones, Ddysgl Wen, i Henblas. Telynores Maldwyn yno. Yna i Lwyn Cwpwl ar y Sul. Telynores Maldwyn yno hefyd.
4. Twm, Siambar Wen. Mynd at ledi mewn plas. Sôn am ei freuddwyd: coeden fawr - canghennau dros Ddyffryn Clwyd.
5. Llanc eisiau bwyd. Gofyn i Berson beth oedd gwerth darn o aur. Cael cinio. 'Heb gael yr aur eto.'
6. Stori. Dyn yn chwilio am ddyn arall. Y forwyn yn dweud wrtho: 'Mistar allan', 'Mistres allan', 'tân allan hefyd.'

7. Stori. Ednyfed Fychan, telynor, yn dychwelyd y nos cyn i'w wraig ail-briodi. Clywodd mam L.T.E. y stori mewn Noswaith Wau yn Llechwedd Llyfn gan Ellis Roberts, Cefn Brith.
8. Ellis Roberts, Pen Rhes, Cefn Brith. Dymuno dŵr o Ffynnon Tan-y-garth cyn marw.
9. Cwlwm Tafod. 'Hwch goch ...'
10. Englyn i'r Pry Copyn. 'O'i wiw ŵy ...'
11. 'Lewis y Cloc'. Lewis Williams, Tŷ Newydd, Llechwedd. Dau gloc o'i eiddo ar gael heddiw. 'Fe wnai gloc o bost i bentan.'

115. Tâp 3197

1. John Jones, Llidiart-y-mynydd. Cymeriad a rhigymwr.
 - a. Gwlyb i'r llo. Creigiau'r Bleiddiaid.
 - b. Mynd â chwaer John Jones (Nantw) i'r wyrchw.
 - c. O flaen ei well - dim cynnal ei fam.
 - ch. Rhigwm John Jones i'r cloc.
 - d. Rhigwm John Jones i'r hwrdd.
2. Owen Wyn, Rhos Ddu. Tyrcha.
3. Robert, Ty'n Ddôl, Pentrellyncymer. Tyrcha. Gelyniaeth rhwng Owen Wyn a Robert.
 - a. Gosod cerrig yn y trapiau.
 - b. Rhoi cwrw i Robert adeg dreifio grows.
 - c. Robert yn gweithio yn Hafod Lom i Robert Morus.
4. William Jones, Foty Braich Du: 'Wil Run'. Basgedwr. Tyrchw. Plygu gwrych. Tyrcha yn Nhau Pella. Dal tri thwrch - tric. Englyn i William Jones gan 'Ben y Caeau'. 'Wil Run a'i rawn linyngau.'

116. Tâp 3198

1. Tyrcha. Trap twrch pren. Darn o ocsied. Llynyn rhawn. Peg. Roden. Trap pige. Trap spring. Tyrchod yn Uwchaled. John, mab y Geuddren - tyrcha yn Nhy'n Gilfach. Meirion Goch yn tyrcha. William Jones, Sendy, hen lanc. Tai'n-y-foel. Owen Wyn yn sodlu tyrchod. Cael ceiniog am groen twrch. Adeg tyrcha: canol gaeaf.
2. William Hughes, Bryn Blodau, arlunydd a ffotograffydd. Symud i Bryn Ffolt. Stiwdio yn Nhan Rhiw.
3. Tŷ Hen, Ffriddoedd. Cychwyn Achos yr Annibynnwyr.

4. Thomas Ellis, Tyddyn Eli. Pregethu ym Mhentrelyncymer. Gŵyl Fabsant yno. Pedwar yn gwrando arno.
5. Jac Tŷ Twyrch. 'Hafod Unnos'.
6. Cân William Francis Hughes: 'Bûm innau'n llofft y stabal ...'
7. 'Cynffon y gath' (lle gwlyb) a 'Llaeth Asgell' (sâl). Stori amdanynt.

117. Tâp 3199

1. John Roberts, Tyddyn Cefn Brith. Bardd. Englyn i'r gaseg: '... Mae Soffi ni'n saff o'i naid'.
2. Lewis Doli. Bardd. (Cyfeiriadol)
3. Dafydd Parry, Glasfryn. Manwl. Englyn i'r 'Llythyrgludydd'.
4. Dafydd Jones, Clytiau Gleision, Llansannan. (Manwl)
5. Trebor Aled, Gweinidog y Bedyddwyr, Llansannan.
6. Ellis Roberts, mab Tŷ Isa, Hafod Elwy. Dod i Blas Hafod y Maidd. Priodi. Yna i Ben-y-banc. Ysgrifennu traethodau.
7. 'Siôn y Cobler', Cefn Brith. 'Evan y Cobler', ei fab.
8. 'Dafydd Ffeltiwr', Cefn Brith. Gwneud hetiau.
9. Huw Jones, Clust-y-blaidd. Bardd.

118. Tâp 3200

1. Cynhaeaf yd: gweithwyr tymhorol. O Uwchaled i'r cynhaeaf yn Nyffryn Clwyd. Punt yr wythnos. Y gweithwyr. Er enghraifft, Francis Jones, John Richards (potsiar) a Bob Huws. Straeon gan y gweithwyr. Hanes rhai ohonynt. Tad Francis Jones yn yfed. Mynd ar ôl cael gwair. Rhai i Mochdre a Llysfæen. Dafydd Dafis: helynt efo'r mistar. T.O. Jones i Lanrwst.
2. Uwchaled. Cyflog: 15 swllt yr wythnos. Dafydd Jones, Tŷ Gwyn yn pennu'r cyflog.
3. Marc Jones yn Hafod Lom. Ffraeo gyda Robert Morris (adeg cynhaeaf gwair). 'Heliwch 'i wefle fe at 'i gilydd' am y das.
4. Ffair G'logi Pentrefoelas. (Gwair) Cyfnewid dwylo - (ffeirio).

119. Tâp 3201

1. Cynhaeaf yd. Bwyd. Brecwast. Cinio. Te. Swper. Merched yn helpu yn y tŷ. Swllt y dydd. Meri Llwyd. Nel Llwyd. Catrin Davies, Cefn Brith. Helpu allan hefyd. Hwyl ar y cae.
2. Dulliau torri yd. Cryman medi yn Nyffryn Clwyd - dim yn Uwchaled o fewn cof L.T.E. Y bladur yn Uwchaled. `Injan delifro' efo cribin pan oedd L.T.E. yn 15 oed. John Williams, Rhuddlan. Injan `Deering'. Pladura. Injan delifro. Car. Cribin delifro. Os gadael y bladur yn yr haul - `colli temper'.

120. Tâp 3202

1. Cynhaeaf yd. Torri â'r bladur. Dulliau. Cae 4 acer. Os llechwedd - mynd ag ystod hyd ochr isaf i'r pendraw. `Torri allan'. Merched yn rhwymo - tua deg. Wedyn `torri i mewn' ochr uchaf. Cartar ar y blaen. Yd syth: gosod roden ar y bladur. Hefyd os dim awel. Gwialen fain am y dwrn isaf - o'r gwrych. Gwthio'r yd at draw. Gwanaf tua 4-5 troedfedd. Gadael `soflyn' go lew ar ôl. Gwynt - pwysig i wthio'r yd. Hel yn well. Yd wedi gorfedd. Yd wedi tyfu ar lawr. Dulliau gwahanol i dorri gwahanol fathau o yd.
2. Liws Edwards, Llechwedd, yn torri yd yn Tan Wiars. Ffustio yn y tŷ. Cario tail gwartheg i'r caeau.
3. Edward Edwards yn torri mawn o Glame bob dydd. Diolchgar am ei fwyd.
4. Rhwymo'r yd. `Bydd di'n bellen ddiffyg heddiw' - sef y sawl oedd yn rhwymo os rhywun o'r `gafwrws' yn colli ras.
5. Termau. `Gafwr', `gafreg', `gafra', `gafren', `geifr/gifyr', codi geifr/' gifyr', `rhwymo'r yd'.

121. Tâp 3203

1. Cynhaeaf yd. Rhwymo. `Pwy yn bellen ddiffyg'. Asgell. Menyg. Os gwlyb - peidio â chlymu yn rhy dynn, fel y gallech `roi eich dwrn rhwng y rhwymyn'. Rhwymyn bychan - `dau rhy fychan, tri yn ormod'. Y cwlwm. Codi geifr yn `bydere'. Clymu'r brige.
2. Troi sgube, os gwyntio, a'u cario yn syth. Trin yd, os gwlyb. Pythefnos cyn cario. `Bychu'. `Cocie gwynt'.
3. Cario. Pitsio. I'r sied. Simne i'r dâs. `Dasu'. `Stôl sylfaen'. Sgube - `cip i fyny'. Digon o `lanw'. Yna `cip i lawr'. `Gwana gron'.

122. Tâp 3516

1. Cynhaeaf yd. Llusgo'r gribyn sofl. Defnyddio sofl yn y das - yn llanw.
2. Llofffa. Hen ferched tlawd yn cadw mochyn. Hafod-y-maidd. Clust-y-blaidd. Gwraig Huw Jones, Ty'n Rale, Cefn Brith a Margaret Roberts, Ty'n Fawnog, Cefn Brith, yn llofffa. Llofffa ar ôl cario yd. Cennad i loffa ar ôl helpu'r ffarmwr. Er enghraifft, gafra.
3. Danfon ieir/gwyddau i'r sofl.
4. Tasu. Mynd ar eich gliniau - dwy ar ysgub. 'Teisi fel barile', 15 llath o hyd, 4 llath ar draws. Gwenith: mwy o osgo. Cario ceirch ymhen yr wythnos. Haidd ym mhen pythefnos. Cocyn gwenith: crwn. Cychwyn cocyn gwenith run faint ag 'olwyn berfa'.
5. Rhigwm/parodi a glywodd L.T.E. gan Roberts Bryn Aber, Cerrigydrudion:
 'Mi feddylais fil o weithiau
 Y buaswn amser maith cyn hyn
 Wedi dyrnu'r cocyn gwenith
 Ac yn bwyta bara gwyn;
 Bara lefen
 Sy'n y byd lle rwyf yn byw.'
6. 'Dech chi 'di cael yr yd?' Ateb John Jones, Nulig: 'Do, ond dim o'i eisie tan y gaea.'
7. Moses(?) Huws: 'Dech chi 'di cael y gwair?' Ateb Edward Roberts, Ffriddoedd: 'Cholles i mono!'
8. Hafod-y-maidd - cario yd âdeg y Nadolig.

123. Tâp 3517

1. Toi tas yd. Rhes o dopie ar ben ei gilydd dros y wanaf. Godre'r geifr yn gymysg â'r to. Gwneud to i dalcen tas fel pedol. Torri ochrau'r das efo pladur.
2. John Roberts, Tyddyn, Cefn Brith. Bardd. Englyn i'w gaseg. (Gw. hefyd tâp 3199.)
 'Er dyblu a phlethu dwyblaid,
 Mae Soffi ni'n saff o'i naid'.

3. Robert Jones, Bwtsiwr (Huw Jones, Hendre Ddu, yn dad iddo). Hanesion.
 - a. Tywydd poeth ar eira mawr.
 - b. Cath yn dwyn cig.
 - c. Ceiliog ganddo o'r enw John. Robert Jones yn siarad ag o.
4. Wili Robert, Clust-y-blaidd. Cymeriad.
5. Stori. Diafol trwy dref. Baich o ddail ar ei gefn. Colli un. Dyn yn codi'r ddeilen. 'Deilen o'i bac o' (baco). (Gw. hefyd tâp 3901.)
6. Rhigwm.

Modryb Ann y Gowld
Fu farw fel doth hi yma,
Mae hynny'n well mewn rhan
Na'r rhai sy'n gwan grefydda.
7. Englyn Edward Morris, Perthillwydion i'r ysgyfarnog. (Gw. llyfr Hugh Evans, Llsgr AWC 1480/7 tud. 49.)
8. Efail Rhydyrewig, Gellioedd. Dafydd Thomas, y Gof. 'Dei Go'. Ei dad yn gweithio yn Efail Llangwm. Mynd o Langwm i Rydyrewig tua 1920. Prentis yn Glasfryn gyda William Williams y Gof.

124. Tâp 3518

1. Enwau lleoedd Uwchaled. (Holi pellach ar draethawd Hugh Evans, tad L.T.E., Llsgr AWC 1480/7.
2. Clust-y-blaidd. Fel clust blaidd. Pant-y-blaidd (murddun).
3. Cors y Saeson, Cefn Brith. 'Saeson yn sownd ynddi, wedi'u denu gan y Cymry. Y Cymry'n ennill.
4. Nant Rhyd-y-gregog, Cefn Brith. Sipsiwn yno.
5. Hafod Eiddug: murddun, oducha Tai Newyddion. Ffatri wlân yn perthyn i'r tai. Gwen y Ffatri yn dod i ffair Cerrigydrudion i brynu gwlan a gwerthu edafedd. John Jones y Bwt yn byw yn Nhau Newyddion.
6. Cernioge: cerniog/gên.
7. Ffynnon Ifan, Ty'n Graig, Cefn Brith. Ifan yn gwella'r riwmatig.
8. Bwlch-y-dynwid ger Mwdwl Eithin - ar dir Plas Hafod-y-maidd.
9. Growine. a) 'Gro gwine'. b) 'Cromlech Gwynedd'.

10. Aelwyd Brys. Tafarn yno. Porthmyn.
11. Pistyll Sibyl ar dir Tan-y-bryn, ger Llwybr Enwyn.
12. Bryn Ffolt, tŷ yng Nghefn Brith. Hen ffolt yno cyn co.
13. Efail Rhyd y Groes (murddun). Chwarter milltir o'r groesffordd, ger Gwynfa, Cerrigydrudion. Efail yn adeg tad L.T.E. Jos y Gof. John William Owen, Tŷ Nant, yn fab i'r perchennog.
14. Rhydloyw, Cefn Brith (ochr Llechwedd Llyfn). Cartref Lewsyn y Teiliwr. Tro trwstan: Lewsyn yn gwneud tair llawes yn lle dwy! Englyn Llew Hiraethog:

Lewsyn, deilwryn diles, - gybytsiwr,
 Gabatsiwr anghynnes;
 Ni wnâi, ni ddoi yn nes
 Na llewyrch o dair llawes.
15. Siôn y Gwydd, Ty'n Rale.

125. Tâp 3900

1. Sbedu. Carchar Cynrig Rhwth, plwyf Cerrigydrudion.
2. Dywediadau a cherddi:
 - a. 'Sut mae'r tatws yn codi?'
 - b. 'Pryd ca'i lo?' 'Pryd cest ti darw?'
 - c. Englyn Twm o'r Nant i'r Beili.
 - ch. 'Y cwrw coch godymodd gant
 Roes godwm teg i Twm o'r Nant.'
 - d. 'Yr eidion uwch yr adwy ...' (Robert Dafis, Nantglyn a Thwm o'r Nant.)
 - dd. 'Os cenais i ddrwg ddynion ...'
 - e. 'I dafarn Cernioge Mawr ...' (Nain L.T.E. yn forwyn yno.)
3. Charles y Tân. Ganwyd: Tan-y-waun, Glasfryn. Yn erbyn ei deulu. Tanio eu ffermydd. (Gweler yr hanes gan Hugh Hughes yn *Yr Wythnos*.)
4. Ieuan y Foelas. Bardd.
 - a. Ei englyn i'r Ceiliog.
 - b. 'Synnwch at bâr o hosannau ...'
5. John Hookes. Cymeriad. Yn Iwerddon. Sein Ffeinas. Ffreta.

126. Tâp 3901

1. Twm o'r Nant a Pherson Llangwm: Rhigwm i'r cae gwenith a'r Degwm.
 'Dyma gae o wenith ...'

2. Person Llangwm.
 - a. Gwydd: 'deryn cas'.
 - b. 'Dic y Giât' yn cael ei gosbi am feddwi. Y Person ar y fainc.
 - c. Peltio'r Person efo tatws ac afalau.
 - ch. Dros y mynydd i bregethu.
3. Rhigwm:

Mae'r 'Rennig yn fawr
Mae'r Aran yn fwy;
Mae tîn clochydd Llangwm
Gymaint â'r ddwy.
4. 'Jac y Sgarwr Mawr': cardodyn. Gwerthu hen ddilladau. Jac yn Ffriddoedd. Sgaru. Henblas: palu'r ardd.
5. 'Jac Creigiau Uffern', cardodyn o Rosllannerchrugog.
6. 'Robin y Gregwr' ('Bob y Maip'). Cneifio yn Nulig.
7. Stori. Y Diafol yn mynd drwy dref. Colli deilen o'i sach. 'Deilen o'i bac o' (baco). (Gw. hefyd tâp 3517.)

127. Tâp 3902

1. Cân John Jones, Jac Tŷ Tywyrch:

'Morus Hafod Llan ac Owen y Pentre, Gabriel y Plas ...'
Cefndir. Cân i ddynion drwg yr ardal. Morus, Hafod Llan Isa yn meddwi. Owen, Ty Gwyn, Pentrellyncymer, yn rhoi gwenwyn i'w wraig. Robert Ty'n-y-graig, Cefn Brith: tad i blant siawns.
2. Hanes Jac Tŷ Tywyrch.
3. John Jones, Tyddyn Bychan, Cefn Brith.
4. Rhigwm.

Ding, dong Dafydd yn canu'r gloch newydd.
Pwy a fu farw? Siôn Pen Tarw.
Pwy gadd y gwpan? Siôn Pen Bwlan.
Pwy gadd y llwy? Pobol y plwy.
5. Taid L.T.E. (Hugh Evans, Ty'n Gilfach).
 - a. L.T.E. yn dair oed pan fu farw. Dyn rhyfedd. Meddwi. Prynu gwartheg.
 - b. Cân i flaenoriaid Cefn Brith:

'Ffarwel Isaac Ty'n y Cefen
Ti roist lefen yn y blawd ...'

- c. Taid L.T.E. yn priodi merch Ty'n-y-waun, Glasfryn (mam tad L.T.E.).
- ch. Taid L.T.E. yn feichiau i Gabriel Parry, Plas Hafod-y-maidd.

128. Tâp 3903

1. Taid L.T.E.: William Evans (tad ei fam).
 - a. Mab y Crown, Llanfihangel. Priodi Ann Evans, merch Hendre Glan Alwen. Ei weld yn 'bowllo ar balmant y Lion', Cerrigydrudion.
 - b. Meddwi. Paffio gyda Thomas Jones, Tai Isa. Ffrindiau. Cnoi papur pumpunt ac yfed 'sweet oil' ar ei ôl.
 - c. Dod i Dy'n Gilfach. Minceg gwyn. Garddio. Cadw gwenyn.
2. Nain L.T.E.: Ann Evans, Hafod Llan Isa (mam i fam L.T.E.).
'Rhincian yr un peth.' 'Sôn am ddaear.' 'Cynilo'r mymryn.' Plant: Ifan, Sam, Lewis, Marged, Catherine (mam L.T.E.).
3. Taid a Nain L.T.E. Claddu ym mynwent Capel Pentrellyncymer ynghyd â nifer o'r plant. (Gweler y garreg fedd.)
4. Mam L.T.E. Catherine. Morwyn i Dy'n Gilfach. Claddwyd hi a mam L.T.E. ym mynwent Eglwys Cerrigydrudion.

129. Tâp 4050

1. Englyn Gethin i'r ffon. 'Drwy ddiwydrwydd y ddeudroed ...'
2. Stori Robin Ddu a'i Frodyr'. (Gw. hefyd tâp 1650.) (Gadael un darn allan: 'Lle cest ti'r £100?' 'Am y croen.' Tua awr cyn recordio, adroddodd y stori yn gyflawn.)
3. Robin Ddu. 'Mae Robin wedi'i ddal' - stori gan Lewis Evans, ei ewyrth.
4. Llew Hiraethog, Hafod Llan Isa. Dafydd Jones, Tai Ucha, yno gydag ef yn gwarchod. Tudno yn dod yno. Dafydd Jones yn gwneud bwyd iddo. Ham. Dim fforcen.
5. Tudno. Ennill cadair yn Eisteddfod Pen-y-groes. Yfed gwerth gini o wisgi. Englyn: 'Gwraig lawen yr awen a roes ...'
6. T. Gwynn Jones yn dod at Stanton Roberts i Bentrellyncymer. Tom Owen yn ei gwmni. Tua 1914-15.
7. Englyn Thomas Jones: John y Bwt. 'Y calico'.

8. Robert Williams, Ty'n Ddôl, ger Hafod Onnen. Saethu grows. Robert Williams yn meddwi. Taflu'r crochan uwd i'r domen.
9. Robert Williams. Tyrcha yn Hafod Llan Isa. Tom Wyn yn cau ei drapiau. Tom Wyn yn cael y gwaith. (Gw. hefyd tâp 3197 - Owen Wyn.)
10. Miss Jane Elizabeth Jones, Y Ffrithoedd. Rhoi trigien a deg o Johniaid drwy'i dwylo!
11. Ysbryd Hafod Lom. John Dafis, Minffordd, yn gweld dyn yn dod i'w gyfarfod ar y buarth. (Bu farw morwyn yno. Claddu ar eira mawr.)
12. Gwas yn clywed dynes yn gweiddi mewn clogwyn ger Hafod Lom. Tylluan.
13. Stori 'Melin yn malu halen'. Gan ei dad. (Gw. hefyd tâp 1947.)
14. Hanes dau ddyn ar ôl dau arall. Cuddio yn y Glyn. (Gw. tâp 2288 a nodiadau sgwrs 7.x1.73.)
15. Stori 'Y Porthmon a'r ci mawr du'. Gan ei fam. (Gw. tâp 2288.)

130. Tâp 4051

1. Stori 'Y Porthmon a'r ci mawr du' (parhad).
2. 'Stori'r Bwrn Hir'. (Gw. tâp 1650.) (Gan Thomas Jones a darllen stori Niclas Bennett)
3. 'Stori Cyfaill Mr. Webster'. (Gw. tâp 2005.) N.B. y tebygrwydd rhwng y stori hon a stori 'Y Bwrn Hir'. (Clywed gan Lewis Evans, ei ewyrth dall.)
4. Stori yn para am byth. Brenin yn cynnig ei ferch i'r sawl a allai adrodd stori yn para am byth. (Gw. tâp 2005.) Clywed gan John Griffiths, Llanelidan.
5. 'Stori'r Fodrwy Ddymuno'. (Gw. tâp 2005.) Gan John Griffith neu ei Ewyrth Lewis.
6. 'Stori'r Bachgen a'r Ffidil'. (Gw. tâp 2287.) Gan Evan Jones, Stiniog. Ei gweld wedyn yn *Tit Bits*. L.T.E. yn ei dderbyn yn Stiniog.
7. Stori 'Trysor Tyddyn Cwtyn y Ci', gan ei ewyrth Lewis. (Gw. tâp 2287.)
8. Stori Clochydd yn dwyn perlau o fedd. (Gw. tâp 2008.)

131. Tâp 4052

1. Stori'r Fuwch ar y Dibyn. Clywed gan Thomas Jones. (Gw. tâp 2750.)
2. Stori Melwas a'i glustiau mul. Clywed gan Dafydd Jones, Tai Ucha. (Gw. tâp 2005.)
3. Stori tri llanc mewn tafarn. Clywed gan ei ewyrth Lewis. L.T.E. wedi ychwanegu'r darn olaf am dynnu'r trowsus. (Gw. tap 2007.) L.T.E. yn ei hadrodd adeg gweithio yn y coed - yfed te.
4. Stori'r Creyr, y Gath a'r Fieren. (Gw. tâp 1845.) Gan ei ewyrth Lewis.
5. Noson Wau yn Graigerchen. Clymu'r drws. Englyn Llew Hiraethog, 'Credir mai Dic yr Aden Lipa ...' Ewyrth Ifan a Sam yn clymu'r drws a rhoi'r bai ar Dic yr Aden Lipa.
6. 'Dic yr Aden Lipa'. Dynwarded Sadrac. 'Wedi marw Sadrac, Dic yr Aden Lipa yn ei weld yn dod i'w gyfarfod. Dic yn dihoeni oherwydd braw. Clywed yr hanes gan John Jones, tad Bob Traean.
7. Noson Wau. Graigerchen. Osa Basa. Cymeriad.

132. Tâp 4348

1. Dau deulu o hanner-sipsiwn yn Y Gyffylliog.
2. 'Rhagddor' - drws mewn tŷ.
3. Ysgol Cefn Brith yng nghyfnod Hugh Evans. Mistar Puw - dyrnwr.
4. Hugh Hughes: athro yng Nghefn Brith a Cherrigydrudion.
5. Ysgol Dinbych: profiad Hugh Evans yno.
6. Hugh Hughes: hynafiaethydd ac athro.
7. Ysgol Ty'n-y-felin (Glasfryn) yng nghyfnod L.T.E. Disgrifiad o'r adeilad a'r dosbarthiadau. Oed y plant. Dalgylch yr ysgol. Tâl am addysg.
8. Plismon plant: William Tomos y Ffatri a David Jenkin Hughes, Cerrigydrudion.
9. Araith John Roberts, Clust-y-blaidd, i gyfarfod yn Ysgol Glasfryn. Plant Cefn Brith 'fel Arabiaid'.

10. Daniel Price: athro yng Nglasfryn. Cymro da.
11. Robert Daniel (brawd L.T.E.) Sgolor da: marw'n ifanc.
12. Samuel Davies: athro ysgol yng Nglasfryn. Disgrifiad byw ohono. Samuel Davies yn hoff o'r gansen a dangos rhagfarn o blaid plant rhieni cefnog.

133. Tâp 4349

1. Samuel Davies: athro yng Nglasfryn (parhad).
2. Hanes disgybl yn ymladd â Samuel Davies yn yr ysgol.
3. Samuel Davies. Mwy o Saesneg na Chymraeg. Yno am flwyddyn.
4. Diwrnod cyntaf L.T.E. yn Ysgol Glasfryn. Disgrifiad.
5. Bwyd L.T.E. yn Ysgol Glasfryn. Brechdan. Siot.
6. Taith L.T.E. i'r ysgol ac oddi yno.
 - a. Cynnau tân o bobtu'r ffordd.
 - b. Hel wyau cornchwiglen. Eu gwerthu a'u bwyta.
7. Men Penbryn: athrawes yn Ysgol Glasfryn.
8. Gwasanaeth boreuol Ysgol Glasfryn. Y cyfan yn Saesneg. 'Give us this day our daily breath'. 'Training' milwrol i'r plant.
9. J.W. Jones: athro yng Nglasfryn. Disgrifiad corfforol.
10. Beic penny-farthing L.T.E.: Ei brynu am hanner coron.
11. J.W. Jones. Ef oedd piau'r beic cyntaf yn yr ardal. Dysgu yn Saesneg gan mwyaf. Dysgu caneuon Mynyddog i'r plant.

134. Tâp 4350

1. Y pynciau a ddysgid yn Ysgol Glasfryn. Anaml y sonnid am lôn Cymru, ac eithrio Ceiriog. Dysgu llawer o hanes Lloegr, dim hanes Cymru. Longfellow ('Spanish Main') a 'drawing'.
2. Ysgol Glasfryn: diwrnod priodas y Prince of Wales. Dau ddyn yn rhoi fferins i'r plant. Diwrnod yn rhydd.
3. 'Glasenwau' yn Ysgol Glasfryn: 'Yr Hen Sowthyn' (Samuel Davies).

4. Hanes L.T.E. yn cael cweir gan y sgŵl ac yn ymadael â'r ysgol am byth. Mantais gan Hugh Evans ei dad am i'r ysgol dorri'r rheolau.
5. Chwaraeon plant.
 - a. 'London'
 - b. Dynwared gyrru ceffylau
 - c. Pêl droed - swigen mochyn
 - ch. Marblis
 - d. Torri twll botwm.
6. Hanes ysgyfarnog ar ffo yn neidio i fynwes dosturiol Dafydd Pritchard. Yntau'n achub y creadur rhag y ci.
7. 'Ŵyn Bach Mihangel': ysgyfarnogod. L.T.E. wedi darllen hyn.
8. Siarret Roberts, cardotyn: rhigwm amdano. Plant ysgol Glasfryn yn gweiddi arno.
9. Twm Pŵl: llun William Hughes, Bryn Blodau ohono.
10. Rhigwm: 'Methodistiaid bryntion, bras ...'

MYNEGAI

Mynegai i dystiolaeth lafar **Lewis T Evans** (1882 - 1975), a gofnodwyd ar dapiau sain (134) Amgueddfa Werin Cymru, rhwng 24 Tachwedd 1964 a 12 Awst 1974. Trefnwyd y mynegai yn ôl:

1. Personau
2. Pynciau
3. Lleoedd
 - i. Gwledydd, trefi, pentrefi ac ardaloedd
 - ii. Capeli, eglwysi, tafarnau ac ysgolion
 - iii. Tai a ffermydd
 - iv. Hynafiaethau a nodweddion daearyddol

1. PERSONAU

Albert, bachgen amddifad, 1066
 Anthropos, gw. Robert David Rowland
 Ap Glaslyn, gw. John Owen
 Ap Vychan, gw. Robert Thomas
 Bardd Crwst, gw. Abel Jones
 Bardd Nantglyn, gw. Robert Dafis
 Ben y Caeau, 3197
 Betsi Llechwedd, 2615
 Bob Dei, 1559
 Bob, Elor Garreg Isa, 1738
 Bob Goch, saer a chantor, 1062-3
 Bob Maip, gw. Robin y Gregwr
 Bob y Boced, 2755
 Bob y Cipar, gw. Bob Hughes
 Bob y Gof, gw. R J Hughes
 Bob y Greigwen, gw. Robert Jones
 Cadfan, gw. Hugh Williams
 Catrin, Hafod Llan Bach, 1944
 Ceiriog, gw. John Ceiriog Hughes
 Charles y Tân, 3900
 Cox, Pen-y-ffridd, 1024
 Dafis, Dafydd (Dafydd Saith o'r Gloch), Acar Las, Cefn Brith, 2980
 Dafis, Dafydd, 3200

Dafis, Jac, 3196
 Dafis, John, Minffordd, 4050
 Dafis, Robert, Glan-y-gors, 1736, 2006
 Dafis, Robert (Bardd Nantglyn), 873, 876, 3900
 Dafis, William (Wil y Torrwr), 1596-7, 1890
 Dafydd Bwlch Dingen, rhigymwr, 875
 Dafydd Ffeltiwr, Cefn Brith, 3199
 Dafydd Gil, 2395
 Dafydd, Hafod Llan Bach, 876
 Dafydd Llwyn Cwpwl, gw. David Jones
 Dafydd Meirion Goch, 1026
 Dafydd, Plas Iolyn, 1025
 Dafydd Saith o'r Gloch, gw. Dafydd Dafis
 Davenport, Arglwydd, 870
 Davies, Ganllwyd, 3196
 Davies, Annie Hughes (Telynores Hiraethog), 3195
 Davies, Catrin, Cefn Brith, 3201
 Davies, Dr John, Cerrigydrudion, 1845, 2288
 Davies, John, Llechwedd Llyfn, 1944
 Davies, John (Taliesin Hiraethog), bardd, 878-9, 1024, 1738, 1845, 2292, 2756
 Davies, Joseph, Nant-y-merddun, 1559
 Davies, R O, bardd, 3195
 Davies, Richard (Mynyddog), 4349
 Davies, Richard (Tafolog), 873
 Davies, Samuel (Yr Hen Sowthyn), athro, 4348-50
 Davies, William (teulu Brynllwyd, Nantglyn), 3195
 Dicin, Cwm Cywen, Cwm Main, 2979
 Dic Sbot, 1649
 Dic yr Aden Lipa, 4052
 Edward, Ifan, telynor, 877-8
 Edward, Pant Glas, 1026
 Edwards, Edward, Llechwedd, torrwr mawn, 1362, 3202
 Edwards, John (Jac Goch), saer a chantor, 1062-3
 Edwards, John, Cerrigydrudion, gwneuthurwr crybiniau, 2618
 Edwards, John Lloyd, Ffridd Ddedwydd, 872
 Edwards, Liws, Llechwedd, 3202
 Edwards, Lloyd, Clogwyn Coch, bardd, 1024
 Edwards, Thomas (Twm o'r Nant), 1067, 1738, 3900-1
 Edwards, William Charles, Pentre Draw, 1025, 1028
 Elfyn, gw. Robert Owen Hughes
 Elias Nebo, 1738
 Elis o'r Nant, gw. Ellis Pierce
 Ellis, John, Utica, Trawsfynydd, 1947
 Ellis, Y Parchg Thomas, Tyddyn Eli, Llangwm, 878, 3198
 Eos Crispin, 873
 Evan y Cobler, Cefn Brith, 3199
 Evans, Ann (nain LTE), 3903
 Evans, Evan (Ieuan Alwen), bardd, 1024-5, 1846
 Evans, Hugh, Ty'n Gilfach (tad LTE), 1558, 1738, 2006, 2008, 2287-8, 2395, 3517-8, 4348

Evans, Hugh, Ty'n Gilfach (taid LTE), 3902
 Evans, Lewis, Hafod Llan Isa (ewythr dall LTE), 1647, 1845, 2005, 2007, 2287-8, 2980, 3193, 4050-2
 Evans, Robert Daniel (brawd LTE) 4348
 Evans, Sam, Fforest, Llansannan, porthmon, 1739, 2287
 Evans, William (Wil yr Ieir, taid LTE), 2289, 3903
 George, Cerrigydrudion, teiliwr, 1068
 George, David Lloyd, 1064
 Gethin, gw. Owen Gethin Jones
 Griffiths, John, Pen-ffordd Ddu, Llanelidan, 1947, 2005, 4051
 Gruffudd Hiraethog, 878
 Gwilym Cowlyd, gw. William John Roberts
 Harri Bach (tad Wil y Torrwr), 1597
 Harri Bach Trwyn Hir (mab Wil y Torrwr), 1890
 Harri'r Go, 879
 Hooks, 875, 1026
 Hooks, John, 3900
 Hughes, Bob, cipar, 1027, 1647
 Hughes, Bob, 3200
 Hughes, David Jenkyn, plismon plant, 4348
 Hughes, Hugh, athro, 3900, 4348
 Hughes, Hugh, Tai'n-y-foel, 2980
 Hughes, John, Capel Garmon, 1891
 Hughes, John Ceiriog, 4350
 Hughes, Robert, Ty'n Cefn, gwerthwr llyfrau, 1598
 Hughes, Robert Owen (Elfyn), 1887
 Hughes, R J (Bob y Gof), bardd, 1364
 Hughes, William, Bryn Blodau, arlunydd, 3198, 4350
 Hughes, William Francis, bardd, 3198
 Ieuan Alwen, gw. Evan Evans
 Ieuan y Foelas, Pentrefoelas, melinydd a bardd, 879, 1558, 3900
 Ifan, Siôn, 2287
 Ifan y Felin, 1597
 Ifan y Seler, 1559
 Ifans, Jo, 1062
 Ifans, Sam, cymwynaswr ariannol, 1216
 Ismael, Isaac, 1028
 Jac Creigiau Uffern, cardotyn, 3901
 Jac Glan-y-gors, gw. John Jones
 Jac Goch, gw. John Edwards
 Jac Harri'r Go, 897
 Jac Llygid Bychin, 1559
 Jac Phylip, gw. Jac Phylip Morris
 Jac Tŷ Tywyrch, gw. John Jones
 Jac y Brain, 3195
 Jac y Post, 1596
 Jac y Sgarwr Mawr, cardotyn, 3901
 Jaco Siop, 2756
 Jacob y Gaeddren, 1362

- Jo Hocar, 2008
 John Celwydd Golau, gw John Roberts
 John y Bwt, gw. John Jones
 John, y Gaeddren, 3198
 Jones, teulu, Hendre Ddu, beirdd, 876
 Jones, Ty'n-y-bryn, 2753
 Jones, Y Gof, 3518
 Jones, Abel (Bardd Crwst), 1059, 1066
 Jones, Ann (gwraig Llew Hiraethog) 1214, 1846
 Jones, Ann, Hendre Ddu, 871, 876, 1888
 Jones Bere Fi, gw. Dafydd Jones, Hafod Llan Bach
 Jones, Catrin, Hafod Elwy, 1058
 Jones, Catrin, Cefn Brith, bydwaig, 1891
 Jones, Dafydd, 1027, 1065
 Jones, Dafydd, Bryn Tangor, storïwr, 2751
 Jones, Dafydd, Clytiau Gleision, Llansannan, 3199
 Jones, Dafydd, Hafod Llan Bach, 1599, 1739, 1886
 Jones, Dafydd, Tai Canol, 2291
 Jones, Dafydd, Tai Ucha, bardd a hynafiaethydd, 874-6, 1024-6, 1057, 1062, 1072, 1214, 1365, 1887, 2005, 2292, 2751, 4050, 4052
 Jones, Dafydd, Tŷ Capel, Pentrellyncymer, 1946
 Jones, Dafydd, Tŷ Gwyn, 1890, 2390-1, 3200
 Jones, David (Dafydd/Dei Llwyn Cwpwl), Llangwm, telynor, 3196
 Jones, Elias (Llew Hiraethog), bardd, 873, 876, 1025-6, 1028, 1057, 1061, 1214, 1596, 1650, 1846, 2751, 2756, 3518, 4050, 4052
 Jones, Ellis, Ty'n Mynydd, Cerrigydrudion, pregethwr, 1947
 Jones, Evan, Penrhyn, Pentrefoelas, 2287
 Jones, Evan, Stiniog, 4051
 Jones, Ffransis, 877, 1072, 1362, 3200
 Jones, Gwen, Hendre Ddu, 876
 Jones, Hannah, Tŷ Capel (cario'r post), 1596
 Jones, Huw, Hendre Ddu, bardd, 872-3, 875-9, 1026, 1028, 1058, 1060, 1064-6, 1072, 1213, 1216, 1365, 1845-6, 2291, 3193
 Jones, Huw, Clust-y-blaidd, bardd, 1736, 3199
 Jones, Huw, Pentre, gw. Huw Jones, Hendre Ddu
 Jones, Huw, Ty'n Rale, gwraig, 3516
 Jones, Ifan, 1028
 Jones, Ifan, gwydrwr, 1596
 Jones, Ifan, sadler, 1060-1
 Jones, Isaac, Hendre Ddu, bardd, 1066, 1942
 Jones, Jacob, 1062
 Jones, Jane Elizabeth, Y Ffrithoedd, 4050
 Jones, John, 2291
 Jones, John (Jac Glan-y-gors), 873, 1059, 1845
 Jones, John, Hendre Ddu, 2751
 Jones, John, Llidiart-y-mynydd, 3197
 Jones, John, Nulig, 3516
 Jones, John (Jac Tŷ Tywyrch), rhigymwr, 1027, 3198, 3902
 Jones, John, tad Bob Traean, 4052

