Welsh Lessons

This series of lessons is designed to accompany the Welsh courses I offer through the Vancouver Welsh Society, currently scheduled to meet once a week for two ten-week terms. They are designed to supplement the class meetings, or to substitute if you have missed a meeting, or just to serve as a reference.

Because heritage language learners all come with different abilities and progress at different paces, each lesson is divided into three sections: Level A for Beginners, Level B for Intermediate, and Level C for advanced. Each lesson starts with a flowchart to help you assess your level for that particular lesson.
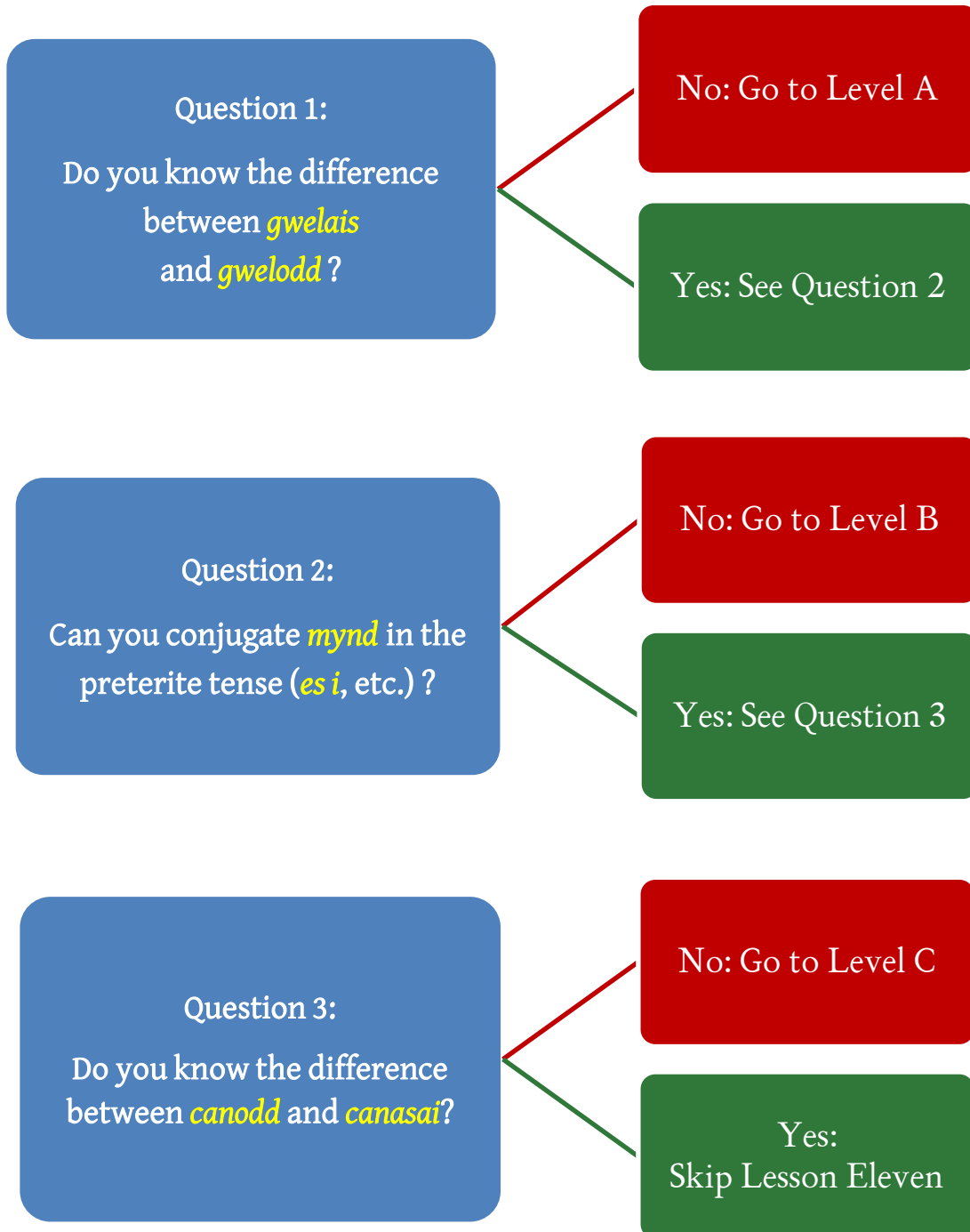
This is a work in progress, and over the next year or so I will be adding dialogues, exercises, and example quotes from Welsh songs and folklore, and if I can find someone to contribute, illustrations. If there are errors, or if you find something confusing, please contact me at antone.minard@gmail.com.

The Welsh Lessons here are meant to complement your other learning tools. There are a lot of great resources online, such as the *Say Something in Welsh* course (https://www.saysomethingin.com/welsh/course1). The awesome duolingo now has Welsh; it's not perfect, but it's very effective for progress in the early stages.

Finally, of course, if you're not a member of the Vancouver Welsh Society, why not join via Paypal as a thank you? Only $20 per year for an out-of-area membership.

Lesson Eleven: Conjugated Perfect
Diagnostic Page, Lesson 11

Question 1:

Do you know the difference between *gwelais* and *gwelodd* ?

No: Go to Level A

Yes: See Question 2

Question 2:

Can you conjugate *mynd* in the preterite tense (*es i*, etc.) ?

No: Go to Level B

Yes: See Question 3

Question 3:

Do you know the difference between *canodd* and *canasai*?

No: Go to Level C

Yes:
Skip Lesson Eleven

Lesson Eleven, Level A

Welsh verbs can be used in two main ways:

1. in a periphrastic construction, where *bod* or another auxiliary verb is conjugated (changes form: in red), but the verb that carries the meaning remains a verb-noun (and doesn't change form: in blue): **Mae** Nia wedi **canu** "Nia sang."
2. where the verb itself is conjugated, and there is no need to use *bod* or another auxiliary: **Canodd** Nia "Nia sang."

There is no difference in meaning between *Mae Nia wedi canu* and *Canodd Nia*. The spoken language prefers the periphrastic construction, but sometimes uses the conjugated verb; the literary language prefers the conjugated verb, but sometimes uses the periphrastic construction.

A verb is conjugated by adding a set of endings to the stem of the verb. Most stems are easy to predict: lop off the ending, usually the last letter if the verb-noun ends in a vowel, and there it is. Common endings are:

No ending:	agor (stem agor–)	bwyta (stem bwyta–)	chwarae (stem chwarae–)
-ed	cerdd·ed (stem cerdd–)	clyw·ed (stem clyw–)	yf·ed (stem yf–)
-i	cod·i (stem cod–)	golch·i (stem golch–)	llosg·i (stem llosg–)
-o	cofi·o (stem cofi–)	ffôni·o (stem ffôni–)	nofi·o (stem nofi–)
-u	can·u (stem can–)	car·u (stem car–)	pryn·u (stem pryn–) tal·u (stem tal–)
-yd	cymer·yd (stem cymer–)	dywed·yd (stem dywed–)	

Most verbs end in -(I)O or -U, and have easily predictable stems. There are, however, dozens and dozens of endings, and many exceptions to the rules. If there is an -I- between stem and ending, sometimes it is also dropped and sometimes it isn't. As with nouns, it is helpful to learn all the options when learning the word: learn the stem when you learn the verb-noun. The Geiriadur Prifysgol Cymru (University of Wales Dictionary) is good for this: if you search for a verb-noun, the entry will be listed under the conjugated first-person singular, which is the stem + -AF, and the verb-noun follows a colon. So *talu*, for example, is TALAF: TALU.

To form the preterite tense [the perfect aspect of the past tense, i.e. not the imperfect]—the one that is equivalent to *(ry)dw i wedi*, *rwyt ti wedi*, *mae e wedi*, etc.—the following endings are added:

-ais, -aist, -odd, -asom, -asoch, -asant (Literary);
-es i, -est ti, -odd e / hi, -on ni, -och chi, -on nhw (Spoken).

It is best to learn the literary forms, in bold below, because you can easily derive the spoken forms from them. In the most formal registers, an A in the stem sometimes changes to E, but this is rare in the modern language. The alternative ending -*ws*, cognate with Irish and Breton -*as*, shows up rarely in older or dialectal sources.

CAN·U	Formal Literary Welsh		Literary Welsh	Spoken Welsh	
I sang	cen·ais	(A in the stem raises to E)	**can·ais**	can·es i	(AI→E)
You (s.) sang	cen·aist	(A in the stem raises to E)	**can·aist**	can·est ti	(AI→E)
He / she sang	can·odd (*or* can·ws)		**can·odd**	can·odd e / hi	
We sang	can·asom		**can·asom**	can·on ni	(AS→∅; M→N)
You (pl.) sang	can·asoch		**can·asoch**	can·och chi	(AS→∅)
They sang	can·asant		**can·asant**	can·on nhw	(AS→∅;A→O;T→∅)

In the literary language, the conjugated verb forms omit the pronouns, because each form is distinct. The verb forms take the particles *yr* (positive), *ni*^(H/L) (negative), and *a*^L (interrogative). In the spoken language, they take the positive particles *mi*^L (North Wales) and *fe*^L (South Wales), as can be seen in Welsh nursery rhymes:

Mi welais jac-y-do   I saw (*gwel·d*) a jackdaw (*jac-y-do*)

Fe syrthiodd clochdy'r Bermo   The clocktower (*clochdy*) at Barmouth (*Abermaw→Y Bermo*) fell (*syrthi·o*)

The negative can be prefexed by *ni^{H/L}*, *nid* before vowels, but more often just has the appropriate mutation and adds *ddim* after the subject. Another traditional rhyme contrasts the imperfect of the defective verb *medd* (stem *medd·*) "says" and the preterite of *wed·yd*, also "says." *Wedyd* is a dialectal form of *dywed·yd* (literary) or *dweud* (spoken).

"Wel," meddai Wil wrth y wal	"Well," said Will to the wall;
Wedodd y wal ddim wrth Wil.	The wall said nothing to Will.

For both particles, negative *ni^{L}* and interrogative *a^{L}*, another example:

Ni welais i byth mo'm dafad,	I haven't seen (*gwel·d*) my sheep at all (*lit.* I never saw my sheep)
Ys gwn i a welsoch chwi?	I wonder whether you have seen it?

Note the mutations: they tend to stick around whether the particle is expressed or not.

Positive: No mutation (literary); direct object takes the soft mutation.
(*Y*) *Canais i gân hyfryd*   I sang a lovely song (*cân*)

Soft mutation (colloquial); direct object takes the soft mutation.
(*Fe / Mi*) *Ganais i gân hyfryd*   I sang a lovely song (*cân*)

Interrogative: Soft mutation; direct object also takes the soft mutation.
(*A*) *Ganais i gân hyfryd?*   Did I sing a lovely song? (*cân*)

Negative: Aspirate mutation if possible (literary); *dim* is mutated, and the direct object is not.
(*Ni*) *Chanais i ddim cân hyfryd*   I did not sing a lovely song (*cân*)

Soft mutation if aspirate is not possible; *dim* is mutated, and the direct object is not.
(*Ni*) *Welais i ddim cath hyfryd*   I did not see a lovely cat (*cath*)

(There's another rule that if the object of a negative verb is definite—with *y* or a proper noun—you have to say *ddim o*, which is often shortened to *mo* as in the sheep quote above.)

Vocabulary:

Frequency

defnyddio (defnyddi·), v.	use
unrhyw un, pron.	anyone
unrhyw beth, pron.	anything
cymdeithas, -au, f.	society
ardal, -oedd, m.	region; neighbourhood
cwrs, cyrsiau, m.	course
dyna, adv.	there is; then
dyma, adv.	here is

Theme: Body (Head and Hand)

pen, pennau, n.m,	head
wyneb, -au, n.m.	face
gwelltyn, gwallt, n.m.,	hair (head hair)
llygad, llygaid, n.m.,	eye
clust, -iau, n.m.,	ear
trwyn, -au, n.m.,	nose

ceg, cegau, n.f.,   mouth
dant, dannedd, n.m.,   tooth
llaw, dwylo, n.f.,   hand
bys, -edd, n.m.,   finger

Dialogue:

Useful patterns to memorize:

Ganodd Nia?	Did Nia sing?
Fe ganodd Nia. (South Wales)	Nia sang.
Mi ganodd Nia. (North Wales)	Nia sang.
Ni chanodd Nia.	Nia did not sing.

Exercise 1: Change the periphrastic preterite into the conjugated preterite:

1. Mae hi wedi gweld blodau ar y bryn.
2. Dyw Owain ddim wedi clywed y cerddoriaeth.
3. Dw i wedi bwyta gormod.
4. Wyt ti wedi gweld dy famgu / dy nain dros y Nadolig?
5. Pwy sy wedi ysgrifennu y llythr?
6. Ydych chi wedi galw dy ffrind?
7. Maen nhw wedi cael profiad gwych.
8. Dydyn nhw ddim wedi cael profiad gwych.
9. Wnes i ddarllen y llyfr eisioes.
10. Dw i wedi cael fy nhalu ganddo.

Lesson Eleven, Level B

The preterite (past tense, perfect aspect) of the irregular verbs can be tricky, especially with *bod*. In English, we do not have a preterite form of "to be." *I was* is imperfect, and the only ways to indicate that we were but aren't still is to say *I used to be* or *I have been*. You can't really say something like "I did be" or "I been" in the standard language.

Sometimes the distinction is useful. Gravestones, such as the one at left for Welsh Society member Hannah Lampshire-Jones, often say *bu farw* — "she died." *Roedd hi'n marw* would mean "she was dying," but by the time it is etched on a gravestone, the process is pretty much complete.

A famous sixth-century poem uses this tense, when the bard Taliesin lists a series of transformations he has undergone in order to achieve his poetic awesomeness. The implication is that each phase of transformation happened, but that he transformed back afterward.

Middle Welsh	**Literary Welsh**	
Bum hynt bym eryr.	*Bûm hynt, bûm eryr*	I have been a path, I have been an eagle
Bum corỽc ymyr.	*Bûm corwg ym môr*	I have been a coracle at sea
Bum darwed yn llat.	*Bûm darwedd yn llad*	I have been a bubble in ale
Bum das ygkawat.	*Bûm dos yng nghawod*	I have been a drop in the rain-shower
Bum cledyf yn aghat.	*Bûm cleddyf yn angad*	I have been a sword in a grasp
Bum yscỽyt ygkat.	*Bûm ysgwyd yng nghad*	I have been a shield in battle
Bum tant yn telyn	*Bûm tant yn nhelyn*	I have been a string in a harp

In Welsh, the literary forms of the irregular verbs have changed somewhat in the spoken language, notably in the singular: *bues i* and *buodd e* in place of *bûm* and *bu*.

Bod	Literary	Colloquial	Variants
I	bûm	bues i	buais
you (s)	buost	buest ti	buaist
he / she	bu	buodd fe / hi	
we	buom	buon ni	
you (pl)	buoch	buoch chi	
they	buont	buon nhw	buant

Mynd	Literary	Colloquial	Variants
I	euthum	es i	
you (s)	aethost	est ti	
he / she	aeth	aeth e / hi	
we	aethom	aethon ni	
you (pl)	aethoch	aethoch chi	
they	aethant	aethon nhw	aethont

Dod	Literary	Colloquial	Variants
I	deuthum	des i	dois i
you (s)	daethost	dest ti	doist ti
he / she	daeth	daeth e / hi	
we	daethom	daethon ni	delon ni, deson ni, dethon ni
you (pl)	daethoch	daethoch chi	deloch chi, desoch chi, dethoch chi
they	daethant	daethon nhw	daethont, delon nhw, deson nhw, dethon nhw

Gwneud	Literary	Colloquial	Variants
I	gwneuthum	gwnes i	many variants:
you (s)	gwnaethost	gwnest ti	gwn– → gn– or → n–
he / she	gwnaeth	gwnaeth e / hi	–ae– → –e–
we	gwnaethom	gwnaethon ni	–th– → –l–
you (pl)	gwnaethoch	gwnaethoch chi	or –th– → –s–
they	gwnaethant	gwnaethon nhw	

Cael	Literary	Colloquial	Variants
I	cefais	ces i	
you (s)	cefaist	cest ti	
he / she	cafodd	cafodd fe / hi	cas, cadd, cafas, caeth e
we	cawsom	cawson ni	caen ni, caethon ni, cafon ni
you (pl)	cawsoch	cawsoch chi	caech chi, caethoch chi, cafoch chi
they	cawsant	cawson nhw	caen nhw, caethon nhw, cafon nhw

Vocabulary:

Frequency

peidio (peidi·), v.	stop, cease; don't
dylu (dyl·), v.	ought, should [*defective verb; typically found only in imperfect and pluperfect tenses*]
cenedl, cenhedloedd, f.	generation, nation
dull, -iau, m.	style, means, manner
canol, -au, m. / adj.	centre, middle

Theme: Body (Head and Hand)

blewyn, blew, n.m.,	hair (not on the head)
boch, -au, n.f.,	cheek
dant, dannedd, n.m.,	tooth
tafod, -au, n.m.,	tongue
ymennydd, n.m.,	brain / brains (pl. -iau)
bawd, bodiau, n.m.,	thumb
bys blaen,	index finger
bys canol,	middle finger
bys modrwy,	ring finger
bys bach,	little finger / pinkie
ewin, -edd, m.	nail
dwrn, dyrnau, n.m.,	fis

Lesson Eleven, Level C

There is one further past tense beyond the imperfect and the preterite, the pluperfect. This moves the action one step further into the past: before the action of the imperfect or the perfect, and two steps before the present. In English, "I had been" or "He had eaten" vs. "He was" or "he ate."

In Welsh, because *wedi wedi* is, at best, confusing, the periphrastic works similar to English: the imperfect of *bod* "be," but with the verb-noun linked by *wedi*.

Mae Nia yn bwyta	"Nia eats" / "Nia is eating"	*Bod* is present, link is *yn*:	present
Roedd Nia yn bwyta	"Nia was eating"	*Bod* is imperfect; link is *yn*:	imperfect
Mae Nia wedi bwyta	"Nia ate" / "Nia has eaten"	*Bod* is present, link is *wedi*:	preterite
Roedd Nia wedi bwyta	"Nia had eaten."	*Bod* is imperfect, link is *wedi*:	pluperfect

Or, put another way:

Verb tenses	*yn*	*wedi*
Present tense of *bod*	present	preterite
Imperfect tense of *bod*	imperfect	pluperfect

The pluperfect endings of conjugated verbs are recognizable by the -AS- in the middle, also found in the plural literary forms of the preterite. As usual, in the spoken language, the *we* and *they* forms fall together. The pluperfect endings for standard verbs, plus the five irregulars, are shown in the table below.

	pluperfect endings	*bod*	*mynd*	*dod*	*gwneud*	*cael*	(compare the perfect)
I	-aswn	buaswn	aethwn	daethwn	gwnaethwn	cawswn	
You (s)	-asit	buasit	aethit	daethit	gwnaethit	cawsit	
He / She	-asai	buasai	aethai	daethai	gwnaethai	cawsai	
We	-asem > -asen	buasem	aethem	daethem	gwnaethem	cawsem	(-asom > -ason > -on)
You (pl)	-asech	buasech	aethech	daethech	gwnaethech	cawsech	(-asoch > -och)
They	-asent > -asen	buasent	aethent	daethent	gwnaethent	cawsent	(-asant > ason > -on)

There are a few variants: a stem (*d*)*el-* for (*d*)*aeth-* which adds the regular endings, though occasionally dropping the -*a*- in -*as*- (so *elaswn / elswn, elasit / elsit*, etc.); *gwn-* is prone to losing its initial consonants. In general, though, the conjugated forms are found in written Welsh, where editors try to keep to the forms given above.

Vocabulary

Frequency

ymddangos (ymddangos·), v.	appear
ffaith, ffeithiau, f.	fact
dŵr / dyfr, dyfroedd, m.	water
hytrach, adv.	rather; instead

Theme: Body (Head and Hand)

talcen, -ni, n.m.,	forehead
ael, -iau, n.f.,	eyebrow
amrant, amrannau, n.m.,	eyelid

ffroen, -au, n.m.,	nostril
gwefus, -au, n.f.,	lip
gên, genau, n.m.,	jaw
pen·glo, -gau, n.f.,	skull
migwrn, migyrnau, n.m.,	knuckle (can also be "ankle")
cledr llaw, cledrau dwylo, n.f.,	palm
arddwrn, arddyrnau, n.m.,	wrist

Lesson Twelve: The Future
Diagnostic Page, Lesson 12

Question 1:

Can you say "Nia will sing" in Welsh without using *mynd* ?

No: Go to Level A

Yes: See Question 2

Question 2:

Can you say "Nia will sing" in Welsh without using *mynd* or *bydd* ?

No: Go to Level B

Yes: See Question 3

Question 3:

Can you identify the verbs that *gwrendy* and *erys* come from?

No: Go to Level C

Yes:
Skip Lesson Twelve
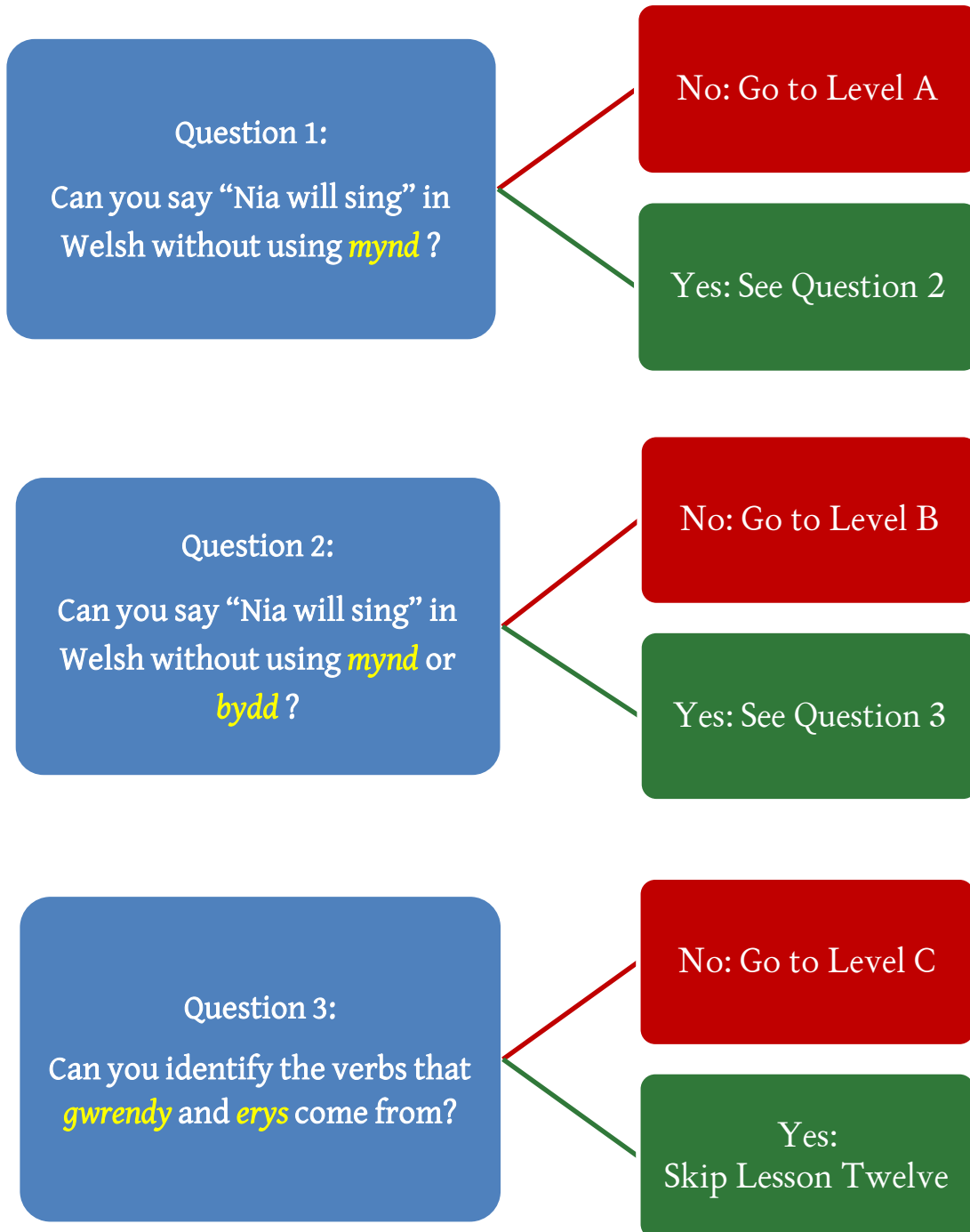
Lesson Twelve, Level A

The ordinary way of forming the future in Welsh is with the periphrastic of *bod*, formed with the root *bydd-* :

I will*	*Byddaf i*	(more colloquially, *bydda' i*)	[*or "shall"; I'm ignoring the shall / will issue in English]
you (s) will	*Byddi di*		
he / she /it will	*Bydd e / hi*		
we will	*Byddwn ni*		
you (pl) will	*Byddwch chi*		
they will	*Byddan nhw*	(more formally, *byddant*)	

> Note the soft mutation for the negative and for the interrogative: (A) *Fyddi di?* = Will you be?
> (Ni) *Fydd e ddim* = He won't be.

