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THE
MYTHOLOGY AND RITES

OF THE

British Druids,

ASCERTAINED BY

NATIONAL DOCUMENTS;

AND COMPARED WITH THE

GENERAL TRADITIONS AND CUSTOMS OF HEATHENISM,
AS ILLUSTRATED BY THE MOST EMINENT
ANTIQUARIES OF OUR AGE.

WITH AN

APPENDIX,

CONTAINING

ANCIENT POEMS AND EXTRACTS,

WITH SOME

REMARKS, ON ANCIENT BRITISH COINS.

AD QUÆ NOSCENDA ITER INGRES, TRANSMITTERE MARE SOLEMUS, EA
SUB OCULIS POSITA NEGLIGIMUS,—PLIN. L. VIII. Ep. 20.

By EDWARD DAVIES,

RECTOR OF BISHOPSTON, IN THE COUNTY OF GLAMORGAN,
AND AUTHOR OF CELTIC RESEARCHES.

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ANNOUNCED TO
OF THE

TO THE RIGHT REVEREND FATHER IN GOD,
 RICHARD, LORD BISHOP OF LANDAFF.

MY LORD,

THE noble frankness with which your Lordship grants a favour, encourages me to hope, that you will pardon the liberty I now take, in prefixing your name to an Essay upon the Mythology and Rites of the Heathen Britons.

It is with diffidence I lay this subject before a man of your Lordship's distinguished character; whether in reference to private worth, to reputation in the world of letters, to rank in society, or to that zeal and ability which you have so successfully displayed in the defence of our holy religion.

But whatever the merits of this Work may be, I eagerly embrace the opportunity which it affords me, of acknowledging a debt of gratitude, in the audience of the Public.

When MR. HARDINGE, amongst his other acts of generosity, which it is impossible for me to enumerate or to forget, pointed me out to your Lordship's notice, under the character of his friend, it was your good pleasure to place me in a respectable station in the Church, and thus confer upon me the comfort of independence.

Your Lordship's manner of bestowing a benefit, is a great addition to its value; and whilst I am offering my humble tribute of thanks, it emboldens me to aspire to the preservation of your good opinion.

I have the honour to remain,

Your Lordship's much obliged

and devoted humble servant,

E. DAVIES.

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PREFACE.

THE first section of the ensuing Essay, effects the principal objects of a Preface; yet the Author has not the confidence to intrude upon his Reader, without premising a few pages, to bespeak his attention, and conciliate his esteem—without offering some apology for the nature of his subject, and the manner in which it has been treated.

To some persons, the utility of such a work may not be obvious. It may be asked—*What interest has the present age, in a view of the errors and prejudices of the Pagan Britons?*

To obviate this, and similar inquiries, I would suggest the reflection, that the history of mankind is, in a great measure, the history of errors and prejudices—that the superstition we have now to contemplate, however absurd in itself, affected the general tone of thinking in several districts of Britain—that its influence continued to recent times, and has scarcely vanished at the present day. To an age of general inquiry, an investigation of the form and principles of this superstition, must surely be a subject of interest.

In our times, a spirit of research, which few are so unjust as to impute to idle curiosity, embraces all the regions of the known world: and is our own country the only spot that must be deemed unworthy of our attention?

Ancient and authentic documents, of the opinions and customs of the old Britons, have been preserved, though long concealed by the shades of a difficult and obsolete language. And can a dispassionate examination of their contents, which are totally un-

known to the Public, be deemed a subject of no interest or utility?

These documents are found, upon investigation, to develope a system of religion, which, for many ages, influenced the affairs of the human race, not only in these islands, but also in the adjacent regions of Europe: and are we not to inquire in what this religion consisted, and what hold it took of the mind of man? Or is it an useless task, to expose the origin of some absurd customs and prejudices, which are still cherished in certain corners of our land? But it will be said—*The state of society amongst the ancient Britons was rude and unpolished; and their very religion opposed the progress of science and of letters.*

Be this admitted: yet the Britons, with all their barbarism and absurdities, constituted a link in the great chain of history. In addition to this, their affairs derive some importance from their rank amongst our own progenitors, their connection with our native country, and the remains of their monuments, which still appear in our fields. A prospect of the few advantages which they enjoyed, may furnish no unpleasant subject of comparison with our own times. A candid exposure of that mass of error under which they groaned, may inspire us with more lively gratitude for the knowledge of the true religion, and, perhaps, suggest a seasonable caution against the indulgence of vain speculation upon sacred subjects—a weakness to which the human mind is prone in every age.

Upon the whole, then, I humbly conceive, that an examination of our national reliques has been hitherto a *desideratum* in British literature; that the individual who has now attempted to draw them out of obscurity, is entitled to the candid attention of the Public; and that the time of the Reader, who

may honour this volume with a candid perusal, will not have been spent in vain.

BUT of the manner in which this examination is conducted in the following Essay, I must speak with less confidence. As far as I know my own heart, truth, without favour or prejudice to the memory of our misguided ancestors, has been my object. Touching the light in which I view their ancient superstition, I must confess that I have not been the first in representing the *druidical*, as having had some connection with the *patriarchal religion*; but I know of no work already before the Public, which has unravelled the very slender threads by which that connection was maintained.

This difficult task I have attempted, by the aid of those Bards who were professed votaries of Druidism; and the undertaking was greatly facilitated by the labours of Mr. Bryant, which present a master-key to the mythology of the ancient world. That I cannot give my assent to the whole of this great man's opinion, has been already acknowledged:* but whilst I allow myself to object against the *slipper*, I contemplate the masterly outlines of the statue, with respect and admiration.

It is to be regretted, that this eminent mythologist was wholly unacquainted with the written documents of Druidism, preserved in this country. Had they been open to his investigation, he would have exhibited them to peculiar advantage, and he would have found them as strong in support of his general principles, as any remains of antiquity whatsoever.

I must here endeavour to obviate another objection. In the British poems, which treat of heathenish superstition, a sentence is often inserted, containing the name of *Christ*, or some allusion to his religion, and having no connection with the matter which precedes or follows. Some of

* Celt. Res. p. 115.

these sentences I have omitted, for obvious reasons. I have been not a little puzzled to account for their admission into the text: but as all our remaining poems were composed or altered, subsequent to the first introduction of Christianity, it is probable that St. Augustin supplies us with the true reason of such admixture.

“ Qui seducunt per ligaturas, per precantationes,
 “ per machinamenta inimici, inserunt præcantationi-
 “ bus suis nomen Christi: quia jam non possunt
 “ seducere Christianos, ut dent venenum, addunt
 “ mellis aliquantum, ut per id quod dulce est, la-
 “ teat quod amarum est, et bibatur ad perniciem.”*

In the selection of matter, the author has endeavoured to observe a medium, between that fastidious abruptness, which leaves many of the great outlines of a subject unmarked, and a minute prolixity, which scrutinizes every obscure corner of heathen abomination.

To future inquiry he leaves an open field, where some more handfals may be gleaned, and approaches the reader with a consciousness, that as far as he has proceeded, his steps have been guided by integrity.

The subject of this volume having an intimate connection with that of the *Celtic Researches*, a short Index of that book is introduced. It is also to be had separate, and respectfully offered to my Subscribers, as a small tribute of gratitude for their liberal support, and as an acknowledgement of the favourable opinion with which I have been honoured, by some of the most distinguished characters, in that illustrious catalogue—men whose learning and talents are acknowledged, and whose judgment will be respected.

* Aug. Tract. 7. in Joan. T. IX. p. 27.

As to the animadversions of professed critics, some of them were avowedly hostile. But their elaborate prolixity, which is no mark of contempt, affords some consolation for the malignity of their efforts. The work, and the strictures which it occasioned, are before the Public, which is of no party. To this upright and competent judge I appeal, with humble submission, neither vainly pleading an immunity from just censure, nor dreading the effects of those sarcasms, which arose from gross misrepresentation of my opinions, and perversion of my principles.

Upon one solitary occasion, I must beg leave to defend my own cause. The passage which I am about to quote, is not singled out as unworthy of the learning or candour of its author, but as involving a point, in which the Public may want an interpreter. It also affords me an opportunity of stating my reasons, for understanding the works of Taliesin somewhat differently from the *Critical Reviewer*.

“ Let us now,” says the critic, “ compare this
 “ description of the Aborigines of Britain with that
 “ of Taliesin, a name before which every Welshman
 “ must bow; who was himself a Bard, perhaps a
 “ Druid, but converted from his Druidical idolatry
 “ to Christianity, and who is reported to have flourished
 “ in the sixth century of the Christian æra;
 “ consequently, about *six* hundred years before these
 “ Triads were ever attempted to be collected.* -The
 “ poem we cite from is denominated the Pacification
 “ of Lludd.”

The critic then gives his original, with the following translation :

“ A numerous race, and fierce, as fame reports them,
 “ Were thy first colonists, Britain, chief of isles :

* I am totally at a loss to conjecture upon what ground this assertion stands. I had mentioned some *copyists* of the Triads in the twelfth century; but I never supposed them to have been the original collectors,

“ Natives of a country in Asia, and of the region of Gafis;
 “ A people said to have been skilful; but the district is
 “ unknown,
 “ That was mother to this progeny, these warlike adven-
 “ turers on the sea.
 “ Clad in their long dress, who could equal them?
 “ Celebrated is their skill: they were the dread
 “ Of Europe.”

“ Here,” adds the triumphant critic, “ instead of
 “ being men of quiet dispositions, and abhorrent of
 “ war, they are expressly declared to have been
 “ fierce and *warlike adventurers*—unequalled, and
 “ the *dread of Europe*: instead of coming from
 “ Constantinople, and crossing the German haze, or
 “ ocean, they are said to have wandered from the
 “ region of Gafis, in Asia. Is it possible to imagine
 “ a stronger contrast?” — (*Vide Critical Review*,
 August, 1804, p. 374.)

The contrast, as here drawn, is strong enough: but I must take the liberty to hint, that the critic, or his *prompter*, has perverted the whole of this vaunted passage, in consequence of having mistaken the meaning of a single word—*Dygorescynan*, which he renders *were the first colonists*, simply implies, *will again invade*, or, according to Mr. Owen, *will subjugate*, or *overcome*: so that the Bard does not describe the *Aborigines* of Britain, but a hostile race, who *invaded* or *subdued* the country.

The title of the poem, *Pacification of Lludd*, and a line, which informs us it was the pacification of *Lludd* and *Llefelis*, may furnish a clue to the æra of these invaders. *Lludd* and *Llefelis* are represented, by the Welsh chronicles, as brothers of *Cassivellaunus*, who fought with Cæsar, though it is pretty clear that, in simple fact, they were no other than those princes of the *Trinobantes*, whom the Roman historian mentions by the names of *Imanuentius* and *Mandubrasius*. Hence it appears, that

these *first colonists of Britain* arrived in the age of Julius Cæsar.*

Let us now try to identify this warlike race. In the passage quoted by the critic, they are said to have sprung from a country in Asia, and the region of Gafis, or rather *Gafys*. Whoever has Welsh enough to translate Taliesin, must be fully aware, that it is the genius of that language to change *c* into *g*, and *p* into *f*. Let us then replace the original letters, and we shall have the region of *Capys*, a Trojan prince, who was the father of *Anchises*, and reputed ancestor of the *Romans*. Hence it may be conjectured, that these were the very people whom the Bard describes as having invaded Britain, in the time of Lludd and Llefelis; that is, in the age of Julius Cæsar.

But Critics must not be supposed to write at random, without some knowledge of their subject. As they claim respect from the Public, they must respect their own characters. And as our author has positively pronounced his warlike race *the first colonists of Britain*, it may be presumed, that his assertion has some adequate support in other parts of the poem. In order to determine this point, I shall exhibit the whole, for it is not long, with a translation as close and as faithful, to say the least of it, as that which we have in the preceding critique.

YMARWAR LLUDD.—*Bychan*:

Yn enw Duw Trindawd, cardawd cyfrwys!
Llwyth lliaws, anuaws eu henwerys,
Dygorescynnau Prydain, prif fan ynys;
Gwyr gwlad yr Asia, a gwlad Gafys;

* The romantic chronicles of Archdeacon Walter, and Geoffry of Monmouth, and, after them, some late annotators on the Triads, say, that the Coranied, a Belgic tribe, arrived in the age of Lludd. This is evidently erroneous. The reader will see presently, that the Bard means the Romans, and no other people.

Pobl pwyllad enwir: eu tir ni wys
 Famen: gorwyreis herwydd maris.
 Amlaes eu peisseu; pwy ei hefelis?
 A phwyllad dyvyner, ober efnis,
 Europin, Arafin, Arafanis.
 Cristiawn difryt, diryd dilis,
 Cyn ymarwar Lludd a Llefelis.
 Dysgogettawr perchen y Wen Ynys,
 Rac pennaeth o Ryfein, cein ei echrys.
 Nid rys, nid cyfrwys, Ri: rwyf ei araith
 (A rywelei a ryweleis o anghyfieith)
 Dullator pedrygwern, llugyrn ymdaith,
 Rac Rhyuonig cynran baran goddeith.
 Rytalas mab Grat, rwyf ei areith.
 Cymry yn danhual: rhyvel ar geith.
 Pryderaf, pwyllaf pwy y hymdeith—
 Brythonig yniwis rydderchefis.

PACIFICATION OF LLUDD—*Little* song.

In the name of the God *Trinity*,* exhibit thy charity!
 A numerous race, of ungentle manners,
 Repeat their invasion of Britain, chief of isles:†
 Men from a country in Asia, and the region of Capys;‡
 A people of iniquitous design: the land is not known
 That was their mother.§ They made a devious course by sea.
 In their flowing garments,|| who can equal them?
 With design are they called in,¶ with their short spears,**
 those foes

* The Bard addresses himself to a Christian.

† The subject of the poem is Cæsar's second invasion. The particle *dy*, in composition, conveys the sense of iteration.

‡ The district of Troy, whence the Romans deduced their origin.

§ When the oracle commanded Æneas and his company—

Dardanidæ durî, quæ vos a stirpe parentum

Prima tulit tellus, eadem vos ubere læto

Accipiet reduces; antiquam exquirite Matrem—

Virg. Æn. III. V. 93.

We are informed, that they knew not where to find this *parent region*, and consequently wandered through various seas in search of it. To this tale the Bard evidently alludes.

|| The Roman toga, or gown.

¶ We learn from Cæsar, as well as from the British Triads and chronicles, that the Romans were invited into this island by the princes of the Trinobantes, who were at war with Cassivellaunus.

** Such was the formidable *pilum*, as appears from a variety of Roman coins and sculptures.

Of the Europeans, the Aramites, and Armenians.*
 O thoughtless Christian; there was oppressive toil,
 Before the pacification of Lludd and Llefelis,†
 The proprietor of the fair island‡ is ronsed
 Against the *Roman* leader, splendid and terrible.
 The King§ is not ensnared, as inexperienced: he directs with his
 speech
 (Having seen all the foreigners that were to be seen),
 That the quadrangular swamp|| should be set in order, by
 wayfaring torches,
 Against the arrogant leader, in whose presence there was a
 spreading flame.¶
 The son of Graid,** with his voice, directs the retaliation.
 The Cymry burst into a flame—there is war upon the
 slaves.††
 With deliberate thought will I declare the stroke that made
 them decamp.
It was the great exaltation of British energy.‡‡

Romans had carried their arms, not only over the best part of Europe, but also into Aram, or Syria and Armenia, before they invaded Britain.

† These reputed brothers of Cassivellaunus, were the princes of the Trinobantes, who deserted the general cause of their country, and sent ambassadors to Julius Cæsar.

‡ The reader will see hereafter, that the ancient Bards conferred this title upon the solar divinity, and his chief minister.

§ That is Cassivellaunus, whose abilities and prudence are acknowledged by the Roman commander.

|| The fortress or town of Cassivellaunus, *Silvis paludibusque munitum*. De Bell. Gall. L. V. c. 21.

¶ Relinquebatur ut neque longius ab agmine legionum discedi Cæsar pateretur, et tantum in agris vastandis, incendiisque faciendis, hostibus noceretur. Ib. c. 19.

** Grad, or Graid, the sun.—Cassivellaunus is called the son of *Beli*, which is another name of that deified luminary.

†† Those British tribes who voluntarily submitted to the Romans (see Cæsar, Ib. c. 20, 21), and on whom Cassivellaunus retaliated, after Cæsar's departure.

‡‡ The Bard, in a strain of venial patriotism, ascribes the departure of Cæsar and the Romans to the prowess of his countrymen. Other Bards have dropped pretty strong hints to the same purpose. Lucan says—

Territa quæsitis ostendit terga Britannis.

And Pope, with less asperity—

Ask why, from Britain Cæsar would retreat?
 Cæsar himself might whisper—*I was beat.*

By this time, I trust, I have made a convert of the critic. He will agree with me in thinking, that this little poem relates only to the invasion of Britain by Julius Cæsar; and that it contains not the most distant hint of its *first colonists*. The *strong contrast* has changed its position: but I abstain from farther remarks.

Criticism may be useful to the author who undergoes its chastisement, as well as to the Public. To the censor whose representation is just, whose reproof is liberal, who so far respects himself, as to preserve the character of a scholar and a gentleman, I shall attend with due regard. But if any professed judge of books can descend so low, as wilfully to pervert my words and meaning, to twist them into absurdity, and extract silly witticisms from his own conceits, I must be allowed to consider his strictures as foreign to myself and my work, and as little calculated to influence those readers whom I wish to engage.



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SECTION V.

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THE
MYTHOLOGY AND RITES
OF THE
British Druids.

SECTION I.

Preliminary Observations on the written Monuments of the early Britons. Their Authenticity proved, by the Test of classical Antiquity.

IN a retrospect of the state of society, which formerly prevailed in our country, the contemplative mind is not more agreeably, than usefully employed. Hence many writers, of distinguished eminence, have undertaken to elucidate the modes of thinking, and the customs of the early Britons, together with their religious opinions and superstitious rites. Upon this subject, many notices are scattered amongst the remains of Greek and Roman learning. These have been collected with diligence, arranged and appreciated with ingenuity. But here the research of our antiquaries has been checked, by the compass of their own studies, rather than by the defect of other existing monuments: whereas, upon a topic that claims investigation, every pertinent document ought to be considered; and

especially, those documents which lead to a more intimate knowledge of the matter in hand.

What has hitherto remained undone, I have already hinted, in a volume which I lately published, under the most respectable and liberal patronage. I there stated, that certain ancient writings, which are preserved in the Welsh language, contain many new and curious particulars relative to the ancient religion and customs of Britain; and that, in this point of view, they would reward the research of the temperate and unprejudiced antiquary.

At that time, I had no thoughts of pursuing the investigation; but I have since taken up a fresh resolution, and it is the business of the present Essay to evince the truth of my assertion.

To this end, I shall employ an introductory section, in pointing out the particular writings of the Britons, upon which I ground my opinion; in shewing that those writings have been regarded as *druidical*; and in ascertaining, by historical tests, the authenticity of their pretensions.*

The British documents, to which I principally refer, are the poems of *Taliesin*, *Aneurin*, and *Merddin the Caledonian*, Bards who lived in the sixth century of the Christian

* In this Section, I must also take notice of the objections of some of my own countrymen, who, since the publication of the *Celtic Researches*, have industriously spread a report, that I do not produce the genuine traditions of the Welsh Bards. However little concern I might feel, for the mere accident of thinking differently from these men, yet, as I have made my opinion public, I deem it a duty which I owe to my own character, as well as to the generous patrons of my book, to shew, that I am competent to judge of the remains of the Welsh; and that my representations of them have been fairly made, and from the best authorities that can be produced.

My own vindication will call for a few remarks, upon the grounds of the adverse opinion; but I hope to vindicate myself with temper.

æra. With these works, my acquaintance is not recent. I have possessed a good collated copy of them, in MS. since the year 1792. I have also the London edition of the same works, which appeared in the first volume of the *Myvyrian Archaiology of Wales*, in 1801.

To the primitive Bards, I add the historical and mythological notices, called *Triads*, published in the second volume of the same work; and though their compilers are not known, I shall use them freely, as far as I find their authority supported by general tradition, ancient manuscripts, and internal evidence.

Modern criticism having suggested some doubts as to the genuineness of the works ascribed to our ancient Bards, it may be expected, that I should offer something in their defence upon this score. But from the greatest part of this task I may fairly excuse myself, by a general reference to the *Vindication*, lately published by the learned and accurate Mr. Turner, who, in answer to all their adversaries, has stated, and fully substantiated the following proposition; namely,

“That there are poems, now existing in the Welsh, or ancient British language, which were written by *Aneurin*, *Taliesin*, *Llywarch Hên*, and *Merddin*, who flourished between the years 500 and 600.”

This subject, the able advocate of our Bards has not handled slightly, or superficially. He carries them through every question of external and internal evidence, refutes all the main objections which have been urged against the works of the Bards, and concludes his *Vindication* by shewing, that there is nothing extraordinary in the fact,

which his Essay is directed to substantiate; that these poems are attested by an unvaried stream of national belief; and that any suspicion about them has been of recent origin.*

The author of the Anglo-Saxon history, being interested only in the credit of the *historical* poems of these Bards, has directed his Vindication, principally, to the support of their cause; but as my subject leads me, more immediately, to examine certain pieces of another kind, which, from their mythological and mysterious allusions, have obtained the general appellation of *mystical poems*, candour requires, that I should state this gentleman's opinion of the latter, and plead something in their defence, where he seems to have deserted them.

Of these mystical pieces, Mr. Turner thus declares his sentiments.—“Some (of Taliesin's poems) are unintelligible, “because full of Bardic, or Druidical allusions.” †

And again: “Of Taliesin's poetry, we may say, in general, that his historical pieces are valuable; his others “are obscure: but, as they contain much *old mythology*, “and *Bardic imagery*, they are *worth attention*, because “some parts may be illustrated, and made intelligible.” ‡

I have quoted these passages, at length, in order to shew my reader, that the author's censure is not directed against the pretensions of these poems to genuineness, or authen-

* *Vindication of the Genuineness of the Ancient British Bards*. 8vo. London, 1803. See p. 16 to 20.

† Ibid. p. 14.

‡ Ibid. p. 250.

ticity, but merely, against that degree of obscurity which they must, necessarily, present to every man who has not studied their subjects. And Mr. Turner's declared opinion, that *they are worth attention, as containing much old mythology*, certainly supposes, that they are ancient and authentic; I mean so far *authentic*, as to be real documents of British mythology.

That a critic, so candid, and so well informed, should have pronounced these poems, which peculiarly treat of Druidism, absolutely unintelligible; and especially, as he acknowledges the assistance of *Mr. Owen* and *Mr. Williams*, men who claim an exclusive acquaintance with the whole system of Bardic lore, may seem rather extraordinary: but the wonder will cease, when we shall have seen, that the information of these ingenious writers is drawn from another source; from a document which will appear to be, in many respects, irreconcilable with the works of the ancient Bards, or with the authority of the classical page.

Mr. Turner's censure, as we have seen, regards only the obscurity of the mystical poems: but as it is possible, that the candid zeal of criticism may mistake *obscure*, for *spurious*, it may be proper to produce some farther evidence in their favour. And here I may remark, that Mr. Turner was the first critic, who made a public distinction between the credit of the mystical, and the historical poems. The

course of my Essay; did I not deem it requisite, to add some testimonies of the real existence of *Druidism*, among the Welsh, in the times of the native princes. These testimonies are collected from a series of Bards, who wrote in succession, from before the twelfth, to the middle of the fourteenth century. The genuineness of their works has never been disputed; and they, pointedly, allude to the mystical strains of Taliesin, and establish their credit, derived from the source of *Druidism*.

MEUGANT, a Bard who lived in the seventh century writes thus.

Cred i Dduw nad Derwyddon darogant
Pan torrer Dîn Brëon braint.*

“ Trust in God, that those are no Druids, who prophesied
“ that the privilege of Dîn Brëon will be violated.”

Dîn Brëon, the *Hill of Legislature*, was the sacred mount, where the Bards, the ancient judges of the law



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religious ode, which bears the name of this Bard, has the following passage :

Deus Rhëen rhymavy Awen.

Amen, fiat!

Fynedig wawd frwythlawn draethawd,
Rymibyddad.

Herwydd urdden awdyl Keridwen,
Ogyrwen amhad,

Amhad anaw areith awyrllaw
Y Caw ceiniad,

Cuhelyn Bardd Cymraeg hardd
Cyd wrthodiad

Certh cymmwynas, Ked cyweithas,
Ni vaintimad.

Cathyl cyvystrawd cyvan volawd,
Clutawd attad.

“ God the Creator! Inspire my genius! Amen—be it
“ done! A prosperous song of praise, a fruitful discourse,
“ may I obtain. For the venerated song of *Ceridwen, the*
“ *Goddess of various seeds, of various seeds of Genius, the*
“ eloquence of the airy hand of the chaunter of Caw, Cu-
“ helyn, the elegant Welsh Bard would utterly reject.
“ The awful enjoyment of the society of Kêd could not be
“ maintained. A song of direct course, of unmixed praise,
“ has been offered to thee.”*

* There is another poem of Cuhelyn, which details some curious particulars of Bardic lore. It is introduced in the fourth section of this Essay.

The songs of *Ceridwen*—of the chaunters of *Caw*, and of the society of *Kéd*, as I shall make appear, are precisely the mystical strains ascribed to Taliesin, and the lore of the British Druids. And the Bard, by making a merit of not imitating *this kind of poetry*, in his address to the *Creator*, furnishes an undeniable evidence, that such composition was known in his time; that it was in high esteem amongst his countrymen; and that he deemed it unsuitable to the *purity* of Christian devotion.

Thus we find, that the mystic lore of the Druids, and those songs, which are *full of their old mythology*, were extant, and in repute, during the ages immediately subsequent to the times of *Aneurin*, *Taliesin*, and *Merd-din*. Let us examine whether they were forgotten, in the ages of the more recent Welsh Princes.

The works of several Bards, who flourished in Wales during the interval, from the beginning of the twelfth, to the close of the fourteenth century, have been well preserved. They are now printed in the first volume of the *Welsh Archaiology*.

So far was Druidism from being either forgotten or neglected in this period, that one of the most curious subjects of observation, which present themselves upon the perusal of these works, is the constant allusion to certain *ancient* and *genuine* remains of the Druids, which had descended to the times of the respective authors. The principals amongst the Bards of these ages, appear very anxious to distinguish themselves from *mere poets*. They assert their own pretensions to the honour of the Druidical character, upon the plea of an accurate institution into the mysteries, and discipline, of those ancient sages; or upon a direct

descent from their venerated blood. The reader shall have an opportunity of judging for himself.

MEILYR, a distinguished Bard, who flourished between the years 1120 and 1160, composed an elegy upon the death of two princes of his country, the first line of which runs thus.

Gwolychav i'm Rhëen, Rex Awyr.*

“ I will address myself to my sovereign, the King of the
“ Air.”

This is an evident imitation of the first line of the *Chair of Ceridwen*—*Rhëen rym Awyr*†—“ O Sovereign of the
“ power of the Air.” This piece, therefore, which is one of the principal of Taliesin’s mystical poems, was known to Meilyr the Bard.

GWALCHMAI, the son of Meilyr, wrote between the years 1150 and 1190.

“ The point of the apple tree, supporting blossoms,
 “ proud covering of the wood, declares—Every one’s desire
 “ tends to the place of his affections.”

In his elegy upon the death of Madawc, Prince of Powys, the same Bard exclaims,

Och Duw na dodyw
 Dydd brawd, can deryw
 Derwyddon weini nad—
 Diwreiddiws Pywys peleidriad—rhyvel!*

“ Would to God the day of doom were arrived, since
 “ Druids are come, attending the outcry—*The gleaming*
 “ *spears of war have eradicated Powys.*”

The Bard had heard a report of the fall of his Prince; but he hoped it might be only a false rumour, till the news was brought by *Druids*. Here, then, we find the existence of Druids, in the middle of the twelfth century, positively asserted.

CYNDDELW, the great presiding Bard, and Gwalchmai’s contemporary, has many remarkable passages, which imply the same fact. I shall select a few of the most obvious.

In his panegyric upon the celebrated Prince, *Owen Gwynedd*, we find the Bardic and the Druidical character thus united, and our author himself placed at the head of the order.

Beirnaid amregyd Beirdd am ragor:

Ath volant Veirddion, Derwyddon Dôr
 O bedeiriaith dyvyn, o bedeir ôr.
 Ath gyvarwyre bardd bre breudor,
 Cynddelw, cynhelw yn y cynnor.

“ Bards are constituted the judges of excellence: and
 “ *Bards* will praise thee, even *Druids* of the *circle*, of
 “ four dialects, coming from the four regions. A Bard of
 “ the *steep mount* will celebrate thee, even *Cynddelw*, the
 “ first object in the gate.

In his elegy upon the death of the same Prince, Cynddelw mentions a prophecy of *Gwron*, whom the *Triads* represent as one of the first founders of Druidism.

Am eurglawr mwynvawr Môn
 Nid gair gau êv goreu Gwron.

“ Of the golden protector, the most courteous Prince of
 “ *Mona*, no vain prophecy did *Gwron* deliver.”

The same Cynddelw maintained a poetic contest for the Bardic chair of Madawc, Prince of Powys, against another Bard, named *Seisyll*, who asserts his claim to the honour, in virtue of his direct descent from the *primitive Bards*, or *Druids* of Britain, a distinction which his adversary could not boast.

Mi biau bôd yn bencerdd
 O iawnllîn o iawnllwyth Culvardd;
 A hŷn Cynddelw vawr, cawr cyrdd,
 O hon ni henyw beirdd.*

“ It is my right to be master of song—being in a direct
 “ line, of the true tribe, a Bard of the inclosure; but Cyn-
 “ ddclw the great, the giant of song, is born of a race,
 “ which has produced no Bards.”

In his reply, Cynddelw makes light of this argument of his opponent, alledging that he himself was acknowledged to be distinguished by the discipline, the education, and the spirit of a primitive Bard,

Notwithstanding this, we find, by a poem addressed to the same Prince, that he was ready to allow the superior dignity of the Druidical line: and he speaks of this illustrious order as still in being.

Nis gwyr namyn Duw a dewinion—byd,
 A diwyd Derwyddion
 O eurdorv, eurdorchogion,
 Ein rhîv yn rhyveirth avon.*

“ Excepting God alone, and the diviners of the land,
 “ and sedulous Druids, of *the splendid race, wearers of*
 “ *gold chains*, there is none who knows our number, in the
 “ billows of the stream.”

These *billows*, as it will appear in the third section, allude to their initiation into the mysteries of the Druids.

The elegy on the death of Cadwallawn, the son of Madawc, assimilates the character of this Prince to that of *Menw*, or *Menyw*, recorded in the Triads as one of the first instructors and legislators of the Cymry. Here we

have also a discrimination of some of the honours, which the Princes usually conferred upon the ancient Bards.

Agored ei lys i lês cerddorion—byd :

Eithyd i esbyd ei esborthion.

Ym myw Menw aches buches beirddion :

Ym buchedd gwledig gwlad orchorddion,

Gorddyynas uddud bûdd a berthion

Gorwyddon tuthvawr tu hir gleision.*

“ His hall was open for the benefit of the singers of the
“ land: for his guests he made provision. Whilst *Menw*
“ lived, the memorials of Bards were in request: whilst he
“ lived, the sovereign of the land of heroes, it was his
“ custom to bestow benefits and honour, and fleet coursers,
“ on the wearers of long blue robes.”

In a poem addressed to *Owen Cyveiliawg*, Prince of Powys, who was himself a distinguished Bard, *Cynddelw* makes repeated mention of the *Druids*, and their *cerdd Ogyrven*, or *songs of the Goddess*; that is, the mystical strains of *Taliesin*. The piece opens thus.

Dysgogan Derwyddon dewrwlad—y esgar,

Y wysgwyd weiniviad :

Dysgweïnid cyrdd cydneid cydnad,

Cyd voliant gwr gormant gormeisiad.

“ It is commanded by Druids of the land, which dis-
“ plays valour to the foe—even by those administrators in
“ flowing robes—let songs be prepared, of equal move-



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“ the form of a dragon, before the sovereign of Britain
 “ and in the form of a daring wolf, has Owen appeared.”

After a few more sentences, the Bard presents us with a curious glimpse of the mystic dance of the Druids.

Drud awyrdwyth, amnwyth, amniver,
 Drudion a Beirddion
 A vawl nêb dragon,

“ Rapidly moving, in the course of the sky, in circles,
 “ in uneven numbers, *Druids* and *Bards* unite, in cele-
 “ brating the leader,”

The passages already cited, abundantly prove, not only that there were avowed professors of Druidism in North Wales and Powys, during the twelfth century, and that they regarded the same mystical lore, which is ascribed to Taliesin, as the standard of their system; but also, that their profession was tolerated, and even patronized, by the Princes of those districts,

That the case was nearly the same in South Wales, appears from several passages; and particularly, from a conciliatory address to *Rhys*, the Prince of that country; in which *Cynddelw* makes a general intercession for the *cause*, the *mysteries*, and the *worship* of the primitive Bards. He even introduces the sacred *cauldron*, which makes a principal figure in the mystical strains of Taliesin.