- Jones, John, Tyddyn Bychan, Cefn Brith, bardd, 3902
- Jones, John (John y Bŵt), 1072, 1365, 1887, 2005, 3193, 3518, 4050
 mab John y Bŵt, 1647
- Jones, Y Parchg J R, 2006
- Jones, John Richard, 2392
- Jones, J W, Glasfryn, athro, 4349
- Jones, Lowri, Tai Canol, 2291
- Jones, Marc, Tŷ Capel, 1028, 1065, 1215, 1886, 3200
- Jones, Michael D, Y Bala, 1557
- Jones, Morgan, Y Parchg, 879, 1062
- Jones, Nansi Richards (Telynores Maldwyn), 3196
- Jones, Nantw, Llidiart-y-mynydd, 3197
- Jones, Owen Gethin (Gethin), 4050
- Jones, Dr Pan, 875, 1057, 1739
- Jones, R H, bardd, 879
- Jones, Richard, 1362
- Jones, Robert, 873,
- Jones, Robert (Bob y Greigwen), Cwm Tirmynach, 2980
- Jones, Robert, Bwtsiwr, 3517
- Jones, Robert, Cerrigydrudion, lladdwr moch, 1365
- Jones, Robert, Rhwng Ddwy Afon, Y Gyffylliog, 3193
- Jones, Robert (Bob Traian), 1946
- Jones, Y Parchg Stanley, 2289, 3196
- Jones, T Gwynn, 872, 4050
- Jones, T O, Aelwyd Brys, 3200
- Jones, Thomas, 1025
- Jones, Thomas, Cerrigelltgwm, Ysbyty Ifan (hefyd Tai Isa, Hafod Elwy, a Bryn Du, Cefn Brith), bardd, 871-2, 874, 1057, 1059, 1061-4, 1069, 1071-2, 1362, 1946, 2289, 2980, 3903, 4050-2
- Jones, Thomas, Esgair Wen, cerddor, 1028, 1060, 3193, 3196
- Jones, Thomas, Pant-y-griafolen, Glasfryn, 2290-1
- Jones, Thomas (Taliesin o Eifion), 1071
- Jones, Thomas Tudno (Tudno), 875, 1057, 4050
- Jones, Wil, canwr cerddi, 1060
- Jones, William, Foty Braich Du (Wil Run), 1599, 1886, 3197
- Jones, William, Sendy, 3198
- Jones, William Defi, 1059
- Jones, William Thomas, 3193
- Harri Bach, 2979
- 'Hen Ych-a-Batŵ', pregethwr, 2291
- Hughes, Y Parchg John, gweinidog, 2756
- Hughes, John, melinydd, Melin Glasfryn, 1557-8
- Hughes R J (Bob y Gof), bardd, 1364
- Hughes, Robert, Ty'n Cefn, gwerthwr llyfrau, 1598
- Huw Penmaen, 3194
- Huws, Moses, 3516
- Huws, Robert, lladdwr moch, 1365
- Lewis, Ifan, Glasfryn, 879
- Lewis, Robert, Hafod Llan, 2007-8

Lewis Doli, 3199
 Lewis y Cloc, gw. Lewis Williams
 Lewsyn y Teiliwr, 3518
 Lowri Glan Alwen a Hafod Llan Bach, 1026, 1216, 1944
 Llew Hiraethog, gw. Elias Jones
 Lloyd, Catrin, 1559
 Lloyd, Johnny, 1026
 Lloyd, Robert, Tŷ Newydd, saer, 2614
 Lloyd, William, 2290
 Llwyd, Cadwaladr, Rhiw Goch, Llanfihangel Glyn Myfyr, 1890
 Llwyd, Dafydd, Hafod Elwy, 2291, 3193
 Llwyd, John, Crown, 2289
 Llwyd, Meri, 3201
 Llwyd, Nel, 3201
 Llwyd, Robert, saer troliau, 2618
 Llwyd, William, Elor Garreg Isa, canwr hen gerddi, 1028
 Llwyd, William, gwthiwr, 2750
 Mainwaring, Cynol, Bwlch-y-beudy, Cerrigydrudion, 875, 1057, 1064, 1943
 Meirion Goch, 1362, 1886, 3198
 Men, Penbryn, athrawes, 4349
 Morgan, William, Ysbyty Ifan, bardd, 1946
 Morris, Edward, Perthi Llwydion, bardd a phorthmon, 2391, 2615, 3517
 Morris, Jac Phylip, 877, 1026, 1028, 1060, 1065, 1648, 2979
 Morris, John, Hafod Lom, 1648
 Morris, Robert, Hafod Llan Ucha, 1599
 Morus, llofrudd, 1027
 Morus, Edward, Elor Garreg Ucha, 1028
 Morus, Robert, Creigiau Bleiddiau, 1024-5, 1072, 1216
 Morus, Robert, Hafod Lom, 3197, 3200
 Morus, Hafod Llan Isa, 3902
 Morusiaid, Hafod Lom, 878
 Myfyr Alwen, gw. Robert Williams
 Mynyddog, gw. Richard Davies
 Osa Basa, 4052
 Owain Glyn Dŵr, 2979
 Owen, Tŷ Gwyn, Petrellyncymer, 3902
 Owen, Daniel, 1026, 1059
 Owen, Ifan, 1362
 Owen, Huw Parri, cymeriad ffraeth, 879, 2006
 Owen, John (Ap Glaslyn), 1025, 1059, 2008
 Owen, John William, Tŷ Nant, 3518
 Owen, Lewis, llofrudd, 2287
 Owen, Robert, Pentre Draw, 1065
 Owen, Thomas, Aelwyd Brys, 1738-9
 Owen, Tom, Hafod Elwy, bardd, 872, 1024, 1026, 1946, 2979, 4050
 Owen, William, 2006
 Parri, Gabriel, Plas Hafod-y-maidd, 876, 3902
 Parri, Robert, postman, 1596
 Parri, Rhys, anllythrennog, 1059

Parry, Dafydd, Glasfryn, 3199
 Parry, John, Moelfre Fawr, Cerrigydrudion, 2979
 Parry, Robert, Moelfre Fawr, 1888
 Parry, Robert, Tyddyn Draw, Llanelidan, 2979
 Pedrog, gw. John Owen Williams
 Pierce, Ellis (Elis o'r Nant), 1058-9, 1061
 Price, Daniel, athro, 4348
 Pritchard, Dafydd, Hafod-y-maidd, 2979, 4350
 Puw, Mr, athro, 4348
 Prys, Y Dr Elis, Plasiolyn, 871, 1647
 Pys, William, Foty Siôn Llwyd, 2291
 Pys, Ilofrudd, 1027, 1059
 Richards, John, 3200
 Richards, John, Cefn Brith, 2289
 Richards, Nel, Cefn Brith, 1648
 Robert, Ty'n Ddôl, Pentrellyncymer, 3197
 Robert, Ty'n-y-graig, Cefn Brith, 3902
 Robert y Teiliwr, Cefn Brith, 2288
 Roberts, Bryn Aber, Cerrigydrudion, 3516
 Roberts, Pen Rhes, Cefn Brith, 3196
 Roberts, Bob, Tai'r Felin, 1889
 Roberts, Dafydd, 1072, 1360
 Roberts, Dafydd, Llanfihangel Glyn Myfyr, 1365
 Roberts, Dafydd, Rhos Fraith, 1648, 1890
 Roberts, Edward, Ffrithoedd, 3516
 Roberts, Edward, Tan Wiars, 1735
 Roberts, Edward Thomas, Melin Bwlch-y-beudy, bardd, 1558
 Roberts, Ellis, Cefn Brith, 2979
 Roberts, Ellis, Tŷ Isa, Hafod Elwy, 3199
 Roberts, Evan, Llansannan, 1739
 Roberts, Huw, 1559
 Roberts, Huw, Bryn Heilin, 1647
 Roberts, John (John Celwydd Golau), 2006
 Roberts, John, Clust-y-blaidd, 4348
 Roberts, John, Garn, Pentrefoelas, 1845
 Roberts, John, Tyddyn, Cefn Brith, 3199, 3517
 Roberts, John, 874
 Roberts, Lloyd Bryniog 878
 Roberts, Margaret, Ty'n Fawnog, Cefn Brith, 3516
 Roberts, Morus, 1028, 1071
 Roberts, Robert, Bwlan, Llanelidan, 2979
 Roberts, Robert, Foty Wen, 1028, 1942
 Roberts, Robert (Robert Patagonia), 1027
 Roberts, Robert, cymwynaswr ariannol, 1216
 Roberts, Robert, Melin Bwlch-y-beudy, 1558
 Roberts, Sarjant, 1062
 Roberts, Siarret, cardotyn, 1025, 4350
 Roberts, Stanton, athro ym Mhentrellyncymer, 4050
 Roberts, William, Trawsnant, 2006

Roberts, William John (Gwilym Cowlyd), 1060
 Roberts, Willie, Clust-y-blaidd, storïwr, 3517
 Robin Din Denc, 2292
 Robin Ddu ap Siencyn Bledrydd o Fôn (Robin Ddu Ddewin), 1650, 4050
 Robin y Gregwr (Bob Maip), 1598, 2394, 3901
 Sampson, Dr John, hanesydd y Sipsiwn Cymreig, 1065
 Sadrac, 4052
 Siarret, cardotyn, gw. Siarret Roberts
 Siôn, teiliwr, 1071
 Siôn y Cobler, Cefn Brith, 3199
 Siôn y Gwŷdd, Ty'n Rale, 3518
 Sturdy, Mr, 2287
 Tafolog, gw. Richard Davies
 Taliesin Hiraethog, gw. John Davies
 Taliesin o Eifion, gw. Thomas Jones
 Telynores Hiraethog, gw. Annie Hughes Davies
 Telynores Maldwyn, gw. Nansi Richards Jones
 Teulu Brynllwyd, Nantglyn, 3195
 Thomas, Begw, Cefn Brith, 1944
 Thomas, Dafydd, Rhydyrewig, gof, 3517
 Thomas, Huw, 3196
 Thomas, John, 1738
 Thomas, John, ffariar, 1025
 Thomas, John, Tŷ Ucha, Ffrithoedd, bardd, 1025
 Thomas, Robert (Ap Vychan), 2290
 Thomas, Robert, teiliwr, 1846
 Thomas, Thomas William (Tudur Arfon), 1027
 Thomas, William, Capel Curig, 2287
 Thomas, William, Cefn Garw, cantor, 879
 Tom, Graigerchen, gw. Thomas Williams
 Tomos Dal Diafol, pregethwr, 2008, 2291
 Tomos, Huw, 1215, 2289
 Tomos, Jac, 2290
 Tomos, Marged, Graig Hir, 873, 1027-8, 1060, 1071-2, 1213-5, 1891, 1944
 Tomos, Robert Llwyd, Elor Garreg, 1557
 Tomos, William, y Ffatri, plismon plant, 4348
 Trebor Aled, Y Parchg, Llansannan, 3199
 Tudno, gw. Thomas Tudno Jones
 Tudur Aled, 878
 Tudur Arfon, gw. Thomas William Thomas
 Twm o'r Nant, gw. Thomas Edwards
 Twm, Pant-y-maen, 1738
 Twm Pŵl, cardotyn, 1025, 4350
 Twm Siambar Wen, ffŵl, 3196
 Wil Powdwr, 1845
 Wil Run, gw. William Jones, Foty Braich Du
 Wil y Calchwr, 2393
 Wil y Foty, 877-8, 1028, 1362
 Wil y Torrwr, gw. William Dafis

Wil yr Ieir, gw. William Evans
Wil Ysgeifiog, 876
William, Robert, Y Pandy, Llanuwchllyn, 1946
Williams, Cadwaladr, Graigerchen Fawr, 1738, 2291
Williams, Hugh, Brynllaethog, Glasfryn, 2290
Williams, Hugh (Cadfan), 1026
Williams, Jane, Graigerchen, 1649, 2291
Williams, John, Rhuddlan, 3201
Williams, John Owen (Pedrog), 1889
Williams, Lewis (Lewis y Cloc), Tŷ Newydd, Llechwedd, 3196
Williams, Robert (Myfyr Alwen), 879, 1063
Williams, Robert, Ty'n Ddôl, 4050
Williams, Thomas (Tom Graigerchen), 1065, 1362, 1558-9
Williams, William, gof, 2756, 3517
Wood, telynor, 1062-3
Wood, Cornelius, telynor, 1063, 1072, 3194-5
Wood, Lovell, 3195
Woodiaid, Sipsiwn, 1064-5
Wyn, Marged, Rhos Ddu, 2291
Wyn, Owen, Rhos Ddu, 3197-8
Wyn, Tom, 4050
Yr Hen Sowthyn, gw. Samuel Davies

2. PYNCIAU

Addysg:

athrawon, 4348-50
 chwaraeon, 4350,
 disgyblaeth, 4349-50
 glasenwau, 4350
 stori ddigri, 876
 plismon plant, 4348
 pynciau, 4350
 ysgolion, 870, 878, 1024, 2007, 4348-9

Afiechydon, 1026

Anghydfod, 873, 875-6, 1028, 1057, 1065, 3197

Angladdau, 1065

Amaethyddiaeth:

aredig, 2750-6;
 Clwb Troi Llanfihangel Glyn Myfyr, 2756
 erydr Pont-y-gath, Llanrwst, 2751-2, 2755

'buwch at y tarw', 1597

calchu, 2392-3

`cau clawdd twyrch', 1739

cneifio, 1598-9

cnydau, 1735, 2753-4, 2980-1

corlannau - `Y Gorlan Ganpunt', 1947

crega, 2394

cyrch hadyd, 1739

degwm, 2395

dyrnu, 1061, 1600, 1734-6

dywediadau, 1845

ffustio, 1599, 1600, 1734-5, 3202

gogru, 1734

gwair,

cario, 2618

cynhaeaf, 1597, 2614-20

hadau, 2390, 3198

teisi, 2619-20

tir, 2614

torri, 2614-6, 2620

trin, 2616

tŷ, 2619

gweision a gweini ar ffermydd, 870, 1058, 1066-7, 1070-1, 1214-5, 3200

canlyn y wedd, 1070

caru, cytundeb meistr a gwas, 1942

cytundeb gwraig a morwyn, 1943

codi'n y bore, 1213

dywediadau am weision, 1216

enwau swyddi, 1070

golchi dillad, 1214

gwaith, 1070

- gweision yn prynu ffermydd, 1216
- gweithwyr tymhorol, 3200
- llofft y gweision, 1068-9, 1072
- a phriodi, 1215
- salwch, 1214
- tai gweision, 1215
- gwlân, gwerthu, 1739
- gwrteithio, 2391-3
- gwrthio, 2750
- hau, 2391, 2751, 2753-4, 2756, 2980-3
- heintiau, 2983
- hogi, 2395, 2613
- lladd moch, 875, 1024, 1365, 1597
- llosgi'r mynydd, 870
- mawn,
 - cario, 1738
 - mathau, 1941
 - mawnogydd, 1360-1
 - stôl tas fawn, 2292
 - torri, 1360-4, 3202
- menyn, gwerthu, 1738
 - 'menyn bach', casglu a gwerthu, 1739
 - 'menyn mawr', 1738
 - 'menyn pwysi', 1738
- nithio, 1735-6
- nodau clustiau defaid, 1739
- noson ladd gwair, 877
- pladur, 2613-4
- plygu gwrych, 3197
- tatws, ffeirio, 1739
 - plannu, 1598
- teilo, 2391, 2981, 3202
- tir,
 - tir glas, 2752
 - tir branar, 2753
- torri ar anifeiliaid, gw. Anifeiliaid
- tynnu llo, 876
- tyrcha, 3197-8
- yd,
 - cynhaeaf, 2984, 3200-3, 3516-7
 - lloffa, 3516
 - mathau, 2984
- Anffawd, 2290
- Anifeiliaid,
 - ceffylau, gofal, 2755
 - gorchmynion, 2756
 - 'oil command', 2755
- yn siarad, 1557
- torri ar, 1596-7, 1890-1

- Areithiau a darlithoedd, 874-5, 878, 1739, 1947, 2979, 4348
 Arferion, 1891, 1941-2. Gw. hefyd Coelion
 Bandiau, 1063-4
 Barddoniaeth (cerddi a chaneuon), 871-9, 1024-8, 1057-63, 1065-7, 1071-2, 1215, 1362-3, 1365, 1557-9, 1596, 1600, 1647, 1736, 1846, 1887-90, 1942, 1946-7, 2288, 2291-2, 2615, 2751, 2756, 2980, 3194, 3196-9, 3516-8, 3900-2, 4050, 4350
 Bedyddio, 1891
 Beiciau, 874
 Beirdd, 871-9, 1027, 1059, 1065, 3195, 3199, 3900, 4050
 Beirniadaethau, 873, 1738
 Bwyd a Bwydydd, 877, 1068-71, 1598, 1600, 1944-5, 2291, 2616, 2755, 3195, 3201, 4349
 adeg angladd, 1944-5
 adeg cynhaeaf, 1070, 3201
 cyfleth, 877, 1072
 diwrnod dyrnu, 1600
 galw at fwyd, 2755
 gwleddoedd, 877, 2291
 llestri, 1069
 prydau bwyd, 1068-70, 2616
 Sipsiwn, 3195
 trefn eistedd, 1069
 yn yr ysgol, 4349
 Bydwragedd, 1891, 4050
 Cadw dyletswydd, 1069
 Caneuon a cherddi, gw. barddoniaeth
 Cannwyll gorff, 871
 Capeli ac eglwysi, gw. crefydd
 Carchar Cynrig Rhwth, 3900
 Cardotwyr, 1025-6, 1736, 3901
 Caru, 875, 877, 1065-6, 1213, 1648, 1941-2
 anfon collen, 1941-2
 cardiau Falentein, 1941
 cerddi, 1942
 cnocio, 1213, 1942
 cytundeb gwas a meistr, 1942
 cytundeb y wraig a'r forwyn, 1943
 Cerddoriaeth, gw. hefyd barddoniaeth (cerddi a chaneuon)
 canu emynau, 1072, 1947
 horse music, 877
 offer cerdd, 872, 1063, 1072, 3194-6
 Cerrig terfyn, 2292
 Cipar, 870-1, 876, 1027
 Clybiau (Cymdeithasau Cyfeillgar), 1064-5, 2756, 2979
 Coedwigaeth, 871
 Coelion, 1027, 1362, 1600, 1647-9, 1845, 1886-9, 1891, 1941, 1945, 2755, 2981, 2983
 Cowper, 1941, 2391
 Crefydd,
 Achos yr Annibynwyr, Tŷ Hen, Ffriddoedd, 3198
 agwedd crefyddwyr tuag at y Bardd Crwst, 1059

- arferion, 1947
- bedyddio, 1891
- cadw dyletswydd, 1069
- capeli ac eglwysi
 - amryw (Uwchaled), 875, 1059
 - Capel Bethel, Pentrefoelas, 1947
 - Capel Cefn Brith, 874
 - Capel Hermon, Pentrellyncymer, 875, 3903
 - traddodiad ynglŷn ag adeiladu'r capel (y dyn hysbys a'r hwch ddu), 878, 1647
 - Capel Ty'n Rhyd, Cerrigydrudion, 2086
 - Eglwys Fair, Cerrigydrudion, 3903
- cyfarfodydd llenyddol / cystadleuol y capeli, 874-5, 2006, 2756
- cyngor i'r ifanc, 2979, 3193
- dawnsio, agwedd crefyddwyr, 1063
- Diwygiad 04-05, 1069, 1213
- Dydd Mercher Llundw, 1947
- emynau, 1072, 1947
- gweision a morynion a'r Sul, 1213
- Groglith, Y, 1947
- penillion, 1942
- personiaid, 3901
- pregethwyr a phregethau, 2005. 2289, 2291-2, 3196, 3198-9
- seiat, diarddel, 1213
- Suliau, dim gweithio na chwarae, 1647
- Ysgol Sul Tŷ Isa, Hafod Elwy, 1024
- Crefftau a chrefftwyr, 877, 1026, 1068
 - arlunio, 3198
 - basgedwaith, 877, 3197
 - canhwyllau brwyn, 1026
 - 'cau clawdd twyrch', 1739
 - cerfio, 874
 - cobler, 3199
 - cowperiaid, 1941, 2391
 - crybiniau, gwneud, 2618
 - cryddion, 1068, 3199
 - erydr, 2755
 - ffatri wlân, 3518
 - ffeltiwr, 3199
 - ffotograffiaeth, 3198
 - gofaint,
 - Cerrigydrudion, 2752
 - Glasfryn, 2752
 - Llanfihangel Glyn Myfyr, 2006
 - Llangwm, 3517
 - Pentrellyncymer, 1739
 - Rhyd-y-groes, Cerrigydrudion (murddun), 3518
 - Rhydyrewig, Gellioedd, 3517
 - gwneud ffyn, 874

- gwneud ffrâmiau, 874
 gwneud llwyau pren
 gwneuthurwyr clociau, 3196
 gwydro, 1596
 teilwriaid, 1068, 1846, 3518
 troliau, gwneud, 2618
 Cwlwm Tafod, 3196
 Cyfarfodydd llenyddol (cyfarfodydd cystadleuol / bach), 874-5, 2006, 2756. Gw. hefyd
 Eisteddfodau
 Cyflogi a chyflogau, 1058, 1062, 1066-7, 1070-1, 1215, 1362, 1600, 1739, 3200
 Cyfraith a threfn, 873, 876
 Cyngherddau, 875, 879
 Cylchoedd cerrig, 1057, 1890
 Cymdeithasau Cyfeillgar, 1063-4
 Cymdeithasol, 877, 1071-2, 1213, 1846, 2005, 2007, 2289, 3196, 4052
 cyfarfod i ganu, 1846
 cymdeithasu, 1071-2, 2005, 2007, 2289
 lletygarwch, 1846
 Gw. hefyd Noson gwneud cyfleth, Noson lawen a Noswaith wau
 Cymeriadau,
 Edwards, John (Jac Goch), saer a chantor, 1063
 Hooks, John, 3900
 Jac y Post, 1596
 Jones, Abel (Bardd Crwst), baledwr, 1059, 1066
 Jones, Dafydd (Jones Bere Fi), Hafod Llan Bach, 1886
 Jones, Ifan, y Sadler,
 Jones, John, Llidiart-y-mynydd, rhigymwr, 3197
 Jones, John (John y Bwt), 1072, 1365, 1887, 2005, 3193, 3518, 4050
 Jones, Robert (Bob Traian), 1946
 Jones, Robert (Bob y Greigwen), 2980
 Jones, Wil, cantor, 1060-1
 Lewsyn y Teiliwr, 3518
 Lowri Glan Alwen a Hafod Llan Bach a'i merch Catrin, 1026, 1216, 1944
 Llwyd, William, canwr hen gerddi a ffermwr, 1028
 Pierce, Ellis (Elis o'r Nant), gwerthwr llyfrau, 1058-9, 1061
 Pŵl, Twm, cardodyn, 1025, 1026, 4350
 Phylip, Jac, 2979
 Roberts, John (John Celwydd Golau), 2006
 Roberts, Siaret, cardodyn, 1025, 4350
 Roberts, Willie, Clust-y-blaidd, 3517
 Robin Din Denc, 2292
 'Tomos Dal Diafol', pregethwr, 2008, 2291
 Tomos, Marged, Graig Hir, 873, 1027-8, 1060, 1071-2, 1213-5, 1891, 1944
 Wood, Cornelius, telynor, 1063
 Chwaraeon a gorchestion, 870, 878, 1064, 1946
 coetio, 878, 1071
 chwarae cardiau, 1835
 dringo polyn, 1064
 gyrru berfa, 1064

- melin godwm, 1064
- rasys, 1064
- taflu maen a throsol, 878
- yn y fynwent, 1946
- Chwareli, 870, 1071
- Damweiniau, 1024, 2980
- Dawnsio, 1063, 1065
- Degwm, 2395
- Diafol, gw. Storiâu a thraddodiadau
- Diwygiad 04-05, 1069, 1213
- Dynion Hysbys, 1649
- Dywediadau, 1362, 1738, 1845, 2981, 3900
- Eisteddfodau (yn cynnwys cyfarfodydd llenyddol / cystadleuol),
 - amryw (Uwchaled), 875, 1025
 - Cefn Brith, 874
 - Dinbych (Eisteddfod Genedlaethol), 876
 - Eisteddfod Genedlaethol Cymru, 1061
 - Gaer Gerrig, Tŷ Nant, 1738
 - Llanfihangel Glyn Myfyr, 873
 - Pentrellyncymer, 873-5, 2756
 - Pen-y-groes, Arfon, 4050
 - Ty'n Rhyd, Cerrigydrudion, 2006
- Emynau, 876, 1072, 1947
- Enwau lleoedd, 875, 1361, 1559, 1650, 2292, 3518. Gw. hefyd adran Lleoedd Ffeiriau,
 - amryw (Uwchaled, yn bennaf), 879, 1058-9, 1066, 1362, 3200
 - Y Bala, 2981
 - Cerrig Caws, Mynydd Hiraethog, 873
 - Cerrigydrudion, 873, 1062, 2006, 2979
 - Dinbych, 1738-9, 2981
 - Llanrwst, 1738
 - Pentrefoelas, 1058-9, 1062, 1362
- Ffeltwyr, 3199
- Ffidleriaid, 878
- Ffynhonnau, 1649-50, 3196, 3518. Gw. hefyd adran Lleoedd
- Genedigaeth, arferion a choelion, 1891
- Gofaint, gw. Crefftau
- Gwerthu llyfrau, 1058-9, 1061, 1598
- Gwisg, 1062, 1067-8, 1213
- Gwleidyddiaeth, 873, 1059, 1061, 1947
- Gwrachod, 1649
- Gŵyl Ddewi, 1062-3
- Hela, 1071, 1738, 1890, 3197-8, 3900, 4050
- Hynafiaethau / nodweddion daearyddol, 873, 1024, 1027, 1057-8, 1649-50, 3518. Gw. hefyd adran Lleoedd
- Iechyd, 1068, 1214, 1648
- Jac y Lantern, 871, 2005
- Jiwbili, 1064
- Llofruddiaethau, 1027, 2005, 2287-8, 2291, 3902, 4051

Magu plant, arferion, 1941

Marw a chladdu,

angladdau, 1065, 1945

amdo, 1944

arch, 1944

arferion, 1945-6

bwyd angladdol, 1944-5

canu cnul, 1944

cerddi coffa, 1946-7

coelion, 1945

cydymdeimlo, 1945

diweddu, 1944

gwylnos, 1944-5

mwrnio, 1946

offrwm, 1946

Mawn a mawnogydd, gw. Amaethyddiaeth

Meddwi, 1063, 1213, 2290, 2979, 3902-3, 4050

Meddyginiaethau, 1648-50, 1845, 1888, 2393, 2755, 3518

Melinau, 1558

Moesoldeb, 1944

Noson gwneud cyfleth, 877, 1072

Noson lawen, 878

Noswaith wau, 877, 3196, 4052

Personiaid, 3901

Plant siawns, 1216, 3902

Pobl `ddiniwed', 2979, 4052

Porthmyn, 875, 3518

Posau, 2979

Post, cario, 1596

Pregethau a phregethwyr, 2005, 2289, 2291-2, 2298, 3196, 3198-9

Priodi, 1065, 1214-6, 1943-4

Rheibio, 1649

Rheilffyrdd, 1066, 1559, 2291

Sipsiwn, 1064-5, 1649, 3194-5, 4348

Storiau a thraddodiadau:

anifeiliaid, 1845, 2288, 3193-4, 4051-2, 4350

antur, 2005, 2395

cannwyll corff, 871

celwydd golau, 1738, 2005-6, 2750, 3193

cyfrwystra, 1650, 1738, 2005, 2007, 2290, 2980, 3193-4, 3196, 4050-2

cythreuliaid, 1647, 1650

codi cythreuliaid, 871

cyffredinol, 1072

cymeriadau:

Ednyfed Fychan, 3196

Elis Prys, Plasiolyn, `Y Doctor Coch', 871, 1647

Robin Ddu Ddewin, 1650, 4050

Webster, Mr, 2005, 4051

chwedlau, 2005, 4052

- cybydd-dod, 2007
 diafol, 871, 1647, 1650, 2005, 3517, 3901
 digri, 874-7, 879, 1024-5, 1027-8, 1060, 1065-6, 1213-4, 1362, 1557, 1736,
 1738, 1845, 2005, 2007-8, 2288, 2290-2, 2750-1, 2979, 3193-4, 3196,
 3517, 3901, 4050
 esboniadol, 1947, 3517, 3901, 4050-2
 ffraeo, 2291, 2980
 Glangaeaf, 1947
 hanesyddol, 1739, 3194, 3196
 Jac y Lantern, 871, 2005
 lwc, 1736
 lladron, 1650, 2288, 4050-1
 Lleidr Nant Heilyn, 871
 llofruddiaethau, 2005, 2287-8, 2291, 4051
 moeswers, 2005, 2287, 2979, 3196, 4051
 onomastig, 872, 875
 trysor, 871, 1026, 1648, 2287, 4051
 Tylwyth Teg, 872, 1027, 1647-8, 1846, 2287-8
 arian, 872, 1647, 1846
 ffeirio plentyn, 872
 sgwarnogod, 1027
 ymladd, 875
 ysbrydion, 871, 1028, 1071-2, 1647-8, 1739, 2006-7, 2287-9, 2291, 3193-4, 4050
 `ysbryd y bwrdd', 871, 1648
 codi ysbrydion, 1648
 Tafarnau, 1062-3, 1072, 1947, 1213, 1947, 2006, 2289, 2393, 2756, 3900, 3903. Gw. hefyd
 adran Lleoedd
 Tanwydd, 1363-4, 1559
 Teilwriaid, 1068, 1846, 3518
 Telynorion, 872, 877-8, 1062-3, 3194-6
 Teuluoedd,
 Brynllywd, Nantglyn, 3195
 Hafod Llan Bach, 1886
 Tiroedd, 1216
 Tlodi, 879, 1557
 Torri ar anifeiliaid, 1890-1, 1596-7
 Troeon trwstan, 875, 877, 879, 1024, 1942
 Trychinebau, 1647, 2290,
 Tylwyth Teg, 872, 1027, 1647-8, 1846, 2287-8
 Tywydd, arwyddion, 1845, 1886, 1888-9, 2980
 Tywydd mawr, 872, 1058, 2291, 2979
 Ŷd, crasu, 1557
 Ymfudo, 1027
 Ymladd, 870, 875, 1062-3, 2289
 Ymosodiadau, 2289-90
 Ysbrydion, gw. Storiâu a thraddodiadau
 Ysgolheigion, 4050
 Ysgol Sul Tŷ Isa, Hafod Elwy, 1024

3. LLEOEDD

i. Gwledydd, Trefi, Pentrefi ac Ardaloedd

Aberdaron, 2289
 Abermo, 1069-70
 Aifft, Yr, 3193
 America, 1025
 Awstralia, 2006, 3193
 Van Diemen's Land, 1028
 Bala, Y, 1027, 2981
 Betws Gwerful Goch, 1064
 Betws-y-coed, 1061
 Blaenau Ffestiniog, 870, 1058, 1071, 4051
 Chwarel Graig Ddu, 1058, 2287
 Capel Curig, 2297
 Capel Garmon, 1891
 Cefn Brith, 870, 874, 1364, 1648, 1891, 1944, 2288-9, 3194, 3199, 3201, 4348
 Cerrigydrudion, 873, 1062-6, 1068, 1362, 1559, 1739, 1942, 1947, 2008, 2288-9, 2291,
 2752, 2979, 3518, 4348
 Corwen, 1026, 2288, 2392-3
 Cricieth, 1845
 Cwm Penanner, 1072
 Dinbych, 876, 1026, 1068, 1738-9, 2981
 Dolwyddelan, 2292
 Drenewydd, Y, plas ger, 1650
 Dyffryn Clwyd, 2984, 3196, 3200-1
 Ffrithoedd, 3901, 4050
 Glasfryn, 1068, 1557-8, 2613, 2752, 2756, 3199, 3517
 Groes, Y, Dinbych, 1215, 2984
 Gyffylliog, Y, 4348
 Hafod Elwy, 877, 1026, 1058-9, 1065-8, 1071, 1216, 1360-2, 1364-5, 1558, 1596, 1739,
 1887, 1890-1, 1944, 2614, 2751, 2980, 3193
 Hafod Elwy Isaf, 1072
 Hafod Elwy Uchaf, 1072
 Iwerddon, 3900
 Llanefydd, 2395
 Llanelidan, 1649, 4051
 Llanfihangel Glyn Myfyr, 873, 1064, 2756, 2979
 Llangwm, 2288, 3901
 Llannerch-y-medd, 2288-9
 Llanrwst, 1061, 1738, 3200
 Llansannan, 1559, 1739
 Llanuwchllyn, 1069-70, 1362
 Llechwedd, Cerrigydrudion, 1362, 2615, 2750, 2753, 3202
 Llundain, 873
 Llysfaen, 3200

Manceinion, 2007
 Mochdre, 3200
 Nantglyn, 873, 876, 1738, 3900
 Patagonia, 1027
 Llandudno, 1214
 Penmachno, 1064, 1068, 2006
 Penrhyndeudraeth, 2006, 3193
 Pentrefoelas, 1057-9, 1061-2, 1558, 1739, 2008, 2618, 3200
 Pentrellyncymer, 873-5, 878, 1061, 1071-2, 1845-6, 2751, 2756, 2980, 3196, 3198, 4050
 Pen-y-groes, 4050
 Pwll-glas, 3196
 Pwllheli, 2289
 Rhosllannerchrugog, 2290, 3901
 Rhuddlan, 3201
 Rhuthun, 2288, 2291
 Trawsfynydd, 2751
 Tŷ Nant, 3518
 Ty'n Cefn, Corwen, 1598
 Ty'n Rhyd, Cerrigydrudion, 2006
 Wrecsam, 2290
 Ysbyty Ifan, 1946, 3193
 Ysgeiflog, 876

ii. Capeli, Eglwysi, Tafarnau ac Ysgolion

Capel Bethel, Pentrefoelas, 1947
 Cefn Brith, 874
 Hermon, Pentrellyncymer, 875, 878, 1647, 3903
 Ty'n Rhyd, Cerrigydrudion, 2006
 Eglwys Fair, Cerrigydrudion, 3903
 Tafarn Bryntrillyn, 1947
 Cernioge Mawr (hen westy), 3900
 Crown, Llanfihangel Glyn Myfyr, 2006, 2756, 3903
 Cymro, Y, Maerdy, 2393
 White Lion, Cerrigydrudion, 1062-3, 3903
 Ysgol Cefn Brith, 4348
 Cerrigydrudion, 4348
 Dinbych, 4348
 Garth Geri, Llansannan (ysgol farddol), 878
 Gruffudd Bodunig, Hafod Elwy, 878
 Llanfihangel Glyn Myfyr, 1887
 Pentrellyncymer, 2007
 Ty'n-y-felin, Glasfryn, 870, 4348-50
 Y Bwt, Pentrellyncymer (cartref Huw Jones), 876
 Ysgol Sul Tŷ Isa, Hafod Elwy, 1024

iii. Tai a Ffermydd

Acar Las, Cefn Brith, 1846, 2980
 Aelwyd Brys, Cefn Brith, 1738, 2290, 2394, 3518
 Alwen Cottage, gw. Y Bwt
 Beaver Grove (Befar Gro), Pentrellyncymer, 1028
 Bodunig, Hafod Elwy, 1024
 Bronafallen, Cerrigydrudion, 875
 Bryn Aber, Cerrigydrudion, 3516
 Bryn Blodau, Cefn Brith, 2292, 3198, 4350
 Bryn Cymer, 2979
 Bryn Eryr, 2756
 Bryn Ffolt, Cefn Brith, 3198, 3518
 Brynffynnon, Llechwedd, 871
 Bryn Heilin, 1647
 Bryn Hir, Pentrellyncymer, 1941, 2391
 Brynllaethog, Glasfryn, 2290
 Brynllwyd, Nantglyn, 3195
 Bryn Tangor, 2751
 Bryn-y-gwynt, 871, 1648
 Bwlan, Llanelidan, 2979
 Bwlchdingen, 875
 Bwlch-y-beudy, Cerrigydrudion, 1064
 Bwt, Y (Alwen Cottage), 1028, 1365, 1887, 2005, 3193, 3518, 4050
 Cae'r Odyn, Ffrithoedd, 1557
 Cefn Garw, Pentrefoelas, 879
 Cernioge Mawr, 1649
 Cerrigelltgwm, Ysbyty Ifan, 1057, 1059, 1062-4, 1069, 1071-2, 1362, 1946, 2980
 Clogwyn Coch, Hafod Elwy, 1024, 1027
 Clust-y-blaidd, Cerrigydrudion, 1736, 2290, 3199, 3516-8, 4348
 Clytiau Gleision, Llansannan, 3199
 Creigiau Bleiddiau, 1024-5, 1027, 1216, 3197
 Crown, Cefn Brith, 2289
 Cwm Cywen, Cwm Main, 2979
 Ddysgl Wen, gw. Esgair Wen
 Elor Garreg, Pentrellyncymer, 1027-8, 1058, 1361, 1557, 1599, 1738, 2292
 Elusendy (Sendy), Cerrigydrudion, 3193, 3198
 Esgair Wen (Ddysgl Wen), Pentrellyncymer, 1028, 1060, 1846, 2292, 3193
 Foelas, Y, 879, 1362
 Foty, Y, 877, 879, 1028
 Foty Braich Ddu, Pentrellyncymer, 3197
 Foty Hafod Dre, Pentrefoelas, 1027
 Foty'r Gwr Cethin, Pentrellyncymer (murddun), 1650
 Foty Siôn Llwyd, Mynydd Hiraethog, 2291-2
 Foty Wen, Pentrellyncymer, 1028, 1559, 1942
 Ffatri, 4348
 Ffatri, Glasfryn, 1739
 Ffatri, Tai Newyddion, 3518
 Fforest, Llansannan, 1739

Ffridd Ddedwydd, 872
 Gaergerrig, 1738
 Garn, Pentrefoelas, 1845
 Gellioedd Ganol, Llangwm, 871, 3195
 Gellioedd Ucha, 2980
 Gaeddren, Cerrigydrudion, 3198
 Glan-y-gors, Cerrigydrudion, 1736, 2006
 Graigerchen, Cefn Brith, 1065, 1362, 1558, 1599, 1649, 1738, 2288, 2291-2, 4052
 Graigerchen Bach, Cefn Brith, 2291
 Graig Hir, Pentrellyncymer, 1028, 1060, 1214, 1891, 1944
 Greigwen, Y, Cwmtirmynach, 2980
 Growine, Glasfryn, 3518
 Gwynfa, Cerrigydrudion, 3518
 Hafod Eiddug (murddun), 3518
 Hafod Lom, Pentrellyncymer, 871, 873, 878, 1058, 1361, 1648, 3197, 3200, 4050
 Hafod Llan, 1944-5, 2007-8, 2980,
 Hafod Llan Bach, Pentrellyncymer, 877, 1058, 1361, 1599, 1739, 1886, 1944
 Hafod Llan Isa, Pentrellyncymer, 870-1, 1024, 1066, 1072, 1598-9, 1648, 1734, 1941, 2007,
 2287, 2750-1, 3193, 3195, 3902-3, 4050
 Hafod Llan Ucha, Pentrellyncymer, 1024, 1599, 1846
 Hafod Unnos, 3198
 Hafod-y-maidd, Glasfryn, 1648, 2979, 3516,
 Hafod-yr-onnen (Hafod-yr-onnen Hen, Hafod yr Onthren), Pentrellyncymer, 1027, 1947,
 1361, 4050
 Hendre Arddwyfan, Llangwm, 1647-8
 Hendre Ddu, Pentrellyncymer, Teulu, beirdd, 871, 876, 1028, 1888, 2751, 3517
 Hendre Glan Alwen, Llanfihangel Glyn Myfyr, 3903
 Hendre Ucha, deiliaid, 1028
 Llechwedd Llyfn, Cefn Brith, 1650, 1739, 1944, 3196, 3518
 Llidiart-y-mynydd, Pentrefoelas, 3197
 Llwyn Cwpwl, Llangwm, 1027, 3196
 Llwyn Onn, Cwm Main, 871
 Maestyddyn, Llanfihangel Glyn Myfyr, 2006
 Melin Bwlch-y-beudy, Cerrigydrudion, 1558
 Melin Glasfryn, 1557-8
 Moelfre Fawr, Cerrigydrudion, 1888, 2979
 Nant Heilyn, Hafod Elwy, 871
 Nant-y-wrach (murddun), 1649
 Nulig, Mynydd Hiraethog, 3516, 3901
 Pandy, Llanuwchllyn, 1946
 Pant Glas, 1026
 Pant-y-blaidd (murddun), 3518
 Pant-y-griafolen, Glasfryn, 2290-1
 Pant-y-maen, Pentrellyncymer, 1738
 Parc Newydd, 1648
 Penbryn, 4349
 Penffordd Ddu, Llanelidan, 870, 1066, 1947, 2005, 2979-80
 Penrhyn, Pentrefoelas, 2287