With the linking verb *yn*, this forms the future; with *wedi*, the future anterior or future perfect (that is to say, a period in time after the present but before something else in the future):

Bydd Nia yn canu,   "Nia will sing / Nia will be singing"   (Nia will be in the state of singing)
Bydd Nia wedi canu,   "Nia will have sung"   (Nia will be in the state of having sung)

Alert: Be particularly careful of the first person, as *byddwn i* means "I would be," while *byddwn ni* means "we will be." Be careful to sound both Ns in the future tense! Think of the difference between *green ale* vs. *green nail*.

Practically speaking, there is not much difference between *Mae Nia yn mynd i ganu* and *Bydd Nia yn canu*, but the latter is several orders of magnitude more common, and incidentally makes the future perfect easier: it is much more awkward to say *Mae Nia yn mynd i fod wedi canu*.

The endings attached to *bydd-* here are really the endings for the conjugated present. Welsh, like English, historical lacks a dedicated future tense. (If you think about it, English has to use "shall" or "will." This isn't uncommon for Indo-European languages.) Welsh made its future out of a tense form which has no equivalent in English, the *consuetudinal* or habitual present. It is used for things which happen over time: regular activities, habits, customs, and repeated activities, which naturally stretch beyond the present into both past and future. This meaning still survives for the *bydd-* forms, especially in Literary Welsh.

For example, a lovely sentence from an 1886 story meant to be inspirational reads:

Ni bydd* fy mam yn fy ngharu pan y byddaf yn ddrwg   "My mother doesn't love me when I am bad."   *sic: recte* ni fydd.

It would be incorrect to translate this as "Mother will not love me when I will be bad"; the context is a little Victorian girl whining inspirationally to her grandmother about her current relationship with her mother. (Apparently God, like Grandma, loves his children even when they are bad. Mam is cut from sterner cloth.) Note that it is implied that the girl is bad on multiple occasions, past and future, but not that she is always bad or even that she is regularly bad. The story, "Dylanwad Cariad" ("The Influence of Love") can be found in *Y Cyfaill* [The Friend] from March, 1886, p. 104; the full text is available online.

A more practical example comes from the highway code and road signs: *Rhaid i chi stopio pan fydd y golau coch i'w weld*, "you must stop when the red light appears," and *tra bydd golau coch sefwch yma*, "while there is a red light, stop here." Here, the habitual nature of *bydd* shows that the red light cycles through periodically. Other parts of Wales say *tra bo golau coch*, "while there is a red light," using the subjunctive.

In the modern spoken language, customary or habitual action is often indicated with the addition of the word *arfer*, "custom," thrown into the sentence adverbially, so that *byddaf i'n gwneud* is replaced by *dw i'n arfer gwneud* with the same meaning. English "will" or "shall" is always translated with the *byddaf, byddi, bydd*, etc.; "usually" or "habitually" should be be conveyed by adding *arfer* after the linking preposition. Going back into English from other peoples' Welsh, however, the habitual *bydd-* should be kept in mind, especially in the set phrases *os bydd* "if it is. . ." and *pan fydd* "when it is. . . ."

Frequency

troi (tro·), v.	turn
ceisio (ceisi·), v.	seek, try
popeth, pron.	everything
cyngor, cynghorau / cynghorion, m.	council
cilydd, n.m.	fellow
ei gilydd / eu gilydd, etc.	each other
tu, -oedd, m.	side
arbennig, adj.	special
unig, adj.	only; lonely

Theme: Body

blewyn, blew, m.	hair (not on the head)
bron, -nau, n.f.,	breast [*note*: bron, -nydd, n.f., hill]
dwyfron, n.f.,	chest
cefn, -au, n.m.,	back
asgwrn, esgyrn, n.m.,	bone
calon, -au, n.f.,	heart
braich, breichiau, n.f.,	arm
coes, -au, n.f.,	leg
troed, traed, n.m.,	foot

Dialogue:

Useful patterns to memorize:

Bydd Nia yn canu.	Nia will sing.
Fydd Nia yn canu?	Will Nia sing?
Fydd Nia ddim yn canu.	Nia will not sing.

Exercise 1: Change the periphrastic future into the conjugated future:

1. Dw i ddim yn mynd i deithio i Gymru.
2. Wyt ti'n mynd i weld y sioe?
3. Dw i'n mynd i ganu cân.
4. Maen nhw'n mynd i fwyta caws.
5. Dych chi'n mynd i ddarllen llyfr?
6. Dych chi ddim yn mynd i ysgrifennu llyfr.
7. Mae Owain yn mynd i brynu teledu newydd.
8. Mae fy nghalon i'n mynd i dorri.
9. Dydy fy nghalon i ddim yn mynd i dorri.
10. Dw i'n mynd i dorri calon rhywun arall!

Lesson Twelve, Level B

There is also a conjugated present tense in Welsh, with more or less the same endings as the future *bydd-*. This is one of those cases where the literary language and the spoken language have moved rather far away from each other. In Literary Welsh, this tense is both present, and, like *bydd*, habitual. In Spoken Welsh, this tense can be habitual but primarily has the sense of the <u>future</u>, except in set expressions.

Literary Welsh	North Wales	South Wales
-af	—a	—a
-i*	—i	—i
—‡	—ith	—iff
—wn	—wn	—wn
—wch*	—wch	—wch
—ant	—an	—an

[think *CardIFF*, South Wales, to remember which is which]

*The second person causes the final vowel in the stem to *raise*. "Raising," for the *ti* and *chi* forms, means that if the stem vowel's last syllable is an A, it changes to E. So the verb *rydych chi'n canu* would be *cenwch* in very formal Welsh.

‡ In the third person singular, all vowels are subject to change. This form is so complicated that it is being pushed into **Level C**. The verb *aros (arhos·)*, for example, becomes *erys*, as opposed to *arhosith / arhosiff*.

Literary		North Wales	South Wales	
canaf	"I sing"	*mi gana i*	*fe gana i*	"I will sing"
ceni		*mi gani di*	*fe gani di*	
cân		*mi ganith o / hi*	*fe ganiff e / hi*	
canwn		*mi ganwn ni*	*fe ganwn ni*	
cenwch		*mi ganwch chi*	*fe ganwch chi*	
canant		*mi ganan nhw*	*fe ganan nhw*	

Remember that in the living language, the positive particles *mi*L (North Wales) and *fe*L (South Wales) cause the soft mutation, unlike the literary positive particle *yr*, so that literary *Cân Nia* and . . . *y cân Nia* (as well as *Nia a gân*) are equivalent to *Fe ganiff Nia*. In both spoken and literary language, these forms tend to be used in sentence structures where the conjugated form simplifies the situation, though it may not feel like that at first!

Literary present: Irregular forms	endings	**mynd**	**dod**		**gwneud**	**cael**
I	-af	af	deuaf	> dof	gwnaf	caf
You (s)	-i	ei	deui	> doi	gwnei	cei
He / She	—	â (NW colloq., eith) (SW colloq., aiff)	daw		gwna (NW colloq., gwneith) (SW colloq., gwnaiff)	caiff (NW colloq., ceith)
We	-wn	awn	deuwn	> down	gwnawn	cawn
You (pl)	-wch	ewch	dewch	> dowch	gwnewch	cewch
They	-ant	ânt Colloq. ân	deuant Colloq. dôn	> dônt	gwnânt Colloq. gwnân	cânt Colloq. cân

With the irregular verbs, both *gwneud* and *cael* are common. As with the preterite, *gwneud* is an alternative auxiliary verb to *bod*: *Wnei di ddod?* Means the same as *Fyddi di'n dod?*: "Will you come?" Note the mutations with *gwneud*, though. In the same construction, *cael* is used for permission: *Gei di ddod?* is "Can you come?" or "Will you be able to come?" Remember that the negative causes the spirant mutation for *cael*: *Chei di ddim dod*, "You won't be able to come." *Cael*, in this sense, is more like English "may" in that it doesn't imply physical ability.

The *mynd* form occurs in the song *Ble'r ei di?*; I've put the conjugated present tense forms in red. Some have a future sense.

B'le'r ei di, b'le'r ei di yr hen dderyn bach?	Where are you going, where are you going, little birdie?
I nythu fry ar y goeden.	To nest high upon the tree
Pa mor uchel yw y pren?	How high is the tree?
Wel dacw fe uwchben.	Well, there it is, above.
O mi syrthi, yr hen dderyn bach.	Oh, you'll fall, little birdie.
B'le'r ei di, b'le'r ei di yr hen dderyn bach?	Where are you going, where are you going, little birdie?
I rywle i dorri fy nghalon.	Somewhere to break my heart.
Pam yr ei di ffwrdd yn syth?	Why are you going away right now?
Plant drwg fu'n tynnu'r nyth.	Bad children pulled down the nest.
O drueni, yr hen dderyn bach	O, poor thing, little birdie.

Vocabulary:

Frequency

torri (torr·), v.	cut, break; make (*sandwiches*)
cymorth (cymhorth·), v.	help, assist
swyddog, -ion, m.	official
tipyn, tipiau, m.	bit, little bit
nes, conj.	until

Theme: Body

gwddf, gyddfau, n.f.,	neck, throat
bol (N), bola (S), boliau, n.m.,	belly
(y)stumog, -au, n.f.,	stomach
(y)sgerbwd, (y)sgerbydau, n.m.,	skeleton
asen, -nau, n.f.,	rib
ysgyfant, ysgyfaint, n.f.,	lung
iau, ieuau, n.m. (N),	liver
afu, -au, n.m. (S),	liver
penelin, -oedd, n.m.,	elbow
pen·glin, -iau, n.m.,	knee
bys troed, bysedd traed, n.m.,	toe
sawdl, sodlau, n.m.,	heel

Lesson Twelve, Level C

The third person singular conjugated literary present tense is a challenge. In the first place, as it is a literary form, your daily vocabulary probably won't help you to recognize it. It is almost but not quite the bare stem of the verb; there is no ending, and the vowels tend to shift, so it is doubly difficult: here are some of the shifts that occur.

a→ai; a→ei; a→y; e→y; o→y; a...o→e...y; o...o→e...y; aw→y; ei→ai; o→aw; y→w; y→y [changes sound]

Finally, the initial consonant is subject to mutation, and thus the form occasionally crosses the line into nearly impossible. Here are a few examples of the more difficult but common literary third-person present tense verbs.

Third-Person Form	Verb-Noun (stem·)	
â	*mynd (a·)*	
bwyty	*bwyta (bwyta·)*	[Note: *bwyty* is also the common word for "restaurant"]
caiff	*cael (ca·)*	
cân	*canu (can·)*	[Note: *cân* is also the common word for "song"]
ceidw	*cadw (cadw·)*	
cwyd	*codi (cod·)*	
cyll	*colli (coll·)*	[Note: *cyll* also means "hazel," a plural of *coll*]
daw	*dod (deu·)*	[Note: *daw* also means "son-in-law"]
dail or *deil*	*dal (dali·)*	[Note: *dail* also means "leaves," the plural of "leaf"]
deffry	*deffro (deffr·)*	
dengys	*dangos (dangos·)*	
*dyry**	*rhoi (rho·)*	

* This one is really just *rhy·* with a leniting prefix *dy-*, but that doesn't make it easier to find in a dictionary!

dwg	*dwyn (dyg·)*	
edrydd	*adrodd (adrodd·)*	
edwyn	*adnabod* (irregular)	
eddy	*addo (addaw·)*	
egyr	*agor (agor·)*	
enfyn	*anfon (anfon·)*	
erys	*aros (arhos·)*	[not to be confused with the conjunction *er ys*, "since"]
etyb	*ateb (ateb·)*	
etyl	*atal (atali·)*	
geill or *gall*	*gallu (gall·)*	
gwêl	*gweld (gwel·)*	
gwnâ	*gwneud* (irregular)	
gwrendy	*gwrando (gwrandaw·)*	
gŵyr	*gwybod*	[not to be confused with *gwŷr*, "men"]
pery	*parhau / para (parh·)*	
prawf	*profi (prof·)*	[*prawf* is also the common word for "test"]
rhy	*rhoi (rho·)*	[not to be confused with the adverb *rhy*, "too"]
rhydd	*rhoddi (rhodd·)*	[*rhydd* is also the common word for "free"]
saif	*sefyll (saf·)*	
tâl	*talu (tal·)*	[adjective *tal*, "tall"; nouns *tâl* "payment" / "end"]
teifl	*taflu (tafl·)*	
tery	*taro (tar·)*	
try	*troi (tro·)*	
tyr	*torri (torr·)*	

This list is incomplete, but should show a number of the potential problems and patterns: the vowels tend to raise in third person, notably A→E and O→Y; the -Y ending is often a hint that it is the third person singular; vowels are expanded back into diphthongs, for example O→AW and O→WY.

This form can be learned! *Dyfal donc a <u>dyr</u> y garreg*:   A persistant strike <u>breaks</u> the stone.

<u>Vocabulary:</u>

Frequency

dychweld (dychwel·), v.	return	(formal *dychwelyd*)
ffurf, -iau, f.	form	
cyfrwng, cyfryngau, m.	means, medium; agency; intervla	
ychydig, adj.	little	

Theme: Body

corn gwddf, cyrn gwyddfau, n.m.,	gullet
clun, -iau, n.f.,	haunch, buttock
tin, -au, n.f.,	arse / ass, buttocks
twll tin, n.m.,	asshole / arsehole
pidyn, -nau, n.m.,	penis
caill, ceilliau, n.f.,	testicles
gwain, gweiniau, n.f.,	vagina; vulva

    [note: there are many synonyms for the nether bits: the words above have fairly neutral connotations.]

clun, -iau, n.f.,	thigh
morddwyd, -ydd, n.f.,	thigh
ffêr, -au, n.f.,	ankle

Lesson Thirteen: The Imperative
Diagnostic Page, Lesson 13

Question 1:

Can you give commands in Welsh ("Sing!" "Don't sing!") ?

No: Go to Level A

Yes: See Question 2

Question 2:

Can you use the form *bydded* ?

No: Go to Level B

Yes: See Question 3

Question 3:

Do you know what verb the form *elo* comes from?

No: Go to Level C

Yes:
Skip Lesson Thirteen
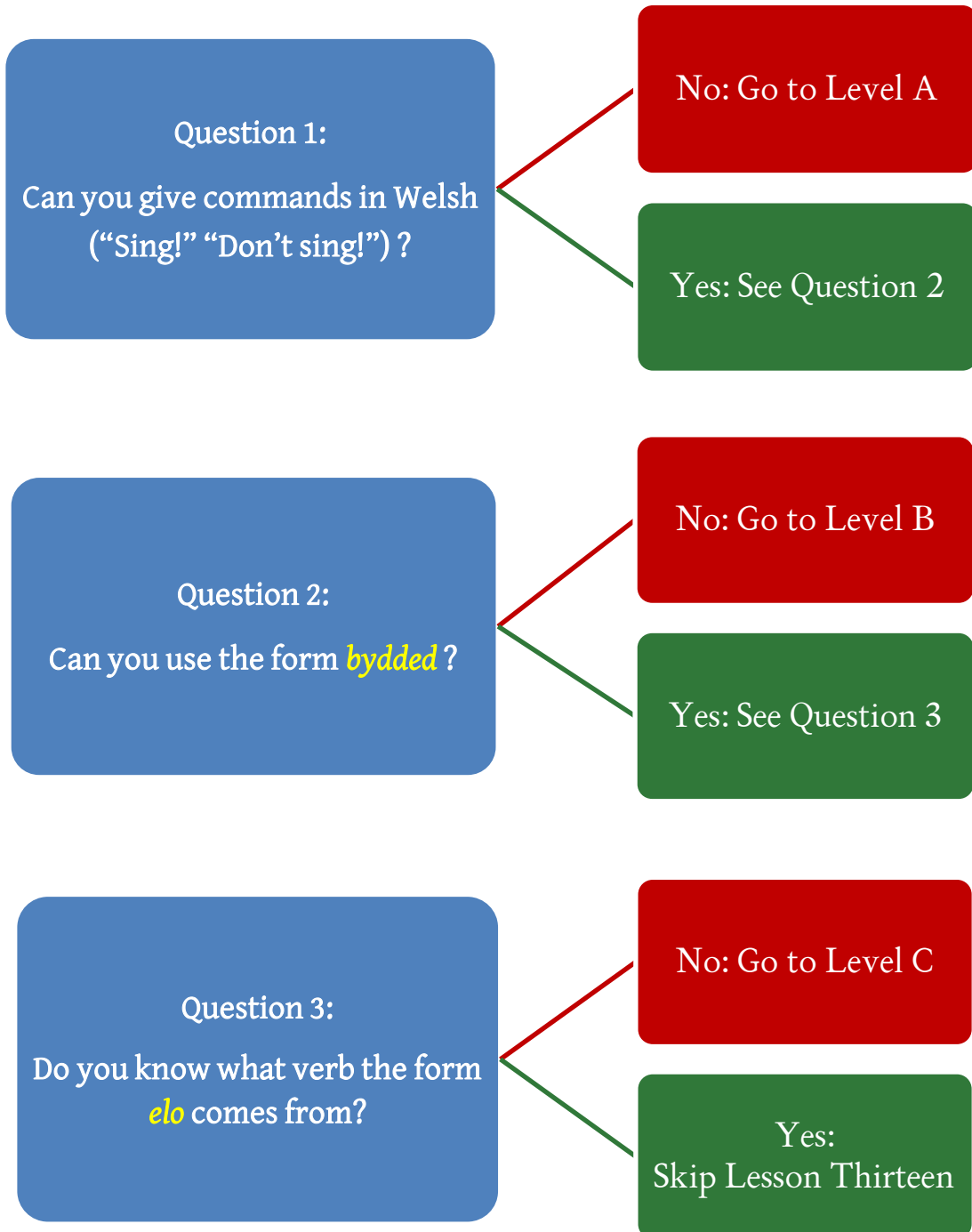
Lesson Thirteen, Level A

Welsh verbs have three *moods* (modes of operation). Most verbs are in the *indicative*; very rarely you find the *subjunctive*. In between is the *imperative*, used for giving commands. It only has one all-purpose tense. Note that this mood doesn't require any pre-verbal particle. English only has the second person: it's the form of the verb that can be followed by an exclamation point: stop! Welsh also lacks the first person singular, because you can't really command yourself (or if you do, you can address yourself as *ti* in the second person, or *chi* if you are less familiar with yourself). Like French, though, it does have a first person plural, which doesn't exist in English. English uses "let's" instead: "go!" vs. "let's go!"

The imperative in Welsh is fairly simple, especially in the plural, but it requires knowing the stem of the verb.

Verb stem·ending	1ˢᵗ person sing. (mi)	1ˢᵗ person pl. (ni)
—·**u**, —·**o**, etc.	**does not exist**	**·wn!**
	2ⁿᵈ person sing. (ti)	2ⁿᵈ person pl. (chi)
	·a! *or* **—!** (bare stem, no ending)	**·wch!** (+ A-raising)

The second person plural raises A to E, especially in the formal language: *Cenwch!* "sing!" For the singular, verbs ending in -*io* (stem −*i·o*) regularly use ·*a*, resulting in -*ia!* There are some expections, notably *peidio* (see below). Irregular verbs (e.g. *bod, dod, mynd*) use the bare stem, never ·*a*. Other verbs tend to use ·*a* in informal Welsh, but the bare stem in more formal and literary Welsh. Most verbs work either way:

Agor y drws! or *Agora'r drws!*	Open the door!
Agorwch y drws!	Open the door! (polite / formal / plural)
Agorwn y drws!	Let's open the door!

Don't forget that the object of a conjugated very takes the soft mutation: *agorwch ddwrs!*   Open a door!

You can soften the -*wch* form a little bit by adding the pronoun, *chi*:

Agorwch chi'r drws   Open the door, will you?

To tell someone *not* to do something, arguably more useful in an emergency, the Welsh equivalent of "don't" is the verb *peidio* "stop" or "cease," which of course is used in the imperative. In the literary language it is followed by *â*ᴴ / *ag*, but in speech these are often dropped. (In the really formal registers of the language, the negative imperative is the positive form preceeded by *na(c)* or, with transitive verbs, sometimes *nas*.)

Paid ag agor y drws!	Don't open the door!
Peidiwch ag agor y drws!	Don't open the door! (softer: *peidiwch chi ag agor y drws!* Don't you open the door!)
Peidiwn ag agor y drws!	Let's not open the door!
Nac agorwch y drws!	Open not the door! (Very formal / old-fashioned)

As in English, you can just say "don't!" on its own with *paid!* or *peidiwch!* Since Welsh lacks a direct word for "no!" small children hear *paid!* a lot. *Peidio* is also used to mean "not" in cases where *dim*'s other meaning, "anything" / "nothing," might cause confusion: *mwy na pheidio*, "more than not" vs. *mwy na ddim*, "more than anything / more than nothing."

Again as in English, you can also use the imperative of *gadael* ("let" or "permit"), though it requires *i*ᴸ + the pronoun + soft mutation:

Gad i ni gau'r drws!	Let us close the door! (you, singular, need to let us)
Gadewch i ni gau'r drws!	Let us close the door! (you, plural, need to let us)

Gad i ni beidio â chau'r drws!   Don't let us close the door! (you, singular, need to not let us)
Gadewch i ni beidio â chau'r drws!   Don't let us close the door! (you, plural, need to not let us)

Note that the verb takes the soft mutation after the pronoun, as in *rhaid i ni*, and also that in the negative, the English order is reversed: "don't let us" becomes "let us don't." You can also use this construction with the other persons, if you need to. Whether you use the singular or plural depends to some extend on what person or entity you think is giving permission, but the plural is the default.

A number of common verbs have unpredictable imperatives: the usual five irregulars (*bod, cael, dod, gwneud,* and *mynd*), but a few other common verbs as well. Of those, only *dyro!* (from *rhoi*) is completely irregular. The form of the singular imperative is similar to the third person singular of the conjugated present / future—often the same, but with fewer vowel hijinks. Where the choice isn't explicitly regional, I suggest learning the underlined form. Note *dos* as especially confusing: *mynd*, not *dod*!

