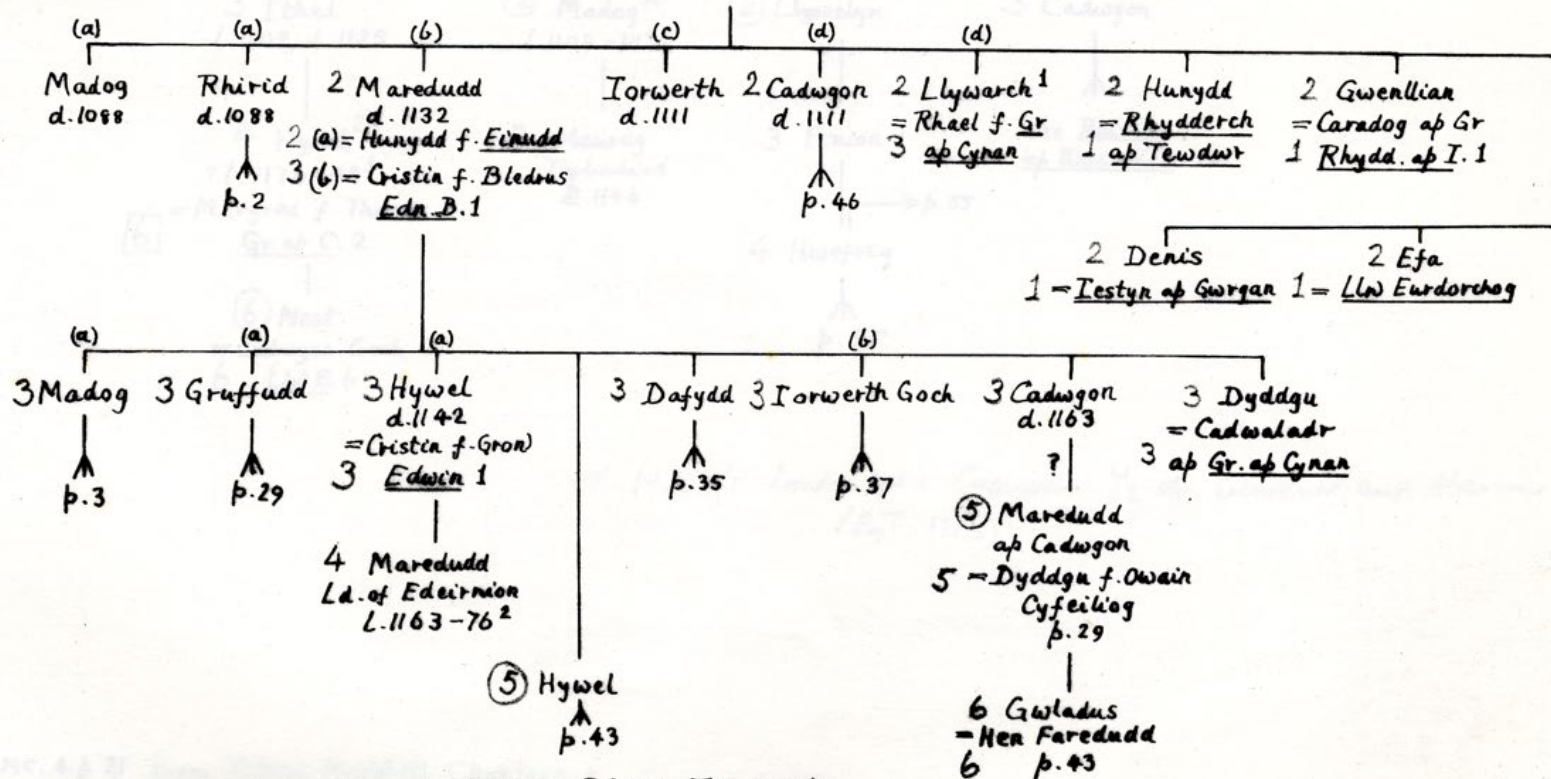


Madog ap Maredudd

- Madog inherited Powys in 1132 and maintained it as a strong kingdom until his death in 1160
- Married to Susanna, daughter of Gruffudd ap Cynan (and sister of Owain Gwynedd)
- Consolidated and extended Powys - conflict with Owain Gwynedd in the north-east
- After his death, Powys became fragmented (his son Llywelyn died in the same year)
- By the end of the century Powys had been consolidated into two parts:
 - northern Powys / Powys Fadog
 - named after Madog ap Gruffudd Maelor, grandson of Madog ap Maredudd
 - southern Powys / Powys Wenwynwyn
 - named after Gwenwynwyn, who was the son of Madog's nephew Owain Cyfeiliog