Pentre Draw, Pentrellyncymer, 1028, 1065, 1069, 1598-9
 Perthi Llwydion, Cerrigydrudion, 2391, 2615, 3517
 Pen-y-banc, Cefn Brith, 3199
 Pen-y-ffridd, 1024
 Pen-y-rhes, Cefn Brith, 3193, 3196
 Plas Hafod-y-maidd, Cefn Brith, 870, 1069-70, 1365, 3199, 3518, 3902
 Plas Iolyn, Rhydlydan, 871, 1647, 2290
 Pont-y-gath, Llanrwst, 2751-2, 2755
 Rhiw Goch, Llanfihangel, 1890
 Rhos Ddu, Pentrellyncymer, 2291-2, 3197
 Rhos Fraith, Cerrigydrudion, 1648, 1890
 Rhwng Ddwy Afon, Y Gyffylliog, 3193
 Rhydloyw, Cefn Brith, 3518
 Seler, Y Gyffylliog, 871, 1559
 Siambr Wen, 3196
 Tai Canol, Hafod Elwy, 2291
 Tai Isa, Hafod Elwy, 2289, 3903
 Tai Newyddion, 3518
 Tai Pella, Hafod Elwy, 1024, 3197
 Tai Ucha, Hafod Elwy, 874-6, 1024-5, 1057, 1062, 1214, 1365, 1557, 1887, 2005, 2292,
 2614, 2751, 4050, 4052
 Tai'n y Foel, Cerrigydrudion, 870, 1061, 1069, 1071, 1213, 1216, 1365, 1649, 1735, 1738-9,
 2755-6, 3198
 Tal-y-cefn Isa, Pentrellyncymer, 1360
 Tan Bwlch, Cefn Brith, 1736
 Tan Rhiw, Llanfihangel Glyn Myfyr, 2292, 3198
 Tan Wiars, Pentrellyncymer, 1735, 3202
 Tan-y-bryn, 3518
 Tan-y-graig, Pentrellyncymer, 871, 1024, 1057, 1069, 1361, 1365
 Tan-y-waun, Glasfryn, 3900
 Trawsant, 2006
 Trwyn Swch, Ysbyty Ifan, 1647
 Tŷ Calchwr, Corwen, 2393
 Tŷ Capel, Pentrellyncymer, 870, 1028, 1069, 1596, 1845, 1946
 Tyddyn, Cefn Brith, 3199, 3517
 Tyddyn Bychan, Cefn Brith, 3902
 Tyddyn Cwtyn y Ci, Ysbyty Ifan, 2287, 4051
 Tyddyn Draw, Llanelidan, 2979
 Tyddyn Eli, Llangwm, 3198
 Tyddyn Tudur, Llanfihangel Glyn Myfyr, 2756
 Tŷ Gwyn, Pentrellyncymer, 870, 874, 1061, 1069, 1072, 1360-1, 1365, 1598-9, 1891,
 2390-1, 2614, 2753, 3200, 3902
 Tŷ Hen, Ffrithoedd, 3198
 Tŷ Isa, Hafod Elwy, 1024, 3199
 Tŷ Newydd, Llechwedd, 2614, 3196
 Ty'n Cefn, Cefn Brith, 1598, 3902
 Ty'n Ddôl, Pentrellyncymer, 3197, 4050
 Ty'n Fawnog, Cefn Brith, 3516
 Ty'n Gilfach, Cerrigydrudion 870, 1941, 2616, 3198, 3902-3

Ty'n Gors, 1024
 Ty'n Mynydd, Cerrigydrudion, 1947
 Ty'n Nant Llwyn, Llangwm, 2288
 Ty'n Rale, Cefn Brith, 3516, 3518
 Ty'n-y-bryn, 2753
 Ty'n-y-graig, Cefn Brith, 3902
 Ty'n-y-waun, Glasfryn, 3902
 Tŷ Twyrch, Cerrigydrudion, 1027, 1558, 3198, 3902
 Tŷ Ucha, Ffrithoedd, 1025, 1060, 1069
 Waun Lwyd, 1072
 Utica, Trawsfynydd, 1947

iv. Hynafiaethau a Nodweddion Daearyddol

(yn bennaf yn ardaloedd Cerrigydrudion, Cefn Brith a Phentrellyncymer)

Afon Bechan, 2292
 Aran, Yr, 3901
 Arennig, Yr, 3901
 Berwyn, 3193
 Braich y Cawr, Cefn Brith, 1650
 Bwlch-y-dynwid, 3518
 Buches y Wrach, 1057, 1649
 Bryn y Gors Goch, 1057
 Caerddunod, 1057
 Carchar Cynrig Rhwth, 3900
 Castell y Waun, 3194
 Cerrig terfyn, 2292
 Corlan y Dolydd, 2292
 Cors Carreg Benwen, 1739
 Cors y Saeson, 3518
 Craig Barcutan Bach, 1736
 Craig Rhydgregog, Cefn Brith, 1649
 Creigiau Diffwys, 2292
 Cylch Cerrig Hafod Elwy, 1890
 Cylchoedd cerrig, 1057, 1890
 Chwarel Graig Ddu, Blaenau Ffestiniog, 1058, 2287
 Foel Gasnach, 1559
 Foel Gasydd, 2984
 Foel Goch, 1064, 2979
 Ffordd Alis ach Huw, 2292
 Ffordd Cerrig Caws, 1024
 Fforest Clocaenog, 871
 Ffridd Person, 1361
 Ffridd y Pentre, mawnog 1057, 1360
 Ffynnon Ifan, Ty'n Graig, Cefn Brith, 1649-50, 3518
 Ffynnon Tan-y-garth, 3196
 Ffynnon yng Nghefn Brith, 1650
 Gallt yr Hwch, cylchau, 2292

Glyn, Y (Y Glyn Diffwys), 4050
 Gorsedd Brân, 2292
 Hen Ddinbych, 1057, 2292
 Lafar Ddu, Y, mawnog, 1057, 1360
 Llech Ddaniel, 2292
 Llwybr Enwyn, 3518
 Llyn Aled, 1650
 Llyn Alwen, 1650
 Llyn Dau Ychen, Pentrellyncymer, 1650, 2292
 Llyn Y Bala, 2290
 Maen Cleddau, 1057, 2292
 Marial Gwyn, 2292
 Mawnog Bryn Hir, 1361
 Mawnog Caban Dafydd, 1360
 Mawnog Cors-y-llyn, Hafod Llan Isa, 1941
 Mawnog Elor Garreg, 1361
 Mawnog Hafod-y-onnen, 1361,
 Mawnog Swch Gaer Wen, 1361
 Mawnog Tan-y-graig, 1361
 Mawnog y Brynie, Tŷ Gwyn, 1360-1
 Mawnog y Ffrithoedd, 1361
 Moel Eglwys, 1647
 Moel Famau, 2292
 Môr Coch, Y, 2008, 2288
 Mwdwl Eithin, 871, 1648, 3518
 Mynwent ('hen fynwent'), Llechwedd, 1057
 Mynydd Ararat, 2005
 Mynydd Hiraethog (gw. hefyd Hafod Elwy), 870
 Mynydd Poeth, cytiau Gwyddelod, 1057
 Nant Rhyd-y-gregog, Cefn Brith, 3518
 Nant Tai Ucha, 2292
 Nant y Berbo, 2292
 Ôl Troed Bachgen y Cawr, 1650
 Ôl Troed y Cawr, Llechwedd Llyfn, Cefn Brith, 1650
 Pannwr Clyd, 1361
 Parlwr Clyd, 1361
 Pen Bryn Slaets, 2292
 Pistyll Sibyl, Cefn Brith, 3518
 Pont Alwen, 1945
 Pont Llanfihangel, 1890
 Pont Llundain, 2287
 Pont-y-Rhuddfa, 1058, 2979
 Pont Rhydlydan, 871, 1647
 Pont y Glyn, 874
 Rhyd y Cerrig Geirw, 2292

TALES OF A WELSH TRADITION-BEARER:

LEWIS T EVANS, 1882 -1975

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Introduction

Tales of Magic

1. Robin Ddu and his Brothers
2. Robin Ddu the Magician and the Bird Under a Bowl
3. Robin Ddu Shuts the Crows in a Barn
4. Jack-o'-Lantern Tricks the Devil into Shooting Himself
5. Jack-o'-Lantern Tricks his Partner, the Devil
6. The Devil and his Pack of Tobacco Leaves
7. How the Secret Concerning King Melwas' Ears was Revealed
8. The Magic Ring
9. The Magic Salt-grinding Machine
10. John Jones and his Magic Hat

Tales of Adventure

11. 'Y Blotyn Du': A Son Returns Home and is Killed by his Parents
12. The Harpist who Returns Home for his Wife's Wedding
13. Robin y Llongwr and the Woman of the Brown Cow Inn
14. The Treasure of Tyddyn Cwtyn y Ci
15. The White Man who Married a Black Woman
16. The Heron, the Cat and the Bramble
17. Three Brothers Make their Fortunes
18. The Boy and the Fiddle

Historical Tales

19. A Gentleman's Trip in an Air Balloon
20. Mr Webster's Mansion and the Robbers
21. The Story of the Long Bundle
22. The Innkeeper who Planned to Rob an Exciseman
23. A Gentleman Shoots his Faithful Dog
24. The Curfew Bell

Tales of Terror

25. The Grave-digger who Terrified a Passer-by
26. The Man who Went to the Cemetery at Midnight to Fetch a Skull
27. The Warm Hand and the Robbers who Try to Steal a Body
28. The Sexton in a Graveyard who Terrifies the Parson and his Servant

Tales of Humour

29. The Young Lad who had Never Seen a Girl
30. Who is the Boss - the Husband or the Wife?
31. The Old Man and the Old Woman and Death
32. The Three Jolly Lads and the Innkeeper
33. The Farmer who Does his Wife's Housework
34. The Man who Accepted a Butcher's Advice and Lost his Pig
35. The Would-be Grave-digger Becomes a Wealthy Man
36. The Doctor and his Apprentice
37. A Parrot Reveals the Whereabouts of the 'Leicecs'
38. The Old Woman's Parrot and the Parson's Parrot
39. The Man who Knew More About Animal Dung than Geography

White Lie Tales

40. A Man Uses the New Moon as a Hat-stand
41. The Nail that was Driven through the Moon
42. One Lie Deserves Another
43. The Gigantic Potatoes
44. The Cat which Drank a Barrel-full of Water
45. The Big Swede and the Lost Ram
46. A Man Saves himself from a Bear's Lair
47. A Flock of Crows Lifts Up a Tree
48. A Drunk Loses his Head
49. The Unique Gun that Shoots Around Corners
50. The Peat that Dried in a Day
51. The Wise Old Mare

Fools and Tricksters

52. The Sheep's Head and the Plum Pudding
53. Twm Siambar Wen and his Dream
54. Twm o'r Nant's Blackmail and the Parson's Meal
55. John Tricks the Parson
56. The Best Mower of Hay
57. The Forgetful Boy

Welshmen and Irishmen

58. The Welshman, the Irishman and the Bear
59. An Irishman Tries to Postpone his Execution
60. An Irishman 'Steals' a Bucket
61. An Irishman Steals a Drake
62. An Irish Thief Tells the Time

Preachers and Sermons

63. The Preacher who had no Sermon
64. A Parson's Question is Answered by his Servant
65. Thinking of this World, Not the Next
66. Jacob's Ladder and God
67. The Bridge that Inspires False Fears
68. A Preacher Fails to Emphasize his Point
69. Pharaoh is Reprimanded by a Preacher
70. Jonah and the Whale
71. A Man Rejects the Bible
72. Flying Fish and the Wheels of Pharaoh's Chariots

Everyday Life and Work

73. The Talking Dog
74. The Secret of the Flea Powder
75. Starting a Job in the Obvious Place
76. A Stupid Question Gets a Stupid Reply
77. God is Not a Cowman
78. The Dishonest Rake Makers
79. The Greedy Miller
80. What the Old Woman Saw at her First Concert
81. The Singer without an Audience

Formula Tales

82. The Never-ending Story
83. 'Not so Good, Not so Bad': the Meeting of Two Old Friends
84. The Man who Went to Visit his Friend
85. Improving a Thresher's Rhythm

INTRODUCTION

The following 85 tales were selected from over 350 items of narrative in Lewis T Evans' repertoire, recorded on tape by the author between 1964-74. The selection is confined to the folktale proper, to tales and anecdotes which travel easily from one district and country to another. The selection, therefore, does not include the following narratives told by Lewis T Evans. ¹

1. Memorates, local belief legends (Glaubenssagen) and fabulates relating to paranormal experiences and supernatural beings, such as ghosts and Fairies.
2. Local legends (Sagen) and traditions relating to antiquities, place-names, events and people within the narrator's locality.
3. Legends and traditions relating to events and historical characters outside the locality.
4. Humorous anecdotes relating to well-known local characters and untoward local incidents (troeon trwstan).

Classification

In classifying folk narratives the scholar must always be aware of what Stith Thompson calls 'too subtle analysis'. It is a temptation for him to divide narratives 'neatly into categories according to origin or form or content', without realizing that 'the men and women who tell them neither know nor care about his distinctions'. ² The folk narrative scholar must also consider the question: how does the narrator himself view his own tales? What terms, if any, does he use? What is the relation between each category, and how do these categories often overlap? That is, classification is not an end in itself, but a means to an end, and that end is clarification. It is a means to a better understanding of the extent and nature of a narrator's repertoire. Under these circumstances genre analysis becomes more meaningful and, indeed, essential.

The present selection of Lewis T Evans' narratives include the following tale types:

i. Animal Tales

These are tales of animals possessing human qualities. The only example in Lewis T Evans' repertoire is no. 17: 'The Heron, the Cat and the Bramble'.

ii. Tales of Magic (Märchen)

These are well-known international tales where the action takes place in an unreal world, full of marvels. Items 1-10 in Lewis T Evans' repertoire reflect the Märchen tale type in content, but not in form. They are very much shortened versions. For example: 'The Magic Ring' (8) and 'The Magic Salt-grinding Machine' (9). The one narrative which includes a succession of motifs and episodes and best represents the Märchen tale type is 'Robin Ddu and his Brothers' (1).

iii. Tales of the Stupid Ogre

The 'stupid ogre' in the two narratives told by Lewis T Evans (items 4 and 5) is, in fact, the Devil. In both narratives he is tricked by his partner, Jack-o'-Lantern.

iv. Romantic Tales (Novelle)

In structure and form these tales are closely linked with the Märchen. Often there is much overlapping and the tales are then referred to as Novellenmärchen. Marvels do occasionally occur in the novelle, but the action is set in a real world of place and time, and the characters are human. Two (and probably the only two) examples of Novelle in Lewis T Evans' repertoire are items nos. 11 and 12: 'Y Blotyn Du: A Son Returns Home and is Killed by his Parents', and 'The Harpist who Returns Home for his Wife's Wedding'.

v. Tales of Adventure

An obvious element in Novelle tales is adventure. There is also a strong emphasis on adventure and action in a number of other narratives in Lewis T Evans' repertoire, in particular: nos. 13-18. Two items in this group are good examples of how a narrator will, occasionally, localize a well-known international tale. The man who travelled to London Bridge in search of a treasure (no. 14) was a farmer who lived at Tyddyn

Cwtyn y Ci, Ysbyty Ifan. This was some eight miles from Hafod Llan Isa, Pentrellyncymer, the home of Lewis Evans (Lewis T Evans' blind uncle) who recited the story to his nephew. The other example, also recalled by Lewis T Evans' uncle, is narrative no. 17: 'Three Brothers Make their Fortunes' by travelling to far-away countries where there were no cats, cockerels or ladders. Before venturing abroad, the three brothers, according to this particular version, lived at Tan y Bwlch, Cefn Brith, less than a mile from Lewis T Evans' home, and about three miles from the aforementioned Hafod Llan Isa.

vi. Historical Tales

At least six narratives may be classified as historical tales (nos. 19-24). Although the border between history and tradition in these narratives is narrow, they are told as if the actions and events described in them are true. In this sense they are historical traditions presented in the form of legends.

vii. Tales of Fear

The action in all these four narratives (nos. 25-8) takes place in a cemetery and, like the historical traditions, they too are closely linked with the legend form. Told primarily to terrify, but also to entertain, these narratives may best be described as fabulates, one of the many terms coined by the Swedish scholar Carl W von Sydow.

viii. Tales of Humour

Humour plays a central role in more than half of the narratives. They are classified as jokes or jests (German Schwank) and anecdotes, and are represented in this collection by nos. 29-39; white lie tales (nos. 40-51); tales about fools and tricksters (nos. 33, 52-7); tales about Welshmen and Irishmen (nos. 58-62); and tales about preachers (nos. 63-4, 68-9). The humorous element is also apparent in the two tales depicting the contest between Jack- o' -Lantern and the Devil (nos. 4 and 5) and in two of the formula tales: 'Not so Good, Not so Bad' (83) and 'The Man who Went to Visit his Friend' (84).

ix. White Lie Tales

Eleven tall or white lie tales (celwyddau golau) were told by Lewis T Evans (nos. 3, 40-51). One of these (no. 3) relates to Robin Ddu Ddewin, the magician (see note to narrative no. 1). Two others (nos. 46 and 47) were told by John Roberts, 'John Celwydd Golau', Penrhyndeudraeth. He worked at the Rhiw Bach quarry, Blaenau Ffestiniog, at the turn of the century, when Lewis T Evans was also employed there. Tale no. 50 refers to Dafydd Roberts, a farmer from Cwm Tirmynach, Merionethshire, and tale no. 51 to Robert Jones, a Calvinistic Methodist from Y Gyffylliog, Denbighshire. Three of the narratives (nos. 42-4) were told by an acquaintance of Lewis T Evans, the well-known character and rhymester, Huw Parry Owen (1886-1960), Llanfihangel Glyn Myfyr, Denbighshire. No names are mentioned in nos. 40 and 49; they simply refer to 'a man'. Item no. 41 refers to 'two men' (lying contest), and no. 48 to 'a drunk'.

x. Fools and Tricksters

At least seven tales told by Lewis T Evans relate to numskulls, fools and tricksters (nos. 33, 52-7). Two of these narratives (nos. 53 and 54) portray historical characters, namely Twm Siambar Wen, Pen-y-bont-fawr, Montgomeryshire, an eighteenth-century fool and entertainer employed by the Wynnstay family, and Thomas Edwards, 'Twm o'r Nant' (1739-1810), the well-known folk dramatist, poet and character. Item no. 55 mentions a 'lad' called John. In the other narratives, no names are given. They refer to: 'two boys' (52); a 'lad' (56); a 'boy' (57), and a 'farmer' (33) who attempts to do the wife's housework, with disastrous results.

xi. Ethnic Tales

Four of these tales (nos. 59-62) refer to Irishmen, and one (no. 58) to an encounter between an Irishman and a Welshman.

xii. Religious Tales

Nine out of ten of these brief stories or anecdotes (nos. 63-71) relate to preachers and their sermons. Nos. 63, 65-71 portray Nonconformist (chapel) preachers, while no. 64 refers to a Church in Wales / Church of England parson. Four of the narratives are humorous and, no doubt, were retold as entertainment: 'The Preacher who had no Sermon' (63); 'A Parson's Question is Answered by his Servant' (64); 'A Preacher Fails to Emphasize his Point' (68), and 'Pharaoh is Reprimanded by a Preacher' (69). The subject of three of the narratives is the Bible, and whether or not to believe everything that is written in it: 'Jonah and the Whale' (70); 'A Man Rejects the Bible' (71), and 'Flying Fish and the Wheels of Pharaoh's Chariots' (72). Another three of the narratives could be classified as exempla. They are stories with an obvious moral or didactic function, told by early twentieth-century preachers, and once part of a much longer sermon. Two of the narratives were related by the Rev. Stanley Jones, Caernarfon: 'Thinking of this World, Not the Next' (65), and 'Jacob's Ladder and God' (66). Narrative no. 67: 'The Bridge that Inspires False Fears', was told by the Rev. Owen Davies, Y Ganllwyd, Merionethshire.

xiii. Everyday life and work: jokes and anecdotes

These nine brief narratives are jokes and anecdotes relating to the following: the son of a wealthy farmer from Llŷn, Caernarfonshire, who takes his dog with him to America (73); an 'old man' who comes around selling flea-powder, to kill fleas (74); a boy who is sent to a field to pick stones ('crega') (75); a farm servant in Anglesey sent by his harsh employer to rake an enormous pasture before breakfast (76); a cowman who goes to chapel, although his cow is seriously ill (77); two dishonest carpenters who sell hay rakes (78); a greedy miller (79); an 'old woman' who sees some disturbing scenes at her first concert (80), and John Ellis, Utica, Trawsfynydd, who sings songs with his 'mouth wide open and his eyes shut' (81).

xiv Formula Tales

Five narratives in Lewis T Evans' repertoire can be classified as formula tales. One of these (no. 82) is a 'never-ending story' in which a king offers his daughter in marriage to anyone who can tell a story that never ends. The structure of two of the formula tales is based on the repetition of a certain pattern of words and phrases: 'Not so Good, Not so Bad' (83) and 'The Man who Went to Visit his Friend' (84). Narrative no. 63: 'The Preacher who had no Sermon' (already mentioned in the section on religious tales) is also based on a specific structural pattern which is repeated - much to the delight of the listener. Another form of the formula tale is the cumulative tale, and one such example is narrative no. 85, relating to the thresher who sings and works faster and faster as his food gets better.

xv. Cycle Tales

These are tales (jokes and anecdotes in particular) which become attached to more than one person in more than one district and, occasionally, more than one country. In Lewis T Evans' repertoire, narratives associated with the following persons are cycle tales: Ednyfed Fychan (d. 1246), distain or seneschal to Prince Llywelyn ap Iorwerth, 'Llywelyn Fawr', or, as in other versions, the poet Einion ap Gwalchmai (fl. 1203-23), Trefeilir, Anglesey, who was married to Angharad, daughter of Ednyfed Fychan (see narrative no. 12: 'The Harpist who Returns Home for his Wife's Wedding'); Robin Ddu Ddewin, the magician (Robin Ddu ap Siencyn Bledrydd o Fôn, fl. c. 1450, a poet, see items 1-3); Twm Siambar Wen (item no. 53); Twm o'r Nant (item no. 54); and the characters portrayed in the white lie tales (items nos. 40-51).

xvi Etiological or Explanatory Tales (Naturesagen)

Onomastic legends and traditions explaining the meaning of place-names or the location of certain physical features, such as stones and lakes, are not included in this selection of narratives. Three of the items, however, may be classified as explanatory tales: namely no. 6: why tobacco is associated with the Devil; no. 7: 'How the Secret Concerning King Melwas' Ears was Revealed'; and no. 9: why the sea is salty.

Tale Types and Motifs

In the notes to Lewis T Evans' narratives, references to versions of international tales are noted by the inclusion of the Aarne-Thompson (A-T) tale type number.³ English and North American versions are noted by references to Katharine M Briggs, A Dictionary of British Folk-Tales in the English Language, (1970-1),⁴ and Ernest W Baughman, Type and Motif Index of the Folk-Tales of England and North America (1966).⁵

The archives of the Department of Irish Folklore, University of Dublin (formerly the Irish Folklore Commission) houses one of the largest and most valuable folktale collections in the world. Most of the international tales included in this selection of Lewis T Evans' narratives have numerous Irish versions collected by the staff and former staff members of the Department of Irish Folklore. These and many other Irish variants from manuscript and printed sources are not included in the notes to Lewis T Evans' narratives, but they are listed in Seán Ó Súilleabháin and Reidar Th Christiansen, The Types of the Irish Folktale (1963).⁶ For a classic collection of the folk narrative repertoire of one noted Irish storyteller, Seán Ó Conaill (including many Irish versions of Lewis T Evans' narratives), see Séamus Ó Duilearga, Seán Ó Conaill's Book: Stories and Traditions from Iveragh, translated from the Irish by Máire MacNeill (1981).⁷ For Scottish versions of narratives included in Lewis T Evans' collection, see Alan Bruford and Donald A MacDonald, eds., Scottish Traditional Tales (1994).⁸

In addition to the Aarne-Thompson tale type numbers, the notes to Lewis T Evans' narratives also include, whenever appropriate, a list of related motifs. These are based on the major classification by Stith Thompson, Motif-Index of Folk Literature, vols. 1-6 (1955).⁹

The notes to the present collection of tales also include references to other Welsh versions, noted in printed sources and especially in the sound archive material at the Museum of Welsh Life (MWL) - formerly known as the Welsh Folk Museum.

This material was recorded on tape by the present author as part of his survey of the Welsh folk narrative tradition, undertaken during 1964-90. The tape numbers refer to MWL Archive Tapes and to the full transcripts of those tapes. References to counties are to the old counties, before the re-organization of local government in 1974.

Text, Context and Function

The 85 narratives chosen for this selection vary much in content, form and style. In translating these items into English the aim was to keep as closely as possible to the Welsh versions in order to reflect the original narration. An attempt was also made to reflect the nature of Lewis T Evans' folk narrative repertoire, as represented by the folktale proper (excluding memorates, legends and local traditions). The great majority of the narratives included are those which appealed to him and which he very much enjoyed reciting. For example: the tales of magic (1-10); tales of adventure (11-18); tales of humour (29-39); and the formula tales (82-5). Certain tales, and those with a specific moral or didactic message, in particular, appealed even more than others. For example: 'The Magic Ring' (8); 'The Treasure of Tyddyn Cwtyn y Ci' (14); and the three exempla stories from sermons (65-7). He had a very high regard for certain other narratives because they reflected his own interests and world-view. His interest, for example, in music is reflected in 'The Harpist who Returns Home for his Wife's Wedding' (12), and 'The Boy and the Fiddle' (18). But also included in this selection are a few narratives which could, possibly, be regarded as inferior. For example, the brief anecdotes relating to everyday life and work (73-81). Indeed, Lewis T Evans himself described the story of 'The Forgetful Boy' (57), for example, as 'a silly one, hardly worth repeating', and item no. 80: 'What the Old Woman Saw at her First Concert', as a 'poor' story.

Yet, he remembered such stories and anecdotes, and was more than willing to re-tell them again in the company of a sympathetic listener. And here it is necessary to emphasize one important point: when interviewing Lewis T Evans he was not asked specifically to recite the stories which he happened to remember. The general subject of each recording session was the structure of the community in the Cerrigydrudion -

Pentrellyncymer district: the day-to-day life and work of the men and women who lived in the various houses, c. 1880-1930, and their interest in storytelling, poetry, antiquities, or whatever. The narratives, therefore, whether they are long or short, well-told or not, must be considered in their social and immediate context. By adopting such a holistic approach even a 'poor' or 'silly' story or anecdote has its own intrinsic value, function and meaning. The form of the narrative may be a comparatively long Märchen, fabulate or legend. It may be a brief joke, anecdote or chronicate (an account or description). But to the narrator, the main emphasis is not on the form of the narration, as such, but on communication, its function and message.

One narrative included in the present collection is a brief anecdote (52 words), 'The Greedy Miller' (79). A mill is owned by two brothers. One of them says to a customer: 'I'm not sure if my brother's charged you for the tax, so I'll charge you for it, just in case he hasn't done so'. The message of this anecdote is obvious. But Lewis T Evans did not relate it simply to criticize millers, as such. The topic being discussed at the time was John Hughes, the miller at Glasfryn mill, near Cerrigydrudion, a kind, hard-working and deeply religious man, and the above anecdote was related in order to emphasize his celebrated honesty.

The importance of context in the study of folk narratives may be further demonstrated by reference to three other brief anecdotes relating to everyday life and work. As a farm servant, farmer, quarryman, game-keeper, and forestry worker, Lewis T Evans was well-accustomed to hard work. As a farm servant he also knew that there were one or two farmers who were well-known as rather harsh masters. He had, therefore, a special interest in relating the brief anecdote about the farmer who had employed a farm servant and had asked him on his very first night: 'Will you rake the big pasture tomorrow morning before breakfast?' (See item 78: 'A Stupid Question Gets a Stupid Reply.')

Similarly, and still on the subject of agriculture, the two following anecdotes: 'The Best Mower of Hay' (56) and 'Starting a Job [i.e. picking stones] in the Obvious

Place' (75), were told during a discussion on methods of haymaking in the Pentrellyncymer locality. Both anecdotes have a specific function and message. The first is a kind reminder to those who were rather too inclined to boast that they were the best hay mowers. The second makes the point that the obvious place to start any new work is at one's feet. 'Actions speak louder than words.' 'Charity begins at home.'

The function of the tales told by Lewis T Evans are both numerous and varied. Often they have more than one function. Without discussing the function or message of each individual narrative in detail here, the following list may give a general view of the principal functions.

i. Entertainment

The great majority of the narratives were told first and foremost to entertain. Often, of course, they also have other functions, such as to criticize, poke fun, or create fear. Their main purpose, however, is to please and delight the listener. For example: the tales of humour (29-39); white lie tales (40-51); tales about fools and tricksters (52-7); Welshmen and Irishmen (58-62); and preachers (64, 68). The formula tales (63, 82-5) too give much pleasure to the listener, not only because of their content, but also because of their form and structure.

ii. Escapism and sustenance

The principal function of these tales is to delight and sustain man's spirit. They take him on a fascinating journey - with no ordinary sign-posts on the road - to a land of marvels where everything becomes possible. They help the listener to transcend mundane time and escape, for a while, from the day-to-day routine of this world. In the narratives told by Lewis T Evans (the tales of magic, 1-10, and the white lie tales, 40-51), we are only given a minute glimpse of this other-world of magic and wonder. Even so, the tales are told with sincerity and integrity.

iii. Terror and fear

These tales (25-8), all associated with graveyards, have a dual purpose: to terrify and to entertain.

iv. Ethnic attitude

One narrative: 'The White Man who Married a Black Woman' (15) clearly reflects the white man's mistrust of coloured people (a black wife kills her own mother and hangs her up ready to be eaten). Five narratives relate to Irishmen. They are jokes and are told in a light-hearted manner with no obvious offence, although three of the tales (60-2) portray the Irishman as a thief. One narrative (59) emphasizes the Irishman's cleverness: he tries to postpone his execution by choosing to be hanged on a gooseberry tree and is quite prepared to wait for it to grow! But in another tale (58), the Irishman is not clever enough, and a Welshman outwits him.

v. Success against all the odds

A common theme in folktales is the great achievement of ordinary men and women, such as the poor cottage girl who marries a young, handsome prince. This theme of the success of the underdog against all odds is reflected in Lewis T Evans' repertoire by the following tales: 'Robin Ddu and his Brothers' (1); 'Robin Ddu the Magician and the Bird Under a Bowl' (2); 'The Would-be Grave-digger [who could not sign his name] Becomes a Wealthy Man' (35); and 'The Never-ending Story' (82) - a king offers his daughter in marriage to anyone who can tell a story that never ends; a 'poor young lad' succeeds. This narrative, like the one concerning Robin Ddu Ddewin (2) who has to correctly identify what is hidden under a bowl, is based on setting a task to be completed - a task which seems impossible. But fulfilling such difficult tasks or tests successfully greatly adds to the appeal of such tales. Another example is narrative no. 26: 'The Man who Went to the Cemetery at Midnight to Fetch a Skull'.

vi. One-upmanship

This is a theme closely related to the one just mentioned. The emphasis is on outwitting the other person - getting the better of someone. Reference has already

been made to one such example, namely 'The Welshman, the Irishman and the Bear' (58). Other examples are the two tales depicting the contest between Jack- o' -Lantern and the Devil (4-5); the two white lie contests (41-2); tale no. 53 in which Twm Siambar Wen tricks a 'lady' to believe that he has had a dream and, as a result, receives a 'wonderful welcome'; tale no. 54, in which Twm o'r Nant blackmails the parson and gets a free dinner; another tale (no. 55) in which a lad called John tricks the parson into believing that he has discovered a bar of gold - he too receives a free dinner; and anecdote no. 76: 'A Stupid Question Gets a Stupid Reply' (the man who was sent to rake an 'enormous pasture' before breakfast).

vii. Explanation

A principal function of the following narratives is to explain how the secret of King Melwas and his ass's ears was revealed (7); why the sea is salty (9); who is the boss, the husband or the wife (30); why the husband cannot do the housewife's work (33); and why a certain man knows more about animal dung than geography (39).

viii. Edification: morality and virtue

Many of the narratives in Lewis T Evans' repertoire have an obvious moral function and portray the narrator as the champion of social values. In these narratives there is criticism or satire: praise of virtue and condemnation of evil. Occasionally, even the punishment for wrongdoing is mentioned. The criticism, however, is always subtle, and there is very little or no direct preaching. The narrator, rather, allows the narrative itself to convey the message, and thus enables the listener to enjoy the story as a story, not a sermon.

The following narratives have a distinct moral, didactic function: no. 8: 'The Magic Ring' (there is no need for magic to succeed, the key to success is commitment and perseverance); no. 14: 'The Treasure of Tyddyn Cwtyn y Ci' (there is no need to travel all the way to London Bridge in search of treasure, the treasure is at home); and the three anecdotes told in sermons, namely no. 65: 'Thinking of this World, Not the Next'; no. 66: 'Jacob's Ladder and God' ('give God room to place the foot of the

ladder'); and no. 67: 'The Bridge that Inspires False Fears'. Edification also plays a role in the three brief stories relating to belief in the Bible: 'Jonah and the Whale' (70); 'A Man Rejects the Bible' (71); and 'Flying Fish and the Wheels of Pharaoh's Chariots' (72). These are the principal human failings or wrongdoings mentioned or suggested in the narratives told by Lewis T Evans.

a. Greed for money

No. 11 'Y Blotyn Du': A Son Returns Home and is Killed by his Parents.'

19 'A Gentleman's Trip in an Air Balloon.'

20 'Mr Webster's Mansion and the Robbers.'

21 'The Story of the Long Bundle.'

22 'The Innkeeper who Planned to Rob an Exciseman.'

79 'The Greedy Miller.'

b. Dishonesty

No. 18 'The Boy and the Fiddle.'

73 'The Talking Dog.'

78 'The Dishonest Rake Makers.'

c. Hypocrisy

No. 31 'The Old Man and the Old Woman and Death.'

d. Rashness

No. 23 'A Gentleman Shoots his Faithful Dog.'

e. Selfishness and severity

No. 13 'Robin y Llongwr and the Woman of the Brown Cow Inn.'

76 'A Stupid Question Gets a Stupid Answer.'

Source analysis

Who told the narratives remembered by Lewis T Evans, and where and when were they recited? The notes to each narrative endeavour to answer these questions. By the time he was 18 years of age (1900), he had already heard between 30-35 of the tales included in this collection, at least 25 of which were heard by the age of 10. These were the narratives told to him mainly by Lewis Evans, his blind uncle, who lived at Hafod Llan Isa, Pentrellyncymer, and by friends and neighbours who called at his uncle's home. They also include items told to him by his father. About 35-40 of the narratives were related to the informant during the period 1900-45 when he worked as a quarryman (1900-10), farm labourer, game-keeper (1912-17), farmer, and forestry worker (1930-45). Another 10 or 15 items were heard during the period following his retirement in 1945.

It is, of course, not possible to give exact numbers and dates. Although the informant had an excellent memory, he was unable to say exactly when he had heard each narrative. This is quite understandable, considering that, in all, he related well over 350 narratives. He was, however, nearly always able to say what the sources of his tales were. With the exception of one narrative told to him by his mother, all the other items were narrated by men. These were people from all walks of life, ranging from a farm labourer to a preacher, a forestry worker to an itinerant saddler, and reflecting Lewis T Evans' own wide-ranging interests and work. The following list of social groups and informants will give some indication from who and where he had heard the majority of the narratives.

i. The family circle

When considering the formation of Lewis T Evans' folk narrative repertoire, the family circle was, undoubtedly, the most important and influential channel of transmission. His home at Ty'n-y-gilfach, Cefn Brith (until he was seven years of age) and then at Acar Las, Cefn Brith, were known as aelwydydd diwylliedig ('cultured homes'). The one narrative included in this collection and related to Lewis T Evans by Catherine Evans, his mother, is no. 12: 'The Harpist who Returns Home for his Wife's Wedding'.

She heard this tale in a Noswaith Weu 'knitting evening', at Llechwedd Llyfn, a farm situated between Cefn Brith and Cerrigydrudion. Lewis T Evans' father, Hugh Evans, was a farmer, a tax collector, and an antiquary with a keen interest also in poetry, languages and astronomy. The son could recall 21 of his father's tales, and 8 are included in the present selection:

- No. 6 'The Devil and his Pack of Tobacco Leaves.'
- 9 'The Magic Salt-grinding Machine.'
- 19 'A Gentleman's Trip in an Air Balloon.'
- 22 'The Innkeeper who Planned to Rob an Exciseman.'
- 23 'A Gentleman Shoots his Faithful Dog.'
- 40 'A Man Uses the New Moon as a Hat-stand.'
- 52 'The Sheep's Head and the Plum Pudding.'
- 64 'A Parson's Question is Answered by his Servant.'

When Lewis T Evans was between 9 and 10 years of age (1891-2) he went to live with Lewis Evans, his mother's brother, at Hafod Llan Isa, Pentrellyncymer, and helped his blind uncle on the farm as a gwas bach (a young farm servant). The uncle was an excellent storyteller, and the young lad remembered at least 36 of his tales. They were, he said, 'different' to those he had heard from other people; they were 'longer' and more 'international'. (See the note to narrative no.1.) 16 of the blind uncle's tales are included in this selection; tales of magic: 4; tales of adventure: 4; historical tales: 2; tales of humour: 2; white lie tales: 1; fools and tricksters: 1; preachers: 1; formula tales: 1.

- No. 1 'Robin Ddu and his Brothers.'
- 2 'Robin Ddu the Magician and the Bird Under a Bowl.'
- 8 'The Magic Ring.'
- 10 'John Jones and his Magic Hat.'
- 13 'Robin y Llongwr and the Woman of the Brown Cow Inn.'
- 14 'The Treasure of Tyddyn Cwtyn y Ci.'
- 16 'The Heron, the Cat and the Bramble.'
- 17 'Three Brothers Make their Fortune.'

- 20 'Mr Webster's Mansion and the Robbers.'
- 21 'The Story of the Long Bundle.'
- 30 'Who is the Boss - the Husband or the Wife?'
- 32 'The Three Jolly Lads and the Innkeeper.'
- 48 'A Drunk Loses his Head.'
- 53 'Twm Siambar Wen and his Dream.'
- 72 'Flying Fish and the Wheels of Pharaoh's Chariots.'
- 83 'Not so Good, Not so Bad: the Meeting of Two Old Friends.'