	Ti	Ni	Chi
Bod	bydd!	byddwn!	byddwch!
Cael	no imperative: use a synonym		
Dod	tyrd! (N) tyd! (N, Colloq.) dere! (S)	<u>deuwn!</u> down! (Colloq.)	deuwch! (Lit.) <u>dewch!</u> dowch! (Colloq.)
Gwneud	gwna!	gwnawn!	gwnewch!
Rhoi	dyro! (Lit.) <u>rho!</u>	rhown!	rhowch!
Mynd	dos! (Lit., N) cer! (S)	awn!	<u>ewch!</u> (Lit., N, S) cerwch! (S)

The Welsh text of *O Come, All Ye Faithful* (*O! Deuwch, Ffyddloniaid*) is full of imperatives. For example, the chorus is:

Latin	Welsh Version	Translated Welsh	English Version
Vēnīte adōrēmus	*O! deuwch ac addolwn,*	O! come and let us adore,	O come let us adore Him
Vēnīte adōrēmus	*O! deuwch ac addolwn,*	O! come and let us adore,	O come let us adore Him
Vēnīte adōrēmus	*O! deuwch ac addolwn*	O! come and let us adore	O come let us adore Him
Dominum	*Grist o'r nef*	Christ from heaven	Christ the Lord

All three languages use the imperative for come! (*vēnīte / deuwch /* come), but each language has a different solution for the other verb; only Welsh can use a first-person plural imperative (*addolwn).* [For those who care, Latin uses the hortatory subjunctive, present tense, and English the periphrastic with *let*]. The last line, *dominum* ("lord" in the accusative case), is lenited in the Welsh to show that it is the object of *addolwn: o'r nef* and "the Lord" are just there to add syllables to the line.

Welsh also has a couple of verbs that exist only in the imperative: *hwde!* (N Wales; S. Wales is *hwre!,* not to be confused with the English-derived exclamation *hwrê!).* They mean something like French *voilà!*—both "look at that" and "here go you / take this." The plurals are *hwdiwch* and *hwriwch*, respectively. There are a few others, but they are rare or archaic: *moes! / moeswch!* ("give unto; give me, pass me; let me"), *dabre!* ("come here").

<u>Vocabulary:</u>

Frequency

siarad (siarad·), v.	talk, speak	
gwybod (gwydd· / irregular), v.	know	
pryd, -au /-iau, m.	time; meal	
nifer, -oedd, m.	number	
man, -nau, f.	place, spot	
agos, adj.	near	(equ. *nesed*, comp. *nes*, superl. *nesaf*)
holl, adj.	all	

Theme: Clothing

côt, -iau, f.	coat
crys, -iau, m.	shirt
dilledyn, dillad, m.	piece of clothing, (pl.) clothing
esgid, -iau, f.	shoe
ffrog, -iau, f.	frock, dress
gwisg, -oedd, f.	outfit, attire
hosan, -au, m.	stocking, sock
llogell, -au, f.	pocket
poced, -i, m.	pocket
sanau, pl.	socks
sgert, -iau, f.	skirt
trôns, tronsys, m.	underwear, (British) pants
trwsus, -au, m.	trousers, (N. Am.) pants

Lesson Thirteen, Level B

The imperative can also be used in the third person, something that English needs "let" to express. There are, as usual, two ways of doing this. Periphrastically, with *bod*, or less commonly by conjugating the verb itself.

The third-person imperative forms of *bod* exhibit a lot of variation. The pattern below puts the most common form on the left, and the least common on the right:

3rd person imperative of *bod*:	Singular	Plural
	bydded, bid, boed	*byddent, byddant, byddont*

This form is used like *rhaid*, where the verb is followed by *i$^+$* + **subject** + **verb with soft mutation**. (No particles with the imperative, though.) In the Welsh national anthem, for example, the chorus reads:

> **O bydded i'r hen iaith barhau!**   O, let the old language endure! (*parhau*)

The form *bid* shows up in a proverb in the second branch of the *Mabinogi*: *A fo ben, bid bont* ("Whoever would be a leader, let him be a bridge.") The regular third person singular ending, though, is *·ed*, which gave rise to the other two forms, *boed* (from the subjunctive stem *bo·*) and *bydded* (from the habitual / future / conditional stem, *bydd-*). The national anthem could equally well have used *parhau* in the imperative: *parhaed* would mean "let persist" or "let endure" or "let keep on," only *O parhaed yr hen iaith!* doesn't scan.

The Bible is fond of the *-ed* form. For instance, 1 Peter 3:11 reads:

> *Gocheled y drwg, a gwnaed y da; ceisied heddwch, a dilyned ef.*

The verbs are *gochel* (*gochel·*; avoid, shun, eschew), *gwneud* ([irregular]; make, do), *ceisio* (*ceisi·*; seek, try), and *dilyn* (*dilyn·*; follow, pursue), so "Let him avoid evil, and do good; let him seek peace, and pursue it." In Welsh, it is not gendered, so "Let her avoid evil. . . " is just as valid a translation.

In the third person plural, the ending is *-ent*, though some texts recommend *-ant* or (in older texts) *-ont*. As you are unlikely to encounter the form in speech, and only rarely in writing, it does not matter a great deal which vowel you prefer; the main thing is to be aware that the form exists.

Vocabulary:

Frequency

colli (coll·), v.	lose
credu (cred·), v.	believe
arian, m.	silver; money
gwerth, -oedd, m.	worth, value
llawn, adj.	full

Theme: Clothing

cap, -au, m.	cap

gŵn, gynau, m.	robe, gown [do not confuse with *gwn, gynnau*, m., gun]
gwregys, -au, m.	belt
het, -iau, f.	hat
maneg, menig, f.	glove
sbectol, -au, m.	glasses
sbectol haul, -au h., m.	sunglasses
siaced, -i, f.	jacket
siwmper, -i, f.	sweater, jumper
tei, -s, m.	(neck)tie

Lesson Thirteen, Level C

The third verbal mood is the subjunctive. A Welsh verb can have up to five types of information encoded: person, number, tense, mood, and sense (meaning). Not every form encodes all of these: the verb-noun has none of that information except the meaning, and it is possible to have various combinations: impersonal forms have tense and mood but neither person nor number; imperatives have person, number, and mood, but no tense.

Person	Number	Tense	Mood	Unmarked
• First • Second • Third	• Singular • Plural	• Present / Habitual • Imperfect • Preterite • Pluperfect	• Indicative (all tenses) • Subjunctive (one tense) • Imperative (no tense)	• Verb-Noun (no person, number, tense, or mood) • Impersonal (no person or number)

In spoken Welsh, the subjunctive exists only in proverbs and certain fossilized expressions, and even in the literary language it is rare. In both frequency and function, then, it more or less matches English. In the literary language, the subjunctive is used for things which aren't now true, but might be. As in English, it is often a mood used in subordinate clauses. Since it is not much used, the main reasons for learning it are to recognize it when it shows up in literature, especially since some of the modern spoken forms look like the older subjunctive forms. Only the present subjunctive is distinct in form, and its endings are as follows:

<u>canu</u>

I	*-wyf*	*canwyf*	(cf. the conjugated present / future, *canaf*)
you (s.)	*-ych* with vowel raising	*cenych*	(cf. the conjugated present / future, *ceni*)
he / she / it	*-o*	*cano*	(cf. the conjugated present / future, *cân*)
we	*-om*	*canom*	(cf. the conjugated present / future, *canwn*)
you (pl.)	*-och*	*canoch*	(cf. the conjugated present / future, *cenwch*)
they	*-ont*	*canont*	(cf. the conjugated present / future, *canant*)

Note that *canoch* is identical to the colloquial preterite tense form; on the rare occasions when they come up in the spoken language, the subjunctive form *canon* for the first and third person plural match the colloquial preterite.

The irregular verbs often have a distinct subjunctive stem, often with *-el-*:

bod (bo· / bydd·)		caffael > cael (caff·)	dyfod > dod (del·)	gwneuthur > gwneud (gwnel·)	myned > mynd (el·)
bwyf	*byddwyf*	*caffwyf*	*delwyf*	*gwnelwyf*	*elwyf*
bych	*byddych*	*ceffych*	*delych*	*gwnelych*	*elych*
bo	*byddo*	*caffo*	*delo*	*gwnelo*	*elo*
bôm	*byddom*	*caffom*	*delom*	*gwnelom*	*elom*
bôch	*byddoch*	*caffoch*	*deloch*	*gwneloch*	*eloch*
bônt	*byddont*	*caffont*	*delont*	*gwnelont*	*elont*

As is so often the case, these verbs are the most frequently encountered in this form, and the most difficult to find if you are not familiar with them.

<u>Vocabulary:</u>

Frequency

cynllunio (cynlluni·), v.	plan
swyddfa, swyddfeydd, n.	office (*location*)
maint, meintiau, m.	size
pen, adj.	top,highest point, main, chief (sup. *pennaf*)

Theme: Clothing

cadach, cedych, m.	handkerchief, cloth
cotwm, adj.	cotton
ffedog, -au, f.	apron
gwlân, adj.,	woollen, wool
lledr, adj.	leather
llin, adj.,	linen, flax
modrwy, -au, f.	ring
oriawr, oriorau, f.	watch
sgarff, -iau, f.	scarf
sidan, adj.	silk

Lesson Fourteen: Numbers
Diagnostic Page, Lesson 14

Question 1:

Can you count 1–10 cats or dogs in Welsh?

No: Go to Level A

Yes: See Question 2

Question 2:

Can you talk about 17 dogs or cats?

No: Go to Level B

Yes: See Question 3

Question 3:

Can you count from 1–100 in Welsh?

No: Go to Level C

Yes:
Skip Lesson Fourteen
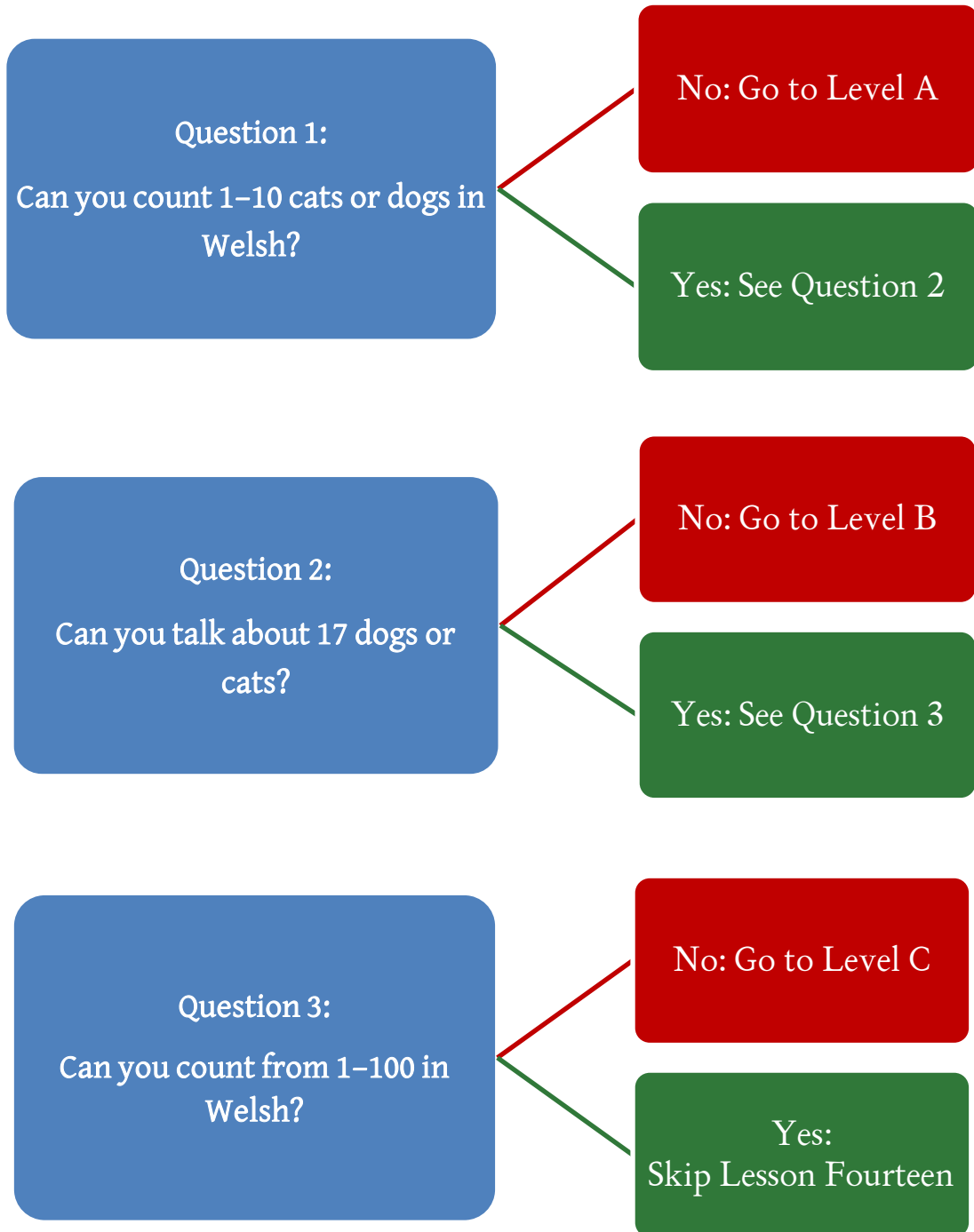
Lesson Fourteen, Level A

Numbers, technically, are adjectives that modify nouns, because they provide more information about the noun in question. Welsh numbers, like English numbers but unlike regular Welsh adjectives, precede the noun (except for "first," *cyntaf*, which follows its noun 90% of the time). They also have a few other nuances:

- As in English, numbers have *cardinal* (how many: 1, 2, 3) and *ordinal* (in what order: 1st, 2nd, 3rd) forms.
- Gender. Numbers 1–4 have masculine and feminine forms in Welsh (for 1, it's only in the mutation that follows). The list below uses masculine *ci* and feminine *cath* in the examples to show the different possibilities.
- Mutation. Numbers do not automatically cause soft mutation in a following noun like other adjectives do, but several of the numbers (1, 2, 3, and 6) cause soft or aspirate mutation or something else (10).
  Feminine ordinal nouns mutate after the definite article, and cause soft mutation; masculine ordinals do neither. Exception: *ail* (second) causes the soft mutation regardless of gender.
- Spelling changes. 5 and 6 drop the final consonant before nouns. Other numbers sometimes change final G to NG.
- Are used with the singular noun (all except 0).

So the list of cardinal numbers 0–10 is:			The list of ordinal numbers 1st through 10th is:		
0	dim:	*dim cathod, dim cŵn*	**1^{af}**	cyntaf:	*y ci cyntaf*
					y gath gyntaf
1	un (m.):	*un ci*	**2^{il}**	ail^L:	*yr ail gi*
	un^L (f.):	*un gath*			*yr ail gath*
2	dau^L (m.):	*dau gi*	**3^{ydd}**	trydydd (m):	*y trydedd ci*
	dwy^L (f.):	*dwy gath*	**3^{edd}**	trydedd (f):	*y drydedd gath*
3	tri^H (m.):	*tri chi*	**4^{ydd}**	pedwerydd (m.):	*y pedwerydd ci*
	tair (f.):	*tair cath*	**4^{edd}**	pedwaredd (f.):	*y bedwaredd gath*
4	pedwar (m.):	*pedwar ci*	**5^{ed}**	pumed:	*y pumed ci*
	pedair (f.):	*pedair cath*			*y bumed gath*
5	pump:	*pum ci, pum cath*	**6^{ed}**	chweched:	*y chweched ci*
					y chweched gath
6	chwech^H:	*chwe chi, chwe chath*	**7^{fed}**	saithfed:	*y saithfed ci*
					y saithfed gath
7	saith:	*saith ci, saith cath*	**8^{fed}**	wythfed:	*yr wythfed ci*
8	wyth:	*wyth ci, wyth cath*			*yr wythfed gath*
9	naw:	*naw ci, naw cath*	**9^{fed}**	nawfed:	*y nawfed ci*
					y nawfed gath
10	deg:	*deg ci, deg cath*	**10^{fed}**	degfed:	*y degfed ci*
	deng before B, D, G, N, M				*y ddegfed gath*
	sometimes with mutations B→M, D→N, G→Ø				

Interestingly, when a singular noun is modified by a plural number, it is still understood as plural: *mae'r tair cath hyn yn dda* "these three cats are good" (with plural *hyn* instead of feminine singular *hon*).

Fractions are as follows.

½ hanner *hanner pwys*, a half pound / half a pound (no o^L)

⅓ traean *traean o bwys*, a third of a pound (with o^L) ⅔ deuparth, dau draean

¼ chwarter *chwarter pwys*, a quarter pound / quarter of a pound. (no o^L) ¾ tri chwarter

Other fractions are the same form as the ordinals, as in English, but often helpfully clarified with *rhan* (n.f.) "part":

⅕ pumed ran *pumed ran o bwys*, a fifth of a pound (*pwys*) (with o^L)

Vocabulary:

Frequency

derbyn (derbyni·), v.	receive, accept
gweithio (gweithi·), v.	work
aelod, -au, m.	member; limb
diwedd, -ion, m.	end (*time*, *event*)
defnydd (deunydd), -iau, m.	material, stuff
gwahanol, adj.	different
tebyg, adj.	like, probable; pobably

Theme: Numbers

|	
un, adj.	one
dau, m. adj.,	two
dwy, f. adj.,	two
tri, m. adj.,	three
tair, f. adj.,	three
pedwar, m. adj.,	four
pedair, f. adj.,	four
pump, adj.,	five
chwech, adj.,	six
saith, adj.,	seven
wyth, adj.,	eight
naw, adj.,	nine
deg, adj.,	ten

Lesson Fourteen, Level B

Numbers above ten are slightly more complicated in Welsh, because above ten there are two systems in operation. One system, used especially with time, money, and measurement, is based around the number 20 and is known as the *vigesimal system*, or more simply as the *traditional system*. The other system, which follows English and is based around the number 10, is known as the *decimal system* or the *new system*. It is more common for talking about large numbers. I recommend learning the traditional system out of respect for the language as something distinct from English, but the decimal is increasingly common.

To explain more visually: in English, we think of *ones*, *tens*, and *hundreds* as the basic blocks from which to build any number below a thousand. A "ten" is a group of ten "ones," and a "hundred" is ten "tens." An easy way to think about it is with money: a dime is worth ten pennies, and a dollar is ten dimes.
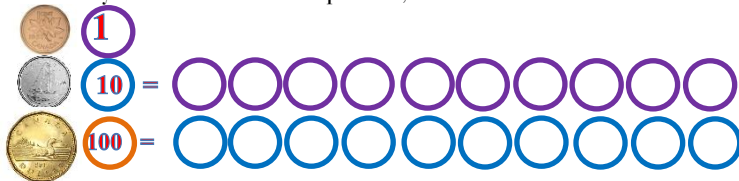
In Welsh, the basic units *ones* and *hundreds* are the same, but in between, the main unit is *twenties*. To build bigger numbers, these are the basic units, though between ten and twenty a *five* or *ten* helps close the gap. Think of British money with its 20p pieces: a pound is five 20p pieces. The easiest way to make 36p is a 20p coin, a 10p coin, a 5p coin, and a penny; counting in Welsh is the same.
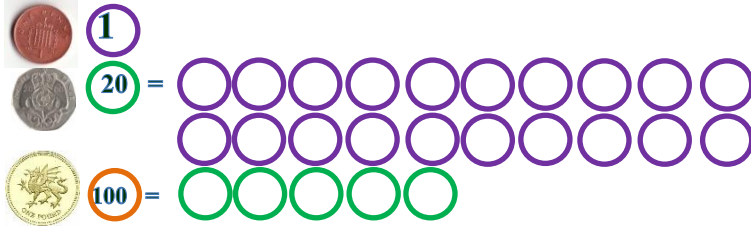
In Welsh, each "twenty" is built from three sections: the first half, the third quarter, and the fourth quarter.

1–10   (the set of numbers 1–10)
10–15   (the number 10 + 1 through 5)
16–20   (the number 15 + 1 through 5)
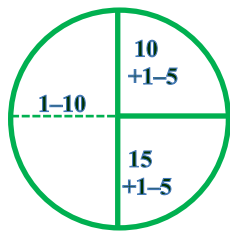
1ˢᵗ quarter	**un** (1)	**dau** (2)	**tri** (3)	**pedwar** (4)	**pump** (5)
2ⁿᵈ quarter	chwech (6)	saith (7)	wyth (8)	naw (9)	deg (10)
3ʳᵈ quarter	**un** ar ddeg (1+10 = 11)	**deu**ddeg (2◊10 = 12)	**tri** ar ddeg (3+10 = 13)	**pedwar** ar ddeg (4+10 = 14)	**pym**theg (5◊10 = 15)
4ᵗʰ quarter	**un** ar bymtheg (1+15 = 16)	**dau** ar bymtheg (2+15 = 17)	deunaw (2×9 = 18)	**pedwar** ar bymtheg (4+15 = 19)	**ugain** (20)

The multiples of three are all out of pattern: 6, 9, 12, 15, and 18. For the curious, it's the invisible final P of *pump* that changes *-ddeg* to *-theg* in *pymtheg*.

And so to count. Below, the mutations and genders are the same within the compounds as they are for the numbers 1–10. Note that with the decimal system, you can use the singular noun, but you can also use o^L plus the plural noun.

Traditional		**Decimal**	
11 un ar ddeg	*un ci ar ddeg*	un deg un	*un deg un ci / un deg un o gŵn*
	un gath ar ddeg	un deg un	*un deg un gath / un deg un o gathod*
12 deuddeg	*deuddeg ci / cath*	un deg dau	*un deg dau gi / un deg dau o gŵn*
		un deg dwy	*un deg dwy gath / un deg dwy o gathod*

Alert: Twelve (old style) is very similar to twenty (new style): *deuddeg* vs. *dau ddeg*.

13 tri ar ddeg	*tri chi ar ddeg*	un deg tri	*un deg tri chi / un deg tri o gŵn*
tair ar ddeg	*tair cath ar ddeg*	un deg tair	*un deg air cath / un deg tair o gathod*
14 pedwar ar ddeg:	*pedwar ci ar ddeg*	un deg pedwar	*un deg pedwar ci / un deg pedwar o gŵn*
pedair ar ddeg:	*pedair cath ar ddeg*	un deg pedair	*un deg pedair cath / un deg pedair o gathod*
15 pymtheg	*pymtheg ci / cath*	un deg pump	*un deg pum ci /cath │ un deg pump o gŵn / gathod*
16 un ar bymtheg	*un ci ar bymtheg*	un deg chwech	*un deg chwe chi/chath │un deg chwech o gŵn/gathod*
17 dau ar bymtheg	*dau gi ar bymtheg*	un deg saith	*un deg saith gi / cath │ un deg saith o gŵn / gathod*
dwy ar bymtheg	*dwy gath ar bymtheg*		
18 deunaw	*deunaw ci / cath*	un deg wyth	*un deg wyth ci /cath │ un deg wyth o gŵn / gathod*
19 pedwar ar bymtheg:	*pedwar ci ar bymtheg*	un deg naw	*un deg naw ci / cath │un deg naw o gŵn / gathod*
pedair ar bymtheg:	*pedair cath ar bymtheg*		
20 ugain	*ugain ci / cath*	dau ddeg	*dau ddeg ci /cath │ dau ddeg o gŵn / gathod*

Like 10, 12 and 15 sometimes change the final –G to –NG: see Lesson 14 A.

The ordinal numerals for 11–20 are most common in the old style (new style is un deg + ordinal; 11th is *un deg cyntaf* or *un deg unfed*). The more traditional ordinals are as follows:

11[eg]	unfed ar ddeg	**16[eg]**	unfed ar bymtheg
12[fed]	deuddegfed	**17[eg]**	ail ar bymtheg *or* eilfed ar bymtheg
13[eg]	trydydd / trydedd ar ddeg	**18[fed]**	deunawfed
14[eg]	pedwerydd / pedwaredd ar ddeg	**19[eg]**	pedwerydd / pedwaredd ar bymtheg
15[fed]	pymthegfed	**20[fed]**	ugeinfed

Unfed precedes its noun, and is used in place of *cyntaf* in compound ordinals. As with the ordinals, the noun goes in the middle where there is a compound:

> *Yr unfed ci ar ddeg, y deuddegfed ci, y trydydd ci ar ddeg*; etc. *yr unfed gath ar ddeg, y ddeuddegfed gath, y drydedd gath ar ddeg*, etc.

