



Henson Editorial Services & North
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Thirty-fifth Edition

HENSON HERALD SUMMER EDITION

Croeso cynnes Gymraeg i chi gyd! A warm
Welsh welcome to you all!

In order to promote the business from our Carmarthen office, Malcolm has requested that the Newsletter, as will the forthcoming book festival, be given a special Welsh flavour. Hence, it will become an Eisteddfod featured presentation. Our second online book festival is marked for Thursday August 13th at 2pm.

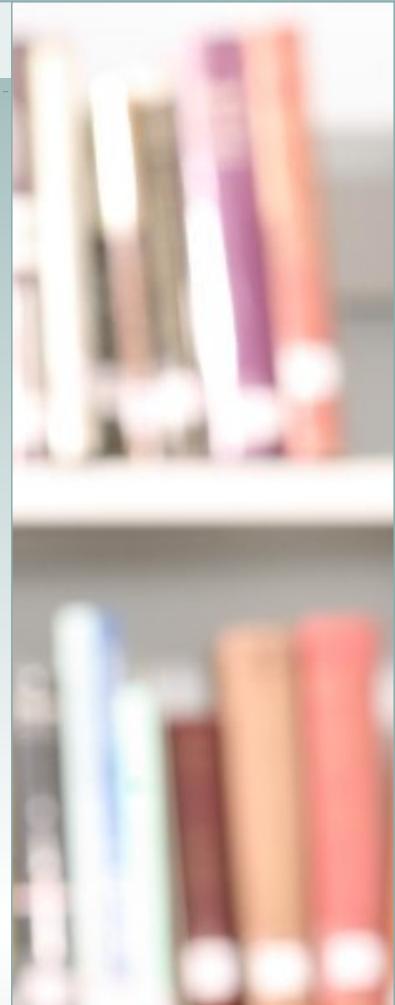
As we are now into our fifth month of our enforced lockdown due to the COVID-19 pandemic. We hope that you're all keeping well, and with the government-proposed relaxing of criteria in regards of lockdown, it seeks to some form of normality, sooner rather than later.

I have also published my short story/article on Pontarddulais, and my family's involvement with a printing business in, what was at the time, a "hotspot" during the Industrial Revolution in Wales. It also goes on to describe my own view of Pontarddulais as I was growing up and the things that went on in the area. It has recently undergone an update.

[Click here](#)

Dymuniadau gorau. Best wishes.

—Gary Jenkins



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"THE TROUBLE WITH HAVING AN OPEN MIND, OF COURSE, IS THAT PEOPLE WILL INSIST ON COMING ALONG AND TRYING TO PUT THINGS IN IT. "

- TERRY PRATCHETT

The Story of the Eisteddfod

In Welsh culture, an **eisteddfod** ("be sat") is a festival of Welsh literature, music and performance. The current format owes much to an 18th-century revival.

The first recorded eisteddfod was held by Lord Rhys at Cardigan Castle in 1176, derived from old Celtic traditions. A gathering was held to which were invited poets and musicians from all parts of Wales. A chair at the Lord's table was awarded to the best poet and musician, a tradition that prevails in the modern-day Eisteddfod. The earliest large-scale eisteddfod that is historically known is the Carmarthen Eisteddfod in 1451.

In Caerwys in 1568, various silver prizes were awarded to the best poet, fiddler, singer, and harpist. Originally, the contests were limited to professional Welsh bards who were paid by the nobility.

Interest in the Welsh arts declined during the 17th and 18th centuries, leading to gatherings becoming more informal; poets would often meet in taverns and open spaces and have "assemblies of rhymers". These meetings helped keep traditions alive. A chair was awarded for its social status. Throughout the medieval period, high-backed chairs with arm rests were reserved for royalty and high-status leaders in military, religious and civic affairs. Most ordinary people sat on stools. The earliest known surviving Bardic chair made for an Eisteddfod was built in Carmarthen in 1819.

Iolo Morganwg founded "Gorsedd Beirdd Ynys Prydain" (Throne of the Bards of the British Isle) in 1792 to restore and replace the ancient eisteddfod. The first eisteddfod of the revival was held on Primrose Hill, London.

The Blue Books' notorious attack on the Welsh character in 1846 led to public anger and the belief that it was important for the Welsh to create a new national image. By the 1850s people began to talk of a national eisteddfod to showcase Wales's culture, and in 1858, John Williams ab Ithel created a "National" Eisteddfod in Llangollen.