William Evans (Wil), Lewis T Evans' cousin, also lived at Hafod Llan Isa, 1891-2, and it was he who related to him the story about 'The Forgetful Boy' (57). Hafod Llan Isa was a popular meeting place for friends and neighbours who lived in the Pentrellyncymer area. It was there, for example, that the young boy, Lewis T Evans, heard a well-known character and rhymester, John Jones, 'John y Bwt', telling the story: 'Jack- o' -Lantern Tricks his Partner, the Devil' (5). There also he heard the poet and antiquary, Dafydd Jones, Tai Ucha, reciting the sad tale of 'Y Blotyn Du: A Son Returns Home and is Killed by his Parents' (11). When Lewis T Evans was between 10-12 years of age (1892-4), he went to live with his uncle: John Griffiths, Penffordd Ddu, Llanelidan, near Rhuthun, and to work on the farm. It was John Griffiths who told him the following two tales: 'The Unique Gun that Shoots Around Corners' (49), and 'The Never-ending Story' (82).

ii. Fellow farm workers

a. Hafod Llan Isa. Told by Robert Lewis, Y Graig, Cerrigydrudion.

- No. 25 'The Grave-digger who Terrifies a Passer-by.'
- 27 'The Warm Hand and the Robbers who Try to Steal a Body.'
- 28 'The Sexton in a Graveyard who Terrifies the Parson and his Servant.'
- 31 'The Old Man and the Old Woman and Death.'
- 34 'The Man who Accepted a Butcher's Advice and Lost his Pig.'

- b. Penffordd Ddu, Llanelidan. Told by David Jones, Pwll Du, Llanelidan.
- No. 63 'The Preacher who had No Sermon.'
- c. Plas Hafod-y-maidd, Cefn Brith. Told by Huw Thomas, Tŷ Capel, Cefn Brith.
- No. 3 'Robin Ddu Shuts the Crows in a Barn.'
- 50 'The Peat that Dried in a Day.'
- 65 'Thinking of this World, Not the Next.'
- d. Tai'n-y-foel, Cerrigydrudion.
- No. 36 'The Doctor and his Apprentice' (Hugh or David Hughes, Tai'n-y-foel).
- 74 'The Secret of the Flea Powder' (Evan Jones, Cerrigydrudion, itinerary saddler).
- e. Tŷ Gwyn, Pentrellyncymer. Told by Dafydd Roberts, Rhos-fraith, Cerrigydrudion.
- No. 85 'Improving a Thresher's Rhythm.'
- iii. Fellow quarrymen (1900-10)
- No. 18 'The Boy and the Fiddle' (Evan Jones, Pentrefoelas: Graig Ddu quarry, Blaenau Ffestiniog).
- 46 'A Man Saves himself from a Bear's Lair' (John Roberts, Penrhyndeudraeth: Rhiw Bach quarry, Blaenau Ffestiniog).
- 47 'A Flock of Crows Lifts Up a Tree' (John Roberts: Rhiw Bach quarry).
- iv. Fellow forestry workers (1930-45)
- No. 15 'The White Man who Married a Black Woman' (Thomas Williams, Craig-yr-iyrrchen Fawr, Cefn Brith).
- 26 'The Man who Went to the Cemetery at Midnight to Fetch a Skull' (Dafydd Jones, Tan-y-waun, Pentrellyncymer).
- 33 'The Farmer who Does his Wife's Housework.'
- 55 'John Tricks the Parson.'
- 84 'The Man who Went to Visit his Friend.' (No names are given for

items 33, 55, 84.)

v. Friends and acquaintances

- No. 7 'How the Secret Concerning King Melwas' Ears was Revealed' (Dafydd Jones, Tai Ucha, Pentrellyncymer. Farmer, poet and antiquary).
- 39 'The Man who Knew More About Animal Dung than Geography' (Robert David Roberts, Nant Ucha, Y Gyffylliog. Farmer and neighbour).
- 41 'The Nail that was Driven through the Moon' (Robert Roberts, Glasfryn. Stonemason).
- 43 'The Gigantic Potatoes' (Huw Parry Owen, Llanfihangel Glyn Myfyr. Renowned character and rhymester).
- 44 'The Cat which Drank a Barrel-full of Water' (Huw Parry Owen. See note to no.43).
- 45 'The Big Swede and the Lost Ram' (William Roberts, Drws Nant, Y Gyffylliog. Retired farmer).
- 51 'The Wise Old Mare' (William Thomas Jones, Y Gyffylliog).
- 58 'The Welshman, the Irishman and the Bear' (Daniel Jones, Cefn Brith. Farm servant).

vi. Melin Lifio Coed, Bryn Saint Saw-mill, Cerrigydrudion. Told by Michael Jones, one of the workers.

- No. 77 'God is not a Cowman.'
- 78 'The Dishonest Rake Makers.'

vii. Nonconformist preachers

Four of these narratives were related by preachers who lived in the locality and were acquaintances of Lewis T Evans. One was told by the Rev. J T Roberts (1894-1972), born at Gellioedd Ucha, Llangwm, and three by the Rev. John Owen, 'Ap Glaslyn' (1857-1932), who came to lodge with the informant and his mother at Tŷ Capel,

Pentrellyncymer, c. 1912. See note to narrative no. 37. The other four narratives listed here were told by Nonconformist ministers who visited Uwchaled and the vicinity to preach or lecture.

- No.35 'The Would-be Grave-digger Becomes a Wealthy Man' (The Rev. Jubilee Young, in a sermon at the MC Chapel, Y Gyffylliog).
- 37 'A Parrot Reveals the Whereabouts of the 'Leicecs' ('Ap Glaslyn').
- 38 'The Old Woman's Parrot and the Parson's Parrot' ('Ap Glaslyn').
- 66 'Jacob's Ladder and God' (the Rev. Stanley Jones, Caernarfon, in a Cyfarfod Pregethu ('preaching meeting') at Bethel Chapel, Pentrefoelas).
- 67 'The Bridge that Inspires False Fears' (The Rev. Owen Davies, Y Ganllwyd, near Dolgellau, in a sermon at Hermon Chapel, Pentrellyncymer).
- 69 'Pharaoh is Reprimanded by a Preacher' ('Ap Glaslyn').
- 70 'Jonah and the Whale' (in a lecture given by The Rev. D Tecwyn Evans).
- 73 'The Talking Dog' (The Rev. J T Roberts).

viii. Concerts

Both of the following narratives were told by William Thomas, Cefngarw, Pentrefoelas, in his one-man concerts. See note to no. 29.

- No. 29 'The Young Lad who had Never Seen a Girl.'
- 80 'What the Old Woman Saw at her First Concert.'

ix. Eisteddfodau

- No.60 'A Man Uses the New Moon as a Hat-stand' (Thomas Jones, poet and antiquary; conductor at the Pentrellyncymer Eisteddfod, 1912. See note to no. 60).

x. Radio

No.81 'The Singer Without an Audience.'

xi. General

When asked about the source of the following narratives, Lewis T Evans could not give specific names of individuals. Occasionally, this was because he could not remember, but, with the exception of no. 76, the majority of these items were known by more than one person in the Uwchaled locality.

No. 42 'One Lie Deserves Another.'

56 'The Best Mower of Hay.'

59 'An Irishman Tries to Postpone his Execution.'

62 'An Irish Thief Tells the Time' (This tale was heard when he was between six and nine years of age in Glasfryn School).

68 'A Preacher Fails to Emphasize his Point.'

75 'Starting a Job [i.e. picking stones] in the Obvious Place.'

76 'A Stupid Question Gets a Stupid Reply' (heard during a visit to Anglesey).

79 'The Greedy Miller.'

xii. Printed sources

No. 24 'The Curfew Bell' (from a Welsh translation in Y Genhinen Eisteddfodol).

61 'An Irishman Steals a Drake' (Tit Bits).

Like his father, Hugh Evans, Lewis T Evans was a very keen reader, both in Welsh and English. He would, for example, read such literary journals as Y Genhinen and Cymru but also (and especially when he was employed by the Forestry Commission, 1930-45) such popular magazines as Tit Bits. With a few of the tales in his repertoire he remembered reading a printed version and also hearing the same tales in oral tradition. For example, narrative no. 11: 'Y Blotyn Du'. Another example is narrative no. 4: 'Jack - o' - Lantern Tricks the Devil into Shooting Himself' which is

published in Cymru Fu, edited by Isaac Foulkes (Wreccsam, 1862, pp. 355-7), a book read many times by Lewis T Evans. He also seemed to remember reading a printed version of the anecdote: 'Twm o'r Nant's Blackmail and the Parson's Meal' (54), but could not refer to any definite source.

The notes to many of the narratives included in this present selection clearly demonstrate the influence of booklore on folklore. Narratives from oral tradition are recorded in manuscript and printed material; this material is then read and, in time, much of it will once again become part of the oral transmission process. Some of the narratives included in this selection appeared in print 400 years ago. For an early English version of the tale 'An Irishman Tries to Postpone his Execution' (59), for example, see William C Hazlitt, ed., Shakespeare Jest-Books (London, 1864), vol. 2, pp. 153-4. Two English versions of narrative no. 64: 'A Parson's Question is Answered by his Servant' (Type A-T 1833A: 'What says David?') were printed in one of the earliest books published in England, namely A Hundred Merry Tales (1526).

NOTES

1. For a classification, see Reidar Th Christiansen, The Migratory Legends. Folklore Fellows Communications, no. 175, Helsinki, 1958.
2. The Folktale, The Dryden Press, New York, 1946, p. 7.
3. See The Types of the Folktale: A Classification and Bibliography, based on Antti Aarne's Verzeichnis der Märchentypen, Folklore Fellows Communications, no. 3, Helsinki, 1910, translated and enlarged by Stith Thompson, 2nd revised edition, FFC, no. 184, Helsinki, 1973. See also, Stith Thompson, The Folktale, 1946.
4. Part A, vols. 1-2, part B, vols. 1-2, Routledge and Kegan Paul, London, 1970-1.
5. Folklore Series, no. 20, Bloomington, Indiana, and The Hague, 1966.
6. Folklore Fellows Communications, no. 188, Helsinki, 1963.
7. Comhairle Bhéaloideas Éireann: The Folklore of Ireland Council, Dublin, 1981.
8. Polygon Press, Edinburgh, 1994.
9. Revised and enlarged edition, Rosenkilde and Bagger, Copenhagen, 1955.
10. See P M Zall, ed., A Hundred Merry Tales and Other English Jest Books of the Fifteenth and Sixteenth Centuries, Lincoln, Nebraska, 1963, pp. 64, 112.

1. ROBIN DDU AND HIS BROTHERS

Robin Ddu's two brothers wanted to get rid of him. They each had a cow. And what they did was to kill Robin's cow. Robin skinned the cow and thought he'd take the skin to market. And he put the skin on the wall, and a crow alighted on it. He caught hold of the crow's legs and took it along to the parson's house.

When Robin Ddu arrived at the house he went to listen at the door, and the lover of the parson's daughter was in the house. And the lover gave her one hundred pounds.

'Good gracious me! Where shall I put them?' she asked.

'Well, put them under the hearthstone', said the lad. And afterwards he gave her a pound of tea.

'Where shall I put this?' she asked.

'Oh, put it in that cupboard, he won't see it there.' And so she did. But the girl sees her father coming.

'Oh! where shall I go?' he said.

'Get into that oven', she said, 'I'll shut the door on you.'

And so it was.

Robin waits for the parson to come into the house and knocks on the door.

'What do you want, Robin?'

'Oh, this is a thing that will tell you everything', said Robin.

'No, that's an old black crow', he said, 'it won't say anything'.

'Yes it will. Let it say something to you.' Robin squeezed its throat.

'Waac!' said the old crow.

'What's it saying now?'

'Well, there's a pound of tea in the cupboard.' The old parson went to the cupboard.

'Good God, there's something in it', he said. 'Make it say something again.'

He squeezed its throat. 'Waac!' said the old crow.

'What's it saying now?'

'There - lift the hearthstone - there's a hundred pounds there.'

The old parson lifted the hearthstone.

'Well, goodness me, there they are', said he. 'You shall have these, the whole lot. Make it say one more thing before you go from here.' 'Waac!' again.

'Well, it says that if you put burning wood under the oven', said Robin, 'a devil will come out.'

And they put burning wood under the oven and the door opened and the fellow was out and away in a flash. And that was the end of the matter, and Robin went home with the hundred pounds. On the way he bought a hundred sheep, and then brought them home.

The brothers caught Robin and went to throw him into the sea. On the way, as they were taking him in a sack to the sea, they turned into a tavern for a glassful, and what did Robin do - there was an old woman passing - and Robin shouts:

'I'm going to heaven, I'm going to heaven. Who will come here instead of me?'

'Oh, I'll come', said the old woman, 'and you shall have these hundred sheep.'

And so it was.

'You be quite still', said Robin, and he tied her up, in the sack. Then the two left the tavern.

'God, this sack has become lighter, boy, that glass of beer has strengthened us.'

And Robin took the hundred sheep home, and the brothers flung the old woman into the sea, thinking it was Robin. And then they came home. Who was on the yard but Robin with another hundred sheep.

'Where did you get those, Robin?'

'In the sea', said Robin.

'Are there any more?'

'Yes, as many as you want.'

'Wonderful, throw us in!'

And so it was. He threw one in, and 'Ow-ow-ow!' said he, as he drowned.

'What's he doing now, Robin?'

'Oh, picking the fattest sheep.'

'Oh, throw me in, too, before he has the lot', said the other. And that's how it was. Robin flung the two brothers in and he went home to his sheep.

* * *

Tape MWL 1650, recorded 19.ix.1967. 2nd recording: 7.xi.1973, tape MWL 4050

This narrative belongs to the extensive repertoire of Lewis T Evans' blind uncle, Lewis Evans, Hafod Llan Isa, Pentrellyncymer. He was a brother of the informant's mother and had been blind since the age of about 15 or 20. He died when he was about 40 years old (c.1897?). Lewis T Evans lived at Hafod Llan Isa when he was between 9 and 10 years of age, 1891-2. He went there after leaving school to help his blind uncle on the farm as a gwas bach (a 'little servant'). It was 'blwyddyn yr eira mawr' ('the year of the great snow').

Although the uncle as a young lad was very much interested in reading, especially chap-books and novels, Lewis T Evans believed that he had heard most of his tales from friends and neighbours. Two such informants were the poet, Huw Jones, Hendre Ddu,

Pentrellyncymer, and Dafydd Llwyd, Elusendai (Almshouses), Cerrigydrudion, who worked as a farm labourer in Pentrellyncymer. Huw Jones later lived in a house called 'Y Bŵt', Pentrellyncymer.

Hafod Llan Isa was a very popular meeting place for nearby neighbours, and informal storytelling was an important element in the evening's entertainment. Occasionally, the blind uncle would tell a story to his young nephew on condition that he would work hard the following day. Lewis T Evans and his cousin Wil were also encouraged to read a chapter from the Bible each evening. Lewis T Evans was allowed to 'stay down' until all the other members of the family retired. He shared the same bedroom as his unmarried uncle who, obviously, had a very great influence on the young farm servant. When interviewed three quarters of a century later, he was able to remember at least 36 of his uncle's narratives. They were tales which generally nobody else in the locality knew. The young Lewis T Evans remembered the tales because they appealed to him and because of the interesting manner in which his uncle recited them.

The character Robin Ddu appears in a number of Welsh tales from printed and oral sources. See, for example, Isaac Foulkes, Cymru Fu, Wrecsam, 1862, pp. 236-44, and the following narratives in Lewis T Evans' repertoire: nos. 2, 3, 4 and 5. Robin Ddu is usually referred to as Robin Ddu Ddewin ('Black Robin, the magician'), and is endowed with the gift of prophecy and the ability to discover lost treasure. He is identified with Robin Ddu ap Siencyn Bledrydd o Fôn, fl. c. 1450, the author of a number of prophetic poems (cywyddau brud). See also, Emyr Wyn Jones, 'Robin Ddu's Prophecy and "Our Lady's Lap"', Flintshire Historical Society Journal, vol. 29, 1979-80, pp. 19-50. Some of the tales featuring Robin Ddu are associated with the much later poet and traveller from Caernarfon, Robert Parry, 'Robin Ddu Eryri' (1804-92). Robert Parry in his autobiography, however, refers to Robin Ddu, the poet and magician, as 'Robin yr Addig [Robin Ddu Hiraddug]'. He mentions some of his tales - tales, he says, that were 'formed some twenty years before I was born, but which were attributed to me by some who know better.' (See Teithiau a Barddoniaeth Robyn Ddu Eryri, Hugh Humphreys, Caernarfon, 1857.)

For other versions of Lewis T Evans' narrative recorded on tape by the Museum of Welsh Life, see:

1. 'The Story of Twm, Dai and Siôn and the Three Brown Calves', told by Kate Davies, Pren-gwyn, Cardiganshire, tapes MWL 3890, 6449, recorded 16.vi.1973 and 3.x.1979.
2. 'The Story of Nopyn and his Three Brothers', told by Martha Williams, Llandanwg, Merionethshire, tape MWL 1297, recorded 9.iii.1966. (See 'Welsh Versions of European Tales of Humour', narrative no. 1, in this work.)

For printed Welsh versions of this narrative, see, for example:

1. 'The Fool and the Sheep', Journal of the Gypsy Lore Society, III, 1909, p.17.
See also Francis H Groome, Gypsy Folk Tales, London, 1963, p. 262-3,
and A O H Jarman and Eldra Jarman, The Welsh Gypsies, Children of Abram Wood,
Cardiff, 1991, p. 167.
2. 'The Three Brothers', T Gwynn Jones, Welsh Folklore and Folk-Custom, London,
1930, pp. 225-7.

For versions from England and North America, see Briggs, vol. A2, pp. 262-3, and Baughman, p.38.

- Type** 1535 The Rich and the Poor Peasant. The rich peasant kills the poor one's horse. The clairvoyant horse-skin and the adulterous priest. The rich peasant kills his horse and his wife. Diving for sheep.
- iii. Magic Cow-hide. (a) The pseudo magic cow-hide (horse-hide, bird-skin) is sold to the adulteress or her husband.
- v. Fatal Deception. (a) The trickster escapes from a sack (chest) through exchange with a shepherd; see Type 1737 (The Parson in the Sack to Heaven). (b) His enemy wants to get sheep in the same manner and dives to the bottom of the sea for the sheep; cf. 1525 (The Master Thief). The full form of this tale is Grimm's 'Big Claus and Little Claus', Type 1737.
- Motifs** B172 Magic bird.
- J1832 Jumping into the river after their comrade.
- K114 Pseudo-magic oracular object sold.

- K842 Dupe persuaded to take prisoner's place in a sack; killed. The bag is to be thrown into the sea. The trickster keeps shouting that he does not want to go to heaven, the dupe gladly substitutes for him.
- K1051 Diving for sheep. Dupe persuaded that sheep have been lost in river.
- Z71.1 Formulistic number three.

2. ROBIN DDU THE MAGICIAN AND THE BIRD UNDER A BOWL

Robin [Ddu Ddewin] came to this mansion and explained that he was a magician. And what they did, on the sly, was to catch a robin and put it under a bowl on the table.

'Tell us what's under the bowl', said the old gentleman.

'Oh, well', said Robin, scratching his head, 'old Robin's been caught at last', he said, about himself, that is.

'Well, you're right', said the gentleman, 'it is a robin.'

He must have had a hundred pounds for that.

* * *

Tape MWL 4050, recorded 7.xi.1973

The informant heard this tale from his blind uncle, Lewis Evans, Hafod Llan Isa, Pentrellyncymer, 1891-2. For Robin Ddu Ddewin, see narrative no. 1, 'Robin Ddu and his Brothers'.

For a printed and much fuller version of this tale, see 'Robin Ddu Ddewin', Isaac Foulkes, Cymru Fu, Wrecsam, 1862, pp. 236-44. Cymru Fu was one of the books Lewis T Evans had read. In the only one other version from Wales of the tale recorded by the Museum of Welsh Life (from Pont-siân, Card., tape MWL 1414), the meat placed under the plate is fox's meat. The accused man has to answer correctly on pain of death. He is baffled and, in despair, says: 'Mae'r hen gadno wedi'i ddal' ('the old fox has been caught'). He is freed.

For English versions of the tale, see W A Clouston, Popular Tales and Fictions: their Migration and Transformations, 1887, vol. 2, pp. 413-31; and Briggs, vol. A2, p. 39: 'The Clever Gypsy' and 'The Clever Irishman' ('But this has found the old fox out'), and pp. 46-7: 'The Conjuror or The Turkey and the Ring' (a magician, Robin Rostrum from Yorkshire, answers correctly by saying: 'Poor Robin, art thou caught at last!').

For North American variants, see Baughman, p. 42.

Type 1641

Doctor Know-All.

- i. The Sham-Doctor. A peasant named Crab buys the clothes of a doctor and calls himself Doctor Know-All.
- ii. Betrayal of the Theft. He is employed to detect a theft.
- iii. The Covered Dish. As a test of his powers he is to tell what is in a covered dish (crabs). In despair, he says: 'Poor Crab!'

Motifs N688

'What is in the dish?' 'Poor Crab!'

3. ROBIN DDU SHUTS THE CROWS IN A BARN

Robin Ddu's father asked him to keep the crows away from the corn one Sunday, as he wanted to go to chapel. What Robin did was to drive all the crows into the barn and shut the door on them, so that he, too, could go to chapel. He released them when he came back.

* * *

Tape MWL 1650, recorded 19.ix.1967

Lewis T Evans heard this amusing white lie anecdote from Huw Thomas, Tŷ Capel, Cefn Brith, when they were both employed as farm servants at Plas Hafod-y-maidd, Cefn Brith, in 1900. For Robin Ddu Ddewin, the magician, see narrative no. 1, 'Robin Ddu and his Brothers'.

Type 1920 Contest in Lying.

Motif X1252 Lies about crows.

4. JACK-O'-LANTERN TRICKS THE DEVIL INTO SHOOTING HIMSELF

Jack-o'-lantern was too evil to go to heaven and too mischievous to go to hell. He met the Devil once, and he had a gun.

'What's that you've got?' said the Devil.

'A pipe', [Jack] replied. 'Do you want a smoke?'

'Alright', said the Devil, and put the barrel of the gun in his mouth and fired it. 'Ph!' he said, 'it's very fiery!'

* * *

Tape MWL 871, recorded 24.xi.1964. 2nd recording: 2.xi.1968, tape MWL 2005

No information is given about the origin of this brief story, but see narrative no. 5, 'Jack-o'-lantern Tricks his Partner, the Devil', told by John Jones, Y Bwt, Pentrellyncymer. Lewis T. Evans was also acquainted with the printed version of the above tale and with other traditions about 'Jac y Lantern', published by Isaac Foulkes in Cymru Fu, Wrecsam, 1962, pp. 355-7.

For an oral version from Gelli-wen, Carmarthenshire, see tape MWL 2583.

The informant mentions that there were many beliefs concerning Jack-o'-lantern in his native district of Uwchaled. He himself had seen the light 'given off by the lantern', but had never been tempted to follow it because it beckoned the unwary to the bog which is now under the waters of the Alwen reservoir, near Pentrellyncymer. The light was to be seen in wet places and is now explained as a release of phosphorous gas [Ignis fatuus]. It was a moving light and not the same as the light given off by glow-worms. He heard John Jones, Y Bwt, Pentrellyncymer, claiming to have come face to face with the 'old light' and to have gone past, reasoning that since he had done Jack-o'-lantern no harm he, in turn, had no right to do him any injury. The light would usually appear between midnight and 2 o' clock in the morning and would move erratically, up and down. On tape MWL 1648 the light is

distinguished from that of the corpse-candle, which was alleged to be seen in the sky at night and descend where someone was to die by the next morning. Jack-o'-lantern's bright light was often seen in the Pentrelynnymer and Hafod Elwy districts long ago and was sometimes confused with the strong light emanating from large clusters of glow-worms. John Jones Y Bwt's story is also told on tape MWL 871, and here it is made clear that he saw the light at a distance and that it had disappeared before he reached the spot where it had been. He was travelling home to Pentrelynnymer from Cerrigydrudion at the time. The account can be dated to 1891-92. Jack-o'-lantern was used as a bogey man to warn children against the dangers of staying out late, and it was also the name for the hollowed-out pumpkin or swede with a candle inside which children made during Halloween.

The origin of Jac y Lantern, according to an anonymous informant from Llanbedrycennin, Caernarfonshire, was a character who had many a contest with the Devil: Siôn Dafydd, Bwlch y Ddeufaen, between Llanbedrycennin and Abergwyngregyn. (See Cymru Fu, pp. 353-7. Also Wirt Sikes, British Goblins, London, 1880, pp. 204-5.)

- Types** 1157 The Gun as Tobacco Pipe. The trickster gives the ogre the gun to smoke.
- 1228: Shooting with the Gun. A man looks down the gun-barrel as it is shot.
- Motifs** J2131.4.1 Looking through the gun barrel. The numskull (stupid ogre) is shot.
- K1057 Gun as tobacco pipe.

5. JACK-O'-LANTERN TRICKS HIS PARTNER, THE DEVIL

Jack-o'-lantern and the Devil had become partners. And Jack had sown this field. He'd asked the Devil, when he was sowing the wheat, what he'd take, what was above the ground or what was in the ground. The Devil chose what was in the ground. So, Jack took all the wheat, and the Devil had nothing but roots.

Then Jack went to plant potatoes. He again asked the Devil what he wanted: that which grew in the ground or that which grew above ground. The Devil chose the latter, thinking to deceive him. So when they were lifting, Jack had all the potatoes and the Devil had the leaves.

* * *

Tape MWL 2005, recorded 2.xi.1968

Lewis T. Evans heard this story from John Jones, 'John y Bŵt', at Hafod Llan Isa, Pentrellyncymer, 1891-2.

For information re. Jack-o'-lantern (Siôn Dafydd), see the previous narrative, no. 4. In other Welsh versions the character who challenges the Devil is Robin Ddu Ddewin. (See Cymru Fu, p. 243, and LTE's narratives, nos. 1,2,3 and 4.)

For versions from England and the Welsh-English Border, see Briggs, vol. B1, p.26 ('The Bogie's Field'); pp.28-9 ('The Farmer and the Boggart'); pp. 65-7 (a series of stories relating to 'Davies Sirevan' and the Devil); pp. 106-7, 145 ('Jack O' Kent and the Devil'). According to Katherine M Briggs (vol. B1, p. 67), 'Davies Sirevan' or 'David Sir Evan' was 'the Radnorshire name for a character very like the Herefordshire Jack of Kent. He is also called Davies of Rivon, Old Dr Berinton, Robyn Dhu, Twm Shon Catti, Shon Kent, Davy the Raddug [Dafydd Ddu o Hiraddug], Dicky Kent. Davies was said to be buried at Llanfair

Church, near Knuckley, the native district of Dr Dee the Magician, who might possibly be the original of Davies'.

Type 1030 The Crop Division. Man and ogre or fox and bear. Of root crops the ogre chooses the tops; of other crops the roots.

Motifs K42.2 Mowing contest won by trickery.

K170 Deception through pseudo-simple bargain.

K170.1 Deceptive partnership between man and ogre.

K171 Deceptive division of profits.

K171.1 Deceptive crop division: above the ground, below the ground.

6. THE DEVIL AND HIS PACK OF TOBACCO LEAVES

The Devil was going through a certain town with a pack of leaves on his back. And he lost a leaf on the street, and a man picked it up and rolled it and set fire to it. And there he was smoking it. Another man came by to look at him and he asked him what he was doing, what it was he had.

'O, deilen o'i bac o' ('Oh, a leaf from his pack'), he said.

* * *

Tape MWL 3517, recorded 14.vi.1972

Lewis T. Evans heard the story from his father Hugh Evans, in Cefn Brith, when he was a lad at home. It was intended to discourage smoking by showing the connection between tobacco and the Devil, and combines moralising with punning. 'O'i bac o' means 'from his pack', but can also be taken as 'o'i faco', meaning 'of his tobacco'.

Motif A2691.2 Origin of tobacco.

7. HOW THE SECRET CONCERNING KING MELWAS' EARS WAS REVEALED

Melwas was a king. And he had ears like those of a mule. Whenever he had a barber to shave him, he'd keep his secret by cutting off the barber's head and burying his body in a nearby bog. He'd wear a covering over his ears. And seeds grew in the bog, and a young lad came there to cut one of them to make a whistle. And when he played it, it would sing:

'Mae clustiau mul gan Melwas' ['Melwas has got the ears of a mule'].

* * *

Tape MWL 2005, recorded 2.xi.1968. 2nd recording: 7.xi.1973, tape MWL 4052

Dafydd Jones, Tai Ucha, Pentrellyncymer, from who Lewis T Evans heard this story, had a store of tales and anecdotes. The informant remembered being told the tale at the time he was Lord Davenport's and then Birkenhead Corporation's gamekeeper in the Pentrellyncymer district (about 1912-1917). Dafydd Jones was well-known as a poet and antiquary in Hafod Elwy and there are numerous anecdotes concerning him in the Lewis T Evans collection of tapes. Tai Ucha (now in ruins) is on the right-hand bank of the Alwen reservoir, and in a Forestry Commission plantation. There is another, shorter version of this tale on tape MWL 4052 (recorded November 1973). Here, Dafydd Jones' nickname is revealed: 'Dafydd Goes Bren' ('Dafydd Wooden Leg'). The informant states that Dafydd Jones would chant the key line: 'Mae clustiau mul gan Melwas' several times, in imitation of the avenging whistle. Lewis T Evans believes Dafydd Jones could well have read the story, for example, in the journal Cymru ('Cymru Coch').

Lewis T Evans' short narrative is a variant of the classical Greek tale of King Midas and his Ass's Ears. Apollo was angry with the king for saying that the god Pan could play the flute better than he. As punishment, therefore, Apollo gave Midas the ears of an ass. The King's barber is ordered, on pain of death, to keep his secret for ever. He fails, and whispers it to the reeds. But when the wind blows through the reeds, the secret of King Midas and his donkey's ears is revealed to the whole world. Versions of the tale are known in many countries. For example: France, Turkey, Poland, Russia and India. In Serbia, the King has the ears of a goat.

In the Celtic versions the King has horse's ears ('clustiau march'). Labhraid Lorc is the King's name in a ninth-century Irish version. He used to kill all his barbers in order to keep his secret. But he saved the life of one widow's son because of his mother's plea. Keeping the King's secret, however, began to trouble this young man, and he was advised by a druid to go to a cross-road, turn round sunwise, and then to breathe his secret to the first object he would see. It was a willow tree. Later, the harpist, Craiftine, came along and used this tree to make a new harp. When the harp was played, the King's secret was revealed.

In Brittany the tale is associated with the King of Portzmarc'h. He, too, used to kill his barbers, but one of them escapes and whispers his secret to the banks of a stream. The secret is revealed when the reeds are used to make a flute. In Brittany the tale is also linked with the Island of Karn, near Portzall, and with a stone at Quimper, known as King March. It has a bas-relief of a human head with horse's ears. There are traditions in Cornwall, too, about a king called Mark.

Two main versions of the King Midas tale are known in Welsh tradition. Both versions are associated with March ap Meirchion, one of King Arthur's knights. He is also referred to in the Welsh Triads as one of the 'Tri Llyghessavc Enys Prydein' ['Three Seafarers of the Island of Britain']. (See Rachel Bromwich, Triodd Ynys Prydein. The Welsh Triads, Cardiff, 1961, pp. 14, 443-8.)

The earliest known Welsh version of the tale appears in a manuscript belonging to the mid-sixteenth century (Peniarth 134, p. 131). According to this version, March ap

Meirchion's barber is advised by a physician to whisper his secret to the 'earth'. The advice is accepted and 'fine reeds' grow in that very place. King Maelgwn Gwynedd's pipers come along, and the fine reeds are cut to make new pipes. They play the pipes to entertain March ap Meirchion, but the only sound that can be heard coming out of the pipes is: 'Mae clustiau march gan March ap Meirchion' ['March ap Meirchion has horse's ears']. And that was the origin of the proverb: 'Fe aeth hynny ar gyrn a phibau' ['That became known on horns and pipes'].

In a later version of the story, the onomastic element is even more obvious. It was recorded by Edward Lhuyd (1660-1709), in Llŷn, 1693, and is associated with the ancient mansion of Castellmarch, near Aber-soch. According to this version, the King killed all his barbers, but, once again, his secret is revealed when pipers cut the reeds where the bodies had been buried. There are also more recent traditions associated with Castellmarch, and one of these traditions could, possibly, be a distant reminder of the earlier story. It relates to the cruel owner of Castellmarch. A servant working for the owner escapes and persuades the captain of a ship to land on St Tudwal's Island. From there they attack the house. (See John Rhŷs, Celtic Folklore: Welsh and Manx, Oxford, 1901, vol. 1, pp. 231-4; vol. 2, pp. 433-9, 572-5.)

Of the two Welsh variants of the King Midas tale, the later one - where the King kills his barbers - is the most documented and well-known in Welsh oral tradition. Both versions reflect folk memory of the horse as a sacred animal, and the ancient belief in a supernatural being with horse's ears. They also remind us of the beliefs and traditions about such deities as Epona, the horse goddess, and Rhiannon in the Mabinogi. (See J J Jones, 'March ap Meirchion: A Study in Celtic Folk-lore', Aberystwyth Studies, vol. 12, 1932, pp. 21-33.)

Lewis T Evans' narrative, however brief, is interesting in the fact that the King's name is given, not as March ap Meirchion, but as Melwas. The informant first heard the tale from the poet and renowned character Dafydd Jones, Tai Ucha, well-known for his knowledge of the lore and traditions of his locality and country. T Gwynn Jones was one of his admirers. When visiting Pentrellyncymer, he used to walk across the mountain to Tai Ucha,

accompanied usually by Tom Owen, Hafod Elwy, or Thomas Jones, Cerrigelltgwm, to see Dafydd Jones and his family (one of the daughters played the harp).

Although Dafydd Jones had heard many tales and traditions from such friends and neighbours as Lewis Evans, Hafod Llan Ucha (Lewis T Evans' blind uncle), Huw Jones, Hendre Ddu/Y Bwt, Tom Owen and Thomas Jones, he was also a keen reader. He (like Lewis T Evans himself) could well have read the story of King March and his Horse's Ears. He could, for example, have read Edward Lluyd's version, published by D Silvan Evans in his popular column, 'Llên y Werin' (*Y Brython*, vol. 3, 1860, p 431-2). The question must be asked, therefore, why did Dafydd Jones and Lewis T Evans refer to the King's name as Melwas? Again (as in march - Meirchion) there is at least a slight suggestion of an onomastic element: mul - Melwas. But what was the source of their version? (I know of no other variant where the king's name is Melwas.) As March ap Meirchion, Melwas, too, was one of King Arthur's knights. Is it possible that Dafydd Jones (or perhaps Lewis T Evans himself) introduced Melwas and his 'clustiau mul' (mule's ears') into the story to forge a closer link with the original story of King Midas and his Ass's Ears?

- Types** 782 Midas and the Ass's Ears. His secret is discovered by his barber. Or he whispers the secret to a reed which repeats it.
- Cf. 780 The Singing Bone. The brother kills his brother (sister) and buries him in the earth. From the bones a shepherd makes a flute which brings the secret to light.
- Motifs** D1316.5 Magic reed betrays secret.
 F511.2.2 Person with ass's ears (Midas).
 N465 Secret physical peculiarity discovered by barber.

8. THE MAGIC RING

There was a lad who lived with his mother, and she was a widow. They lived on a little farm. And the lad became friendly with an old magician. And he was with the old magician when he died. And when he was dying the magician gave him his ring.

'And you remember', he said, 'this ring, it's a wishing ring. For you to wish something, if that's what you want. And it only gives one wish. Then it ends.' Well that's it. He got the ring. He wore it on his finger.

And one day he wanted to go far away. And he went far, far away, and went to a town. And he went window shopping, and there was a jeweller's window. He gazed there, he gazed and gazed at the rings and such things that were in the window. And the old jeweller came out and asked him questions like:

'Do you like those things? Don't you want something?'

'No!'

'Here you are - there's a handsome ring', he said. 'Do you want a ring?' said the old jeweller.

'No, if you don't have one the same as this one', said the lad.

'Tut, yes. I have plenty like that.'

'No, you haven't', said the boy. 'This is a wishing ring', he said. 'You only have to wish something and you'll get it.'

'Where do you come from?'

He told him where he came from. And it was getting a bit late.

'Well, you can't go home tonight', said the jeweller. 'Stay here. There's plenty of room for you to sleep till tomorrow morning. You shall set off home tomorrow morning.' And he persuaded him to stay.

And when the lad had gone to bed and gone to sleep, the old jeweller went there and took off the ring and put one exactly the same in its place. And then the lad got up the following morning and had food and set off home. And after he set off the old jeweller went to the cellar and said:

'I wish for myriads of gold pieces to fall here.'

And the gold pieces began to fall and fall and fall and buried the old jeweller out of sight and killed him.

The lad went home. He didn't realise what had happened to the ring. And he says to his mother:

'Hadn't we better wish to have such-and-such a field?'

'No, it only has one wish', said she, 'we'll work to buy such-and-such a field.'

And then:

'Hadn't we better wish to have such-and-such a farm?'

'No', said his mother to him, 'we'll work again to have such-and-such a farm.'

And so it was throughout their lives. They did not wish anything at all. Every time the lad thought of wishing for something, his mother would tell him to work for it instead. And they became very rich by wishing for nothing at all.

* * *

Tape MWL 2005, recorded 2.xi.1968. 2nd recording: 7.xi.1973, tape MWL 4051

Told by Lewis Evans, the informant's blind uncle at Hafod Llan Isa, Pentrellyncymer, 1891-2. For English versions, see Briggs, vol. A1, pp. 334-6.

Types 560

The Magic Ring.

Cf. 775

Midas' Short-sighted Wish; everything turns to gold.

- Motifs** D810 Magic object a gift.
- D818.9 Magic object received from a magician.
- D860 Loss of magic object.
- D1470.1 Magic wishing object. Object causes wishes to be fulfilled.
- D1470.1.15 Magic wishing ring.
- F962.8.1 Shower of Silver (money).
- J2072.1 Short-sighted wish: Midas' touch.

9. THE MAGIC SALT-GRINDING MACHINE

The old king of the sea had invented an engine that could do anything he wished of it. And he wished that it would only make salt. And the engine started to make salt, and that's all it made. The king died in the middle of the salt sea and the engine is still there making salt. It's making salt to this day.

* * *

Tape MWL 1947, recorded 10.vii.1968. 2nd recording: 7.xi.1973, tape MWL 4050

Lewis T. Evans heard this old elucidatory tale from his father, Hugh Evans, when he was about 7 years old.

For another version recorded by MWL, see tape 1549 (Pentir, Caern.). For an interesting printed version from Wales, see 'Pam mae'r Môr yn Hallt' ('Why the Sea is Salty'), W H Roberts, Aroglau Gwair, Caernarfon, 1981, pp. 19-21. For an English version, see 'The Old Handmill', Briggs, vol. A1, p.427. Lewis T. Evans' version is simpler; there is no ship's captain who steals the mill - it is the owner himself who cannot stop it.

Type 565 The Magic Mill. Grinds an enormous amount of meal or salt when the man who has stolen it cannot stop it.

I. The magic mill (pot). The hero receives a mill that grinds meal or salt.

II. The mill keeps grinding. A ship's captain steals the mill and takes it aboard ship, where he commands it to grind salt. He cannot stop it and it sinks the ship.

Motifs A1115.2 Why the sea is salt: magic salt mill.
 D1601.21.1 Self-grinding salt-mill.
 D1651 Magic object obeys master alone.