Joke from 1893 (*Papur Pawb*, 1 Ebrill 1893, p.3, from http://papuraunewydd.llyfrgell.cymru/view/3586082/3586085):

> Aeth dau fachgen i ofyn am le at Mr. Rongscale y cigydd. Gofynodd y cigydd i'r cyntaf pa sawl owns mewn pwys? "Un ar bymtheg," meddai y bachgen. "Ni wnei di mo'r tro." Daeth yr ail fachgen i mewn. "Pa sawl owns sydd mewn pwys?" gofynai y cigydd. "Pedwar ar ddeg," oedd atebiad y bachgen. Cafodd y lle.

> Two boys went to Mr. Rongscale the butcher to ask for a job. The butcher asked the first, how many ounces in a pound? "Sixteen," said the boy. "You won't do." The second boy came in. "How many ounces are there in a pound?" asked the butcher. "Fourteen," was the boy's answer. He got the place.

<u>Vocabulary:</u>

Frequency

penderfynu (penderfyn·), v.	decide	
gwrando (grandaw·), v.	listen	
disgybl, -ion, m.	pupil	
adeg, -au, f.	time period	
bychan, adj.	little	(f. *bechan*, pl. *bychain*)

Theme: Numbers

un ar ddeg, adj.	eleven
deuddeg, adj.,	twelve
tri ar ddeg, adj.	thirteen
pedwar ar ddeg, adj.	fourteen
pymtheg, adj.	fifteen
un ar bymtheg, adj.,	sixteen
dau ar bymtheg, adj.,	seventeen
deunaw, adj.,	eighteen
pedwar ar bymtheg, adj.,	nineteen
ugain, adj.,	twenty

Lesson Fourteen, Level C

The numbers above twenty are more common in the decimal system:

21–9 *dau ddeg un* though *un deg naw*

> *dau ddeg* is the most common spelling, but it is also found as one word: *dauddeg* or, confusingly and incorrectly, as *deuddeg*.

31–9 *tri deg un* though *tri deg naw*

41–9 *pedwar deg* un though *pedwar deg naw*

51–9 *pum deg un* though *pum deg naw*

61–9 *chwedeg un* though *chwedeg naw*

71–9 *saith deg un* though *saith deg naw*

81–9 *wyth deg un* though *wyth deg naw*

91–9 *naw deg un* though *naw deg naw*

The new style of numbers is the most common with temperature, with the number placed before *gradd* (f.), "degree." In Welsh, the international spellings *Celsius* and *Fahrenheit* are the most common, but *Selsiws* and *Ffarenheit* are also found, though they are abbreviated as °C / °F, never °S / °FF.

The vigesimal system is more likely to break down the higher you go, but the numbers are:

20	*ugain*	**20**^{fed}	*ugainfed*

20	*ugain*	**20**$^{\text{fed}}$	*ugainfed*
21–39	*un ar hugain* (note the H) though *pedwar ar bymtheg ar hugain*	**21**$^{\text{ain}}$**–39**$^{\text{ain}}$	*unfed ar hugain, etc.*
40	*deugain*	**40**$^{\text{fed}}$	*deugainfed*
41–59	*un ar ddeugain* though *pedwar ar bymtheg ar ddeugain*	**41**$^{\text{ain}}$**–59**$^{\text{ain}}$	*unfed ar ddeugain, etc.*
(*occasional exception:* **50** *hanner cant*		**50**$^{\text{fed}}$	*hanner canfed*)
60	*trigain*	**60**$^{\text{fed}}$	*trigainfed*
61–79	*un ar drigain* though *pedwar ar bymtheg ar drigain*	**61**$^{\text{ain}}$**–79**$^{\text{ain}}$	*unfed ar chwegain, etc.*
80	*pedwar ugain*	**80**$^{\text{fed}}$	*pedwar ugainfed*
81–99	*un ar bedwar ugain* though *pedwar ar bymtheg ar bedwar ugain*	**81**$^{\text{ain}}$**–99**$^{\text{ain}}$	*unfed ar bedwar ugain, etc.*

The ordinal numbers follow the pattern of 1–20.

This isn't too much worse than French 99 (*quatre-vingt dix neuf*, "four-twenty ten nine.") As with the teens, the singular noun goes after the first part of the number, so *pedwar balŵn coch ar bymtheg ar bedwar ugain*, "99 red balloons." For higher numbers, especially new style, it is more common to use the plural noun after o^L: *naw deg naw o falŵnau coch*. For really complicated numbers, you also have the option of using a simpler number plus *namyn un* (less one): *cant namyn un*, 99 (lit. 100 less 1)—*can balŵn coch namyn un*. *Namyn un* can go before the number, so *namyn un deugain* (less 1 40 = 39). For example, *namyn dwy flynedd deugain*: 38 years old (less two years forty).

At 100, the old system more or less stops, though the numeral *chweugain* is found occasionally for 120, and *saith ugain* for 140. In both systems, 100 is *cant*; like 5 and 6, it drops the final consonant before nouns: *can ci, can cath*. "Percentage" is *canran* and "percent" is is *y cant*: *deg y cant* would be ten percent.

100 *cant*   **200** *deugant*   **300** *trichant*   **400** *pedwar cant*   **500** *pumcant*

600 *chwechant*   **700** *saith cant*   **800** *wyth cant*   **900** *nawcant*   **1000** *mil*

For all of these, there are some variations in spacing and even in internal mutations of *cant*. To join the numbers, use a^H / *ac* "and" after the hundreds: *nawcant a phedwar ci ar ddeugain*, 944 dogs. Some of these numbers can function as nouns, with plurals: *ugeiniau*, scores / lots; *cannoedd*, hundreds; *miloedd*, thousands. As nouns, 20 and 100 are masculine, but 1000 is feminine. Ordinals are *canfed (100ᶠᵉᵈ)*, *milfed (1000ᶠᵉᵈ)*, etc.

Years are typically counted using 1000, unlike English: *mil naw cant ac ugain / mil naw cant dau ddeg* 1920; *yn y flwyddyn dwy fîl a phymtheg*, in the year 2015. So you might say:

Ces i fy geni ym mil naw cant a thrigain—I was born in 1960.
Fy mhenblwydd yw yr 21ain [unfed ar hugain] o fis Mehefin—my birthday is the 21ˢᵗ of June.

Vocabulary:

Frequency

cychwyn (cychwyn·), v.	set out, start off
cerdd, -i, f.	song, poem, music
polisi, polisïau, m.	policy
blaen, -au, m.	front; end
o flaen, prep.	in front of

Theme: Numbers

deg ar hugain, adj.,	thirty
deugain, adj.,	forty
hanner cant, adj.,	fifty
trigain, adj.,	sixty
deg ar drigain, adj.,	seventy
pedwar ugain, adj.,	eighty
deg ar bedwar ugain, adj.,	ninety
cant, adj.	hundred
cant, cannoedd, n.m.,	hundred
deugant, adj.	two hundred
mil, -oedd, n.f.,	thousand
miliwn, miliynau, n.m.,	million (1 000 000)
biliwn, biliynau, n.m.,	billion (1 000 000 000 or 1 000 000 000 000)

Lesson Fifteen: Telling & Measuring Time
Diagnostic Page, Lesson 15

Question 1:

Can you tell time in Welsh?

No: Go to Level A

Yes: See Question 2

Question 2:

Can you say how old you are in Welsh?

No: Go to Level B

Yes: See Question 3

Question 3:

Can you say $2 + 2 = 4$ in Welsh?

No: Go to Level C

Yes:
Skip Lesson Fifteen
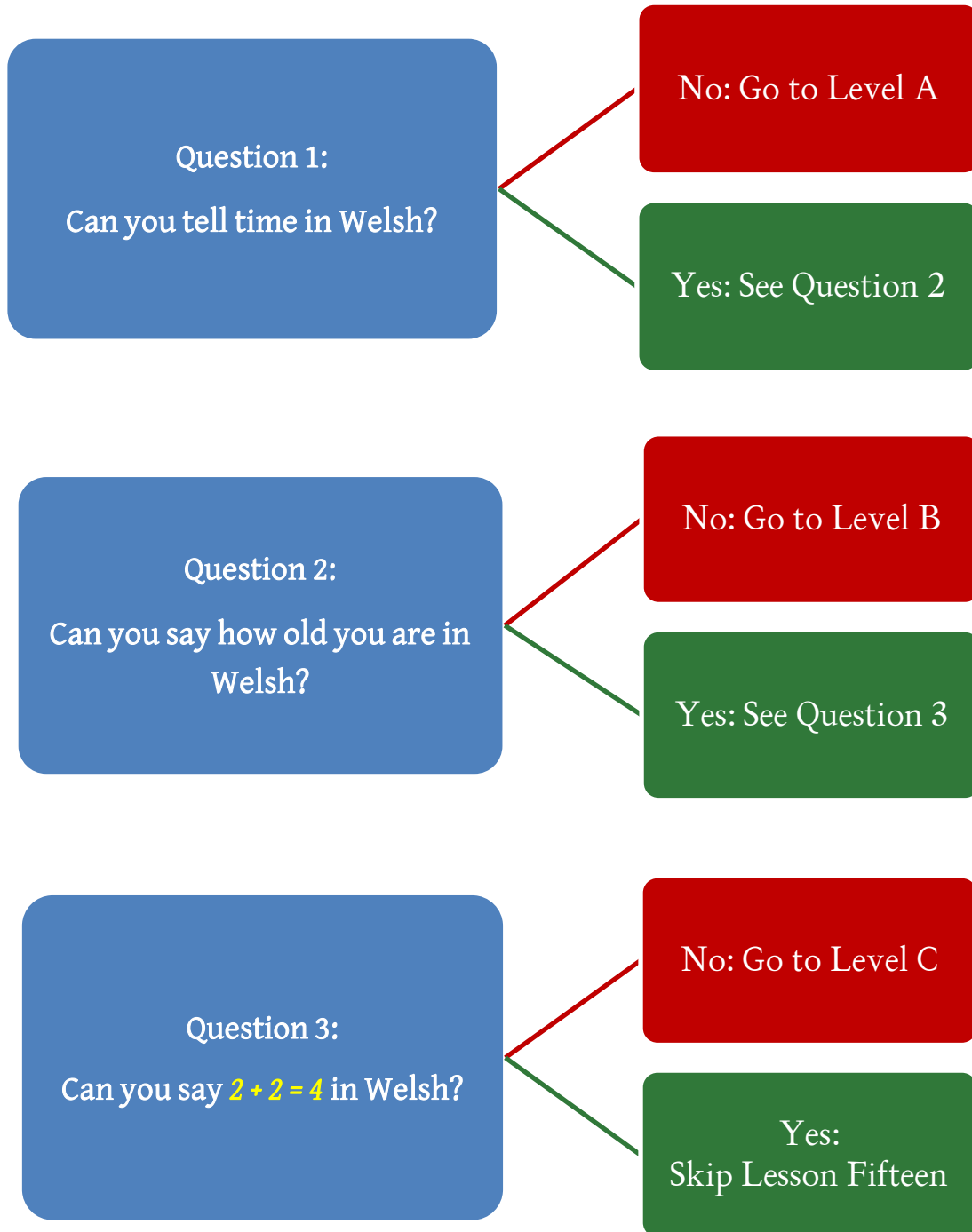
Lesson Fifteen, Level A

Faint o'r gloch yw hi? What time is it? Not too difficult: the number plus "o'clock" (*o'r gloch*)—*un o'r gloch, dau o'r gloch, tri o'r gloch*, etc. *Cloch*, literally "bell," is feminine, as is *awr*, but the names of the hours are masculine, presumably to agree with *trawiad* ("strike"). Time tends to use the old numerals, so eleven and twelve are *un ar ddeg o'r gloch* and *deuddeg o'r gloch*. For the question "What time is it," you can also ask *Faint yw hi o'r gloch* or, following English, *beth yw'r amser*, literally "what is the time."

Using the twelve-hour clock, it is helpful to specify *yn y bore* (in the morning / a.m.), *yn y pnawn* (in the afternoon / p.m.), *yn yr hwyr* (in the evening / p.m.), *yn y nos* (at night / p.m.).

Pryd mae X?   (When is X?)   *Note:* the conjunction "when" is a different word in Welsh, *pan*
Am faint o'r gloch mae X?   (What time is X?)

At (specific time): *Am* X *o'r gloch.*

am un	*am bedwar*	*am saith*	*am ddeg*
am ddau	*am bump*	*am wyth*	*am un ar ddeg*
am dri	*am chwech*	*am naw*	(*am ddeuddeg*, but specify:) *am hanner nos* (midnight)
			am hanner dydd (noon)

At (part of day): *gyda(g)*

gwawr, dawn	*gyda'r wawr*, at dawn
dydd, day	*gyda'r dydd*, at day, daytime (adj.)
cyfnos, dusk	*gyda'r cyfnos*, at dusk
nos, night	*gyda'r nos*, at night, in the evening (*default phrase for* "at night"; specific)

      This construction is very old: several verses of the Welsh epic poem *Y Gododdin* begin *gwŷr a aeth Gatraeth gan wawr*, "men went to Catterick [now in Yorkshire] at dawn."

At   (period of time):   *yn*   *yn y dydd*, in the daytime
                                yn y nos, at night, nighttime (general; *in contrast to* "during the day")
     (with numbers):   —   *deg y nos*, ten at night

Around: *Tua^H / tuag* X *o'r gloch.*

tuag un	*tua phedwar*	*tua saith*	*tua deg*	
tua dau	*tua phump*	*tuag wyth / tua wyth*	*tuag un ar ddeg*	
tua thri	*tua chwech*	*tua naw*	(*tua deuddeg*)	*tua hanner dydd* (noon)
				tua hanner nos (midnight)

During: *yn ystod*   *yn ystod y dydd*, during the day
Over-:   *dros*   *dros nos*, overnight

For (duration):   *am*

am ddydd, for a day	*am ddeuddydd*, for two days	*am dridiau*, for three days
am wythnos, for a week	*am bythefnos*, for a fortnight (two weeks)	*am benwythos* (weekend)
am fis, for a month	*am ddeufis*, for two months	
am flyddwyn, for a year		

By   *erbyn*   *erbyn dau o'r gloch*, by two o'clock

In (at the end of X amount of time):   *ymhen*   *ymhen mis*, in a month   [less good, *mewn mis*, following English]
Within: *o fewn*   *o fewn wythnos*, within a week

In (with numbers):   —   *tri y bore*, three in the morning; *pedwar y pnawn*, four in the afternoon

Since: *ers*
      specific   *Ers pryd wyt ti wedi bod yma?*   Since when (i.e. how long) have you been here? (since what time)
      indefinite   *Ers faint wyt ti wedi bod yma?*   Since when (i.e. how long) have you been here? (what period of time)
Until: *hyd^L / tan^L*   *tan y bore*, until morning; *hyd dri o'r gloch*, until three o'clock   [use either]

How to say "half past" the hour:
      5.30   *Mae hi'n hanner awr wedi pump*
      11.30   *Mae hi'n hanner awr wedi un-ar-ddeg*
      Note: You can't use the British "half six" in Welsh any more than you can in North American English!

How to say "past" and "to" the hour
      3.15   *Mae hi'n chwarter wedi tri*
      8.15   *Mae hi'n chwarter wedi wyth*
      3.45   *Mae hi'n chwarter i bedwar*
      11.45   *Mae hi'n chwarter i ddeuddeg*
      1.05   *Mae hi'n bum munud wedi un*
      6.10   *Mae hi'n ddeg munud wedi chwech*
      11.20   *Mae hi'n ugain munud wedi un-ar-ddeg*
      12.25   *Mae hi'n bum munud ar hugain wedi deuddeg*
      9.35   *Mae hi'n bum munud ar hugain i ddeg*
      6.40   *Mae hi'n ugain munud i saith*
      2.50   *Mae hi'n ddeg munud i dri*
      4.55   *Mae hi'n bum munud i bump*

Parts of the Day: _dydd_ (day)   _nos_ (night) / _noswaith_ (evening / nighttime)

		dydd (day)		nos (night) / noswaith
-2	*Echdoe*	Day before yesterday	*Echnos*	Night before last
-1	*Ddoe**	Yesterday	*Neithiwr*	Last evening / last night
±0	*Heddiw*	Today	*Heno*	Evening, nighttime
+1	*Yfory (Fory)*	Tomorrow	*Nos 'fory*	Tomorrow night
+2	*Drennydd**	Day after tomorrow	*Nos drennydd*	Night after tomorrow
+3	*Dradwy**	Two days hence	*Nos dradwy*	Two evenings hence

      *These are lenited to show adverbial usage: as nouns, they are *doe, trennydd*, and *tradwy*.

There is also *trannoeth*, as an adverb *drannoeth*, which means "the following day"—it can be "tomorrow" or "the day after tomorrow," depending on context. As in French, there are two words for "day" and "evening." *Dydd* is the same as *jour*, the general concept of "day"; the duration of a day is *diwrnod*, like French *journée*. Similarly, *noswaith* is an evening (*soir*), while *noson* is the duration of an evening, or of a night (*soirée*).

Greetings: *bore da / pnawn da / noswaith dda*   [*dydd da* and *hwyr da* are possible but unlikely in Modern Welsh]
Leave-takings: *nos da*

	bore (morning)	_prynhawn / pnawn_ (afternoon)	_nos_ (night)
-2	*Bore echdoe*	*Pnawn echdoe*	→ *Echnos*
-1	*Bore ddoe*	*Pnawn ddoe*	→ *Neithiwr*
±0	*Y bore 'ma / heddiw'r bore*	*Y pnawn 'ma / Heddiw'r pnawn*	→ *Heno*
+1	*Bore 'fory*	*Pnawn 'fory*	*Nos 'fory*
+2	*Bore drennydd*	*Pnawn drennydd*	*Nos drennydd*
+3	*Bore dradwy*	*Pnawn dradwy*	*Nos dradwy*

	wythnos (week)	_pythefnos_ (fortnight)	_mis_ (month)	_blwyddyn_ (year)
last	*yr wythnos diwetha'*	*y pythefnos diwetha'*	*y mis diwetha'*	→ *(y) llynedd*
this	*yr wythnos hon*	*y pythefnos hon*	*y mis hwn*	→ *eleni*
next	*yr wythnos nesa'*	*y pythefnos nesa'*	*y mis nesa'*	*blwyddyn nesa'*

Vocabulary:

Frequency

meddwl (meddyli·), v.	think
deall (deall·), v.	understand
stori, straeon / storïau, f.	story
Cymro, Cymry, m.	Welshman, Welsh person (m.)
Cymraes, -au, f.	Welshwoman, Welsh person (f.)
gwir, adj.	true; genuine
ifanc / ieuanc,	young (pl. *ifainc / ieuainc*; equ. *ieued / ieuenged*, comp. *iau / ieuengach*, superl. *ieuaf / ieuengaf*)

Theme: Time

amser, -oedd, f.	time	
bore, -au, m.	morning	
doe, m. / adv.	yesterday	
heddiw, m. / adv.	today	
heno, f. / adv.	tonight	
hwyr, m.	late afternoon, evening	
nos, -au, f.	night	[does not lenite following adjectives that begin with D]
noswaith, nosweithiau, f.	evening	
pnawn, -au, m.	afternoon	
prynhawn, -au, m.	afternoon	
wythnos, -au, f.,	week	
yfory, m. / adv.	tomorrow	

Lesson Fifteen, Level B

Age, like time, tends to prefer the old-style numbers. The word for "age," as in "years old," is *oed*. ("Age," as in a really long time, is *oes*.) In Welsh, you say *mae e'n^L / mae hi'n^L #* (years) (of age). The challenges are that the noun for "year" (a) is feminine, and (b) has a special form with numbers. Normally the singular is *blwyddyn* and the plural is *blynyddoedd*. Specific numbers require *blynedd* with time and *blwydd* with age. Moreover, the nasal mutation is used with *blynedd* and *blwydd* in ways that don't normally apply, which in turn changes numbers ending in –G to –NG. Note that on gravestones, the age will be in traditional numbers, and so most often followed by *mlwydd*.

1	*un flwyddyn*	*un flwydd (oed)*	
2	*dwy flynedd*	*dwy flwydd (oed)*	
3	*tair blynedd*	*tair blwydd (oed)*	
4	*pedair blynedd*	*pedair blwydd (oed)*	
5	*pum mlynedd*	*pum mlwydd (oed)*	nasal mutation (not usual after 5)
6	*chwe blynedd*	*chwe blwydd (oed)*	
7	*saith mlynedd*	*saith mlwydd (oed)*	nasal mutation (not usual after 7)
8	*wyth mlynedd*	*wyth mlwydd (oed)*	nasal mutation (not usual after 8)
9	*naw mlynedd*	*naw mlwydd (oed)*	nasal mutation (not usual after 9)
10	*deng mlynedd*	*deng mlwydd (oed)*	*deg* changes to *deng*
11	*un flwyddyn ar ddeg*	*un flwydd ar ddeg (oed)*	
12	*deuddeng mlynedd*	*deuddeng mlwydd (oed)*	*deuddeg* changes to *deuddeng*
15	*pymtheng mlynedd*	*pymtheng mlwydd (oed)*	*pymtheg* changes to *pymtheng*
20	*ugain mlynedd*	*ugain mlwydd (oed)*	
40	*deugain mlynedd*	*deugain mlwydd (oed)*	
60	*trigain mlynedd*	*trigain mlwydd (oed)*	
100	*can mlynedd*	*can mlwydd (oed)*	

Most currencies are feminine, as well. These days, all you need are *ceiniog, -au*, "penny" (plural "pennies" or "pence," the same in Welsh), and *punt, punnoedd* "pound." You can also talk about *doler, -i* "dollar(s)" and *ewro, -s* "euro(s)"; *ewro* is masculine. Historically, currency involved a lot of math. When decimal currency came in, all that changed was the value of the penny, so that a shilling was no longer 12d but 5p. A pound has always been 20s, but went from 240d to 100p.

Gini (m):	21 swllt (*un swllt ar hugain*)	guinea (21 shillings)
Punt (f):	20 swllt (*ugain swllt*)	pound (20 shillings)
Coron (f):	5 swllt (*pum swllt*)	crown (5 shillings)
Fflorin (f):	2 swllt (*dau swllt*)	florin (2 shillings)
Swllt (m):	12 ceiniog (*deuddeg ceiniog*)	shilling (12 pence historically→5 "new" pence)
Chwecheiniog (m):	6 ceiniog (*chwe cheiniog*)	sixpence
Tair ceiniog (f):	3 ceiniog (*tair ceiniog*)	three pence / thruppence
Dwygeiniog (f):	2 geiniog (*dwy geiniog*)	twopence / tuppence
Ceiniog (f):	2 ddimai (*dwy ddimai*)	penny
Dimai (f):	hanner ceiniog	halfpenny
Ffyrling (f):	chwarter ceiniog	farthing (¼ penny)

Old style currency, before decimalization, would abbreviate money as pounds, shillings, and pence. A Welsh newspaper story from 1878 talks about the collection made at a religious meeting with: *3p. 2s. 3c. yn nghyda 10s. oddiwrth Mr. S. Bartley*, "£3 2s 3d (three pounds, two shillings, and three pence), including 10s. (ten shillings) from Mr. S. Bartley."