National Eisteddfod of Wales

The National Eisteddfod of Wales is the largest festival of competitive music and poetry in Europe and a celebration of the culture and language in Wales. Its eight days of competitions and performances, entirely in the Welsh language, are staged annually in the first week of August in varying locations between north and south Wales. Competitors may number 6,000 or more, attendances exceeding 150,000 visitors, with over 250 trade stands and stalls.

The Eisteddfod is the natural showcase for music, dance, visual arts, literature, original performances and much more. Encompassing all aspects of the arts and culture in Wales, it attracts thousands of Welsh learners, Welsh speakers and non-Welsh speakers every year.



Urdd National Eisteddfod

Another important eisteddfod in the calendar is "Eisteddfod Yr Urdd" or the Youth Eisteddfod. Organised by Urdd Gobaith Cymru, it involves Welsh children from nursery age to 25 in a week of competition in singing, recitation, dancing, acting and musical prowess during the summer half-term school holiday. The event is claimed to be Europe's premier youth arts festival. The Urdd Eisteddfod is held in a different location each year.



The International Eisteddfod

The first International Musical Eisteddfod was held in Llangollen in June 1947, and after which was held annually each July. Choirs, singing groups, folk-dancers and other groups attend from all over the world, sharing their national folk traditions in one of the world's great festivals of the arts. Most of Wales' leading writers, musicians and poets have competed at the Eisteddfod, with many performers appearing on a national stage for the first time during the festival.

Each Eisteddfod begins with a message to help promote lasting peace. In the following 70 years its celebration of “Peace and Harmony” has made it one of the world’s great music festivals.

By 1953, when Queen Elizabeth II visited the Eisteddfod as part of her tour of Wales, singers and dancers of 32 nationalities had competed in Llangollen. A truly international festival had been created.

Llangollen’s place in world music is now immutable. More than 300,000 competitors from over 100 nationalities have performed enthusiastically on the Llangollen stage.

Luciano Pavarotti (twice), Margot Fonteyn, Alicia Markova, Joan Sutherland, Angela Gheorghiu, Kiri Te Kanawa, Jehudi Menuhin, José Carreras, Lesley Garrett, Bryn Terfel, Katherine Jenkins, Dennis O’Neil, James Galway, Nigel Kennedy, Elaine Paige, Michael Ball, and Montserrat Caballé are among the musical stars that have appeared in our concerts. Plácido Domingo’s first professional engagement in the United Kingdom was at the 1968 International Eisteddfod.

Smaller-scale local eisteddfodau are held throughout Wales, with schools holding eisteddfodau as competitions within the school, generally on Saint David’s Day.

Eisteddfodau are held across the UK, although in most cases any explicit link to Welsh culture has been lost. However, there are other Celtic-language-specific cultural festivals around the UK, such as Cornwall, Scotland, Ireland. There are also other eisteddfods held in England and the Channel Islands.

Welsh emigration, particularly during the heyday of the British Empire and British industrial revolution, led to the foundation of formal and informal Welsh communities internationally. The Eisteddfod tradition travelled with them and some still exist:

Argentina and Patagonia

Eisteddfodau have been held since the initial Welsh settlement in Argentina in the late 19th century. Competitions are bilingual, in both Welsh and Spanish, and include poetry and prose, musical performances, arts, folk dances, and others.

Australia

Much like the Welsh eisteddfods there are competitions that involve singing, dancing, acting and musicianship. The Gold Coast Eisteddfod in Queensland began in 1982 and is held annually in August and September. The 2018 eisteddfod attracted over 60,000 competitors. Many other Australian communities also host their own eisteddfods.

South Africa

Many international performing arts competitions in South Africa are called eisteddfods, such as the Tygerberg International Eisteddfod and the Pretoria Eisteddfod (first held in 1923).

United States

Eisteddfods in North America are thought to have started in the 1830s, though the earliest documented examples date from the 1850s. Cynonfardd Eisteddfod in Edwardsville, Pennsylvania, is the longest running eisteddfod outside Wales and has deep historical roots. Welsh Heritage Week, The North American Festival of Wales and Cwrs Cymraeg, are held annually and feature the Welsh language and culture.

<https://international-eisteddfod.co.uk/>

<https://www.youtube.com/watch?v=AiTZAoq48&feature=youtu.be> - Llangollen's 70th Anniversary

“There is no greater agony than bearing an untold story inside you.”

— Maya Angelou.

“Stories of imagination tend to upset those without one.”