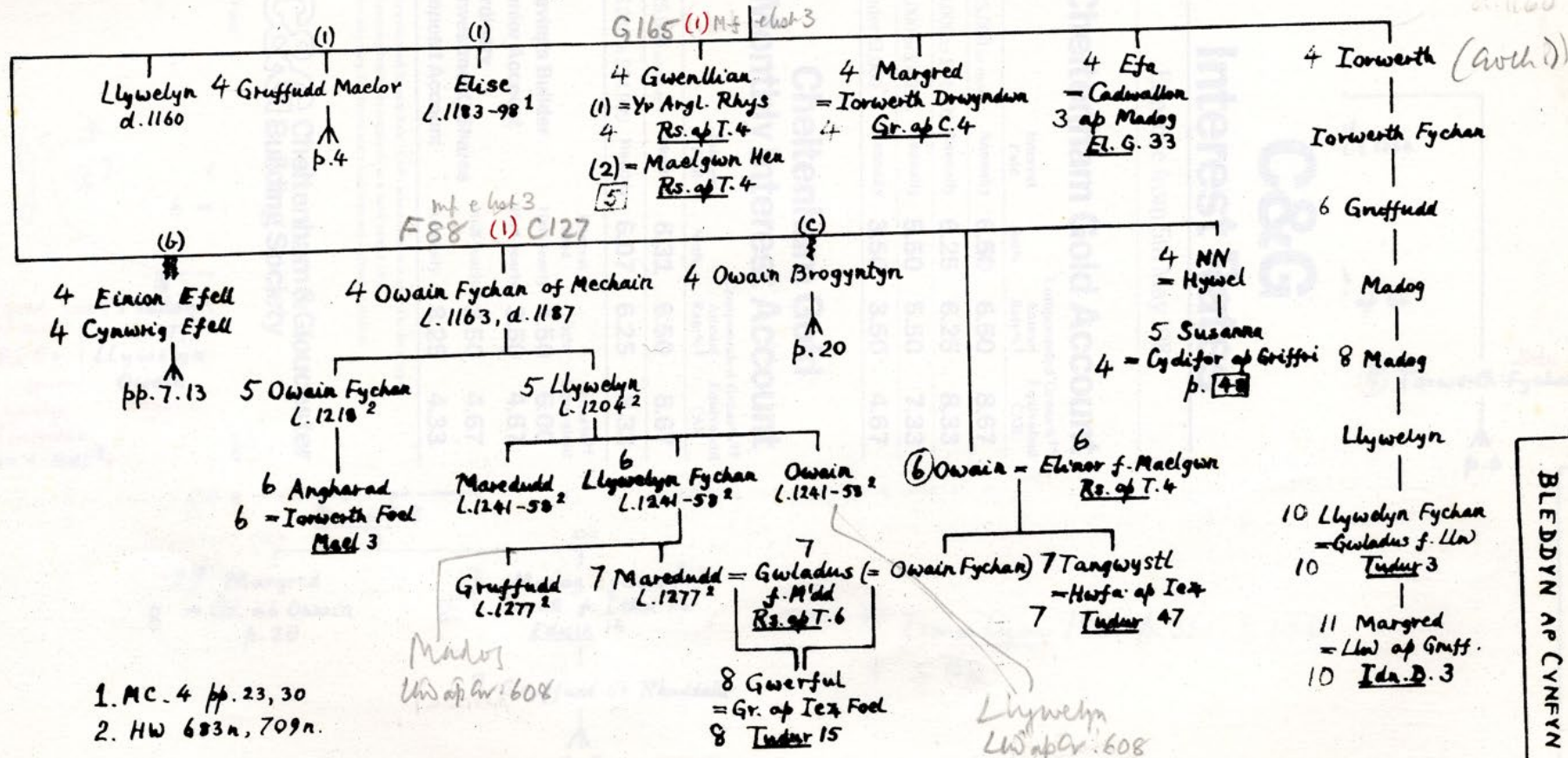
- p. [47] 1000
- 1 BLEDDYN AP CYNEFYN d. 1075
- (a) =
- (b) = Haer f. Gyllin (ap) y Blaidd Rhudd o'r Gest yn Eifionydd
- 1 (c) = NN f. Brochwel p. [45]
- (d) =



- For the grouping under mothers see LD. II. 10, RV 295. The groups may be correct, but the mothers are wrongly given by RV. Llywarch and Cadwgon had the same mother. Pen 126 pp. 8, 15, LD. II. 10 and perhaps G 106. Cf. C 85.
- MC 4 p. 2.