Corv eurdorv can do hwyv i adrev
 Ith edryd ith adrawd îs nêv
 Par eurglawr erglyw vy marddley!

Pair Prydain provwn yn nhangnev.
 Tangnevedd am nawdd amniverwch—rîv,
 Riallu dyheiddwch.
 Nid achar llachar llavarwch ;
 Nid achles avles aravwch ;
 Nid achludd eurgudd argelwch ;
 Argel carth cerddorion wolwch.
 Dôr ysgor ysgwyddeu amdrwch.
 Doeth a drud am dūd am degwch ;
 Tarv aergawdd, aergwl gadarnwch.

“ O thou, consolidator of the comely tribe! since I am
 “ returned home into thy dominion, to celebrate thee under
 “ heaven—O thou, with the golden, protecting spear, hear
 “ my Bardic petition! In peace, let us taste the cauldron
 “ of Prydain. Tranquillity round the sanctuary of the
 “ *uneven number*, with sovereign power extend! It (the
 “ Bardic sanctuary) loves not vehement loquacity; it is no
 “ cherisher of useless sloth; it opposes no precious, con-
 “ cealed mysteries (Christianity): disgrace alone is ex-
 “ cluded from *Bardic worship*. It is the guardian bulwark
 “ of the breaker of shields. It is wise and zealous for
 “ the defence of the country, and for decent manners; a
 “ foe to hostile aggression, but the supporter of the faint
 “ in battle.”

In the elegy on the death of Rhiryd, as well as in the
 passage just cited, Cynddelw seems disposed to reconcile
 the mystical fables and heathen rites of Druidism, with the
 profession of Christianity; for, immediately after an invo-
 cation of the Trinity, he proceeds thus.

Mor wyv hygleu vardd o veird Ogyrven!
 Mor wyv gwyn gyvrwyv nidwyv gyvyrwen!

Mor oëdd gyvrin fyrdd cyrdd Kyrridwen :
Mor eisiau eu dwyn yn eu dyrwen ! *

“ How strictly conformable a Bard am I, with the Bards
“ of the *mystic Goddess* ! How just a director, but no im-
“ peder ! How mysterious were the ways of the songs of
“ Ceridwen ! How necessary to understand them in their
“ true sense ! ”

Here is a direct testimony in favour of those mystical songs, which deduce their origin from the *cauldron of Ceridwen*, and which the Bard regards as the standard of his own fanatical system. He professes to have understood them in their true sense; and that they were the *genuine* works of Taliesin, is declared in the same poem.

O ben Taliesin barddrin beirddring ;
Barddair o'm cyvair ni bydd cyving.

“ *From the mouth of Taliesin is the Bardic mystery con-*
“ *cealed by the Bards* ; the Bardic lore, by my direction,
“ shall be set at large.”

Pliny's account of the *Orum Anguinum* is sufficiently known : but it may be conjectured, from the language of Cynddelw, that the *angues*, or *serpents*, which produced these eggs, were the Druids themselves.

Tysiliaw terwyn gywrysed
Parth a'm nawdd adrawdd adrysedd—
Peris Nêr ór niver nadredd,
Praf wiber wibiad amrysedd.†

* W. Archaiol. p. 230.

† Ibid. p. 243.

“ Tysilio, ardent in controversy, respecting my sanctuary, declares too much. *Nêr* (the God of the ocean) produced, out of the number of vipers, one huge viper, with excess of windings.

Tysilio, the son of *Brochwel*, Prince of Powys, in the seventh century, wrote an ecclesiastical history of Britain, which is now lost. It is probable, from this passage, that an explanation and exposure of Druidical mythology, constituted part of his subject; and that the story of the *huge serpent*, was one of the fables which he ascribed to them.

These specimens may suffice to ascertain Cynddelw's opinion of the Druids, and their mystical lore. It is clear, this great Bard was, in profession, half a Pagan, and so he was regarded. Hence, the monks of Ystrad Marchell sent him notice, that they could not grant him the hospitality of their house whilst living, nor Christian burial when dead.*

LLYWARCH ab Llywelyn, was another *cathedral* Bard, who wrote between the years 1160 and 1220. He thus speaks of the privileges of his office, and his connection with the Druidical order.

Vy nhavawd yn vrawd ar Vrython
O vor Ut hyd vor Iwerddon.
Mi i'm deddv wyv diamryson,
O'r prîv veirdd, vy mhrîv gyveillion.†

“ My tongue pronounces judgment upon Britons, from

* W. Archaiol. p. 263.

† Ibid. p. 283.

“ the British channel to the Irish sea. By my institute, I
 “ am an enemy to contention—of *the order of the primi-*
 “ *tive Bards, who have been my early companions.*”

He admits the power and efficacy of the mystical cauldron.

Duw Dovydd dym rydd reitun Awen—bêr
 Val o bair Kyrridwen.*

“ God, the Ruler, gives me a ray of melodious song, as
 “ if it were from the *cauldron of Ceridwen.*”

And again, in his address to Llywelyn, the son of Iorwerth, he acknowledges Taliesin as the publisher of the mystical train.

Cyvarchav i'm Rhên cyvarchvawr Awen,
 Cyvreu Kyrridwen, Rhwyv Barddoni,
 Yn dull Taliesin yn dillwng Elphin,
 Yn dyllest Barddrin Beirdd vanieri.

“ I will address my Lord, with the greatly greeting muse,
 “ with the dowry of *Kyrridwen, the Ruler of Bardism,*
 “ in the manner of Taliesin, when he liberated Elphin,
 “ when he overshadowed the Bardic mystery with the banners
 “ of the Bards.”†

In the same poem, the Bard speaks of Druidical vaticinations, as known in his time.

* W. Archaiol. p. 290.

† Mr. Turner's Translation.

Darogan Merddin dyvod Breyenhin
 O Gymry werin, o gamhwri :
 Dywawd Derwyddon dadeni haelon,
 O hîl eryron o Eryri.

“ *Merddin prophesied, that a King should come, from
 “ the Cymry nation, out of the oppressed. Druids have
 “ declared, that liberal ones should be born anew, from the
 “ progeny of the eagles of Snowdon.*”

Such is the testimony of this venerable Bard, as to the genuineness of those mystical poems, which bore the name of *Taliesin* and *Merddin*; and in which the lore of the Druids was communicated to the Britons of his age.

ELIDYR SAIS, the contemporary of Llywarch, deduces the melody of his lines from the *mystic cauldron*, which had been the source of inspiration to *Merddin*, as well as to *Taliesin*.

Llethraid vy marddair wedi Merddin
 Llethrid a berid o bair Awen.*

“ Flowing is my bardic lay, *after the model of Merd-
 “ din: a smoothness produced from the cauldron of the
 “ Awen.*”

PHILIP BRYDYDD was another Bard, who enjoyed the privilege of the *chair of presidency*, and wrote between the years 1200 and 1250. This author, alluding to a dispute, in which he had been engaged with certain pretended

Bards, or mere poets, in the court of *Rhys*, Prince of South Wales, thus expresses his sentiments.

Cadair Vaelgwn hîr a huberid—i Veirdd;
 Ac nid i'r goveirdd yd gyverchid:
 Ac am y gadair honno heddiw bei heiddid
 Bod se ynt herwydd gwîr a braint yd ymbrovid:
 Byddynt Derwyddon pruddion Prydain;
 Nis gwaew yn adain nid attygid.*

“The chair of the great Maelgwn was publicly prepared
 “for *Bards*; and not to *poetasters* was it given in com-
 “pliment: and if, at this day, they were to aspire to that
 “chair, they would be proved, by truth and privilege, to
 “be *what they really are*: the *grave Druids of Britain*
 “*would be there*; nor could *these* attain the honour, though
 “their wing should ach with fluttering.”

The chair of *Maelgwn*, it is known, was filled by the *mystical Taliesin*; and the Bard declares, that *grave Druids*, whose prerogative it was to determine the merit of candidates for this chair, were still in being. In the same poem, he asserts the dignity of the Druidical order, and ridicules some popular errors respecting their scanty means of subsistence.

Ar y llen valchwen ni vylchid—y braint
 Yd ysgarawd henaint ag ieuenctid.
 Rhwng y pren frwythlawn
 A'r tair prîv fynawn,
 Nid oedd ar îgrawn
 Yd ymborthid.



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We shall find, that *eagles* and *dragons* are conspicuous figures in Bardic mythology.

MADAWG DWYGRAIG lived at the period when the Welsh government was finally ruined, and wrote between the years 1290 and 1340. He thus laments the death of his patron, Gruffudd ab Madawg.

Yn nhair llys y gwys gwaig ddygnedd,
 Nad byw llun teyrnaidd llyw, llin teyrnedd
 Balch y beirdd, bobl heirdd harddedd—HU ysgwr
 Bryn, hynavwalch gwr brenhineidd wêdd.
 Yn nhrevgoed i'n rhoed anrhydedd—Digeirdd
 Ym, ac virein veirdd am overedd,
 Yn gynt no'r lluchwynt arllechwedd—Ystrad.*

“ In three halls is felt the oppression of anguish, that he
 “ lives not, the chief of princely form, of the royal and
 “ proud line of the Bards, a dignified race, the ornament
 “ of HU, darting on the mount, most ancient of heroes,
 “ of kingly presence. In the dwelling of the wood (the
 “ sacred grove) honour was awarded to *us*: whilst uninstituted,
 “ though elegant Bards, were pursuing vanity
 “ swifter than the sudden gale, that skims over the sloping
 “ shore.”

It will be seen hereafter that HU, to whom the Bards were devoted in their hallowed wood, was the great *dæmon* god of the British Druids.

We are now come down to the age of Edward the First,

* W. Archæol. p. 481.

the reputed assassinator of the Bards, the tale of whose cruelty has been immortalized by the pen of Grey.

But here, fame has certainly calumniated the English King; for there is not the name of a single Bard upon record, who suffered, either by his hand, or by his orders. His real act was the removal of that patronage, under which the Bards had hitherto cherished the heathenish superstition of their ancestors, to the disgrace of our native Princes.

A threefold addition to such extracts as the preceding, might easily be made from the writers of this period; but, I trust, what is here produced, will be deemed an ample foundation for the following inferences:

1. That the ancient superstition of Druidism, or, at least, some part of it, was considered as having been preserved in Wales without interruption, and cherished by the Bards, to the very last period of the Welsh Princes.

2. That these Princes were so far from discouraging this superstition, that, on the contrary, they honoured its professors with their public patronage.

3. That the Bards who flourished under these Princes, especially those who enjoyed the rank of *Bardd Cadair*, or filled the *chair of presidency*, avowed themselves true disciples of the ancient Druids.

4. That they professed to have derived their knowledge of Druidical lore, from the works of certain ancient and primitive Bards, which constituted their principal study, and which were regarded as genuine, and of good authority.

5. That amongst these masters, they mention, with eminent respect, the names of *Taliesin* and *Merddin*; and particularly extol that mystical lore, which was derived from the *cauldron* of *Ceridwen*, and published by the former of those Bards.

6. That they describe the matter contained in their sacred poems, as precisely the same which we still find in the mystical pieces, preserved under the names of *Taliesin* and *Merddin*; so that there can be no doubt as to the identity of those pieces.

And, 7. That upon the subject of genuine British tradition, they specifically refer to no writers which are now extant, as of higher authority than *Taliesin* and *Merddin*.

I therefore conclude, that the poems of the ancient Bards, here specified, however their value, as composition, may be appreciated, are to be ranked amongst the most authentic documents which the Welsh possess, upon the subject of British Druidism.

A diligent attention to the works of those Bards, will enable us to bring forward some other ancient documents, which have been drawn up in a concise and singular form, for the purpose of assisting the memory; which are evidently derived from the sources of primitive Bardic lore,

and therefore are undoubted repositories of genuine British tradition.

The documents I mean, are those which are generally called the *historical Triads*, though many of them, strictly speaking, are purely mythological.

These documents have lately been treated with much affected and unmerited contempt.

It is admitted, that the notices contained in some few of the *Triads*, appear, upon a superficial view, to be either absurd or trifling; and it may be inferred, from one or two others, that the Welsh had not wholly relinquished this mode of composition, till a short period before the dissolution of their national government.

It is also acknowledged, that the testimony of copyists, as to the antiquity of the MSS. which they consulted, goes no higher than to the tenth century.

But these circumstances will hardly justify some modern critics in the assertion, that the *Triads* are altogether futile; that they are modern; that there is no proof of their containing genuine Welsh tradition; and that they were never collected in writing before the date of those MSS. which are expressly recorded.

Hardy assertion and dogmatical judgment are soon pronounced; but the candid and consistent antiquary, who shall refuse any degree of credit to the *British Triads*, will find many things to *prove*, as well as to *assert*, before he comes to his conclusion.

I know of no peculiarity in the habits of the Celtic nations more prevalent, or which can be traced to higher antiquity, than their propensity to make *ternary arrangements*—to describe one thing under three distinct heads, or to bring three distinct objects under one point of view.

This feature presents itself in their geographical and political schemes. The nations of Gaul were divided into *three* great confederacies; the *Belgæ*, the *Aquitani*, and the proper *Celtæ*: and these were united in one body, by the *Concilium totius Galliæ*, in which we find that the members of each confederacy had equally their seat.*

Again: we are told, that *in omni Galliâ*, or throughout these *three* confederacies, the inhabitants were distributed into three ranks—the *Druidæ*, the *Equites*, and the *Plebes*; and that the priesthood was subdivided into *Druids*, *Bards*, and *Ovates*,

The Britons, in like manner, divided their island into *Lloeger*, *Cymru* ag *Alban*: and when they were shut up in Wales, that district, without regard to the actual number of their reigning Princes, constituted *three* regions, called *Gwynedd*, *Pywys* a *Deheubarth*; and each of these was distributed into a number of *Cantreys*, *Cwmmwds*, and *Treys*.

That this humour of *ternary* classification pervaded the Druidical school, I have already shewn from ancient authority; which presents us with the only maxims of the Druids, which had become public, in the identical form of Welsh Triads.

* Cæs. de Bell. Gal. L. I. c. 30.—L. VI. c. 2.

The ancient Welsh laws, which were revised by Howel Dda in the former part of the tenth century, present us with a long book of *Triads*, and these are called *Trïoedd Cyvraith, Triades Forenses*,* by way of distinction from the well-known *Trïoedd Ynys Prydain*.

Will it be said, that this national partiality to *Triads* had been forgotten for ages, and was afterwards renewed by the Welsh of the tenth century? Or, if a dashing critic were to hazard the assertion, how is he to support it?

Mr. Turner has demonstrated, that the *Gododin* of *Aneurin* is a genuine composition of the sixth century. But so fond were the Britons of the *ternary arrangement*, in the days of Aneurin, that in one single page of that work, he distinctly recites the titles of *ten Triads*, and that merely in the description of an army.

Taliesin, the contemporary of this Bard, is full of allusion to *Triads*, which had existed from remote antiquity, and which he cites with respect, by way of authority.

For example.

1. Tair fynawn y sydd. W. Archaiol. p. 20.
2. Trydydd par yngnad, p. 35.
3. Tri thri noddod.
4. Tri charn avlawg, p. 44.
5. Tri lloneid Prydwen, p. 45.
6. Tri wyr nod, p. 48.
7. Tair blynedd dihedd, p. 49.
8. Tri dillyn diachor.

* Wotton's Leg. Wall. L. IV. p. 298.

9. Tair llynges yn aches.
10. Tri diwedydd cad.
11. Tri phriawd Gwlad, p. 64.
12. Trydedd down doethur.
13. Tri chynweisad.
14. Tri chyvarwydd, p. 65, &c. &c.

That Triads were perfectly familiar to the age of *Aneurin* and *Taliesin*, is a fact which needs no farther proof: and I know of no reason to surmise, that they had not been committed to writing before that period.

Some of the identical Triads, mentioned by the oldest Bards, are still preserved; others have been lost. We do not possess a complete collection* of these scraps of antiquity. The respectable antiquary, Thomas Jones, of Tregaron, informs us, that in the year 1601, he could recover only 126 out of THE THREE HUNDRED, a definite number of which he had some particular account. The research of later times has not been competent to make up the deficiency.†

As the authority of the Triads was quoted, with eminent respect, by the most ancient Bards now extant, we may fairly infer, that the matter contained in them was analogous to the doctrine of those Bards, and that it is the genuine remains of more ancient Bards, who had professed the same religion. I shall make it appear, in the course of the Essay, that such was the real state of the affair.

* The term *Collection* has offended some minute critics. They ask for the *Book of Triads*, and the name of the author. They might as well ask for the *Book of adages*, and the name of the author. Every Triad is a *whole* in itself; and the ancient copyists transcribed only as many as suited their occasion, or pleased their fancy.

† W. Archæol. Vol. II p. 75.



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year 1792. The introduction contains a long account of *Bardism*, drawn up by the assistance of Mr. Williams, and from his communications. This account states, that the British constitution of Bardism, or Druidism, having continued in Wales, without interruption, to the dissolution of the Cambro-British government, was, in consequence of that event, in danger of becoming extinct. But that within twenty years after the death of the last Llewelyn, certain members of the order established a *chair*, a kind of *Bardic college*, in Glamorganshire, which has continued to this day. A catalogue is given of the presidents and members of this chair, from *Trahaearn Brydydd Mawr*, the first president, or *founder*, in 1300, down to the present Mr. Ed. Williams.

We are also told, that certain members, in the sixteenth century, *began* to collect the learning, laws, and traditions of the order into books; that these collections were revised and ratified in the seventeenth century; and that they are still received as the fundamental rules of the society.*

From the passages to which I refer, it appears, that Mr. Owen derives his information from Mr. Williams; and the latter from the acts, traditions, and usages of the Chair of Glamorgan, as contained in their *ratified* documents of the *seventeenth century*.

It may fairly be pleaded, that the acts of a society of Bards, which was incorporated within twenty years after the

* See Mr. Owen's *Introd. to Ll. Hên.* pp. 60, 61, 62.

Mr. Williams's *Poems*, Vol. II. p. 94.

See also Mr. Turner's *Vindication*, p. 226, and a circumstantial note, communicated by Mr. Owen, p. 227, &c.

deprivation of the Welsh Princes, the undoubted patrons of Bards and Bardism; and which has continued, without interruption, for five hundred years, must contain many curious and important particulars relative to this ancient and national order of men.

But a slight inquiry into the credentials of the society itself, will discover some marks of gross misrepresentation, if not of absolute forgery; and, consequently, suggest the necessity of great caution in admitting its traditions.

1. *Trahaearn Brydydd Mawr* is recorded as having presided in the year 1300;* and several of his successors, between that date and 1370, are also mentioned. But the learned antiquary, Ed. Llwyd, gives the area of the same Trahaearn, An. 1380;† and this from the Red Book of Hergest, a MS. written about the close of the fourteenth century, when the age of our Bard must have been accurately known. He could not, therefore, have presided in the year 1300, nor be succeeded by the persons who are recorded as his successors; and thus the *ratified* account of the establishment of the chair, betrays a combination of fraud and ignorance.

2. But in whatever manner this chair arose, its acts record a schism, which dissolved the union of the order, and occasioned the chair of Glamorgan to separate from that of Carmarthen, in the middle of the fifteenth century.‡ It would therefore become a question, which party preserved

* Owen's Introd. p. 62.

† Archæol. Brit. p. 264.

‡ See Turner's Vindic. p. 229, &c. and Owen's Introd. p. 60.

the genuine usages of their predecessors; for in such dissensions, the right cause is always pleaded by both sides.

3. The celebrity and respectable support of the chair of Glamorgan, will go but a little way in the assertion of its cause. Such was its obscurity, that the Welsh nation, far from receiving its acts as the genuine tradition of the country, had scarcely any knowledge or tradition of the existence of such a society. The few rustics by whom the members were noticed in their fanatical meetings, *generally supposed them to be infidels, conjurors, and we know not what.**

4. It does not appear, from their own profession, nor from the research of Llwyd, and other antiquaries, that this society possessed a single copy of the works of the ancient Bards, previous to the eighteenth century: and they had not begun writing and digesting their own laws and institutes, till more than two centuries and a half after the pretended æra of their establishment.

The late collection of their acts, which was begun about the year 1560, and repeatedly altered, from that time to the year 1681, together with the avowed obscurity of the society in preceding times, may excite a suspicion, that in all instances, genuine tradition was not within their reach, however fair their pretensions to candour might have been; for *these* were not of the *illustrious line of primitive Bards, wearers of gold chains.*

And a defect of information actually appears, in an instance where we should, least of all, have expected to find it.

Trahaearn is brought forward as the founder of the chair, or the first president; and yet the members have neither *document* nor certain *tradition*, by which they can identify the genuine composition of this father of the society. He is only *supposed to be the same person, who distinguished himself under the assumed name of Casnodyn.**

5. But most of all, the information which Mr. Owen communicates, from the authority of the chair itself, advises some suspension of confidence in the acts of this society.

“ In this respect (of religion) the Bards adhered to, or departed from, their original traditions, only according to the evidence that might be acquired, from time to time, in their search after truth.”†

And again—“ The continuation of the institution did not depend upon the promulgation of certain articles of faith, but upon its separate principles of social compact.”

This is surely a very compliant system, totally different from the idea which I had formed of the primitive Bards or Druids, as sticklers for inveterate opinions, and superstitious rites. We must not ask the chair of Glamorgan, what were the opinions of the Bards a thousand years ago; but what opinions do they choose to adopt at present?

A pretended *search after truth* leads men into the inextricable mazes of *new philosophy* and *new politics*, as well as of *new religions*, just as they are conducted by the various

* Owen's Cam. Biog. V. *Trahaearn*.

† Introd. to Ll. Hên. p. 28.

fancies of their guides, or by their own; and if a society avowedly departs from its original principles, to pursue one new path, I see no reason why it should be incapable of doing the same, to follow another.

It may be wise for men to despise exploded errors, and addict themselves to a candid search after truth; but if, at the same time that they take this salutary course, they pretend to be the *sole* and *infallible* repositories of *ancient tradition*, *ancient opinions*, and *ancient usages*, they may surely be charged with inconsistency.

For the reasons which I have now stated, I must take the liberty to *search after facts*, rather than adopt, with implicit confidence, the dogmas of this newly-discovered society.

Mr. Williams, whether he styles himself president, or sole surviving member, values himself highly upon his superior collection of Welsh manuscripts. Whatever he has, that can bear the light, I should be glad to see it produced to the Public; and I would cheerfully contribute my mite to facilitate its appearance. But he has no copy of a single British writer, more ancient, or better accredited, than those which I adduce in the course of my inquiry, and which the light, held forth from his chair, has certainly misrepresented.

I therefore appeal, from his whole library, to the authority of documents, which have been known for ages to exist; which are now accessible to every man who understands the language; and which, as I have already shewn, have been regarded as authentically derived from the Druidical school.

In order to ascertain, as nearly as I can, that degree of credit which is due to the ancient Bards, it is part of my plan to confront them with a few historical facts relative to the Druids.

Mr. Williams cannot object to the candour of my proceeding, if, occasionally, I bring the dogmas of his society to the same impartial test. The result I shall submit, without hesitation, to the judgment of the reader.

In the first place, then, it is well known, that amongst the subjects in which the Druids were conversant, the profession of magic made a prominent figure. Dr. Borlase has a whole chapter, well supported with authorities—"Of their divinations, charms, and incantations;" and another "Of the great resemblance betwixt the Druid and Persian superstition."* Pliny calls the Druids, the *Magi* of the *Gauls* and *Britons*:† and of our island he says expressly—"Britannia hodie eam (sc. Magiam) attonitè celebrat, tantis cæremoniis, ut eam Persis dedisse videri possit."

Such authorities, together with the general voice of the Bards, as it reached my ear, I regarded as a sufficient justification for having denominated the lots of the Druids *magical lots*. But this, it seems, has given umbrage to the present representative of Taliesin. In an unprovoked attack upon my book, he asks—"Why did Mr. Davies impute *magic* to the British *Bards*, or *Druids*? In the many thousands of ancient poems still extant, *there is not a syllable that mentions, or even alludes to any such thing.*"

* Antiq. of Cornwall, B. II. ch. 21, 22.

† L. 29, c. 1.

This assertion, coming from a man who has, *for many years, been an adept in the mysteries of Bardism; who possesses and has read more Welsh MSS. than any other man in the principality; and has made the works of the Bards his particular study for more than fifty years*, seems to bear hard, not only upon the propriety of my expression, but upon the claim of the Bards themselves to the lore of the Druids. If this assertion be correct, in vain shall the Bards of the twelfth and thirteenth century, *ascribe* to Taliesin; and in vain shall he acknowledge the Druidical character.

But the precipitate use which this writer occasionally makes of his extensive information, emboldens me to examine his accuracy in the present instance.

I find it is a settled maxim with the chair of Glamorgan, that the British Bards were *no conjurors*. In a note upon his Poems,* which were published in the year 1794, the President having stated, upon the authority of *Edmund Prys*, that *Meugant* lived about the close of the fourth century, and was preceptor to the celebrated *Merlin*, subjoins the following information, as from himself:

“There are still extant some poems of *Meugant*, as well
 “as of his disciple *Merlin*; and from these pieces, we
 “clearly perceive that they were neither *prophets* nor *con-*
 “*jurors*, though said to have been such, by some who were
 “certainly no great conjurors themselves: they were honest
 “Welsh Bards, who recorded, in verse, the occurrences
 “of their own times, never troubling themselves with
 “futuraity.”



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apprehend, was the magic of Britain, which Pliny contemplated with astonishment. If, therefore, it be true, that the ancient British Bards neither mentioned nor alluded to magical rites, in this or any other sense, it is an unanswerable objection to the authenticity of their pretensions, as preservers of Druidical lore. But this is by no means the case.

In the passages which I have extracted, from the Bards of the middle centuries, we have had frequent mention of the *mystical cauldron*, which was viewed as the source of inspiration.

Taliesin acknowledges the same cauldron as the fountain of his genius; and, in a mythological tale, describing the initiation of that Bard, we find the Goddess *Ceridwen* preparing the water of this sacred vase, which contained a decoction of potent herbs, collected with due observation of the *planetary hours*. So efficacious was this medicated water, that no sooner had *three* drops of it touched the lips of the Bard, than all futurity was displayed to his view.*

As I shall have occasion hereafter to introduce this curious tale, I shall not enlarge upon it at present, or upon Taliesin's account of the various ingredients of the cauldron, in the poem called his *Chair*. I only submit to the reader's judgment, that *this is absolute magic*, as understood

* W. Archaiol. p. 17.

This genuine *Bardic* account of the production of the water of *Awen*, or Inspiration, is scarcely reconcilable with the doctrine which Mr. Owen derives from the chair of Glamorgan, namely, that—"The Bardic theology, laws and principles, have, in all ages, been referred to inspiration, or asserted to be derived from heaven, under the denomination of *Awen*."

Introd. to Ll. Hên, p. 63.

by the ancients. But lest this should not come up to the idea which has been conceived of the mysterious art, I must endeavour to produce allusions to something that looks more like conjuring.

In the Welsh Archaicology, there is a remarkable song ascribed to Taliesin, which begins thus.

Duw difer newwy rhag llanw lled ovrwy ! -
Cyntav attarwy atreis tros vordwy.

Py bren a vo mwy noc ev Daronwy,
Nid vu am noddwy, amgylch balch Nevwy.

Yssid rin y sydd mwy, gwawr gwyr Goronwy,
Odid a'i gwypwy; hudlath Vathonwy,
Ynghoed pan dyvwy frwythau mwy Cymrwy
Ar lan Gwyllionwy: Kynan a'i cafwy
Pryd pan wledychwy.*

“ May the heavenly God protect us from a general over-
“ flowing! The first surging billow has rolled beyond the
“ sea beach. A greater tree than he, *Taronwy*, there has
“ not been, to afford us a sanctuary, round the proud celes-
“ tial circle.

“ There is a greater secret, the dawn of the men of Go-
“ ronwy, though known to few—the *magic wand* of Ma-
“ thonwy, which grows *in the wood*, with more exuberant
“ fruit, on the *bank of the river of spectres*: Kynan shall
“ obtain it at the time when he governs.”

This *wand* surely carries some allusion to the profession of *magic*, an art which is openly avowed in the Incantation of Cynvelyn.*

But lest the accuracy of my translation should be disputed, I shall exhibit a few passages of that remarkable poem, in Mr. Owen's own version.

"Were I to compose the strain—were I to sing—*magic*
" *spells* would spring, like those produced by the *circle* and
" *wand* of Twrch Trwyth."

"Cynvelyn—the enricher of the *divining magician*, whose
" *spell* shall be as powerful as the form of Morien—under
" the *thighs of the generous*, in equal pace shall run, the
" *sprites of the gloom*, skimming along the pleasant hills."

"The superior of the prize-contending songs is the *guardian*
" *spell* of Cynvelyn, the beloved chief, from whom
" blessings flow."

"The guardian *spell* of Cynvelyn—on the plains of Gododin—shall it not prevail over Odin!" †

Such are the poems, in which it has been asserted, "there is not a syllable that mentions *magic*, or even alludes to any such thing." And such is the candid translation, with which our ingenious lexicographer gratified the curious, only two years before he published his *Llywarch Hên*, and announced the principles of the chair of Glamorgan.

* W. Archaiol. p. 158.

† Gent. Mag. Nov. 1790.

Thus it appears, that the Druidical profession of the Bards is not discredited by an abhorrence of magic, an art which antiquity positively ascribes to their predecessors, both in Gaul and Britain. Let the recent code make good its own assertions.

That the Druids did use *sortilege*, or divination by lots, which seems to have been a branch of magic, is another historical fact, ascertained by the testimony of Pliny, who says, that they exhibited the *Vervain* in the exercise of that superstitious rite. It may be added, that the use of *tallies*, or *sprigs*, cut from a fruit-bearing tree, which Tacitus ascribes to the Germans, was probably common to them with the Druids, because we still find allusions to the same subject in the British Bards.*

In my late volume, I stated what appeared to me the genuine tradition of the Britons, relative to these lots; and with them I connected the *letters*, which are called *Coelbreni*, *Omensticks*, *Lots*, or *Tallies*.†

My opinion, I thought, was innocent at least; but it produced from Mr. Williams a severe philippic, together with an exposition of some curious mythology, upon the origin of letters and language, which is not to be found in any ancient British writer. This was put into the hands of my best friends: but I shall not take farther notice of *manuscript* or *oral* criticism. I only wish the author to publish it; when I see it in print, my answer shall be ready.

* See Sect. V.

† Celt. Res. p. 245, &c.

I now go on to consider the character of the ancient Bards, as natural philosophers. With what success the Druids, their avowed preceptors, cultivated the study of nature, and what system of physiology they taught to their disciples, may be matter of curious inquiry, which I must leave to others. But as to the fact, that they addicted themselves to studies of this kind, we have many express testimonies in the ancients. I select the following:

* “Ea divinationum ratio, ne, in barbaris quidem gentibus neglecta est: siquidem, et in Galliâ, Druides sunt, e quibus ipse *Divitiacum Aeduum*, hospitem tuum laudatoremque, cognovi: qui et *naturæ rationem*, quam *physiologiam* Græci appellant, *notam esse sibi profitetur*, et, partim auguriis, partim conjecturâ, quæ essent futura dicebat.” †

Upon this passage I would remark, that Cicero does not speak from vague report: he declares the profession of a man who was personally known to him, who had been his guest, and with whom he had familiarly conversed. He also gives unequivocal testimony, that Divitiacus Aeduus was a Druid, and well versed in the various studies of his order.

It must be recollected, that this same Prince of the Aedui was the intimate friend and companion of Cæsar,

‡ “This method of divination has not been neglected, even amongst barbarous nations. For there are Druids in Gaul, with one of whom I was acquainted, namely, Divitiacus Aeduus, who enjoyed the hospitality of your house, and spoke of you with admiration. This man not only professed an intimate knowledge of the system of nature, which the Greeks call *Physiologiam*, but also foretold future events, partly by augury, and partly by conjecture.”

† Cic. de Divinatione, L. I.

and that he enjoyed the confidence of that great man, at the very time he drew up his valuable account of the Druids. It is more than barely probable, that this account was collected from the actual communications of Divitiacus; for it is immediately subjoined to the relation of his embassy to the senate of Rome, and the acknowledgment of the pre-eminent rank of his countrymen, the Aedui. From hence I would infer, that Cæsar had procured the most accurate information upon the subject of the Druids, and consequently, that every circumstance in his memorial has a claim to the highest respect.

This competent historian, therefore, having stated the *tradition*, that the discipline of these ancient priests had been first established in Britain; and the *fact*, that at the time when he wrote, those who wished to be more accurately instructed in the Druid lore, generally went into Britain for their education; proceeds to specify, amongst the topics of their study—* *Multa præterea—de rerum naturâ—disputant—et juventuti tradunt.* †.

We have, then, abundant authority to assert, that the Druids aspired to the character of natural philosophers: and it would be reasonable to demand of the Bards, their professed disciples, some pretensions of the same kind.

The poems of Taliesin furnish several passages, which may be classed under this head. Of these, the following *cosmography* may be given as a curious specimen.

* They also dispute largely upon subjects of natural philosophy, and instruct the youth in their principles.

† De Bell. Gall. L. VI. c. 14.