— Terry Pratchett

Glamorgan County Cricket Club

It's cricket season! Before you read this article on Glamorgan County Cricket Club, let me first say that I am not a cricket fanatic, and was worried that when I was asked to write about the cricket club, I wouldn't be able to think of a Dickie Bird to say about it (cricket joke – rhyming slang). This article may not bowl any Maiden Over, but I hope you find it a Fine Delivery (I'd better quit while I'm ahead). I did enjoy and love playing cricket though, especially in school and for the odd outing with The Swansea Land Registry Sports and Social Club when I worked there.

Cricket had probably reached Wales and Glamorgan by the end of the 17th century. The earliest known reference to cricket in Glamorgan is a match at Swansea in 1780.

Glamorgan County Cricket Club is one of eighteen first-class county clubs within the domestic cricket structure of England and Wales. It represented the historic county of Glamorgan, and is the only Welsh first-class cricket club. They have won the English County Championship competition in 1948, 1969 and 1997. Glamorgan have also beaten international teams from all Test playing nations, including Australia in the successive tours of 1964 and 1968.

The club is based in Cardiff and plays most of its home games at Sophia Gardens, which is located on the bank of the River Taff. Matches have also occasionally been played at St. Helens in Swansea, Colwyn Bay and Cresselly.

The club was founded in 1888, and in 1897, Glamorgan developed from a third-class county into a prominent member of Minor Counties Championship. Billy Bancroft, the Welsh rugby international, became Glamorgan's first-ever full-time professional in 1895. The man responsible for this transformation was Jack Brain, of the famous brewing family in Cardiff, and was adamant that Glamorgan should have a visible Welsh identity. Having previously played Gloucestershire, and being of commerce, his businessman approach would secure the services of better players, including several professionals who had previously played for English counties.

Success in the Minor Counties Championship helped to fuel Glamorgan's campaign for first-class cricket, although their bid was dealt a series of blows, namely a slump in local economy, and in 1914 the outbreak of the First World War, suffering a number of casualties giving their all to King and Country.

In 1921, enough fixtures were secured with existing teams in the County Championship for Glamorgan to be awarded first-class status, and on May 18th, Glamorgan played their first match in the County Championship against Sussex at the Arms Park, which they won.

Financial difficulties in the 1930s, forced a committee meeting to decide whether the club should continue but instead led to a major fund-raising campaign throughout South Wales, through business links and by playing at several new grounds. In 1933, the daffodil emblem was introduced to boost the county's Welsh identity, whilst encouragement was given to nurturing home-grown talent. Near the end of the 30s, the club started to reap some rewards from debt-ridden into a profit-making club with a bright future.

The 1960s were one of the most successful decades in the history of Glamorgan CCC, winning the County Championship under Tony Lewis again in 1969 at Sophia Gardens, and with back-to-back victories over the Australian tourists in 1964 and 1968. Lewis is the only Glamorgan player to captain England in Tests.

Glamorgan and St Helens in Swansea was the unintentional venue for a piece of cricket history on 31 August 1968 when, during Glamorgan v Notts, Gary Sobers hit all six balls in an over from Malcolm Nash for six.

In 1972, the West Indian batsman Roy Fredericks made a huge impact and shared a Club record opening stand of 330 with Alan Jones against Northamptonshire at Swansea. Alan Jones is the clubs leading run scorer with 34,056 runs. Malcolm Nash, he of the earlier 1968 incident, proved to be amongst the most frugal opening bowlers on the county circuit.

The 1980s introduced some top-class international cricketers for the Club, including the Indian all-rounder Ravi Shastri, West Indian pace bowlers Ezra Moseley and Winston Davis, plus the gifted Pakistani batsman Javed Miandad.

In 1981, Glamorgan also visited other venues such as Pontypridd, Merthyr Tydfil, Aberystwyth, Abergavenny and Llanelli. Annual visits to North Wales were also re-introduced, as Colwyn Bay returned to the county's fixture list.

Rodney Ontong, at a match against Nottinghamshire at Trent Bridge in 1985, completed one of the greatest all-round performances for the Club, scoring a glittering century and taking thirteen wickets in the game. The same year, Matthew Maynard burst onto the county circuit with a brilliant hundred on his first-class debut. Steve Watkin also developed into a top-class bowler, with Tony Cottey, Adrian Dale, Robert Croft and Steve Barwick also emerging during this decade. The Club's Centenary Year was also launched in July 1987 when a special match against Gloucestershire was attended by Prince Charles and Princess Diana.