p. 1
↑

- 3 MADOG AP MAREDUDD d. 1160
 3 (1) = Susanna f. Gruffud ap Cynan
 4 (6) = Efa f. Eirian Ida. B. 5
 (c) = Merch uchelwr o Rus yn Swydd Drewen (C 83). NN. f. Y Maer Du (RP 3(D))
 4 (d) = Arianwen f. Moriddig Warwyn. Drymb. 1



Praise poems

- Themes and elements so far:
 - ‘I magnify...’ (subject’s greatness and poet’s skill)
 - kingly descent
 - military references
 - *general* praise (often involving blood, carrion birds or weapons)
 - *specific* battles or victories
 - praise of the war-band
 - the poet as eye-witness(?)
 - antipathy towards the English (as ‘Angles’/ ‘Bernicians’)
 - references to generosity
 - e.g. gifts of horses
 - hospitality and the court
 - generosity as a virtue
 - emphasising the personal relationship between poet and patron

How do elegies differ?

- Praise is still important
- Expressing collective and personal grief
- A sense of loss ...
- ... generally balanced with hope for the future (praise of sons / heirs)
- The circumstances of death are sometimes mentioned
- Commending the deceased to God

Circumstances of the performance (I)

- At a feast held the day of the funeral:
 - Gutun Owain's elegy for Guto'r Glyn refers to the feast at Valle Crucis abbey (where he spent his final years) and to Guto having been 'covered today'

27 men of Gwynedd, worthy when singing,
28 woe to that place for the man who lived!
29 Do they have poets who are alive?
30 Their chief was covered today.

45 Good Lord Dafydd's poet
46 enjoyed frequent feasts here,
47 and the feast held when his body was laid out
48 was as generous as Merwydd's feast;
49 white bread, roast and a beehive's timely honey,
50 giving wine for his soul.



Circumstances of the performance (II)

- As a commemoration a month and a day later
- Compare the English 'month's mind' (OED Online):

1.a. *Chiefly Roman Catholic Church.* The commemoration of a deceased person by the celebration of a requiem mass, prayers, etc., on a day one month from the date of the death or funeral.

1466–

The term is still common among Irish and Scottish Catholics, though not used in England since the Reformation. There seems to be no authority for applying the term to a commemoration lasting *throughout* the month following the funeral, and likewise for the notion of a commemoration celebrated recurrently every month. For an English rustic survival of the 'month's mind' custom, see [month's end](#) *n.*

1466–7 I will have x torchies..to brenne about me at my deth and **monethes mynde**.
in W. H. Godfrey, *Sussex Wills* (1937) vol. II. 48 (Middle English Dictionary) ...

1487 Euery weke folowing vnto my **monthes mynde** oon trentall, and iij trentalles at my **monthes mynde** beside the solempne dirige and masse that is to be requyred for me at that tyme.
Will of Elizabeth Poynings in *Paston Letters & Papers* (2004) vol. I. 210 ...

1530 I will that my executors cause an hole trigintall of masses to be saide..upon the day of my buryall..and likewise as manny at the **moneths mynde** and asmany at my yeres day.
in *Notes & Queries* 24 November 414/1 ...