Os ywch brîv veirddion
 Cyrwyv celvyddon,
 Traethwch orchuddion
 O'r Mundi maon—

Ymae pryv atgas,
 O gaer Satanas,
 A oresgynas
 Rhwng dwyn a bâs.
 Cyvled yw ei enau
 A mynydd Mynnau:
 Nys gorvydd angau
 Na llaw na llavnau.
 Mae llwyth naw can maen
Yn rhawen dwy bawen:
 Un llygad yn ei ben
 Gwyrdd val glâs iäen.

Tair fynawn y sydd
 Yn ei wegorlydd;
 Mor vryched arnaw
 A noviant trwyddaw
 Bu laith bualawn
 Deivr ddonwy dyvr ddawn.

Henwau'r tair fynawn
 O ganol eigiawn:
 Un llwydd heli
 Pan vo yn corini
 I edryd lliant
 Dros moroedd divant.

Yr ail yn ddinam
 A ddygwydd arnam



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“ The names of the three fountains, *that spring*
 “ *From the middle of the deep.*—

“ One is the increase of salt water,
 “ When it mounts aloft,
 “ Over the fluctuating seas,
 “ To replenish the streams.

“ The second is that which, innocently,
 “ Descends upon us,
 “ When it rains without,
 “ Through the boundless atmosphere.

“ The third is that which springs
 “ Through the veins of the mountains,
 “ As a banquet from the flinty rock,
 “ Furnished by the King of Kings.”

Though the Bard has introduced the foreign terms, *Satanas*, *Mundi*, and *Rex*, yet it is evident, that he intends the doctrine contained in this passage, as a select piece of Druidical lore: hence he proposes the question, as a touchstone, to prove the qualifications of those who professed themselves *instructors* in primitive Bardism.

The Druids, therefore, represented the visible world, not as formed by the word of a wise and beneficent Creator, but as an enormous animal, ascending out of the abyss, and from the abode of an *evil principle*. The same subject is touched upon in another passage, where we discover, that the British name of this evil principle was *Gwarthawn*.

Yssid teir fynawn
 Ym mynydd Fuawn:

Yssid Gaer Gwarthawn
A dan don eigiawn.*

“ There are three fountains
“ In the mountain of *Fuawn*:
“ The city of Gwarthawn
“ Is beneath the wave of the deep.”

I might have compared another passage with the above, had it not been for the want of curiosity in the transcribers of our old manuscripts. Mr. Morris has consigned great part of an ancient poem to oblivion, because “ it contained
“ an odd sort of philosophy, about the origin of salt water,
“ rain, and springs.” †

The absurd and monstrous idea of the formation of the world, which we have been now considering, is certainly from the very lowest school of heathenism. It is utterly irreconcilable with Mr. Williams’s *new British Mythology*, and with his story of *Enigat the Great*; though not much dissimilar to the genuine doctrine of his chair, exhibited at the conclusion of his poetical works.

The reader may not be displeased with a few more *Questions Druidicæ*, as proposed by the same Taliesin. The Bard has not, indeed, added the solutions of his problems, but they may serve to point out the subjects of his study, and his ambition to be esteemed a general physiologist.

In a poem, which is called *Mabgyvreu*, or *Elements of Instruction*, he demands of his disciple—

E

* W. Archaiol. p. 32.

† Ibid. p. 47.

Py dadwrih mwg;
Pyd echenis mwg?

“ What is it which decomposes smoke;
“ And from what element does smoke arise?”

Py fynawn a ddiwg,
Uch argel tywyllwg,
Pan yw calav can
Pan yw nôs lloergan?

“ What fountain is that, which bursts forth,
“ Over the covert of darkness,
“ When the reed is white,
“ And the night is illuminated by the moon?”

A wyddosti beth wyd -
Pan vyth yn cysgwyd :
Ai corph ai enaid,
Ai argel kannwyd ?]

“ Knowest thou what thou art,
“ In the hour of sleep—
“ A mere body—a mere soul—
“ Or a secret retreat of light?”

Eilewydd celvydd,
Py'r na'm dyweid?
A wyddosti cwdd vydd
Nos yn aros dydd?
A wyddosti arwydd
Pet deilen y sydd?
Py drychevis mynydd
Cyn rhewiniaw elvydd?

Py gynneil magwyr
 Daeaf yn breswyl.
 Enaid pwy gwynawr
 Pwy gwelas ev—Pwy gwyr?

- “ O skilful son of harmony,
 “ Why wilt thou not answer me?
 “ Knowest thou where the night awaits
 “ For the passing of the day?
 “ Knowest thou the token (mark or character)
 “ Of every leaf which grows?
 “ What is it which heaves up the mountain
 “ Before the convulsion of elements?
 “ Or what supports the fabric
 “ Of the habitable earth?
 “ Who is the illuminator of the soul—
 “ Who has seen—who knows him!”

The following seems to be a reflection upon the teachers of another system.

Rhyveddau yn llyfrau
 Na wyddant yn ddiau
 Enaid pwy ei hadnau;
 Pwy bryd ei haelodau:

• In the *Angar Cyvyndawd*, of which I have inserted the beginning in the Celtic Researches, we have several questions of the same kind proposed; as,

“ At what time, and to what extent, will land be productive?”—“ What is the extent and diameter of the earth?”—“ Who is the Regulator, between heaven and earth?”—“ What brings forth the clear gem (glain) from the working of stones?”—“ Where do the cuckoos, which visit us in the summer, retire during the winter?”

“ From the deep I bring forth the strain—let a river be specified—I know its qualities when it ebbs or flows, swells or subsides.”

“ I know what foundations there are beneath the sea: I mark their counterparts, each in its *sloping plane*.”—*Osgor*.

“ Who carried the measuring line of the Lord of causes—what scale was used, when the heavens were reared aloft; and who supported the curtain, from the earth to the skies?”

Of these, and a multitude of similar questions, Taliesin professes, that he could teach the true solution. In his own opinion, therefore, he was as great a physiologist as *Divitiacus Aeduns*, or any other Druid of the hallowed grove.

Amongst the studies of the Druids, Cæsar enumerates astronomy and geography; but the remaining works of the Bards scarcely afford us an opportunity of judging, as to their proficiency in these sciences.

If the poem called *Canu y byd mawr*, "The great song of the world," contains any thing of Druidism, we must acknowledge at least, that it is mixed with a large proportion of foreign matter.

The subject is *man and the universe*.—The soul is said to be seated in the head of man, who is composed of seven elements, *Fire, Earth, Water, Air, Vapour, Blossom* (the fructifying principle), and the *wind of purposes* (q. whether the *soul* or the *passions*?) He is endowed with seven senses, *appetite* and *aversion* being admitted into the number.—Hence, perhaps, the vulgar phrase, of being frightened out of one's *seven senses*. There are seven *skies* or *spheres* over the head of the diviner.

There are three divisions of the sea, answering to the like number of shores.

Thus far, for aught I know, the Bard may have drawn from the source of Druidism: but he proceeds to reckon up the seven planets, by names which are borrowed or corrupted from the Latin—*Sola, Luna, Marca, Marcarucia, Venus, SEVERUS, Saturnus*.

Of the *five* zones of the earth, two are cold, one is hot and uninhabited, the fourth contains the *inhabitants of pa-*

radise, and the fifth is the dwelling-place of mortals, divided into three parts, *Asia*, *Africa*, and *Europe*.*

In the *little song of the world*, the Bard brings forward a national system, differing from that which was taught by the *Bards of the world*, or *the instructors of other nations*. This little piece deserves attention. It is not mythological, but philosophical, and seems, in some respects, to correspond with the system of Pythagoras, who had many ideas in common with the Druids, and is expressly recorded to have studied in the Gaulish school,

Kein geneis canav
Byd undydd mwyav;
Lliaws a bwyllav
Ac a bryderav,
Cyvarchav veirdd byd—
Pryd na'm dyweid!
Py gynheil y byd
Na seirth yn eissywyd;
Neu'r byd pei syrthiei
Py â'r yd gwyddei?
Pwy a'i gogynhaliei?
Byd mor yw advant!
Pan syrth yn divant
Etw a yn geugant.
Byd mor yw rhyvedd
Na syrth yn unwedd.
Byd mor yw odid
Mor vawr yd sethrid,

“ Though I have sung already, I will sing of the world



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“ God, can possibly be entitled to; for the power that gave
 “ existence to all, is the only power that has a claim of
 “ right to rule over all. A man cannot assume authority
 “ over another; for if he may over one, by the same rea-
 “ son he may rule over a million, or over a world. All men
 “ are necessarily equal: the four elements, in their natural
 “ state, or every thing not manufactured by art, is the
 “ *common property* of all.” *

The merit of the doctrine which is here held forth, it is not my province duly to appreciate. I have nothing to do with it, any farther than as it purports to be a principle drawn from the source of Druidism, through the channel of the British Bards.

At the time when this book first appeared, I was not absolutely a novice in the remaining accounts of the Druids, or in the works of the British Bards; yet I must own, that all this was perfectly new to me. I am now, upon farther acquaintance with the works of our Cambrian progenitors, fully convinced, *that they never taught any such thing.*

I would therefore advise the partizans of the oracular chair, to reconsider this code of laws, and search, whether this doctrine is to be found in the first copy, which was compiled in the *sixteenth* century, or only in *that copy*, which was *revised, rectified, and ratified* during the *great rebellion* in the middle of the seventeenth. And if it be found only in the latter, I would ask, was not Druidism, *as far as this goes*, very popular amongst Britons and Saxons in the age of Cromwell?—Perhaps I wrong that age.

The principles here announced, seem to go rather beyond the levellers of the seventeenth century, and to savour strongly of a *Druidism* which originated in *Gaul*, and was from thence transplanted into some corners of Britain, not many ages before the year 1792, when the *memorial of Bardism* made its appearance. It were well, if the sages who prepared that memorial, would revise their extracts, and recal any *accidental inaccuracy*, that might otherwise mislead future antiquaries. They must know, as well as I do, that this is not the *Druidism of history, nor of the British Bards*.

Let us hear Cæsar's testimony. The Druids of Gaul, with whom he was intimately acquainted, were *supreme judges* in all causes, public and private. Every thing bent to their decree. The sacred order, therefore, possessed a *pre-eminence of authority* over the people, whom they did not acknowledge as their *necessary* equals. Nor were the Druids upon a *level* amongst themselves; for we are farther told—* “His omnibus Druidibus *præest unus, qui summam* “*inter eos habet auctoritatem.*”

Nor did they deem it unlawful for even temporal princes to enjoy pre-eminence of power. Divitiacus, an accredited Druid, complains of the ingratitude of his brother, Dumnorix; who had been advanced to *great authority* by the exertion of his influence.

But as the Druids and the princes were generally relations, it may be argued, that they connived at a trifling dereliction of principle in their own families, and contented

* “Over all these Druids, there is one president, who enjoys supreme authority amongst them.”

themselves with moulding the people into a state of perfect equality: which they might have done, had they been so disposed; as the whole community of the nation was formed under their control.

Here, then, if any where, we may expect to discover the operation of the great *levelling scheme*. But here we are farther from the point than ever.—*“ *Plebes pœnè*
 “ *servorum habetur loco, quæ, per se, nihil audet, et nullo*
 “ *adhibetur concilio*. Plerique cum, aut ære alieno, aut
 “ *magnitudine* tributorum, aut injuriâ potentium premun-
 “ *tur, sese in servitutem dicant nobilibus*. In hos eadem
 “ *omnia sunt jura, quæ dominis in servos.*” †

When the Romans came into Britain, where Druidism had also an establishment, they found the insular tribes subject to their respective princes, who had authority, not only to govern during their lives, but also to bequeath their dominions.

It is therefore evident, that individual authority and private property were countenanced under the auspices of Druidism. But was this the case in the times of those Bards, who still exist in their works, and to whom the levelling system has been imputed? Let us ask Taliesin,
 “ whose poems (according to Mr. Williams) exhibit a com-
 “ plete system of Druidism.” †

This venerable Bard thus speaks of the Prince of Reged.*

“ There is superior happiness for the illustrious in fame;
 “ for the liberal in praise—there is superior glory, that
 “ Urien and his children exist, and that *he reigns supreme,*
 “ *the sovereign Lord.*” †

But why should I select quotations? Who, amongst the ancient Bards, was not patronized by princes, whom he has celebrated, not less for the greatness of their power, than for the eminence of their virtues? If either historical authority, or the testimony of the Bards, can have any weight in deciding this question, this curious dogma of the pretended *chair* has nothing at all to do with *Druidism* or *Bardism*. That it is not even countenanced by the ancient Bards, must be known to every man who is conversant in their works.

It therefore rests with the advocates of this *chair*, to inform us, whether it was introduced into their code by the levellers of the seventeenth century, or *fabricated* during the late anarchy of France, as a new engine, fit for immediate execution.

I am far from professing myself the general advocate of the Bards, or the Druids; I only wish to exhibit them in their true colours; but I find it impossible to write upon this subject, without vindicating their character from an imputation, *as groundless as it is infamous.*

* W. Archaiol. p. 31.

† Mr. Turner's Translation. *Vindic.* p. 187.

Another particular in the traditions of the dictatorial chair, which does not perfectly correspond with the testimony of the ancients relative to the Druids, or with the sentiments and practice of the Bards, is that inviolable attachment to peace, which is ascribed to the whole order.

“ It is necessary to remark (says Mr. Owen), that Llywarch was not a member of the regular *order* of Bards, for the whole tenor of his life militated against the leading maxims of that system; the groundwork of which was, *universal peace*, and *perfect equality*. For a Bard was not to bear arms, nor even *to espouse a cause* by any other active means; neither was a naked weapon to be held in his presence; he being deemed the sacred character of a herald of peace. And in any of these cases, where the rules were transgressed, whether by his own will, or by the act of another, against him, he was degraded, and no longer deemed one of the order.” *

Here again I suspect, that the president of the chair has not been quite accurate in his notes. I do not recollect to have seen this doctrine, in its full extent, promulgated by any code, before a certain period of the French Revolution, when the meek republicans of Gaul, and their modest partizans in other countries, joined the *indefeasible right of equality* with the *inviolable duty of peace*, and impressed them upon the orderly subjects of every state; whilst they themselves were preparing for every species of injury to civil society. But whencesoever this fallacious principle took its rise, it certainly did not belong to the *Druids*, or to the *Bards*, without great limitation.

* Introd. to Ll. Hên. p. 18. See also p. 25,

That the former were friends of peace, and seldom engaged in war, is a point which must be admitted. But there were occasions, upon which even the Druids deemed war lawful, and encouraged their disciples to contemn death, and act bravely in the field. Cæsar observes, that an immunity from military service, was amongst the privileges of the Druids; and that it was their *general* custom to keep aloof from the field of battle. But was this custom grafted upon an inviolable principle? Let us hear. Having mentioned the supreme authority of the Arch-Druid, the historian adds this information. * “Hoc mortuo, si qui ex
 “reliquis excellit dignitate, succedit. At si sint plures
 “pares, suffragio Druidum adlegitur: nonnunquam etiam
 “*armis de principatu contendunt.*”

In these cases, what becomes of their perfect equality? and, in *the latter case*, of their unconquerable abhorrence of war? Was the whole body of Druids degraded, in consequence of having *espoused a cause*, and that by the sentence of the president, who owed his elevation to the number and zeal of his party, and to the length of his sword?

If we turn our attention to the British order, we shall find them in the same predicament with their brethren in Gaul. The Druids, who opposed Suetonius on the shores of Mona, and terrified his soldiers with their direful imprecations, not only endured the sight of naked weapons, but vigorously espoused a cause; and it was the same cause for which, as we are told, the venerable Llywarch is

* “Upon his death, if any one of the survivors excels the rest in dignity, he succeeds; but if several have equal pretensions, the president is chosen by the votes of the Druids. Sometimes, however, the supreme dignity is disputed by force of arms.”

to be degraded; namely, *the defence of the country against foreign invaders.*

When we descend to those British Bards, who professed themselves disciples of the Druids, we find a caveat entered against the aged prince above named. He is not to be acknowledged by the order, because he made a noble stand in defence of his patrimony. But what are we to do with *Merddin* and *Aneurin*? The former fought manfully in the battle of Arderydd, and the latter saw a multitude of *blood-stained weapons in the fatal day of Cattraeth.*

Even Taliesin, with his “Complete System of Druidism,” was a decided partizan in the cause of the gallant Urien. He celebrated his victories, and encouraged his military ardour. So far was he from abhorring the sight of a naked sword, when he considered it as *justly drawn*, that he could deliberately contemplate, and minutely record, the circumstances of the destructive conflict.

Of this, I shall produce a pretty convincing proof in Mr. Owen’s own translation, with which he favoured the public only two years before the appearance of his *Llywarch Hên.*

“ I saw the fierce contending tumult; where wild destruction raged, and swift flowing streams of blood ran,
 “ amidst the half surviving ranks—I saw men, whose path
 “ was desolation, with their garments entangled with clot-
 “ ted gore: quick and furious were their thrusts in the
 “ long maintained conflict; the rear of the battle had no
 “ room to fly, when the chief of Reged urged on the pur-
 “ suit.—I am astonished at his daringness,” &c.

And with what sentiment does the Bard conclude his



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“rate *warriors*; and their feelings and sentiments are wholly
 “martial.”*

But is it true, that an abhorrence of weapons, and an inviolate attachment to peace, were established principles, even in the chair of Glamorgan? There are circumstances which seem to imply the contrary.

According to Mr. Owen's list, David ab Gwilym presided in the year 1360.† In a foolish quarrel with Gruffudd Grŷg, this Bard challenges his adversary to decide their dispute with the sword. Gruffudd accepts the challenge, and bids him defiance. Then, indeed, but not till then, the worthy president manifests a disposition for peace.‡

If the Bards, according to the code of this chair, were never to espouse even a just cause, what becomes of the
 “Necessary, but reluctant duty of the Bards of the island
 “of Britain, to unsheath the sword against the lawless and
 “depredatory?”§

Or how can the chair reconcile this inviolate principle, with its own practice, of *bringing the assault of warfare against a degraded member, unsheathing the sword, calling to him three times, and proclaiming, that the sword was naked*

* Mr. Turner's *Vindic.* p. 207.

† Introd. to Ll. Hén. p. 62.

‡ See D. ab Gwilym's Works. p. 244, &c.

§ This duty is acknowledged by the *institutional Triads* of that very chair.—*Williams's Poems*, V. II. p. 232.

—

The few observations upon the novel maxims, and torial tone, of the chair of Glamorgan, which the people of self-defence have extorted from me, may supply a useful hint to future inquirers into Welsh antiquities. It, however, my aim, to pass a general censure upon the traditions of that society. I am willing to suppose, they would reflect light upon many subjects which are obscure, were they brought forward, unmixed with speculation.

That the particulars here selected, have neither superior countenance amongst the ancient Bards, or their preceptors, the Druids, I have already shewn. It remains to inquire, whether they correspond with the personaracter and sentiments of *Trahaearn Brydydd Mawr*, announced as the first president; and consequently, whether it is probable, that he established a society upon such principles.

Under the name of this *bold* and *turbulent* genius, we have only two pieces preserved: but they are highly characteristic, and furnish us with some important anecdotes.

Trahaearn appears to have been a free guest in the mansion of *Howel* of *Llan Dingad*, in the vale of Towy, at

* Introd. to Ll. Hên. p. 51.

a hundred years after Wales had finally submitted to the English government. Howel's peace establishment, as described by the muse of his Bard, was much in the style of *Sir Patrick Rackrent*; and, in his heroical capacity, he made some local efforts to assert the independence of his country, in an age when such patriotism could be *no longer a virtue*.

This gentleman's Bard made a Christmas visit to *Cadwgan*, vicar of *Llan Gynog*, where, it seems, he met with a scanty and very homely entertainment. His resentment dictated a furious lampoon upon the vicar, his *daughter* and his *son-in-law*; in which he declared, that "if the house
" were burnt upon the eve of the new year, it would be a
" good riddance; and any shabby wretch might perform a
" meritorious act, by killing the alien son-in-law with the
" sword."

Such an outrage might have been treated with merited contempt, had not the vicar's house been *actually burnt*, and his son-in-law killed upon that very new-year's eve.

This, I presume, was the *notorious* circumstance which marked the æra of our Bard in the year 1380. Whether *Trahaearn* himself was, or was not, personally engaged in this atrocious act, does not appear: but his efforts to clear himself in the subsequent poem, prove, at least, the existence of suspicion.

In just abhorrence of his conduct, the *incendiary* and *assassin* was disowned by the family of Llan Dingad, and became a necessitous wanderer for a long period. During this season of disgrace, if ever, he presided in the chair of Glamorgan.

In the following poem, we find him labouring to effect a reconciliation with the *grandsons* of his patron; but with what success, is unknown at present. The reader will pardon my giving a translation of the whole piece, as it constitutes no unfavourable specimen of the Bardism of the fourteenth century.

SUNG, by *Trahaearn the great poet*, in praise of Howel of Llan Dingad, in the vale of Towy, 1350.*

1.†

A dauntless leader in the conflict, the very energy of heroism, was the valiant Howel; eminently severe in the work of violence; proud and bright as a dragon, directing the death of the foe: and this dragon, I know, will be illustrious in the memorials of his country.

2.

A dismal carnage was seen amongst the people, when the daring háwk gave battle. In equal pace rushed the cataracts of blood, and the incessant spears, during the shock. Woe's my heart, that I remained silent for a single night!

3.

Wider and wider did the groans of nature extend, when

* W. Archaiol. p. 499. The editors have probably inserted 1350, by way of accommodation with the chronology of the *chair*. The only copy to which they refer, as their original, has the date 1380, which came from the authority of Dr. Davies of Mallwyd, and is the same which is given by Ed. Llwyd, in his *Archæologia*.

† The places mentioned in this poem, are in the neighbourhood of *Llandovery*. *Llandingad* is the parish in which that town is situated. The manor of *Huvryn* comprehends part of that parish. *Caew*, or *Cynvil Gaiw*, is at the distance of about ten miles, on the *Llanbedr* road; and *Myddvai*, which joins the parish of *Llandingad*, was famous for its succession of physicians, in the family of *Rhiwallawn*, from the 13th to the 18th century.

the vessel of racking poison poured the pangs of destiny,* whilst he was encouraging his host to protect the vale of Towy, a place which is now desolate, without a chief. To be silent henceforth, is not the act of manhood.

4.

For the Lion, of shivered spears; for the shield of bravery, there is now crying and lamentation, because our hope is removed—the chief with the huge clarions, whose whelming course was like the raging sea. The afflicted host of Lloegr † did he consume in his descent, like the tumultuous flame in the mountain heath. ‡

5.

Though fierce in his valour, like *Lleon*, with a violent, irresistible assault, he vaulted into battle, to plunder the King of Bernicia; § yet the hero of the race of Twedor, the ravager of thrice seven dominions, was a placid and liberal-handed chief, when he entertained the Bards at his magnificent table.

6.

With the rage of Ocean, he raised aloft the shield of the three provinces. His hand was upon the sword, spotted with crimson, and the scabbard adorned with gold. Then had the severe Lion uninterrupted success, in the deadly battle of *Caew*: the area was filled with terror, and the

* It appears by this passage, that poison had been administered to the warrior, just as he was going to battle.

† England.

‡ It is the custom in many parts of Wales, to burn the heaths upon the mountains, in order to clear the turf, which is panned off, for fuel.

§ Some nobleman, who took his title from a place in the North, or within the limits of ancient Bernicia.

buildings reduced to ashes, as with the wrath of *Llýr Llediaith*, and the conduct of *Cai*.*

7.

But the drugs of *Myddvai* caused the mead banquets to cease within those gates, where energy was cherished by the assiduous friend of Genius, the ruler of battle, the benefactor of strangers, in his ever-open hall—so that now he lives no more—the leader of spearmen, of illustrious race, the arbiter of all the South.

8.

A thousand strains of praise are preparing, as a viaticum, for this gem of heroes, this mighty eagle, by my golden muse: a prudent, a fortunate, an irresistible chief was he, in the tumults of his principality: his spear dispossessed the aliens; for he was the foe of slavery.

9.

To him be awarded, by the righteous Judge, the patrimony of paradise, in the land of the blessed—a portion which has been prepared (and the only portion which violence cannot remove) by the favour of HIM, who presides over the pure, and the perfect in faith!

10.

And may the God who beholds secrets, the supreme supporter of princes, and the all-knowing Son of Mary, cause, by his pure good will, by the visible and speedy endowment of his sincere favour, that Howel's chief Bard,

11.

May remain with his generous grandsons, the objects of the wanderer's vows! Though dreadful in battle, was the blade of Einion the judge? yet was he a golden president in his district, an entertainer of the Muses, in the great sanctuary of the children of panegyric—the supporter of thousands.

12.

I will not dissemble. As it is my privilege to judge, I will declare my sentiment, that no *wayward lampoon shall sport with the great renown of the hero*; and, that *I shall not be found in the company, or in the form of an outlaw, or without a pledge of inviolable faith towards the clergy.*

13.

I am blameless, and entitled to the peace of the plough, the general and free boon of the warrior, according to the established and sincere decree of the great, unerring Father, the love-diffusing Lord, the *supreme* dispenser of light.

14.

I will relate (and the tribute of love will I send forth) a golden tale, a canon of the natural delineation of the muse for my tribe: and this with joy will I do, to prevent the colouring of falsehood, till the spring of my genius be gone, with the messenger that calls me hence.

15.

For want of the discretion to compose *good words*, I have lost the incessant invitation to the cauldrons, and the munificent banquets of the land of eloquence, and generous



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As I shall have occasion to mention the *nocturnal mysteries* of the Bards, I must just take notice of another dogma of the boasted chair, which asserts, *that the Bards did every thing in the eye of the light, and in the face of the sun; and, that none of their meetings could be holden, but in a conspicuous place, whilst the sun was above the horizon.** ‡

As this unqualified publicity is referred to the principles and practice of the Druids, it must stagger the confidence of those who have been accustomed to contemplate the awful secrets of the grove, and the veil of mystery which was thrown over the whole institution.

The annual, or quarterly sessions of the Druids, where they sat, † *in loco consecrato*, to hear and decide causes, may have been held in a *conspicuous* place, and by day: and thus much may be inferred, from their *mounts of assembly*; but what regarded their internal discipline, and the mysteries of their religion, was certainly conducted with greater privacy.

“ ‡ Docent multa, nobilissimos gentis,” says P. Mela, “ § *clam, et diu, vicens annis, in specu, aut in abditis saltibus.*” And their effectual regard to secrecy, is forcibly pointed out, by what the author immediately adds

* See Owen's Introd. to Ll. Hên, p. 27, 48. Also, Williams's Poems, V. II. p. 39, note, and p. 216.

† In a consecrated place.

‡ “ They give lessons upon a variety of subjects, to the first nobility of the nation.”

§ “ These lessons are private, and continued for a long time—for the space of twenty years, in a cave, or amongst inaccessible forests.”

|| Lib. III. c. 2.

—“* UNUM ex iis, quæ præcipiunt, in *vulgus effluxit*.”—
The attentive ear of curiosity had been able to catch ‘but’
one of their institutional Triads.

Cæsar also mentions the solicitude of the Druids, lest their discipline should be exposed to public view: and their religious meetings, though covered by the inaccessible grove, were holden in the night, as well as at noon.

“† Medio cum Phœbus in axe est,
Aut Cœlum nox atra tenet.”‡

With all this, the celebration of the nightly mysteries, described in the *chair of Talièsin*, his *Ogov Gorddewin*, Cave, or *Specus* of the *Arch-Diviner*, the *torches* of *Ceridwen*, which flamed at *midnight*, and at the *dawn*, together with *Merddin’s* concealment in the *Caledonian* forest, perfectly accord.

I shall close my preliminary section, when I have brought the Bards into one more point of comparison with their venerable instructors, the Druids.

This ancient order of men does not recommend itself to our notice, merely as teachers of a false philosophy, or presidents of a gloomy superstition.

* One of the maxims which they teach, has found its way to the Public.

† “When the sun is in the middle of his course, or when the dark night covers the sky.”

‡ Lucan. Pharsal. Lib. III.

“The Druids were remarkable for justice, moral and religious doctrines, and skill in the laws of their country: for which reason, all disputes were referred to their arbitration: and their decision, whether relating to private and domestic, or public and civil affairs, was final.” *

Mela, speaking of the *three* nations of Gallia Cornata, says—“† Habent facundiam suam, *magistrosque* sapientiæ, Druidas.” ‡

Sotion, in Libro successionum, confirmat, *Druidas, divini, humanique Juris, peritissimos fuisse.* §

The learned Mr. Whitaker regards the three first books of the *Laws of Howel*, as comprising the Laws of the *Ancient Britons*. And the *Manksmen* ascribe to the Druids, those excellent laws, by which the Isle of Man has always been governed. ||

Whether these decisions be allowed in a full, or only in a qualified sense, they seem utterly incompatible with the doctrine of that chair, which admits of a *continual lapse* in religious principles, the only real foundation of laws and of morals; which disallows the *existence of human authority*, and insists upon an *equality* so absolute, as to preclude all just subordination, and established order in society.

* Borlase, B. II. ch. 13, from Strabo, Lib. IV.

† “They have an eloquence of their own, and their Druids as teachers of wisdom.”

‡ Lib. III. c. 2.

§ *Lel. de Script. Brit.* p. 5.

|| See Carte's Hist. p. 46.

That admirable Triad, recorded by Diogenes Laertius, as a leading principle of the Druids, is of a complexion very different from this. It recommends *piety* towards the Deity, *innocence* in our intercourse with mankind, and the *exercise of fortitude* in the personal character: and hence it prepares us to look for something of value in their moral instructions.

And as the Bards profess to have drawn all their doctrines from the Druidical fountain, I think, there is no subject which ascertains the authenticity of their pretensions better, than that of moral instruction, and the study of human nature. Their lessons of this kind, however, are generally comprised in short and pithy aphorisms.

Amongst the most curious remains of the old Bards, we may class those metrical sentences, called *tribanau*, or *triplets*. Each of these is divided into three short verses, which are again united by the final rhymes.

The most singular feature of these versicles is, that the sense of the two first verses has no *obvious* connection with that of the last. The first line contains some trivial remark, suggested by the state of the air, the season of the year, the accidental meeting of some animal, or the like. To this is frequently subjoined, something that savours more of reflection; then the third line comes home to the heart, with a weighty moral precept, or a pertinent remark upon men and manners. My meaning will be best explained by a few examples.

Eiry mynydd—gwangus Iâr—
Gochwiban gwynt ar dalar—
Yn yr ing gorau yw'r Câr.

“ Snow of the mountain! the bird is ravenous for food—
 “ Keen whistles the blast on the headland—In distress, the
 “ friend is most valuable !”

Glaw allan, yngan clydwr—
 Melyn eithin! crîn evwr!—
 Duw Rheen, py beraist lyvwr!

“ It rains without, and here is a shelter—What! the
 “ yellow furze, or the rotten hedge! Creating God! why
 “ hast thou formed the slothful!”

Y ddeilen a drevyd Gwynt*—
 Gwae hi o'i thynged—
 Hên hi! eleni y ganed!

“ The leaf is tossed about by the wind—
 “ Alas, how wretched is fate!—
 “ It is old! But, *this year was it born!*”

I seem already to perceive a smile upon the countenance of the critical reader. The force of the concluding maxim, or the depth of reflection, and accuracy of remark, which it evinces, will hardly protect our Druidical lectures from the charge of *puerile conceit*. I do not bring forward our British Doctors as men of the highest polish, or most accurate taste. But let us consider, if any thing can be said in their defence.

Some praise must be due to the ingenuity of a device, which was calculated, through the rudeness of ancient

* The true reading seems to be—

Y ddeilen-gwynt a'i threved.

must have found the benefit of this mode of instruction. Whatever page of nature was presented to their view, their teachers had contrived to make it a page of wisdom.

Let us apply this observation to the examples which I have given. The appearance of snow upon the hills, or of hungry and screaming birds, suggests the remark—"There is snow upon the mountain ; the bird screams for food." With this, the memory connects the second clause, describing a cold and dreary season, in which *man*, as well as the wild fowl, probably felt distress. "Keen whistles the blast on the headland." Then the third clause, drawn by the chain of memory, comes home to the bosom, and excites a feeling suitable to such a season. "In distress, the friend is most valuable." As if his heart had commanded him—"Now go, and perform the most sacred of social duties—relieve thy distressed friend."

So, in the second triplet, a man who has neglected his duty or his business, to indulge an indolent habit, is re-

mind, by a sprinkling shower, of the trivial remark—
 “It rains without, but here is a shelter.” He then recollects—“What, the yellow furze, or the rotten hedge!” And is ashamed of his indolence. This feeling is immediately strengthened by the emphatical reflection—“Creating God! why hast thou formed the slothful!”

The emblem of the shortness and frailty of human life, in the third example, is sufficiently obvious.

I shall subjoin a few more translated specimens of Celtic ethics.

“It is the eve of winter—social converse is pleasant—
 “The gale and the storm keep equal pace—To preserve a
 “secret, is the part of the skilful (Celvydd).”

“It is the eve of winter. The stags are lean—the tops
 “of the birch are yellow: deserted is the summer dwelling
 “—Woe to him who, for a trifling advantage, merits
 “disgrace.”

“Though it be small, yet ingenious is the bird’s fabric
 “in the skirt of the wood—The virtuous and the happy
 “are of equal age.”