10. JOHN JONES AND HIS MAGIC HAT

There was this man who had made quite a bit of money, and he thought of spending it - of going on a journey to spend it. And he went by train, and everywhere he went, he paid, and paid for the journey back as well. And he told them that when he returned, he would give the hat a turn and they were to shout 'All right' at him. On the return journey there was another man travelling with him. The two ate together everywhere, and were together in the same carriage. When John Jones gave the hat a turn, 'All right!' said the people. The other had to pay for his meal.

'Oh, dear, how is this?' said the man to him, 'you're not paying anything and I have to pay for everything.'

'Oh, it's the hat', said John Jones. 'They're sure to shout 'All right!' when I give the hat a turn.'

'Good gracious!' said the man. 'Won't you sell it to me? I'm a traveller', he said, 'and it would save me an awful lot.'

'Of course, I will', said the other.

'How much would you want for it?'

'One hundred pounds I gave for it', he said.

'You shall have the same'. And that's what happened.

The two travelled together again. And John Jones gave the hat a turn while they were together, and the other continued to pay. Then the two went their separate ways in the end. John Jones this way, and the other that way. And the man had a meal, and he gave his hat a turn.

'What's the matter with you?' asked the woman. 'Pay up!'

'Well, like this, I wonder?' said the man.

'What's the matter little man?' they asked. 'Are you going crazy?'

'Well! like this then?' the man then said.

'Tut! tut! you pay up for your meal', they told him. And it was in the lock-up, however, that that man ended up.

* * *

Tape MWL 2291, recorded 29.iv.1969

A story related by Lewis T. Evans' blind uncle, at Hafod Llan Isa, Pentrellyncymer, 1891-2.

For English versions, see Briggs, vol. A2, p. 32 ('The Cap that Paid'), and pp. 129-30 ('The Irishman's Hat').

Type 1539 Cleverness and Gullibility. The youth sells pseudo-magic objects and animals. The wolf is sold as goat. The rabbit as letter carrier. The hat that pays everything. The wand that revives the dead, etc.

Motifs D1455 Magic clothing furnishes treasure.
K111.2 Alleged bill-paying hat sold.

11. 'Y BLOTYN DU': A SON RETURNS HOME AND IS KILLED BY HIS PARENTS

A father and mother were very poor, very poor people, ordinary folk. And they had a son. And there was a black patch on his arm, a birth-mark. And this boy went away from home in search of a better life. They lost track of him for some years. And a gentleman arrived at the house at night at a very late hour. And he was terribly smart. He asked if he could have lodgings.

'Well, you shall', they said, 'if only you'll take the place as it is.'

'Oh, it'll do fine', he said.

And he went to bed after having supper. And the old man says to the old woman:

'I'm sure that man has plenty of money, if only we could kill him.'

'Well, yes', said the old lady, 'he's sure to have a lot of money.'

And that's what happened; the old man took a knife and killed him. And as they took his clothes off, they saw the black patch on his arm. He was the 'boy with the black patch' - 'bachgen y blotyn du'.

* * *

Tape MWL 2291, recorded 29.iv.1969

Lewis T Evans heard this story from the poet and antiquary Dafydd Jones, Tai Ucha, Hafod Elwy, when he was a servant lad, nine to ten years old, working for his blind uncle, Lewis Evans, at Hafod Llan Isa, Pentrellyncymer, 1891-2. Lewis T Evans also knew of a Welsh ballad, 'Y Blotyn Du' ('the black patch').

Lewis T Evans' narrative is a shortened version of a very widespread tale, based on the theme of the son (soldier or sailor) who returns home and is murdered by his own parents; they do not recognize him until they notice his birth mark, and by then it is too late (A-T 939A).

The story is told in West and Eastern Europe; for example: Hungary, Poland, Lithuania, Russia, Bohemia, Corsica and Greece. It is also known in North America. According to one German version, the tragedy occurred in Leipzig in 1618. (See J C Daunhauer, Catechisms Milch, 1658.) A French version of the story states that the scene of the murder was Ulm. (See Jean Baudoin, Diversitez Historiques, Paris, 1621.) A standard study of this international tale was made by Prof. Maria Kosko. (See her article, 'Varia à Propos du Malentendu', in Comparative Literature, vol. 10, 1958, pp. 367-77.)

In England, the scene of the murder is Penryn, Cornwall, and it is described in a tract, written by an anonymous author. It was printed in London by 'F.A.' and was 'to be sold at Christ Gate, 1618'. The tract's title is as follows:

Newes from Perin [Penryn] in Cornwall: of A most Bloody and vn-exampled Murther very lately committed by a Father on his owne Sonne (who was lately returned from the Indyes) at the Instigation of a merciless Step-mother. Together with their severall most wretched endes, being all performed in the month of September last. Anno. 1618.

A synopsis of this tract was later published by William Sanderson (Compleat History of the Lives and Reigns of Mary Queen of Scotland, and of Her Son and Successor, James the Sixth, King of Scotland, 1656), and by Thomas Frankland (The Annals of King James and King Charles the First, 1681). For more recent accounts and English variants of the Penryn tragedy, see: M A Courtney, 'Cornish Folk-lore', The Folk-Lore Journal, vol. 5, 1887, p. 28; Robert Hunt, Popular Romances of the West of England, London, 1930, p. 442 (also published in Briggs, vol. B1, pp. 304-5, 'The Penryn Tragedy'); and Myra E Jennings, Old Cornwall, 1934 (also published in Briggs, vol. B1, pp. 516-7, 'A Lay Ghost-Layer'). A play, The Fatal Curiosity, by George Lillo, is based on the Penryn story. For a literary study, see Constance Holme, The Splendid Fairing, London, 1933.

The tale of the son (soldier / sailor) unwittingly murdered by his parents is also retold in two English songs: 'The Liverpool Tragedy' (see John Harland and T T Wilkinson, Ballads and Songs of Lancashire, London, 1875), and 'Young Edwin in the Lowlands Low' (see Journal of the Folk-Song Society, vol. 1, p. 124; vol. 3, pp. 266-7; vol. 8, pp. 228-9). In these songs, no mention is made of the central motif: 'recognition by bodily marks or physical attributes'. The motif, however, is mentioned in 'The Bohellan Murder', a song from Cornwall, but with no date or the author's name.

In Wales the tale is widely known as 'Y Blotyn Du', the title of a very popular ballad. Over 40 copies in the form of ballad-sheets printed during the 19th century in many of the major towns of north and south Wales have survived. The earliest form of the ballad in Welsh was recorded by Richard Morris, when he was a young lad in Anglesey, about 1717. (See B M Add MSS. 14,992, and T H Parry-Williams, Llawysgrif Richard Morris o Gerddi, Cardiff, 1931, pp. 22-5.) The author of the ballad, according to the version recorded by Richard Morris, was 'Sampson Edwards, y Gwehydd'. This Sampson Edwards, 'the weaver' (who could be the same poet as Sampson Edwards, author of a poem dated 1618), based his Welsh ballad, according to his own words, on an English version. The source of Sampson Edwards' ballad is not known, but the opening verse of his version, as those published much later in the 19th century, locate the tragedy in Cornwall. For a comparison of the Welsh printed versions, see J H Davies, 'Casgliad o Hanes-Gerddi Cymraeg', Cymdeithas Llên Cymru, vol. 4, Cardiff, 1903, pp. 30-6. For a study of the Welsh versions and the various tunes associated with the ballad, see Meredydd Evans and Phyllis Kinney, '... Ac ar ei Ôl mi Gofiais Inne', Ysgrifau a Cherddi Cyflwynedig i / Essays and Poems Presented to Daniel Huws, Aberystwyth, 1994, pp. 123-63. For recorded versions sung on tape and collected by D Roy Saer, see tapes MWL 646 (Fl.); 817 (Caern.); 822 (Caern.); 824 (Caern.); 825 (Caern.); 1079 (Denb.); 1337 (Cwrtnewydd, Card.); 1393 (Trelogan,, Fl.); 1794 (Aberystwyth, Card.); 2220 (Porthmadog, Caern.). The version sung by Tom Davies, Cwrtnewydd, on tape MWL 1337 (together with an English translation of the words) is included in D Roy Saer, Caneuon Llofft Stabal: Stable-Loft Songs, disc and booklet, Museum of Welsh Life, 1980.

According to Lewis Davies Jones (Llew Tegid), the tale of the 'Returned Son Killed by his Parents' was once associated with Llansannan, Denbighshire. (See Mrs Herbert Lewis, Folk-Songs Collected in Flintshire and the Vale of Clwyd, Wreccsam, 1914, pp. xii, 16-17.) In Wales, however, the story is usually linked with two farms in Llangadfan, Dyffryn Banw, Montgomeryshire, although this version of the story is not mentioned in any of the Welsh ballads. The son of Cae'r Bwla returns home. He first visits his sister who lives at the nearby farm of Cae'r Bache. He shows her the black patch on his arm and receives a very warm welcome. That evening he goes to see his elderly parents at Cae'r Bwla. They do not recognize him and, while he is asleep, they kill him with a knife in order to keep his money. The following morning his sister comes to Cae'r Bwla and informs her parents that they have murdered their own son. When they see the black patch on his arm they are full of remorse, and in their grief kill themselves 'with the same knife'. Cae'r Bwla was then troubled by a spirit, and there are local traditions of how a conjurer from Llangurig eventually succeeded in driving the spirit into a bottle and replaced the cork. The spirit remains safely inside the bottle until this day. For an account of the Cae'r Bwla version of the tale, see Gutyn Padarn, The Works of the Rev. Griffith Edwards, 1895, p. 115-25; A Stanley Davies, The Ballads of Montgomeryshire: Life in the 18th Century, Welshpool, 1938, pp. 13-15; and tapes MWL 3129, 3132 (the oral testimony of David Watkins and Edward Jones, Llangadfan). In the Llangadfan story, as in the ballad versions already referred to, the moral aspect is clearly emphasized. The parents murder their son because of their greed for money, and they, in turn, are punished for their treacherous deed. In the narrative related by Lewis T Evans, however, there is no mention of the parents' death. Neither does he make any attempt to locate the tragedy, not in Cornwall or in Wales. It is another example of a narrative in his repertoire where only the bare elements of the story are related.

Type	939A	<u>Killing the Returned Soldier</u> . The son returns home from military service, brings a large sum of money with him, and is unwittingly killed by his parents.
Motifs	N321	<u>Son returning home after long absence unwittingly killed by parents</u> .
	H50	<u>Recognition by bodily marks or physical attributes</u> .
	H51.1	<u>Recognition by birthmark</u> .

12. THE HARPIST WHO RETURNS HOME FOR HIS WIFE'S WEDDING

Ednyfed Fychan had gone away from home. He was a harpist and had left his harp at home. The wife thought that he had died, and she intended marrying another man. And one day she got married, and it was the wedding night. There was a big feast in the house. And a tramp had arrived there a day or two earlier. He had been allowed to stay there - he said he could play the harp.

And they were in the middle of feasting, and the harp was brought to him. And he played it as never before heard. He played the tune 'Ffarwel i Ednyfed Fychan'. The wife remembered it. He then recited the stanza:

Gwallus im golli Gwenllian;

Ni chollais - ond ewch chwi allan -

Mo nhelyn, na nheulu, na nhân.

[I have been negligent to lose Gwenllian; [however] I have not lost my harp, my family, nor my fire, but you must leave.]

The wife left - fled for her life - out of the house, her husband with her, leaving the place altogether to this Ednyfed Fychan.

* * *

Tape MWL 3196, recorded 5.vii.1971

Lewis T Evans heard the story from his mother, Catherine Evans. She, in turn, had heard it from Ellis Roberts, Tyddyn, Cefn Brith, when she attended a Noswaith Weu ('Knitting Evening') at Llechwedd Llyfn, a farm situated between Cerrigydrudion and Cefn Brith.

Lewis T Evans' narrative is a shortened version of a widespread international tale on the theme of the husband who returns home just as his wife is to re-marry. The tale appears, for example, in one of the Child Ballads (no. 17, version H, 'Hind Horn'). (See Francis James Child, The English and Scottish Popular Ballads, New York, 1965, vol. 1, pp. 187-208. See also Briggs, vol. A2, p. 407.) Hind Horn, having served the King of Scotland faithfully for seven years, fell in love with the King's daughter and married her. He had to sail away to a far-away country for seven years. But, disguised as a beggar, he returns on his wife's wedding day.

In England an interesting version of the legend is connected with Sir Francis Drake who, like other famous Englishmen (such as Roger Bacon, Cardinal Wolsey, Sir Walter Raleigh and Oliver Cromwell), shared a reputation for wizardry. Drake sailed away to circumnavigate the world. After seven years of waiting for his return, his lady wife decided to re-marry. But one of the spirits who served Sir Francis informed him of her plans. At once, as he sailed in the Antipodes, 'he took a cannon and fired right down into the sea. So powerful was the shot and so true was his aim that the ball sped right through the earth and landed with a loud explosion between the bride and bridegroom just as they reached the altar. "That is Drake's shot", said the lady, "I am still a wife". And she went home and waited patiently for his return.' (Briggs, vol. B2, pp. 38-40.)

In Wales the legend of the 'Husband who Returns Home' is usually connected with harpists. The story is told, for example, about the sixteenth-century harpist, William Owen, Pencraig Inco, Betws-y-coed. His wife recognised him when he played on the harp her favourite tune: 'Gorhoffedd', or 'Consêt William Owen'. (See Ellis o'r Nant, 'William Owen, Pencraig', in Owen Jones, Ceinion Llenyddiaeth Gymreig, London, 1876, vol. 2, pp. 351-65.)

The best known Welsh version of the legend, however, is the one connected with the poet, Einion ap Gwalchmai (fl. 1203-23), Trefeilir, Anglesey. His grandfather was Meilyr ap Gwalchmai (Meilyr Brydydd), the court poet of Prince Gruffudd ap Cynan. Folk traditions relating to Einion ap Gwalchmai were recorded in Welsh manuscripts, dating from about 1600: a collection of englynion, copied c. 1610, by John Jones, Gelli Lyfdy, Flintshire (MS

Mostyn 131, pp. 239-30, 666), and a collection of englynion and prose in the hand of Thomas Evans, Hendreforudd, near Corwen (MS NLW 1553, pp. 542-3). One of these traditions refer to Einion returning home after many years abroad, just before his wife is to remarry. Ellis Wynne knew of the legend and refers to it briefly in his 'Gweledigaeth Uffern' ('Vision of Hell', Gweledigaethu y Bardd Cwsc, 1898, p. 130).

Iolo Morganwg's version of the legend is much fuller than the one recorded in the early manuscripts, and includes a number of motifs relating to the supernatural. It is entitled: 'Dammeg Einion ap Gwalchmai a R[h]ian y Glasgoed'. (See Taliesin Williams (ab Iolo), ed., Iolo Manuscripts, 1848, pp. 176-80.) Iolo's version was later published by Isaac Foulkes in Cymru Fu, Wrecsam, 1862, pp. 352-5, and by Owen Jones in Ceinion Llenyddiaeth Gymreig, 1876, vol. 4, pp. 258-9. (See also T Gwynn Jones, Welsh Folklore and Folk-Custom, London, 1930, p. 43; Bedwyr Lewis Jones, 'Einion ap Gwalchmai a Rhian y Glasgoed', Llên a Llafar Môn, Llangefni, 1963, pp. 60-4; and Tomos Roberts, 'Einion ap Gwalchmai', in Bedwyr L Jones, ed., Gŵyr Môn [Llangefni], 1979, pp. 11-15.)

According to the version of the legend already discussed, Einion ap Gwalchmai's wife was Angharad, daughter of Ednyfed Fychan (d. 1246), distain or seneschal to Prince Llywelyn ap Iorwerth, 'Llywelyn the Great' (1173-1240). In Lewis T Evans' version, however, it is Ednyfed Fychan himself, and not Einion, the son-in-law, who returns home after many years abroad, and Ednyfed Fychan's wife is called Gwenllian. Also, according to Lewis T Evans' narrative, the wife has to leave the house. In all the other Welsh versions it is the wife's new 'husband' who has to leave. The englyn recalled by the informant, although incomplete, confirms this.

Types 974 The Homecoming Husband. Husband (lover) arrives home just as wife (mistress) is to marry another.

Cf. 707B* The Wandering Husband. A prince runs away from home, defeats his rival, and marries a beautiful girl. After having been parted from his wife for a while, he returns home just as she is about to marry another man.

- Motifs** H35.1.1 Recognition by unique manner of playing the harp.
- K1816.0.3.1 Hero in menial disguise at heroine's wedding.
- N681 Husband (lover) arrives home just as wife is to marry another.

13. ROBIN Y LLONGWR AND THE WOMAN OF THE BROWN COW INN

Robin y Llongwr ('Robin the Sailor') had been at sea a great deal and used to get rid of all his money in the public house, the Brown Cow, near his home. And things had been very bad with Robin on Saturday night, and on Sunday he hadn't a copper left. He had a room in the Brown Cow, and the woman of the public house came by as they were making dinner. And the smell of the dinner reached Robin.

'There's a good smell coming from that room', said Robin to the woman.

'Yes', she said, 'but you shall have nothing except its smell today.'

Well, Monday arrived and Robin joined his ship. He wandered from port to port for about two years, or more, and at last he reached the port of the town of the Brown Cow, and he landed. And the first thing he did was go to the Brown Cow. He had kept all his money, every halfpenny, and had worked. And there was a big welcome for him, of course - a great reception.

And the first thing he did was ask the woman of the public house could he borrow two plates. She brought two plates for him, and he took out a handful of sovereigns and put them on the plate and shook them, and he put another plate over them and shook them close by the old woman's ear.

'They have a very nice sound', said the woman.

'Yes', he said, 'but you shall have nothing but their sound.'

And out he went. And he bade farewell to the Brown Cow and to every other Brown Cow forever.

* * *

Tape MWL 3193, recorded 5.vii.1971

Told by Lewis Evans, the blind uncle. He may have heard it from Dafydd Llwyd, Cerrigydrudion, who used to work at Hafod Llan Isa, the blind uncle's home, 1891-2.

Type 1804B Payment with the Clink of Money.

Motif J1172.2 Payment with the clink of money. Man sued for payment for the enjoyment of the flavour of meat when roasting.

14. THE TREASURE OF TYDDYN CWTYN Y CI

Tyddyn Cwtyn y Ci is in Ysbyty Ifan. They call it Tyddyn Cwtyn. This man lived there. I don't remember his name. He dreamt every night that if he were to go to London Bridge, he would make his fortune. Eventually he'd had enough of this dream and decided to go.

And he went to London Bridge and walked there for a day or two. There was nothing that resembled a fortune there. Then he met this man - a Welshman.

'Hello', he said, 'I've seen you walking back and fore here every day. Why do you do this?'

'Oh', he replied, 'for no reason in particular, except that I'd dreamt continually that if I were to go to London Bridge, I'd make my fortune.'

'Tut, tut', answered the other, 'don't listen to those foolish old dreams. I've dreamt many times that if I were to go to a place called Ysbyty Ifan, to a farm called Tyddyn Cwtyn y Ci, and dig under an apple tree, I'd find a pot full of gold.'

'Well, I'd better go home then. I won't look any more.'

And off he went home and took a pick and spade and dug at the base of the old apple tree. And there he found the pot full of gold. That's the story of Tyddyn Cwtyn y Ci.

* * *

In the second recording the occupant of Tyddyn Cwtyn y Ci meets his fellow-Welshman on the third day, he mentions where he comes from (Ysbyty Ifan), and the treasure is a 'chest of sovereigns'. The source for this tale was the blind uncle, Lewis Evans, Hafod Llan Isa, Pentrellyncymer. He heard it a number of times when he was nine or ten years old years old, 1891-2. Today the farm in Ysbyty Ifan, Caernarfonshire, is called Bryntirion, but one or two of the older inhabitants still remember the former name, 'Tyddyn Cwtyn y Ci', referred to locally as 'Ty'n Cwtyn' or 'Tyddyn Cwtyn'. London Bridge is often mentioned in Welsh folk tales. It was an important meeting place for Welshmen travelling to London.

For printed Welsh versions of this tale, see Y Brython, vol. 1., 1858, p. 162 (Craig y Dinas, Glam.), vol. 2., 1859, pp. 200, 219 (Nant Gwrtheyrn and Llandwrog, Caern.); D E Jenkins, Bedd Gelert: it's Facts, Fairies, and Folk-Lore, Porthmadog, 1899, pp. 135-7 (Aberdaron, Caern.); J Jones, 'Myrddin Fardd', Llên Gwerin Sir Gaernarfon, Caernarfon, 1908, p. 204 (Glynllifon, Caern.); and T Gwynn Jones, Welsh Folklore and Folk-Custom, London, 1930, p. 92 (Glynllifon, Caern.).

For English versions, see references in Briggs, vol. A1, p. 62. Robert Chambers notes that this tale is known in almost every locality in Scotland, always with London Bridge as the dream locale. (See The Popular Rhymes of Scotland, Edinburgh, 1826, p. 58.)

Type 1645 The Treasure at Home. A man dreams that if he goes to a distant city he will find treasure on a certain bridge. Finding no treasure, he tells his dream to a man who says that he too has dreamt of treasure at a certain place. He describes the place, which is the first man's home. When the latter returns home he finds the treasure.

Motifs N511 Treasure in ground.
 N531 Treasure discovered through dream.
 N531.1 Dream of treasure on the bridge.

15. THE WHITE MAN WHO MARRIED A BLACK WOMAN

A white man had married a black woman, and he lived with her. And the old woman, her mother, lived with them. And they had two children. And one morning when the husband was setting out for his work, his wife tells him:

'I feel like making the most of my mother today. She is getting to a great age.'

'Well, yes, indeed', he said, 'make the most of your mother.'

And when he came home in the evening she calls him out to the back of the house. And there she was, having killed the old woman and hung her up like a pig.

The man shivered and snatched the nicer of the two children on his shoulder and strode away. And when he was crossing a river, the boy said to him:

'Here's a very nice place to have a bit of the back of your neck, dad.'

'Wait!' he said, 'you're just the same as your mother.'

And he flung him into the river and ran for his life.

* * *

Tape MWL 2007, recorded 2.xi.1968

Thomas Williams, Craig-yr-iyrcen Fawr, Cefn Brith, and Lewis T. Evans worked together in the Forestry between 1930 and 1945. They were putting poles in the rock, Lewis Evans bending and holding the gimlet to cut the hole in the rock for the pole and Tom standing above him. And Tom said: 'There's a very nice place to have a bit of the back of your neck'. And that's how Tom came to tell the story about the white man and his black wife.

Only one other version of this tale has been recorded by the Museum of Welsh Life. According to this version, told as a true account by Mary Awstin Jones, Waunfawr, Caern. (tape MWL 4364, recorded 15.viii.1974), the Welshman married a Turkish woman. They had two children, a boy and a girl. When the Welshman is told that his wife has killed her own mother and plans to eat her, he flees to Wales, bringing with him his two children. When carrying his daughter across a river, he realises that she too has her mother's nature, and he throws her into the water. The father and the boy, however, reached Brynengan, near Waunfawr. A descendant of this boy was a man called William Morgan. Mary Awstin Jones remembered seeing him once when she was about 12 years of age (1921). William Morgan would have been about 60 years old then. He 'looked exactly like a Turk'. The informant also added: 'They said that he had two little horns growing from his head'.

Motifs	G10	<u>Cannibalism.</u>
	G11.4	<u>Negro cannibal.</u>
	G11.6	<u>Man-eating woman.</u>

16. THE HERON, THE CAT AND THE BRAMBLE

Once there was a heron and a cat and a bramble. The three were farming. And they gave up farming and shared the money between them - between the three.

And what did the heron do but put the money in a purse round its neck and saw its reflection in the river as he flew above it. And the string broke and it lost the purse. And ever since then the heron has been looking for the purse along the river.

And the cat bought wheat with its money, and the mice ate it all. And that's why the cat's ferociously hostile towards the mice ever since.

And the bramble lent its money to some stranger, and didn't know who he was. And that's where it is - taking hold of every man who passes it, thinking that that's the man it gave its money to.

* * *

Tape MWL 1845, recorded 13.iv.1968. 2nd recording: 7.xi.1973, tape MWL 4052

Told by Lewis Evans, Hafod Llan Isa, Pentrellyncymer, the blind uncle.

Type 289 Bat, Diver and Thornbush Shipwrecked. Bat brought money, bush put on clothes, and the diver brought leather. All shipwrecked. Diver is looking for his leather. Bush looks for his clothes and holds fast to all passers-by. Bat is abroad only at night to escape creditors.

Motifs A2275.5.3 Bat, diver and thornbush shipwrecked.
 A2431.2.2 Why heron has no nest.
 A2688.1.1 Origin of thornbush.
 Z71.1 Formulistic number: three.

A2688.1.1 Origin of thornbush.

Z71.1 Formulistic number: three.

17. THREE BROTHERS MAKE THEIR FORTUNES

There was a man and he had three sons. He lived in Tan y Bwlch and he made a will. He had a cockerel and a cat and a ladder. And he gave the cat to one of them - John, and the cockerel to William, and the ladder to Robert. That's it.

Then John set out with the cat on his back to a country where there were no cats. And when he arrived he found a place to lodge. And they were asking before going to their beds:

'Who will stay up to watch the mice tonight?'

'Oh!' said John, 'there's no need for anyone to stay up to watch the mice. I have a little thing in this sack that will catch every mouse.'

Oh! they went to their beds all comfortable! By the time they came downstairs from their beds, mice had been killed everywhere all over the floor.

'Dear God!' they said, 'how much will you take for it?'

'Well, they're a hundred pounds in my own country', he said.

Well, they were quite pleased; he had a hundred pounds. Then he went home.

When he arrived home William took the cockerel to a country where there were no cockerels. He found a place to lodge. And before going to their beds, they asked:

'Who will stay up to watch the dawn today?'

'Oh', he said, 'there's no need for anyone to watch the dawn today, I have a little thing in this sack that will crow when day breaks.'

Well, they were very pleased. They had started fighting amongst each other over who would be staying up to watch the dawn. And they all went to their beds. And in the morning, when dawn broke, the cock crowed, and they all woke up. How they marvelled!

'How much will you take for it?' they asked.

'Well, they're a hundred pounds in my own country', he said.
They were well pleased; he had a hundred pounds. Then he came home.

Well! the other then set out to a country where there were no ladders. He set it against the wall of this mansion, climbed it, and listened to the people talking in one of the rooms.

'We don't know what on earth we shall do.'

The gentleman's wife was dreadfully ill and they were expecting a specialist. And he knocked on the door and said he was a specialist. He went to look at the woman and examined her a little.

'Oh, she's all right, she'll be alright in such-and-such a time.'

'And what's the cost?' said the gentleman.

'A hundred pounds, if you please', said he.

They were quite satisfied; they paid him one hundred pounds. And that's that story.

* * *

Tape MWL 1736, recorded 11.xi.1967

According to Lewis T Evans this is a localised international tale. He surmised that it was probably one of Grimm's fairy tales and that his blind uncle, Lewis Evans, who told the story to him at Hafod Llan Isa, 1891-2, had by whim associated it with Tan y Bwlch, a farm to the north of Cefn Brith. He conjectured that his uncle, in turn, could have heard the story from Hugh Jones, y Bwt, Pentrellyncymer.

For English versions, see Briggs, vol. B2, pp. 139-45; Baughman, pp. 42-3; and W A Clouston, Popular Tales and Fictions: Their Migrations and Transformations, London, 1887, vol. 2, p. 65. In the English versions the tale is associated with Dick [Richard] Whittington who was 'probably the son of Sir William Whittington of Pauntley, near Newent, and Joan Mansell, daughter of the Sheriff of Gloucestershire. In 1379 he was already a substantial

citizen of London and he married the daughter of Sir Ovo Fizwaryn of Dorset, but died without issue in 1423.' (Briggs, vol. B2, p. 145)

- Types** 1650 The Three Lucky Brothers. Their inheritances: a cock, a scythe, a cat.
The fortunate sales.
- i. The Inheritances. (a) The eldest brother inherits a cock, the second a scythe, the youngest a cat.
 - ii. Luck. (a) They reach countries where these objects or animals are unknown, and sell them for a fortune.
- 1651 Whittington's Cat. In a land where cats are unknown, he sells it for a fortune.
- i. He gets the cat. The hero is left the cat as his only inheritance...
 - ii. Sale of the cat. He takes his cat to a mouse-infested land where cats are unknown and sells it for a fortune.
- Motifs** F708.1 Country without cats.
- N411 Object unknown in a country sold for a fortune.
- N411.1 Whittington's cat. A cat in a mouse-infested land without cats sold for a fortune.
- N411.1.1 Cat as sole inheritance.
- N455 Overheard (human) conversation.
- Z71.1 Formulistic number: three.

18. THE BOY AND THE FIDDLE

There was this man who kept a pawnshop, and one morning a young boy came there with an old, shabby fiddle. He asked the pawnbroker if he'd put a shilling on it so that he could buy some food - he was almost starving.

'I'll come back with the shilling tomorrow', he said. 'My father owns the fiddle.' And so it was, anyway, the pawnbroker took it and hung it in his shop.

Shortly afterwards a gentleman with gold rings and a gold chain across his chest came in and bought a few things.

'Hello!' he said, when he saw the fiddle, 'that's something I've been searching for for ages. Dear me!' He'd taken a fancy to the fiddle. 'How much will you take for it?'

'Well, I'll tell you', said the pawnbroker, 'I can't sell it. A little boy brought it here and wanted a shilling on it. He's bringing the shilling back tomorrow.'

'Oh, dear me', said the gentleman. 'Will you take forty pounds for it?'

'I daren't sell it. I could get into trouble.'

'Well, will you take sixty pounds for it?'

'I daren't', he said, 'but I'll try and buy it from the boy, and if you come back tomorrow I'll give you a price.'

And that's how it was in the end. The gentleman went away saying he'd come back and charging the pawnbroker not to sell the fiddle. The next morning the boy returned for the fiddle.

'How much will you take for it?' asked the pawnbroker.

'I couldn't possibly sell it', said the boy, 'my father owns it.'

'Will you take ten pounds?'

'No, I daren't.'

'Will you take twenty? You're father won't complain.'

'No, father thinks so highly of it', said the lad. 'I daren't do it.'

'Well, tell your father I'll give that much for it.'

'All right', said the boy. And he left the fiddle there.

And the gentleman never came back for the fiddle. And there it is, as far as I know, still hanging.

* * *

Tape MWL 2287, recorded 29.iv.1969. 2nd recording: 7.xi.1973, tape MWL 4051

The second recording, although not narrated as competently, does give the ending missing here, namely that the boy, in alliance with the 'gentleman', takes the pawnbroker's money, thus conning him. The informant first heard the story from Evan Jones, Penrhyn, Pentrefoelas, when both of them were working at Graig Ddu quarry, Blaenau Ffestiniog, Caernarfonshire, about 1907. Evan Jones was around fifty years old at the time. The informant had read the same story in Tit Bits some years later.

19. A GENTLEMAN'S TRIP IN AN AIR BALLOON

There was this gentleman from London. I don't remember his name now. And it was when the air balloons were starting. He was very eager to go up and view the earth from the air. And he came across this chap who had an air balloon, and they arranged to go up. They'd been up throughout the day and the gentleman had been very busy with his binoculars. When it had become late and he'd started to pack his things, the chap who owned the balloon - he was smoking a cigar - threw his cigar over the side of the basket.

'What would you think if you were to go after it?' he said. The gentleman smiled and was afraid to say anything. 'Yes, but understand', said the old chap, 'that I mean it as well. And that's the way you'll go unless you sign that you're giving your estate and all that you have to me.'

But the gentleman was determined not to be that much of a coward. He resisted, and it came to a struggle between them, and they fought. The old chap had almost overcome him, but then the gentleman grabbed the cord that controlled the gas and tugged it, and the gas came out and down they went. And by then it was night. And where did they come down but in the sea.

The last thing the gentleman heard was the other man drowning, but he happened to be an excellent swimmer himself, and although it was night he swam and swam without knowing where he was going. He could only see the sea all around. He kept on swimming for hours and was about to give up when he felt sand coming between his hands. He understood that he'd reached the shore. He got up and walked as far as he could, but he was so terribly tired that he had to lie down before reaching dry land. And it was still night. Anyway, he slept. And what woke him was the sea coming in and soaking him. He got up and saw that it was light. He walked on to land but could see nothing except hills, and

no-one lived anywhere near. But after walking for some time he saw a house in the distance, and he went there and knocked on the door. A man came to the door, but neither could understand the other. The man noticed that the gentleman was wearing good clothes and the gentleman tried to show that he was soaking wet and needed help. So the man told him to come in and he showed him the bedroom. It was a small house. It wasn't a big house and only the husband and wife lived there. He went to the bedroom, took off his clothes and went to bed and slept heavily.

And he was awakened by the wife bringing his dry clothes to him. And he dressed. A splendid meal had been prepared for him, and after eating the man took him out and showed him the way along an old path - an old road. And he went with him until they reached the main road, and he indicated to the gentleman that he should follow this road. He did so and eventually reached a village. But no-one there understood him talking. Someone took him to what looked like a school, and there was the schoolmaster. This person understood a little English. He took him to some preacher or teacher who could speak English well. The gentleman told him his story - everything. And this man took him to the nearest town. He'd had dinner with them - he happened to have enough money on him, but they wouldn't accept it, of course - he had his food for nothing. This missionary, or whatever he was, took him to the station and gave him directions and wrote down all the stations he was to go through. And on he went. He was to make enquiries as he went along.

And anyway, he came home to London. He'd sent instructions to London to get more money which was to be sent to some post-office in France. And where he'd come down was some distant place in Germany. He came home to London safely in the end. And that's the lot. All's well that ends well.

* * *

Tape MWL 2395, recorded 15.viii.1969

Lewis T Evans heard this adventure story only once from his father, Hugh Evans, Ty'n-y-gilfach, Cefn Brith. He was of the opinion that his father had read the story in a book or newspaper and recalled that he had named the two men in the balloon. Lewis Evans heard the story about 1893 and had repeated it himself in company as recently as a month before the recording.

20. MR WEBSTER'S MANSION AND THE ROBBERS

There was a mansion owned by a Mr Webster. And he went away on holiday and left the housekeeper to look after the house. And it snowed that night, after he'd left. And she was there in the middle of the night on her own. And there was a knock on the door and she went to answer it. This man was there saying that it was snowing heavily and that they had a coffin, and he asked if they could leave it there. She said no.

'But you must allow us to', he said, 'we have a right to leave a body where we wish.'

Well, that's what happened. It was allowed into a room there. And they went away. And who should come but the housekeeper's lover to see her. She was very pleased to see him, and she told him the story.

'Oh', he said, 'can I see the coffin, so that I can see what it looks like - what its workmanship is like?' He, too, was a carpenter. He went to feel it and smell it, and suddenly he realised that there was something breathing inside it. And he went and locked the door of the house. Then he opened the lid of the coffin and found a man there. He grabbed him and tied him up. And he found a revolver and tools in the coffin.

And the two then went, after tying up this man, to the upstairs window with the revolver, and they whistled. And two men came there. They shot the two. They whistled again. Another two came. They shot them. They whistled again. No-one came afterwards. And that's what happened. They saved the mansion from being robbed.

Tape MWL 2005, recorded 2.xi.1968. 2nd recording: 7.xi.1973, tape MWL 4051

This was a story told frequently by Lewis Evans, the blind uncle, at Hafod Llan Isa, Pentrellyncymer, 1891-2. Before becoming blind, the uncle had been an avid reader of material in Welsh and English, particularly English novels and true adventure stories, but whether this tale comes from an English or Welsh source is uncertain. See also the next narrative, 'The Story of the Long Bundle'. Both are very similar, although the informant retold them as two distinct tales.

- Types** 958C* Robber in Shroud. The station master takes in a stranger with a shroud for the night. In the shroud is hidden another robber. Help summoned by telephone arrives at the last minute.
- Cf. 954 The Forty Thieves. The robber comes with seven casks into the house. In one cask is oil, in the others men are hidden. The girl kills the robbers.
- Cf. 956B The Clever Maiden at Home Kills the Robbers. A great crowd of robbers come into the house at night. She kills the robbers one by one as they enter.
- Motifs** K311.1 Thief disguised as corpse. In the shroud of the supposed dead man is hidden another robber.
- K311.1.1 Sham dead man brought in sack by confederate. Is killed by his intended victim.
- K912 Robbers' (giants') heads cut off one by one as they enter house.

21. THE STORY OF THE LONG BUNDLE

There was a mansion not far from Newtown with a housekeeper and a servant lad who had been left there to look after the place. The gentleman who owned the mansion and his wife had gone away.

And who came up from Newtown - it was quite an ordinary occurrence - but a man with a huge, long bundle of cloth on his back. And he came to the door and began to flirt with the housekeeper and so on, after putting his load down. At last, he asked if he could leave the load in the house till next day.

'Well, yes you can', she said.

He brought it into the parlour and put it on the sofa. He said he would call for it next day. And he went. And the housekeeper told the servant.

'Oh', he said, 'let's take a look at it.'

The lad went in to inspect it and as he inspected it he felt something breathing inside it. Goodness! He realised that there was a man inside it. Well, he went to fetch the gun and aimed at it, and shot the man till his blood was flowing. And the man had tools to cut and to kill, he had pistols and a knife and keys. He intended robbing the house that night. And that was the end of him, anyway. And they expected his confederate to come. The man in the cloth had a whistle. They went to the bedroom window and blew it, and the other man came there and they caught him. It was all over with him.

* * *

See also the previous narrative, 'Mr Webster's Mansion and the Robbers' (no. 20). This is another of the histories recounted by Lewis T Evans' blind uncle. The informant referred to it as 'Stori'r Bwrn Hir' ('the story of the long bundle'). The title is similar to the printed, literary version by James Hogg, translated from English into Welsh and published in Owen Jones, Ceinion Llenyddiaeth Gymreig, London, 1876, vol. 2, pp. 177-82. According to this account, the owner of the mansion was a Mr Ridley, and the events related took place in the year 1723 in Northumberland and were, in fact, a more serious attempt against life and property than Lewis T Evans' truncated version implies. This and his previous narrative (no.29) are, probably, shortened oral versions of adventure stories from English printed sources finding their way into the Welsh folk tale corpus. See, for example, John Elliot, Notebooks, Yarrowford, 1952. See also Briggs, vol. A2, pp. 393-4 ('The Clever Maid and the Robber'), and vol. B2, pp. 254-6 ('The Long Pack'). For North American versions, see Baughman, pp. 22-3.

Types and Motifs. See previous narrative, 'Mr Webster's Mansion and the Robbers' (no. 20).

22. THE INNKEEPER WHO PLANNED TO ROB AN EXCISEMAN

There was an exciseman and he was going on horseback. He had a bag with money in it, and he wanted to cross the mountain - I don't remember now the name of the mountain. And his horse had lost a shoe. First of all he went to the tavern and he had a glassful. He told the innkeeper his story, that he wanted to cross the mountain to take the money to the other town on the other side of the mountain.

'Oh, it's a very dangerous place', said the innkeeper, 'to meet a robber. You shall have a loan of my pistol. And I'll put a shot in it for you.'

And that's what happened. He had a loan of the pistol from the innkeeper and then he took the horse - it had lost a shoe - to the smithy. And he told the blacksmith his story. And it was beginning to get dark. And he said that he had a pistol from the innkeeper.