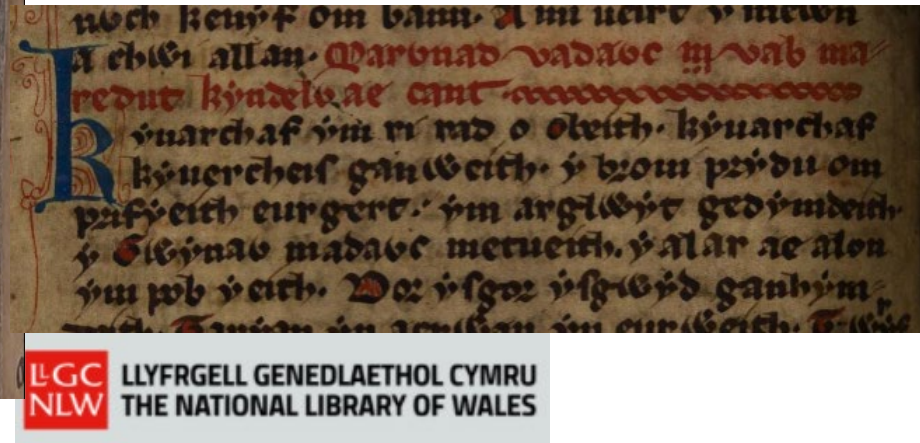
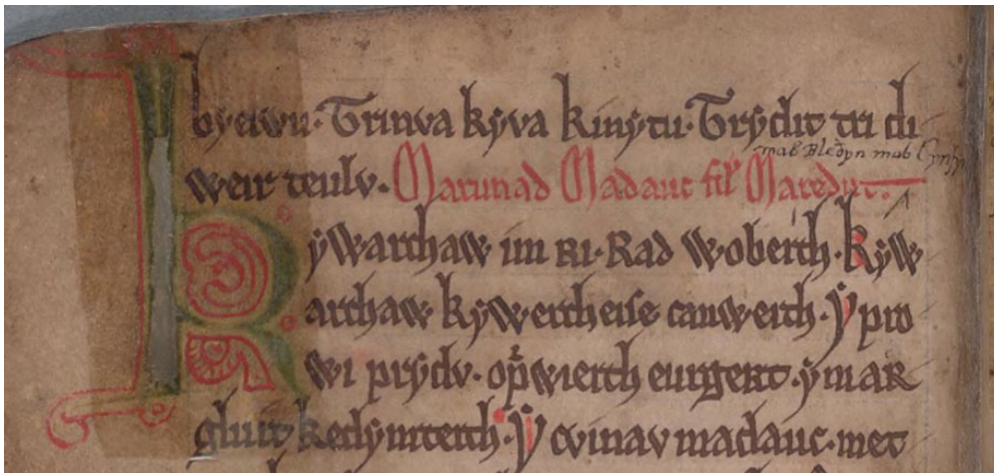
The social function of elegies as described by George Owen Harry, rector of Tre-groes, Pembroke, from 1584 to 1613:

— — — — —

At the marriage of any gentlemen the presence of some of the Bards were requisite, soe at the Christeninge or buryeing of any, at which time he was to register the marriage, or christeninge, in their bookes, and after the death of any gentleman or woman he was to be ready with the Epitaph, called in Welsh *Marwnod*, of ye deceased, and in the same he was bound to write truely and at large the genealogie and descent of the gentleman soe dyeinge by his eight ancestors, called in Welsh *Yr wyth rann rhieni*, and alsoe any other generous familie or stirpe whereof the partie deceased was descended, and, mournfully in manner of bemoaninge, he was to declare the name of the wife or husband of the deceased and his or her descent and progenie as is beforesaid, and also to recite all the chidren of the deceased. And this he was to keep registered in his bookes and to deliver a true cobby thereof to the heire of the deceased to remaine in the house forever, and for his paines, over and besides the fees due vnto him: and allowed by the said Statutes, he was assured to have large guifts and rewards of all the familie, kindred, alliance, and friends of the deceased. This epitaph of the dead they were to have in readinesse that day moneth that the buriall was, against which day the chiefest of the family and kindred of the deceased would be present, and the chiefest gentlemen of the countrey would be assembled together to heare and judge of the same, in whose hearinge the same epitaph must be openly, and with a loud and cleare voice, recited.¹

Huw M. Edwards, 'Dwyn Marwnadau Adref', *Llên Cymru*, 23 (2000), citing E.D. Jones, *Archaeologia Cambrensis*, CXII (1963)

Marwnad Madog ap Maredudd (1160)



- Two early manuscript sources this time
 - Llyfr Du Caerfyrddin / the Black Book of Carmarthen (c.1250), folios 52v–53v

<https://www.library.wales/discover-learn/digital-exhibitions/manuscripts/the-middle-ages/the-black-book-of-carmarthen>

- Llawysgrif Hendregadredd (c.1300 (after 1282)), folio 47v–485

<https://www.library.wales/discover-learn/digital-exhibitions/manuscripts/the-middle-ages/hendregadredd-manuscript>

Arwyrain Madog ap Maredudd (II)

- An *awdl*, in an unusual variety of metres:
 - a couplet of *cyhydedd fer*
 - 8-syllable lines, sustaining the main rhyme
 - 2 x *toddaid byr*
 - couplets of 10 + 6 syllables, with a *gair cyrch* at the end of the first line
 - 12 couplets of *cyhydedd fer*
 - a line of *cyhydedd fer*
 - a line of *cyhydedd naw ban*
 - 9-syllable lines, sustaining the main rhyme
 - *cyhydedd hir*
 - a double line of nineteen syllables, subdivided on the pattern 5+5 and 5+4; only the second line sustains the main rhyme
 - a line of *cyhydedd naw ban*
 - a line of *cyhydedd fer*
 - a *toddaid*
 - couplets of 10 + 9 syllables, with a *gair cyrch* at the end of the first line
 - two couplets of *cyhydedd naw ban*