“Chill and wet is the mountain—Cold is the grey ice—
 “Trust in God; he will not deceive thee; nor will perse-
 “vering patience leave thee long in affliction.”

“It rains without; the brake is drenched with the shower
 “—The sand of the sea is white with its crown of foam—
 “Patience is the fairest light for man.”



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the Druids. Here, the barbaric muse appears in her rustic dress, without a single ornament of cultivated taste.

This sententious way of writing has, for many centuries, become obsolete amongst the Welsh. Nothing of this character is found in those Bards who have written since the Norman conquest. Even the metre has scarcely been used since the time of Llywarch Hên, in the sixth century. Taliesin and Aneurin seem to have rejected it as antiquated, and too simple and unadorned.

The introduction of this style of philosophizing, was certainly long before the time of any known Bard, whose works are now extant. For in our oldest poems, we find several of these maxims detached from their connection, and used as common-place aphorisms. And moreover, the very same aphorisms, as being now public property, are employed, without scruple, by several contemporary Bards, though the simple form of the triplet had been generally laid aside.

Beside the triplets here described, there are certain moral stanzas, of six or eight lines each, consisting of detached sentences, connected only by the final rhymes, and each stanza beginning with *Eiry Mynydd, Snow of the Mountain*. These seem to be nothing more than metrical arrangements of aphorisms, taken from ancient triplets. The two first are as follows : *

“ Snow of the mountain! troublesome is the world!

* Twelve of these are ascribed to *Mervin Gwawdrydd*, whose age is unknown, unless it be a corrupt reading for *Aneurin Gwawdrydd*; and nineteen bear the name of a son of Llywarch Hên.

“ No man can foretel the accidents to which wealth is ex-
 “ posed. Arrogance will not arrive at a state of security.
 “ Prosperity often comes after adversity. Nothing endures
 “ but for a season. To deceive the innocent, is utterly dis-
 “ graceful. No man will ever thrive by vice. On God
 “ alone let us place our dependence.”

“ Snow of the mountain! white is the horn of smoke.
 “ The thief is in love with darkness. Happy is the man
 “ who has done no evil. The froward is easily allured to
 “ do mischief. No good befalls the lascivious person. An
 “ old grudge often ends in a massacre. A fault is most
 “ conspicuous in a prince. Give less heed to the ear, than
 “ to the eye.”

The following are amongst the aphorisms of the other stanzas.

“ A noble descent is the most desolate of widows, unless
 “ it be wedded to some eminent virtue.”

“ In contending with direful events, great is the resource
 “ of human reason.”

“ The most painful of diseases, is that of the heart.”

“ The leader of the populace is seldom long in office.”

“ For the ambitious, the limits of a kingdom are too
 “ narrow.”

“ The blessing of competency is not inferior to that of
 “ abundance.”

— “ When the hour of extravagance is spent, that of indigence succeeds.”

“ Many are the friends of the golden tongue.”

✓ “ Beware of treating any thing with contempt.”

“ Obstruct not the prospect of futurity, to provide for the present.”

“ Pride is unseemly in a ruler.”

“ The virgin’s best robe is her modesty; but confidence is graceful in a man.”

“ Freely acknowledge the excellence of thy betters.”. f

“ A useful calling is more valuable than a treasure.”

“ Like a ship in the midst of the sea, without rope, or sail or anchor, is the young man who despises advice.”

The stanzas of the *months*, ascribed to Aneurin, are entitled to some notice, as containing a singular mixture of moral and physical remarks. Thus, for example.

“ In the month of April, thin is the air upon the heights.

“ The oxen are weary. Bare is the surface of the ground.

✓ “ The guest is entertained, though he be not invited. The

“ stag looks dejected. Playful is the hare. Many are

“ the faults of him who is not beloved.* Idleness is un-

“ worthy of the healthy. Shame has no place on the cheek

* Or, *Who has no friend.*



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“ Even in an act of profusion, have regard to economy.”

✓ “ A profession is calculated for society ; a treasure-bag
“ for banishment.”

✓ “ The founding of a city, is the ruin of a desert.”

A complete collection of the adages and moral maxims, preserved in the Welsh language, would fill a considerable volume. Hence it appears, that the application of the Bards to moral science, as well as the other pursuits of their genius, justifies their pretensions to the lore of the ancient Druids.

which they expiate, with classical authorities, have proved the justice of their claim to that character which they assume. I have also shewn, that the mythological Triads are founded in genuine British tradition; and that the notices which these documents present, are, for the most part, consistent with the works of those Bards, who profess themselves disciples of the Druids.

From these authentic remains of British lore, I shall now endeavour to deduce such a general view of the theology and rites of our heathen ancestors, as the nature and extent of these documents will admit of. To attempt a complete investigation of every minute part of this subject, and to prepare myself to answer every question that may be asked, is not in my contemplation. This would be imposing upon myself a task, difficult in execution, and, perhaps, not very gratifying to the Public in its accomplishment. The hardy antiquary, who shall dare to penetrate far into the labyrinth of British mythology, will have frequent occasion to complain of the interruption of his clue, and the defect of

monuments, amongst our half Christian Bards. Yet the same Bards furnish hints abundantly sufficient, to point out in what the Druidical superstition chiefly consisted, and from what foundation it arose. And this seems to be all that can be interesting or important in the subject before us.

As I would willingly qualify my reader, to satisfy his own curiosity, and form his own opinion, independent of mine, I shall suffer no assertion of moment to intrude upon him, without a full exhibition of the passage upon which it is grounded. This seems requisite in the present case. Were my evidence to be drawn from the writers of Greece and Rome, or from well-known authors of modern times, it might be sufficient to cite books, chapters, and verses. But as Cambro-British documents are less accessible to the learned, I deem it expedient to produce the original words of my authors, with close English translations. Such authorities will be occasionally introduced, where the subject calls for them. As several of the ancient poems, however, are of a miscellaneous nature, upon which various remarks will arise, I have thrown a collection of them together, as an Appendix, and I shall refer to them as they are numbered.

Before I enter upon the discussion, it may be proper to apprise my reader, of the general deductions I make from these documents, respecting the nature and source of the Druidical superstition, that he may have a clear prospect of the point at which I mean to arrive, and be better enabled to judge of my progress towards it.

Druidism, then, as we find it in British documents, was a system of superstition, composed of heterogeneous prin-



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ration were almost wholly engrossed by certain supposed agents, of a subordinate nature.

And the view of this subject, presented by the Bards, is consistent with history. Cæsar, in his deliberate and circumstantial account of the Druids, gives us this information. “ Multa—* de *Deorum immortalium* vi, ac potestate, “ disputant, et juventuti tradunt. Deum maxime Mercu- “ rium colunt—hunc omnium inventorem artium ferunt “ —post hunc, Apollinem, et Martem, et Jovem, et Mi- “ nervam. De his eandem *ferè*, quam reliquæ gentes, ha- “ bent opinionem,” &c.

This memorial was drawn up, after the historian had enjoyed a long and intimate acquaintance with Divitiacus, one of the principal of the order in Gaul; and after his repeated expeditions into Britain, where the institution was affirmed to have originated, and where it was observed with superior accuracy in his time. Testimonies so precise and minute, coming from a writer thus circumstanced, must imply a considerable degree of publicity in this part of the Druidical doctrine. The priests of Gaul and Britain acknowledged a plurality of divinities, and maintained opinions respecting them, which were the same, in substance, with those of the Greeks and Romans.

The gravity and dignity of our author's character, the pointed precision of his language, together with the peculiar access to accurate information, which his situation of-

* They dispute largely concerning the force and power of the immortal gods, and instruct the youth in their principles. Of all the gods, they pay the greatest honours to Mercury, whom they represent as the inventor of all arts. After him, they worship Apollo, and Mars, and Jupiter, and Minerva. Their opinion respecting these, nearly coincides with that of other nations, &c.

ferred, must place his testimony above the reach of critical objection.

Some allowance, however, may be demanded, for the force of the qualifying particle, *ferè*; and the whole passage may be understood as implying, that the similarity between the Celtic and the Roman superstition, was such, as to give Cæsar a general impression of their identity; and such as may furnish us with an argument, that they originally sprung from the same source; though the gods of the Druids may not have exactly corresponded with those of the Greeks or Romans, in their pedigree, their names, or their attributes.

The Druidical corresponded with the general superstition, not only in its theology, but also in the ceremonies by which the gods were worshipped. Dionysius informs us, that the rites of *Bacchus* were duly celebrated in the British islands:* and Strabo cites the authority of Artemidorus, that, “ In “ an island close to Britain, Ceres and Proserpine are vene- “ rated, with rites similar to the orgies of Samothrace.”†

As it is, then, an historical fact, that the mythology and the rites of the Druids were the same, in substance, with those of the Greeks and Romans, and of other nations which came under their observation, it must follow, that these superstitions are reducible to the same principles, and that they proceeded from the same source.

And here our British documents point, with clearness and

energy, to the very same conclusions, which have been drawn by the best scholars, and most able antiquaries, who have treated of general mythology.

Mr. Bryant, the great analyzer of heathen tradition, has, with luminous ability, traced the superstition of the Gentiles to the *deification* of *Noah*, his *ark*, and his *immediate progeny*, joined with the idolatrous worship of *the host of heaven*.

With a dutiful regard to his illustrious master, though superior to servile imitation, Mr. Faber pursues the investigation still farther, and discovers, that *Noah was worshipped in conjunction with the sun*, and *the ark in conjunction with the moon*; and that *these were the principal divinities of the heathens*. With this author's *mysteries of the Cabiri*, I was wholly unacquainted, at the time when I drew up the present Essay; but I found in this book so many points of coincidence with my previous observations, that I determined to revise the whole, to alter a few paragraphs, and add occasional notes.

That the opinion of the Public is not uniformly favourable to these authors, I am fully aware.

Some critics, taking a distant and prospective view of the subject, pronounce it an improbable hypothesis, that all antiquity should be so *mad after Noah and the ark*; whilst others, finding that the authors indulge in a fanciful system of etymology, coldly remark upon the fallacy of such a principle, and toss the books aside, as unworthy of farther notice. But surely it may be presumed, that those who thus condemn them in the mass, had either too much prejudice, or too little patience, to go step by step over the



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derness, was adored by the idolatrous Israelites*—just so, the Cross and the Virgin Mary are at this day abused by the church of Rome.

There is, therefore, no absurdity in the grounds of the hypothesis, which can be allowed to militate against the clear deduction of facts.

The scheme of etymology, it must be owned, has been carried to great lengths by these learned authors: and here, I think, they often lay themselves open to the censure of men, whose genius and attainments are greatly inferior to their own.

The Greeks having admitted, that many of the terms connected with their superstition were of foreign origin, and some writers having asserted, that the language of the mysteries was that of *Egypt*, or of *Assyria*, these mythologists undertake to retrace the sacred terms of heathenism, to the fountain from whence they sprung. With this view, each of them has selected a list of ancient primitives from various languages, but chiefly from the Hebrew and its dialects. Into these primitives, they resolve the sacred terms of all nations. The names of gods, heroes, &c. which, to the ordinary scholar, appear nothing more than plain Greek or Latin, are all referred to this mystic vocabulary. Hence arises an occasion of charging the Greeks with the gross perversion of sacred titles and symbols, and the puerile corruption of foreign words, into something of similar sound in their own idiom, but of very different import from the original tradition; and hence the magisterial

* 2 Kings, ch. xviii. v. 4.

practice of carrying them back, in disjointed syllables, to their supposed originals.

This has given offence to many critical readers, who maintain, that by such a mode of proceeding, any common word may be forced into whatever meaning the author pleases. How far such a scheme of etymology may be allowed, I shall not pretend to determine. At the same time, I must acknowledge that, in my apprehension, these gentlemen have made an injudicious, as well as an intemperate use of it. Proofs of this kind seldom amount to demonstration. They give the reader too many occasions of hesitating, or of differing in opinion from his author; and thus tend to lessen that confidence, which might otherwise have been preserved by the legitimate argument, and the candid exposition of recorded facts, which are to be found in the works before us.

Could I give an unqualified assent to the justice of these etymologies, yet, in my present subject, I should not be able to reduce them to general practice. For though most of the sacred terms, employed in the British documents, have meanings appropriate to the business in hand, and should therefore be translated, yet by far the greatest part of them are native terms of the British language, and have the same import with the corresponding terms in Greek mythology.

Were I then to admit, that the Greek terms are nothing more than etymological blunders, I must also infer that the Britons, who furnish us with the very same blunders in their own dialect, derived their mythology immediately from the Greeks: but I have some reason to believe that this was not the case.

In the mystic Bards and tales, I find certain terms, which evidently pertain to the Hebrew language, or to some dialect of near affinity; as *Adonai*, the Lord; *Al Adur*, the Glorious God; *Arawn*, the Arkite, and the like.

Taliesin, the chief Bard, declares, that his lore had been detailed in *Hebraic*;* and in a song, the substance of which he professes to have derived from the sacred *Ogdoad*, or *Arkites*, there are several lines together in some foreign dialect, apparently of great affinity with the Hebrew, though obscured by British orthography.† Hence I think it probable, that the Britons once had certain mystic poems, composed in some dialect of Asia; that this is a fragment of those poems; and that those parts of their superstition, which were not properly Celtic, were derived from that quarter of the globe. And if so, our ancestors could not have obtained their sacred vocabulary, by adopting the mere grammatical blunders of the Greeks.

Thus I am compelled to decline any general assistance from the derivations of our learned mythologists. At the same time, I shall not scruple to remark occasional coincidences between British terms, and those which appear in their works. This, I trust, I may do with impunity. If some of their etymologies are forced or doubtful, others may be natural, and well founded.

Thus far I have deemed it prudent to meet the objections of criticism. Should this compromise prove unsatisfactory, I must farther declare, that the basis of my argument does

* See Appendix, No. 13.

† Ibid. No. 12.



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locality, as well as their other peculiarities, furnishes sufficient proof, that they must have been *ancient national traditions*. Such memorials as these cannot be supposed to have originated in the perversion of the sacred records, during any age subsequent to the introduction of Christianity. The contrary appears, from their whimsical discrepancy with historical fact.

The Britons, then, had a tradition of a deluge, which had overwhelmed all lands; but this deluge, according to them, was occasioned by the sudden bursting of a lake. One vessel had escaped the catastrophe: in this a *single man and woman* were preserved; and as Britain and its inhabitants were, *in their estimation*, the most important objects in the world, so we are told, that *this island*, in an especial manner, was repopled by the man and woman who had escaped. This has no appearance of having been drawn from the record of Moses: it is a mere mutilated tradition, such as was common to most heathen nations.

So again, the Britons had a tradition, that a vessel had been provided, somewhere or other, to preserve a single family, and the race of animals, from the destruction of a deluge; but they possessed only a mutilated part of the real history: and, as tradition positively affirmed, that *their own ancestors* were concerned in the building of this vessel, they naturally ascribed the achievement to that country, in which their progenitors had been settled from remote antiquity. And lastly, they had a tradition, that some great operating cause protected the world from a repetition of the deluge. They had lost sight of the true history, which rests this security upon the promise of the *supreme Being*, and ascribed it to the feat of a yoke of oxen, which drew the *avanc*, or *beaver*, out of the lake.

And the want of more accurate information gave them an opportunity of placing this ideal achievement in the island of Britain.

'In such tales as these, we have only the vestiges of heathenism. Even the locality of British tradition is exactly similar to that of other heathen reports. To give one instance.

The flood of Deucalion was undoubtedly the flood of Noah. It is described by Greek and Latin writers, with circumstances which apply exclusively to this event. There never has been another deluge, which could have *borne a vessel to the top of a lofty mountain*, and which *destroyed the whole human race*, excepting those who were preserved in that vessel. Yet the Thessalians represented Deucalion, the person preserved, as one of their own princes, and affirmed, that the vessel which escaped the deluge, rested upon the top of Parnassus, a mountain of their own country.

It may be remarked, that upon their popular tradition of the deluge, the Britons grounded another national error. They represented the Cymry as having descended from one *mother* (the woman who disembarked from the sacred ship), *within this island*, or, in other words, that this was the cradle of the Cymry nation. And it appears from Cæsar, that the Britons of his age, in the interior of this island, had the very same *ancient tradition or memorial*: *Britanniæ pars interior ab iis incolitur, quos natos in insulâ ipsâ, MEMORIA PRODITUM dicunt.**

But the mass of heathen tradition is always found to have some degree of inconsistency with itself. Some circumstance of true history, which is disguised in one tale, is frequently let out in another. Thus I have remarked a tradition in the same Triads, which brings the Cymry under the conduct of *Hu*, from a place called *Defrobani*, in the land of *Háv*; and this is understood to imply the neighbourhood of Constantinople, in the eastern part of Thrace. The former may have been the popular tradition of the interior Britons, or what their teachers thought proper to inculcate to the multitude; whilst the latter belonged to those who had preserved a few more vestiges of ancient history. And that this had been the route of the Cymry, in their progress out of Asia into Britain, is incidentally confirmed by the popular tradition of the Britons respecting the deluge. For though the memory of this event was almost universal, yet the traditions of every people upon this subject, had some circumstances which were local, or nationally discriminative. And the tradition of *Britons*, and of the *Samothracians*, as to the cause of the deluge, were precisely the same.

The British tradition tells us, that *the waters of a lake burst forth*, and the inundation covered the face of all lands. The same tale was told in the ancient *Samos*, which was, perhaps, the *S'Hâm* of British mythology.

“ Samothrace is famous for a deluge which inundated the
 “ country, and reached the very top of the mountains.
 “ This inundation, which happened before the age of the
 “ Argonauts, was owing to the sudden overflow of the waters
 “ of the Euxine, which the ancients considered merely as a
 “ lake.” *

* Lempriere Bib. Class. V. *Samothracia*.



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“ning of the sixth century, whose elegy, composed by
“Taliesin, is preserved in the Welsh Archaïology.”

As Mr. Owen grounds his opinion upon this *elegy*, I shall examine its contents. In the mean time, I may be allowed, in support of my own assertion, to bring forward a few passages, in which this name occurs. I shall leave the result with the reader.

Taliesin, in his *Cad Goddeu*,* speaks thus of Dylan—

“Truly I was *in the ship*
“*With Dylan, Son of the Sea,*
“Embraced in the centre,
“Between the Royal knees,
“When, like the rushing of hostile spears,
“The floods came forth,
“From Heaven, to the great deep.”

This passage surely has an evident allusion to the deluge. The Bard, therefore, must have regarded *Dylan* as no other than the patriarch who survived that catastrophe, and whom he *justly* styles *Teyrnedd*, or *Royal*, as being the universal monarch of the new world.

So again, in his *Mabgyvreu*,† the same Bard alludes to the British tradition of the deluge, and speaks of the day of *Dylan*, as a peculiar theme of his muse.

Arall ni cân—wyd
Dy ysgwyd allan,

* W. Archaïol. p. 30.

† Ibid. p. 24.

Pan yw gofaran—twrwf
 Tonneu wrth lan,
 Yn nial Dylan;
 Dydd a haedd attan.

“ No other Bard will sing—the violence
 “ Of convulsive throes,
 “ When forth proceeded—with thundering din,
 “ The billows against the shore,
 “ In Dylan’s day of vengeance—
 “ *A day which extends to us.*”

The last line of this passage, as I shall shew hereafter, alludes to certain mystic rites, which the Druids celebrated in commemoration of the deluge.

Casnodyn, an eminent Bard of the fourteenth century, in speaking of the future judgment, alludes to this passage of Taliesin, and copies several of his words: at the same time, he introduces certain images, which may remind us of the Druidical opinion, that *fire* and *water* would, at some period, prevail over the world.*

“ He whom we know, will suddenly prepare the field of
 “ judgment: to us will he come, and will not keep silence.
 “ When God shall reveal his countenance, the house of
 “ earth will uplift itself over us: a panic of the noise of
 “ legions in the conflict, will urge on the flight: harshly,
 “ the loud-voiced wind will call: *the variegated wave will*
 “ *dash around the shore:* the glancing flame will take to
 “ itself the vengeance of justice, recruited by the heat of
 “ contending fires, ever bursting forth.”†

* Strabo, L. IV.

† W. Archaiol. p. 431.

In the same poem, the Bard thus expresses himself, in an address to the Supreme Being—

Trevnaist sŷr a mŷr morawl Dylan.

“Thou didst set in order the stars, and *the seas, of the sea-faring Dylan.*”

Hence it is clear, that the ancient and modern Bards regarded *Dylan, the son of the sea*, as no other personage than the patriarch, whose history is connected with that of the deluge.

It is now time to look for the elegy, which Taliesin composed for this venerable character. This little piece is not to be found in the *Archaiology*; but, from a copy in my possession, I am led to conclude that the title is erroneous, and that, instead of being called *Marwnad Dylan*, the *Elegy of Dylan*, it ought to have been, *Cerdd am Ddylan*, a *Song respecting Dylan*. The argument is simply this.

A certain plain having been inundated in the age of our Bard, he expostulates with the Deity upon the occasion of this event. He then makes a natural transition to the mythology of the flood of Dylan, or the deluge, which had been occasioned by the *profligacy* of mankind, and concludes with a prayer for the deliverance of his countrymen from the existing calamity.

Some of the lines are imperfect in my copy; but with the correction of a few syllables, as suggested equally by the sense, by the measure, and by the alliteration which that measure requires, it stands as follows—



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“ mer times, what has been more peaceful than this district,
 “ as a natural possession !

“ It was the counter-reckoning of profligacy, which pro-
 “ duced the bane in the laborious pang of wrath—*the bil-*
 “ *lows of Dylan furiously attacked the shore:* forth, impe-
 “ tuously, rushed the wave of Ireland, the wave of the
 “ Manks, the Northern wave, and the wave of Britain,
 “ nurse of the fair tribes, in four orders.

“ I will pray to the Father, God, the Ruler, the Father
 “ who reigns without control, that he, the Creator, the
 “ Mysterious One, would embrace us with his mercy !”

This little ode, I think, cannot supply the slightest shade of authority, for ranking *Dylan ail Ton* amongst the British chieftains of the sixth century. The name merely occurs in the recital of a few circumstances of the national and local tradition of our ancestors, respecting the deluge; and thus it connects the character of *Dylan* with that of *Dwyvan*, and *Nerydd Nâv Neiviôn*, recorded in the Triads.

Dylan, the *Declan* of Irish tradition, sounds like a contraction of Deucalion; and the people who preserved this name, affirm, that they derived their origin from the neighbourhood of Thessaly, where the story of Deucalion was told. But not to insist upon these circumstances, I may be allowed to remark, that the *sea*, the *waves*, or even the *streams* of *Dylan*, are used in the Welsh language, to denote the main ocean, or a boundless expanse of water; and that the metaphor evidently refers to the deluge.

Having now produced some evidence, that the Britons did retain certain memorials of the deluge, and of the pa-

triarch who survived that catastrophe, I will, in the next place, consider their representation of that patriarch's character, that we may discover how far their notions respecting him, and the incidents of his days, affected their national religion.

This venerable personage has already been introduced by a variety of names, as *Dwyvan*, *Nevydd Nâv Neivion*, and *Dylan*; but we have had no positive evidence that he received divine honours.

Were I permitted to lay stress upon obvious etymologies, I might say, that some of those names are remarkable, and import that proposition. Thus *Dwy*, cause, origin, the existent, *Dwy-van*, the *high* or *lofty cause*—the father of mankind. His wife's name was *Dwy-vach*, the *lesser cause*—the mother of mankind. These names seem analogous to the *Pangenetor* and *Magna Mater* of antiquity, which were objects of worship.

So again: *Nevydd*, as a derivative of *Nêv*, *Heaven*; implies the *celestial*. *Nâv*, a *Lord*, the *Creator*: like many other terms of ancient British mythology, it is still used as a name of the Supreme Being. *Neivion*, in the Bards, is a name of God. “Also the name of a person in the British mythology, probably the same with Neptune.”* So that *Nevydd Nâv Neivion* is the *Celestial Lord Neivion*.

Under these consecrated characters, we may infer, that the patriarch Noah received divine honours; and consequently, that he constituted one of the principal divinities acknowledged by the Druids.

* Owen's Dict. in voce.

This fact admits of absolute proof, when we contemplate the character of the same patriarch, as delineated under the name of *Hu* (pron. *Hee*), who secured the world from a repetition of the deluge, and whom the Cymry acknowledged as their remote *progenitor*, as the great *founder* of their *sacred and civil institutes*, and as their *God*.

In order to elucidate this subject, I shall, first of all, revise some of the evidence which I adduced upon a former occasion.

In a Triad already cited, after the account of the sacred ship which preserved the human and brute species, when the lake burst forth and drowned the world, is subjoined, *The drawing of the avanc to land out of the lake, by the oren of Hu GADARN, so that the lake burst no more.* Here his history is expressly referred to the *age of the deluge*. But what character did he support in that age? The mythological Triads represent him only as a human patriarch, and a lawgiver. The following particulars are recorded of him.

1. He lived in the time of the flood; and
2. With his oxen, he performed some achievement, which prevented the repetition of that calamity. Triad 97.*
3. He first collected together, or carried the primitive race; and
4. Formed them into communities or families. Triad 57.

* These numbers refer to that series which begins p. 57. W. Archaiol. V. II.



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*“ justice : He divided mankind by their families and nations,
“ over the face of the earth.” **

If the learned be authorized by sound criticism, to refer the traditions of the Greeks to the incidents of primitive history, there can be no just reason for denying the like privilege to the Britons, in behalf of their national mythology, when they find it has recorded the very same circumstances. The character of *Hu* is, then, as justly referable to the patriarch Noah, as that of *Phoroneus*.

Before I trace the character of this personage, as delineated by the *ancient* Bards, it may be proper to hear what was said and thought of him in the middle ages. *Iolo Goch*, a learned Bard, who wrote in the fourteenth century, thus draws the portrait of *Hu*, as a patriarch.

Hu gadarn, pôr, hoew geidwawd
Brenin a roe'r gwîn a'r gwawd
Emherawdr tir a moroedd
A bywyd oll o'r byd oedd.
Ai dalioedd gwedy diliw
Aradr gwaig arnoddgadr gwiw :
Er dangos ein ior dawngoeth
I'r dyn balch, a'r divalch doeth
Vod yn orau, nid gau gair,
Ungreft, gan y tâd iawngrair.

*“ Hu the Mighty, the sovereign, the ready protector,
“ a king, the giver of wine and renown, the emperor of the
“ land and the seas, and the life of all that are in the world
“ was he.*

“ *After the deluge, he held the strong-beamed plough,*
 “ active and excellent; this did our Lord of stimulating
 “ genius, that he might shew to the proud man, and to the
 “ humbly wise, the art which was most approved by the
 “ faithful father; nor is this sentiment false.”

It is scarcely possible, that the character of Noah should be drawn in stronger colours, or with touches more exclusively appropriate. The picture can be ascribed to no other mortal.

Yet this patriarch was actually deified and worshipped, by the ancient Britons.—*Sion Cent*, an illustrious poet, of the fifteenth century, complains of the relics of the old superstition, and thus characterizes the religion of the votaries of *Hu*, as distinguished from that of Christ.

Dwy ryw awen dioer ewybr
 Y sy'n y byd, loewbryd lwybr:
 Awen gan Grist, ddidrist ddadl
 O iawn dro, awen drwyadl:
 Awen arall, nid call cant
 Ar gelwydd, vudr argoeliant!
 Yr hon a gavas gwyr Hu,
 Carnrwysg prydyddion Cymru.

“ Two active impulses truly, there are in the world;
 “ and their course is manifest; an impulse from Christ—
 “ joyful is the theme—of a right tendency: an energetic
 “ principle.

“ Another impulse there is (indiscreetly sung) of *falsehood*
 “ and *base omens*: this has been obtained by the men of
 “ Hu, the usurping Bards of Wales.”

Here, the Welsh are charged with their devotion to *Hu*, as a Heathen God; nor was this complaint of the Christian Bard *wholly* out of season; for, however, strange it may appear in the present age, some of his contemporaries were not ashamed to avow themselves the votaries of this Pagan divinity. Of this, the following lines of *Rhys Brydydd* furnish a glaring proof.

Bychanav o'r bychenyd
Yw Hu Gadarn, ve i barn byd;
A Mwyav a Nav i ni,
Da Coeliwn, a'n Duw Celi.
Ysgawn ei daith ag esgud:
Mymryn tês gloewyn ei glud.
A mawr ar dir a moroedd
A mwyav a gav ar goedd,
Mwy no'r bybodd! 'marbedwn
Amharch gwael i'r mawr hael hwn!

“ The smallest of the small is *Hu the Mighty*, in the
“ world's judgment; yet he is *the greatest*, and Lord over us,
“ *we sincerely believe*, and our God of mystery. Light is his
“ course, and swift: a *particle of lucid sunshine* is his car.
“ He is great on land and seas—the greatest whom I shall
“ behold—greater than the worlds! Let us beware of offer-
“ ing mean indignity to HIM, the Great and the Boun-
“ tiful!”

Here we find that *Hu the Mighty*, whose history as a patriarch, is precisely that of Noah, was promoted to the rank of the principal *Demon God* amongst the Britons; and, as his *chariot was composed of the rays of the sun*, it may be presumed that he was worshipped, in conjunction with that



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who *planted a vineyard*, taught mankind the method of *preparing wine*, and pronounced a prophetic *eulogy* upon his dutiful sons.

. Hu was the *Emperor of the land and seas*: so Noah was the *chief personage* in the ark, the only vessel which preserved life amidst the universal sea; and after that sea had subsided, he became the *emperor of the whole earth*:

Hu was the life of all that are in the world; thus, Noah was the *common parent* of all nations, and of every individual.

And lest we should retain any doubt as to the age in which he lived, we are told, that *immediately after the deluge*, he first taught mankind the *practice of agriculture*: this is, exclusively, the history of the patriarch Noah.

Yet we are assured, with equal clearness, that from the traditional character of this same patriarch, sprung a *religion of falsehood and base omens* or a heathen religion, which was directly contrary to Christianity. Nay, the same deified patriarch was regarded, as the *greatest God*, and viewed as *riding on the sun-beams*, or personified in the great luminary, and operating in the clouds and meteors of heaven.

That such a superstition should have been fabricated by the Bards in the middle ages of Christianity, is a supposition utterly irreconcilable with probability. We must, therefore, regard it as a relic of the old heathen superstition of the country, which some individual Britons, with their proverbial predilection for antiquated notions and customs, no less impiously than absurdly retained.

But if this be genuine British heathenism, it will be expected, that the vestiges of it should be discovered in the oldest Bards, which are now extant. And here, in fact, they present themselves in horrid profusion. The first instances I shall produce, are taken from Aneurin's *Gododin*, of which the reader will find a translation in the fourth section of this Essay.

The Bard is lamenting a dreadful massacre, which happened in the fifth century, near a celebrated heathen temple, which he describes in these words :

“ It is an imperative duty to sing the complete associates,
 “ the cheerful ones of *the ark of the world*. *Hu* was not
 “ without his selection in *the circle of the world*; it was his
 “ choice to have Eidiol the Harmonicus.” *

Here we find, that the selection of a priest to preside in this temple, was peculiarly the act and privilege of *Hu*, who, therefore, must have been the chief God, to whom the sacred building was dedicated. And, as we have already seen that *Hu* was emphatically styled *Emperor of the Land and Seas*, the *world* was, properly speaking, his temple. Hence the fabric erected to his honour, is denominated *the Ark of the world*, alluding to the vessel in which he had presided over the *world of waters*; and the *circle of the world*, in reference both to the form of the building, and to the *circle* in which his luminous emblem, the sun, expatiated in the heavens.

With *Hu*, I find a goddess associated, in the *Gododin*,

†

by the name of *Kéd*—the *Ceto* of antiquity, whom Mr. Bryant and Mr. Faber pronounce to be no other than *Ceres* or *Isis*.

But let us look for these divinities under other names.

The Bard, when speaking of the same great temple, has the following remarkable passage.

“ A structure was not formed, so eminently perfect, so
 “ great, so magnificent, for the strife of swords. In the place
 “ where *Morien* preserved the incited fire, it cannot be denied,
 “ that corpses were seen by the wearer of scaly mail, who
 “ was harnessed and armed with a piercing weapon, but co-
 “ vered with the skin of a beast. His sword resounded on
 “ the head of the chief singer of *Nöe* and *Eseye*, at the
 “ great stone fence of their common sanctuary.—Never more
 “ did the child of *Teithan* move.” *

As the Bard has informed us, that this structure was sacred to the god *Hu*, and the goddess *Kéd*; and as he now tells us, that it was the common sanctuary of *Nöe* and *Eseye*, it must follow, that *Nöe* and *Eseye* were the same characters as *Hu* and *Kéd*.

Here, then, we have an express authority for the assertion, that *Hu* was, originally no other than the great patriarch. Not that I suppose the heathen Britons had actually preserved the name of *Noah*; but that our Bard, who lived in the latter part of the fifth, and beginning of the sixth century, had some knowledge of the sacred records, where he found the name and actions of *Noah*; and did not want sufficient



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It scarcely needs to be remarked, that *Huan* is a derivative of *Hu*, to whom the sovereignty of the British Isle is expressly attributed by Taliesin.