In 90s there were further successes, with signings including Alan Butcher and Colin Metson, and there was also the signing of Viv Richards, a legendary West Indian cricketer proving to be their best yet. Viv later shared in a club record of 425 with Adrian Dale in the Championship match against Middlesex at Sophia Gardens. At Canterbury, in partnership with Tony Cottey who struck the winning runs, Glamorgan lifted their first one-day trophy defeating Kent to clinch the AXA Equity and Law League for 1993.

Four years later, Glamorgan won their third Championship title, defeating Somerset at Taunton. The summer of 1997 also saw Waqar Younis, the great Pakistani fast bowler, play for the Welsh county, and like Viv in 1993, Waqar played an integral role in Glamorgan's title success, delivering a series of match-winning spells, including one at Liverpool as Lancashire were dismissed for just 51.

The first decade of the 21st century saw Glamorgan win further silverware in the one-day competitions as well as secure a Test Match at their headquarters following the redevelopment of the Sophia Gardens ground.

Maynard, retired at the end of the 2005 season, but was one of the most successful batsmen in first class cricket over the previous 20 years. Robert Croft took over the captaincy, having previously been acting-captain in earlier games, and also proved effective on England tours, being a useful pinch hitter in one-day games.

2013 saw Glamorgan celebrate their 125th anniversary. A commemorative film was made to relate to the identity of the Club and its meaning to play for Wales' only representative in county cricket. They also enjoyed further success in one-day cricket, reaching the final of the Yorkshire Bank40 competition at Lord's.

In total the club have won 3 county championship titles in 1948, 1969 and 1997. They have also won 3 one-day Sunday/National League titles in 1993, 2002 and 2004.

The Club continues to rebuild their playing resources and homegrown talent is being nurtured, with further success in domestic competitions being goals, as Glamorgan County Cricket Club proudly moves towards the third decade of the 21st century.

Most first-class runs for Glamorgan are:

Alan Jones at 34,056
Emrys Davies at 26,102
Matthew Maynard at 22,764

Most first-class wickets for Glamorgan are:

Don Shepherd at 2,174
Jack Mercer at 1,460
Jonnie Clay at 1,292
Robert Croft at 1,001
Malcolm Nash at 991

Team totals

Highest total for: 718/3 declared v. Sussex, Colwyn Bay, 2000

Highest total against: 750 by Northamptonshire, Cardiff, 2019

Lowest total for: 22 v. Lancashire, Liverpool, 1924

Lowest total against: 33 by Leicestershire, Ebbw Vale, 1965

Batting

Highest score: 309 Steve P James, Colwyn Bay, 2000

Bowling

Best bowling: 10/51 J. Mercer v. Worcestershire, Worcester, 1936

Best match bowling: 17/212 J. C. Clay v. Worcestershire, Swansea, 1937

<https://www.glamorgancricket.com/our-history>

Sean Armstrong Profile

Born on 14th October 1985 in the city of Stoke on Trent, Sean Armstrong was born to Helen Tomlinson and David Armstrong. In 1989, he attended St Wilfrid's Primary School, and in 1997, St Margaret Ward RC studying his GCSE's.

In 2002, he attended Total People Burslem, a pre-employment program for 16 to 18-year olds. He studied Food Safety, First Aid and Manual Handling, in the hopes of gaining employment.

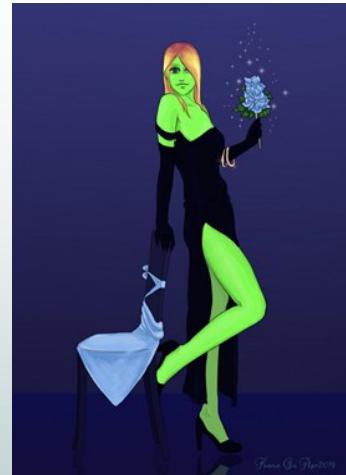
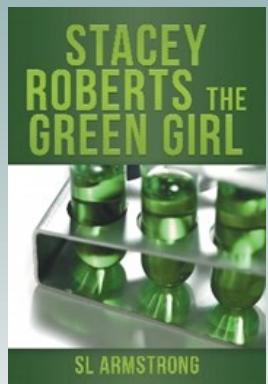
Enrolling into a Princes Trust program in 2005. He gained, after twelve weeks, qualifications in both team-working and leadership.

In 2010, Sean studied Children's Care Learning and development with Newcastle Under Lyme college. One of his passions, as his want, was to get a job working with children. Hopefully in the future.