<u>Vocabulary:</u>

Frequency

ymateb (ymateb·), v.	respond; react
cyflwyno (cyflwyn·), v.	introduce; present
mater, -ion, m.	matter, affair
capel, -i, m.	chapel
erioed, adv.	ever (*in the past*)

Theme: Time

eiliad, -au, f.	second
ennyd, m.	moment
munud, -au, f.	minute
awr, oriau, f.	hour
gwanwyn, -au, m.	spring
haf, -au, m.	summer
hydref, -au, m.	autumn
gaeaf, -au, m.	winter
tymor, tymhorau, m.	season
canrif, -oedd, f.	century

Lesson Fifteen, Level C

After learning to count, tell time, and express age, there isn't much more that Welsh numbers can do besides math itself. An excellent source for all sorts of math terminology is here. Contemporary usage follows English:

+	*adio (i^L / at^L)* (v.); *plws* (prep.)	add (to); plus
−	*tynnu (o^L)* (v.); *minws* (prep.)	subtract (from); minus (sometimes *tynnu i ffwrdd*, take away)
×	*lluosi â* (v.)	multiply by (sometimes *lluosi efo*, multiply by)
÷	*rhannu â* (v.)	divide by
=	*yn hafal i^L / â^H*	equals (the preposition following "hafal" is usually *i*, but *â* is a variant.)
=	*yn gwneud*	makes

There are a few different ways to express basic math (with either old or new numerals):

Mae saith plws saith yn bedwar ar ddeg	$7 + 7 = 14$
Saith adio saith yw pedwar ar ddeg.	$7 + 7 = 14$

The metric system in Welsh uses the same international terms as everyone else, though in Welsh spelling, with gender and Welsh plurals: *metr*, *-au*, m. It is also worth mentioning some of the older forms of measurement for weight, volume, and distance, particularly as a lot of the old recipes involve them. Almost all the measurements are borrowed from English or else share a common source in Latin (e.g. *owns*, *pwys*).

distance

modfedd, *-au*, f.	inch
troedfedd ,-i, f.	foot (12 inches)
llath, *-au*, f.	yard (three feet)
milltir, *-oedd*, f.	mile (5280 feet)

units of land

erw, *-au*, f.	acre (variable)
tyddyn, *-od*, m.	smallholding / farmstead / croft (4 acres)
rhandir, *-oedd*, f.	portion, section, allotment (4 farmsteads)
gafael, *-ion*, f.	holding (4 sections)
tref, *-i*, f.	township (4 holdings)
maenor / maenol, *-au*, f.	manor (4 townships)
cwmwd, *cymydau*, m.	commote (12½ manors)
cantref, *-i*, f.	hundred (2 or 3 commotes)

weight

dram, *-au*, m.	dram (= $\frac{1}{16}$ ounce)	
owns, *-ys*, f.	ounce	
pwys, *-au*, m.	pound (16 ounces)	
cilo, *-s*, m.	kilogram	[found in a few old recipes]
maen, *meini*, m.	stone (14 pounds)	[contemporary South Welsh uses *stôn*]

volume (both dry & liquid)

diferyn, *diferion*, m.	drop
dram, *-au*, m.	dram (= ⅛ fluid ounce)
llwy de, *llwyau te*, f.	teaspoon
llwy fwrdd, *llwyau bwrdd*, f.	tablespoon
llwyaid (de / fwrdd), *llwyeidiau (te / bwrdd)*, f.	(tea/table)spoonful
owns, *-ys*, f.	ounce (Imperial fluid ounce, 28.4 ml, slightly less than the American ounce, 29.6 ml)

gil, *-iau*, m.	gill (quarter pint: 5 fl. ounces)	
cwpanaid, cwpaneidiau, m.	cup, cupful	[the source of *paned* as in *paned o de*]
dysglaid, dysgleidiau, f.	cup, cupful (lit. "dishful" or "saucerful")	[the source of *disgled* as in *disgled o de*]
llonaid llaw, lloneidau llaw, m.	handful	
peint, *-iau*, m.	pint (20 imperial fluid ounces)	
chwart, *-iau*, m.	quart (two pints: 40 fl. ounces)	
litr, *-au*, m.	litre	[found in a few old recipes]
galwyn, *-i*, m.	liquid gallon (four quarts: 160 fl. ounces)	
cibynnaid, cibyneidiau, m.	dry gallon; half a bushel (four dry quarts)	
hestor, *-iau*, m.	two bushels / sixteen gallons	

A lot of the volume measurements are based on the suffix *-aid*, *-eidiau*, which is equivalent to English "-ful." The same thing can be expressed by placing *llond* or *llonaid** in front of the noun: *llond llwy de* or *llwyaid de*, both "teaspoonful." *Llond* is a masculine noun, so it does not cause the soft mutation. Grammatically, *llond llwy* is literally "the fullness of a spoon," and idiomatically "a spoonful."   *(from *llawn*, "full," so literally "a fullful")

Note also:

pinsiaid, pinsieidi, m.	pinch
lwmp, *-au*, m.	lump
talp, *-iau*, f.	piece, lump
tamaid, tameidiau, m.	little bit
tafell, *-i*, f.	slice, piece
ewin, *-edd*, m.	clove (of garlic)

Vocabulary:

Frequency

cyflawni (cyflawn·), v.	fulfil, accomplish, complete
testun, -au, m.	text
person, -au, m.	person (*person, -iaid*, m. means "parson")
olaf, adj.	last (= *last ever*)
diwethaf, adj.	last (=*latest*)

Theme: Time

beunydd, adv.	every day	
beunyddol, adj./adv.	daily	
bob tro, adv.	always	[each time; mutated from *pob tro*]
byth, adv.	ever; never	[in the future]
am byth, adv.	forever	[note the lack of mutation]
trwy'r amser, adv.	always	[all the time]
mynych, adj. / adv.	frequent(ly)	
aml, adj. / adv.	often	
weithiau, adv.	sometimes	[mutated plural of *gwaith*, f., "time"]
anaml, adj. / adv.	seldom	
anfynych, adj. / adv.	infrequent(ly)	

prin, adj. / adv.   rare(ly)

erioed, adv.   ever; never   [in the past]

ers talwm, adv.   since a very long time ago; for a very long time

Lesson Sixteen: The Subordinate Clause
Diagnostic Page, Lesson 16

Question 1:

Can you translate *Mae hi'n fy ngweld i*?

No: Go to Level A

Yes: See Question 2

Question 2:

Can you tranlate *Gobeithio dy fod di'n iawn*?

No: Go to Level B

Yes: See Question 3

Question 3:

Do you know the difference between *ni* and *nis*?

No: Go to Level C

Yes: Skip Lesson Sixteen
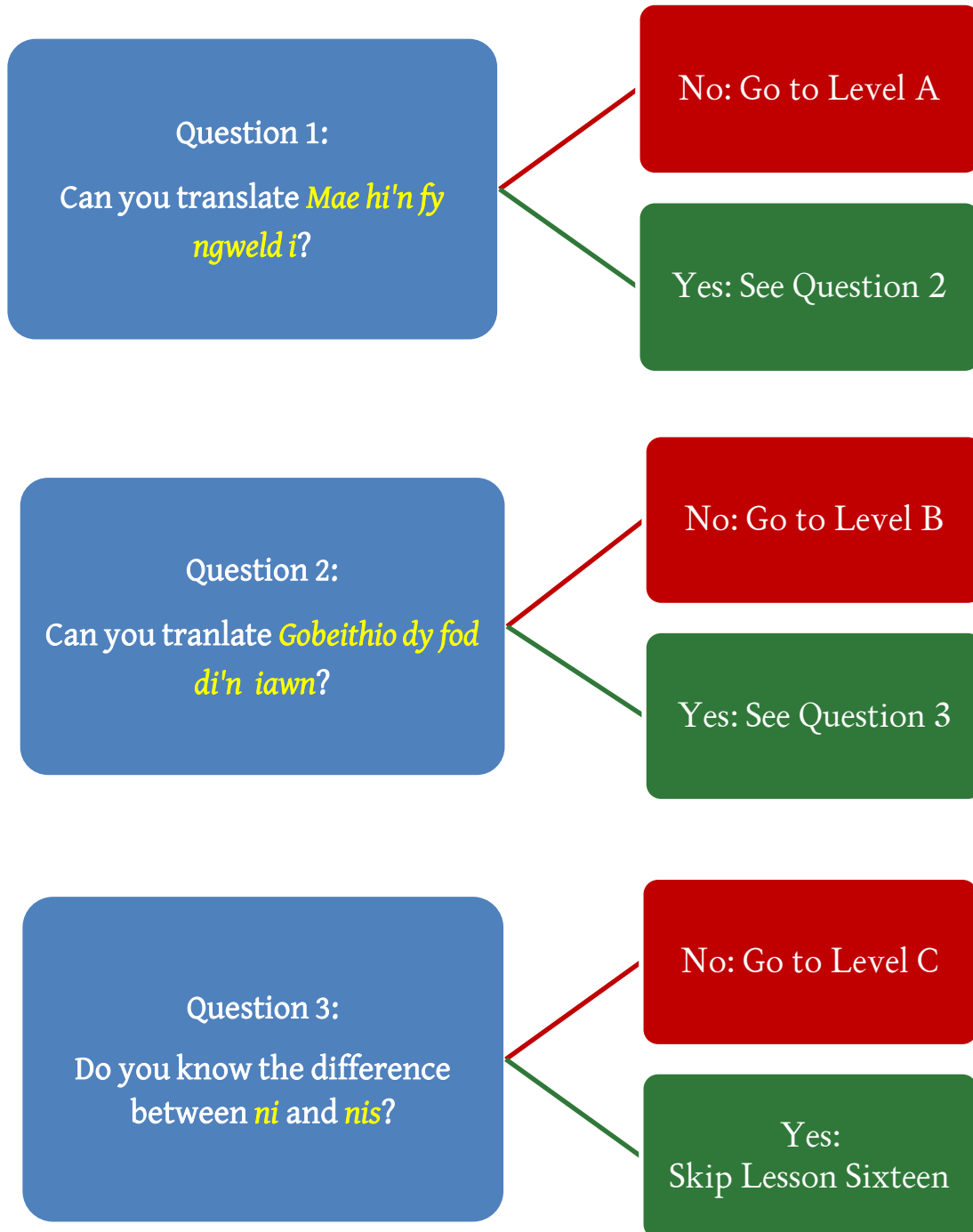
Lesson Sixteen, Level A

Welsh is a VSO language, meaning that its preferred order is for the <u>V</u>erb to come before the <u>S</u>ubject, and the subject before the direct <u>O</u>bject. (English is SVO, which is a more common pattern worldwide: there's map <u>here</u>, with VSO in yellow dots and SVO in red. Blue dots are SOV.) The word order poses a problem: how do you know where the subject stops and the object begins?

One way is to use the periphrastic, with its link (*yn* / *'n*, *wedi*, etc.): ***Mae e'n gweld y gath*** "He sees the cat," with the verb (red) followed by the subject (blue), then the link and a verb-noun, and finally the object (green). Another way is to use the soft mutation on the object of an inflected (conjugated) verb: compare   "A girl saw a boy on the roof":

<div align="center">

Mae merch wedi gweld bachgen ar y to   vs.

***Gwelodd merch fachgen ar y do*.**

</div>

The object *bachgen* becomes *fachgen*. That way, you can distinguish the occasional ambiguous case: ***Gwelodd mab Ffred ar y to*** "a boy saw Fred on the roof" and ***Gwelodd fab Ffred ar y to*,** "[he] saw Fred's son on the roof."

You can also say ***Gwelodd mab e*** "a boy saw him," but that is awkward in Welsh. When the object is a pronoun, there is another option. English mostly has separate words for subject and object prounouns. Welsh does not, e.g.:

we &   are both *ni*   in Welsh   they &   are both *nhw*   in Welsh
→us   →them

To get around this, Welsh uses the possessive pronouns to be the object, accompanied by their mutations.

Mae hi'n fy ngharu i	She loves me		***Mae hi'n ein caru ni***	She loves us
Mae hi'n dy garu di	She loves you		***Mae hi'n eich caru chi***	She loves you (pl.)
Mae hi'n ei garu e	She loves him		***Mae hi'n eu caru nhw***	She loves them
Mae hi'n ei charu hi	She loves her			

(The extra independent pronoun on the end is optional, added for clarity or emphasis.) So the literal "our loving" is understood as "loves us." In very colloqual Welsh, the English grammar has been borrowed, so you will occasionally find people saying *caru fi* instead of *fy ngharu*, the same way they say *car fi* instead of *fy nghar*, but learners should avoid this.

Bod & the subordinate clause

A *clause* is like a sentence, complete with subject, verb, and predicate. All clauses are either the main clause, which means they could stand on their own as full-fledged sentences, or subordinate, which means they could not. (The terms "independent" and "dependent" clauses are another way of saying the same thing.) The sentence I like fish but Fred prefers ice cream contains two independent clauses, I like fish and Fred prefers ice cream, joined by a conjunction, but. Each works as a full sentence. Other clauses are subordinate to the main clause: I like fish that come from rivers. The clause "that (subject) come (verb) from rivers (predicate)" doesn't work as an independent sentence: it depends on (i.e. modifies / tells more information about) fish.

Conjunctions are used to join clauses. They can be simple, for example "and" (*a*[H]/*ac*), "but" (*ond*) & "or" (*neu*[L]), which join two independent clauses. These work exactly as in English barring minor Welshisms such as the mutation and the change in form (a→ac) before vowels. Remember that *ac* is pronounced as if it were written *ag*; the medieval spelling has been retained to avoid confusion with the preposition *â*[H]/*ag*. The negative ("and not") is the same: *na*[H]/*nac*, with the latter pronounced as if written *nag* but written with a C to avoid confusion with *na*[H]/*nag* "than".

Subordinating is trickier. Welsh doesn't have a specific word that means the "that" that holds a subordinate clause. Most commonly, it uses the verb-noun *bod* to replace the original conjugated verb "am," "is," or "are." (For another way to subordinate, see Lesson 17B).

<u>Independent</u> (conjugated verb + subject)	→	<u>Dependent</u> (possessive pronoun + verb-noun)		
Dw i	'I am'	→	***fy mod i***	'that I am'	(then followed by *yn*, *wedi*, etc.)
Rwyt ti	'you are'	→	***dy fod di***	'that you are'	
Mae e	'he is'	→	***ei fod e***	'that he is'	

Mae hi	'she is'	→	*ei bod hi*	'that she is'
Dyn ni	'we are'	→	*ein bod ni*	'that we are'
Dych chi	'you are'	→	*eich bod chi*	'that you are'
Maen nhw	'they are'	→	*eu bod nhw*	'that they are'

In subordinate clauses, *bod* is verb and conjunction rolled together, to be translated "that. . . is." In other words, *fy ngharu* is best translated as "loves me," but *fy mod* is best translated "that I am." For the negative, "that . . . is not," the construction is slightly different. In the spoken language, a simple *ddim* follows the subject before the link, but in the written language the negative uses *na^L / nad* plus the conjugated present tense of the verb.

Positive:
    Rwyt ti'n gwybod ei <u>fod</u> yn Ffrainc.   You know <u>that</u> he <u>is</u> in France (literally "his being in France")
Interrogative:
    Wyt ti'n gwybod ei <u>fod</u> yn Ffrainc?   Do you know <u>that</u> he <u>is</u> in France? (literally "his being in France")
Negative:
    spoken: *Dw i'n gwybod [ei] <u>fod</u> e <u>ddim</u> yma.*   I know <u>that</u> he <u>is not</u> here. (literally "being he not here")
    written: *Rwyf yn gwybod <u>nad yw</u> (or <u>nad ydy</u>) yma.* I know <u>that</u> he <u>is not</u> here. (literally "which-not is here")

Mae e'n dweud <u>bod</u> glaw yn dod yfory.   He says <u>that</u> rain <u>is</u> coming tomorrow.
Dw i'n gweld <u>bod dim</u> cwmwl i'w weld.   I see <u>that</u> there <u>is not</u> a cloud to be seen.
(formal: *Rwyf yn gweld <u>nad oes</u> cwmwl i'w weld*)

<u>Vocabulary:</u>

Frequency

bwyta (bwyta·), v.	eat	
gadael (gadaw·), v.	leave	
sylw, -adau, m.	notice	
adroddiad, -au, m.	report	
uchel, adj.	high	(equ. *cyfuwch / cuwch*, comp. *uwch*, superl. *uchaf*)
wedyn, adv.	afterwards	

Theme: Birds

aderyn, adar, m.	bird
alarch, elyrch, m.	swan
brân, brain, m.	crow, raven
eryr, -od, m.	eagle
gwalch, gweilch, m.	hawk
gwylan, -od, f.	gull
hwyaden, hwyaid, f.	duck
pioden, piod, f.	magpie
tylluan, -od, f.	owl
gŵydd, gwyddau, f.	goose

Lesson Sixteen, Level B

Phrases

When a set of words is functioning as a unit, but does not have its own conjugated verb, it is known as a *phrase*. If that phrase is headed by a preposition, it is a prepositional phrase, which can function as a single part of speech:

I am {here}   (*here* is an adverb saying <u>where</u> I am)
I am {in the room}   ({*in the room*} is an adverb saying <u>where</u> I am)
                                    in is a preposition, *the* is an article, & *room* is a noun

{Soon}   it will be hot.   (*soon* is an adverb saying <u>when</u> it will be hot)
{By noon}   it will be hot.   ({*by noon*} is an adverb saying <u>when</u> it will be hot)
                                    by is a preposition, & *noon* is a noun

I am travelling {fast}.   (*fast* is an adverb saying <u>how</u> I am travelling)
I am travelling {by train}.   ({*by train*} is an adverb saying <u>how</u> I am travelling)
                                    by is a preposition, & *train* is a noun

In Welsh, prepositional phrases are used more extensively than in English. The dictionary form of a verb is called the verb-noun (*berfenw*), which has properties of both parts of speech. In prepositional phrases it is acting as a noun rather than a verb, though like a verb it can still have an object. If the object of the verb-noun is a pronoun, Welsh uses the possessive pronoun. Sometimes the translation into English requires a bit of a logical leap: *wrth* "by, at" becomes "as, upon"; *gan* "with, by" becomes "since"; almost every preposition gets pressed into use and slightly transformed in this way.

Heddiw,   *mae Sioned yn gwenu*   {Today},   Janet is smiling
Wrth fy ngweld i, *mae Sioned yn gwenu.*   {Upon seeing me},   Janet smiles.   adverb, <u>when</u>

Mae e   *'n drist*   He is   {sad}
Mae e   *heb dy weld di.*   He is   {without seeing you}   adverb, <u>how</u>
                                                    = He has not seen you

The English equivalent of prepositional phrases with the verb-noun *bod* are not phrases at all but dependent clauses, with the Welsh verb-noun rendered as an English verb. In other words, although there is no verb in the Welsh phrase (*bod* is being a noun), English requires it to be translated as a finite verb, making it a clause.

Welsh: prepositional phrase   English: dependent clause

Er fy mod i'n hwyr, roedd popeth yn iawn.   {Though I was late}, everything was fine.
     adverb: <u>how</u>   clause: modifies the predicate *was fine*
Gan dy fod di yma, helpwch fi.   [You,] {Since you are here}, help me.
     adverb: <u>where</u>   clause: modifies the subject (unexpressed *you*)

In Welsh, you can start a sentence with just the verb-noun to mean "I. . . that" and follow it with *bod*:

Gobeithio fy mod i'n cael gwobr.   I hope that I get a prize (literally "hoping my being getting")
Tybed pwy yw'r brenin.   I wonder who the king is.

Tybed can also be short for *ai tybed*, introducing a question. The usual translation is "I wonder" or "one wonders," but other meanings are possible, including "I suppose" or "it is likely."

Vocabulary:

Frequency

eistedd (eistedd·), v.	sit	(dialectal *iste*)
teimlo (teiml·), v.	feel	
noson, nosweithiau, f.	evening	
bellach, adv.	farther; now (*by now / from now on*)	
nawr / rŵan / rwan, adv.	now (*at the moment*)	

Theme: Birds

cnocell (y coed), -au, f.	woodpecker
cog, -au, f.	cuckoo
colomen, -nod, f.	pigeon
dryw, -od, m.	wren
eos, -ydd, f.	nightengale
estrys, -od, f.	ostrich
estrys Patagonia, -od P.,	rhea
hebog, -au, m.	falcon
llinos, -od, f.	linnet
pâl, palod, m.	puffin
ysguthan, -od, f.	woodpigeon

Lesson Sixteen, Level C

There are a few obsolescent verbs which occasionally come up in hymns, quotes from the Bible, and very formal literature. One of them is the cognate of English *is*, Irish *is*, Latin *est*, French *est*, et cetera: *ys* (pronounced like English "us"). In Old and Middle Welsh, *ys* is relatively common, as in the poem *Stafell Cynddylan*, but in the modern language it is very restricted.

<u>Middle Welsh</u>	<u>Modern Welsh</u>	<u>English</u>
Stauell Gyndylan ys tywyll heno,	Mae Stafell Cynddylan yn dywyll heno,	Cynddylan's Room [=Hall] is dark tonight,
Heb dan, heb wely.	Heb dân, heb wely.	No fire, no bed.
Wylaf wers; tawaf wedy.	Wylaf wers; tawaf wedyn.	I'll lament for a verse; I'll be silent after.

As with Irish *is*, *ys* is used for verb-initial copula sentences. So where Welsh ordinarily says *anifail yw llew* "a lion is an animal," you could also say *ys anifail llew*, "a lion is an animal." In the Bible, Romans 7:24 uses the copula *ys*: *Ys truan o ddyn wyf fi!* Literally, "It is a wretch of a man I am!" rendered in the King James Version as "O wretched man that I am!"

It shows up in the occasional proverb, for example, *Ys da felin a ballodd*, "It is a good mill that has worn out" (more colloquially, this could be *Melin da yw melin sy wedi pallu*).

The most common use of *ys* is in the set phrase *ys gwn i (a / ai)*, "I wonder (whether)." *Gwn* is the irregular conjugated first person present tense of *gwybod*. The *ys*, however, is a bit of a mystery; it also occurs as *os*, "if; whether."

Ys gwn i oes rhywun yn gwybod	I wonder if anyone knows
Ys gwn i ai Caerdydd fydd y gant a seithfed	I wonder whether Cardiff will be the 107th
Ys gwn i beth ddigwyddodd iddo ef	I wonder what happened to him

Another mysterious *ys* appears in *ys dywed* X, "as X says." The Welsh may be a straight borrowing of English "as."

Usually, when the copula *ys* appears in Modern Welsh, it is as just -YS or -S in the following words:

canys (in older texts *can ys*)	"since, for, because"	<	*gan ys* "since it is" [*can* is an older form of *gan* "with"]
ers (in older texts *er's*)	"since" [time]	<	*er ys* "since it is"
megis (in older texts *megys*)	"like, similar to"	<	(an old word for "largely") + *ys* "it largely is"
sef (in older texts *yssef*)	"that is, namely"	<	*ys ef* "it is"

If you encounter an independent *ys* or *ydys* at all, it is more likely to be as the impersonal present of *bod*, which, again, is confined to the literary language; I believe that the impersonal *ys* is pronounced "iss," unlike those above, but I can't find information to confirm or deny.

There is another -S, which comes from an old form of an object pronoun meaning "him," "her," "it," or "them." This *'s* is unusual on several counts: Welsh does not normally have grammatical case or specific object pronouns; when pronouns are suffixed (attached to the previous word), it is usually not the personal pronouns but the possessive pronouns instead (*i* + *fy* = *i'm* "to my"; *o* + *ei* = *o'i* "from his"; *i* + *eu* = *i'w* "to their," etc.).