We have seen that the *ox* or *bull* is the appropriate attribute of *Hu*, and accordingly, Aneurin styles his chosen priest, the *radiant bull of battle*. This is, properly, a title of the god himself, and conferred, as usual, upon his minister. But the host who fought under the conduct of this priest, are denominated *Biw Beli bloeddvaŵr*, the *herd of the roaring Beli*.* Hence it appears, that *Hu* and *Beli* constituted but one character. Yet the latter is certainly the Celtic god *Belinus*, mentioned by Ausonius, and expressly identified with Apollo, the solar divinity.

In allusion to the sun's progress in the ecliptic, Aneurin styles this god, the *lion of the greatest course*. He has also the name of *Búdd*, *Victory*, and *Buddugre*, the “god of victory, the king who rises in light, and ascends the sky.”†

Hu, or his mythological son, is called *Angor*, the producer of good, the *serpent* who pierces the sullen ones. *Angor* implies *undeviating*: and this Angor has the name of *Merin*, *Marine*, and is the son of *Mad-ien*, *Bonus Janus*, who is also called *Seithenin*, a little of Saturn, as I shall shew hereafter. Saturn and Janus are the same, and the character is referred by mythologists, to the patriarch Noah.

Again it is said of the chosen priest of *Hu*, “The placid *Eidiol* felt the heat of the splendid *Grannawr*.”‡ This title, as well as *Granwyn*, in the poems of Taliesin, is re-

* Song 15.

† Ibid 22.

‡ Ibid. 25.

ferable to *Apollo* or the *Sun*, whose attributes are, therefore, ascribed to the British *Hu*,

Upon the whole, it appears from this Bard, that *Hu* the *Mighty*, the Diluvian god of the heathen Britons, was no other than the patriarch Noah, deified by his apostate descendants, and regarded by a wild superstition, as some way connected with the sun, or symbolized by the great luminary of the material heavens. Hence the *bull*, the *lion*, the *serpent*, and other general emblems of the *Heliodæmoniac* worship, became his representatives upon earth.

But Taliesin is universally acknowledged by the Welsh, as the most profound teacher of their ancient superstition. This Bard avows himself of the order of the Druids, and expressly characterizes the mystical effusions of his muse, by the name of *Dawn y Derwyddon*, Lore of the *Druids*. It may, therefore, be of importance to our subject, to consider his representation of the character of *Hu*.

regarded it as the great centre of their superstition. Yet this sacred spot, we find, was eminently dedicated to the honour of *Hu*, as the principal object of adoration. To this severe *remunerator* the island belonged; and here his votaries quaffed the generous bowl, in his sacred festivals: they must, therefore, have regarded him as the god who presided over drinking.

Taliesin, one of the chief of his votaries, in the beginning of the sixth century, cannot be supposed to have devised, either the character or the honours of this god. What he has delivered to us, must have been what he learned from his predecessors in superstition; and *Hu* must have been the great god of Mona, in the earlier ages of Druidism.

It appears by the sequel of this poem, that the priest of *Hu* had the charge of a sacred *Ark*, and that *Aeddon*, that is, the god himself, had come from the land of Gwydion, (Hermes) into the strong island of Sëon, at the time of the deluge, and had brought his friends safe through that dreadful calamity. Here we have a curious mythological account of the flood, which shews, that the original history of *Hu* was purely Diluvian.

Hu, the lord of Mona, is again styled the severe inspector. He has the title of *Búddwas*, the *dispenser of good*, the *dragon chief*, the *proprietor*, and the *rightful claimant of Britain*.

The Bard then proceeds to recite the *long toil* of the *just ones*, upon the *sea which had no shore*, and their ultimate deliverance, as the reward of their integrity; where it is clearly intimated, that *Hu*, or *Aeddon*, was the leader of this righteous band.



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The poem called *Cadair Teyrn On*,* brings the solar divinity, or Celtic Apollo, upon the stage: and we find, by the extract which I have subjoined,† that he was actually worshipped under the *character of FIRE*. 'Yet this ardent god boasts, that he could protect his chair of presidency in the midst of a general deluge. He is, therefore, the same character as the Diluvian *Hu*, or the patriarch symbolized by the sun.

The divinity who presides in the sacred *ox-stall*, and is personified in the *bull*, *Becr Lled*, is styled the *supreme proprietor*, and has his sanctuary in an island surrounded by the tide.‡ *Supreme proprietor* is the title of *Hu*, and the *ox* or *bull* is his symbol.

In the former part of the poem, called the *Elegy of Uthr Pendragon*,§ that is, *wonderful supreme leader*, or *wonderful chief dragon*, this god is introduced in pageantry, and describes himself as the *god of war*, the *ætherial*, having the *rainbow* for his girdle. He is a protector in darkness, a ploughman, a defender of his sanctuary, and a vanquisher of giants. It is he who imparts to heroes a portion of his own prowess. He is an enchanter, and the president of *Haeardor*, the *vessel with the iron door*, which toiled to the top of the hill. He was yoked as an ox, he was patient in affliction—he became the *father of all the tribes of the earth*. He was a Bard and a musician,

Such are the impertinencies with which superstition con-

* Appendix, No. 4.

† Ibid. No. 5.

‡ Ibid. No. 6.

§ Ibid. No. 11.

contaminated the history and character of the venerable patriarch,

In the second part of this poem, a sacrificing priest invokes this god with a prayer for the prosperity of Britain. He styles him *Hu*, with the expanded wings—*Father and King of Bards*—*Father Dëon*, presiding in the *mund circle of stones*.

He is again named *Prydain*—the glancing *Hu*—the *sovereign of heaven*—the *gliding king*—the *dragon*, and the victorious *Beli*, Lord of the Honey Island, or Britain.

In the song called *Gwawd Lludd y Mawr*, the *praise of the great leader*, the Bard professes to have derived mystic lore from the traditions of the *distinguished Ogdo* by which he means the *Arkites*, or eight persons who had been preserved in the sacred ship. This piece contains the mythology of the deluge, together with some pretended vaticinations relating to subsequent times,

The chief of the Diluvians, and therefore *Hu* the *Mighty*, is styled *Cadwaladr*, the *supreme disposer of battle*, described as a Druid. He is attended by a *spotted cow* which procured blessings. *On a serene day she bellowed*—suppose as a warning presage of the deluge; and at

The same personage has the name of *Gwarthmor*, ruler of the sea, *Menwyd* the blessed, and the *dragon ruler of the world*. He was the constructor of *Kÿd*, the *ark*, which passed the grievous waters, stored with *corn*, and was borne aloft *by serpents*.

Hence the symbolical *ape*, the stall of the *cow*, and the *mundane rampart*, or *circular temple*, are consecrated to the Diluvian god, and his vessel; and the season of their festive dance, is proclaimed by the *cuckoo*.

The Arkite god is called the father of *Kêd*, the *ark*, which is represented as an animal, I suppose *Κητος*, the whale, investing the Bard with the sovereignty of Britain. We have already seen this prerogative exercised by *Hu*, the Diluvian god: *Kêd* must therefore have acted in conjunction with the mystical father.

The same god is the *sovereign of boundless dominion*, in whose presence our priest trembles before the covering stone, in order to escape the *quagmire of hell*.

Another poem* styles this Diluvian god the *reaper*, in allusion to the patriarch's character as a husbandman. His priest has the name of *Aedd*, a title of the god himself. He had *died and lived alternately*; and it was his privilege to carry the *ivy branch*, with which, Dionysius says, the Britons covered themselves in celebrating the rites of Bacchus.

To the particulars here recited, the mythological reader, if he takes the pains to peruse the passages to which I



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Upon this subject, I shall produce the opinion of Mr. Bryant.

“ The first writers,” says this great mythologist, “ were
 “ the poets; and the mischief (of polytheism) began with
 “ them: for they first infected tradition, and mixed it with
 “ allegory and fable. The greatest abuses (says Anaxa-
 “ goras, Legat.) of true knowledge came from them. I
 “ insist, that we owe to Orpheus, Homer, and Hesiod, the
 “ fictitious names and genealogies of the pagan dæmons,
 “ whom they are pleased to call gods: and I can produce
 “ Herodotus to witness what I assert. He informs us
 “ (L. II. c. 53.) that Homer and Hesiod were about 400
 “ years before himself, and not more. These,” says he,
 “ were the persons who first framed the theogony of the
 “ Greeks, and gave appellations to their deities, and *dis-*
 “ *tinguished them, according to their several ranks and de-*
 “ *partments. They, at the same time, described them under*
 “ *different appearances: for, till their time, there was not in*
 “ *Greece any representation of the gods, either in sculpture*
 “ *or painting; nor any specimen of the statuary’s art exhi-*
 “ *bited: no such substitutes were in those times thought*
 “ *of.*” *

Again—“ The blindness of the Greeks, in regard to
 “ their own theology, and to that of the countries from
 “ whence they borrowed, led them to multiply the terms
 “ which they had received, and to make a god out of every
 “ title. But however they may have separated and distin-
 “ guished them under different personages, they are all
 “ plainly resolvable into one deity, *the sun*. The same is
 “ to be observed, as to the gods of the Romans.”——

“ There was by no means, originally, that diversity of gods
 “ which is imagined, as Sir John Marsham has very justly
 “ observed. Neque enim tanta πολυθεότης Gentium, quanta
 “ fuit Deorum πολυωνυμία.”——“ Pluto, amongst the best
 “ theologists, was esteemed the same as Jupiter; and indeed
 “ the same as every other deity.”——“ Porphyry (ap.
 “ Euseb.) acknowledged, that *Vesta, Rhea, Ceres, Themis,*
 “ *Priapus, Proserpine, Bacchus, Attis Adonis, Silenus,* and
 “ the *Satyrs*, were all one and the same. Nobody had
 “ examined the theology of the ancients more deeply than
 “ Porphyry: he was a determined pagan: and his evidence
 “ in this point is unexceptionable.” *

To these passages I shall subjoin the following, from
 Mr. Faber. “ *Osiris, Bacchus, Cronus, Pluto, Adonis,* and
 “ *Hercules*, taken in one point of view, as will be shewn
 “ at large hereafter, are all equally *the sun*; but if we exa-
 “ mine their respective histories, and attentively consider
 “ the actions which are ascribed to them, we shall be con-
 “ vinced, that in their human capacity, they can each be
 “ no other than the *great patriarch*.” †

“ If the several histories of the principal deities, revered
 “ by most of the ancient nations, be considered, we shall
 “ find them at once allusive to the *Sabian idolatry*, and to
 “ the catastrophe of the deluge. Thus the account which
 “ is given of Osiris and Isis, if taken in one point of view,
 “ directs our attention to the sun and moon; but if in
 “ another, it places immediately before our eyes the great
 “ patriarch, and the vessel in which he was preserved.
 “ Accordingly, we learn from Plutarch, that Osiris was a

* Analysis, V. I. p. 307, 309, 310, 316.

† Mysteries of the Cabiri, V. I. p. 17.

“ husbandman, a legislator, and a zealous advocate for the
 “ worship of the gods ; that *Typhon*, or the sea, con-
 “ spired against him, and compelled him to enter into an
 “ ark,” &c.*

Such being the result of the most elaborate inquiries which have been made into the theology of the Gentiles, I may be allowed to assert, that the Helio-Arkite god of the Britons was a *Pantheos*, who, under his several titles and attributes, comprehended the group of superior gods, which the Greeks and other refined nations separated and arranged as distinct personages.

As *inventor* of the few *arts* with which the Druids were acquainted, and as the *conductor* of the primitive race to their respective settlements, he was their *Mercury*.

As the *solar* divinity, and god of *light*, he was their *Beli*, or *Apollo*.

As *King* of *Heaven*, he was their *Jupiter*.

As *supreme disposer* of *battle*, he was their *Mars*: and as *ruler* of the *waters*, he was their *Neptune*. And thus Cæsar might discover, in the superstition of the Druids, all the gods of his own pantheon, with their distinct attributes.

But as *giver* of *wine* and *generous liquor*, and as *president* of *festive carousals*, which is his favourite picture amongst the Bards, he was certainly that *Bacchus*, whose rites, according to Dyonisius, were duly celebrated in the British islands. Under this character, he appropriates the title of

* *Mysteries of the Cabiri*, V. I. p. 151.



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“ bring the graces in thy train! Hear us, O *bull*, worthy
 “ of our veneration: hear us, O *illustrious bull!*”

“ After attempting to solve this question, in a variety of
 “ different ways, he concludes with asking, whether the
 “ title of *bull* might not be given to Bacchus, on account
 “ of his being the *inventor* and *patron of agriculture.*” *

It appears, then, that the *bull* and the *dragon* were symbols, eminently conspicuous in the worship and rites of Bacchus; and it may hence be presumed, that the very frequent introduction of them in the British Bards, alludes to the worship of their Helio-Arkite god, *considered in that character.*

To the British rites of this divinity, I think the tradition, respecting the oxen of Hu, drawing the *Avanc* out of the lake, has a marked reference. It will therefore be proper, in order to catch a glimpse of those rites, to consider the British mythology of *oxen, lakes, and islands, embosomed in lakes.*

Of all the objects of ancient superstition, there is none which has taken such hold of the populace of Wales, as the celebrated *oxen of Hu*. Their fame is still vigorous in every corner of the principality, as far, at least, as the Welsh language has maintained its ground. Few indeed pretend to tell us precisely, what the *Ychen Banawg* were, or what the *Avanc* was, which they drew out of the lake.

Mr. Owen explains *Banawg*—*prominent, conspicuous, notable.* And tradition tells us, that the oxen, which appro-

* *Myst. of the Cabiri*, V. I p. 190, &c. with the author's authorities.

priated this epithet, were of an extraordinary size, and that they were subjected to the sacred yoke. I have also several reasons to suppose, that in Pagan Brîtain, some rites in commemoration of the deluge, and in which the agency of sacred oxen was employed, were periodically celebrated, on the borders of several lakes.

In replying to a tale, which seems utterly impossible, we use an old adage, which says, *The Ychen Banawg cannot draw the Avanc out of deep waters*. This imports, that they *could* draw him out of waters of a *certain depth*. And popular and local traditions of such an atchievement, are current all over Wales. There is hardly a lake in the principality which is not asserted in the neighbourhood, to be that where this feat was performed. Such general traditions of the populace must have arisen from some ceremony, which was familiar to their ancestors. And this ceremony seems to have been performed with several heathenish rites. Mr. Owen tells us there is a strange piece of music, still known to a few persons, called *Cainc yr Ychain Banawg*, which was intended as an imitation of the lowing of the oxen, and the rattling of the chains, in drawing the Avanc out of the lake. *

The beasts which the Druids employed in this rite, were probably bulls of the finest breed which the country afforded, but distinguished, either by the size of their horns, or by some peculiar *mark*, and set apart for sacred use.

By *Avanc*, we generally understand the *beaver*, though in the present instance, tradition makes it an animal of pro-

K

* Welsh Eng. Dict. V. *Banawg*.

digious bulk and force. In this druidical fable, the Avanc seems to be, ultimately referable to the patriarch himself, or to the ark, considered as his shrine, and supposed to have been extricated from the waters of the deluge, by the aid of the sacred oxen.

I once thought the story contained only a mythological allusion to the sacrifice of oxen offered by Noah, when he obtained a promise, *that the waters should no more return to cover the earth*. And this idea seems to be countenanced, by a passage of Taliesin, already cited, and importing, *that the diluvian patriarch found rest upon the spot, where the spotted cow was boiled or sacrificed*. But it appears, by the various notices respecting these oxen, and by general analogy, that our superstitious ancestors had some further allusions. Let us hear what is said of the animals, by mythologists.

Mr. Bryant was decidedly of opinion, that the *bulls* and *oxen* of mythology had constant reference to *Noah*, to the *ark*, or to the *history of the deluge*.

“ It is said of the patriarch, after the deluge, that he
 “ became an *husbandman*. This circumstance was reli-
 “ giously recorded in all the ancient histories of Egypt.
 “ An ox so useful in husbandry, was, I imagine upon this
 “ account, made an *emblem of the patriarch*. Hence, upon
 “ many pieces of ancient sculpture, are seen the ox’s head,
 “ with the Egyptian modius between his horns; and not
 “ only so, but the *living animal* was in many places, *held*
 “ *sacred, and revered as a deity.*”*



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“ articles of capitulation, granted to the Rómans, who
 “ defended the Adige against them. After their defeat,
 “ Catulus ordered this bull to be carried to his own house,
 “ there to remain, as the most glorious monument of his
 “ victory. This god is ranked with *Jupiter*, *Esus*, and
 “ *Vulcan*, being called *Tarvos Trigaranus*, from the *three*
 “ *cranes* perching, one on his head, one on the middle of
 “ his back, and the third on his hinder parts.” *

I cannot help thinking, that the people who named this bull, spoke a language very similar to our Cambro-British : for *Tarw Trigaranus* is Welsh for a *bull with three cranes*. And the idol itself seems to be connected with British superstition, as I shall shew hereafter, that the chief priest, who attended the *arkite mysteries*, was styled *Garanhîr*, the *lofty crane*. Hence the *three cranes* may have represented three officiating priests.

We have already seen, that certain oxen or bulls, were assigned to *Hu*, the Diluvian god of the Britons, as his ministers or attendants.

I shall now examine whether there are any traces of evidence in the documents left us by our ancestors, that the god himself was venerated under the *form* of this animal.

And first of all, I shall consider a few notices, which are scattered in the mythological Triads.

We are here informed of *three primary oxen of Britain* : the first of which was, *Melyn Gwanwyn*, the *yellow ox of the spring* ; the next was *Gwineu*, *Ych Gwlwlydd*, the *brown*

• *Myst. of the Cabiri*, V. I. p. 210.—*Antiq. of Cornwall*, B. II. C. 16.

ox, which stopped the channel, and the third *Ych Brych, brâs ei benrhwy*, the brindled ox with the thick headband.*

'The yellow ox of the spring, I make no doubt is the sign *Taurus*, into which the sun entered at the season when the Druids celebrated their great arkite mysteries. Mr. Faber has shewn, that the bull of the sphere, in general mythology, was the god of the ark.† And the mythology of Britain did not differ essentially from that of other nations.

The ox which stopped the channel, seems to have some reference to the oxen of *Hu*, which prevented the repetition of the deluge. Of the third notice, I shall have occasion to speak hereafter.‡

That the oxen and bulls of mythology implied the same thing, will be granted: and I find that the Triads mention three bulls of battle.§ The first of them is styled *Cynvawr Cad Gaddug, mab Cynvyd Cynrydion*: that is, the primordial great one, of the contest of mystery, son of the prior world, of former inhabitants. This elaborate title, evidently points to that personage, who was son of the antediluvians, an inhabitant of the former world, and the

If I am not mistaken, this *bull of battle* is recognized upon some of the ancient altars remaining in Britain. The Bards sometimes introduce *Mohyn* or *Möyn*, for *Tarw*, a *bull*.* Therefore *Möyn Cad* is synonymous with *Tarw Cad*, *bull of battle*: and Camden has copied two inscriptions, *Deo Mogonti Cad*, and *Deo Mouno Cad*.† It should appear from hence, that our bull of battle was publicly acknowledged as a god, in the ages when the Romans occupied Briton: and consequently, that the Helio-arkite god of the Britons was venerated, *under the title and form of a bull*.

The two other bulls of battle, mentioned in this Triad, are said to have been British princes, in the sixth century; but I must observe, that the priest of the god, or the prince who eminently patronizes his worship, is often dignified with one or other of his titles. Thus Aneurin styles the solar deity, *Beli Bloeddrwr*, the *loud roaring* Beli, that is, the *bull* Beli, and then calls his priest, *Taw Trîn*, *bull of battle*.

Again, the Triads speak of the three *bull sovereigns* of Britain,‡ one of whom is named *Elmur mab Cadeir*. The *firm or established spirit, son of the Chair*; in another copy, the son of *Cibddar*, the *Mystic*. This seems to be a description of *Hu*, the god of mystery. The second, a mere duplicate of the same personage under a different title, is *Cynhaval mab Argat*, *prototype, son of the ark*. This can be no other than the *patriarch*, who issued from the ark, and presented the first specimen of man to the new world.

* So Taliesin, Appendix, No. 2.

† Gibson's Camden Col. 1075.

‡ W. Archæol. V. II p. 4. 13. 76.



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living animal as his representative. But let us hear what the ancient Bards have said upon this subject.

That Aneurin calls the Helio-arkite god the *roaring beli*, and gives his priest the title of *bull of battle*, has been observed. So Taliesin, who, in the poem called *Buarth Beirdd*, the *Orpen of the Bards*, or *Bardic stall of the ox*, professes to deliver the lore of his order, with superior accuracy, pronounces a kind of curse upon the pretended Bard, who was not acquainted with this *sacred stall*. This inclosure was situated in a small island, or rock, beyond the billows. The rock *displayed the countenance of him who receives the exile into his sanctuary*, that is, of the deified patriarch, who admitted his friends, banished from the old world, into his ark.

It was also the *rock of the supreme proprietor*, that is, of *Hu the Mighty*, who is repeatedly called the *supreme proprietor of the British islands*, and the *emperor of the land and seas*: and he was evidently the Bacchus of the Britons: for not to insist at present upon other proofs, we find his priests throughout this poem, hastening to the jolly carousal, and making a free indulgence in the mead feast, a principal rite in the worship of their god.

If then, the sanctuary of *Hu*, the Helio-arkite patriarch, and Bacchus of the Druids, was an *ox-stall*, it must be inferred, that the god presided in his temple, either in the image of a *bull*, or under the representation of the living animal.

Accordingly, we find the priest, *who gives the mead feast*, and introduces the votaries into the temple, making proclamation in the name of the sacred edifice, and of the god

himself—"I am the cell—I am the opening chasm—I am
 "the *Bull, Bécr-Lled*." This title has no meaning in the
 British language. It seems to consist of two Hebrew terms,
 implying the *bull of flame*.* And the idea, presented by
 such a derivation, perfectly harmonizes with the general
 tenor of British mythology.

For, as those oxen, which were merely the attendants and
 ministers of Hu, *roared in thunder, and blazed in lightning*,
 we must suppose that the supreme bull himself, had an es-
 sence still brighter, and displayed his form in the *solar fire*.

Hu was therefore worshipped in the form of a *bull*. But
 this bull, upon a great occasion, had submitted to the sacred
 yoke, and dragged the chain of affliction.

The patriarch god, who, amongst his other titles, is ad-
 dressed by the name of *Hu*, thus speaks, by the mouth of
 his priest—"I was *subjected to the yoke, for my affliction*;
 "but commesurate was my confidence; the world had no
 "existence, *were it not for my progeny*." †

Here it seems to be implied, that our mythologists re-
 garded an ox, submitting to the yoke, as an apt symbol of
 the patriarch, in his afflicted state during the deluge. And
 this explains the meaning of the Bard, when he says of the
 Diluvian patriarch. "The heavy blue chain didst thou;
 "O *just man* endure; and for the spoils of the deep (the
 "ravages of the deluge) doleful is thy song." ‡

* בקר להט

† Appendix, No. 11.

‡ Ibid. No. 3.

In the same poem, the Bard says of certain persons, who were not admitted into the society of the patriarch, and into the mysteries of his own order—" They knew not on
 " what day the stroke would be given, nor what hour of
 " the splendid day Cwy (the agitated person) would be
 " born, or who prevented his going into the dales of Devwy
 " (the possession of the waters). They know not the *brin-*
 " *dled ox with the thick head-band, having seven score knobs*
 " *in his collar.*"

This *brindled ox* is the same tauriform god, whom the Triads mention as one of the primary oxen of Britain. A few lines lower down, we have a hint, that the Druids kept an *ox* as the representative of their god. The Bard says—
 " They know not what *animal it is*, which the silver-headed
 " ones (the hoary Druids) protect." This animal must have been the *brindled ox* mentioned in the preceding paragraph.

Indeed, the keeping of sacred oxen seems to have been essential to the establishment of these fanatical priests. Thus, Taliesin and Merddin are introduced, bewailing the destruction of their temples and idols in the sixth century.

" It was Maelgwn whom I saw, with piercing weapons :
 " before the *master of the fair ox-herd* (têr y vulu), his
 " household will not be silent. Before the two personages,
 " they land in the celestial circle—before the passing form
 " and the fixed form, over the pale white boundary. The
 " grey stones they actually remove. Soon is *Elgan* (the
 " supremely fair) and his retinue discovered—for his slaugh-
 " ter, alas, how great the vengeance that ensued!"* This

* See Appendix, No, 9.



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sockets, and he dropped down dead, as soon as the feat was achieved. The other, pining for the loss of his companion, refused food, and wandered about disconsolate, till he died in Cardiganshire, at a place which is called *Brevi*, that is, the *bellowing*, from the dismal moans of the sacred animal. Some such incident may have happened during the commemorative rites of the Britains; and the locality of the tale implies a probability, that this spot was sacred to the rites of *Hu*, and *his oxen*.

In this instance, as well as in many others, the early Christians selected the sanctuary of their heathen predecessors, for the place of a religious establishment. Perhaps this was done with the view of diverting the attention of the people from the objects of idolatrous superstition, which they had been used to contemplate in those places; but it had generally a contrary effect. *Dewi*, first Bishop of St. David's, founded a church and a religious seminary at *Brevi*. But so far was this from obliterating the memory of the old superstition, that the history of the Christian bishop seems to have been confounded with that of a heathen god; and the Bards transferred to him the mythological oxen of the votaries of *Hu*. Thus *Gwynvardd Brecheiniog*, a Bard who wrote in the former part of the twelfth century.

Deu ychen Dewi deu odidawc
 Dodyssant hwyr eu gwarr dan garr kynawe.
 Deu ychen Dewi arterchawc—oetynt.
 Deu garn a gertynt yn gyd preinyawc:
 I hebrwng anrec yn redegawc
 Y Lasgwm, nyd oet trwm *tri* urtassawc.
 Edewid Bangu gu gadwynawc;
 A'r deu creill ureisc y Vrycheinyawc.

Ban del gofyn arnam ny rybytwn ofnawc
 Rac gormes kedeirn cad dybrunawc.
 Ar Duw a Dewi deu niucrawc
 Yd galwn bressen bresswyl uodawc.

“ The two oxen of Dewi, two of distinguished honour,
 “ *put their necks under the car of the lofty one.* The two
 “ oxen of Dewi, majestic were they. With equal pace
 “ *they moved to the festival.* When they hastened, in con-
 “ ducting the sacred boon to *Glascwm* (the green valley), the
 “ THREE dignified ones were not sluggish. The amiable
 “ *Bangu* was left behind, bearing his chain; and the two
 “ others, with their huge bulk, arrived in Brechinia. We
 “ shall not be terrified for the intrusion of the *mighty ones*,
 “ meritorious in battle. Let us call upon God and Dewi,
 “ the two leaders of hosts, who, at this hour, willingly so-
 “ journ amongst us.”

Throughout this curious poem, which is of considerable length, the Bard intermixes a large proportion of mythological imagery and description, with the popish legends of Dewi. We need not, then, be surprised, that he assigns to his patron saint those celebrated oxen, which were the ascertained property of *Hu*, to whom all that is said in the passage before us must be referred. Here, then, we may remark the following particulars of the *Ychain Banawg*. They were, originally, *three* in number, but, by the failure of one, reduced to a pair. Their office, in the commemorative ceremony of the Britons, was to draw *the car of the lofty one*, or of *Hu*, the patriarch god, to whom the oxen were consecrated in solemn procession. And if this was the meaning of the memorial, the *avanc*-of mythology, which the sacred oxen drew out of the lake, and which gave

rise to the ceremony, must imply the *identical shrine, or vehicle*, which inclosed the *Diluvian patriarch*.

Such ceremonies were not peculiar to the Britons; and, perhaps, did not originate in these islands. Mr. Faber has proved, by just reasoning, that the Phœnician *Agruerus*, the patron of agriculture, was no other than the deified patriarch *Noah*. But, as the author observes—"Sancho-
" niatho informs us, that his statue was greatly revered by
" the Phœnicians, *that his shrine was drawn from place to*
" *place by a yoke of oxen*, and that, amongst the Byblians,
" he was esteemed even the greatest of gods!"*

Here we have the *avanc*, and the *Ychain Banawg* of *Hu Gadarn*; but the Phœnician historian does not tell us, that this shrine was drawn out of a lake, which was an essential circumstance in the mythology of the Britons. It may therefore be proper to consider their opinion concerning certain lakes, and the phænomena which they presented.

The Druids represented the deluge under the figure of a lake, called *Llyn Llion*, the waters of which burst forth, and overwhelmed the face of the whole earth. Hence they regarded a lake as the just symbol of the deluge. But the deluge itself was viewed, not merely as an instrument of punishment to destroy the wicked inhabitants of the globe, but also as a divine *lustration*, which washed away the *bane* of corruption, and purified the earth for the reception of the *just ones*, or of the deified patriarch and his family. Consequently, it was deemed peculiarly sacred, and communicated its distinguishing character to those lakes and bays, by which it was locally represented.

* See *Myst. of the Cabiri*, V. I. p. 35, 43, 45, &c.



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ing surge, which leads the flood to the inland parts of the channel, whilst the river is actually ebbing in its æstuary. This circumstance the Druids may have remarked, and improved upon it, for the purposes of superstition.

The reference of the sacred lakes of the Britons to the deluge, is so clear in the mystical poems, that I need not cite particular passages. The reader is referred to the Appendix in general.

And not only the Britons, but the continental Celtæ also, are remarked in history for their superstitious veneration of lakes.

Strabo says, that the Gauls consecrated their gold in certain lakes; and adds, that lakes furnished them with their most inviolate sanctuaries. Μαλιστα δ' αυτοις αι λιμναι την ασυλιαν παρειχον. Here we must understand, *certain islets*, or rafts, inclosed within these lakes; as will be seen in the sequel.

We also learn from Justin, that in a time of public calamity, the priests of the Gauls, that is, the Druids, declared to the people, that they should not be free from the pestilential distemper which then raged among them, till they should have dipped the gold and silver, gotten by war and sacrilege, in the lake of Thoulouse.*

Hence the author of *Rel. des Gaules* supposes, that the Gauls of Thoulouse had no other temple than a sacred lake.

* Lib. XXXII. c. 3.

The same author presents us with this curious account—

“Many persons resorted to a lake, at the foot of the
 “Gevaudan mountain, consecrated to the moon, under the
 “name of *Helanus*, and thither cast in, some, the human
 “habits, linen, cloth, and entire fleeces; others cast in
 “cheese, wax, bread, and other things, every one according
 “to his ability; then sacrificed animals, and feasted for
 “three days.”*

This seems to be perfectly consonant with British superstition, in regard to the Diluvian lakes.

But the deluge overwhelmed the world, and this catastrophe was figured out in the traditional history of several of our sacred lakes.

The annotator upon Camden mentions the names of six lakes, in which ancient cities are reported to have been drowned.†

I could add several others to this list, but I observe, that tradition generally adds, that some person or small family escaped upon a piece of timber, or by other means.—Though I think it improbable that such submersions actually happened, I refer the tales in which they are reported, to those lessons which our ancestors learned from their heathen instructors, whilst inculcating the mythology of the deluge.

The principal lake, mentioned by our author is *Llyn Sa-*

L

* V. I. p. 114—128.

† Gibson's Camden Col. 706.

vaddan, in Brecknockshire. The old story of its formation is not totally forgotten. I recollect some of its incidents, as related by an old man in the town of Hay.

“ The scite of the present lake was formerly occupied by
 “ a large city ; but the inhabitants were reported to be very
 “ wicked. The king of the country sent his servant to examine into the truth of this rumour, adding a threat, that
 “ in case it should prove to be well founded, he would destroy the place, as an example to his other subjects. The
 “ minister arrived at the town in the evening. All the inhabitants were engaged in riotous festivity, and wallowing in excess. Not one of them regarded the stranger, or offered him the rites of hospitality. At last, he saw the
 “ open door of a mean habitation, into which he entered. The family had deserted it to repair to the scene of tumult, all but one infant, who lay weeping in the cradle. The
 “ royal favourite sat down by the side of this cradle, soothed the little innocent, and was grieved at the thought, that
 “ *he* must perish in the destruction of his abandoned neighbours. In this situation the stranger passed the night ;
 “ and whilst he was diverting the child, he accidentally dropped his glove into the cradle. The next morning he
 “ departed before it was light, to carry his melancholy tidings to the king.

“ He had but just left the town when he heard a noise
 “ behind him, like a tremendous crack of thunder mixed
 “ with dismal shrieks and lamentations. He stopped
 “ to listen. Now it sounded like the dashing of waves :
 “ and presently all was dead silence. He could not see
 “ what had happened, as it was still dark, and he felt
 “ no inclination to return into the city : so he pursued his
 “ journey till sunrise. The morning was cold. He searched
 “ for his gloves, and finding but one of them, he presently



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“nians or Arkites. This desertion from the Minyæ or
 “*Noachidæ*, proved the cause of their destruction; for it
 “was in reality, the separation of the antediluvian giants,
 “or Titans, from the family of Noah. They refused to
 “imitate the piety of that patriarch, and were consequently
 “excluded from the ark by their own wickedness. Accord-
 “ingly Nonnus represents them as being overwhelmed by,
 “Neptune, with the waters of the ocean.