Sean studied Business Administration City and Guilds Level two course under Stoke on Trent College in 2015, and then, worked again with the Prince's Trust. This time gaining a Business Enterprise qualification.

In his spare time Sean enjoys reading, listening to music, traveling, photography, food, drink, writing, watching live performances and films, having a keen interest in both fantasy and science fiction.

Sean lives in Chell, Stoke on Trent, with his mum Helen, his stepfather Ian, and their dog Skye. His first book Stacey Roberts - The Green Girl was first published April 2018. The book covers the story of Stacey Roberts, the result of a science experiment of the military in gaining a race of super-soldiers. Since, Sean is diligently working on two other Green Girl books, creating a series.



"Look, he said to his imagination, if this is how you're going to behave, I shan't bring you again."

— Terry Pratchett,

Welsh Poets and Poetry

Do not go gentle into that good night

Dylan Thomas

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.

Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light.

And you, my father, there on the sad height,
Curse, bless, me now with your fierce tears, I pray.
Do not go gentle into that good night.
Rage, rage against the dying of the light.

The Rising of Glyndwr

R.S. Thomas

Thunder-browed and shaggy-throated
All the men were there,
And the women with the hair
That is the raven's and the rook's despair.

Winds awoke, and vixen-footed
Firelight prowled the glade;
The stars were hooded and the moon afraid
To vex the darkness with her yellow braid.

Then he spoke, and anger kindled
In each brooding eye;
Swords and spears accused the sky,
The woods resounded with a bitter cry.

Beasts gave tongue and barn-owls hooted,
Every branch grew loud
With the menace of that crowd,
That thronged the dark, huge as a thundercloud.

Napoleon vs Mam

Ryan Davies

The Emperor Napoleon
He sent his ships of war
With spreading sails to conquer Wales
And land on Fishguard shore.
But Jemima, she was waiting
With her broomstick in her hand,
And all the other women too,
To guard their native land.
For the Russians and the Prussians
He did not give a damn
But he took on more than he bargained for
When he tried it on with Mam.

Their cloaks were good red flannel,
Their hats were black and tall,
They looked just like brave soldiers
And were braver than them all,
The Frenchmen took one look at them
And in panic they did flee,
Cried oo-la-la, and then ta-ta,
And jumped into the sea.
And said to one another
As back to France they swam,
We'd have stayed at home if we'd only known
We'd have had to take on Mam.

The Emperor Napoleon
He was a man of note,
His hat was sideways on his head,
His hand inside his coat.
When he heard the news from Fishguard
His sorrow was complete,
Oh Josephine, what does it mean?
My army has been beat!
I will make this proclamation,
Though a conqueror I am
You may conquer all creation
But you'll never conquer Mam!

<https://www.youtube.com/watch?v=aRtsgOYJoD4>

Publishing in Wales

With Covid-19 still very active in UK, publishing in Wales is flourishing. Annual book sales are increasing and Hefin Wyn's non-fiction book - Ar Drywydd Niclas y Glais, and artist and poet, David Jones's biography proved popular in 2018. Traditionally artists and entertainers like Dame Shirley Bassey, Sir Anthony Hopkins and Dylan Thomas have been pivotal figures in Creative Industries of which books are a key part.

Gary Jenkins from Upper Tumble, nr Llanelli, is freelancing with Henson Editorial Services at Dark Gate in Carmarthen, and in August will be co-host at the online book festival, showcasing Welsh artists and writers. Gary is bilingual, an IT expert and worked with the NHS, amongst others.

A new apprenticeship scheme is running, and a Publishing assistant can now complete a Digital course for thirteen months consisting of five units. An apprentice is starting with us in next month and one project will be to create an online family Christmas show.

In UK total publishing sales were £6.3bn in 2019 higher than the previous year. Of this figure 59% £3.7bn came from exports. Total print, digital, home and export sales income were all up on 2018.

Last year there was an impressive 39% increase for audiobook downloads. Australia is the largest export country across fiction, non-fiction and children's books.

- *Malcolm Henson*

Zoom/Online book festival

August 13th at 2pm

To register your interest for an invite in attending the event, please email : enquiries@hensoneditorial.com or gary@hensoneditorialservices.co.uk

We look forward to greeting you all there!

“Stories never really end...even if the books like to pretend they do. Stories always go on. They don't end on the last page, any more than they begin on the first page.”

— Cornelia Funke,

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