'Oh', said the blacksmith, 'let me see your pistol.' And he inspected it. And all that was in it was a bit of sawdust and a cap and a stub of paper - that's what he'd put in the pistol.

'You wait a little while', said the blacksmith. He put a shot and powder in it and tips of stumps and a cap.

'There you are', he said. 'The first man you see thinking of attacking you, shoot him.'

And so it was. The man went over the mountain. And he was about half way across the mountain, and it was midnight, and who should he see but the innkeeper coming for him. And he held his pistol like this at him. He didn't shoot him dead, as was best, only in his shoulder, like this.

And next day he went the same way and people were saying that the innkeeper was very ill in bed, shot the night before. And that's all I heard of that story. I don't know whether the innkeeper recovered or not.

* * *

Tape MWL 3194, recorded 5.vii.1971

Lewis T Evans heard the story from his father, Hugh Evans, when he was a schoolboy, c. 1888-91.

Motif K2241

Treacherous innkeeper.

23. A GENTLEMAN SHOOTS HIS FAITHFUL DOG

This gentleman went for a ride on his horse, taking his dog, and his lunch in a bag with him. After travelling a while he stopped to eat the food and set off again. The dog started leaping at the reins, and the gentleman thought he'd gone mad. So he shot the dog and left it there half dead.

He went on with his journey, but then remembered he'd forgotten his bag. So he turned back to fetch it. When he reached the spot where he'd left his bag, he saw that his faithful dog had struggled back to the same place. He'd been trying to tell his master he'd forgotten it.

* * *

Tape MWL 3194, recorded 5.vii.1971

A story related by Hugh Evans, Lewis T Evans' father.

- | | | |
|---------------|------|---|
| Types | 178 | <u>Faithful Animal Rashly Killed.</u> |
| | 178A | <u>'Llywelyn and his Dog' (The Brahman and the Mongoose).</u> |
| Motifs | B331 | <u>Helpful animal killed through misunderstanding.</u> |
| | B332 | <u>The watchful dog killed.</u> |

24. THE CURFEW BELL

[It was translated by Huwco] Penmaen - 'The curfew will not toll tonight'. The original was Milton's composition. The story I heard was the one in the [Welsh] translation, that a young lad was going to be hanged, I don't know what for. He was going to be hanged when the curfew bell was heard striking. However, his sweetheart decided - Bessie she was called and Basil Underwood was the young man's name - she decided to climb up the old belfry, through the filth and darkness, and grab hold of the clapper, so I heard - the clapper of the old bell. It was quite a size, this old bell. Anyway the sexton was deaf and couldn't hear the striking of the bell. And the bell started shaking and she with it as it moved to toll. And when the sexton had finished ringing the bell she came away and the young man was saved from hanging because the curfew bell hadn't tolled. She saved his life. That's the story that was the basis of the poem.

* * *

Tape MWL 3194, recorded 5.vii.1971

Huwco Penmaen, so called because he came from Penmaen-mawr, Caernarfonshire, was a clerk in a coal merchant's office in Liverpool throughout his working life and a lay preacher. He came occasionally to Pentrellyncymer to preach when the informant lived there. Lewis T Evans had seen the translation of 'The Curfew Bell' in Y Genhinen Eisteddfodol about 1893. The narrative is a good example of the influence of booklore on folklore. A story or true account is first recorded in English and published and then translated into Welsh. From the printed Welsh translation it passes into Welsh oral tradition.

25. THE GRAVE-DIGGER WHO TERRIFIED A PASSER-BY

There was this grave-digger and he had to re-open a grave. And it was when the days were short in the winter, I should think. And he opened it. And by the time he had got quite a way down, there was a little coffin there, the coffin of a child. It had begun to get dark and he wanted to open a hole to put it away somewhere where people would not see it. And he went home, anyway, to fetch food, and he brought a candle with him, without giving it a thought.

And down he went to make the grave ready for the following day. And there he was setting props and opening the hole to put in this coffin. And as he worked, he hit the candle. And he couldn't for the life of him find it, and he hadn't a single match left in his pocket. He hadn't thought about this happening, and he didn't know what to do. He came up and heard the sound of a man whistling loudly. It was pitch dark, about eleven o'clock or midnight, I would imagine. He was coming jauntily along the road, and had come beside the wall (at that time there was an opening there overgrown with ivy). The man walked along, and as he came opposite the opening, the grave-digger asked him:

'Have you got a match?'

'Well, damn!', and the most dreadful scream and a great rush! His footsteps could be heard going away in the distance!

* * *

Tape MWL 2007, recorded 2.x.1968

A story related by Robert Lewis, Y Graig, Cerrigydrudion, 1891-2, when he worked at Hafod Llan Isa, Pentrellyncymer, the home of Lewis T Evans' blind uncle. The informant was reminded of it when he heard it being told by a grave-digger on television.

Type 1676C Voices from the Graveyard. People mistake them for ghosts and flee
in terror.

Motif J1786 Man thought to be a devil or ghost.

26. THE MAN WHO WENT TO THE CEMETERY AT MIDNIGHT TO FETCH A SKULL

I recall this old story about two men in a tavern in Ruthin [on Winter's Eve]. There was a huge pile of skulls at the gable-end of the church - they'd been put there by the grave-digger - old skulls they'd found as they opened new graves. Anyway, one man bet the other ten shillings that he'd go there at midnight and get one of the skulls. And so it was. He went and grabbed one of the skulls. A voice cried out,

'That's my head!'

So he dropped it and picked up another. Another voice said:

'That's my head!'

He dropped that one too and went for a third. Yet again:

'That's my head!'

'Well, by the devil', said he, 'I must have one of your heads!'

And off he went and the head with him.

* * *

Tape MWL 1947, recorded 10.vii.1968

This story, heard from Dafydd Jones, Tan-y-waun, Pentrellyncymer, was allegedly true. The informant was working then with the Forestry Commission, 1930-45. At one time, Lewis T Evans knew the names of the men involved, but had since forgotten them. He did recall the name of the tavern - the Cross Keys, by Llanfwrog Church (just outside Ruthin). He believed that it was once a common practice to keep old skulls discovered by the grave-digger against the gable-end of the church.

Types 1676

Voices from Graveyard.

Cf. 326B* The Fearless Youth takes up a corpse and frightens some robbers with it.

Motifs H1376.2 Quest: learning what fear is.

H1400 Fear test.

H1435 Fear test: fetching skull from a charnel house.

Q82 Reward for fearlessness.

27. THE WARM HAND AND THE ROBBERS WHO TRY TO STEAL A BODY

A lad had just buried his brother, and every night he was keeping watch over the grave from a nearby building, just in case. There was a rumour that thieves might come and plunder the grave and cut off a hand. And if they could put this dead hand on the table in a house, no one would wake up while they were at it plundering the place. And this lad was terribly afraid that they would go and cut off his brother's hand. And he saw them one night, having come there in a cart to a barn close by. And they opened the grave and took the body on a big canvas into this barn. And then they went to the cart to fiddle with something. And he went and took his brother away from there, and got into the canvas himself and closed himself inside. And the men came and got ready to cut his hand off. And one of them took hold of his hand.

'God, his hand is warm', he said to the other.

'Your hand would be warm too if you'd been to hell as long as I have.'

They rushed off and left the cart and everything for the brother.

* * *

Tape MWL 2008, recorded 2.xi.1968

Another story told by Robert Lewis, Y Graig, Cerrigydrudion, at Hafod Llan Isa, the blind uncle's home, 1891-2.

For English versions, see Briggs vol. A2, pp. 63, 249.

Types 326

The Youth that Wanted to Learn what Fear Is.

326B* The Fearless Youth takes up a corpse and frightens some robbers with it.

Motifs D1500.1.6.1 Corpse's hand as remedy.

H1376.2 Quest: Learning what fear is.

K2151.1 Live man thought to be returning corpse pleads with trickster to rare him.

K335.1.2.2 Robbers frightened from goods by sham-dead man.

Q82 Reward for fearlessness.

28. THE SEXTON IN A GRAVEYARD WHO TERRIFIES THE PARSON AND HIS SERVANT

A sexton and another man had gone to steal a pig. The sexton had buried some woman and she had a lot of rings and things like that with her, and he was going to open the grave one night. The two went. One was going to open the grave, and the other was going to steal the pig. And there was the sexton, having lit a candle at the bottom of the grave. And the parson's servant had seen a light in the graveyard. He was too frightened to go there, so he went to the parson. Well, the parson was lame and he couldn't walk.

'Oh, I'll carry you', the servant said.

And so it was. They both went to the graveside. The sexton thought that the man with the pig had returned.

'Is he fat?' asked the sexton,

'Well, here, take him, just as he is', said the parson's servant. And he threw the parson down to him to the bottom of the grave!

* * *

Tape MWL 2008

This Welsh version of a very popular international tale was another in the repertoire of Robert Lewis, Y Graig, Cerrigydrudion. It was told at Hafod Llan Isa, the home of Lewis T Evans' blind uncle, 1891-2.

For a recorded version from Cwm-bach, Carm., see tape MWL 3763. Welsh variants, like the American variants, usually depict two boys dividing nuts in a cemetery. Listeners outside the cemetery hear the words: 'One for you, one for me', and they think that the Devil and the Lord are dividing souls. Finally one boy says: 'That's all, except for those two outside the

wall'. The listeners run away in terror. Cf. Type 1676C: Voices from Graveyard. For the Welsh variants, see tapes MWL 1423 (Rhes-y-cae, Ffl.); 1638 (Llangristiolus, Ang.); 1982 (Nefyn, Caern.); 2296 (Glanrafon, Mer.); 2451 (Cynllwyd, Mer.); 2631 (Tal-sarn, Card.); 3562 (Llanedwen, Ang.); 3763 (Cwm-bach, Carm.); 3889 (Tumble, Carm.); 4356 (Pentraeth, Ang.).

An early English version was published in A Hundred Merry Tales (1526). For other English versions, see Briggs, vol. A2, pp. 14-17, 36-7, 193-4, 211-12, 295-7, 338-9. The tale is also very widespread in Scotland and Ireland. For references to the numerous American versions, see Baughman, p. 47.

- Types** 1791 The Sexton Carries the Parson. Thieves steal a sheep or turnips. The lame parson has himself carried by the sexton. The sexton hears the thieves in the cemetery cracking nuts and thinks it is the devil cracking bones. With the gouty parson on his back he comes upon the thieves who, thinking it is their companion with a sheep, call out, 'Is he fat?' The sexton replies: 'Fat or lean, here he is'.
- Cf. 1676C Voices from Graveyard. People mistake them for ghosts and flee in terror.
- Motifs** J1786 Man thought to be a Devil or ghost.
 X424 The devil in the cemetery.

29. THE YOUNG LAD WHO HAD NEVER SEEN A GIRL

This man had taken his son to the fair. The son had never been away from home before. He saw a lot of young girls.

'What are those?' he asked his father.

'Oh, geese - that's what they are.'

And the son started singing:

'O, prynwch imi un o'r gwyddau. O, prynwch imi un o'r gwyddau.'

['Oh, buy me one of the geese. Oh, buy me one of the geese.']

* * *

Tape MWL 879, recorded 25.xi.1965

This story, presented in the form of a song, was one of many used by William Thomas, Cefngarw, Pentrefoelas, to entertain the audiences of his one-man concerts. His repertoire consisted mainly of comical stories and songs, the latter being accompanied by the harmonium. His career as an entertainer had been eclipsed by Lewis T Evans' time, although he had heard him preaching on more than one occasion in Pentrellyncymer. (He was a lay preacher with the Independents around 1897.) William Thomas was as indifferent a preacher as he was an entertainer. One of his comic songs was about the 'deluge of ninety-one' and included the memorable lines:

Tro gwirion anghyffredin wnaeth Modryb Gwen y Ddôl,

Lle prynu ambarel, mi brynodd barasôl.

['An uncommonly foolish thing was done by Aunt Gwen, Y Ddôl, / Instead of buying an umbrella, she bought a parasol.']

For two other versions recorded by the Museum of Welsh Life, see tapes 1984 (Bryncroes, Caern.) and 2450 (Cynllwyd, Mer.). For English versions, see Briggs, vol. A2, pp. 136, 361. For versions from North America, see Baughman, p. 44.

- Type** 1678 The Boy who had Never Seen a Woman. When he sees a girl and asks his father what it is, the father tells him it is Satan. Asked what he most likes, he says 'The Satans'.
- Motifs** J147 Child confined to keep him in ignorance of life.
L122 Unsophisticated hero.
T371 The boy who had never seen a woman.
T617 Boy reared in ignorance of the world.

30. WHO IS THE BOSS - THE HUSBAND OR THE WIFE?

There were two farmers, one insisting that the wife was the boss everywhere, and the other insisting that the husband was the boss. However, they had a bet - one put up two horses and the other forty-two eggs in a basket. And a lad was put on the back of one of the horses, and the basket of eggs on his arm. And he was to go to every house and ask who was the boss there. And if the husband said that he was boss, he was to give him a horse. And if he said that the wife was the boss, he was to give him an egg. And he went to the first place; he met the husband.

'Is it you or the wife who is boss here?' he asked.

'Oh! I'm the boss', he said.

'Which of the horses will you take?' asked the lad.

'Oh, well! I'll take the black', he said.

'No, John', said the wife, 'we won't take the black, we'll take the brown.'

'Oh! all right, we'll take the brown', he said.

'Here's an egg', said the boy.

And so it was everywhere he went. He asked:

'Who's the boss here?'

'Oh, I am', said the husband everywhere.

But when he chose between the two horses, the wife would say that she wanted the other one. The husband would give in and obey her, and was given an egg. And the lad went all round the countryside, and he came home with the two horses, having distributed the eggs. It proved that the wife was the boss everywhere, didn't it.

* * *

Tape MWL 3194, recorded 5.vii.1971

A story related by Lewis Evans, the informant's blind uncle at Hafod Llan Isa, Pentrellyncymer, 1891-2. The uncle told the story after his parents (the informant's grandparents) had been quarrelling prior to their visit to the village of Cerrigydrudion, about 4 miles from Hafod Llan Isa.

Only one other distant variant of this narrative was recorded by the Museum of Welsh Life. See tape MWL 2631 (Cellan, Card.). For English versions, see Briggs, vol. 2B, pp. 110-12 ('The Grey Mare is the Better Horse'), and p. 115 ('The Henpecked Husband'). 'The grey mare is the better horse' was once a common proverb in England to describe a house where the wife rules.

- Types** 1366A* Search for Husband in Command. Man has hundred hens and three horses. He is to give hen where woman is chief of the house, a horse where the man is. He fails to give away any horses since the wife tells the man which to choose.
- Cf. 1375 Who Can Rule his Wife? The husband leaves his wife and goes on the advice of his father-in-law with an egg basket to seek through the wide world for a man who can manage his wife. But after a year, he returns to his wife without having found such a man.
- Motif** T252.1 Unsuccessful search for man who can rule his wife.

31. THE OLD MAN AND THE OLD WOMAN AND DEATH

There was an old woman and an old man. And the old man was terribly ill and moaning dreadfully in the bedchamber. And the old woman as she sat by the fire said:

'Don't moan, Siôn dear, if death comes here tonight, I shall go instead of you.'

And some fellows heard them - they had been listening. And they caught the gander and put it down the chimney. And there was the old gander gone down the chimney and hissing at the old woman.

'No, he's in the bedchamber, dear Death!' she said. 'He's in the bedchamber, dear Death!' She wasn't ready to go when death came!

* * *

Tape MWL 2008, recorded 2.xi.1968

The informant heard this story from Robert Lewis, Y Graig, Cerrigydrudion, when he was between 9 and 10 years of age, working as a servant lad on the farm of his blind uncle, Lewis Evans, Hafod Llan Isa, Pentrellyncymer, 1891-2. Robert Lewis had come to work on the farm for a short period.

For other versions recorded by the Museum of Welsh Life, see tapes 1430 (Bodffordd, Ang.); 1435 (Gwynfe, Carm.); 1639 (Llangristiolus, Ang.); 1688 (Machynlleth, Mont.); 1876 (Newport, Pemb.); 1984, 1990 (Bryncroes, Caern.).

Type 1354 Death for the Old Couple. Woman with sick husband: 'Would that death might take me in his stead'. When death comes, she points to her husband.

- Motifs** C11 The old man and death.
- J217.0.1 Unsatisfactory life preferred to death.
- J217.0.1.1 Trickster overhears man praying for death to take him; the trickster
appears at man's house, usually in disguise, says he is God (or the
devil). The man tells him to take his wife.
- K2065 Appearance of death exposes hypocrisy.
- K2065.1 Woman and sick husband. 'Would that death take me in his stead.'
When death comes she points to her husband.
- M250 Promises connected with death.
- Z111 Death personified.

32. THE THREE JOLLY LADS AND THE INNKEEPER

There were three lads. They were terribly eager to have fun. And not one of them had a single penny, but they went into a tavern and called for three pints of beer.

'I'm to pay', said one.

'No, no', said another.

'No, no', said the other.

'Oh well, bring another pint for each one of us', said one of them, 'then we'll settle who is to pay.' And the old innkeeper brought them a pint.

'I'm paying', said one.

'No, no', said another.

'No, I haven't seen you for so many years', said the other. 'I'll pay. Well, we'll put a mask on the man of the house, and the first one he puts his hand on, he shall pay.'

And so it was; a mask was put on the old man. The three slipped out, and there was the old man patrolling the room back and fore.

'What are you doing?' asked his wife.

'Go away', said the old man.

'No! if you're looking for the lads, they left long ago.'

And the old man took off his mask.

'Oh, they've cheated me', he said.

However, the old innkeeper was going to a town quite far away next day. And he went, and who should he meet on the street but one of the three.

'Goodness me!' he said, 'have you seen the other two?'

'No', said the old innkeeper.

'Oh, I'll pay you', he said, 'can you change me a cheque for five pounds?'

'No, I can't', said the innkeeper.

'Well, come with me to my cousin's shop', he said, 'he's a chemist, over there. I can change it with my cousin straight away.'

And so the old innkeeper and he went there. And he told the old innkeeper to stay by the door for a minute while he spoke to his cousin.

'I have a man outside with the old disease', he said, 'he's too shy. He's in terrible trouble. Some have been trying to help him', he said, 'but they can't take his trousers off. I don't know whether you can. He's got plenty of money. He'll pay well.'

'Oh, he won't be any trouble', said the chemist. 'Send him in.'

And the lad went out to the innkeeper.

'My cousin has the change over there', he said. 'He wants to see you, he says he knows you.'

'Oh!' said the old innkeeper, and in he went.

'Oh, you're the man', said the chemist. 'Come into this room. I'll come to you in a short while.'

And he goes up to the old innkeeper, and says:

'You've had it rather badly, haven't you', he said.

'Oh, the lads were only having some fun', said the old innkeeper.

'No, you've had it rather badly, they said. Take off your trousers.'

'What do you mean, man?' said the old innkeeper.

'Oh, none of your nonsense', said the old chemist. He was angry.

'Take off your trousers.'

My word! They began to fight, and the old chemist was quite a bit stronger than the innkeeper. He took off his trousers, and the old innkeeper fled without his trousers and into the middle of the street, and the people flocked around him.

And a policeman came and took him to the lock-up and wouldn't listen to his story. And he was taken to court. He had to pay a lot, I don't know how much the fine was, either. And he sent for his wife to bring some money so that he could go home.

* * *

Tape MWL 2007, recorded 2.xi.1968. 2nd recording: 7.xi.1973, tape MWL 4052

Lewis T. Evans heard the story from his blind uncle, at Hafod Llan Isa, 1891-2. In the second version, told in 1973, the informant himself had added the reference to the policeman and the court case, and told it to the lads at the time he was working with the Forestry Commission in the nineteen thirties. His uncle always finished the story with the fight after the chemist had asked the old innkeeper to take off his trousers. But the informant thought that the story ended too abruptly. When the story was first recorded in 1968 it ended with the innkeeper in the chemist's shop.

Motifs K233.2 Drinkers argue about who is to pay. They blindfold the bar tender who is to catch one of them; the one who is caught will have to pay. While the bartender is blindfolded, the drinkers leave the tavern.

Z71.1 Formulistic number: three.

33. THE FARMER WHO DOES HIS WIFE'S HOUSEWORK

There was an old farmer, and his wife could not please him at all with the housework, and no food pleased him, nor doing anything at all. But one day she says to him:

'Good gracious, John! you shall work in the house tomorrow and I shall go with the servants.'

'All right', he said, 'I'll set you a good example.'

And that's what happened. The woman went out next morning with the men, and he went at it. He had to churn to begin with. There was a churn in the house, and there was a cow that needed to be taken to a piece of land by the side of the house. And there was a big cliff there, and he was afraid she would fall over it. And what did he do but tie a rope round her horns and put a rope down the chimney and tied it round his leg. And then he went to churn. He left the churn for a little while and the sow came in and turned it over. He took a floor brush and killed the sow dead.

And it was high time for him to make dinner by then. He thought of making porridge. He put the pot on the fire, with water and oats in it. And lo, the cow went over the cliff and pulled him up the chimney.

And the men came home - the wife as well - and the first thing they saw was the cow hanging over the cliff. And they came into the house and they cut the rope, and what did they see but the sow dead in the middle of the butter milk, and the old farmer had come down the chimney head first into the pot of porridge.

* * *

Tape MWL 2750, recorded 11.v.1970. 2nd recording 7.xi.1973, tape MWL 4052

Lewis T. Evans heard the story from one of the men in the forestry, when he was working with the Forestry Commission (Clocaenog), between 1930 and 1945. His fellow worker said he had heard it when he was quite young. According to the second recording, the tale was told by Thomas Jones, Bryn Du, Cefn Brith: farmer, poet and antiquary.

A fuller version of this tale is published by T Gwynn Jones, 'The Cow on the Roof (as told by a Denbighshire Teamsman)', Welsh Folklore and Folk-Custom, London, 1930, pp.229-31. Siôn Dafydd is the farmer's name in this version. For another version, from Llanddulas, Denb., see tape MWL 4075. For versions from England, see Briggs, vol. A2, pp. 208-10 (two versions told in verse form); pp. 269-70 ('Simple John and his Twelve Misfortunes'); and pp. 270-1 (Simple Simon's Misfortunes'). For versions from North America, see Baughman, p.28.

Types	1210	<u>The Cow is Taken to the Roof to Graze.</u>
	1408	<u>The Man who Does his Wife's Work.</u> Does everything wrong. Lets the cow graze on the roof. Ties the rope's end to his foot.
	1681B	<u>Fool as Custodian of Home and Animals.</u>
Motifs	J1904.1	<u>Cow (hog) taken to roof to graze.</u>
	J2132.2	<u>Numskull ties the rope to his leg as the cow grazes on the roof.</u> The cow falls off and the man is pulled up the chimney.
	J2431	<u>A man undertakes to do his wife's work.</u> All goes wrong.

34. THE MAN WHO ACCEPTED A BUTCHER'S ADVICE AND LOST HIS PIG

A certain man had a pig and he wanted to kill it. So he talks to the butcher, and the butcher kills it. And the man says to the butcher:

'I don't know what I'll do. I've had a piece of meat from an awful lot of people, and if I give a piece of my pig to each of them, it will have all gone.'

'Oh', said the butcher, 'I'll tell you what to do. Put it in your shed and say that someone's stolen it.' And that's what he did.

And the old butcher met the man in two or three days.

'How's it coming on with the pig?'

'Someone has stolen it', said the man.

'Very good', said the old butcher.

'Well, damn you! someone has stolen it!' the man said.

'Goodness, you're very steadfast. Keep at it ...'

'But damn it all', said the man, 'someone has stolen it.'

* * *

Tape MWL 2007, recorded 2.xi.1968

Lewis T Evans thought he had heard the story from Robert Lewis, Y Graig, Cerrigydrudion, around 1892, when he was working on his blind uncle's farm, Hafod Llan Isa, Pentrellyncymer. Robert Lewis worked there for a short while during the year of the 'great snow', when the saw-mill where he was employed as a handyman was forced to close because of the extreme weather conditions. He was a religious man and a teetotaller, and around 35 years of age when Lewis T Evans heard him telling his tales in a leisurely, considered fashion.

It was a common custom in Welsh communities for those who had killed a pig to give a piece of it to friends and neighbours.

Type 1792

The Stingy Parson and the Slaughtered Pig. The stingy parson does not want to give anyone a part of his pig, which he has just slaughtered. The sexton advises him to hang the pig up in the garden overnight so as to make everyone think it has been stolen. The sexton steals it himself.

Motif K343.2.1

The stingy parson and the slaughtered pig

35. THE WOULD-BE GRAVE-DIGGER BECOMES A WEALTHY MAN

I remember Jubilee Young giving a lecture and he told a story about a man who applied for a job as a grave-digger and got it. He was asked to sign some papers, but said he couldn't write, and so didn't get the job after all. So he took up a greengrocer's shop and came on in the world, and his children kept the accounts for him. And it grew into a big business, and he went to the bank to borrow a thousand pounds to expand his business. The bank-manager asked him.

'Why do you want to borrow it? Why don't you use the money you've got? You've got such and such a sum.'

'Alright', he replied, and was asked to sign for the money, but couldn't.

'Dear me', said the bank-manager, 'what would you have been if you'd had an education, I wonder?'

'Oh, a grave-digger', he replied.

* * *

Tape MWL 1557, recorded 10.vi.1967

The informant heard the well-known preacher, Jubilee Young (1887-1962), retelling this story in the Tabernacl Chapel, Y Gyffylliog, about 1947. The same basic story is told by W. Somerset Maughan under the title 'The Verger'. Lewis T Evans recalled this narrative when the interviewer asked him: 'What would you have been, Lewis Evans, if you had gone to college?'

36. THE DOCTOR AND HIS APPRENTICE

A doctor had an apprentice; and the doctor had been visiting a sick man. And he had told the patient to take care not to eat any kind of meat. And they went again to visit the sick man.

'Well!' said the doctor, 'I warned you not to eat any meat of any kind, and you have done so.'

'Yes', he said.

The two returned home.

'How did you know', said the apprentice, 'that he had been eating meat?'

'Well! You need to look around', he said, 'there was an empty salmon tin under the bed.'

The apprentice was sent on his own to visit the sick man. And he came back home.

'Goodness me!' he said to the doctor, 'he's eaten a horse.'

'How can you say that?' said the doctor.

'Well, there was a saddle under the bed.'

* * *

Tape MWL 2292, recorded 29.iv.1969

Lewis T. Evans heard this story as a young lad from either Hugh or David Hughes, Tai'n-y-foel, Cerrigydrudion, when he was working there on the farm.

For other versions from Wales of this popular tale, see MWL tapes 1416 (Llangeitho, Card.); 1441 (Aberdare, Glam.); 1452 (Tumble, Carm.); 1456 (Mynachlog-ddu, Pemb.); 4720

(Pen-y-bont-fawr, Mont.); 5006-7 (Abergwesyn, Brec.); 5858 (Llanrhaeadr Dyffryn Clwyd, Denb.). See also 'Welsh Versions of European Tales of Humour', narrative no. 8 in this work. For a synopsis of one English version, see Briggs, vol. A2, p. 59.

Type 1862C Imitation of Diagnosis by Observation: Ass's Flesh. A doctor tells his patient that he has eaten too much chicken, and this the patient confesses. The doctor's son wants to know how the diagnosis was made. The doctor says that as he rode up he observed chicken feathers and made his conclusions. The son imitates. He sees an ass's saddle. Diagnosis: you have eaten too much ass's flesh.

Motif J2412.4 Imitation of diagnosis by observation - ass's flesh.

37. A PARROT REVEALS THE WHEREABOUTS OF THE 'LEICECS'

[This old woman had] a parrot, and her maid had made some leicecs and put them in a drawer that opened out from under her mistress' chair. Her mistress came in to the room and sat on the chair, and the parrot said:

'Under your behind, Nelly! Under your behind, Nelly! Under your behind, Nelly!' The old woman opened the drawer and found it full of leicecs.

* * *

Tape MWL 2008, recorded 2.xi.1968

Lewis T Evans heard this brief amusing anecdote from John Owen, 'Ap Glaslyn' (1857-1932), about 1912. He was a Calvinistic Methodist preacher and used to lodge with the informant and his mother at Tŷ Capel, Pentrellyncymer, when the waterworks at Llyn Alwen was being constructed and he engaged in missionary work amongst the navvies. He was an enthusiastic storyteller and also a singer, but the informant could only recall a few of his anecdotes. He was ordained a preacher in 1919, but had been an effective evangelist since the 1904-05 Religious Revival.

See also another story told by Ap Glaslyn: 'The Old Woman's Parrot and the Parson's Parrot', no. 38.

Leicecs: 'light cakes', a kind of pancake.

Motif B211.3.4 Speaking parrot

38. THE OLD WOMAN'S PARROT AND THE PARSON'S PARROT

An old woman had had a parrot from someone who had taught it to swear - to do such things as swearing and cursing. And the parson went to visit the old woman. She complained that she had no idea what she could do - that someone had taught immoral things to the parrot.

'Oh', said the old parson, 'I'll bring my own parrot here to teach it better things.'

And he brought his parrot. And the old woman's parrot would always say:

'Oh; I'd like it if the old woman died. Oh, I'd like it if the old woman died.' That's all it ever said. The parson's parrot was next to the old woman's, 'Oh, I'd like it if the old woman died', said the old parrot.

'Lord, listen to our prayer', said the other!

* * *

Tape MWL 2008, recorded 2.xi.1968

Another 'parrot story' told by 'Ap Glaslyn'. (See 'A Parrot Reveals the whereabouts of the Leicecs', no. 37.)

Motif B211.3.4 Speaking parrot.

39. THE MAN WHO KNEW MORE ABOUT ANIMAL DUNG THAN GEOGRAPHY

There was a field and three types of animals in it. Two men went there and one pointed to a pile of solid lumps and asked the other:

'Do you know what those are?'

'Oh, yes! Horse dung.'

A little further on was something similar to a round cake.

'Do you know what that is?'

'Oh, yes! Cow dung.'

A little further still were some little things like marbles.

'Do you know what they are?'

'Oh yes! Sheep droppings.'

'Well, do you know how high Mount Ararat is?'

'Goodness, I don't know!'

'Oh, you know more about dung than geography then!'

* * *

Tape MWL 2005, recorded 2.xi.1968

This story of trick questions was related to Lewis T Evans by Robert David Roberts (1911-61), Nant Ucha, Y Gyffylliog, Denb., in 1960, or thereabouts. He had heard it himself from a young man from Ruthin engaged in some unspecified repair work in the locality. It is possible that the original version was in English.

40. A MAN USES THE NEW MOON AS A HAT-STAND

A man was constructing a corn rick in Tai'n-y-foel, and the new moon came past. And what did he do but hang up his hat on its horn, and the moon went away taking his hat with it. The next night, however, he climbed the corn rick and snatched his hat back.

* * *

Tape MWL 1738, recorded 5.i.1968

Lewis T Evans recalled hearing Hugh Evans, his father, relating this white lie tale when he was about six years old (1888). Hugh Evans (1832-1905), Ty'n-y-gilfach, near Cefn Brith, was a local poet and historian, linguist and tax-collector. The reference to Tai'n-y-foel, a farm near Cerrigydrudion, is, of course, an example of a storyteller's use of poetic licence to localize a very widespread white lie tale.

Type 1920 Contest in Lying

41. THE NAIL THAT WAS DRIVEN THROUGH THE MOON

There were two men competing with each other telling lying tales. One man said that he'd driven a nail through the moon one night.

'Tut, tut', said the other, 'that's nothing, I was on the other side clenching it!'

* * *

Tape MWL 2006, recorded 2.xi.1968

Lewis T Evans heard this account second-hand from Robert Roberts, Glasfryn, a stonemason. He thought that the white lie competition was held as part of a local entertainment meeting at Ty'n-rhyd Chapel, Cerrigydrudion, and stated that his father, Hugh Evans, had devised the reply. This type of competition, and telling white lie tales generally, flourished at the turn of the century.

For other versions recorded by the Museum of Welsh Life, see tapes 1529 (Llanddeusant, Carm.); 1876 (Tre-fin, Pemb.); 1881 (Goodwick, Pemb.); 2626 (Ystrad Meurig, Card.); 3770 (Rhosgadfan, Caern.). Cf. another popular contest in lying: the first tells of the great cabbage; the other of the great kettle to cook it in. (Motif X1423.1)

Type 1920 Contest in Lying. The first drives a nail through the moon; the second clenches it.

42. ONE LIE DESERVES ANOTHER

Huw [Parry Owen] was talking to William Owen and said that their cockerel had broken its leg and they'd made a wooden leg for it. His wife put a nestful of eggs under the hen and she hatched thirteen chicks, each with a wooden leg.

'Oh', said William Owen, Tan-rhiw, 'my wife did much better. She put china eggs under the hen and it hatched a tea set!'

* * *

Tape MWL 2006, recorded 2.xi.1968

This amusing exchange of white lies took place in the smithy at Llanfihangel Glyn Myfyr, where William Owen worked as a blacksmith. Huw Parry Owen (1886-1960) was a well-known character, rhymester and storyteller. He was born at Tŷ Isa, Llanfihangel Glyn Myfyr, Denb., but was later known as 'Huw Foelgrachen', a farm in Melin-y-wig. Lewis T Evans remembered him well and enjoyed his rhymes and stories, many of which were published in a book, Huw Foelgrachen (1978), written by his son, Ellis Parry Owen.

Type 1920 Contest in Lying.

Motif X1262 * Remarkable chickens.

43. THE GIGANTIC POTATOES

I remember him [Huw Parry Owen] telling the lads that he'd had no luck getting seed potatoes to plant. He found half a bucketful of potato peelings that his mother had left around, and planted those instead. Later on he was able to sell two potatoes [from the crop] to fill a gap between the corn field and the pasture.

* * *

Tape MWL 2006, recorded 2.xi.1968

A white lie tale told by Huw Parry Owen (1886-1960), Llanfihangel Glyn Myfyr, Denb. (See narrative no. 42.)

For Welsh, English and North American variants, see note to narrative no. 45 ('The Big Swede and the Lost Ram').

Types	1920	<u>Contest in Lying.</u>
	1960D	<u>The Great Vegetable</u> (cabbage, potato etc.).
Motifs	X1401	<u>Lie: the giant vegetable.</u>
	X1401.2	<u>Lie: harvesting great vegetable.</u>
	X1402	<u>Lie: the fast growing plant (vegetable).</u>
	X1435	<u>Lies about potatoes.</u>
	X1435.1	<u>Lie: large potatoes.</u>

44. THE CAT WHICH DRANK A BARREL-FULL OF WATER

A woman living in a farm in the neighbourhood of Llanfihangel had a cat. And Huw Parry, Maes Tyddyn, did the ploughing there. And he liked to have this cat coming to the stable to catch mice. He was great friends with it. And the woman came to him and told him that the cat was killing chickens and she wanted to drown it. Well, dear me! Huw didn't know what to do. But there was a barrel of water near the stable door. He was setting out for the village one Saturday night and the barrel was full of water. He took hold of the cat and put it in the barrel, and put the lid on it. And away he went. He returned there on Sunday morning intending to bury it.

'But the old cat was mewling at the bottom of the barrel', he said, 'it had drunk all the water!'

* * *

Tape MWL 2006, recorded 2.xi.1968

Another white lie story told by Huw Parry Owen (1886-1960), Llanfihangel Glyn Myfyr.
(See narrative no. 42.)

Type 1920 Contest in Lying.

Motif X932 Lie: remarkable drinker.

45. THE BIG SWEDE AND THE LOST RAM

A farmer had lost a ram. At that time there was a field full of huge swedes on the farm. Although he looked everywhere, the farmer couldn't find the lost ram and was much perplexed. One day he went to clip the swedes, and then he saw the ram in the middle of one of them. He had practically eaten all around the inside.

* * *

Tape MWL 2006, recorded 2.xi.1968

This was the only white lie tale that Lewis T Evans heard William Roberts, Trawscoed, Y Gyffylliog, relating. William Roberts was over eighty when he died about 1950.

For other Welsh versions of this popular tale, see tapes MWL 1413 (Llanbryn-mair, Mont.); 1416 (Bronnant, Card.); 1428 (Rhos-y-bol, Ang.); 1873 (Solfach, Pemb.); 2191 (Llangrannog, Card.); 2584 (Cwmfelinmynach, Carm.); 3546 (Garndolbenmaen, Caern.); 3764 (Llangernyw, Denb.); 4049 (Llidiart y Parc, Mer.); 4354 (Pentraeth, Ang.).

For English versions, see Briggs, vol. A2, pp. 103-4, 109, 309. For North American variants, see Baughman, pp. 535-43 (motifs X1401 - X1439).

Types	1920	<u>Contest in Lying.</u>
	1960D	<u>The Great Vegetable</u> (cabbage, potato, etc.).
Motifs	X1401	<u>Lie: the giant vegetable.</u>
	X1401.1	<u>Lie: animals live inside great vegetables, usually feeding from it.</u>
	X1420	<u>Lies about vegetables.</u>
	X1431.1	<u>Lies about big turnips.</u>

46. A MAN SAVES HIMSELF FROM A BEAR'S LAIR

[John Roberts] went for a walk one day and came across an old tree, huge and rotten. He climbed to the top of this tree and found it was hollow. And as curiosity got the better of him he slipped and fell to the bottom of the hollow trunk. And there he was in the gloom, unable to move. There were bear cubs down there, two or three of them. He didn't know what to do, but soon he saw the place getting darker as a monster of a bear started to descend the inside of the trunk backwards. And just as she reached the bottom he said:

'Boo!' and jumped up and grabbed the bear's skin.

The old bear shot back up to the top frightened out of her wits. He released his grip and jumped down and ran off.

* * *

Tape MWL 3193, recorded 5.vii.1971. 1st recorded: 2.xi.1968, tape MWL 2006

A shorter, less lively version of this story is to be found on tape 2006 (the first recording). In this version the location of the story is Australia and the last three sentences are put into the mouth of John Roberts. In the 1971 version the informant is unable to recall the name of the storyteller, but remembers that he worked in the Graig Ddu quarry in Blaenau Ffestiniog, Mer., and lived in Penrhyndeudraeth, Mer.. The background information for the earlier version is more positive: John Roberts, or 'John Celwydd Gole' ('John White Lies'), was the storyteller. He lived in Penrhyndeudraeth, and worked at the Rhiw Bach quarry in Blaenau Ffestiniog at the same time as Lewis T Evans. The informant did not know him personally, but the quarrymen enjoyed telling his white lie tales, some of which were located in Australia where he had spent some time. Lewis T Evans worked in the slate quarries of Blaenau Ffestiniog between 1900 and 1910, mainly at the Graig Ddu quarry.

In a version from Talgarreg, Card. (tape MWL 2911), the animal is a lioness. For numerous versions of this tale in North America, see Baughman, p. 57.

- Type** 1900 How the Man Came Out of a Tree Stump (Marsh): the bee's nest.
When the bear comes, the man grasps his tail and the bear thus pulls him out.
- Motifs** X1133 Lie: the hunter in danger.
- X1133.1 Lie: man uses remarkable means of getting out of a tree stump.
- X1133.4 Man escapes from bee's nest on bear's tail.
- X1854 Man in hollow tree defends himself successfully from leopard and bear.

47. A FLOCK OF CROWS LIFTS UP A TREE

[John Roberts] had been in Australia and he told this story about a field that he owned there with a tree in it. The tree was plagued by crows and what he did was put glue all over the tree, and the crows came there to roost and he went up to them and shouted:

'Shoo!'

Off they went, and took the tree with them, I imagine.