Usually, when *'s* appears in Modern Welsh, it is in the following words:

nas	"which. . . not"	< *na* + *'s*
nis	"not"	< *ni* + *'s*
onis	"unless," "if. . . not"	< *o* + *ni* + *'s*
os	"if"	< *o* + *'s*
pes	"if"	< *pe* + *'s*

Of these, *os* is now the standard form, and *o* is rarely used on its own, so the -S is entirely meaningless. In contrast *oni* and *pe*,

other words for "if," are almost never found as *onis* and *pes* in modern texts, so it rarely comes up. *Nis* and *nas* do occur, and they are subtly different from the plain *ni* and *na*. For one thing, they can only be used with transitive verbs, that is, verbs that can take an object (though remember that *gallu* "to be able" is transitive in Welsh), and that object cannot be "me," "you," or "us." This construction is found especially when the object is abstract or complex. *Nis* and *nas* are often found with the impersonal, which in effect requires the verb to be translated as a passive. *Nis defnyddir*, "it is not used," literally "[one] uses it not."

Vocabulary:

Frequency

cyhoeddi (cyhoedd·), v.	publish
traddodiad, -au, m.	tradition
llythyr (llythr), -au / -on, m.	letter
cyffredin, adj.	common

Theme: Birds

ciconia, -id, m.	stork
cigfran, cigfrain, m.	raven
cornchwiglen, cornchwiglod, f.	lapwing
crëyr, crehyrod, m.	heron
drudwen, -nod, m.	starling
ehedydd, -ion, m.	lark
garan, -od, m.	crane
glas y dorlan, gleision y dorlan, m.	kingfisher
gwyach, -od, f.	grebe
paun, peunod, m.	peafowl
pibydd, -ion, m.	sandpiper

Lesson Seventeen: Focus and Emphasis
Diagnostic Page, Lesson 17

Question 1:

Do you understand *sy* in *y gath sy'n eistedd ar y gadair*?

No: Go to Level A

Yes: See Question 2

Question 2:

Do you understand *a* in *y gath a eisteddai ar y gadair*?

No: Go to Level B

Yes: See Question 3

Question 3:

Do you understand the difference between:

dw i'n gweld bod y gath ar y gadair & *dw i'n gweld mai ar y gadair yw'r gath*?

No: Go to Level C

Yes: Skip Lesson Seventeen
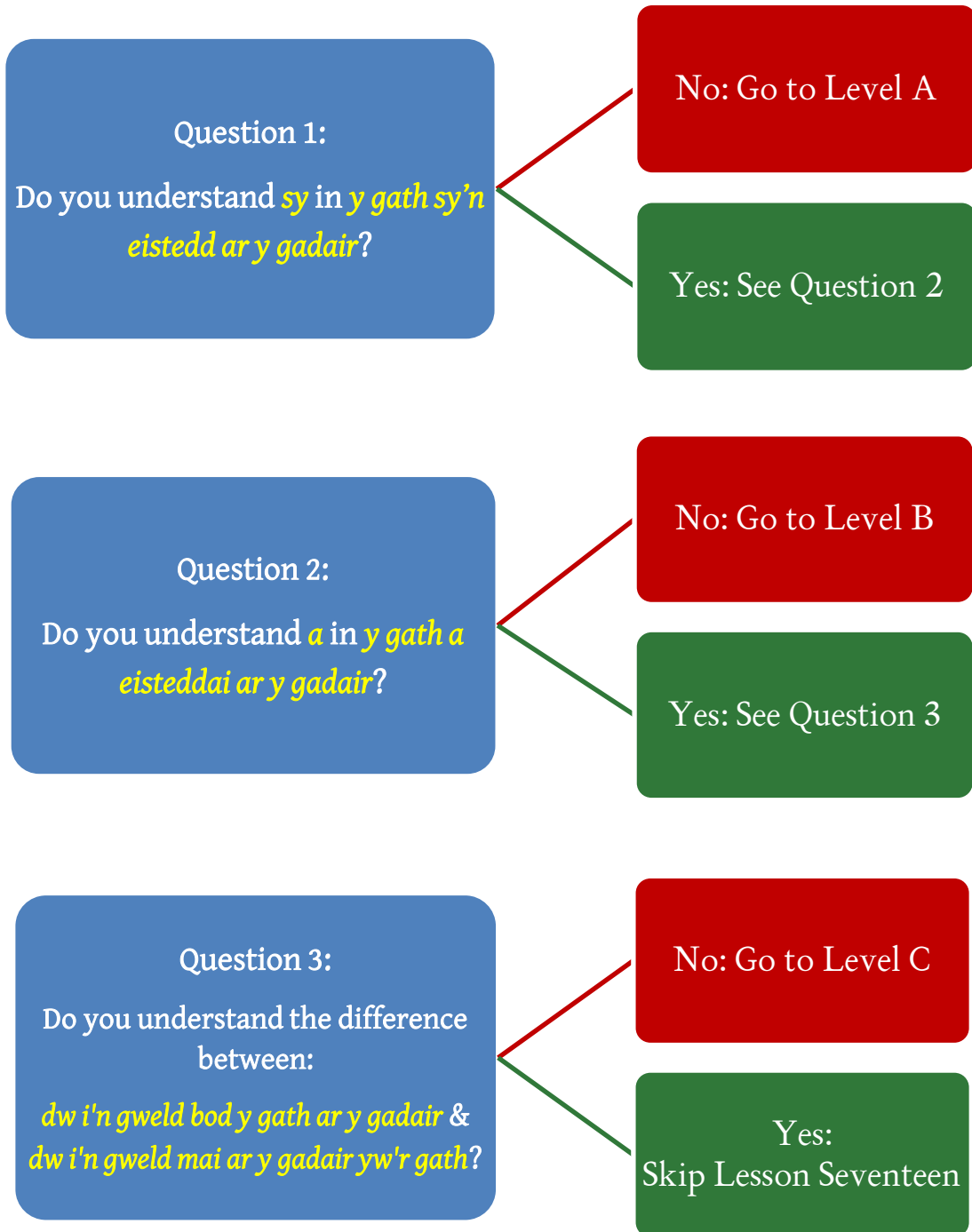
Lesson Seventeen, Level A

You have learned several ways to say "is," the third-person singular of the indicative present tense "to be," in Welsh:

Bod	subordinating conjunction + verb	*Dw i'n gweld bod Owain yn drist.*	I see that Owain is sad.
Does	negative indefinite form	*Does dim bwyd yma.*	There is no food here.
Dydy	negative form (variant *dyw*)	*Dydy Owain ddim yn bwyta.*	Owain is not eating.
Mae	positive form	*Mae e'n chwilio am fwyd.*	He is looking for food.
Oes	positive / interrogative indefinite form	*Oes bwyd yn y stafell nesaf?*	Is there food in the next room?
So	negative form (S. Wales dialect; var. *smo*)	*So fe'n dod o hyd i fwyd.*	He isn't finding food.
Ydy	interrogative form (also copula in N. Wales)	*Ydy e'n mynd i farw?*	Is he going to die?
Yw	copula form (variant *ydyw*)	*Ydy, celain yw Owain nawr.*	Yes, Owain is a corpse now.

There are more. Lots more: *mai, taw, ydys, ys*, though most are relatively infrequent. One that is common is the relative form, *sy* or *sydd* (the two are interchangeable).

Sy	relative form (variant *sydd*)	*Pwy sy'n mynd i gladdu Owain?*	Who is going to bury Owain?

In Welsh, whenever you break the ordinary word order, anything that moves left, to the front of the sentence, gets a mild emphasis or focus. *Sy* is a way of allowing this. The question words *pwy* and *beth* are the focus of the sentence, which is why they get put in that emphatic position. Because they come in front of the verb they require *sy* to connect them. They are pronouns, but nouns and other parts of speech can appear in the same position.

Pwy sy'n dod i'r noson lawen?	Who is coming to the party?
Owain sy'n dod i'r noson lawen.	Owain is coming to the party.

You can use *sy* for more ordinary emphasis:

Mae Owain yn dod i'r noson lawen.	Owain is coming to the party.	(neutral)
Owain sy'n dod i'r noson lawen.	<u>Owain</u> is coming to the party.	(Owain, as opposed to someone else)

You can also do this with the personal pronouns:

Fe sy'n dod i'r noson lawen.	<u>He</u> is coming to the party.	(He, as opposed to someone else)

Another key use of *sy* is for present-tense relative subordinate clauses. Essentially, this means providing more information about a noun (including verb-nouns and pronouns) with a clause (set of words containing subject, verb, and predicate). The clauses in blue below modify the words in red. *Sy* includes both the subject (the relative pronoun, "who" or "which" or "that") and the verb ("is"). The negative just adds *ddim* after the subject.

Dyma'r dyn sy wedi lladd y brenin.	Here's the man who killed the king. (Who killed this king? The man.)
Wyt ti'n gweld y ci sy'n cerdded yn araf?	Do you see the dog that is walking slowly? (What is walking slowly? The dog.)
Mae Nia yn canu, sy'n well na weithio.	Nia is singing, which is better than working. (What is better than working? Singing.)
Mae'r gath sy'n eistedd ar y gadair yn ddiog.	The cat that is sitting on the chair is lazy. (What is sitting on the chair? The cat.)
Mae'r gath sy ddim yn eistedd ar y gadair yn ddiog.	The cat that is <u>not</u> sitting on the chair is lazy. (What is <u>not</u> sitting on the chair? The cat.)

Compare:

Dydy'r gath sy'n eistedd ar y gadair ddim yn ddiog.	The cat that is sitting on the chair is <u>not</u> lazy. (What is sitting on the chair? The cat.)

Fair warning: there are other ways to indicate relative clauses, and there are other subordinating words that can be transated as "who," "which," and "that," though only *sy* combines the relative pronoun with the verb.

Vocabulary:

Frequency

dangos (dangos·), v.	show
cyrraedd (cyrhaedd·), v.	arrive, reach
maes, meysydd, m.	field
wyneb, -au, m.	face; surface
duw, -iau, m.	god
ymlaen, adv.	on, onward, forward
hir, adj.	long (pl. *hirion*; equ. *cyhyd*; comp. *hwy*; superl. *hwyaf*)

Theme: Nature

afon, -ydd, f.	river
bryn, -iau, m.	hill
carreg, cerrig, f.	stone
craig, creigiau, f.	rock
haul, heuliau, m.	sun
lleuad, -au, f.	moon
lloer, -iau, f.	moon
llyn, -iau, m.	lake
mynydd, -oedd, m.	mountain
seren, sêr, f.	star

Lesson Seventeen, Level B

A focused sentence is one where you mess with the ordinary word order to emphasize, stress, or just highlight a word or a phrase. In Welsh, that means putting the key word at the beginning of the sentences, as in ==beth *sy'n diguydd?*== To create a focused sentence in Welsh, *sy* only works with the present tense of *bod*. For any other tense of *bod*, or any other verb, you need to use the relative pronoun a^L ("who, whom; which") or the particle *y* ("that"; often untranslated). *Y* becomes *yr* before vowels, though unlike the definite article it never loses its Y to become *'r*. Both a^L and *y* are frequently skipped altogether, though, almost always in speech and quite often in writing (in front of *oedd*, for example); usually all you see is the soft mutation left over from a^L. In the negative, both a^L and *y* are na^L, or *nad* before vowels. In spoken Welsh, the *na(d)* is often omitted, and *ddim* is added after the subject.

The rules for deciding whether to use a^L or *y* are simple:

subject + verb + predicate	⇨	subject	+ a^L	+ verb	+ predicate
object + verb + predicate	⇨	object	+ a^L	+ verb	+ predicate
anything else + verb + predicate	⇨	anything else	+ $y(r)$	+ verb	+ predicate
anything +verb + not + predicate	⇨	anything	+ $na^L(d)$	+ verb (+ *ddim*)	+ predicate

Beth sy'n digwydd?	What is happening?	What ∼which is∼ happening:	subject + *sy*
Beth a ddigwyddodd?	What happened?	What ⇨ happened:	subject + a^L
Beth na ddigwyddodd?	What didn't happen?	What ⇨ did not happen:	-subject + na^L
Carw a welaist?	Did you see a deer?	Did you see ⇨ a deer:	object + a^L
Yr anifail a welais i oedd ci.	The animal I saw was a dog.		
	/ The animal that I saw was a dog.	I saw ⇨ the animal:	object + a^L
Anifail na welais i oedd carw.	An animal (that) I did not see was a deer.	I did not see ⇨ an animal	-object + na^L
Anifail welais i ddim oedd carw.	An animal (that) I did not see was a deer.		
Mae'n amlwg y gwelsoch chi garw.	It's obvious that you saw a deer.	It's obvious ↪ you saw ⇨ a deer:	phrase + *y*
Mae'n amlwg na welsoch chi garw.	It's obvious that you did not see a deer.	It's obvious ↪ you did not see ⇨ a deer:	-phrase + na^L

Some words which are originally verbal phrases, like *efallai* (*ef a allai*), require *y*, as do some conjunctions such as *fel* "as," and some prepositions acting as conjunctions such as *hyd* ("as far as").

Efallai y diflannodd y carw.	Perhaps the deer disappeared. / It could be that the deer disappeared.
Fel y gwelwch, mae ceirw yn hudol.	As you see, deer are magical.
Hyd y gwn i, Rwdolff sydd yr unig garw hudol.	As far as I know, Rudolph is the only magical deer.

Technically, *y* is really the preverbal particle. In the examples above, the "that" is sort of an illusion, as the main + subordinate clauses are really just two independent clauses shoved together:

Mae'n amlwg. Y gwelsoch chi garw.	It's obvious. You saw a deer.
Ef a allai. Y diflannodd y carw.	It could be. The deer disappeared.

In Welsh, however, the preverbal particle can turn into a relative pronoun ("that") and the independent sentence becomes a dependent clause. The difference is in the way the sentences are spoken, with no pause before the *y*, and in the fact that (as here), the two sentences are often rather clunky if set independently.

A^L cannot be used for "whose," the possessive case of *who*; there is no word for "whose" in Welsh, and the concept can only be expressed in the same roundabout way as *y* clauses. In a sentence like "this is the man whose house I bought," you have to say "This is the man that I bought his house."

Dyma'r dyn y prynais ei dŷ e.	This is the man whose house I bought.

<u>Vocabulary:</u>

Frequency

digwydd (digwydd·), v.	happen, occur
sefyll (sef·), v.	stand
mwyn, -au, m.	mine (*ore, etc.*); benefit, advantage
er mwyn	for the sake of / for the benefit of
mwyn, adj.	kind, gentle
hanner, haneri, m.	half
posibl, adj.	possible (colloq. *posib*)

Theme: Nature

awyr, f.	air; sky
cors, -ydd, f.	marsh, bog
cwm, cymoedd, m.	(narrow) valley
cwmwl, cymylau, m.	cloud
dyffryn, -oedd, m.	valley
nant, nentydd, f.	brook
ogof, -au, f.	cave
ynys, -oedd, f.	island
wybren, f.	sky

Lesson Seventeen, Level C

Sometimes you want to put a focused sentence into a subordinate clause. If you can create a subordinate clause with *bod* (Lesson Sixteen A), this is easy: just substitute the word *mai* for *bod*, or, if you are in some parts of South Wales, use *taw* instead. (A homonym of the imperative of *tewi*, "be silent"—*Taw!*—and of a noun meaning "silence.") Note that, unlike *bod*, neither *mai* nor *taw* can be be possessed, because the verb + subject comes later in the clause.

Rwy'n gwybod dy fod di'n gyrru car i Gaerdydd.   I know that you are driving a car to Cardiff.
Rwy'n gwybod mai gyrru car i Gaerdydd wyt ti.   I know that you are ==driving a car== to Cardiff.

To practice, here are a few literary sentences with complex subordination. Focused elements are highlighted. Beneath, the subordinate clauses are re-written as if they were main clauses, gradually untangling the complexity of the original sentence.

① *Mae y Germaniaid oll yn gynhyrfus iawn, am eu bod yn ofni taw* ==*dechreu aflonyddu*== *y mae y Ffrancod.*
   "Helyntion yr Amseroedd," in *Y Beirniad*, 1860, p. 87

All of the Germans are very agitated, because they are afraid that the French are beginning to grow restless.

Mae y Germaniaid oll yn gynhyrfus iawn. Maen nhw'n ofni taw ==*dechreu aflonyddu*== *y mae y Ffrancod.*
Mae y Germaniaid oll yn gynhyrfus iawn. Maen nhw'n ofni. ==*Dechreu aflonyddu*== *y mae y Ffrancod.*
Mae'r Germaniaid oll yn gynhyrfus iawn. Maen nhw'n ofni. Y mae'r Ffrancod yn dechrau aflonyddu. [spelling modernized]

② *Dywed rai mai yn ei dy cwrdd y canodd hi, ond tebyg mai* ==*anwiredd*== *yw hyny; dywed y rhai mwyaf adnabyddus a'r amgylchiad taw* ==*mewn*== *cwrw bach y canodd hi.*
   T. D. Thomas, *Bywgraffiad Iolo Morgannwg*, 1857, p. 49

Some say that it was ==in his meetinghouse== that she sang, but its likely that that is ==a falsehood==; the majority familiar with the situation say that it was ==in an ale night== [fundraiser] that she sang.

Dywed rai mai yn ei dy cwrdd y canodd hi. Ond tebyg mai ==*anwiredd*== *yw hyny. Dywed y rhai mwyaf adnabyddus a'r amgylchiad taw* ==*mewn*== *cwrw bach y canodd hi.*
Dywed rai. ==*Yn ei dy cwrdd*== *oedd. Y canodd hi. Ond tebyg* ==*anwiredd*== *yw hyny. Dywed y rhai mwyaf adnabyddus a'r amgylchiad.* ==*Mewn*== *cwrw bach oedd. Y canodd hi.*
Dywed rai. Roedd yn ei dŷ cwrdd. Y canodd hi. Ond tebyg anwiredd yw hynny. Dywed y rhai mwyaf adnabyddus â'r amgylchiad. Roedd mewn cwrw bach. Y canodd hi. [modernized spelling]

③ *. . . os "Tylwyth Teg" y gelwid hwy, ymddengys i ni mai* ==*nid*== *Teg iawn oedd llawer i ystranc o'u heiddo. . . .*
   Cyfaill yr Aelwyd 1:1 (16 October 1880), p. 20

. . . if they were called "Fair Family," it seems to us that many of the tricks they had were ==not very Fair==. . . .

os "Tylwyth Teg" y gelwid hwy. Ymddengys i ni mai ==*nid*== *Teg iawn oedd llawer i ystranc o'u heiddo*
os "Tylwyth Teg" y gelwid hwy. Ymddengys i ni. ==*Nid*== *Teg iawn oedd llawer i ystranc o'u heiddo*
os "Tylwyth Teg" y gelwid hwy. Ymddengys i ni. Nid oedd llawer i ystranc o'u heiddo yn Deg iawn

Vocabulary:

Frequency

gofalu (gofal·), v.   take care of
Prydain, f.   Britain

adnawdd / adnodd, adnoddau, m.   resource

Theme: Nature

aber, -ydd, m.	estuary, rivermouth
allt, elltydd, f.	(wooded) cliff, steep hillside
anialwch, m.	desert
ffynnon, ffynhonnau, f.	spring, fountain, well
golygfa, golygfeydd, m.	viewpoint, vista (*sight* or *place*)
gorwel, -ion, m.	horizon
llosgfynydd, -oedd, m.	volcano
machlud, -oedd, m.	sunset
machludo (machlud·), v.	set (*sun*)
rhaeadr, -au, f.	waterfall
rhiw, -ydd, f.	slope, hillside

Lesson Eighteen: Translation and Idioms
Diagnostic Page, Lesson 18

Question 1:

Can you say "I own a cat" in Welsh?

No: Go to Level A

Yes: See Question 2

Question 2:

Do you know when the Welsh for "for" is *i* and when it is *am* ?

No: Go to Level B

Yes: See Question 3

Question 3:

If you are *wrth eich bodd yn gwneud eich gorau glas i redeg nerth eich traed*, do you know what you are doing and how you are feeling?

No: Go to Level C

Yes: Skip Lesson Eighteen
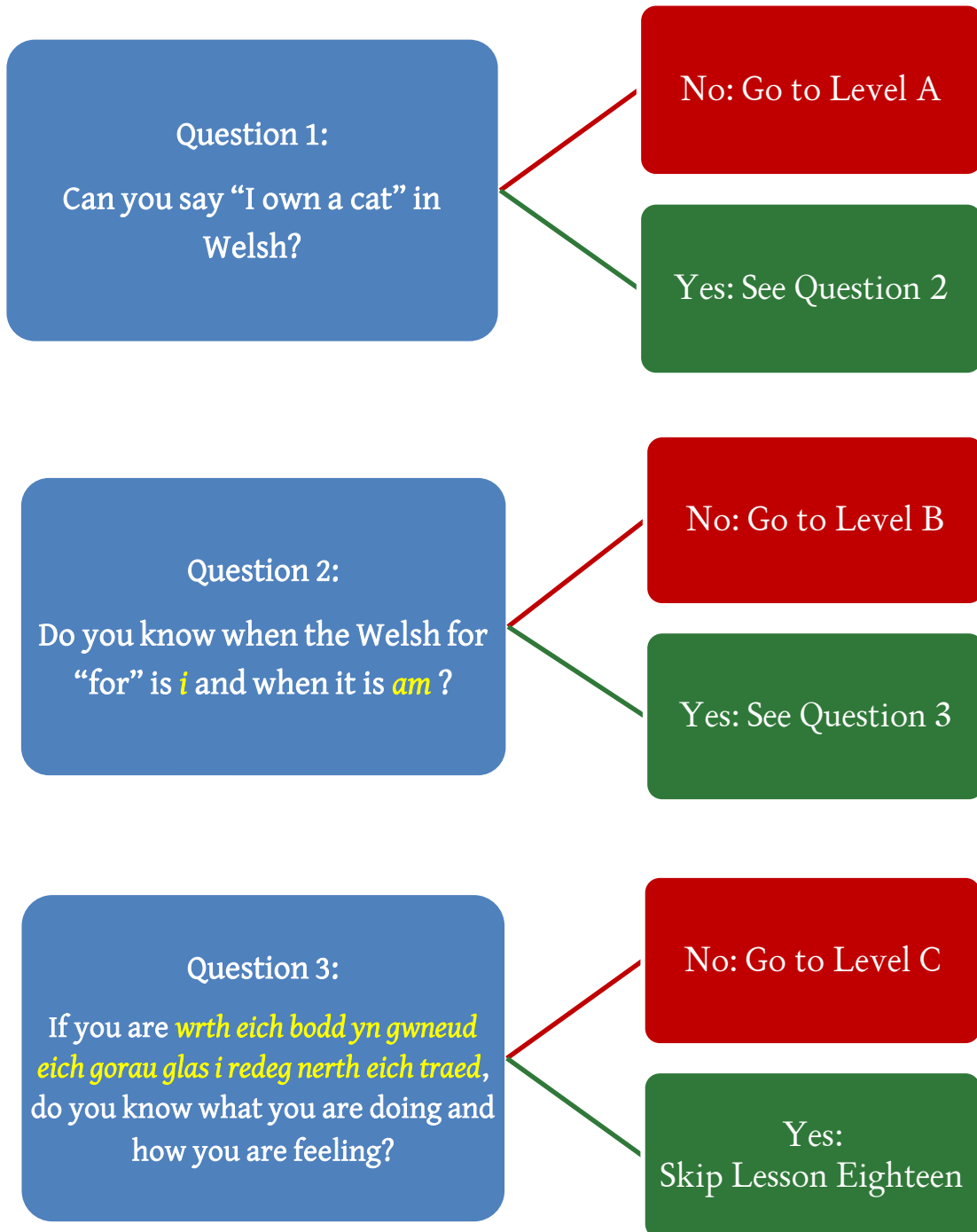
Lesson Eighteen, Level A

Since "to have" in Welsh is expressed in a roundabout way, and still to a very slight degree implies possession of a physical object, how would you convey more abstract notions of belonging and ownership? How do you say "this is mine" or "that is yours"?