“From its deep rooted base, the Phlegyan isle
 “Stern Neptune shook, and plung’d beneath the waves,
 “Its impious inhabitants.”*

“I am persuaded, says our author, that the tradition of
 “the sinking of the Phlegyan isle, is the very same as that
 “of the sinking of the island Atlantis. They both appear
 “to me to allude to one great event, the *sinking of the old*
 “*world beneath the waters of the deluge*, or if we suppose
 “the arch of the earth to have remained in its original po-
 “sition, the rising of the central waters above it.—The
 “force of truth leads him (M. Baily) unguardedly to main-
 “tain, for he doubtless did not perceive the consequences
 “of such a position, that the Atlantians were the same as
 “the Titans and the giants; and he even cites an ancient
 “tradition, preserved by Cosmas Indico-Pleustes, that Noah
 “formerly inhabited the island Atlantis; but that, at the
 “time of the deluge, he was carried in an ark to that con-
 “tinent, which has ever since been occupied by his poste-
 “rity. These particulars unequivocally point out to us,
 “the proper mode of explaining the history of the At-
 “lantians.”†

* See *Myst. of the Cabin*, V. I. p. 327, with the author’s authorities.

† *Ibid* V. II. p. 283.

As a further elucidation of our prevalent traditions, of the submersion of cities and regions, I must take the liberty to transcribe the following curious passage.

“ As the sinking of the Phlegyan isle, and the submersion
 “ of the island Atlantis, equally relate to the events of the
 “ flood; so the Chinese have preserved a precisely similar
 “ tradition, respecting the preservation of the pious *Peiruun*,
 “ and the fate of the island Maurigasima, the Atlantis of
 “ the eastern world.

“ Maurigasima, says Kœmpfer, was an island famous in
 “ former ages, for the excellency and fruitfulness of its soil,
 “ which afforded among the rest, a particular clay, exceed-
 “ ingly proper for the making of those vessels, which now go
 “ by the name of Porcelain, or *China ware*. The inhabitants
 “ very much enriched themselves by the manufacture; but
 “ their increasing wealth gave birth to luxury and contempt
 “ of religion, which incensed the gods to that degree, that
 “ by an irrevocable decree, they determined to sink the
 “ whole island. However, the then reigning king [and so-
 “ vereign of the island, whose name was *Peiruun*, being a
 “ very virtuous and religious prince, no ways guilty of the
 “ crimes of his subjects, this decree of the gods was re-
 “ vealed to him in a dream; wherein he was commanded,
 “ as he valued the security of his person, to retire on board
 “ his ships, and to flee from the island, as soon as he should
 “ observe, that the faces of the two idols which stood at the
 “ entry of the temple turned red. So pressing a danger,
 “ impending over the heads of his subjects, and the signs
 “ whereby they might know its approach, in order to save
 “ their lives by a speedy flight, he caused forthwith to be
 “ made public; but he was only ridiculed for his zeal and
 “ care, and grew contemptible to his subjects. Some time

“ after, a loose idle fellow, further to expose the king’s su-
 “ perstitious fears, went one night, nobody observing him,
 “ and painted the faces of both idols red. The next morn-
 “ ing notice was given to the king, that the idols’ faces
 “ were red: upon which, little imagining it to be done by
 “ such wicked hands, but looking upon it as a miraculous
 “ event, and undoubted sign of the island’s destruction
 “ being now at hand; he went forthwith on board his ships
 “ with his family, and all that would follow him; and with
 “ crowded sails, hastened from the fatal shores, towards the
 “ coasts of the province Foktsju, in China. After the
 “ king’s departure, the island sunk; and the scoffer, with
 “ his accomplices, not apprehensive that their frolic would
 “ be attended with so dangerous a consequence; were swal-
 “ lowed up by the waves, with all the unfaithful that re-
 “ mained in the island, and an immense quantity of por-
 “ celain ware,

“ The king and his people got safe to China, where the
 “ memory of his arrival is still celebrated by a yearly fes-
 “ tival, on which the Chinese, particularly the inhabitants
 “ of the southern maritime provinces, divert themselves on
 “ the water, rowing up and down in their boats, as if they
 “ were preparing for a flight, and sometimes crying with a
 “ loud voice, *Peiruun*, which was the name of that prince.
 “ The same festival hath been, by the Chinese, intro-
 “ duced into Japan; and is now celebrated there, chiefly
 “ upon the western coasts of this empire.”

“ It is easy to see, continues Mr. Faber, that this tradi-
 “ tion, respecting the island Maurigasima, is a mere adap-
 “ tation of the fable of the Atlantis, to the manners and
 “ habits of the Chinese. The same local appropriation
 “ which fixed the one island in the western, fixed the other



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“*ture*, is thought to carry out no more, nor other water,
“than what it brought in.”*

Again, “In the East part of the county (Meirioneth)
“the river *Dee* springs from two fountains.—This river,
“after a very short course, is said to pass entire and un-
“mixed, through a large lake, called *Llyn Tegid*, in Eng-
“lish, *Pemle Mear*—carrying out the same quantity of
“water that it brought in.”†

As the lakes themselves were symbols of the deluge, so these incorruptible rivers were the *stream of life*, which passed, whole and uninjured, through those destructive waters.

Here it is to be remarked, that the fountains of the *Dee* are distinguished by the names of *Dwyvawr*, and *Dwyvach*: and these are the very names of the mythological pair already mentioned, who were preserved in the sacred ship, when the lake burst forth and drowned the world. Hence it must be inferred, that these united and immaculate streams, were regarded as symbols of those distinguished personages. Such are the sacred rivers reported by *Gildas*, to have been worshipped by the Pagan Britons.

The honours of the *Dee* may be inferred, not only from the consecrated spots and temples which adorn its banks, but from its very names. It was called *Dyrdwy*, the *divine water*; *Dyrdonwy*, the *water conferring virtue or grace*;

* Gibsons's Camden, Col. 706.

† Ibid. Col. 791.

and *Peryddon*, a divine stream, or, the stream of the great causes or commanders.*

The Dee was then worshipped as the image of the deified patriarch, and his supposed consort. Nor were even these conceits peculiar to our Celtic ancestors. Mr. Faber has shewn by a variety of arguments and deductions, that *Styx*, the river or lake of hell, like our British lakes, was a personification of the flood.†

“Accordingly, adds our author, the Sholiast upon Hesiod declares, that *Styx* was the water which proceeded from the lowest parts of the earth, and occasioned the phenomenon of the rainbow.” This passage brings to view the great deep, and the sacred sign given to Noah upon the subsiding of the deluge. Yet Homer records a tale of the *Titaresius*, a stream which flows forth from the *Styx*, precisely analogous to the British mythology of the *Dee*.

“Or where the pleasing *Titaresius* glides,
 “And into *Peneus*, rolls his easy tides;
 “Yet o’er the silver surface, pure they flow,
 “The sacred stream, UNMIXED with streams below,
 “Sacred and awful! from the dark abodes
 “*Styx* pours them forth, the dreadful oath of gods.”‡

This ænigma being precisely the same in Greece and Britain, it is probable, that if it were duly investigated, it would be found to admit of the same solution.

* See Owen’s Dict. V. *Donwy*, *Dyrdwy*, *Perydd*, and *Peryddon*.

† *Myst. of the Cabiri*, V. I. p. 259, &c.

‡ *Iliad*, B. II. Pope’s translation.

But I must go on to consider another circumstance of tradition, connected with the lakes and bays of Britain; and by which our ancestors commemorated the vessel in which their deified patriarch overcame the deluge.

This vessel is denominated a *caer*, that is, a *fenced inclosure*, and the same *caer* is described as an island.* Hence the sanctuaries of the Druids, which were intended as representatives of this prototype, are often styled *caers* and *islands*, and were frequently constructed within small islands, which were considered as having once floated upon the surface of the water. And where these were wanting, our hierophants seem to have constructed a kind of rafts or floats, in imitation of such islands.

Thus the British Apollo, speaking through his priest, asks the names of the three *caers*, between the high and the low water mark, and boasts, that in case of a general deluge, he would preserve his seat of presidency safe and inviolate: intimating, that the sacred spot would mount on the surface of the waters.† Such is the representation which we have of the great sanctuary of *Sidi*.—

“ The inundation will surround us, the chief priests of
 “ *Kéd*: yet complete is my chair, in *Caer Sidi*, neither disorder nor age will oppress him that is within it.—Three
 “ loud strains, round the fire, will be sung before it, whilst
 “ the currents of the sea are round its borders, and the copious fountain is open from above.”‡

* Appendix, No. 3.

† Ibid. No. 4.

‡ Ibid. No. 1.



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“ fruits and flowers, and inhabited by the *Tylwyth Tég*, or
 “ *fair family*, a kind of fairies, whose beauty could be,
 “ equalled only by the courtesy and affability which they
 “ exhibited to those who pleased them. They gathered fruit
 “ and flowers for each of their guests, entertained them
 “ with the most exquisite music, disclosed to them many
 “ events of futurity, and invited them to stay, as long as
 “ they should find their situation agreeable. But the
 “ island was sacred, and nothing of its produce must be
 “ carried away.”

“ The whole of this scene was invisible to those who
 “ stood without the margin of the lake. Only an indis-
 “ tinct mass was seen in the middle; and it was observed,
 “ that no bird would fly over the water, and that a soft
 “ strain of music, at times, breathed with rapturous sweet-
 “ ness in the breeze of the mountain.

“ It happened upon one of these annual visits, that a
 “ sacrilegious wretch, when he was about to leave the gar-
 “ den, put a flower, with which he had been presented,
 “ into his pocket; but the theft boded him no good. As
 “ soon as he had touched unhallowed ground, the flower va-
 “ nished, and he lost his senses,

“ Of this injury, the *fair family* took no notice at the
 “ time. They dismissed their guests with their accustomed
 “ courtesy, and the door was closed as usual. But their
 “ resentment ran high. For though, as the tale goes, the
 “ *Tylwyth Tég* and their garden undoubtedly occupy the
 “ spot to this day—though the birds still keep at a re-
 “ spectful distance from the lake, and some broken strains
 “ of music are still heard at times, yet the door which led
 “ to the island has never re-appeared; and, from the date

“ of this sacrilegious act, the Cymry have been unfor-
 “ tunate.”

It is added, that “ Some time after this, an adventurous
 “ person attempted to draw off the water, in order to dis-
 “ cover its contents, when a terrific form arose from the
 “ midst of the lake, commanding him to desist, or other-
 “ wise he would drown the country.”

I have endeavoured to render this tale tolerable, by com-
 pressing its language, without altering or adding to its cir-
 cumstances. Its connection with British mythology may
 be inferred, from a passage of Taliesin, where he says, that
 the deluge was presaged by the Druid, who earnestly at-
 tended, in the æthereal temple of Geirionydd, to the songs
 that were chaunted by the *Gwyllion*, children of the even-
 ing, in the bosoms of lakes.*

The floating island of this lake was evidently an Arkite
 sanctuary.

Giraldus Cambrensis, speaking of the lakes amongst the
 mountains of Snowdon, mentions one which was remark-
 able for a wandering island, concerning which some tradi-
 tional stories were related. Camden thinks this lake is to
 be recognized in “ A small pond, called *Llyn y Dywarchen*
 “ (i. e. *Lacus Cespitis*), from a little green moveable patch,
 “ which is all the occasion of the fable of the wandering
 “ island.”†

This great antiquary was but little inquisitive, as to the

* Appendix, No. 12.

† Gibson's Camden Col. 797.

nature and tendency of popular tradition; otherwise he would have recorded some curious particulars of the islands in the celebrated lake of *Lomond*. He only observes, that
 “ It hath several islands in it, concerning which there are
 “ many traditional stories amongst the ‘ordinary sort of
 “ people. As for the *floating island* here, I shall not call
 “ the truth of it in question; for what should hinder a
 “ body from swimming, that is dry and *hollow, like a pin-*
 “ *nace*, and very light? And so Pliny tells us, that certain
 “ green islands, covered with reeds and rushes, float up and
 “ down in the lake of *Vadimon*.”*

Pliny’s description of the lake of *Vadimon* is minute and curious. Many incredible stories were told of it; but the following particulars, amongst others, he observed as an eye witness.

The lake is perfectly round, the banks even, regular, and of equal height; so that it appears as if scooped out, and formed by the hand of an artist. The water is of a bluish or greenish colour, it smells of sulphur, and has the quality of consolidating things that had been broken. There is no vessel upon this lake, *because it is sacred*; but it has several fertile, wandering islands, of equal height and lightness, and formed like the *keels* or *hulks* of ships.

The same lake sends forth a stream, which, after flowing a short space, is buried in a cave, and runs deep under the earth. If any thing is cast into this stream, before it enters the cave, it is carried forth to the place where it reappears.†

* Gibson’s Camden Col. 1217.

† Plin. L. VIII. Epist. 20.



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“ was a large temple, dedicated to *Apollo*, and furnished
 “ with three altars. It was not supposed, however, to have
 “ been always in a floating state, but to have lost its ori-
 “ ginal firmness, in consequence of the following circum-
 “ stance. When *Typhon*, or the ocean, was roaming
 “ through the world, in quest of *Horus*, or *Apollo*, the
 “ mythological son of *Osiris*, *Latona*, who was one of the
 “ primitive eight gods, and who dwelt in the city *Buto*,
 “ having received him in trust from *Isis*, concealed him
 “ from the rage of that destructive monster in this sacred
 “ island, which then first began to float.”*——“ As for
 “ the floating island mentioned by *Herodotus*,” continues
 Mr. Faber, “ it was probably only a large raft, constructed
 “ in imitation of the ark; while *Horus*, whose temple was
 “ built upon it, was the same person as his supposed father
 “ *Osiris*, or *Noah*, worshipped in conjunction with the
 “ sun.”

† Again: “ This mode of representing the ark by a float-
 “ ing island, was not exclusively confined to Egypt. As
 “ *Latona* and *Apollo* were two of the great gods wor-
 “ shipped at *Buto*, so we find the same traditions prevalent
 “ at *Delos*, both with respect to its having once been a
 “ floating island, and to the various dangers by which
 “ *Latona* was assailed.”†

Delos, any more than our *Dinbych*, never wandered but in fable; and that, for the same reason, because it was consecrated to the *Helio-arkite* god; who, in his human capacity, had wandered upon the face of the deluge.

* *Myst. of the Cabiri*, V. I. p. 61. From *Herodot.* L. II. c. 156.

† *Ib.* p. 64. See also the lake and floating island of *Cotylè* in Italy, p. 65, &c.

The same author adduces many more instances in the course of his work, and then remarks in general.—“ All “ these lakes contained small sacred islands, which seem to “ have been considered as emblematical of the ark ; whence “ those in the lakes of Buto and Cotyle, were supposed to “ have once floated.”* Thus he solves the problem of *M. Bailly*, who, noticing the extreme veneration of the ancients for islands, demands — † “ Ne trouvez-vous pas, “ Monsieur, quelque chose de singulier, dans cet amour “ des anciens pour les îles ? Tout ce qu’il y a de sacré, de “ grand, et d’antique s’y est passé : pourquoi les habitans “ du continent ont-ils donné cet avantage aux îles, sur le “ continent même ?”‡

But the sacred islands of the Druids are not always to be regarded as merely symbolical of the ark. I find that certain islands, and rocky promontories, whether in the sacred lakes, æstuaries of rivers, or bays of the sea, represented the mount upon which the deified patriarch landed, from the waters of the deluge,

This fact is particularly evident, in the story of *Gwydd-naw Garanhir*, the lofty crane, priest of the ship, a hierophant, whose office it was to conduct the noviciates through a scenic representation of the patriarch’s adventures. To this end, he inclosed the persons to be initiated in coracles, covered with the skins of beasts, launched them from the

M

* V. II. p. 429. n.

† “ Does it not appear to you, Sir, that there is something singular in this partiality of the ancients to islands ? In these, whatever is sacred, great, or ancient has constantly occurred, why have the inhabitants of the continent given islands this advantage over the continent itself ? ”

‡ *Lettres sur l’Atlantide*, p. 361.

shore in Cardigan bay, and, after they had weathered the mimic deluge, received them safe upon a reef of rocks, I suppose, *Sarn Badrig*, or *Patrick's Causeway*, which represented the landing-place of the patriarch,

In a curious poem, which I shall have occasion to insert in the next section, this scene is presented to view. The probationer standing upon the shore, and about to enter the mystic coracle, but observing that the waves were rough, and the rock at a considerable distance, exclaims—

“ Though I love the sea beach, I dread the open sea ; a
“ billow may come, undulating over the stone.”

To this the hierophant replies—

“ To the brave, to the magnanimous, to the amiable, to
“ the generous, who boldly embarks, the *landing-stone* of
“ the Bards will prove the *harbour of life* : it has asserted
“ the praise of HEILYN, the mysterious impeller of the
“ sky ; and till the doom shall its symbol be continued.”

As this scene was to typify the passage through the deluge, it is evident, that the *landing-stone* which terminated that passage, and proved a *harbour of life*, stood for the rock or mount upon which the patriarch arrived safe, from the midst of the waters ; the same upon which he built the altar, and obtained the gracious promise, that the deluge should return no more. The Druids then regarded certain islands, or rocks, contiguous to the water, as symbols of this mount.

In this sense, I regard the *sacred rock* which inclosed the



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day, and by their concert of screams, vaticinate the fates of countries and kingdoms for the ensuing year.*

If, by these eagles, we understand fraternities of heathen priests, who often appear under that name, the story may have been authentically derived from the mythology of the country.

The island of Bardsea, so illustrious in Bardic and popish lore, seems to have been one of the *rocks of the supreme proprietor*, or places of *re-animation*, which commemorated the landing of the patriarch. Meilyr, a celebrated Bard of the twelfth century, says of it—

Ynys glan yglain
Gwrthrych dadwyrain
Ys cain iddi,

“ The holy island of the *Glain* (adder-stone), to which
“ pertains a splendid representation of re-exaltation.

I might extend my remarks to several other islands, as that of *Hu*, Iona or Icolmkil, where popish superstition adopted the prejudice of its pagan ancestor; and even to the name of the great hierophant, *Merddin-Vardd*, which implies *priest of the sea-girt hill*. But as this appellation has something of an obsolete sound, it is familiarized to our countrymen, by making him the son of *Morvryn*, *mount in the sea*. In all this, the reader may perceive the predilection of our ancestors for certain small insular spots, whether embosomed in lakes, bays, or æstuaries of rivers. The same feature of superstition has presented itself to the

* W. Archæiol. V. II. p. 308.

researches of modern antiquaries. Thus Dr. Borlase remarks some huge remains of monuments, which are deemed Druidical, in the islets of Scilly, more particularly in *Trescaw*, which was anciently called *Inis Caw*, the *island of confederacy*, whence a graduate in the Druidical school was styled *Bardd Caw*.

It is not easy to determine with precision, which of our sacred islands symbolized the wandering ark, and which the stable mount, upon whose firm base the patriarch rested from his toils. But they had an intimate relation one to the other; and to some such sacred island, our mystical Bards refer the ultimate origin of their Diluvian lore.

In the poem called the *spoils of the deep*,* Taliesin treats of the deepest mysteries of his Arkite theology.

“ Am I not contending,” says the Bard, “ for the fame
 “ of that song which was four times reviewed in the qua-
 “ drangular *Caer*, or sanctuary!—As the first sentence, was
 “ it uttered from the cauldron, which began to be warmed
 “ by the breath of the nine damsels. Is not this the caul-
 “ dron of the *ruler of the deep*!” That is, the cauldron of
Hu, the *emperor of the seas*. And again: “ Am not I con-
 “ tending for the honour of a song which deserves atten-
 “ tion! In the quadrangular inclosure, in the island of the
 “ strong door or barrier, the twilight and the pitchy dark-
 “ ness are mixed together, whilst bright wine is the beve-
 “ rage of the narrow circle!”

The cauldron here mentioned, as will be seen in the ensuing section, implies the whole system of Druidical lore;

* Appendix, No. 3.

and we are here told, that the mythology of the deluge was the first of its mystical productions. This cauldron was attended and originally prepared by *nine damsels*, in a *quadrangular sanctuary, within a sacred island*. These damsels are commemorated in the monuments of Cornwall.

“ On the downs, leading from Wadebridge to St. Columb, and about two miles distant from it, is a line of stones, bearing N. E. and S. W. This monument is generally called *the nine maids*.”* These maids, in whom the Diluvian lore originated, must be ultimately referred to the *Gwyllion*, certain *prophetesses* of mythology, who gave the first presage of the deluge, by their nightly songs, in the bosoms of lakes; that is, in their sacred islands.† From these fabulous models, a sisterhood of priestesses and pretended prophetesses seem to have been established early, and to have continued down to the sixth century.

Taliesin mentions four damsels, who attended to lament the death of the priest of *Hu*, or perhaps *the mystical death of the god himself*.‡

Gwyllion, the name of these damsels, is the plural of *Gwyll*, which, in its present acceptation, is a *night wanderer*, a *fairy*, a *witch*, &c. They are represented as children of the evening, probably because it was their office to celebrate certain nightly orgies.

* Dr. Berlase's *Antiq of Cornwall*, p. 189, and Pl. XVII. Fig 1.

† Appendix, No. 12.

‡ Ibid. No. 10.



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Astrus chwedl ry chweiris i Gymry
 Ystryw chwerw, nid chweriau ryle—
 Ail yrth, ail syrth Se—
 Ail diliw dilain draig erhy.

“ A doleful tale to the Cymry, sports about—Of bitter
 “ stratagem, not fair contention for superiority; like the
 “ *concussion, like the fall of a Se*—like the *deluge* that
 “ *afflicted the intrepid dragon.*” *

Druidism, then, is asserted to have originated in the sacred island of the *Sëon*, where the mysteries of *Hu*, the Helio-arkite god, considered in the character of Bacchus, were celebrated by *nine priestesses*, who had the title of *Gwyllion*. This brings our Bardic mythology again into contact with classical authority. For our *Sëon* corresponds with the *Sena*, and our *Gwyllion* with the *Gallicenæ* of Pomponius Mela.

“ *Sena*,” says that geographer, “ situated in the British
 “ sea, over against the land of the Osismii, is famous for
 “ the oracle of a Gaulish deity, whose priestesses, devoted
 “ to perpetual virginity, are said to be *nine in num-*
 “ *ber*. They are called *Gallicenæ*, supposed to be of great
 “ genius, and rare endowments; capable of *raising storms*
 “ *by their incantations, of transforming themselves into what*
 “ *animals they please*, of curing ailments, reckoned by
 “ others beyond the reach of medicine; quick at discern-
 “ ing, and able to foretel what is to come; but easy of
 “ address only to sailors, and to those who come into this
 “ island on purpose to consult them.” †

* Gwalchmai W. Archæol. p. 202.

† Lib. III. c. 8.

This spot must have been near the *Land's-end*, or amongst the Scilly islands; but as the different Celtic tribes had, probably, several *Caer Seons*, with establishments somewhat differing from each other, I find a *Sena* in the British seas, mentioned by Strabo, which in some particulars comes nearer to our Bardic mythology.

Men never landed here, but the women, passing over in ships, and having conversed with their husbands, returned again to the island, and to their charge, which was to worship Bacchus, the god to whom they were consecrated, with rites and sacrifices. Every year it was their custom to unroof their temple, and to renew the covering the same day, before sun-set, by the united labours of all the women; of whom, if any one dropped or lost the burden she was carrying, to complete the sacred work, she was torn in pieces by the rest, and the several limbs of this unhappy companion they carried round their temple, with rejoicings proper to the solemnities of Bacchus, until their fury abated. Of this cruel rite, Strabo says, there always happened some instance, whenever the annual solemnity of uncovering the temple was celebrated.*

The *Gallicenæ* of Mela were evidently priestesses of *Kêd* or *Ceridwen*, the mythological consort of the Arkite god; and to her, the singular qualities ascribed to them properly appertained. It will be seen in the ensuing section, that her knowledge and genius were very extraordinary. She was an enchantress—she could assume the form of what-

Strabo's priestesses were immediately consecrated to *Hu*, the British Bacchus, whose *cell, quadrangular inclosure, or stall of the ox*, they covered annually with *branches*. The geographer's narrative fully illustrates the meaning of our Bards, when they allude to the *calamitous slip* of one of this sisterhood.

Agreeably to the Helio-arkite superstition, these personages exercised their sacred function in the bosoms of lakes or bays, which represented the deluge, and within the verge of consecrated islands, the symbols either of the floating ark, or of the spot upon which the patriarch disembarked.

As, then, the deified patriarch, or his representative, was supposed to have his usual residence in such situations, and as the office of the sacred oxen was to submit their necks to the car of the *lofty one*, we may perceive what is meant by that important rite, of drawing the *avanc* out of the lake. It could imply nothing more, than drawing the shrine of the Diluvian god from his symbolical ark, to the rock of debarkation, preparatory to his periodical visits to his temples and sanctuaries, upon firm ground; or investing him with the *empire of the recovered earth*.

The Bards supply many curious hints respecting the rites used upon this occasion.

The usual residence of this tauriform god, was in his consecrated *cell, or ox-stall, on a rock surrounded with the billows, the rock of the supreme proprietor, the chief place of tranquillity*. At a certain season, his festival commences with the *adorning* of the rock and the cell; then a solemn proclamation is issued, the bacchanals hasten to the jolly carousal, and, amongst other extravagances, *pierce*



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“ In the presence of the blessed ones, before the great
 “ assembly, before the occupiers of the *holme* (the priests
 “ of the sacred island), when the house (shrine of the god)
 “ was recovered from the swamp (drawn out of the shallow
 “ water) surrounded with crooked horns and crooked
 “ swords, in honour of the mighty king of the plains, the
 “ king of open countenance (Bacchus); I saw dark gore
 “ (from the frantic gashes of the bacchanals) arising on
 “ the stalks of plants, on the clasp of the chain (of the
 “ oxen), on the bunches (ornaments of their collars), on
 “ the sovereign (the god himself), on the bush and the
 “ spear (the thyrsus). Ruddy was the sea beach, whilst
 “ the *circular revolution* was performed by the attendants,
 “ and the *white bands*, in graceful extravagance.

“ The assembled train were dancing after the manner,
 “ and singing in cadence, with garlands on their brows:
 “ loud was the clattering of shields round the ancient *caul-*
 “ *dron*, in frantic mirth; and lively was the countenance of
 “ him who, in his prowess, had snatched over the ford that
 “ involved ball, which casts its rays to a distance, the
 “ splendid product of the *adder*, shot forth by serpents.”

(This was a priest, who was fabled to have obtained the
Anguinum, in the manner described by Pliny: the acqui-
 sition seems to have procured him the privilege of personi-
 fying the god.)

“ But,” continues the Bard, “ wounded art thou, se-
 “ verely wounded, thou delight of princesses, thou who
 “ lovedst the *living herd*! It was my earnest wish that thou
 “ mightest live, thou of victorious energy! Ah, thou bull,
 “ wrongfully oppressed, thy death I deplore—thou hast
 “ been a friend to tranquillity! In view of the sea, in the

“ front of assembled men, and near the pit of conflict, the
 “ raven has pierced thee in wrath.”*

Whether the wounding of this *bull*, who represented the *taurine god*, was an *unforeseen accident*, or a customary *mystical incident*, I am not mythologist enough to ascertain. But, upon the whole, it may be asserted, that in the solemnities here described, the ancients may have perceived legitimate rites of the orgies of Bacchus; and we may conclude, that it was something of this kind that Strabo and Dionysius had in view, when they ascribed the worship of that god to the British islands.

The similarity of these rites with those of other heathens, might be proved in almost every particular; but I shall only produce three or four passages, as bearing generally upon the subject,

Sophocles thus invokes the Bacchus of the Greeks.†

“ Immortal leader of the *maddening choir*,
 “ Whose torches blaze with unextinguish’d fire,
 “ Great son of Jove, who guid’st the tuneful throng,
 “ Thou who presid’st over the nightly song,
 “ Come, with thy *Naxian maids*, a festive train,
 “ Who, *wild with joy*, and raging o’er the plain,
 “ For thee the *dance prepare*, to thee *devote the strain*.”‡

Here, as well as amongst the Britons, this god has his residence in a *small island*, *Naxos*, where he is attended by

his *frantic priestesses*, and from whence he begins his progress, with the *nightly song* and *extravagant dance*. Another band of his priestesses welcome him to land at Elis, in the hymn recorded by Plutarch.—

“ Come, hero Dionusus, to thy temple on the *sea shore* ;
 “ come, heifer-footed deity, to thy sacrifice, and bring the
 “ graces in thy train! Hear us, O *bull*, worthy of our
 “ veneration; hear us, O *illustrious bull!*” *

The following passages of Euripides, preserved by Strabo,† represent the rites of this god much in the same manner as our British Bards, allowing for the homeliness of the Celtic muse.

“ Happy the man who, crown’d with *ivy wreaths*,
 “ And brandishing his *thyrsus*,
 “ The mystic rites of *Cuba* understands,
 “ And worships mighty Dionusus.
 “ Haste, ye Bacchæ!
 “ Haste, bring our god, Sabazian Bromus,
 “ From Phrygia’s mountains to the realms of Greece.”

“ On *Ida’s* summit, with his mighty mother,
 “ Young Bacchus *leads the frantic train*,
 “ And through the echoing woods the *rattling timbrels*
 “ *sound.*”

* Quæst. Græc. p. 299.

† Lib. X.



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as that god, is proprietor of the mystic cauldron.* In conjunction with *Hu*, she has the title of *ruler of the British tribes*.† Consequently, the privilege of investing the chief Bard, or priest, with the dominion of Britain, pertains to her, conjointly with the Arkite god.‡.

In order to discover what is meant by this character, it may be remarked, that her symbol, or distinguishing attribute, was a sacred *boat*.§ And she is even identified with the boat, or vessel, which was fabricated by the Diluvian patriarch. “Let truth be ascribed to *Menwyd*, the dragon chief of the world, who formed the curvatures of *Kýd* (the ark), which passed the dale of grievous waters, having the fore part stored with *corn*, and mounted aloft, with the connected serpents.”|| Hence she is represented in this poem, as the *daughter* of that god. “Then shall the great ones be broken: they shall have their feeble wanderings beyond the effusion (deluge) of the father of *Kêd*.” And as the deified patriarch was symbolized by the sun, so the goddess of the *boat* and the cauldron was venerated in conjunction with the moon.¶

Hence it appears, that this goddess, by whatever name she was distinguished, may be regarded as a personification of the ark; or else as an imaginary genius, supposed to preside over that sacred vessel; and therefore connected

* Ibid. No. 1, 2, and 4, and Gododin, Song 24.

† Gododin, Song 25.

‡ Compare Appendix, No. 1 and 12.

§ Ibid. No. 9.

|| Ibid. No. 12.

¶ See Cadair Taliesin in the ensuing section.

with the Arkite god, and dignified, like him, with a celestial symbol.

But the god *Hu* was represented by a *bull*, and presided in his sacred stall. It is also probable, that the female deity was sometimes viewed under the emblem of a *cow*, and had animals of this species set apart for the sacred office of drawing her shrine.

The Triads mention three mythological *cows*, one of which, I suppose, was the symbol of this goddess, whilst the other two were devoted to her service.* And in the poem of the *Ogdoad*,† we find the *spotted cow*, which at the era of the flood procured a blessing. On the serene day (before the commencement of the storm) she bellowed: on the eve of May she was boiled (tossed about by the deluge), and on the spot where her boiling was completed, the *Diluvian patriarch found rest*. Great must have been the honours conferred upon this *cow*, when the preservation of her sacred stall was deemed of such importance, that, *without it, the world would become desolate, not requiring the song of the cuckoo to convene the appointed dance over the green*. The cow being the symbol of this goddess, furnishes a probable reason why that island, in which her worship eminently prevailed, was called *Ynys Môn*, the *island of the cow*.

Such fantastical commemorations of that sacred ark, in which the Divine Providence saved an expiring world, were not peculiar to the pagan Britons.

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* W. Archaeol. Vol. II. p. 22.

† Appendix, No. 12.

though they sometimes represent the moon, —
“ the *ark*, and sometimes the globe of the *earth*,
“ from the waters of the deluge.” *

Again—“ Most, indeed, of the ancient goddesses
“ the same, that their several mythological history
“ almost universally to relate, partly to the catastrophe
“ the deluge, and partly to the worship of the
“ bodies. The *world*, rising from the midst of the
“ the *ark*, wandering over their surface, and
“ introduction of Sabianism, the *lunar crescent*, symbolized
“ alike described in the diversified characters of
“ each of them. Their names, moreover, are perpetually
“ interchanged, so that one goddess is not uniformly
“ sonification of the *ark*, another of the *moon*, another
“ of the *earth*; but, on the contrary, all these various
“ objects of worship are frequently symbolized, upon
“ occasions, by one and the same deity. Thus *Vesta*,
“ *Ceto*, *Isis*, *Ceres*, *Proserpine*, and *Latona*, are
“ and equally the *moon*, the renovated *globe*, and
“ of Noah.” †

The same author remarks, that the deified *ark* was
times considered as the *mother*, sometimes as the
and sometimes as the *consort* of its builder: ‡
cow, or heifer, was the most usual emblem of the

* *Mysteries of the Cabiri*, V. I. p. 17.

† *Ibid.* p. 138.