* * *

Tape MWL 3193, recorded 5.ix.1971. 1st recording: 2.xi.1968, tape MWL 2006

The version first recorded is inferior in its rendering, but adds the detail that John Roberts had a gun with him and shot into the midst of the crows to frighten them off. In this version he is not the owner of the tree. This is another of John Roberts' stories that the informant heard in the Rhiw Bach quarry, Blaenau Ffestiniog, Merionethshire.

For other Welsh versions of this popular tale, see tapes MWL 1029 (Llanddaniel, Ang.); 1428 (Rhos-y-bol, Ang.); 1938 (Cwm Main, Mer.); 1999 (Aberdaron, Caern.); 2191 (Talgarreg, Card.); 2428 (Bala, Mer.); 2452 (Cynllwyd, Mer.); 3131 (Llanfair Caereinion, Mont.); 3134 (Llanerfyl, Mont.); 3521 (Bethesda, Caern.); 3530 (Tre-garth, Caern.); 3545 (Garndolbenmaen, Caern.); 4368 (Bethel, Caern.); 4720 (Llangynog, Mont.).

For one English variant, see F J Norton, Collection (MSS), vol. 6, p. 60. Also published in Briggs, vol. A2, pp. 50-1, 'The Crows Fly Away with the Pear Tree'.

In a number of international variants, parrots, not crows, carry the tree away.

Type 1881* Parrots Fly Away with Tree.

Motifs X1252 Lies about crows.

X1252(a a) Big crows carry off cedar trees. (Baughman).

48. A DRUNK LOSES HIS HEAD

'I was going to fetch coal one night and it was freezing hard. And on my way what did I see but a drunk with his head on the road. And I ran over him, accidentally, I went over his neck and cut his head off. And it was freezing so hard that I grabbed his head and stuck it back on his body, and it froze into place. And this man went home and went to blow his nose into the fire. And he blew his head off into the fire instead!'

* * *

Tape MWL 2750, recorded 11.v.1970

Lewis Evans, Hafod Llan Isa, Pentrellyncymer, the informant's blind uncle, related this white lie tale about 1891-2. According to Lewis T Evans, his uncle had heard it himself when he was a young lad.

Motifs	J2311.10	<u>Drunken man insists that he is beheaded.</u>
	X800	<u>Humour based on drunkenness.</u>
	X1623	<u>Lies about freezing</u>

49. THE UNIQUE GUN THAT SHOOTS AROUND CORNERS

A man went to a gunsmith to buy a gun. He paid two pounds for one and took it home with him, but when he looked at it he found that the gun's barrel wasn't straight. He took it back to the gunsmith and told him the barrel was crooked. The gunsmith looked at it and said:

'Well I've made a terrible mistake. I should have charged four pounds for this gun - it shoots around corners.'

* * *

Tape MWL 2005, recorded 2.xi.1968

John Griffiths, the informant's uncle and the source for this white lie tale, farmed Penffordd Ddu, Llanellidan. Lewis T Evans worked for him as a lad between 1892 and 1894. After hearing the story, the young Lewis T Evans asked John Griffiths if there was such a thing as a gun for shooting around corners. 'No', he replied, 'how would you know what you were shooting!'

For other versions from Wales, see tapes MWL 1881 (Goodwick, Pemb.); 2895 (Newport, Pemb.); and 3764 (Llangernyw, Denb.). For numerous North American versions, see Baughman, p. 56.

- Type** 1890E Gun Barrel Bent to Make Spectacular Shot.
- Motifs** X1122.3 Lie: ingenious person bends gun barrel to make spectacular shot.
- Cf. K657(a) Indian with tomahawk chases man around large boulder. Man bends gun barrel in curve; shoots Indian he cannot see around the boulder.
- Cf. X1122.3.1* (Baughman, p. 466.): Hunter bends gun in curve; bullet chases deer (fox) around mountain several times before catching up with, killing deer.

50. THE PEAT THAT DRIED IN A DAY

Dafydd Roberts and his wife didn't have any food in the house, no flour, nothing. So his wife set off for Bala to get some flour, and Dafydd went up the mountain to cut peat. It was sweltering hot. When his wife found there was no flour to be had in Bala, she had to go on to Corwen, and Dafydd Roberts made a first cut of peat and went home. But there was no sign of his wife, she'd had to go searching elsewhere. So he went back and made a second cut of peat, and came back home again - and still there was no sign of his wife. He again went back to the peat bank and lifted the slabs he'd cut in order to dry them. The heat was drying them so quickly. And he went back home. Still no trace of his wife, so back again to the peat bank. And he took some slabs of peat from the first cut home, they'd dried so fast. By then his wife had come back, and this peat was used to bake [some loaves], the first food he'd had since he'd started cutting. He had made three cuts of peat.

* * *

Tape MWL 1360, recorded 19.v.1966

Lewis T Evans heard this story, a white lie tale, from Huw Thomas, a farm-worker at Plas Hafod-y-maidd, Cefn Brith, when he himself was working there in 1900. He thought that Dafydd Roberts ('Nanni') was from Cwm Tirmynach, Merionethshire. Peat was usually cut at the end of April or the beginning of May in order to be ready for use as a winter fuel.

51. THE WISE OLD MARE

[Robert Jones] took two carts up to the pastures to fetch some corn. And it was a very rough journey; it was steep and narrow and up and down. And one cart had been loaded, and they took the second one to the other side of the field for loading. And by the time they'd finished this second load, the old mare had disappeared [taking the first load with her]. So they went after her with the other cart and found that the old mare had gone down to the shed and had turned round and backed into the side of the shed ready for unloading.

* * *

Tape MWL 3193, recorded 5.vii.1971

Robert Jones, Rhwng-y-ddwy-afon, Y Gyffylliog, had related this leg-pulling white lie tale to William Thomas Jones of the same parish, and it was from the latter that Lewis T Evans heard it when he was about sixty years old (about 1942). The informant knew of Robert Jones, a Methodist deacon who was over-fond of preaching to the younger 'advantaged' generation, but had never met him.

52. THE SHEEP'S HEAD AND THE PLUM PUDDING

There were two boys, and their mother had gone to church. And she had put a sheep's head and a plum pudding in a cauldron to boil, and told them to watch them boiling. And there was the old head clattering and bubbling alternately with the plum pudding in the cauldron. And off they went to church and beckoned to their mother. And she shook her head to make them go away.

'There's no point in shaking your head', said one of them, 'the sheep's head is sure to eat the plum pudding!'

* * *

Tape MWL 2008, recorded 2.xi.1968

Lewis T. Evans heard the story from his father, Hugh Evans, in Cefn Brith, when he was a young lad.

For other versions of this popular tale recorded by the Museum of Welsh Life, see tapes 1428 (Rhes-y-cae, Ang.); 1982 (Nefyn, Caern.); 1988 (Rhoshirwaun, Caern.); 2212 (Penderyn, Brec.); 2296 (Glanrafon, Mer.); 2893, 2897 and 2899 (Newport, Pemb.). For English versions, see Briggs, vol. A2 pp. 248-9, 264-5. In most of the Welsh and English versions the sheep's head is chasing or 'eating' dumplings, not a plum pudding, as in Lewis T Evans' version.

Type 1693 The Literal Fool. A fool (or trickster) follows instructions literally.

Motif J1813.8 Sheep's head has eaten dumplings. Small boy is at home to watch the dinner. Runs into church, calls out to his mother that the sheep's head has eaten all the dumplings.

53. TWYM SIAMBAR WEN AND HIS DREAM

That's all I heard about him [Twm Siambar Wen], that he had gone to see this lady who lived in a mansion, and he told her that he had had a dream that night. And what a welcome he had, the kind of welcome unheard of. And he told her the dream - about a big tree he had seen, its branches reaching Dyffryn Clwyd (the Vale of Clwyd). And she wanted him to interpret the dream. And he said that there would be a man in this mansion very soon, and that the gentry would then extend over the Vale of Clwyd, and so on. He had pleased the old lady beyond measure. And he decided to go home. As he was going through the door, the lady asked:

'Did you really have that dream, Twm?' said she.

'Well! I didn't', he said, 'but I'll go to bed quite early tonight in case I do!'

* * *

Tape MWL 3196, recorded 5.vii.1971

A story related by Lewis T. Evans's blind uncle at Hafod Llan Isa, Pentrellyncymer, 1891-2.

Siambar Wen was a smallholding in the district of Pen-y-bont-fawr, Montgomeryshire. Twm was a well known fool and trickster, employed by the Wynnstay family. He also visited other gentry families in North Wales as an entertainer. Although he lived in the eighteenth century, many amusing anecdotes about him have survived in Welsh oral tradition. See, for example, the anecdotes retold by Nansi Richards Jones, 'Telynores Maldwyn' (tape MWL 3188). For a printed collection of anecdotes relating to Twm, see Cynddelw, Manion Hynafiaethol, Treherbert, 1873, pp. 22-4.

Motifs D1712.3 Interpreter of dreams.

D1810.8.2 Information received through dreams.

- J1700 Fools.
- J1711 Numskulls go a-travelling.
- K1956 Sham wise man.
- M302.7 Prophecy through dreams.

54. TWYM O'R NANT'S BLACKMAIL AND THE PARSON'S MEAL

Well, Twm was assisting some stone masons. He was a stonemason himself, too, I believe. He was in Nantglyn doing something, and there was a downpour of rain before mid-day, and they gave up the job. And what did Twm do but decide to have dinner in the parson's house, and he went there and knocked on the door. The maid came to the door. The old parson had seen him coming and had told the maid to say that he was not at home.

'Well, my girl', said Twm, 'is your master here?'

'He is here', she said, 'but he has told me to tell you that he is not at home.'

'Oh, thank you for telling the truth. Now, go back and tell him that it's better for him to see me today than not to see me.' The girl went back. The old parson then came.

'Well, Thomas Edwards, how are you today?'

'Oh, fairly well, thank you, how are you Mr Jones?' said Twm. 'I've heard you've been hunting squirrels on Sunday.'

'Dear me!' said the old parson, 'nothing of the kind!'

'Well, I've heard the story - from a reliable source', said Twm, 'and I thought of composing a poem about it.'

'Dear me! Thomas Edwards, come in', said he. 'We are just going to have dinner now, do come to have some of our dinner.'

And so it was. And Twm went in and had dinner and a great welcome. And that was the end of the matter.

* * *

Lewis T Evans believed he had read this tale, but it was also part of local tradition. Thomas Edwards, 'Twm o'r Nant' (1739-1810) was a famous folk dramatist, poet and raconteur. He was born in Llanefydd and brought up as a child in Nantglyn. Some of his many adventures while travelling in Wales as a wood haulage merchant are described in his colourful autobiography. (See G M Ashton, ed., Hunangofiant a Llythyrau Twm o'r Nant, Cardiff, 1948.)

Type 1526A Supper Won by a Trick: another person to pay.

Motif K455.1 Supper won by a trick.

55. JOHN TRICKS THE PARSON

There was a fellow who smelt dinner coming from the parson's house. And he was hungry. He went to knock at the door. The parson came to the door.

'Well, my lad', he said, 'what do you want?'

'Well, what's a bar of gold this length and four inches square worth, Mr Jones?'

'Oh', said the old parson, 'come inside, John, come inside. We are just going to have dinner, come and have a bite to eat with us.'

And the lad had a great welcome. And he ate as much as he could. And when he was about to set out:

'Where's the bar, John?'

'Well, I haven't found it yet, but as soon as I do find it, you shall know straightaway, Mr Jones', he replied.

* * *

Tape MWL 1738, recorded 5.i.1968

Lewis T. Evans heard the story from one of the lads when he was working in the Forestry between 1930 and 1945.

- | | | |
|---------------|--------|---|
| Types | 1526A | <u>Supper Won by a Trick</u> : another person to pay. |
| | 1546 | <u>The Lump of Gold</u> . A man asks a goldsmith what he would pay for a lump of gold of a certain size. In the belief that the man has found such a lump of gold the goldsmith pays him a large sum. |
| Cf. | 1920E | <u>Greatest Liar Gets his Supper Free</u> . |
| Motifs | K261 | <u>The lump of gold</u> . |
| | K455.1 | <u>Supper won by a trick</u> . |

56. THE BEST MOWER OF HAY

I heard a story about a lad who was watching the men cutting hay and his father was leading. I don't think he was very skilful with the scythe. Someone asked the boy:

'Who's the best mower here? '

'Oh, my father', replied the boy, 'he mows coming back too.'

Of course, he'd missed a lot going up the swath and had to try again!

* * *

Tape MWL 2615, recorded 15.xi.1969

Lewis T Evans recited this amusing anecdote while being questioned on mowing methods in the Hafod Elwy and Pentrellyncymer district. The participants are not named and no date is given.

57. THE FORGETFUL BOY

A boy was going shopping and his mother wanted him to get nutmeg, ginger, cinnamon and aniseed. So he went, got into the saddle repeating:

'Nutmeg and ginger and cinnamon and aniseed ... Nutmeg and ginger and cinnamon and aniseed', all the way back to the shop, but the moment he arrived, he forgot what he wanted.

* * *

Tape MWL 2008, recorded 2.xi.1968

In Lewis T Evans' opinion this story was a 'silly one, hardly worth repeating'. It had been told to him by his cousin Wil (William Evans), at Hafod Llan Isa, Pentrellyncymer, during 1891-2.

For one other version recorded from Welsh oral tradition, see tape MWL 2296 (Glanrafon, Mer.). The shopping list given to the boy by his mother has also been recorded in a well-known children's song, the words and tune by J Glyn Davies. It is published in his book: Cerddi Robin Goch (Songs for Small Children), Liverpool, 1934, pp. 36-7. The title of the song is 'Nytmeg a Sunsur', and it opens with the following two lines:

Mi gefes i neges gan fy mam:

Nytmeg a sunsur a sinamon a mêl...

['My mother gave me a message: nutmeg and ginger and cinnamon and honey...'].]

J Glyn Davies also added the following note (p. ix):

'This is simply a rhymed country story, an English immigrant, apparently known all over rural Wales. I heard the tale in Edern, but with mes, 'acorns' instead of mas, 'mace', which obviously must have been the original word. I have knocked out the mas, now out of fashion as a spice, and also the acorns, which as

every child knows, are not stocked by the grocer, and put in mêl, 'honey', instead, a satisfactory swap for juvenile imagination.'

For English versions of the story, see W A Clouston, The Book of Noodles, London, 1888, pp. 133-49.

- Types** 1204 Fool Keeps Repeating his Instructions so as to remember them. He usually forgets.
- Cf. 1687 The Forgotten Word. The fool as he falls into hole forgets the word which he is to remember.
- Cf. 1696 What should I have said (done).
(Motif J2461)
- Motif** J2671.2 Fool keeps repeating his instructions so as to remember them.

58. THE WELSHMAN, THE IRISHMAN AND THE BEAR

There was a man - he had no gun - going for a stroll in the forest, and what did he see but a bear. And he climbed to the top of a tree. And the bear then climbed up after him. And it went on the other side of the tree, away from him. He got hold of its two front feet and squeezed them round the tree as hard as he could, so that it couldn't move from there. He was a Welshman.

And an Irishman came by with a gun. And it was Saturday. And the Welshman shouted at him and asked him would he shoot the bear.

'No! it's Sunday with me today', said the Irishman, 'I'll come by tomorrow.'

Well! all he could do was spend a night with the bear.

And the old Irishman came by next day with a gun. And the Welshman shouts at him:

'Would you come here to hold the bear instead of me so that I can shoot it, because it's me it has attacked, not you?' asked the Welshman.

'All right', said the Irishman, and he went and took hold of the bear and they changed hands. And the Welshman went down and took hold of the gun.

'Well! it's Sunday with me, too, today', said the Welshman. 'I'll come here tomorrow and shoot it.'

And that's what happened. The Irishman had to spend a night on the other side of the tree, away from the bear.

* * *

Tape MWL 3193, recorded 5.vii.1971

Lewis T Evans had heard the story from Daniel Jones who was a servant lad at Plas Hafod-y-maidd, Cefn Brith. Daniel Jones had heard it from Huw Tomos, another farm-servant who worked there. Lewis Evans was a schoolboy at the time in Glasfryn and would often have the company of Daniel Jones during the evenings at Cefn Brith nearby.

Type 179A

The Bear Peruses the Man who Hides in a Bush. The man and the bear take hold of each other round a tree and do not let go. Another man hurries home for help. He is long coming back. When he comes at last, his comrade, who is holding the bear's paws, causes him to take his place and goes away. He stays away for a long time, taking his revenge on his friend's thoughtlessness.

59. AN IRISHMAN TRIES TO POSTPONE HIS EXECUTION

An Irishman was going to be hanged, but was allowed to choose the tree he would be strung up on.

'Which tree do you want to be hanged from?'

'Oh, a gooseberry tree', he said.

'But it's too small! It can't be done!'

'Oh, I'll wait for it to grow', he says.

* * *

Tape MWL 2008, recorded 2.xi.1968

Lewis T. Evans was unable to say with certainty when or from whom he had heard the joke, possibly from his blind uncle, Lewis Evans, Hafod Llan Isa, Pentrellyncymer. If so, it can be dated to about 1891-2.

The story has been told in a Welsh song, 'Y Cowboi'. For a sound recording (27.ix.1986), see Jacob Morgan, Cross Hands, Carm., tape MWL 7316. For other examples from Wales, see tapes MWL 1418 (Sarn, Caern.); 1638 (Llangristiolus, Ang.); 2908 (Newport, Pemb.); 3560 (Dyffryn Ardudwy, Mer.). For an early version from England, see William C Hazlitt, ed., Shakespeare Jest-Books, London, 1864, vol. 2, pp.153-4. For North American versions, see Baughman, p.41.

Type 1587 Man Allowed to Pick Out Tree to be Hanged On. He cannot find one.
(In Wales, he chooses the gooseberry tree.)

Motifs K558 Man allowed to pick out tree to be hanged on.
X600 Jokes concerning races or nations.
X621* Jokes about the Irish. (See Baughman.)

60. AN IRISHMAN 'STEALS' A BUCKET

A ship's captain was recruiting seamen, and one of them couldn't get work from him because he wanted a testimonial before he'd recruit anyone to work on the ship. This man saw the captain taking on an Irishman without a testimonial. One day the Irishman was on the deck with a bucket, and a great wave struck, taking the Irishman and the bucket away. The man who'd been refused a job went to the captain and said:

'Do you remember that Irishman you took on without a testimonial the other day?'

'I do', he said.

'Well, he's gone away and taken your bucket with him!'

* * *

Tape MWL 874, recorded 25.xi.1964

This joke was recited by Thomas Jones (1860-1932), Cerrigelltgwm Isa, Ysbyty Ifan, during the Pentrellyncymer Eisteddfod in 1912. Thomas Jones was a leading figure in the cultural life of the community, an antiquary, a compere at local eisteddfodau, author of two books of poetry and one book about the poets of Uwchaled. He was born at Tai-isa, Pentrellyncymer, moved to Bryn Du, Cefn Brith, and finally settled at Cerrigelltgwm Isa. He is the source for several of Lewis T Evans' narratives, often with an element of the supernatural.

Motif X600 Jokes concerning races or nations.
 X621 Jokes on Irish.

61. AN IRISHMAN STEALS A DRAKE

An old Irishman went to steal a drake somewhere. He grabbed it and put it under his arm.

'I walk, I walk, I walk', says the old drake.

'No, old chap, I'll carry you. You needn't walk.'

* * *

Tape MWL 2290, recorded 29.iv.1969

Lewis T. Evans gleaned this joke from Tit Bits 'many many years ago'. The words uttered by the drake are in English, of necessity, for the joke to have any meaning.

Motifs X600 Jokes concerning races or nations.
 X621* Jokes about the Irish. (See Baughman.)

62. AN IRISH THIEF TELLS THE TIME

Two old Irishmen had been thrown into jail; one for stealing a watch and the other for stealing a cow. And there they were together, and the one who'd stolen the cow asks the one who'd stolen the watch what the time is. And he replies: 'Milking time'.

* * *

Tape MWL 2008, recorded 2.xi.1968

Lewis T. Evans thought that the joke was popular when he was a school-child in Ty'n y Felin School, Glasfryn, between 1888 and 1891.

Motifs X600 Jokes concerning races or nations.
 X621* Jokes about the Irish. (See Baughman.)

63. THE PREACHER WHO HAD NO SERMON

A preacher had no sermon because he had no time on Saturday to prepare one. So he went to chapel on Sunday morning.

'Well, my people!' said he, 'do you know what I'm going to preach this morning?'

'No!' said the people.

'Well! I might as well not preach to people who know nothing at all', he said, and went home.

And in the afternoon, afterwards, he asked:

'Do you know what I'm going to preach to you this afternoon?'

'Well yes!' said the people then.

'Oh, if you know', he replied, 'there's no point in my preaching it to you again.' And away he went.

He went there in the evening again.

'Do you know about what I'm going to preach to you tonight?'

'Well, no. Some of us know and some of us don't', they said.

'Oh, well! those who know tell those who don't know and you'll all know', said he.

And home he went in the evening - he got off scot-free one Sunday at least.

* * *

Tape MWL 2980, recorded 26.ix.1970

Lewis T Evans had heard the story from David Jones, Pwll Du, Llanelidan, Denbighshire. He used to work at Penffordd Ddu, Llanelidan, with the horses at the same time as Lewis Evans (between 1892 and 1894). He was a good writer and had won prizes for writing novels.

Type 1826 The Parson has no Need to Preach. Those who know may teach those who don't know.

Motif X452 The parson has no need to preach.

64. A PARSON'S QUESTION IS ANSWERED BY HIS SERVANT

There was once an old parson, and his servant used to fetch meat from the butcher. And the parson had gone to church, and the servant had gone to fetch the meat. The butcher's name was David. After completing his job of fetching the meat, the servant came to church. And the old parson was in the middle of preaching. And he was preaching about David and Goliath.

'And what did David say?' asked the parson.

'Well! he was saying', said the servant, 'that you can't have any more meat until you pay for what you've already had.'

* * *

Tape MWL 2008, recorded 2.xi.1968

Lewis T. Evans heard the story from his father, Hugh Evans, at home in Cefn Brith when he was a young boy.

Numerous versions of this joke are current in Welsh oral tradition. See, for example, tapes MWL 1418 (Sarn and Nefyn, Caern.); 1420 (Trefor, Caern.); 1421 (Llangwm, Denb.); 1638 (Llangristiolus, Ang.); 2455 (Llanuwchllyn, Mer.); 2587 (Whitland, Carm.); 2589 (Y Frenni Fawr, Pemb.); 2900 (Newport, Pemb); 3197 (Llangadfan, Mont.); 5082 (Ty'n-y-gongl, Ang.). One popular variant is the following: a boy, named Abraham, goes to church, hiding a pudding under his coat; preacher asks: 'What is in your breast, Abraham?'

For English and North American versions, see Briggs, vol. A2, pp. 52, 234-5, and Baughman, p. 48. Two versions were included in one of the earliest books published in England, namely A Hundred Merry Tales (1526). See P M Zall, ed., A Hundred Merry Tales and Other English Jest Books of the Fifteenth and Sixteenth Centuries, Lincoln, Nebraska, 1963, pp. 64, 112.

Types 1833 Application of the Sermon.
1833A 'What says David?'. The boy: 'Pay your old debt'.

Motifs X435 The boy applies the sermon.
X435.1 'What says David?' The boy: 'Pay your old debt'

65. THINKING OF THIS WORLD, NOT THE NEXT

Huw Tomos and I were staying at Plas Hafod-y-maidd. And there had been a preaching meeting in Bethel, Pentrefoelas. And Huw Tomos had been there. And we called past Jac Defis, and after talking a little,

'Why did you want to miss a day to go there yesterday?' said Defis. 'All you wanted was an excuse to go somewhere.'

'Dear me, Defis', said Huw Tomos, 'it was worth listening to Stanley Jones, Caernarfon, preaching. He was telling a story that he'd read some time previously about a gentleman building a mansion. And after completing it he invited his friend to come to see it. And he leads him from room to room, and in the end asks him:

"What do you think of my mansion?"

"Oh, splendid", said his friend, "but you've made one mistake. You haven't left enough space to bring your coffin down from this room."

And that is how it is with you here in Bethel, Pentrefoelas - you build palaces to live in. But it's now time for you to think of a cottage to die in.'

* * *

Tape MWL 3196, recorded 5.vii. 1971

An annual preaching meeting (cyfarfod pregethu) used to be held in Pentrefoelas every July. The Revd Stanley Jones, Caernarfon, was a famous preacher with the Congregational Denomination, and here applies a story that he had read to the preoccupations of the congregation at Bethel Chapel, reminding them of the brevity of life and the need to put spiritual needs before material gain. Lewis T Evans worked at Plas Hafod-y-maidd in 1900 and, presumably, Huw Tomos, his fellow-worker, found the reference to 'mansions' ('plas' in Welsh) of particular interest. He certainly regarded the preacher with great enthusiasm. See also narrative no. 66, 'Jacob's Ladder and God'.

66. JACOB'S LADDER AND GOD

I heard Stanley Jones preaching on Jacob - he was in Bethel, Pentrefoelas, then.

'Jacob quarrelled with his brother', he said, 'and fled for his life. And he was late reaching Bethel, and there was no-one to give lodgings to a stranger in Bethel that night. Jacob had to lie on the ground with a stone under his head. But Jacob took care to give God room to place the foot of the ladder. And angels came there, up and down the ladder, all along the ladder', he said. 'If you're in difficult circumstances - as are many of you in Pentrefoelas - the worker's wife, it's difficult enough for her; my mother is a worker's wife; if there's a market in Llanrwst, or somewhere, and you can't go there because the purse strings don't allow it; if you're in difficult circumstances, leave God room to set the foot of the ladder. And the angels will come up and down it.'

And that's exactly how I heard Stanley Jones preaching.

* * *

Tape MWL 3196, recorded 5.vii. 1971

Lewis T Evans heard the Revd Stanley Jones, Caernarfon, preaching this sermon in a 'preaching meeting' (cyfarfod pregethu). Lewis T Evans was about 20 years of age then and working at Plas Hafod-y-maidd, Glasfryn. See also narrative no. 65 , 'Thinking of this life, not the next'.

Motif A666

Ladder to heaven.

67. THE BRIDGE THAT INSPIRES FALSE FEARS

I remember him [Davies of Ganllwyd] telling a story he'd heard from another preacher about a family who used to go on holiday for a few days to some place or other every year. They had to cross this bridge over a river, a very shaky, flimsy bridge, and they'd worry about it long before they set out on their journey. They'd worry how they'd cross the bridge, whether it would break. Anyway, the time came for them to take their holidays, and off they went, and eventually reached the old bridge. And what did they see but a new superb bridge built to replace the old one. And they crossed in great humour.

* * *

Tape MWL 3196, recorded 5.vii.1971

This is an allegory retold by the Rev. Owen Davies ('Davies y Ganllwyd'), near Dolgellau, Merionethshire, a Nonconformist minister, and heard by Lewis T Evans during a sermon at Hermon Chapel, Pentrellyncymer. He was no longer certain of its precise meaning, but thought that it conveyed the brittleness of the Christian faith until acceptance of God was complete.

68. A PREACHER FAILS TO EMPHASIZE HIS POINT

I heard mention of another preacher sounding out some subject in his sermon and the Bible was open in front of him.

'It's as certain', he said, 'as that I'll catch this flea. Yes.'

And he missed! The flea escaped!

* * *

Tape MWL 2008, recorded 2.xi.1968

This embarrassing mishap was mentioned whilst delving into stories about local ministers and preachers. Lewis T Evans could not recollect the name of the minister or his source of information.

69. PHARAOH IS REPRIMANDED BY A PREACHER

'Did you hear the story about the old Baptist preacher', he asked me, 'giving a sermon on Moses crossing the Red Sea?' Perhaps you have heard it. This is how the old Baptist preacher portrayed it: "The nation was between Pi-hahiroth and Baal-zephon. Pharoah and his host were chasing them, and the Red Sea was before them. Ychabytŵ! Wasn't it hard on them? Ychtabytŵ! But then the Red Sea opens, and Moses and the nation pass through on dry land. Ychabytŵ! And Pharoah and his host drown in the depths of the sea. Ychabytŵ! And there's Moses and the nation on the far side, and Moses shouts" [he snaps his fingers]: 'Up your backside, Pharaoh!' Ychabytŵ!"

* * *

Tape MWL 2008, recorded 2.xi.1968. 2nd recording: 29.iv.1969, tape MWL 2291

Here Lewis T. Evans imitates the storyteller, John Owen, 'Ap Glaslyn', and his imitation of the Baptist preacher whose identity is not known. Ap Glaslyn lodged at his mother's house, Tŷ Capel, Pentrellyncymer, for four years, from about 1911, and became a close friend. The expression Ychabytŵ! is apparently a nonsensical ejaculation, conveying distaste. In a similar second version, recorded April 1969, the informant again imitates John Owen and adds at the beginning of the story: 'There was an old Baptist preacher. They called him "Old Ychabytŵ".' His much reiterated oath had earned him a predictable nickname.

70. JONAH AND THE WHALE

a. There was an old man preaching - this old man was English. And this is how he described the whale shouting at Jonah:

'Come on, come in, Jonah, from the wet, it's my month to take the preachers.'

b. An unbeliever asked a Christian whether he believed that the whale had swallowed Jonah.

'Yes', he answered, 'if the Bible said that Jonah had swallowed the whale, I would believe it.'

* * *

Tape MWL 2292, recorded 29.iv.1969

Lewis T. Evans heard the first story when he was about twenty years old, in a lecture given by the Revd. Tecwyn Evans. 'It's my month to take the preachers' is a reference to the custom, in connection with Welsh chapels, of giving accommodation to a visiting preacher. In many areas one particular family would accommodate the preacher from Saturday evening until Monday morning for a whole month.

Motif F911.4 Jonah. Fish swallows man.

71. A MAN REJECTS THE BIBLE

There was this old chap and he was ill in bed and he'd never been to chapel or anything. And the preacher went there, taking his Bible with him. He read the story of Jonah in the belly of the whale and how he was cast onto dry land.

Dear me, the old man was astonished at such a thing. On he went - he read the story of the three young men in the fiery furnace, how the furnace had been heated seven times hotter than usual.

'Dear me', said the old man, 'I don't believe that story, because if it had been heated once, I'd defy any man to come out alive. I don't believe that old fish story now either!'

* * *

Tape MWL 2289, recorded 29.iv.1969

The story was told by Robert Roberts, Ty'n-y-gilfach, Cefn Brith, at an unspecified date. Lewis T Evans was acquainted with several people in his early life who could neither read nor write and who never frequented a chapel.

72. FLYING FISH AND THE WHEELS OF PHARAOH'S CHARIOTS

That one's an old story. Still, I might as well tell it than not.

There was an old woman whose son was a sailor, and one day he comes home.

'What did you see?' she asked him.

'I saw fish flying', he replied.

'Don't tell a lie', she said.

'I saw the wheels of Pharaoh's chariots in the Red Sea,'

'Oh, well', she said, 'you are speaking the truth now.'

And that is the story of the old woman and the sailor son.

* * *

Tape MWL 2288, recorded 29.iv.1969

Another of the stories told by the blind uncle, Lewis Evans, Hafod Llan Isa, Pentrellyncymer, 1891-2.

Motif B62 Flying fish.

73. THE TALKING DOG

There was a wealthy old farmer living in Llŷn, and he had sent his son to America. And a dog went with him for company. And the son wrote home that there was a man in America who taught dogs to talk, and that he wanted fifty pounds. Well, the old farmer sent him fifty pounds. Then the son sent again, saying that it had not finished its education properly. He asked for another fifty pounds. And the old farmer sent him another fifty pounds.

And the son and the dog came home on the ship. And home came the son. And the dog wasn't with him.

'Well! where's the dog?' said the old farmer.

'Oh!' said the son, 'you're very lucky. I went to talk to it, and relations between us became bad on the ship. And it said to me: "I'll tell everything about your father - that he's got a cask of whisky in such and such a place, and that he cheats people, and so on and so forth." So I took hold of his legs and I flung him overboard', said the son; 'so that he couldn't tell people about you.'

* * *

Tape MWL 2292, recorded 29.iv.1969

Lewis T Evans heard the story from the Revd J T Roberts (1894-1972), Llangwm, about the year 1920.

Types 1750A

Sending a Dog to be Educated. The servant fools the priest out of a large sum of money for the supposed education of a dog. Later on tells him that he has slain the dog because it enquired: 'Does our Rector still have relations with Barbara?' ... 'It is well you have slain him - a dog remains a dog.'

Cf. 1675

'The Ox (Ass) as Mayor'. (The man who is to teach the ox (Motif K491) slaughters it.)

74. THE SECRET OF THE FLEA POWDER

There was an old man who came around selling flea powder, to kill fleas. He'd been once, and he came a second time to sell this flea powder. But no-one would buy from him. The powder hadn't had any effect. So he asked:

'Well, how did you use it?' They said they'd put it in the bed-clothes and so on.

'Tut, tut!' he said, 'you need to catch the little insects and put it in their mouths!'

'Well, if we catch them we can kill them ourselves', they said!

* * *

Tape MWL 1061, recorded 9.vii.1965

This was one of many jokes and amusing anecdotes in the repertoire of Evan Jones the saddler, and the only one that Lewis T Evans could remember. Evan Jones, a local bard and a staunch Methodist, was originally from Llanfair Caereinion. He lived in Cerrigydrudion, and died around 1914. Lewis T Evans heard him telling this joke at Tai'n-y-foel, Cerrigydrudion, one of the farms on his 'circuit' as a travelling saddler in the districts of Hafod Elwy, Pentrellyncymer, Cerrigydrudion, Cefn Brith and Llangwm. The informant was a farm labourer at Tai'n-y-foel, 1894 to 1896.

75. STARTING A JOB IN THE OBVIOUS PLACE

A farmer had employed a boy to pick stones. And they went to the field.

'Well, here's the field ', he said.

'Where should I start?' asked the boy.

'Well, start at your feet', he replied.

* * *

Tape MWL 2394, recorded 15.viii.1969

Lewis T Evans related this brief story in response to the interviewer's question:

'How did you set about picking stones in a hay field?' It was a popular local joke.

Type 921D Witty Answers.

76. A STUPID QUESTION GETS A STUPID REPLY

I was waiting for the Holyhead bus in Llangefni and there were five or six middle-aged men conversing with each other, talking about their experiences on various farms. It was war-time then [Second World War] and wages were pretty good. And one of them said:

'God, I remember this farm where I was employed, and I was eating my supper on my first night there and the farmer asked me: "Will you rake the big pasture tomorrow morning before breakfast".'

And so it was. He went to rake the big pasture. 'And it was an enormous pasture', he said. 'It was twenty two acres. And I raked it till breakfast time. I went to have my breakfast, and the farmer asked me:

"Have you got a lot of that pasture left to rake?"

"No, not much", I said. 'I answered the devil in accordance with his own stupidity.'

* * *

Tape MWL 2980, recorded 26.ix.1970

Lewis T Evans was on a visit to Anglesey when he overheard this true story. He could not recall the name of the farm or farmer.

77. GOD IS NOT A COWMAN

Two farmers were on their way to chapel one Sunday evening, and one said to the other:

'One of my cows was on the point of death when I started out, but I said to myself:

"I'll go to chapel. That won't do any harm".'

'Oh', said the other, 'understand one thing', he said: 'Almighty God hasn't promised to be your cowman.'

* * *

Tape MWL 2751, recorded 11.v.1970

Lewis T Evans recalled hearing a worker, Michael Jones, at the Bryn Saint saw-mill, Cerrigydrudion, reciting this anecdote, about 1900. He had a good repertoire of witty rhymes and tales.

Type 921D * Witty Answers.

78. THE DISHONEST RAKE MAKERS

Many rake makers used to go to Pentrefoelas fair at the start of hay-making. Men would go there with loads of small rakes to sell. One went there and was selling rakes for eighteen pence and another was only charging a shilling. The one who was charging eighteen pence went up to the one who was charging a shilling and said:

'I can't understand how you manage to sell them for a shilling. I steal the wood'.

'Shut up, you fool', said the other, 'I've stolen the rakes!'

* * *

Tape MWL 2618, recorded 2.i.1970

This story was told by Michael Jones, a worker at the Bryn Saint saw-mill, Cerrigydrudion. It can be dated to the turn of the century. The cost of a rake at that time was about eighteen pence.

79. THE GREEDY MILLER

A man went to a mill to fetch his flour. The mill was run by two brothers, and only one was there at the time.

'Look', he said, 'I'm not sure if my brother's charged you for the tax, so I'll charge you for it, just in case he hasn't.'

* * *

Tape MWL 1558, recorded 10.vi.1967

Lewis T Evans was remarking on the well-known honesty of John Hughes, the miller at Glasfryn, and cited this story in comparison to demonstrate that millers were generally considered to be rather dishonest and unprincipled. The miller concerned is not named and no date is given.

80. WHAT THE OLD WOMAN SAW AT HER FIRST CONCERT

This old woman had gone to a concert for the first time ever, and they asked her what she'd seen there.

'Oh, there was this man sitting by this box and there was a little boy by here and a little girl by there, and then this man stuffed his fingers into the little girl's eyes and she shouted, and then he stuffed his fingers into the little boy's eyes and he shouted, quite a bit louder, and when they were both shouting the man would stamp on their feet.'

* * *

Tape MWL 879, recorded 25.xi.1964

Lewis T Evans recalled this 'poor story' being recited by William Thomas, Cefngarw, Pentrefoelas, in a concert, about 1896. He was a lay preacher with the Independents (Congregationalists), and used to organize concerts in 'Capel Sentars' (Dissenters' Chapel), known later as Capel Hiraethog, Pentrellyncymer, on All Saints Day every year, and throughout the year at other venues. This is how he made his living. He sang 'old songs' and also played the harmonium. By Lewis T Evans' day he was past his prime and audiences were poor.

81. THE SINGER WITHOUT AN AUDIENCE

I heard this man on the wireless - I don't remember who he was - saying that he'd once been searching for someone to sing old songs. He'd got hold of John Ellis, Utica, at the railway station and was trying to persuade him. Well, it wasn't possible to get him to sing. But then he started singing these old songs, singing with his eyes shut. And the man had to rush to catch his train - it had come into the station. As the train moved out, it passed the place where he'd been talking to John Ellis. And there he was, still singing with his mouth wide open and his eyes shut!

* * *

Tape MWL 1947, recorded 10.vii.1968

John Ellis was a lay preacher who lived in Utica, a farm near Trawsfynydd. He preached in Hermon Chapel, Pentrellyncymer, once or twice a year, and relished singing old songs and hymns. His brother, Ellis Ellis, was also a minister and lived at Ty'n-y-mynydd, Cerrigydrudion. The brother's repetitive name troubled him, so he changed his surname to Jones. Lewis T Evans knew both brothers.

82. THE NEVER-ENDING STORY

There was a king and he offered his daughter in marriage to anyone who could tell a story that would never end. And several had told a story, and if it ended, the king would take his life. He would cut off his head. And several had tried.

And a poor young lad told his father and mother that he wanted to try.

'Tut, tut', she said, 'look at so-and-so who's tried, and so-and-so, he's executed them all.'

'Well, I'm going to have a go', he said.

And he went to the king and he offered to tell him a story. And the king laughed.

'Let's hear it then', he said.

'Well, there was a very large farm and they threshed the wheat and put it in the barn and closed the doors, but there was one little hole in the roof. And a bird went in and brought out a grain of wheat. Another bird went in, it took a grain of wheat out. Another bird went in, it took a grain of wheat out. Another bird went in, it took a grain of wheat out.' And after he had been telling the story for days like that, the king was fed up with him at last and told him to stop, that he had won the girl. And he got the girl for telling a story that would never end.