The answers are simple on a practical basis, though less so grammatically. As with *eisiau*, nouns get pressed into service as not-quite-verbs, which then take on a life of their own; possessive pronouns likewise get morphed into verbs; and, as so often in Welsh, a form of the verb *bod* gets permanently stuck to another part of speech and creates a word which bridges different parts of speech. Here are six options for possessing something:

bod (irregular), v. + various prepositions	have (general): see Lesson Eight
cael (irregular), v.	have (abstract): see Lesson Eight
eiddo, pron.	his, its
n.m.	property
v.	mine, yours, his, hers, etc. / belongs to
meddiannu (meddiann·), v.	possess, occupy
perchen, *-ion*, n.m.	owner
v.	owns / belongs to

(the noun for "owner" is more generally *perchennog* (m) / *perchnoges* (f), pl. *perchnogion*)

piau, pronoun + v.	who is it that > belongs to / owns

Eiddo, as a rule, means "property":   *eiddo fy ffrind yw'r rhain*, these are my friend's property.
It can also be used as a possessive predicate: *eiddo fy ffrind yw'r rhain*, these are my friend's.
In general, *eiddo* is definite, and takes the definite article unless (as above) it is possessed by another definite noun.
It conjugates like a preposition, though in the spoken language this is rare:

eiddof	mine	*eiddom*	ours
eiddot	yours	*eiddoch*	yours
eiddo	his	*eiddynt*	theirs
eiddi	hers		

[The third-person forms are older versions of the possessive pronouns *ei / eu*. The old first and second persons were *mau*, *tau*, *einym*, and *einwch*. These were originally placed following the noun they modified, not before it as with the modern possessive pronouns, and with the article could be used predicatively: *y mau*, "mine." In "Trafferth mewn Tafarn," Dafydd ap Gwilym uses 'mau' instead of 'fy' in *mau enaid teg*, "my fair soul."]

In spoken Welsh, it is more common to use *eiddo* alone, to the exclusion of the other forms:
       Mae'n eiddo i mi,   it is mine   (lit. it is property to me)
This construction is identical to what it would look like if *eiddo* were a verb, and it is perfectly sound to translate this as:
       Mae'n eiddo i mi,   it belongs to me
You can do the same thing with an expressed noun. Consider this sentence from *Y Dysgedydd* ["The Pupil"], May 1865, p. 151, which can be validly translated in two ways:
       Heb hynny bydd y capel yn eiddo i'r ymddiriedolwyr.
       Without that, the chapel will {be the trustees' property} / {belong to the trustees}.
While the first option more closely matches the grammar of the Welsh, the second is more natural in English.

Another option, avoiding *eiddo* altogether, is to say *fy un i / fy rhai i*, "mine" (literally "my one" or "my ones").

Meddiannu is an actual verb. It derives from the noun *meddiant*, "possession," and the sense is "take possession of" or "have possession of," in both concrete and abstract senses. (Demons use *meddiannu* when they possess people.) Ultimately the root is *medd* "authority, power," or even "possession" in the sense of something you have authority over. The sense with all of these words is related to possessions that have been acquired, and does not necessarily have a sense of permanence—it's often used for the verb *occupy*, as in what protestors or the military do.

Perchen refers not to the possession but to the possessor. Be careful with the prepositions, though: to own something is *bod yn berchen ar*[L] «something», but with the preposition *i*[L] + «possessor» it has the opposite meaning. Because the part of speech is

in flux, it does not always take the soft mutation after *yn*:

> *Mae Sioned yn berchen ar gath. / Mae Sioned yn perchen ar gath.*   "Sioned owns a cat."
>
> *Mae'r gath yn berchen i Sioned. / Mae'r gath yn perchen i Sioned.*   "The cat belongs to Sioned."

The final form, *piau*, is a compressed form most closely related to *pwy yw* "who is." *Piau* rarely mutates, and the word follows the owner:

> *Sioned piau'r gath.*   Sioned owns the cat / The cat belongs to Sioned.

When *piau* has a possessive pronoun, as with other verbs, that is the object. A common construction is «possessor» + *a* [relative pronoun] + infixed possessive pronoun + *piau*, which is always unmutated:

> *Efe a'n piau*   We belong to him (literally "he who our *piau*").

Idiomatically, *piau hi* (literally "owns it") means something like "is the best option." The Welsh idiom *Pwyll piau hi*, literally "Common sense owns it," means something like "Proceed cautiously."

Vocabulary:

Frequency

eiddo, pron. / n.m.	(*predicate*) his, its, etc.; property
piau, v.	whose is / are; owns
datblygu (datblyg·), v.	develop
cofio (cofi·), v.	remember
cynllun, -iau, m.	plan
golwg, golygon, f. / m.	sight, view, vision, appearance (*note: google search for* yr olwg (*f.*), 55%; y golwg (*m.*), 45%)
gwybodaeth, -au, f.	knowledge
pwysig, adj.	important
diweddar, adj.	late

Theme: Geography

cyfeiriad, -au, n.m.	direction; address
gorllewin, adj. / n.m.	west
dwyrain, adj. / n.m.	east
gogledd, adj. / n.m.	north
de, adj. / n.m.	south
de, adj. / n.f.	right
i'r dde, adj.	to the right
chwith, adj.	left
i'r chwith, adj.	to the left
syth ymlaen, adv.	straight (on), forward
daear, -au, f.,	earth
gwlad, gwledydd, f.	country

Lesson Eighteen, Level B

Speaking a foreign language requires turning off your English brain, which can be difficult to do. One of the reasons foreign languages are such good mental exercises are that some words don't translate one-to-one, and they force you out of your mental comfort zone. Prepositions are especially notorious.

For example, there is no specific word for "for" in Welsh. *I* "to, for" is the go-to preposition (and be careful that your spell-check doesn't capitalize it mid-sentence), but *am* "about, around" is also frequent. I compiled the list below by looking at translations I have made where the word "for" appears in the English and trying to figure out what, precisely, was the distinction. As such, treat this as a rough guide!

When "for" implies metaphysical movement towards (This is a gift for you), the preposition is	*i*
When "for" implies "among" or a quality possessed (It is common for people to be happy), the preposition is	*i*
When "for" implies means (Here's something for you to use), the preposition is	*i*
When "for" implies purpose (Here's something for you to do), the preposition is	*i*
When "for" implies delegation (Working for you), the preposition is	*i*
When "for" implies result (The consequences for you are bad), the preposition is	*i*
When the same verb or adjective has both "to" and "for" (I'm grateful to you for this), "to" is *i* and "for" is	*am*
When "for" implies exchange (I am swapping this for that), the preposition is	*am*
In the sense of "for the reason of," "as for," or "since," "for" is	*am*
This can extend to "for the sake of" (but see ***er mwyn*** below): *am eu hoedl*, "for dear life" / "for their lives"	*am*
With English verbal expressions ("look for," "pay for"), the preposition is usually	*am*
With expressions of time, distance, and money ("for a week," "for a mile," "for a pound"), the preposition is	*am*
With expressions of time that do not have an end point (I've been living here for ten years), the preposition is	*ers*
With English nominal expressions ("name for," "explanation for"), the preposition is usually	*ar*
When "for" restrictively implies "specifically for" (A prize for students, tips for writing), the preposition is	*ar gyfer*
When "for" implies in the stead of (I'm doing this for my absent friend), the preposition is	*ar ran*
When "for" implies on behalf of (I'm playing for Wales = I represent Wales), the preposition is	*dros*
When "for" implies concern for (I'm taking responsibility for this), the preposition is	*dros*
When "for" implies benefit (I'm doing this for you), the preposition is	*dros* or *i*
When "for" implies "for the occasion of" (I wrote this for the festival), the preposition is	*erbyn*
When "for" means "moving in the direction of, toward," (setting out for home) the preposition is	*tua(g)*
and in some South Wales dialects	*sha*
Idiomatically, the preposition is often	*er*
"For the benefit of" is	*er budd*
"For example" is	*er enghraifft*
"For the sake of" and "for" in that sense is	*er mwyn*
"In order to" is	*er mwyn*
"Except for" is	*ac eithrio*
"Except for" can also be	*namyn*
"For one thing" is	*yn un peth*
When "for" is a conjunction (For he's a jolly good fellow = since he's good), use "because"	*oherwydd*
When "for" is a conjunction, literary Welsh can also use	*canys*

Several of the above conjugate: *iddi hi*, *amdani hi*, *arni hi*, *ar ei chyfer*, *ar ei rhan*, *drosti hi*, *er ei mwyn*, *a'i heithrio*, *o'i herwydd*. Of the prepositions here, only *namyn* does not. *Tua* and *sha* cause aspirate mutation; many of the others cause soft mutation.

Consider: *Mae Owain yn gweithio <u>dros</u> yr achos <u>i</u> Nia <u>am</u> pythefnos <u>am</u> yr arian.*
       Owain is working <u>for</u> the cause <u>for</u> Nia <u>for</u> a fortnight <u>for</u> the money. (Nia is the boss; the cause gets the benefit.)

Another difficult word is "with," this time because in Welsh you are spoiled for choice.

The differences between the four Welsh words for "with" (*â*ᴴ, *(h)efo*, *gan*ᴸ, & *gyda*ᴴ) are both subtle and regional. *Gyda* is largely a South Welsh form, and *efo* is more or less North Welsh. About ⅓ of the time *efo* is *hefo*, with an ʜ; nothing to do with vowels, mutations, or meaning, just speaker's choice. The meaning is essentially the same as that of *gyda*ᴴ. These two are used for physical proximity (*efo / gyda Nia*, "(together) with Nia"), while *â*ᴴ expresses the instrument (*â phensil*, "with a pencil") and attributes (*â chynffon*, "with a tail"); *gan*ᴸ expresses the manner in which something is done (*gan ofal*, "with care") or agent who does something (*gan Mihangel*, by Michael). Possession ("have") is *gan*ᴸ in North Wales, *gyda*ᴴ in South Wales.

Mae gan Owain gar â phedwar drws	Owain has a car with four doors.
Roedd Nia gydag Owain yn y damwain.	Nia was with Owain in the accident.

Vocabulary:

Frequency

gweithredu (gweithred·), v.	act, operate
talu (tal·), v.	pay
rheswm, rhesymau, m.	reason
natur, f.	nature
ynglŷn, adj.	connected, joined
ynglŷn â, prep.	regarding, concerning, with respect to

Theme: Geography

dinas, -oedd, f.	city
tref, -i, f.	town
pentref, -i, f.	village
prifddinas, -oedd, f.	capital city
Athen,	Athens
Caerdydd,	Cardiff
Caeredin,	Edinburgh
Caersalem,	Jerusalem
Jeriwsalem,	Jerusalem
Dulyn,	Dublin
Efrog Newydd,	New York
Llundain,	London
Rhufain,	Rome

Lesson Eighteen, Level C

Every language has *idioms*, set phrases which cannot be translated literally. Well, you can, but it won't help you understand what they mean. *Mae hi'n bwrw hen wragedd â ffyn*, for example, is literally "she is throwing old women with sticks," but means "it is raining heavily." The English idiom, "it's raining cats and dogs," is similarly nonsensical when taken literally.

The hundreds of Welsh idioms add colour and flavour to the language. They need to be learned one by one, but here are a few of the common ones (though I'm afraid they tend to be less exotic than *rhoi'r ffidl yn y tô*, "give up," literally 'put the fiddle in the roof"). I have used *eu* for the examples, but you can always substitute any other possessive pronoun with the appropriate mutations, and sometimes changing the noun from plural (e.g. *pennau*) to singular (*pen*). For example, "ar fy mhen fy hun" (I, alone) vs. "ar eich pennau eich hunain" (you, alone).

Idiom	Literal meaning	Figurative meaning / translation
a dweud y gwir	and speaking the truth	frankly / actually / in fact
(S. Wales occasionally *a gweud y gwir*)		
ar ben	on a head	over, finished, done
ar eu pennau eu hun(ain)	on their own heads	alone, on their own
arian gleision	blue silver (blue money)	coins, change
arian parod	ready silver (ready money)	cash
awyr iach	healthy air	fresh air
bola'r goes	the belly of the leg	calf [body part]
bore bach	little morning	early morning
brith gof	speckled memory	faint memory
byth a hefyd	ever and also	continually
coch	red	of poor quality or taste; *in some colour contexts* brown
codi cefn	raise a back	gain strength
defaid gwynion	white sheep	whitecaps [white horses]
dod o hyd i rywbeth	come across to something	find something
does dim ots gyda X	there are no odds with X	X doesn't mind [British English] / doesn't care [North American]
er fy (mawr) syndod	despite my (great) surprise	to my (great) surprise
er mwyn popeth	for the sake of everything	for goodness' sake
gefn nos	at back of night	in the middle of the night [heart of the night, dead of the night]
glas	blue	early; *in some colour contexts* grey; green
gweld eisiau	see a lack of	miss [feel bad that someone/-thing isn't present]
gwneud (eu) gorau glas	do (their) blue best	do (their) level best / very best
gwyn (eu) byd	white (their) world	blessed, very happy
gyda llaw	with a hand	by the way
hud a lledrith	magic and magic	magic
llygad yr haul	the sun's eye	direct sunlight, full sun
mae'n debyg (bod)	it's likely (that)	probably
(i) maes o law	field of hand [out of hand]	in a little while, in due course
nerth (eu) pennau	strength of (their) heads	as loud as (they) can / could
nerth (eu) traed	strength of (their) feet	as fast as (they) can / could go
pam lai?	why less?	why not?
pob migwrn ac asgwrn	every knuckle and bone	every bone in one's body
rhoi'r gorau i rywbeth	give the best to something	give something up
taro ar	hit upon / strike upon	encounter, meet by chance
wrth eu boddau	at their pleasures	in their element; thrilled; overjoyed
wrth gwrs	by course	of course
ych y fi! / ach y fi!	ugh me!	yuck! / eww!
note: *ach a fi* is recommended by Geiradur Prifysgol Cymru, and *ach y fi* is more common, but I prefer *ych y fi*.		
yn gwylltio'n gacwn	to grow wild waspily	to be furious [mad as a hornet]

<u>Vocabulary:</u>

Frequency

helpu (help·), v.	help
gweinidog, -ion, m.,	minister
dylanwad, -au, m.,	influence
sicr, adj.,	sure

Theme: Geography

Note: The gender of some countries is variable.

Yr Ariannin, f.	Argentina
Patagonia, f.	Patagonia
Lloegr, f.	England
Cymru, f.	Wales
Yr Alban, f.	Scotland
Iwerddon, f.	Ireland
Y Derynas Unedig (y DU)	United Kingdom (UK)
Ffrainc, f.	France
Llydaw, m.	Brittany
Ynys Manaw, m.	Isle of Man
Cernyw, m.	Cornwall
Yr Ysbaen, f.	Spain
Yr Almaen, f.	Germany
Yr Eidal, f.	Italy
Canada, f.	Canada
Yr Unol Daleithiau (UDA)	USA

Lesson Nineteen: Poetry
Diagnostic Page, Lesson 19

Question 1:

Do you know the difference between Welsh rhyme and English rhyme?

No: Go to Level A

Yes: See Question 2

Question 2:

Do you know what *cynghanedd* sounds like?

No: Go to Level B

Yes: See Question 3

Question 3:

Can you write an *englyn* in Welsh?

No: Go to Level C

Yes:
Skip Lesson Nineteen
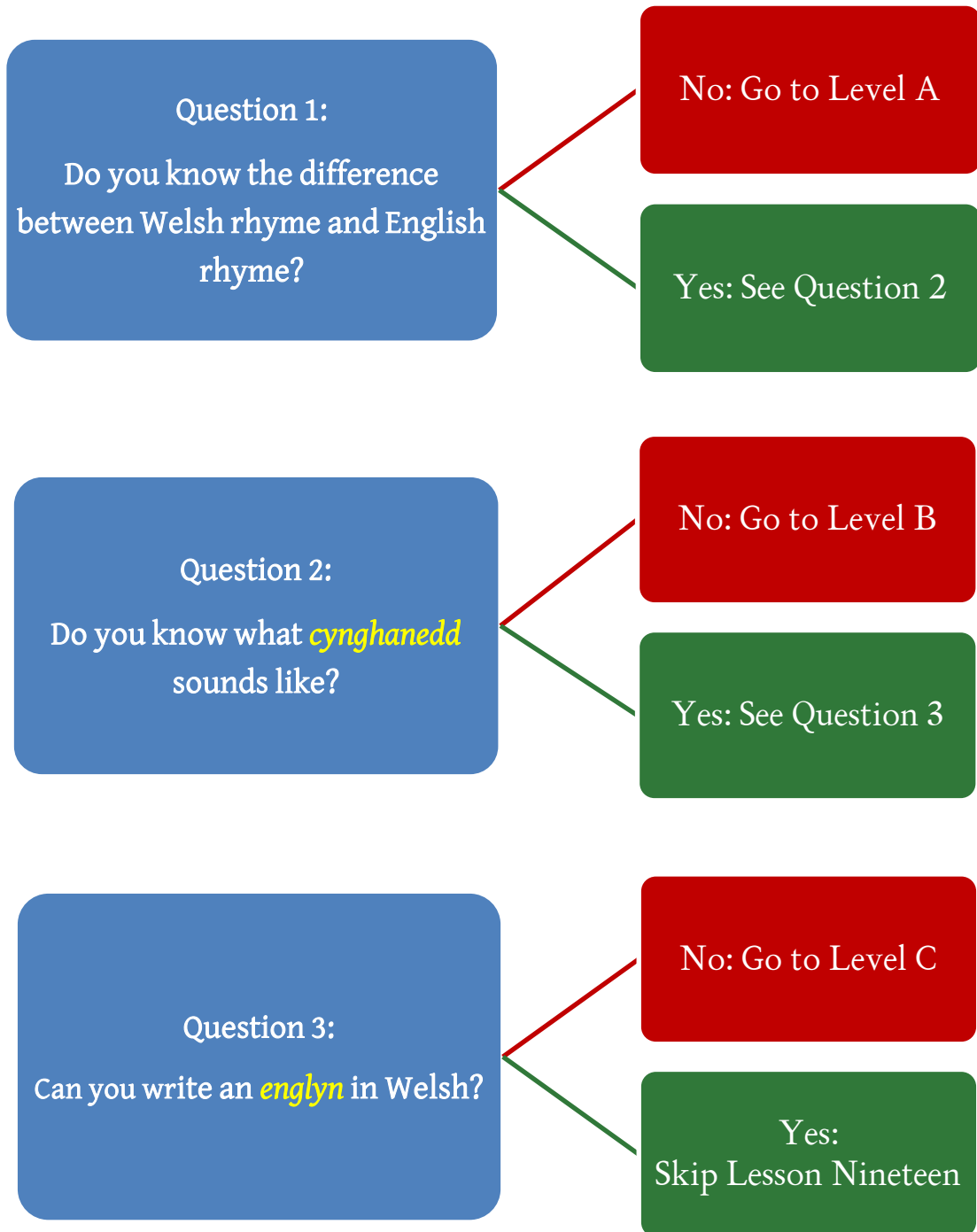
Lesson Nineteen, Level A

Wales has a unique cultural instition, the *Eisteddfod* (literally, "Session"), a sort of festival of language and literature. The heart of the festival is the composition of poetry; poets compete for prizes in several categories of both traditional and new forms of Welsh poetry. Poetry, in other words, is a big deal in Wales. Most of the forms of poetry found in English exist in Welsh, but Welsh has a long and distinctive poetic tradition of its own, and it is well worth learning some of the ins and outs.

The first thing is to discard some English-based assumptions about *rhyme* and *metre*. Metre first: in English, metrical feet are made up of a pattern of stressed and unstressed syllables. This doesn't exist in traditional Welsh poetry.[1] Like Old English verse, Welsh poetry is based on syllable count, not stress count. The various named metres have lines of three through ten syllables, but seven-syllable lines dominate Welsh poetry. They are everywhere, from poems to idioms to proverbs to set phrases, reinforced by their usage in the popular metres known as the *cywydd* and *englyn*. For example:

Nid rhy hen neb i ddysgu,   "No one is too old to learn." This proverb uses the poetic line and abnormal word order to sound
   1   2 3 4 5 6 7   distinct from ordinary speech. Poetry takes full advantage of the flexibility of Welsh word order, meaning that poetry sounds stronger, denser and more deliberate than ordinary prose. Word by word, this proverb is "not too old anyone to learn," meaning that "not too old" is the emphasized part of the sentence, which is actually impossible to convey in English because the negative is caught up in the pronoun "no one." The proverb also leaves out the main verb; by including the copula, *Nid rhy hen → yw ← neb i ddysgu*, the eight-syllable line would sound less poetic and more like an ordinary sentence.

Y ddraig goch ddyry cychwyn   is a line from a medieval Welsh poem. Grammatically, the poem ought to include the
1   2   3   45 6   7   relative particle *a*: *Y ddraig goch → a ← ddyry gychwyn*. (*Cychwyn* because, by modern Welsh rules, the object of *ddyry* should also be mutated.) But that *a* would have been an eighth syllable, and so it was omitted.

The line itself relies on all sorts of technical aspects of Welsh grammar for its impact. By beginning the sentence with a noun phrase, it puts emphasis on *y ddraig goch* "the red dragon." *Dyry* is the (irregular and old-fashioned) conjugated present tense of *rhoi* "give, put, place" in the third person, which can have a future sense. *Cychwyn* is a verb-noun meaning "setting out, starting, initiative" here acting as a noun. So the literal rendering would be something like: "It is the red dragon that giveth the initiative." That, of course, is very awkward, and so conventionally it is translated, correctly, as "The red dragon will lead the way." In the English, though, you cannot see the emphasis on the dragon which is so clear in the Welsh, and you can't see the subtle distinction between "leading the way," where the focus is on the dragon's leadership, and *ddyry gychwyn*, where the poet is really talking about the *cychwyn*, the start of a real or metaphorical journey that the dragon will lead. The line compresses the ideas "Who is starting us off on our journey, or else giving us the inspiration for it, which might be now but might also be in the future? The red dragon." (All of this is quite divorced from the line in the context of its original poem, some lines about the amorous efforts of cattle, where *cychwyn* probably has a rather different meaning.)

Having gone through that, compare the line to its equivalent sentence in colloquial Welsh:

Y ddraig goch ddyry cychwyn   poetry
Mae'r ddraig goch yn rhoi cychwyn   not poetry

This line, in its original, is part of a *cywydd*, a two-line, fourteen-syllable couplet. The word that rhymes with *cychwyn* is *llwyn*. This doesn't rhyme by English rules, in which rhyme only counts if everything matches from the stressed vowel to the end of the word. In the *cywydd*, however, the rhyme is on the pitch accent, which can only be the last syllable of the word, and *cywyddau* actually prefer to match one stressed syllable (*llŵyn*) with an unstressed (*cýchwyn*), so that the pitch accent matches but the stress accent does not.

Welsh poetry uses regular, English-style rhyme, too, but often internally, where the rhyming syllables occur within the same line, instead of just end rhyme as English prefers. Some types of verse match and end rhyme with an internal one. Ideally, the

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[1] Perhaps not 100% true technically, but functionally true.

vowels are the same length, so that *tân* and *man* don't rhyme perfectly. There is also a broader sense of rhyme, like English "slant rhyme" (where *nine* might rhyme with *time*: not a perfect rhyme, but closer than *nine* and *cow* or *nine* and *pearl*). In Welsh, both vowels and consonants are divided into groups or classes, and anything from the same class can be used for *lled-odl*, Welsh slant rhyme, also known as *odl Wyddelig*, "Irish rhyme." The formal system is not used in Modern Welsh.

The folk rhyme equivalent to "Red sky at night, sailors' delight; red sky at morning, sailors take warning" uses both true and half-rhyme (as does the English).