‡ *Ibid.* p. 182.

§ *Ibid.* p. 177, &c.



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“ trespass offering, in a coffer by the side thereof; and send
“ it away, that it may go.” *

— Thus it appears, that the symbols and rites by which our ancestors commemorated the patriarch and his sacred vessel, had a close analogy with the superstition of the ancient Gentiles. —

And now, having ascertained these facts, let me take a brief retrospect of the ground over which I have gone.

In the course of the present section, I have produced a mass of evidence, that the mythology and rites of the Druids have a reference to the history of the deluge, combined with *Sabian* idolatry: that this people had preserved many heathen traditions respecting the deluge; that they recognized the character of the patriarch *Noah*, whom they worshipped as a god, in conjunction with the sun; that this *Helio-arkite* deity was their *chief god*, appropriating the attributes of most of the principal gods of the Gentiles, but more particularly corresponding in character *with Bacchus*; that his symbols and titles point out his identity with this deity; that the rites by which he was honoured, were connected with the superstitious veneration of certain sacred *lakes, rivers, islands, and rocks*; that these rites were appropriate to the orgies of Bacchus; that the worship of this god was connected with that of a goddess, who represented the ark; and that all this corresponds, as history requires it should correspond, with the general superstition of other nations, and is therefore derived from the same source.

We are, indeed, furnished with several hints, some of

† *Myst. of the Cabiri*, V. I. p. 213,

which I shall produce in the sequel, that the *worship of the sun* was an adventitious branch, grafted at some remote period into the religion of our ancestors. But as for the Arkite superstition, and the idolatrous veneration of the great patriarch, we have seen, that the country of the Cambro-Britons, even in the present age, is full of traditions, which must be referred, exclusively, to certain local and national commemorations of the deluge. And the same traditions are recognized by the poets of the middle ages, who add a strong confirmation to them, by the positive assertion, that the patriarch who survived the deluge, had been acknowledged as a *great god* by the ancient Bards, or *Druids* of Britain.

It also appears, that the mythological Triads, which we regard as the most venerable memorials of our progenitors, describe *Hu*, the great deified patriarch and legislator, with certain characteristical traits, which can only be verified in the history of Noah.

And that *Aneurin*, the contemporary of *Hengist*, and *Taliesin*, the president of the Bards in the sixth century; that great repository of tradition, which *was ancient in his days*; that bigot to the religion of his forefathers, which he was not ashamed openly to profess, acknowledged the same *Hu* as the *mystical ruler of Britain*, and as the *god of ancient Mona*, the accredited seat of the Druids. In that consecrated spot, this Diluvian god had no avowed superior; for *Mona was the island of the praise of Hu—the island of Hu, the severe remunerator*.

This could have been no new superstition in the days of Taliesin. For the fabrication of such an idolatrous system

by that Bard, no adequate motives can be assigned. Such a fabrication, if attempted, could not have been rendered permanent and national; nor would the learning of his age have carried him through the task of devising a system, which could tally with the remotest traditions of the heathen nations, and with the elucidation of those traditions by the best scholars of our own times, in so many minute particulars. What Taliesin has given us is, then, the genuine opinion of the Druids of the sixth century, respecting the religion of their remote predecessors: and we have sufficient reason to conclude, that the chain which connected them with those predecessors, was neither slack nor feeble.

It is, then, a certain fact, that the Druids did pay an idolatrous homage to the patriarch Noah, and to the *vessel* which carried him safe through the waters of the deluge. In this superstition, they had *almost* lost sight of the *one supreme God*, whose providence alone had protected the righteous man, and his tottering ark.

And I cannot account for their ascending thus high in their traditions, and there stopping at once; nor for their retaining just ideas of the patriarchal character, viewed as a man, in the midst of the grossest superstition and errors, without supposing that their ancestors, at some period of their history, had respected the righteous laws of Noah, and professed his pure religion, notwithstanding the depth to which they had fallen in the course of ages.

However this may have been, I shall keep hold of the facts developed in this section, and apply them as a clue; in tracing out some of the hidden recesses of this ancient superstition.



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rites, the ark of Noah was an object of superstitious veneration, over which a divinity was represented as presiding; and that this character was known by the several names of *Sslene*, *Isis*, *Ceres*, *Rhea*, *Vesta*, *Cybele*, *Archia*, *Niobe*, and *Melissa*, which were the same: these being only titles, by which that female personage was described, who was supposed to be the genius of the ark, and the mother of mankind.*

And as this personage was the genius of the ark, so our author takes notice, that the celebration of her mysteries in the British islands, stands upon ancient record. Having quoted the authority of Artemidorus upon this subject, Mr. Bryant thus declares his own opinion.—“ I make no doubt, “ but that this history was true, and that the *Arkite rites* “ prevailed in many parts of Britain.”†

Holding in my hand the clue presented to me in the preceding section of this Essay, and walking in the shade of this giant, of erudition, who clears the way before me, I shall now proceed to the Druidical precinct, in search of the British *Ceres*: and I think I distinguish her character and history in the celebrated goddess *Kéd*, or *Ceridwen*, whom I have already remarked in close connection with the *Arkite* god.

Mr. Owen, in his *Cambrian Biography*, describes *Ceridwen* as “ A female personage, in the mythology of the “ Britons, considered as the *first of womankind*, having “ nearly the same attributes with *Venus*, in whom are per- “ sonified the generative powers.”

* Analysis, V. II. p. 268.

† Ibid. p. 473.

In this description, she is evidently acknowledged as the *great mother*: and Mr. Bryant says of Ceres, that she was named *da mater*, or *the mother*, because she was esteemed (as representative of the ark) the common parent, the *mother*, of all mankind.*

In the introductory section of this Essay, I quoted several passages from those Bards who lived under the Welsh princes, in which Ceridwen is mentioned. They uniformly represent this character, as having pertained to the superstition of the primitive Bards, or *Druids*. They describe her, as having presided over the most hidden mysteries of that ancient superstition; and as a personage, from whom alone the secrets of their fanatical priesthood were to be obtained in purity and perfection. They also intimate, that it was requisite for those who aspired to the chair of presidency, to have tasted the waters of inspiration from her sacred cauldron, or, in other words, to have been initiated into her mysteries.

All this clearly points towards some solemn rites of our remote progenitors: and, for such rites, we can find no parallel amongst the heathen priesthood of other nations, if we except the celebrated mysteries of Ceres, Isis, or Cybele, all which names Mr. Bryant refers to the same history and character.

But it may be asked, if Ceridwen has the attributes of *Venus*, why should I labour to connect her more particularly with the character of Ceres?

I must observe, in reply, that this station seems to be

pointed out for her by the most obvious mythological analogy. The most familiar idea which was entertained of Ceres, presented her as the goddess of *corn*; as having introduced the art of tillage, and taught mankind to sow the land, and cultivate the various species of grain.

The reader may recollect a passage of *Cuhelyn*, a Bard of the sixth or eighth century, which I have already quoted, and which delineates the character of Ceridwen by one impressive epithet—she is styled *Ogyrven Amhad, the goddess of various seeds*. Thus Ceres and Ceridwen unite by a single touch. And our British Ceres, agreeably to Mr. Bryant's observation, was the *genius of the ark*. Her attribute was a *boat*, and she was even identified with that vessel, which was formed by the Diluvian patriarch; which carried its store of *corn* over the grievous waters, and, like the car of Ceres, mounted aloft with its harnessed serpents.*

The history and character of Ceridwen are exhibited in a very curious mythological tale, called *Hanes Taliesin, the History of Taliesin*. It is prefixed to the works of that Bard, and has been supposed to contain some romantic account of his birth; but, in reality, it has nothing to do with the history of a private individual, or with romance, in the common acceptation of that term. It is a mythological allegory, upon the subject of initiation into the mystical rites of Ceridwen. And though the reader of cultivated taste may be offended at its seeming extravagance, I cannot but esteem it one of the most precious morsels of British antiquity, which is now extant.

Before I exhibit the tale itself, it may be proper to ob-

* See the conclusion of Sect. II. and the poems there quoted.



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And as for Arthur himself, Taliesin's *Spoils of the Deep*,* a poem which treats wholly of Diluvian mythology, represents this prince as presiding in the *ship* which brought himself, and *seven* friends, safe to land, when that *deep* swallowed up the rest of the human race. This has no connection with the history of the sixth century. It relates entirely to the deluge; and the personage here commemorated, was the same as his mystical parent, *Uthyr Pendragon*, or the deified patriarch *Noah*.

It appears from Taliesin, that Ceridwen also was esteemed a character of the most remote antiquity: for the Bard places the origin of her mysteries very remote in the primitive ages.

Cyvarchav i'm Rhên
Ystyriaw Awen
Py ddyddwg Anghen
Cyn no Cheridwen!
Cyssevin ym Myd
A vu ei Sywyd.

“ I implore my sovereign, to consider the inspiring muse
“ (a title of this goddess)—what did *necessity* produce,
“ more early than Ceridwen! The primary order in the
“ world was that of her priests.”

These mystical characters, it must be acknowledged, were still regarded as existing in the sixth century; and so they would have been to this day, had they been still personified

* Appendix, No. 3.

† Taliesin's *Mabgyvren*, or Elements. W. Archaiol. p. 24.

in their priests, and had the superstition which upheld the continued to prevail.*

To this short defence of the antiquity of the British mysteries, or rather of the characters to which they were consecrated, I must add, that I have thought it convenient to divide the story of *Hanes Taliesin* into chapters, in order to place the long annotations which it may require, as near as possible to the subject from which they arise. I have translated the names of men and places: for this I need but little apology. Though many of these names occur in history, yet in the present, and in similar cases, they are evidently selected for the purpose of carrying on the allegory, without wholly removing the mystic veil: their import, therefore, ought to be known to the reader,



“ *sacred token of life*. She was the most beautiful damsel
“ in the world

“ But these children had a brother, named *Avagddu*,
“ *utter darkness*, or *black accumulation*, the most hideous
“ of beings. Ceridwen, the mother of this deformed son,
“ concluded in her mind, that he would have but little
“ chance of being admitted into respectable company, un-
“ less he were endowed with some honourable accomplish-
“ ments, or sciences; for this was in the first period of
“ Arthur, and the round table.”

This opening of the tale carries us at once into mythological ground. In the situation of *Tegid's* paternal estate, in the figure presented by that personage, and in the names and characters of his children, we have the history of the deluge presented to our view; and that history is sketched upon British canvas.

The Britons, as we have seen in the preceding section, represented the deluge as having been occasioned by the bursting forth of the waters of a lake. Hence they consecrated certain lakes, as symbols of the deluge; whilst the little islands which rose to the surface, and were fabled to have floated, or else artificial rafts, representing such floating islands, were viewed as emblems of the *ark*, and as mystical sanctuaries. They also regarded certain *rocks*, or mounts, attached to such lakes, as typifying the place of the patriarch's debarkation; and in the midst of these hallowed scenes, they celebrated the memorials of the deluge by some periodical rites. We are therefore told, that the paternal estate of Tegid Voel, the husband of Ceridwen,



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“Aere turbato, si ventus murmura tollat,
 “*Excrescit subito, rapidis violentior undis,*
 “*Et tumido superat contemptas flumine ripas.*”

It is here that the sacred *Dee* rises, from two fountains, which retain the names of the *god* and *goddess* of the ark—here these fountains *unite* their venerated stream, which they roll, *uncorrupted*, through the midst of the *Diluvian lake*, till they arrive at the sacred *mount of the debarkation*.

And here we find one or two objects, which connect the terms of British mythology with those employed by other heathens.

Mr. Bryant observes from Josephus, that the place of descent from the ark, on Mount Ararat, was called *Αποβατηριον*; and from Pausanias, that the place where Danaus made his first descent in Argolis, was called *Αποβαθμος*. And that Danaus (whose sole history is referred to the deluge, and to Arkite superstition) is supposed to have brought with him the *Amhiprumnon*, or sacred model of the ark, which he lodged in the Acropolis of Argos, called *Larissa*.*

Hence our mythologist infers, that the place where the ark, or its representative, came to land, was distinguished by a name, which implied a *descent*, or *going forth*.

Agreeably to this idea, in the spot where *Dwyvawr* and *Dwyvach*, or the incorruptible *Dee*, emerges safe from the waters of the lake, we find the *Bala*, or *going forth*. The term is applied to the *shooting*, or coming forth of leaves

and flowers, from the opening buds of plants; and at this Bala there is a large artificial mount, called *Tomen y Bala*; the tumulus of the Egress, which seems to have been dedicated to the honour of this sacred stream.

In the neighbourhood of this tumulus, rises the hill of *Aren*. But Mr. Bryant tells us, that *Aren* and *Arene*, are names of the ark, and that the city *Arena* is literally, *the city of the ark*. *

Our British *Aren* was sacred to *Tydain Tad Awen*, *Titan*, *the father of the inspiring muse*, or *Apollo*, † who, as we have already seen, was the Helio-arkite patriarch.

The bards speak of the sanctuaries of their gods, and canonized personages, by the name of *Beddau*, *Graves*, or *resting places*; just as the temples of Osiris, in Egypt, were regarded as the *sepulchres* of that god. And it is remarkable, that Taliesin joins the *Bédd* of *Tidain*, in the same stanza with that of *Dylan*, whom I have already proved to have been no other than the Diluvian patriarch.

Bed Tidain, Tad Awen
Yg godir Bron Aren :
Yn yd wna ton tolo,
Bed Dilan Llan Beuno. ‡

“ The resting place of *Tydain*, the father of the *inspiring*
 “ *muse*, is in the border of the mount of *Aren*: whilst the
 “ wave makes an overwhelming din, the resting place of
 “ *Dylan* is in the fane of *Beuno*,* the *ox of the ship*.”

Of *Beunaw*, the *ox of the ship*, that is, the arkite patriarch, venerated under the shape of that animal; the Welsh Heralds and Monks have made a celebrated saint a descendant of *Tegid*, and a founder of several churches. If ever there was such a saint, he must have borrowed his name from the mythology of his pagan ancestors.

That the name of *Aren* has an ancient mythological meaning, and probably the same which Mr. Bryant assigns to it, may be inferred from the singular coincidence, that as our Welsh *Aren* had a *Bêdd* of *Tydain* or *Apollo*, so, on the top of the *Arenès*, in the borders of Britany, there are the ruins of an old fabric, which is positively decided to have been a temple of the same god.† From its situation, in the skirt of Armorica, and in the neighbourhood of *Baieûx*, it may be conjectured that this was that identical temple of *Belen*, or *Apollo*, in which *Attilus Patera* the friend of Ausonius had presided. For that professor is called *Bagocassis*, and is said to have been *Stirpe satus Druidum—Gentis Aremoricæ*.‡

The *Arenès* of Britany, like that of Wales, may also have furnished their Druids with a local opportunity of

* *Bû*, an *ox*, and *Naw*, a *ship*.

† See *Voyage dans le Finistère*, Tom. I.

‡ Anson. Prof. 4 and 10.



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most of the superior gods of the heathens; here then, we contemplate him in the character of *Saturn*. The particulars of Tegid's appropriate history have disappeared; but by a little mythological deduction, we shall discover him under another name.

Tegid, as we have already seen, was the father of Creirwy, the *token of the egg*, or the British Proserpine; and Creirwy was the same personage as *Llywy*, the putting forth of the egg, mentioned by Aneurin and Taliesin, in conjunction with *Hu* or *Aeddon*:

This identity appears from the poems of Hywel, son of Owen, prince of North Wales, who styles *Llywy* his *sister*, and that, in consequence of his matriculation into the mysteries of Ceridwen.* She could not have become the mystical sister of Hywell by this means, had she not been the daughter of that goddess.

The same princely Bard says, that *Llywy* had stolen his soul, as she had stolen that of *Garwy*; but the mistress of *Garwy* was *Creirwy*, the daughter of Ceridwen.

Neud wyv dihunwyv hoen Greirwy—hoyw—deg
A'm hudoedd val Garwy.†

“Am I not deprived of spirit! I am enchanted like
“Garwy, by her who equals Creirwy, sprightly and fair.”

Creirwy and Llywy being thus the same personage, it

* See the latter part of the present Section.

† W. Archæol., p. 516.

follows, that the father of *Creirwy* was also the father of *Llyw*; but the parent of the latter is mentioned in the Triads, by the name of *Seithwedd Saidi*.* And here it must be remarked of the lady, that, notwithstanding her exquisite beauty and delicacy, she is classed with two other mythological personages, under the character of *Gwr-vorwyn*, a *man-maid*, which must imply a *virago* at least, if not something still less attractive.

From these premises it is clear, that *Seithwedd Saidi* was a name of *Tegid*, the father of this mystical lady; and this name, as well as *Tegid*, must be referred to the character of Saturn.

We shall now have an opportunity of investigating his mythology. *Seithwedd* is an epithet, implying either *septiform*, or else, *having seven courses*. This may allude to the multitude of his names and functions, or to the annual feasts of Saturn, which were continued for the space of seven days. If *Saidi* be a British term, it must be derived from *Sâd*, *firm*, or *just*. From this word, and *Wrn*, a *covered vessel*, Mr. Owen deduces the Welsh name of *Saturn*; so that *Sad-wrn* is the *just man of the vessel*. This description is not inapplicable to the patriarch Noah, and to his history, the character of Saturn is referred by mythologists in general, and particularly by Mr. Bryant, who takes notice, that *Dagon*, a representative of the same patriarch, was called *Said-on*,† which comes near to our *Saidi*.

Seithwedd, or as he is sometimes called *Seithin Saidi*,

* W. Archaiol. V. II. p. 15. 71.

† Analysis, V. II. p. 300.

is represented as king of *Dyved*, *Demetia*; but this leads us again into the regions of mythology.

Dyved was the patrimony of *Pwyl*, *reason* or *patience*, who embarked in the vale of *Cwch*, the *boat*, for *Annwn*, the *great deep*, which he governed for the space of a complete year, whilst *Araŕn*, the *Arkite*, styled also *Pendaran*, *lord of the thunder*, superintended his paternal dominions. Upon a future occasion I shall produce more of this tale. In the mean time, I may be allowed to suggest, that from the specimen here exhibited, Mr. Bryant would have pronounced it genuine arkite mythology.

The district of *Dyved* was so entirely devoted to the mysteries of Druidism, that it was said to have been anciently enveloped in *Llengêl*, a *concealing veil*: and it was by way of eminence, denominated *Gwlâd Yr Hûd*, the *land of mystery*.

There is a story recorded in the triads, of *Seithenin*, the son of *Seithwedd Saidi*, which states, that upon a certain time, this prince was *intoxicated*, and that in his liquor, he let in the sea over the country, so as to overwhelm a large and populous district. This tale, which I must consider hereafter, is of the same origin with those local relations of the *submersion of cities* in the lakes of Britain, which I have remarked in the preceding section,

But *Seithenin* is nothing more than *Septimianus*, a title which the Romans conferred upon Saturn: so that *Seithenin*, and his mythological father, *Seithwedd*, are in reality, the same character,



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Cibddar, the *Mystic*, and he had a son styled *Elmur*, the *fixed or established spirit*, ranked as one of the sovereign BULLS.* Here we come round to the history of *Hu*, the Tauriform, Helio-arkite god, and his sacred animals. The royal bull before us, as I have already observed, is connected with *Cynhaval prototype*, the son of Argat, the *ark*; and with *Aväon*, the *cardinal point*, in the *Ecliptic*, son of *Taliesin*, *radiant front*, which is a title of the solar deity, and hence, assumed by his priest and representative in the mysteries.

This little excursion in mythological ground, exhibits the various avenues, as pointing to one prominent object. The scattered notices in the mythological Triads, are so many parts of one connected system, and the mystical pedigrees are only intended to shew the relation of those parts amongst themselves. This is only the same story told in the British language, which Mr. Bryant and Mr. Faber analyzed in the Greek, and resolved entirely into the mythology of the Diluvian age, mixed with Sabian idolatry.

We find then, that *Tegid*, the husband of Ceridwen, *Seithwedd Saidi*, and the *doorkeeper* of *Godo*, were one and the same personage, in whom we may have the features of the *Saturn*, or *Janus*, of classical antiquity.

But what our Druids intended, by their personification of the *language of the chair*, or *law of the inclosure of Saturn*; and by elevating this character to the dignity of a *sovereign*, it is difficult to say, unless by this figure, they meant to enforce the authority of their *Bardd Cadair*, *presiding Bard*

or *Druid*, and to intimate that, he taught and governed by the maxims and laws of the Diluvian *patriarch*.

Such may have been their meaning; for to this august personage, the character of Saturn, or Janus, is pointedly referred, by our great mythologist, Mr. Bryant; who observes, that amongst all the various representations of the patriarch, there are none, wherein his history is delineated more plainly, than in those of Saturn and Janus, the latter of whom carried about him many emblems to denote his different departments. There was particularly, a staff in one hand, with which he pointed to a rock, from whence issued a profusion of water; in the other hand, he *held a key*. Hé had generally near him, some resemblance of a ship, and like our Tegid, he had the title of *Θυραῖος*, or the *deity of the door or passage*.*

Mr. Bryant also remarks, that though the Romans made a distinction between Janus and Saturn, they were only two titles of the same person; hence many of their emblems were the same. Saturn, like Janus, had *keys in his hand*, and his coins had the figure of a ship. He had the name of *Septimianus*; and the Saturnalia, which were days set apart for his rites in December, were in number *seven*. These rites are said to have been of great antiquity, far prior to the foundation of Rome.†

As our British Saturn was named Saidi, so his mystical spouse seems to have had a title of nearly the same sound; for her chair or sanctuary was called *Caer Sidi*, the *sanc-*

* See *Analys.* V. II. p. 253, &c;

† *Ibid.* p. 260.

tuary of Sidi; but according to Mr. Bryant, Σιδη, *Sidee*, was a legitimate title of Ceres.*

The consideration of this subject I must defer for the present, and go on to examine, whether the children of Tegid and Ceridwen have any similar relation to the history of the deluge.

Their first born was named *Morvran*, *raven of the sea*. Of this personage, a few particulars are recorded. He was *dark and hideous* in his person; he was *Ysgymmydd Aerau*, *addicted to contention*; and he escaped from the army of the mythological Arthur, or the deified patriarch.

From these hints I conjecture, that the character of Morvran represents the *raven* which Noah sent forth. This was the first animal that proceeded from the *ark*: hence, mythology might regard him as *her first-born son*. And the short account which we have of him, is perfectly consistent with what Mr. Bryant has collected from the ancient mythology of other nations, upon the subject of *Noah's raven*.

It is remarked, that Noah sent the raven out of the ark, by way of experiment; but that it disappointed him and never returned—hence a tradition is mentioned, that the raven was once sent out upon a message by Apollo, but deserted him, and did not return when he was expected. †

But this faithless messenger was for the most part, es-

* See *Analys.* V. II. p. 380.

† *Ibid.* 286.



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And as our complex mythology identified the character of the *patriarch*, with that of the *sun*; so *Avagddu* may also have been viewed as a type of that luminary, in his veil of darkness and gloom, during the melancholy period of the deluge. This gloom was afterwards changed into *light* and *cheerfulness*; and thus the son of Ceridwen may be recognized, in his illuminated state, under the titles of *Elphin* and *Rhuvawn Bevyr*, which implies *bursting forth with radiancy*, and seems to be an epithet of the *Helio-arkite* god.

The *chair of Ceridwen* represents *Gwydion*, or *Hermes*, in the act of forming the *Iris*, as a consort for the renovated *sun*; and the allegory is as just as it is beautiful: for what was the secondary cause of this sacred token, but the rays of the sun just bursting forth from the gloom, and mixing with the humid air?

Avagddu, thus considered as a type of the *Helio-arkite* god in his afflicted and renovated state, has a striking coincidence of character with *Eros*, the blind god of the Greeks, who was a distinguished agent in the Arkite mysteries, whose name, in the course of those mysteries, was changed into *Phanes*,* a title of the sun, not dissimilar to our *El-phin*; and whose symbol was the *'bow*, which, as well as the bow of Apollo, alluded to the *Iris*.†

I am not sure, however, that the character of *Avagddu* had not a secondary allusion, in his forlorn state, to the *uninitiated*, and in his renovation, to the *adept* in the mysteries of Druidism: as the former was regarded as living in

* Bryant's Analysis, V. II. p. 331.

† Ibid. p. 343.

darkness, whereas the latter was illuminated and endowed with all knowledge.

Creirwy, the *token*, or *sacred symbol of the egg*, otherwise called *Llywy*, the *manifestation*, or *putting forth of the egg*, is not the least remarkable of Ceridwen's children.

As it will appear presently, that the mother is described as a *hen*, or female bird of some species, there seems to be an analogous propriety in the names of the daughter, who, though a *Gwrvorwyn*, or *virago*, was esteemed a paragon of beauty: and, as such, she is classed with *Arianrod merch Don*, the *lady of the silver wheel*, the *daughter of Jove*; whom Ceridwen represents as conducting the *rainbow*, of which she was, therefore, the *appropriate genius*; and with *Gwen*, *Venus*, the daughter of *Cy-wryd*, *Crydon*, the *manhood of Crodon*, or *Saturn*.*

Creiwy, as daughter of Ceridwen, or Ceres, was the Proserpine of the British Druids. The attributes of the mother and daughter, in the Bardic mythology, as well as in that of other heathens, are so much confounded together, as not to be easily distinguished. Mr. Bryant pronounces

supposed to preside in those public sanctuaries, where the Arkite rites were celebrated: whilst Creirwy, on the other hand, was regarded as the genius of the same sacred vessel, only during its perilous conflict with the waters of the deluge; and therefore represented as a helpless virgin, exposed to dreadful calamities, from which she was at length delivered. She did not preside in the Arkite temples, though she was occasionally associated with her mother; but the private and portable *tokens* delivered to the initiated, and the *wand* or *branch*, which was a badge of the Bardic office, were regarded as her gift.

This mystical lady is also called *Creirddylad*, the token of the flowing or floating, and described as the daughter of *Lludd Llaw Eirant*, the chief who governed the vessel, or of *Llyr*, the margin of the sea: and here she is an old acquaintance of the English nation, being no less a personage than *Cordelia*, the daughter of King Lear.

In an old poem, in which *Gwyn ab Nudd*, King of Annwn, is introduced as a speaker, this potentate describes himself as—

Gordderch Creirddylad merch Lludd,*

“The paramour of *Creirddylad*, the daughter of *Lludd*.”

Here we have a hint of a British tradition upon the subject of the rape of Proserpine. *Gwyn ab Nudd* was the *Pluto* of the Britons. Annwn, the kingdom of that god, in its popular acceptation, is *hell*, or the infernal regions; but in the mystical poems and tales, *Annwn* seems to be no

* W. Archaiol. p. 166.



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family; even all mankind, inclosed and preserved in the ark. This seems to have been a favourite symbol, very ancient, and adopted among many nations. The Persians said of Oromasdes, that he formed mankind, and inclosed them in an egg. The Syrians used to speak of their ancestors, the gods, as the progeny of eggs.*

The same learned writer remarks, that in the temple of the Dioscouri, in Laconia, there was suspended a large hieroglyphical egg, which was sometimes attributed to Leda, and sometimes to Nemesis, the deity of justice. It was sometimes described as surrounded by a serpent, either as an emblem of that providence, by which mankind was preserved, or else to signify a renewal of life, from a state of death; as the serpent, by casting his skin, seems to renew his life. By the bursting of the egg, was denoted the opening of the ark, and the disclosing to light whatever was within contained.†

From the contemplation of this symbol of foreign superstition, we naturally turn to the celebrated *Ovum Anguinum*, or *serpent's egg*, of the Celtic priesthood, as described by Pliny.

This was, by way of eminence, regarded as *Insigne Druidis*, the *Insigne*, or *distinguishing mark* of a Druid. Having already seen so much of the Arkite superstition amongst this order of men, we may easily conceive, that this sacred egg had a reference to the same subject, and that, like the *mundane egg* of other pagans, it was, in some sense, an emblem of the ark. We are told by Pliny, Experimen-

* Bryant's Analysis, V. II. p. 319, &c.

† Ibid. p. 360:

tam ejus esse, si contra aquas fluitet, vel auro vinctum—That the test of its genuineness, was its floating against the water, even with its setting of gold. I suppose the author means, that it would keep upon the surface, when drawn *against the stream*; and that, in this passage, he gives us a hint of its mystical import and character, as an emblem of a *floating vessel*.

It must also be procured, we are told, *Certâ Lunâ*, at a certain time of the moon. This information exhibits the connexion of mythological ideas; for the moon was a *symbol* of *Ceridwen*, and of the *ark*.

The efficacy of the *Anguinum, ad victorias litium, et Regum aditus*, may easily be conceived. The Druids, who were the supreme judges in all litigated causes, may be supposed to have lent a favourable ear to those who produced this credential of their order; and even kings, who stood in awe of their tribunal, would seldom close their gates against them.

But this was merely so much *dust* thrown into the eyes of the *profane* multitude.

The Druids themselves are called *Nadredd*, *adders*, by the Welsh Bards. This title they owed, I suppose, to their *regenerative* system of transmigration. The serpent, which annually casts his skin, and seems to return to a second youth, may have been regarded by them, as well as by other heathens, as a symbol of renovation: and the renovation of mankind was the great doctrine set forth by the *Arkite mysteries*, and by the symbolical *egg*.

The Druids, therefore, were the serpents which assembled, at a stated time in the summer, to prepare these emblems of *Creirwy*, and to conceal within them certain discriminative tokens, which probably were kept as a profound secret from the persons who received them.

Pliny saw one of these *eggs*, but he had not the curiosity to examine it any farther than its cartilaginous integument; otherwise he would probably have discovered, that it contained either a *lunette of glass*, or small ring of the same material; such as those which the Welsh call *Gleiniau Nadredd*. These were certainly *insignia* of a very sacred character amongst our ancestors; and they seem to have been intimately connected with the *Anguinum*: for the annotator upon Camden remarks, that in most parts of Wales, all over Scotland, and in Cornwall, the vulgar still retain the same superstitious notions respecting the origin and virtues of the former, which Pliny records of the latter.* And the *Gluin* was viewed as an emblem of renovation: hence

* Gibson's Camden Col. 815.—See also Owen's Dict. V. *Glain*.



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I suppose that it was from the material, of which this symbol was composed, that even the vessel, in which the patriarch and his family were preserved, was denominated *Cæer Wydyr*, the *inclosure*, or *circle of glass*.* And Merddin Emrys, and his nine Bards, are represented as having put to sea in the *Ty Gwýdrin*,† or *house of glass*; which could have been no other than a ship or vessel consecrated to Bardic mysteries.

The portable trinket which I have mentioned, whatever its form may have been, was the *Crair*, or *Insignè* of the Druids; and when made or dressed up in the figure of an egg, it became *Creir-wy*, the *Insignè* or token of the egg, the sacred emblem of the British Proserpine. From the pre-eminent estimation in which this emblem was held, both in Gaul and in our own island, we may draw a reasonable inference, that the Arkite mysteries were the most sacred arcana of the Celtic priesthood.

In the short chapter which gave rise to these remarks, our mythological narrator appears, with a master's hand, to have directed our attention to the history of the deluge, and to the local notions of the Britons relative to that event. We shall now observe his dexterity in delineating the character and operations of Ceridwen herself.

* Appendix, No. 3.

† W. Archæol. V. II. p. 59.

HANES TALIESIN.—CHAP. II.

“ Then she (Ceridwen) determined, agreeably to the mystery of the books of *Pheryllt*, to prepare for her son a cauldron of *Awen a Gwybodeu*, *water of inspiration and sciences*, that he might be more readily admitted into honourable society, upon account of his knowledge, and his skill in regard to futurity.

“ The cauldron began to boil, and it was requisite that the boiling should be continued, without interruption, for the period of a year and a day; and till three blessed drops of the endowment of the spirit could be obtained.

“ She had stationed *Gwion the Little*, the son of *Gwreang* the *Herald*, of *Llanvair*, the *fane of the lady*, in *Caer Einiawn*, the *city of the just*, in *Powys*, the *land of rest*, to superintend the preparation of the cauldron: and she had appointed a blind man, *μωρὸς*, named *Morda*, ruler of the sea, to kindle the fire under the cauldron, with a strict injunction that he should not suffer the boiling to be interrupted, before the completion of the year and the day.

“ In the mean time Ceridwen, with due attention to the books of astronomy, and to the hours of the planets, employed herself daily in botanizing, and in collecting plants of every species, which possessed any rare virtues.

“ On a certain day, about the completion of the year, whilst she was thus botanizing and muttering to herself,

“ three drops of the efficacious water happened to fly out of
 “ the cauldron, and alight upon the finger of *Gwion the*
 “ *Little*. The heat of the water occasioned his putting his
 “ finger into his mouth.

“ As soon as these precious drops had touched his lips,
 “ every event of futurity was opened to his view: and he
 “ clearly perceived, that his greatest concern was to beware
 “ of the stratagems of Ceridwen, whose knowledge was
 “ very great. With extreme terror he fled towards his na-
 “ tive country.

“ As for the cauldron, it divided into two halves; for the
 “ whole of the water which it contained, excepting the
 “ three efficacious drops, was poisonous; so that it poisoned
 “ the horses of Gwyddno Garanhir, which drank out of the
 “ channel into which the cauldron had emptied itself.
 “ Hence that channel was afterwards called, *The poison of*
 “ *Gwyddno's horses*.”