* * *

Tape MWL 2005, recorded 2.xi.1966. 2nd recording: 7.xi.1973, tape MWL 4051

Lewis T. Evans heard this formula tale from his uncle, John Griffiths, Penffordd Ddu, Llanelidan, Denbighshire, when he was between 10 and 12 years old, helping his uncle on the farm (1892-94).

For an oral version from Rhosgadfan, Caernarfonshire, see tape MWL 3771. For English printed versions, see Briggs, vol. A2, pp. 519-20.

- Types** 2300 Endless Tales. Hundreds of sheep to be carried over stream, one at a time, endless quacking of geese, etc. The wording of the tale is so arranged as to continue indefinitely.
- 2301 Corn Carried Away Grain at a Time.
- 2301A Making the King Lose Patience. King to give his daughter in marriage to whoever will make him lose patience. Rascal starts telling how an ant came to a huge heap of grain and took a grain home with him; next day he came again and took another grain home; and so on. The king loses patience, and gives him his daughter.
- Motifs** H335 Tasks assigned to suitors.
- H901 Tasks imposed on pain of death.
- L161 Lowly hero marries princess.
- Z11 Endless tale.
- Z11.1 Endless tale: corn carried away one grain at a time.

83. 'NOT SO GOOD, NOT SO BAD': THE MEETING OF TWO OLD FRIENDS

Two friends had not seen each other for a very long time - not for years - I should think. And they happened to come across each other.

'How are you?' asked the one.

'Oh, not so bad', said the other. 'I've been married since you saw me last.'

'Well, very good, very good.'

'No!, not so good, you see she's very quarrelsome.'

'Well, very bad, very bad.'

'Oh, not so bad, I had a house with her.'

'Very good, very good.'

'No! not so good, the house caught fire.'

'Oh, very bad, very bad.'

'No! not so bad; she went up with it.'

* * *

Tape MWL 3193, recorded 5.vii.1971

Lewis T Evans heard this well-told cumulative story from his blind uncle, Lewis Evans, at Hafod Llan Isa, Pentrellyncymer, 1891-2.

For an English version, see Briggs, vol. A2, p. 104, 'Good and Bad News'. For versions from North America, see Baughman, p.64.

Types	2014	<u>Chains Involving Contradictions or Extremes.</u>
	2014A	<u>The House is Burned Down.</u> - That is too bad. - That is not bad at all, my wife burned it down. - That is good. - That is not good, etc.
	Z51.1	<u>The House is Burned Down.</u>
Motif	J1250	<u>Clever verbal retorts (repartee).</u>

84. THE MAN WHO WENT TO VISIT HIS FRIEND

A certain man was going to visit another man. And he knocked on the door and the maid answered.

'Is Mr Jones in?' he asked her.

'No, he's out.'

'Is Mrs Jones in then?'

'No, she's out as well.'

'Well, I'll come in near the fire to wait till they come back.'

'Well', she said, 'I'm afraid the fire's gone out too.'

* * *

Tape MWL 3196, recorded 5.vii.1971

Lewis T. Evans heard the story from one of the 'lads' in the Forestry in Hendre Ucha, Pentrellyncymer, about 1930-31, when he himself was working there in the early days of the Forestry Commission.

Motif J1250 Clever verbal retorts (repartee).

85. IMPROVING A THRESHER'S RHYTHM

This man had given the worker who was doing his threshing a herring's tail for his dinner. When he went to see how he was doing he heard him saying in a slow tempo:

'Cynffon pennog, cynffon pennog'

['Her-ring ta-il, her-ring ta-il'].

So off he went to the house to tell them to prepare a whole herring for him next dinner-time. He went to listen to him again:

'Pennog cyfa', pennog cyfa''

['Whole herring, whole herring'].

'Well, he's improved', said the farmer to his wife, 'make him a herring and a bit for tomorrow.' And so it was. He went to listen to him:

'Pennog a darn, pennog a darn, pennog a darn'

['Herring-and-a-bit, herring-and-a-bit, herring-and-a-bit'].

And he kept him on a herring and a bit while he was there!

* * *

Tape MWL 1600, recorded 9.vii.1965

Lewis T Evans heard this story from Dafydd Roberts, Rhos-fraith, Cerrigydrudion, when they were working together at Tŷ Gwyn, Pentrellyncymer, around 1897. Both men were acquainted with the task of threshing with a flail. It was monotonous and tiring work, a situation sometimes made worse by poor food.

For versions from England and North America, see Baughman, p.40.

Types 1567D

Two Eggs. Widow serves tailor one egg. He sings: 'One egg, one egg'. She decides one egg is not enough and serves him two next time.

He then sings: 'Two eggs are two eggs'. He is next given two eggs and a sausage, etc.

1567G Good Food Changes Song. Hired men sing of displeasure with food; change song when food is improved.

Motifs J1341.4 Two eggs.

J1341.11 Hired men sing of displeasure with food; change song when food is improved. (Cante fable.)

MEMORY IN ACTION: NARRATION, COMMUNICATION AND THE REPERTOIRE OF A PASSIVE TRADITION-BEARER

The subject of this article is memory and narration, with particular reference to one Welsh tradition-bearer. Wales, a westerly facing peninsula on the mainland of Britain, is just over 8,000 square miles in size and has a present population of just under 3 million. Its native language, Welsh, belongs to the Celtic, Indo-European group and was first spoken in the sixth century. Not surprisingly, it has a long and rich folk narrative tradition (Rhŷs 1901; Jones 1930; Parry 1955; Roberts 1988; Stephens 1998). The eleven classic tales known as the Mabinogion were described by Professors Gwyn and Thomas Jones as being amongst 'the finest flowerings of the Celtic genius and, taken together, a masterpiece of our medieval European literature' (Jones and Jones, 1949, ix; see also Mac Cana 1977; Davies 1992, 1995). However, since the Middle Ages in Wales there have been no professional storytellers with a large repertoire of extended, heroic tales of magic (*märchen*), so characteristic of other countries, such as its Celtic neighbour, Ireland. Even so, there has been right down to our own day and age no shortage of brief local legends relating to the supernatural, brief socio-historical legends, and jokes and anecdotes, and the role of the ordinary storyteller in the community was and, to a very great extent, still is an important one (Gwyndaf 1987-88, 1989, 1990, 1992-3, 1994).

As part of his work at the Museum of Welsh Life (National Museums and Galleries of Wales) it was the author's great privilege during 1964-90 to interview over 3000 individuals. Some 400 of these were recorded on tape, amounting to 650 hours of recordings and approximately 18,000 brief items of narrative and folk belief (Gwyndaf 1993-4). The folk narrative repertoire of one noted tradition-bearer, Lewis Thomas Evans (1882-1975), was afforded special

attention: 67 hours of his oral testimony was recorded on tape and supplemented by field-notebooks.

The recordings, made over a period of ten years, between 1964-74, refer mainly to Lewis Evans' native district of Uwchaled, north east Wales (and the author's own native district), and especially the area centred around the tiny hamlet of Pentrellyncymer on Mynydd Hiraethog (the Hiraethog Mountain) – a predominantly Welsh-speaking, agricultural community. Originally, the prime purpose of the study was to examine the nature of the day-to-day folk poetry composed by local bards and rhymesters for and about the inhabitants, a tradition for which the district is renowned. This was done by examining the nature and structure of the society which had created the poetry: the pattern of work (agriculture and crafts, in particular) and the pattern of entertainment and cultural activities (Gwyndaf 1966). In the course of the study, however, much material was also recorded from the informant on such folkloristic subjects as: folk speech, proverbs, riddles, nursery rhymes, folk medicine, weather lore, folk customs, folk beliefs and folk narratives. The types of narrative include: tales of magic (*märchen*): 4; tales of romance (*novelle*): 6; animal tales: 1; tales of the stupid ogre: 2; *exempla*: 2; formula tales: 4; religious tales: 1; tales of humour: 62; white-lie tales: 15; myths: 2; memorates: 36; local belief legends and fabulates: 24; legends and onomastic traditions relating to antiquities, events and people within the locality: 73; legends and traditions relating to events and historical characters outside the locality: 27; humorous anecdotes relating to well-known local characters: 66; humorous anecdotes relating to untoward local incidents: 36.

In two previous articles (Gwyndaf 1976, 1981) these brief prose narratives, a total of over 350, were considered in relation to the nature of the folk narrative repertoire of a predominantly passive tradition-bearer. The present article concentrates on an examination of the narratives with particular reference to a narrator's memory. What vital role does memory play in determining the

extent and nature of a narrator's repertoire? Without remembering the context, can a narrator always remember the text? Which factors assist the memory and enable the narrator to re-live his tales? How does loss of memory affect narration? When a narrator forgets, is it always inevitable, or is it at times intentional? If so, why? What is the nature of the narration of a passive tradition-bearer? How does it differ from the performing skills of an active storyteller? To what extent is the process of remembering a dual activity? What is the role of the interviewer/audience in re-enacting a narrator's memory? As a contribution towards answering these and other similar questions, the following six main issues are offered for consideration:

1. Memory and a narrator's personality, intellect and interests.

To what extent does a narrator's personality influence the memory and determine the range and nature of his or her folk narrative repertoire? (Bartlett 1932; Cohen 1981). To what extent is age a relevant factor? Lewis Evans was 82 years old when I first met him and 92 when the last interview was conducted. Naturally, at that great age he would at times become a little tired, but after a long day's conversation he would still enjoy the experience of communicating his testimony. 31 of the 350 narratives were re-recorded over a period of three to eight years, but there was no significant change in the narration. At times one noticed a slight deterioration in the narration, but it is also the case that improvements were occasionally witnessed. He was a person of high intellect and appeared to retain his full mental capabilities to within the last few weeks of his life. Age, therefore, it seems, to a large extent, was immaterial.

Lewis Evans was a rather quiet, reserved person, much happier in the company of two or three people than in public places. He had a certain simplicity, sincerity and strength of character which made him well-liked. People of all walks of life were attracted to him, and he was as happy in the company of a visiting preacher as a tramp. More important still, he took a keen interest in other

people. He was also a good listener, and the art of listening is the front-door key to remembrance. Although he had moved house eleven times, he lived all his life, more or less, in the same district and knew the inhabitants well. He had during his life been a farm servant, shepherd, farmer (small-holding), reservoir labourer, quarryman, game-keeper and forester. His numerous interests included: painting, wood-crafts, musical instruments (the harp and fiddle, in particular), plant lore, reading and antiquities. Although he left school when he was nine years of age, he, like his parents, had always been a keen reader, in both Welsh and English, and much of this reading material related to folk traditions. Here, therefore, the ethnologist must ask: what is the influence of booklore on folklore? At least nine items in Lewis Evans' repertoire came directly from printed sources. He had, of course, read many other narratives, but had also heard them orally.

In the Welsh *Trioedd Cerdd* ('the poetic or song triads') we read: '*Tri pheth a beir y gerdawr vot yn amyl: kyfarwydyt ystoryeau a bardoniaeth a hengerd*' ('Three things that give amplitude to a poet: knowledge of histories, the poetic art and old verse'; Williams and Jones 1934, 18; Bromwich 1961, lxxi). '*Ystoryeau*' in this context means 'the national inheritance of ancient traditions' (Bromwich 1961, lxxi). The word is a late borrowing from the Latin *historia*, and the repertoire of a number of cultured tradition-bearers in Wales today – men who often combine the role of both poet and storyteller, as in medieval times – is a remarkable reminder of this eleventh-century triad. Lewis Evans was also a poet, who had mastered the traditional *cynghanedd* Welsh bardic metres, and his poetry, like his folk narrative inheritance, clearly reflects his deep interest in and knowledge of the antiquities of his community and country. Out of a total of 92 poems selected for future publication, 27 deal with historical or traditional subjects. One sixteenth-century Welsh triad reads: '*Tri pheth a berthyn ar wr wrth gerdd davawd: kerdd a chof, a chyfarwyddyd*' ('Three things pertain to the poet: poetry, memory and traditional lore'; Williams and Jones 1934, 134). Another late medieval treatise refers to the '*tri chof*' ('the

three memories') of the bards: knowledge of history, language and genealogies (Williams 1954-5; Bromwich 1961, lxxi).

Throughout his life Lewis Evans had made good use of his memory. He had nurtured it. For example, he had learnt from memory, at home and chapel, many verses and chapters from the Bible, as was customary in his day. He was also a good observer and interpreter of his own tradition. The early Welsh term for storyteller (who would also often combine the role of poet) was *y cyfarwydd*, which literally means 'the one who is familiar with'. His task was *cyfarwyddo*: 'to guide', 'to direct', 'to share with others'. Lewis Evans wrote down, mainly from memory, a large collection of the folk poetry of his native community and gave copies to one or two of his cultured friends. Why? Why was he always ready to relate to his fellow-workers and neighbours that which he himself had learned since childhood? Why was he always ready to help schoolchildren and students with their local projects? And why, during the last ten years of his life, did he so willingly and patiently listen to all my questions, and always endeavour to answer them to the best of his ability? The reason is clear. Because he was kind and considerate, and cared for his fellow-men; because he realized that there were some things in this inheritance which were worth preserving for future generations, and that he himself could be an agent, however unworthy, for the introduction of this inheritance to others. He was a tradition-bearer and a poet. But he was also a teacher and a friend of the people; the one who recorded the tradition and shared with others his own interpretation of this tradition. To observe and interpret is to understand; to understand is to appreciate; to appreciate is to remember.

2. Memory and a narrator's values and world-view.

There was once an assumption 'that narrators were "passive reporters" able to transmit a static culture from the past to the present' (Bodnar 1988, 411).

Scholars now, however, have come to realize that, as Judith Modell has noted,

‘the orally transmitted data they receive has been forged over a long period of time through considerable thought and discussion’ (Bodnar 1988, 411; see also Modell 1983). Ian Vansina, who did much fieldwork in Africa, noted that ‘all traditions can be divided into official and private’ (Bodnar 1988, 411-12; Vansina 1965). Similarly, as John Bodnar has remarked, ‘the recollections ordinary people have ... contain versions of the past that are both public and personal and reflect their ongoing need to reconcile what they experience with what dominant or elite spokesmen have told them about their times’ (Bodnar 1988, 411-12). Some of the questions to be asked, therefore, are as follows: to what extent does an individual’s values, character and world-view influence what a narrator wishes to forget, wishes to remember, wishes to keep privately to himself, or wishes to relate to others? Why, and under what circumstances? (Jansen 1976; Oring 1988; Voigt 1988)

Here we should mention the three dimensions which Dell Hymes referred to as: the interpretable, the reportable and the repeatable. ‘... what behaviour is interpretable (cultural?) in this community? for this person? what behaviour is reportable in this community? by this person? what behaviour is voluntary doable in this community? by this person?’ (Hymes 1975, 15) A fourth dimension is also relevant: what is acceptable or appropriate? ‘... the dimension has to do with the distinguishing of what persons will do in a particular context from what they can do in principle’ (Hymes 1975, 16).

One must begin with the obvious: memory is ‘never neutral ... or all encompassing, it is always selective, because everything cannot be remembered anyway’ (Bodnar 1988, 414). What was Lewis Evans’ attitude towards what he learnt, what some folklorists call metafolklore? (Dundes 1966, 506; Pentikäinen 1972, 138) What values did he place on the various items in his testimony? (Malinowski 1948) He was well respected in the community. As a practising Christian and a man of high moral standards he had a certain status in society, a

certain role to play and a certain code of conduct to live up to (Honko 1962, 108-10; Pentikäinen 1972, 136).

Not surprisingly, Lewis Evans' folk repertoire reflects his own values, attitudes and world-view. No doubt he had heard numerous obscene jokes and anecdotes, for example, during the years 1930-45 when he worked with the 'lads' as a forester and where, he said, many 'silly stories' were told. Also, although he himself did not visit public houses, he had the company of many who did. Even so, if he still remembered these obscene jokes, he had decided not to repeat them to the interviewer. There is, however, no shortage in his repertoire of narratives in which the prime function is didactic. He was very fond of fables and also of exemplars, such as the story of a man who built a wonderful palace for himself, but when he died it was discovered that all the doors were too narrow to bring his coffin out (Tape MWL 3196). He was also fond of relating the true account of two deacons in a local chapel one Sunday evening, both advising young people how to behave in the forthcoming Hallowe'en fair at Cerrigydrudion. The first deacon, a substantial landowner, warned them not to drink. The other deacon gave similar advice, but added: 'Some people become drunk on land and they never sober up!' (Tape MWL 2979) One of his favourite narratives was 'The Boy with the Magic Ring' (AT 560) with its message that there is no need for magic, that the key to success is hard work and perseverance (Tapes MWL 2005, 4051). At least 13 of his narratives criticize in a subtle manner the following human sins and weaknesses: greed for money, selfishness, dishonesty, hypocrisy and rashness. These were the types of narratives which the informant regarded most highly. They had a specific message and a meaningful function. They seemed, somehow, however indirectly, to act as a statement on life and man's constant struggle between good and evil. They were part and parcel of his day-to-day thoughts and feelings. They were worth remembering and repeating. They were, therefore, active in his memory.

3. Memory, source analysis and channels of transmission

From whom, where, when and in what circumstances did the narrator first hear his tales? How did this influence the process of learning and remembering?

Source analysis of Lewis Evans' repertoire identifies four main social groups and tradition-bearers.

- i. The family circle (71 items). There were two outstanding members in this group. First, the narrator's father (21 items), a cultured man deeply interested in languages, astronomy, poetry and antiquities. Secondly, the narrator's blind uncle, his mother's brother (36 items). Lewis Evans learnt these items when he went to work for his uncle on the farm, straight from school, when he was between nine and ten years of age. They shared the same bedroom. The uncle's home was also a favourite meeting place for other storytellers.
- ii. A small group of talented, self-taught antiquaries and poets (24 items).
- iii. 46 individuals, including fellow-workers, local characters, farmers and craftsmen (1-3 items each).
- iv. Seven public figures, including preachers, lecturers and compères of eisteddfodau and concerts (12 items).

The main channels of transmission – the actual situation where the informant heard his tales (Ortutay 1959, 175-221; Dégh 1969, 63-119) - included:

- i. The family circle.
- ii. Everyday company of agricultural workers, craftsmen, forestry workers and quarrymen.

- iii. Occasions of social co-operation between farmers, for example: shearing, hay and corn harvest, threshing and pig slaughtering.
- iv. Outdoor lofts where the farm servants slept.
- v. The smithy.
- vi. Occasional communal gatherings.
- vii. Various houses in the community where young people and others often met during the evenings.
- viii. Public occasions, for example, concerts, eisteddfodau and lectures.
- ix. Fairs and markets.

As Juha Pentikäinen has remarked: 'the channels of transmission are the bearers of tradition' (Pentikäinen 1972, 138). The numerous channels of transmission in the Uwchaled area and the number of tradition-bearers with whom Lewis Evans was in close contact almost daily clearly help to explain why his narrative repertoire is so extensive. Storytelling was an informal, unconscious activity and an organic part of everyday life and work, conversation and gossip. He would also have heard a certain number of his tales on more than one occasion. By the time Lewis Evans' testimony was recorded on tape, 1964-74, the great majority of those who had first told him the narratives had died; many of the traditional channels of transmission had disappeared, and depopulation and forest plantations in the area had greatly affected the reciprocity by which each new tale once spread, almost like gossip, from person to person. Even so, while the memory of his family and close circle of neighbours and cultured friends was kept alive, and while he was able to recreate the actual occasions when he heard the tales – narration in action – he would be able to remember also a high percentage of the tales themselves and retell them once again.

It has already been mentioned that a number of narratives were first related to him because they arose naturally in the course of everyday conversation or work. An important question to be asked, therefore, when discussing memory and narration is: was there a particular reason for telling a particular story at a particular moment in time? Here is one such example in Lewis Evans' repertoire. While working in the forest one day he was holding an iron crow-bar for his fellow-worker, Thomas Williams, Graigerchen, Pentrellyncymer, to strike. Naturally, when holding a crow-bar he was bending his head downwards, and Thomas Williams said: 'A nice place to have a bite of the nape of your neck!' And there and then, said Lewis Evans, Thomas Williams told the story of a white man who had married a coloured woman (Motif G10). The woman one day killed her elderly mother and hanged her like a pig ready for eating. The man fled in terror, but took one of his sons with him. While crossing a river the son said: 'A nice place, Dad, to have a piece of the nape of your neck.' (Tape MWL 2007)

4. Memory and folk memory; personal memory and collective memory

Certain narratives in Lewis Evans' repertoire belonged mainly to the individual tradition. These included tales told to him by his father and blind uncle and the small group of cultured poets and antiquaries. The majority of these items are based on international tale-types and motifs and he remembered them because he regarded them as rather 'special' and different to the numerous groups of legends and anecdotes relating to people and events within the locality. These local tales belong mainly to the collective or communal tradition. In the case of 165 items, the narrator was not able to refer specifically to the sources, either because he could not remember or, more often, because the items were generally known throughout the locality. But the narratives themselves he remembered well

because they were so closely intertwined with the life of the people of his own native community.

Medieval storytellers and poets in many countries were expected to be well-versed in the history, traditions and genealogy of their people, e.g. the Teutonic *scop*, the Hindu *sūta*, the Irish *fili* and the Welsh *pencerdd* ('chief bard'). (Holzknecht 1923, 21-2; Williams 1972, 15) In some countries the same is true of post-medieval storytellers and poets. It is true, for example, of the Irish *seanchaí* (Delargy 1945) and, to a lesser extent, of the Welsh storyteller. In Wales, as elsewhere, the link between the present and the past was a very real one. Folk memory made people conscious of a long and vivid history, and Lewis Evans' repertoire reflects this awareness of the past – its saints and heroes and national events. His father's family had lived in the house where he was born (Ty'n-y-Gilfach, Cefn Brith, Uwchaled) for at least five generations before him, and he refers to his ancestors with pride. He is Lewis Thomas Evans, son of Hugh Evans, son of Huw Evans, son of Huw Ifan, son of Ifan, son of Dafydd. He is also proud of his knowledge of the history and traditions not only of his own family but also of the people of his own community and country. The traditions were alive in his mind because to him there was a purpose in re-living the past: it was a means of understanding the present and a source of inspiration for the future. And here we have another important key to our understanding of memory itself, because inspiration plays a vital role in activating the memory.

5. Memory and the folk narrative repertoire of a passive tradition-bearer

What is the nature of the narration of a passive tradition-bearer? Is it a performance, or is it regarded primarily as a means of communication? (Ben-Amos 1971) How does it differ from the performing skills of an active storyteller? What 'elaborate mnemonic processes' (Bruford 1981, 103) are used by a passive storyteller? How does loss of memory affect narration? (Vansina

1965; Tharp 1972; Luria 1975; Laurent 1981) In general, Lewis Evans would be described as a passive tradition-bearer. Care must be taken, however, not to oversimplify the active and passive role of a *homo tradens*. As von Sydow has suggested (von Sydow 1948), and other scholars have subsequently stressed (Goldstein 1972), an active tradition-bearer may for various reasons become passive; a passive tradition-bearer at a particular period in his life may become active once again; and certain items in a tradition-bearer's repertoire may be active, while at the same time other items are inactive.

This is certainly true in the case of Lewis Evans. Although he was renowned not so much for the way he told a story, but for the great number of stories and traditions he knew, it is important to consider the form, structure and style of the narratives in relation to the various genres in his repertoire. When he recited the narratives which were alive in his mind, in particular over 200 jokes and anecdotes relating to local characters and events, he retold them, in the words of an old chronicler: *iocunde et memoriter*, 'with joy and from memory' (Wells 1950, 8). Even when referring to an event which may have occurred 60 or 70 years previously he would sometimes add such a remark as: 'I remember it as if it had happened yesterday'. The distant past would become part of the present, and the old characters would appear vividly before him once again. His style would be alive and colourful, with variations and effective use of rhythm, intonation, interjections and tempo, and there would be a sparkle in his eye and a slight movement of hands and body.

During his younger days he was active as a tradition-bearer because of the many opportunities he had to transmit that tradition in a relaxed and happy atmosphere. At work with the 'lads' on the farm or in the forest 'I was not shy at all' he remarked. He was well-known for his memory and intellect and for his wealth of tales and traditions. But Lewis Evans' working days came to an end. Many of his former working colleagues and neighbours had died, and as increasingly fewer opportunities arose to transmit the tradition it became more

and more inactive. When he retold the narratives which had been latent in his repertoire for many years, in particular the few *märchen* and *novelle* and the memorates and belief legends, the majority of which he had heard when he was young and belonged mainly to the individual tradition, we usually notice a distinct difference, as compared to the narratives which form part of his active repertoire. The style, with some notable exceptions, is not as lively, and the language not as colourful; there is not the same attention to rhythm, intonation, ejaculations and tempo.

Daniel L Schacter remarked: ‘...retrieving a memory is like reconstructing a dinosaur from fragments of bone’ (Schacter 1996, 69-70). How did Lewis Evans remember the early tales, some of which he had not heard for over 60 or 70 years? To answer this question another question must be asked: why did he wish to remember them at all? Part of the answer to this question has already been suggested: because he was conscious of their worth. After he had first heard them, they had become part of his own thoughts and values. Although he had not retold many of the narratives until the time he was recorded on tape, he had, he said, re-lived them over the years in his own mind.

Lauri Harvilahti in a recent important article entitled ‘Variation and Memory’ has discussed two kinds of memory: ‘working memory’ and ‘long-term memory’. Working memory is a ‘memory accessed by a person actively processing information in order to retrieve necessary pieces of information’ (Harvilahti 2000, 57). Harvilahti refers to Wallace Chafe’s observation that in order to facilitate the process of remembering, because the ‘capacity of working memory is limited’, knowledge is organised into ‘mental units or “chunks” ... experience exists in the memory as mental chunks of unrestricted size’ (Harvilahti 2000, 57; Chafe 1977, 222-4). Long-term memory refers to ‘larger “mental chunks”, the memory which preserves information for an extended period and is unlimited in capacity’ (Harvilahti, 2000, 57). According to E Tulving, long-term memory is divided into ‘semantic memory’ and ‘episodic

memory'. 'Semantic memory deals with general, collective and organised information regarding phenomena in the world. Episodic memory means the recollection of events and experiences which are restricted in time and space and are significant to the individual' (Harvilahti, 2000, 57-8; Tulving 1972).

All storytellers make use of their memories in different ways to help them remember and recreate their tales. We could mention: conceptual or structural memory; verbal memory; visual memory or, of course, a combination of all three (Postman and Keppel 1969; MacDonald 1978, 1981; Bruford 1981). Mental seeing – visualization of events and scenes – plays a central role in the process of recreation. It seems likely, to quote Alan Bruford, 'that the average story-teller, who does not memorize a whole story word for word, remembers much of it in the form of a series of tableaux, possibly actually visualized, which he then describes in his own words' (Bruford 1969, 217). Here we are reminded of *Ars memoria* which was such an important aspect of medieval culture in Europe and, in particular, in the teaching of rhetoric. Essays were written to develop the art of learning by memory and, undoubtedly, these essays would have been familiar to clerics, poets and storytellers. One of the main principles of this art was to imprint on the memory a series of *lòci*, often in the form of a building. The speech was regarded as a series of images set in a specific order in one room of this imaginary building.

In his *awdl* (ode) 'Yr Afon' ('The River', 1975), the poet Gerallt Lloyd Owen wrote:

*Pan feddwn dalent plentyn
I weld llais a chlywed llun ...*

('When I possessed a child's talent to see voices and hear pictures...' Owen 1991, 22)

These words tell us something very important about one of the primary functions of the storyteller and poet. His great challenge is to create in the minds of his audience concrete pictures from abstract concepts. As the film camera moves

smoothly from scene to scene, so the narrator uses words and phrases, intonation and body language, to ensure that the listener is able to visualize vividly each scene in his story in a clear and chronological order.

Lewis T Evans would readily agree with these words. As already noted, almost all of his narratives are very brief. Yet, brief as they are, it seems that he was able to remember many of the tales relating to his native community because he could recreate in his own mind the actual characters and events depicted in these tales. He was also well aware of what constituted a good story. This is what he had to say about Robert Morris, Creigiau Bleiddiau, Pentrellyncymer, a farmer whose extraordinary gift as a storyteller was pure delight to Lewis Evans when he worked for him as a young farm servant.

‘He was the best I had ever heard for reciting a story. An old weak story – and Robert Morris would tell it so that you would get some pleasure from it, as if it was something brand new. He was better than anyone on the radio, although he was a very illiterate creature. When he recited an old story, its grammar and everything would be perfect and its introduction just so.’
(Tape MWL 1024)

Lewis Evans was conscious, however, that he himself was not always able to recite a story so that the listener could ‘visualize vividly each scene ... in a clear and chronological order.’ What, therefore, is the influence of faulty memory on the narration of an elderly passive tradition-bearer? At times he would be very apologetic and utter such remarks as: ‘I keep forgetting things’, or ‘Oh! What was that story now?’ What features, therefore, appear in the narration of an elderly tradition-bearer, particularly the narratives belonging mainly to the individual tradition which had been latent in his repertoire for a very long time? What instances of faulty memory do we notice? (Krohn 1971, 64-70) Briefly, the following points could be mentioned.

First, the process of generalisation. This does not, as such, affect the structure or the general logic of the narratives, but it is a clear sign that an item

has not been retold by the narrator for some time. In the case of the inactive genres in his repertoire, in particular, we notice the occasional use of a general term, instead of a more definite word or words. For example, *peth*, 'thing'; *bethma*, 'something'; and *be-chi'n-galw*, 'what-do-you-call-it'. Another aspect of the process of generalisation is the tendency, on rare occasions, to omit proper names. For example, the names of towns, villages and people. Once again, this does not, as such, affect the structure of the narrative. Yet another aspect of generalisation is the occasional use of synonyms. Here it would be valuable to consider the re-recorded items in Lewis Evans' repertoire in relation to the various laws of transformation, as defined by such scholars as Kaarle Krohn (1971, 78-98). Considering just one of these laws, the Law of Parity, we notice, for example, in the first recording of one narrative, the use of the word 'whistle', but in the second recording we have 'flute' (Tapes MWL 1650, 4051). In another narrative we find in the first recording a reference to 'a cauldron full of gold', which in the second recording has become 'a chest full of sovereigns ... of guineas ... or something' (Tapes 2287, 4051).

Secondly, the process of simplification. In the informant's version of 'The Magic Mill' (AT 565, Tapes MWL 1947, 4050), for example, and the tale of 'Melwas and the Ass's Ears' (a Welsh version of AT 782, 'Midas and the Ass's Ears', Tapes MWL 2005, 4052), there is no attempt at describing characters or situations in detail; no delight, as such, in colouring phrases and sentences. The narratives are brief and the style is straightforward and to the point. It is prose not poetry. Occasionally, minor details are omitted that are not absolutely essential to the narration, but, if included, would have given the tale more meaning and colour. In his account of the haunted room in a tavern, for example (Tape MWL 2288), not until he was asked did he mention the actual reason for the appearance of the ghost of a mother and child at night, namely that a mother and child had burnt to death in that very room many years ago. Only on very rare occasions, however, would he omit a phrase or sentence that was central to the story.

Thirdly, occasional examples of disjointed or fragmentary narration. Before they actually begin their narration most storytellers take some time to ‘warm up’, *twymo iddi*, what Vivian Labrie calls ‘the recall’ state which is brought about by ‘the action of remembering’ (Labrie 1981, 89). They need time to set the scene. In his classic article, ‘The Epic Laws of Folk Narrative’, Axel Olrik, the Danish folklorist, refers to this norm as *das Gesetz des Einganges* (‘The Law of Opening’) (Olrik 1965). Lewis T Evans also usually takes time to set the scene of a new tale, and it is only natural that, occasionally, his memory fails him right at the beginning of the narration. Here are two such extreme examples. First, the opening of AT 2301 (a king offers his daughter in marriage to whosoever can recite a story without an end, Tape MWL 2005):

‘There was this big farm ... Oh, yes ... for me to begin at the beginning, there was a gentleman ... No, what’s the matter with me ... There was a king ...’

The second example relates to a humorous anecdote about a local character called Robert Williams (Tape MWL 4050) and is chosen to demonstrate that even with regard to humorous anecdotes it was not always possible for the narrator to begin his narration without some hesitation.

‘And old ... What was I thinking? ... I remembered a silly story now, too, if I had ‘caught’ it – it flew to somewhere ... Thinking about ... They were driving grouse on the mountain ...’

The fourth feature to be noted in the narration of a passive tradition-bearer is ample use of what Bruce Rosenberg calls ‘stalling formulas’ (Rosenberg 1970, 9). These include: short and long pauses; repetition of words and phrases; constant use of ‘voice fillers’, such as ‘y’, ‘hm’, ‘well’, and ‘oh’; and abundant use of ‘speech markers’ or ‘identification tags’: *medde fo/hi* (‘he/she said/says’).

On most occasions Lewis Evans was able to remember well the essential elements in his stories, the main plots or landmarks. In this sense he had a strong conceptual or structural memory. His tales could be compared not to a colourful

wall of neatly patterned bricks, carefully cemented together, but rather to a more rough-and-ready, yet equally firm, dry stone wall with little or no cement. When asked if he could remember one particular narrative (in which a draper leaves a sack of material in a house overnight with a man hidden inside the sack intent on stealing (Tapes MWL 1650, 4051), his reply was: ‘Well, I will remember the nub of it, at least.’ And this he usually did with his narratives. To him, remembering them – bringing them back once more from oblivion – because an active listener had asked him, was the great purpose and achievement. Being able to recite them well, vividly and in detail was an added bonus. And at the end of the tale, he was known to add such remarks as: ‘That is all, I think.’

6. Memory, empathy and rapport; narration and communication in action

To what extent is memory the result of a dual activity? What is the active role of the interviewer, listener or audience in re-activating a passive tradition-bearer’s memory? Indeed, with certain narrative genres, can texts be fully remembered and re-told without also re-creating the context?

Lewis Evans would not describe himself as a storyteller or even a tradition-bearer. If, during the first visits in 1964 and 1965, he had been asked to write down the headings and titles of the stories he remembered, the list, at first, would probably not have been very long. He was, rather, a communicator who was fond of stories and anecdotes and would make use of them in his everyday communication with his fellow-workers and friends and also when presenting his own interesting and valuable reminiscences and knowledge of his community. With the exception of some of the early rather ‘special’ tales he had heard from his father and blind uncle, the majority of the narratives would have been related to him unconsciously and informally as part of everyday conversation. To understand the narratives we must also understand something about what the

anthropologist Dell Hymes calls 'the ethnography of speaking' or 'the ethnography of communication' (Hymes 1962, 1974; Gumpers and Hymes 1964; Bauman and Sherzer 1974). For Lewis Evans, narration was not the end product. First and foremost it was a means of communication (Ben-Amos 1971; Ben-Amos and Goldstein 1975). The only way, therefore, to bring back to memory the majority of the 350 narratives was by asking him to recreate the life of the people in his own community. Who lived in each house? What was their work, interests, and beliefs? How did they entertain themselves? For example, when discussing work on the farm – hay harvest in particular – he remembered the brief story told to induce a young lad to pick up all the stones in a hay field. If, the farmer remarked, the lad persevered and work hard he would, eventually, find a sixpenny piece or a shilling underneath some of the stones! (Tape MWL 2394)

Occasionally, a seemingly unrelated remark or question by the interviewer might remind the informant of a story. When, on one occasion, I marvelled at Lewis Evans' great knowledge, I asked him: 'What would he have been if he had attended college?' He jokingly replied: 'A grave-digger!' (Tape MWL 1557) He then related the story of a man who fails to secure work as a grave-digger because he cannot write. In a few years time he becomes very wealthy and wishes to borrow £1000 from the bank to extend his business. When he fails to sign his name, the bank manager asks him what would he have been if he had attended school? And the man replies: 'A grave-digger.' (Tape MWL 1557)

The atmosphere in Lewis Evans' home during the recording sessions was very informal, warm and friendly. Apart from the informant and myself, the only other person usually present was his niece, Mrs Gwennie Thomas, who had lovingly cared for him for over 50 years. It should therefore be asked: would he have related other narrative genres – different kind of jokes perhaps – if the company had been a little less respectable? For example, if he was in the company of his fellow-workers in the forest. At times, he may have been conscious of the presence of his niece, for example, when on very rare occasions

he was moved to make rather personal and critical remarks concerning some of his neighbours and friends, however true. And what of the interviewer himself? To what extent does an interviewer's personality, character and attitude influence, however unconsciously, the narrator's behaviour and the nature of his narration? I would like to think that Lewis Evans regarded me as a very good friend rather than a young researcher or interviewer. Certainly, after ten years in his company, I began to learn something of the importance of gaining a narrator's complete trust and confidence and of the active role of the interviewer – the great challenge of *procio'r cof* ('stimulating the memory'), and, most important of all, perhaps, the art of active listening and understanding, empathy and rapport.

Occasionally, Lewis Evans would be asked to write down the headings or titles of any new stories and anecdotes he could remember, ready for the next visit. This he did as conscientiously as possible. Nothing, however, compared to the joy of actual conversation. Even after I had left his home, quite late at night, he would often continue to meditate on the subjects that we had been discussing during the day.

Here is one incident which illustrates this continuous process of past-recreation. On 15 August 1969 I recorded a narrative describing the adventures of a gentleman travelling in an 'air balloon' over a foreign country (Tape MWL 2395). He had learnt it from his father when he was a boy of between ten and twelve, and had never since, so he believed, retold the story to anyone – not until one Sunday evening about a month prior to the recording, when an old acquaintance, 'Wil Rhos Fraith', had called to see him. He had remembered the story after my last visit, 29 April 1969, when we discussed local traditions and place-names.

Although Lewis Evans was 82 years of age when I had the great privilege of meeting him for the first time, whenever I was in his company the same old spark would return to his eye. His niece told me after he died that the last ten

years were the most happy of his life (cf. Pentikäinen 1978, 76). On leaving him, one of his parting remarks would usually be: 'Come and see me again soon'. By re-living the past, therefore, and having someone to listen to him with sympathy and understanding and share with him the process of recreating that past, the narrator was, as it were, given a new lease of life. The quiet, reserved, passive man would, for a while, become verbal and active once more.

* * *

In this article six issues were considered which, I suggest, are important in our understanding of memory and narration. In conclusion, it must be emphasized that we cannot and should not study memory in a vacuum, but as memory in action. Just as we cannot understand texts without studying context, we cannot truly understand context without knowing something about the narrator's personality, his life history and world-view, and the life of the people of his community. We begin and end with the narrator, the communicator – the individual as a human being (Georges and Jones 1980). Then we will be in a position to at least begin to know something also about this wonderful gift we call memory, 'the invisible "black box" of our innermost mind' (Hoppal 1980, 293), and know how it influences narration and the range and nature of a narrator's repertoire. Furthermore, we as scholars will begin to learn something of the importance of humility. We will learn, for example, that although over 350 items of narrative were identified in Lewis Evans' repertoire, actual numbers and items mean very little – that was not the sum total of his culture.

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LLYFRYDDIAETH

Dosberthir y llyfryddiaeth yn ôl: A: **Cyffredinol**; B: **Cymru**. Defnyddir y byrfoddau a ganlyn:

BBGC: Bwletin y Bwrdd Gwybodau Celtaidd

FF Communications: Folklore Fellows Communications

GPC: Gwasg Prifysgol Cymru

JAF: Journal of American Folklore.

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1993

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