Coch i fyny, teg yfory	Red up [high], fair tomorrow	*lled-odl* of *-ny* and *-ry*
Coch i lawr, glaw mawr	Red down [low], a great rain	rhyme of *lawr* and *mawr*

Vocabulary:

Frequency

darllen (darllen·), v.	read	
ysgrifennu (ysgrifenn·), v.	write	(colloquial *sgrifennu* or *sgwennu*)
cwmni, cwmnïau, m.	company	
hyd, -au, m.	length	
ar hyd, prep.	along	
o hyd, adv.	still	
dod o hyd (i), v.	find, come across	
pwyllgor, -au, m.	council	
unwaith, adj.	once	
ail^L, adj.	second	

Theme: Travel

brêc, breciau, m.	brake
car, ceir, m.	car
cerbyd, -au, m.	vehicle
cist, -iau, f.	trunk (N. Am.) / boot (UK)
ffordd, ffyrdd, m.	road
gyrru (gyrr·), v.	drive
llyw, -iau, m.	steering wheel
peiriant, peiriannau, m.	engine / machine
rhod, -iau, f.	wheel
teiar, -s, m.	tire (UK, tyre)
trwydded yrru / trwyddedau gyrru, f.	driving licence

Lesson Nineteen, Level B

In addition to syllable counting and rhyme, Welsh poetry has a unique degree of admiration for alliteration. The Welsh word *cynghangedd* means "harmony," but refers to a pattern of repeated alliteration in the context of poetry. Essentially, how it works is that each line is divided into two or three sections, and the consonants in one section are repeated in another, and / or there is the repetition of a syllable or rhyme. This sounds simple, but the effect is nearly impossible to reproduce effectively in English, though some have tried. Here is an example by Twm Morys:

I have seen the Diva, sir,
mending your salamander.
I knew she'd been beaten hard
for losing half your lizard.
And I've seen the Diva's sons
drugging komodo dragons
in Peking. They were singing,
and the gecko echoing.
When we kissed I noticed newts
with oboes in her thighboots.　　　　　(Text from http://mvtabilitie.blogspot.ca/2008/09/dafydd-ap-gwilym.html)

The metre here is the *cywydd*, couplets of seven-syllable lines where a stressed syllable rhymes with an unstressed. This poem illustrates various types of *cynghanedd*. There are four main variations: *Cynghanedd lusg* ("dragging") slows the poem down. Syllables repeat as in "gecko echo" or "Peking. . . singing." *Cynghanedd groes* ("cross") (line 4) simply repeats the consonants from the first half in the second half, though it is normal for the final consonant not to repeat. *Cynghanedd draws* ("across") (lines 1 & 2) is similar, but only covers part of the line. The specific rules are complex, but the pattern is clearly audible (since it goes by sound, not spelling):

I have seen the Diva, sir, / mending your salamander.
I knew she'd been beaten hard / for losing half your lizard.

Cynghanedd Sain ("sound") combines *cynghanedd lusg* and one of the other two: the fourth line, above, alliterates the pattern F-R-L-Z, rhymes *for* with *your* internally, and *lizard* with *hard* in the previous line.

The net effect is a highly ornamented poem, where there is something going on in every line, and usually several things: equal line length, alliterative patterns, internal rhyme, and end rhyme. *Cywyddau* are usually rather longer than Twm Morys's example, and can use repeated patterns to link different sections of the poem. All of this is in addition to the sense of the words, which (frankly) sometimes gets lost in the sound.

Wales's greatest poet, Dafydd ap Gwilym, used *cynghanedd* to great effect. Sadly, one of the reasons he is not known as Europe's greatest poet is because of the difficulty of translating his works. Stripped to the bare meaning, or even the meaning with end rhyme, he's a nice poet but not special. If you have even a little Welsh, however, you can truly appreciate his mastery of the craft. Here are lines 13–20 of his poem to the moon. Alliterating consonants are in red, and syllables with nearby rhymes are underlined, and the repeated vowel *oe* is in blue. Some of these are added on top of the proper cynghanedd (e.g. *golydan*), but you can certainly see the complexity. Almost every word, and most of the consonants, are part of a rich pattern.

Gwn ddisgwyl dan gain ddwysgoed,	I know to wait beneath fine solemn trees,
Gwyw fy nrem rhag ofn erioed.	My vision is always feeble from fear.
Gwaeth no'r haul yw'r oleuloer,	The bright moon is worse than the sun,
Gwaith yr oedd, mawr oedd, mor oer.	Since it was, and this was a big deal, so cold.
Gwelïoedd dagreuoedd dig,	The wounds of angry tears,
Gwae leidr a fo gwyliedig.	Woe to a thief who is seen.
Golydan ail eirian loer,	A wide moon like a radiant maiden,
Goleudapr hin galedoer.	A candle of cold, hard weather.

The translation of the poem doesn't sound like all that much; the poet is complaining about the moonlight, which gets in the way of his sneaking around to meet his lover. In addition to the complexity of the interlinked sounds, though, the poet uses inventive compound words such as *dwysgoed* and *goleudapr*, and poetic words such as *cain*, *drem*, and *eirian*. To have it make any sense at all on top of the beauty of the sound is amazing.

Welsh also uses a type of word-end alliteration called *proest*, the final consonants are the same but the vowels differ.

<u>Vocabulary:</u>

Frequency

chwilio (chwili·), v.	look for, seek, try
ennill (enill·), v.	earn; win
pwnc, pynciau, m.	point
rhaglen, -ni, f.	programme
cyd, -iau, n.m.	union
cyd-	co-; inter-; mutual

Theme: Travel

angor, -au, m.	anchor
bad, -au, m.	boat
bwrdd, byrddau, m.	deck, board
ar fwrdd, adj.	aboard
capten, -iaid, m.	captain
cwch, cychod, m.	(smaller) boat
llong, -au, f.	ship
llyw, -iau, m.	rudder, tiller
hwyl, -iau, f.	sail
hwylio (hwyli·), v.	sail
môr, -oedd, m.	sea
rhwyf, -au, f.	oar

Lesson Nineteen, Level C

Along with the *cywydd*, the main Welsh verse forms are the *awdl* and the *englyn*. *Awdl* is just an older pronunciation of the word *odl*, "rhyme." The form of the *awdl* is relatively complex; there is a good English-language overview of all of the Welsh metres here, including the complexities of the various types of *awdl* and some of the other types of *cywydd*. Another is here, with examples of the forms from English verse.

From the earliest period in Welsh to the modern era, though, the short *englyn* has proved to be popular and enduring. It predates the *cywydd* by several centuries. There are a few types of *englynion*. All are short (though, like haiku or limericks, you can string them together). The *englyn unodl union* ("*englyn* of just one rhyme") is based around four rhyming seven-syllable lines, with two key exceptions. The first line has an additional three syllables after the rhyme, and the second line is one syllable short, so it looks like this:

```
1   2   3   4   5   6   rhyme   8   9   10
1   2   3   4   5   rhyme
1   2   3   4   5   6   rhyme
1   2   3   4   5   6   rhyme
```

The tail of the first line, after the rhyme, should be echoed in the second half of the second line. Lines three and four are a *cywydd*, seven-syllable lines rhyming stressed and unstressed syllable, and all four lines must exhibit some form of *cynghanedd*. A variant on this lacks the fourth line.

As a fun metre, it can be played with. Here is *Englyn i'r Pryf-Copyn, heb un gytsain* ("An Englyn to the Spider, without a Single Consonant") [anonymous, 17th century; in *Diferion y Beirdd* (1842), p. 31]—something to quote at your friends who complain that Welsh has no vowels.

O'i wiw wy i weu e a—a'i weau	From its fine egg it goes to weave—and its webs
O'i wyau e weua	It weaves from its eggs
E weua ei we aia',	It weaves its winter web
A'i weau yw ieuau ia!	And wefts of ice are its weavings!

(Note that the single word *e* here is *y* in Modern Welsh, and *aia'* is *[g]aeaf*, and that the odd idea of weaving spiderwebs from eggs is mentioned in the Bible.)

The same collection of anonymous poetry gives us *englynion* from gravestones, for example (p. 58):

Gwraig gu o deulu gwaedoliaeth—dirion	A dear woman from a good family—kind
Hyd oriau marwolaeth	Up to the hour of death
Dygwyd hi o'i chymdogaeth	She was borne from her neighbourhood
I'w bedd yn wir—boddi wnaeth	To her grave, truly—she drowned.

Another version of the *englyn* is four seven-syllable lines, rhyming AABA, with the B rhyme repeated internally in the third or fourth syllable of the fourth line; the plainest is the soldier's *englyn*, just three seven-syllable lines sharing a rhyme. For example, Arthur (King Arthur) uses the soldier's *englyn* to insult Cei (Sir Kay) in the Mabinogion tale of *Culhwch & Olwen*:

Middle Welsh	Modern Welsh	English
Kynnllyuan aoruc kei	*Cynllyfan a wnaeth Cai*	Kay made a leash
o uaryf dillus uab eurei	*O farf Dillus fab Eurai*	From the beard of Dillus, son of Eurai
pei Jach dy angheu uydei	*Pe iach, dy angau fyddai*	If he were healthy, it would be your death

Here, the end rhyme (*kei / -rei / -dei*) is echoed internally in line 3 with *pei*. Note that the only difference between the Middle and Modern Welsh, besides spelling, is the form *wnaeth* for *oruc*.

There are half a dozen other variants on the *englyn*, as well.

Vocabulary:

Frequency

adnabod (irregular; *adna-* + *bod*), v.	know (*person*), recognize	(*colloquial* nabod)
cylch, -oedd / -au, m.	circle	
llenyddiaeth, -au, f.	literature	
aml, adj.	often	

Theme: Travel

awyren, -nau, f.	airplane
maes awyr, meysydd awyr, m.	airport
bag, bagiau, m.	luggage
glanio (glani·), v.	land
gwersylla (gwersyll·), v.	camp
gwesty, gwestai, m.	hotel
hedfan (hedfan·), v.	fly
pabell, pebyll, m.	tent
taith, teithiau, f.	journey
tocyn, -nau, m.	ticket
trên, -au, m.	train
trwydded deithio, trwyddedau teithio, f.	passport

Lesson Twenty: Proverbs
Diagnostic Page, Lesson 20

Question 1:

Do you know a few Welsh proverbs?

- No: Go to Level A
- Yes: See Question 2

Question 2:

Can you translate a proverb using the *a. . . a* construction?

- No: Go to Level B
- Yes: See Question 3

Question 3:

Can you translate a proverb or proverbial phrase using *po*?

- No: Go to Level C
- Yes: *Llongyfarchiadau!* Now go to the Bibliography and start reading grammars.
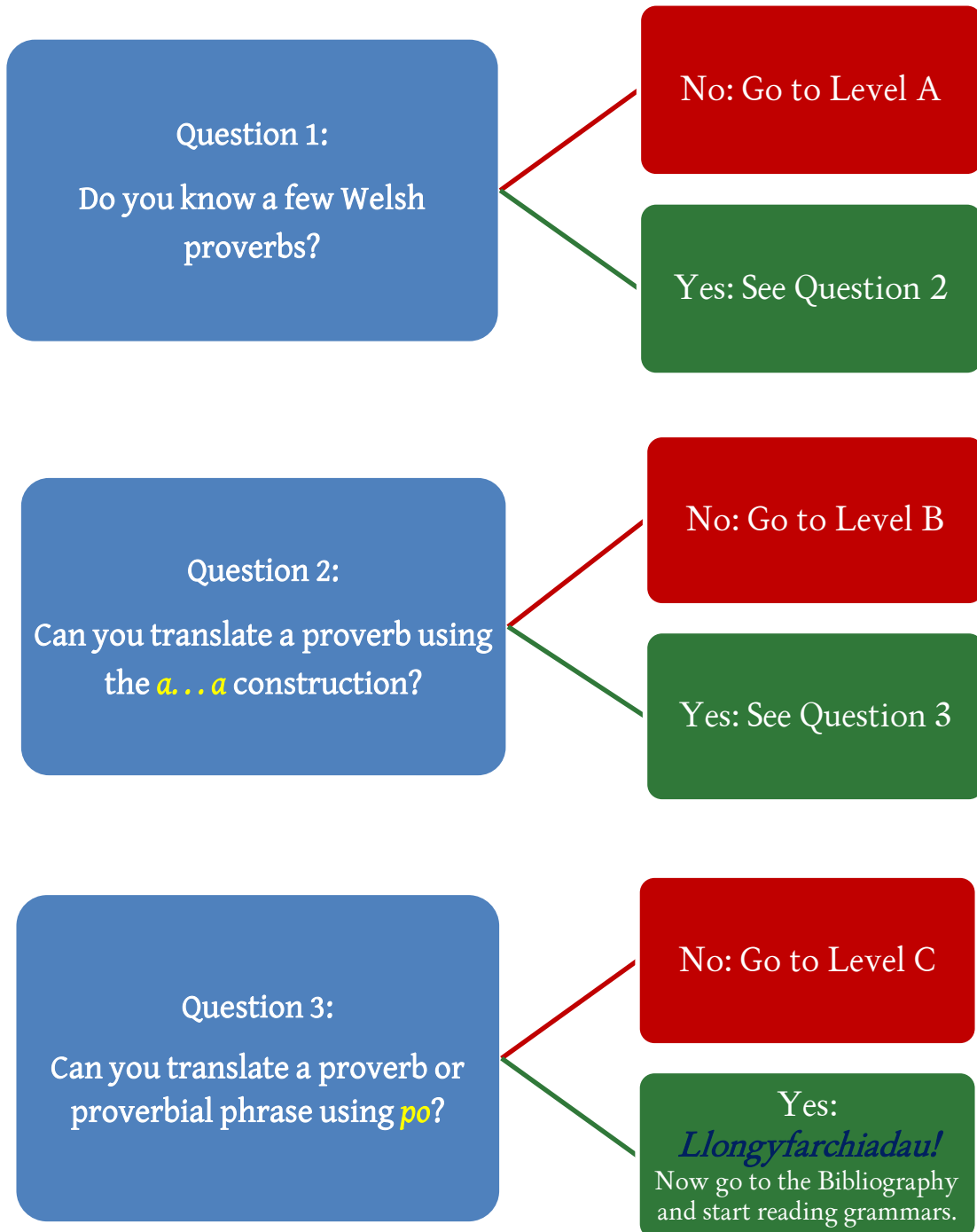
Lesson Twenty, Level A

A proverb is a kind of traditional sentence (that is, a more or less set phrase with only minor variations). Set expressions that are not full sentences are proverbial phrases (and proverbial phrases that cannot be translated literally are idioms: see Lesson 18 C). Proverbs express wisdom, and very often, take the form of poetry: in Welsh, they often use the five- or seven-syllable line, with emphatic word order and sometimes alliteration and even rhyme. Their form as well as their content is what makes them uniquely Welsh.

Adar o'r unlliw hedant i'r un lle.   Birds of the same colour fly to the same place
                                         (=Birds of a feather flock together.)

    Repeated consonants, internal rhyme: o'R uNLLiw→i'R uN LLe
    Abnormal order (emphasizing "birds" + omitted relative pronoun: *adar o'r unlliw →a← hedant i'r unlle.*

Gwell car yn llys nag aur ar fys.   Better a friend in court than gold on a finger.

    Internal rhyme; old-fashioned / poetic word *car* "friend" (derived from the verb *caru*, "love") instead of *cyfaill* or *ffrind*.

Nid ar redeg y mae aredig   Ploughing is not done on the run

    Repeated consonants, internal rhyme: aR ReDeG→aReDiG

Ni wyr yn llwyr namyn llyfr   No one but a book knows everything.

    7 syllables, repeated consonants, internal rhyme: Ni wyr yN LLwyR nam→yN LLyfR

The majority, however, rely on abnormal word order and old-fashioned language, and sometimes wordplay, for their poetry.

Gellir yfed yr afon, ond nid ellir bwyta y dorlan   The river can be drunk, but the bank cannot be eaten.

Ni thelir gweli tafod namyn i arglwydd   A wound of the tongue [insult] is only paid to a lord
                                             (=ordinary people can insult with impunity)

Goreu taw, taw tewi   The best silence is the silencing [=ending] of silence

Nid da rhodio yn y gwawl   Walking in the light is no good
Lle dalo diawl y ganwyll   Where the devil holds the candle
                              (note the subjunctive mood of "hold")

Llyswen mewn dwrn yw arian   Money is an eel in a fist
                                (=it's hard to hold onto money)

Ig ar blentyn cryfiant, ar henddyn methiant   A child's hiccough is strength;
    internal rhyme   an old man's hiccough means he is failing

Llais deilen yn y gwynt	A leaf's voice [=rustling] in the wind	
A darf gydwybod euog	Disturbs a guilty conscience	

Ni ddaw doe byth Yesterday will never come again.
    (Note the rare use of *doe* as a noun rather than in adverbial form as *ddoe*.)

Ni bydd y dryw heb ei lyw The wren would not be without his tail
                                     (=be it every so humble, there's nothing like one's own self / stuff)
    (Note: *lyw* is from *llyw*, not *glyw*)

Gwell ci da na dyn drwg Better a good dog than a bad man

Gŵr dieithr yw yfory Tomorrow is a stranger

There are hundreds more published in books and online, for example here.

Vocabulary:

Frequency

cymryd (cymer·), v.	take	(formal *cymeryd*)
clywed (clyw·), v.	hear; sense, feel	
cyfle, -oedd, m.	opportunity	
tir, -oedd, m.	land	
ochr, -au, f.	side	
prif, adj.	main	
drwg, adj.	bad; evil	(equ. *cynddrwg*, comp. *gwaeth*, superl. *gwaethaf*)

Theme: Seaside

lawr, m.	laver (seaweed)
bara lawr, m.	laver bread
cragen, cregyn, f.	shell
cragen wen, cregyn gwynion, f.	cockles
cragen gocos, cregyn cocos, f.	cockles
glan y môr, glannau'r môr, f.	seashore, seaside
pysgodyn, pysgod, m.	fish
lliain, llieiniau, m.	towel
nofio (nofi·), v.	swim
ton, -nau, m.	wave
traeth, -au, m.	beach
tywodyn, tywod, m.	sand

Lesson Twenty, Level B

A very common form of proverb is one that uses the relative pronoun a^L twice in the two halves of the line: *a. . . a*, literally meaning "who «verbs» . . . who «verbs»," but connoting "The person who «verbs», «verbs»." This is similar to the English proverbial "He who. . ." but much more widespread (and not gendered). "Who" can also be rendered "[that] which" or "what," depending on context.

A bryn gig a bryn esgyrn   The person who buys meat buys bones.
                              (=Take the bad with the good.)
Poetry: a seven-syllable line with the repetition of *a bryn*

A ddwg wy a ddwg fwy   The person who steals an egg will steal more
                              (=Minor character flaws are an indication of major character flaws.)
Poetry: repetition of *a ddwg*, rhyme of *wy* and *fwy*

A fyn Duw, a fydd   What God wills, will be.
A fynno Duw, a fydd   (a variant with *mynnu* in the subjunctive)
Poetry: alliteration of F.

A gâr a gerydd   The person who loves, rebukes
Poetry: alliteration of G.

A gyfodes a golles ei le   The person who got up has lost his place
Poetry: internal rhyme (in *-es*, an archaic dialectal variant of *-odd*)

A few are expressed in the negative:

Ni feddwl, ni adfeddwl   The person who doesn't think doesn't have second thoughts.
Poetry: internal rhyme / repetition of (-)*feddwl*.

A does not have to be echoed in the second half of the line:

A fynno barch, bid gadarn   Let the person who wants respect be strong.
                              (More literally, "he who would obtain respect, let him be strong.")
Poetry: alliteration of B, seven-syllable line

Vocabulary:

Frequency

sefydlu (sefydl·), v.	establish
cynhyrchu (cynhyrch·), v.	produce
cwbl, m.	whole
barn, -au, f.	judgement, opinion
parod, adj.	ready

Theme: Seaside

brithyll, -od, m.	trout
cimwch, cimychod, m.	lobster

corgimwch, corgimychiaid, m.	shrimp; prawn
cranc, -od, m.	crab
eog, -iaid, m.	salmon
lleden, lledenod, f.	flatfish
lleden frech, lledenod brech, f.	plaice
lleden goch, lledenod cochion, f.	plaice
lleden chwithig, lledenod chwithig, f.	sole
lleden dwyod, lledenod tywod, f.	dab
llysywen, -nod / llysywod, f.	eel
morfil, -od, m.	whale
môr-hwch, môr-hychod, m.	dolphin, porpoise
morlo, -i, m.	seal
wystrysen, wystrys, f.	oyster

Lesson Twenty, Level C

Another fairly frequent proverbial construction uses the word *po^L*, a form of *byddo*, the third-person present subjunctive of *bod*. The literal meaning of (*y*) *byddo* is "(that) it be." Normally, this form is contracted to *bo*, but in front of superlative adjectives, it takes the form *po^L*, usually translated as "the" in this context (and with the superlatives rendered as comparatives in English). It is especially found in proverbs and set phrases.

Gorau po gyntaf   The sooner, the better
    Note that this is a copula construction, and the subject is the end of the phrase, following the verb. Literally "Best that it be soonest."

Po fwyaf y cwsg, hwyaf yr einioes   The greater the sleep, the longer the life
    Poetic features: rhyme of *fwyaf* and *hwyaf*

Po callaf y dyn anamlaf ei eiriau   The wiser the man, the rarer his words

Po fwyaf y bai, lleiaf y cywilydd   The greater the fault, the less the shame

Po fwyaf y defaid, drutaf fydd y gwlân   The larger the sheep, the richer will be the wool

Po dyfnaf y môr, diogelaf fydd y llong   The deeper the sea, the safer the boat will be

Po hynaf fydd y dyn, gwaethaf ei bwyll   The older the man is, the worse his sense
    (These would sound more proverbial without the *fydd*, but that's what was in the source)

Po tynnaf fo y llinyn, cyntaf y tyr   The tighter the cord is, the sooner it breaks

Po nwyaf fo y llanw, nwyaf fydd y trai   The greater the tide is, the greater the ebb

Po mwyaf y brys, mwyaf y rhwystr   The greater the hurry, the greater the hindrance [=haste makes waste]

Melysaf y cig, po nesaf i'r asgwrn   The sweeter [tastier] the meat, the nearer the bone

Po also occurs in songs. The folksong "Merch y Melinydd" ("The Miller's Daughter"), collected in the nineteenth century, has a line which reads:

Po decaf bo nhw'n d'wedyd,   The fairer that they speak
O, gwaetha'i gyd y daw   Oh, the worse that is to come [literally "the worst of all"]
    (From p. 37 of the programme of the National Eisteddfod of Wales held in London on August the 9th, 1887).

It is worth noting that this line has morphed into *po deced*, with the equative degree of the adjective *teg* "fair" instead of the superlative. The equative is a variant for the superlative in this construction, not promoted in the grammars but nevertheless found in books, newspapers, and orally collected texts.

Bo is also found in idiomatic contexts, of which the most common is probably *cyn bo hir*, before long.

<u>Vocabulary:</u>

Frequency

darparu (darpar·), v.   prepare, furnish, equip
medd (*defective*), v.   said

llwybr, -au, m.	path	
ateb, -ion, m.	answer	
cryf, adj.	strong	(fem. *cref*, pl. *cryfion*)

Theme: Seaside

brwyniad, brwyniaid, / môr-f., m.	anchovy
hadog, -s, m.	haddock
honos, -iaid, m.	ling
macrell, mecryll, f.	mackerel
merfog, m.	bream
morgath, -od, f.	skate
morlas, môr-leisiaid, m.	pollock
penfras, -au, m.	cod
penhwyad, penhwyaid, m.	pike
siwin, -iaid, m.	sewin
ysgadenyn / sgadenyn, ysgadan / sgadan, m.	herring

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