The most remarkable subject brought forward in this chapter, is the preparation of the cauldron of inspiration and science; but before I consider the import of this mystical vase, I must make a few short remarks.

Ceridwen employs a minister, who is described as the son of a herald, and it may be implied that he himself held that office. It is observed by antiquaries, that of four priests who officiated in the celebration of the mysteries of Ceres, one was distinguished by the title of *Keryx* the *Herald*. Another was named *Hydranus*, from ὕδωρ, water:



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city. And, therefore, they were the same, in effect, as the priests of the Cabiri.

Mr. Bryant assures us, that the supposed genius of the ark was worshipped under several titles, and that the principal of her priests were the *Cabiri*, whose office and rites were esteemed particularly sacred, and of great antiquity. They were the same as the *Curetes*, *Corybantes*, *Telchines*, and *Idæi Dactyli* of Crete. In treating of these, continues my author, much confusion has ensued, from not considering, that both the deity and the priests were comprehended under the same title. The original Cabiritic divinity was no other than the patriarch, who was of so great repute for his piety and justice. Hence, the other Cabiri, his immediate offspring, are said to be the sons of *Sadyc*, by which is signified *the just man*. This is the very title given to Noah. *All science, and every useful art*, was attributed to him, and through his sons transmitted to posterity.*

The *Telchinian* and *Cabiritic* rites, we are told by the same author, *consisted in arkite memorials*. They passed from Egypt and Syria into Phrygia and Pontus, from thence into Thrace, and the cities of Greece. They were carried into Hetruria, and into the regions of the *Celtæ*.†

Whatever route these ancient priests may have pursued; and whether they belonged to the original establishment of the nations here mentioned, or were imported from other people; their rites, as described by the learned author, are clearly to be distinguished amongst the *Celtæ* of Britain;

* *Analys.* V. II. p. 461.

† *Ibid.* p. 471.

and with those *Pheryllt* or *Druids*, who directed the mysteries of Ceridwen,

The tale before us also mentions, *books of astronomy*. Whether the Druids actually had such books or not, it is certain that Cæsar enumerates astronomy amongst the sciences which they professed; and that they not only remarked the periodical return of their festivals, but also mixed with their arkite superstition, an idolatrous veneration of the heavenly bodies, and paid a religious regard to their influence.

I come now to the *cauldron* of Ceridwen, which makes a very conspicuous figure in the works of the mystical Bards, from the beginning of the sixth, to the close of the twelfth century. In these authors, we find the term *pair*, or *cauldron*, used metaphorically to imply the whole mass of doctrine and discipline, together with the confined circle of arts and sciences, which pertained to the ancient priesthood of Britain. The preparation of this vase being a necessary preliminary, to the celebration of their most sacred mysteries, it stands as a symbol of the mysteries themselves, and of all the benefits supposed to result from them.

Hence it becomes a subject of some importance in British antiquities, to inquire into the meaning of this mystical vessel, and to determine the question, whether the ancient superstition of other heathens present us with any thing analogous to it.

From the best information which I can collect upon the subject, it does not appear that this cauldron implies one identical vessel, or at least, that its contents were designed

for *one simple* purpose. In the tale before us it is described, as used in the preparation of a decoction of various select plants, which was to constitute the water of *inspiration* and *science*. A few drops of this water fall upon the finger of the attendant, he puts it into his mouth, and immediately all futurity is open to his view. Such knowledge, however, must not be regarded as the result of merely tasting the water, or of any single ceremony whatever; but of a complete course of initiation, of which the tasting of this water was an essential rite.

The poem called *Taliesin's Chair*, enumerates a multitude of ingredients, which entered into the mystical decoction, and seems to describe it as designed, for purification by sprinkling, then, for the preparation of a bath, and again, as used in the rite of libation, and lastly, as constituting a particular kind of drink for the aspirants. The sacred vessel is there called *Pair Pumwydd*, the *cauldron of the five trees or plants*, alluding, I suppose, to five particular species of plants, which were deemed essentially requisite in the preparation.

Some of the mythological tales represent this *pair*, as constituting a *bath*, which conferred *immortality* or restored dead persons to life, *but deprived them of utterance*.* alluding to the oath of *secrecy*, which was administered previous to initiation.

In the poem called *Preiddeu Annwn*,† Taliesin styles it

* See Mr. Turner's *Vindication*, p. 283.

† Appendix, No. 3.



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But it seems that the residue of the water, being now supposed to have washed away the mental impurities of the initiated, with which impurities, of course it became impregnated, was now deemed *deleterious*, and *accursed*. It was therefore emptied into a deep *pit* or *channel* in the earth, which swallowed it up, together with the sins of the regenerate.

If we look for something analogous to this in the ancient mysteries of Ceres, we shall find, that the first ceremony was that of purification by *water*, that this rite was performed, both by *sprinkling* and *immersion*; and that the water used for this purpose, underwent a certain degree of preparation, similar to that of the cauldron of Ceridwen.

In the ceremony of purification, says M. De Gebelin, they used *laurel*, *salt*, *barley*, *sea-water*, and *crowns of flowers*. They even passed through the fire, and were at last, plunged into the water, whence the hierophant, who was charged with this office, had the name of *Hydranos*, or the *Baptist*.*

The sacred vessel which contained this mixture of *salt*, *barley*, *sea-water*, and other ingredients not specified, must have corresponded with the mystical cauldron of the Britons, amongst the contents of which I find certain "*berries*, the "*foam of the ocean*, *cresses* of a *purifying quality*, *wort*, "*and chearful*, *placid vervain*, which had been borne aloft, "*and kept apart from the Moon*."†

* Monde Primitif. Tom. IV. p. 318. |

† Cadair Taliesin, W. Archæol. p. 37.

Thus far, the analogy between the purifying water of the *Greeks* and *Britons*, may be traced. But the mystical cauldron of Ceridwen was also employed in preparing the liquor of those magnanimous aspirants, who *took* and *kept* the oath. It was one of its functions to boil that beverage, or else a certain portion of its contents was added, by way of consecration to the *Gwîn a Bragawd*, or composition of wine, honey, water, and the extract of malt, or barley.

However this consecration may have been effected, the correspondence between the mystical beverage of the *Greeks* and *Britons*, will appear still more close.

We are told by Clemens Alexandrinus, that as a prelude to initiation, the aspirant was asked, if he had eaten of the fruits of Ceres, to which he answered—*Εκ τυμπανου εφαγον, εκ κυμβαλου επιον, εκενοφορησα, υπο τον παστων υπεδυον.*—"I have eaten out of the *drum*, I have drunk out of the *cymbal*, I have carried the *kernos*, I have been covered in the bed."

M. De Gebelin explains the *cymbal*, as signifying a vessel, in the form of a large *goblet*, out of which the aspirants drank a liquor, called *kykeon*, which was a mixture of wine, honey, water, and meal; precisely the *Gwîn a Bragawd* of the British Bards.

The ancients and mythologists, as my author observes, tell us, that these symbols were intended as memorials of what had happened to Ceres, who, upon her arrival in Attica, when she was wandering in search of her daughter,

received this liquor from a woman named Baubo,* and drank it off at a single draught.†

The vessel used in the preparation of this mixture, which was presented to Ceres, is described by Antoninus Liberalis as *Διὸντα βάλυον*, a *deep kettle or boiler*; this might, with propriety, be denominated the *cauldron* of that goddess.

But we are told, the residue of the water in Ceridwen's vessel, was of a poisonous quality. It now contained the sins and pollutions of the noviciates: the cauldron was therefore *divided into two equal parts*, and the water ran out of it into a certain terrestrial channel.

This dividing of the water, and pouring of it into a channel in the earth, was a solemn rite, perfectly analogous to the practice of the ancients in the mysteries of Ceres.

The ninth and last day of the celebration of the greater mysteries, when all the ablutions and purifications had been completed, was called *Plemóchoe*, from the name of a large earthen vessel, of considerable depth, and widening from the bottom upwards.

On this day, the last of the feast, as we are informed by Athenæus,‡ they filled *two* of these vessels with water, and having placed one of them towards the East, and the other towards the West, they moved them sideways successively, reciting certain prayers. When these were concluded, they poured the water into a kind of pit, or *channel*, pro-

* Bobo, in the Hiberno-Celtic, implies a *mystery*.

† Monde Primitif. as cited before.

‡ Lib. XI. chap. 15.



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of immortality: their sacred fountain was the fountain of inspiration; but what had they to do with the mysteries of *Ceres*?

As I wish to point out the general analogy between British fable, and that mass of superstition which pervaded other heathen countries, I must be allowed to suggest, that the muses were originally nothing more than *priestesses of Arkite temples*, or attendants on those deified characters, whose history is decisively referred, both by Mr. Bryant and Mr. Faber, to that of the ark, and the Diluvian age.

The first songs which the muses inspired, were in the form of *sacred hymns*, containing the titles and actions of the gods, and describing the rites with which they were worshipped: if therefore, those *gods*, and those *rites*, were *Arkite*, the songs of the muses must have been *the same*.

Deucalion's vessel, which was evidently the ark of Noah, or its representative in a Thessalian temple, is said to have rested upon Mount Parnassus: and the favourite haunt of the muses was about the Castalian spring, upon that mountain.

Mr. Bryant remarks, that when the Athenians sent their first colony into Ionia, the *muses* led the way in the form of bees—*Melissæ*: and adds, that the *Melissæ* were *certainly* female attendants in the Arkite temples.*

In the next page, the learned author tells us, that as the priestesses of Damater (*Ceres*), who sung the sacred hymns, were called *Melissæ*, so that goddess and Persephone,

* Analysis, V. II. p. 376.

had the title of *Melittodes*, from the songs made in their honour.

The *Melissæ*, or muses, were therefore the priestesses of *Ceres*.

Osiris was an avowed representative of the Diluvian patriarch; and his consort, Isis, was the same character as Ceres, the genius of the ark: accordingly, we find the same *nine damsels* amongst their establishment in Egyptian mythology. Diodorus tells us, that Osiris was always attended by a company of musicians, amongst whom were *nine damsels*, accomplished in every art relative to music; that this was the reason why the Greeks called them the *nine muses*, and that their president was Apollo, the king's brother.

Taliesin is not, therefore, unclassical, when he represents the *nine damsels* as having first warmed the mystical cauldron of the *ruler of the deep*, and the *Arkite goddess*. And this circumstance adds another link of connexion between the mythology of Britain, and that of Greece and Egypt.

But whence came the original idea of the purifying water, prepared in this celebrated cauldron?

In the tradition of our ancestors, we find that the mystical vase was peculiarly sacred to the god and goddess of the ark. It must then be referred to something in the history of the deluge; for the discovery of which, it may be proper to take a brief view of the ideas which the Britons entertained respecting that awful event.

The following circumstances may be verified by passages in the Bards and the Triads.

The profligacy of mankind had provoked the *great Supreme* to send a pestilential *wind* upon the earth. A *pure poison descended*—every blast was death. At this time the patriarch, distinguished for his integrity, was shut up together with his select company, in the *inclosure with the strong door*. Here the *just ones* were safe from injury. Presently, a tempest of fire arose. It split the earth asunder, to the great deep. The lake *Llion* burst its bounds; the waves of the sea lift themselves on high, round the borders of Britain; the rain poured down from heaven, and the water covered the earth. But that water was intended as a *lustration*, to purify the polluted globe, to render it meet for the renewal of life, and to wash away the contagion of its *former* inhabitants into the chasms of the abyss. The flood, which swept from the surface of the earth the expiring remains of the patriarch's contemporaries, raised his vessel, or inclosure, on high, from the ground, bore it safe upon the summit of the waves, and proved to him and his associates the water of life and renovation.

Agreeably to these ideas, the cauldron which was kept *boiling* for a *year and a day*; which purified the sacred utensils, and the company assembled at the mystic festival; and with its dregs washed away the sins of the regenerate into the terrestrial channel, may have been regarded as an *emblem of the deluge itself*.

This comes very near to the view which the learned and indefatigable Mr. Maurice has taken of some ancient Hindoo traditions.



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“juices, produced from those streams, trees, and plants,
 “and a mixture of melted gold, that the Soors obtained
 “their immortality.”

“Concerning these extravagant mythological details of
 “the Hindoos (continues Mr. Maurice), I must remark,
 “that however mysterious the allegory, and however wild
 “and romantic the language in which it is clothed, this
 “fact may be depended upon, that there in general lies
 “concealed at the bottom some physical meaning, or deep
 “theological truth.—What can this general and stupendous
 “convulsion of nature shadow out, except the desolation
 “of the earth, during the period of the universal deluge!
 “Who is that physician, so renowned in ancient Sanscrit
 “histories, the great *Dew Danwantaree*, who at length
 “rose from the churned ocean, the white foam of which
 “resembled milk, bearing in his hand a *sacred vase, full of*
 “*the water of life*—unless it be the venerable sage, who
 “rose from the ocean, who gave new life to his expiring
 “species, and in his family upheld the human race?—That
 “great botanist, who first planted the vine, and returned
 “to the ground that *infinite variety of medical herbs, and*
 “*innumerable seeds*, which—*Menu* is represented, as taking
 “into the ark, for the express purpose of renovating de-
 “cayed vegetation after the deluge.—Such is the true
 “meaning of this Avatar; and such—is the true *Danwan-*
 “*taree* of India, who sprung from the foam of the churned
 “ocean, bearing the *Amreeta*, or vital *ambrosia*, to the
 “renovated world.”*

To the reader, who is not furnished with the Indian anti-
 quities, I need not apologize for the length of these ex-

tracts; and, I trust, the learned author will excuse my making so free with his labours, in consideration of the light which they reflect upon the *renovating cauldron* of Ceridwen, and the ruler of the deep, and perhaps also upon the *Kυξεων*, or sacred mixture of the Arkite goddess, and her renovating mysteries. But to return to the British story.

HANES TALIESIN.—CHAP. III.

“ Ceridwen entering just at this moment, and perceiving
 “ that her whole year’s labour was entirely lost, seized an
 “ oar, and struck the blind Morda upon his head, so that
 “ one of his eyes dropped upon his cheek.

“ *Thou hast disfigured me wrongfully*, exclaimed Morda,
 “ *seeing I am innocent: thy loss has not been occasioned by*
 “ *any fault of mine.*”

“ True, replied Ceridwen, *it was Gwion the Little who*
 “ *robbed me.* Having pronounced these words, she began
 “ to run in pursuit of him.

“ Gwion perceiving her at a distance, transformed him-
 “ self into a *hare*, and doubled his speed: but Ceridwen
 “ instantly becoming a *greyhound bitch*, turned him, and
 “ chased him towards a river.

“ Leaping into the stream, he assumed the form of a
 “ *fish*: but his resentful enemy, who was now become an

“ *otter bitch*, traced him through the stream; so that he
 “ was obliged to take the form of a *bird*, and mount into
 “ the air.

“ That element afforded him no refuge; for the lady, in
 “ the form of a *sparrow hawk* was gaining upon him—she
 “ was just in the act of pouncing him.

“ Shuddering with the dread of death, he perceived a
 “ heap of *clean wheat* upon a floor, dropped into the midst
 “ of it, and assumed the form of a single grain.

“ Ceridwen took the form of a *black, high-crested hen*,
 “ descended into the wheat, scratched him out, distin-
 “ guished and swallowed him. And, *as the history relates*,
 “ she was pregnant of him nine months, and when delivered
 “ of him, she found him so lovely a babe, that she had not
 “ resolution to put him to death.

“ She placed him, however, in a coracle, covered with a
 “ skin, and, by the instigation of her husband, cast him
 “ into the sea on the *twenty-ninth of April*.”

Through the fabulous wildness of this chapter, we may discover constant allusions to the history of Ceres, and her mystical rites. Ceridwen here assumes the character of a *fury*. Under that idea, she is elsewhere represented. Taliesin says of himself, that he had been nine months in the womb of *Ceridwen Wrack*, the *hag*, or *fury*. This fury was the goddess of *death*. The death of *Arthur* is implied, by his *contending with the fury in the hall of Glaston-*



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“ *death* and *initiation*, every thing wears a dreadful aspect ;
 “ it is all horror, trembling, and astonishment:—* Accessi
 “ *confinium mortis*, says Apuleius, *et calcato proserpinæ*
 “ *limine*, *per omnia vectus elementa remeavi.*”†

But let us proceed to consider the incidents of the story—
 Ceridwen seizes an *oar*, and strikes the *Dæmon of the sea*
 upon his head.

The instrument was a proper-symbol to be employed by
 the *genius* of a *floating vessel*, and the *action* an emblem of
 her triumph over the *watery element*.

The goddess then transforms herself into a *bitch*. How-
 ever degrading the symbol, these animals seem to have
 had a particular connexion with the mysteries of Ceres and
 Isis.

Virgil, in the sixth book of his *Æneid*, describes all that
 it was lawful to reveal of the Eleusinian mysteries ; and we
 find that the first terrific objects which presented them-
 selves to the senses of his hero, whilst the priestess was con-
 ducting him towards the mystic river, were in the form of
bitches.—‡ *Visæque canes ululare per umbras.* §

Upon this passage, M. De Gebelin remarks—¶ Pléthon

* “ I approached the confines of death, and having nearly trodden the thresh-
 old of Prosperine, I returned, being carried through all the elements.”

† See Ind. Antiq. V. II. p. 312, &c.

‡ And *bitches* seem to howl amidst the gloom.

§ V. 257.

¶ Pletho, in his notes upon the magical oracles of Zoroaster, also speaks of
 the dogs mentioned by Virgil. It is the custom, says he, in the celebration of
 the mysteries, to exhibit to the initiated certain fantoms, in the figure of dogs,
 and many other monstrous spectres and apparitions.

(Scholies sur les oracles magiques de Zoroastre) parle aussi des chiens, dont Virgile fait mention. C'est la contume, dit il, dans la celebration des mystères, de faire paroître devant les initiés, des fantômes, sous la figure des *chiens*, et plusieurs autres spectres et visions monstreuses."*

In the sculpture which, according to this author, represents the Eleusinian cave, Ceres is attended by a dog, and the aspirant in the form of a child, is brought into the cave by another dog.†

Plutarch tells us, that Isis was assisted by certain *dogs*, in the discovery of *Anubis*, the child of Osiris, whom his mother had exposed, because she dreaded the anger of Typhon.

This child, the goddess adopted and educated ; he became her companion and faithful guard. He had the name of *Anubis*, because he displayed the same vigilance in the cause of the gods, which *dogs* manifested in behalf of their human masters.

The tale, *as here related*, can only be regarded as the history of an aspirant, who was initiated into the mysteries of Isis, instructed in the rites and discipline of her temple, and afterwards became her priest.

Mr. Bryant quotes the authority of Diodorus, who informs us, that at the grand celebration of Isis, the whole solemnity was preceded by *dogs*. This author indeed, produces many instances of *gods*, and their representatives, the

priests being termed κῆνες, *dogs*; but he attributes this title to the ignorance of the Greeks, who, according to him, mistook the Hebrew and Egyptian term, *cohen*, a priest, for Κῡων, which in their own language, implies a *dog*.*

But, as the mythology of other nations, not intimately connected with the Greeks, and who did not use their vocabulary, furnishes us with a similar application of equivalent titles; and as *gods* and *priests*, with *dogs'* heads, appear in Egyptian, and other foreign monuments; it may be suspected, that there was something more in these titles, than a mere blunder of the Greeks.

Agreeably to Plutarch's hint, there may have been some allusion to the *fidelity*, *vigilance*, and *sagacity* of the animal. And whatever served to keep aloof profane intrusion, and defend the awful sanctity of the temple, may have been symbolized by the *guardian dog*. Thus the *dog* of Gwyn ab Nudd, the British Pluto, is named *Dor-Marth*,† the *gate of sorrow*: this was no *real dog*, but probably the same as the *Proserpinæ Limen*, which Apuleius approached in the course of initiation.

These particulars may suffice to account for the device of our British mythologist, in transforming Ceridwen, the Ceres or Isis of the Druids, into a bitch; whilst the aspirant was converted into a *hare*. This animal, as we learn from Cæsar, was deemed sacred by the Britons; at the same time it was an emblem of *timidity*, intimating the great terror to which the noviciate was exposed, during the mystical process.

* See Analysis, V. I. p. 40. 108. 329, &c.

† W. Archæol. p. 166.



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herself into a *hen*, which was deemed a sacred animal by the Britons, in the days of Cæsar.*

The singular representation of Ceridwen, as swallowing the aspirant; and of the latter, as continuing for a considerable time imprisoned in her womb, must imply something more than his mere introduction into the sanctuary. This aspirant was intended for the *priesthood*: and we have here the history of his inclosure, in some *ship, cell, or cave*, which more immediately symbolized the person of the mystical goddess. In this inclosure, he was subjected to a rigid course of discipline. Here he studied the fanatical rites, and imbibed the sacred doctrines of Ceridwen.

This is consonant with the practice of other heathens. Porphyry, in his treatise, *De Antro Nympharum*, tells us, that Zoroaster consecrated a natural cell, adorned with flowers, and watered with fountains, in honour of Mithra, the father of the universe: and that the Persians, intending mystically, to represent the descent of the soul into an inferior nature, and its subsequent ascent, into the intellectual world, *initiated the priest*,—in caverns, or places so fabricated as to resemble them.†

I shall return to this subject in a future section, when I inquire into the nature of some of the monuments of Druidism. But I must now remark, that as the completion of the initiatory rites was deemed by the Gentiles a regeneration, or *new birth*, and distinguished by that name; so our aspirant is represented as having been born again, of the mystical Ceridwen.

* Vide De Bello Gallico, L. V. C. 12.

† See Ind. Antiq. V. II. p. 242.

As yet, however, we seem to have been only contemplating the *lesser* mysteries—the *greater* are still to succeed.

After the aspirant had completed his course of discipline in the *cell*, had gone through the ceremonies of the *lesser* mysteries, and had been born again of Ceredwen ; we are told, that this goddess inclosed him in a small boat, covered with skin, and cast him into the sea.

This will be best explained by the Greek solemnities.

The first day of the greater mysteries of Ceres, was called *Agyrme*, the *convocation*, being destined to the reception, ablution, and purification of the candidates.

The second day had the name of Ἀλαδὲ Μυσταί, “ *Noviciates to the sea* :” this being the form by which the herald summoned those who had passed through the lesser mysteries, to the sea shore, for the purpose, as some have supposed, of completing their purification ; but the ceremony seems to have had a further meaning, and it is probable, that on this day, the noviciates embarked upon the sea in certain vessels, commemorative of the real history of Ceres, as genius of the floating ark : for, in *these* mysteries, the whole truth was to be revealed. Accordingly we are told, that Phocion, the Athenian general, taking advantage of this day’s solemnity, put to sea, and engaged the enemy in a naval combat.* But let us observe the progress of the British ceremony.

* Plut. in Vita Phor.

HANEŠ TALIESIN.—CHAP. IV.

“ In those times, Gwyddno’s wear stood out in the beach,
 “ between Dyvi and Aberystwyth, near his own castle.
 “ And in that wear, it was usual to take fish, to the value
 “ of a hundred pounds, every year, upon the eve of the
 “ first of May.

“ Gwyddno had an only son, named Elphin, who had
 “ been a most unfortunate and necessitous young man.
 “ This was a great affliction to his father, who began to
 “ think that he had been born in an evil hour.

“ His counsellors, however, persuaded the father to let
 “ this son have the drawing of the wear on that year, by
 “ way of experiment; in order to prove whether any good
 “ fortune would ever attend him, and that he might have
 “ something to begin the world.

“ The next day, being *May-eve*, Elphin examined the
 “ wear, and found nothing: but as he was going away, he
 “ perceived the coracle, covered with a skin, resting upon
 “ the *pole* of the dam.

“ Then one of the wear-men said to him, Thou hast never
 “ been completely unfortunate before this night; for now
 “ thou hast destroyed the virtue of the wear, in which the
 “ value of a hundred pounds was always taken upon the
 “ eve of May-day.

“ How so? replied Elphin—that coracle may possibly
 “ contain the value of a hundred pounds.



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“ Water has the property of conferring a blessing. It is
 “ meet to think rightly of God. It is meet to pray earnestly
 “ to God ; because the benefits which proceed from him,
 “ cannot be impeded.

“ *Thrice have I been born.* I know how to meditate. It
 “ is woeful that men will not come to seek all the sciences
 “ of the world, which are treasured in my bosom ; for I
 “ know all that has been, and all that will be hereafter,” &c.

Let us now make a few observations upon our mythologist's account of those mystic rites, to their final completion.

I have already taken notice that Taliesin, *radiant front*, was properly a title of the sun, and thence transferred to his priest. This priest had now, for a complete year, attended the preparation of the mystical cauldron : he had received the water of inspiration, and with it the sacred lessons of Ceridwen : he had been received and swallowed up by that goddess, and had remained for some time in her womb, or had been subjected to a course of discipline in the mystical cell, and at length he had been born again.

But after this, we find him inclosed in a coracle, or small boat, cast into the sea, and consigned into the hands of Gwyddno Garanhir, and his son Elphin.

The very process here described, evidently relates to a connected series of mystical rites, allusive to one history : and the character and connexions of Ceridwen, the great

agent, compared with the import of the mysteries of Ceres, as elucidated by Mr. Bryant and Mr. Faber, abundantly prove, that the reference must be made to the history of the deluge.

According to this tale, therefore, the Britons celebrated the commemoration of the deliverance out of the ark upon the eve of May-day. And if they supposed the deluge to have continued for a year and a day, the period which was employed in preparing the mystical cauldron, the anniversary of its *commencement* would fall, of course, upon the *twenty-ninth of April*.

As Ceridwen threw the coracle into the sea upon that day, so opportune for the drawing of Gwddno's wear on the morrow, it may be inferred, that Gwyddno and his son were intimately connected with the family of Ceridwen. Taking all circumstances into account, we may even presume, that they were the same as her husband *Tegid*, and her unfortunate son *Avagddu*.

Tegid, indeed, is said to have had two sons, whereas Gwyddno is described as having but one at this time: but it may be replied, that *Morvran*, the *raven of the sea*, had deserted his family, previous to the debarkation from the ark.

The idea here suggested respecting Gwyddno, differs from the received opinion of the Welsh, which Mr. Owen thus details in his *Cambrian Biography*.

“ Gwyddno Garanhir, or Dewrarth Wledig, was a Prince
“ of Cantrev y Gwaelod, and also a poet, some of whose
“ composition is in the Welsh Archaiology. He flourished

“ from about A. D. 460, to '520. The whole of his territory was inundated by the sea in his life-time, and it forms the present Cardigan Bay.”

The whole of this account, though *literally* understood in the country, appears to me nothing more than a piece of local mythology, of the same kind as those tales, which assert the submersion of cities in the lakes of Wales. But let us hear the record of the catastrophe, as preserved in the Triads.

“ Seithinin the *Drunkard*, the son of Seithin Saidi, King of Dyved, in his liquor let in the sea, over Cantre'r Gwaelod, so as to destroy all the houses and lands of the place, where, prior to that event, there had been *sixteen cities*, the best of all the towns and cities of Wales, excepting Caerleon upon Usk. This district was the dominion of Gwyddnaw Garanhir, King of Caredigiawn. The event happened in the time of *Emrys*, the sovereign. The men who escaped the inundation, *came to land* in Ardudwy, in the regions of Arvon, and in the mountains of Snowdon, and other places which had hitherto been uninhabited.” *

This is, undoubtedly, the substance of an old *Mabinogi*, or *mythological tale*, and ought not to be received as authentic history. For, in the first place, Cardigan Bay did exist in the time of Ptolemy, who marks the promontories by which it is circumscribed, and the mouths of the rivers which it receives, in nearly the same *relative* situations which they retain at present. But neither Ptolemy, nor



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the Great,* a mystical personage of the same family. As dragons were harnessed in the car of the British *Ked*, as well as in that of Ceres, the concealing of these animals, in a city of the *higher powers*, must imply an establishment of her mysteries.

The land of Gwyddno is said to have been inundated in the time of *Emrys*, the sovereign. This is the personage from whom the temple of *Stonehenge*, as well as the *sacred city* in Snowden, derived its name. If the Britons of the fifth century had a monarch who bore this title, we can only say, that like his successors *Uthyr* and *Arthur*, he was complimented with a name out of the vocabulary of the Druids; and that the age of *Emrys* was *any age*, which acknowledged the *Helio-arkite* superstition.

Let us then return to the dominions of Gwyddnaw. We are told that his castle stood near the shore, between *Dyvi* and *Aberystwyth*: and that his wear, in which a valuable capture was annually made, upon the eve of May-day, was near that castle, in the opposite beach. This gives the same topography of the coast which we find at present; and the stated period of the capture points to some mystical meaning. It connects the tale of Gwyddnaw with that of *Ceridwen*, who chose the time and place, in the exposure of the coracle, so conveniently for its recovery in the mystical wear, upon the sacred eve. Hence we may expect to find, that Gwyddnaw was the same character as *Seithinin*, or *Serthin*, who introduced the sea over the land, and conse-

quently the same as *Tegid*; or a representative of the great patriarch.

His name seems to imply *priest of the ship*, from *Gwydd*, *presence*, *attendance*, and *Naw*, an old term for a *ship*, which is retained by Taliesin and Meugant.*

This prince had the surname or title of *Garanhir*, which literally means, the *long* or *high crane*. As to the propriety of this title, it has been already seen, that the *tauriform god*, of the continental Celtæ, was styled *Tri-garanos*, from the circumstance of his carrying *three cranes*; and I may add, that Mr. Bryant has remarked the same symbolical bird, in the Helio-arkite superstition of other nations. The Egyptian *crane*, Abis or Ibis, he tells us, for its great services to mankind, was held in high honour, being sacred to the god of light. He adds that *Geranos*, the Greek name of this bird, was a title of the *sun* himself, and that the priest of Cybele, the same character as our Ceridwen, was styled *Carnas*, which was a title of the deity whom he served, and of the same purport as the former.†

The names *Gwyddnaw* and *Garanhir* appear, therefore, to have had a marked reference to Arkite superstition, and to the character of Ceres, or Cybele.

But, as the mythological personages of the Britons,

* Mal ymsawdd yn llyn heb Naw
W. Archaiol. p. 27.

Myned e Fenai cyn ni'm bu Naw
Ibid. p. 159.

† See Analysis, V. I. p. 47.

If we advert to the natural history of the crane, he is an aquatic bird, and a great fisher; so Gwyddnaw was a *Diluvian* priest, and a *fisher of men*.

though few in reality, are honoured with a multiplicity of titles, importing the various functions which they filled, or alluding to the several circumstances of their history; so the same Gwyddnaw is distinguished by the name of *Dew-rarth Wledig*. The first of these terms implies the *mighty bear*, and is nearly synonymous with Arthur, the mythological representative of the patriarch: whilst *Wledig* is a title of such eminent dignity, that it is only applied to sovereigns of the highest order.

Elphin, the son of this personage, is represented as having been a *most forlorn and unfortunate character*, previous to the opening of the coracle, or mystical *ark*; but afterwards he became illustrious. As the *preparation of the cauldron* was designed for the benefit of *Avagddu*, and the *drawing of the wear*, for that of *Elphin*, and as these mystical rites had a mutual connexion and dependence, I think it highly probable, that under these two names, we have a description of the same personage.

The mystical poems represent Maelgwn, as having confined Elphin in a strong stone tower. This may be mere mythology, or it may imply, that the Venedotian king of that name, prohibited some of the heathenish rites of the Britons.

Be this as it may, we find that Taliesin, the great president of the Bards, devotes himself intirely to the interest of Elphin, styles him his *sovereign*, and drops many hints, which evidently place him in the connexion of the British Ceres. Thus—"I came to Teganwy, to maintain the contest with Maelgwn, the greatest of delinquents: in the



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this name, because he was redeemed, at his weight in gold, when he had fallen into the hand of the enemy.*

Hywel, the son of *Owen*, prince of North Wales, says of this personage—

Ton wen orewyn orwlych bedd,
Gwyddfa Ruvawn Bevyr, Ben Teyrnedd†

“ The white wave, with its foamy edge, sprinkles the
“ grave; even the mount of the presence of Rhuvawn
“ Bevyr, the chief of sovereigns.”

These and similar titles, which the Triads and mystical Bards confer upon Gwyddnaw and his son, are surely inapplicable to the lords of a single Cantred, which was now lying in the bottom of Cardigan bay. Their story has been misunderstood; and the titles which primarily belonged to the Helio-arkite patriarch, were transferred to those *priests* who supplied his place, in certain departments of the mystic rites; and particularly, in the finishing scene, where the truth was to be revealed.

Here the noviciate was committed to the *sea*, which represented the *deluge*, in a *close coracle*, the symbol of the *ark*; and after the example of the *just patriarch*, was to be saved from this image of the flood, at Gwyddnaw's *wear*, the type of the *mount* of debarkation.

This wear, I conjecture, from its marked topography,

* W. Archaiol. V. II. p. 15 and 69.

† Ibid. p. 277.

was no other than the natural causeway, or reef of rocks, in Cardigan bay, which the Welsh call *Sarn Badrig*.

With these ideas, the poems ascribed to Gwyddnaw, exactly correspond. They seem to be nothing more than old songs, designed to be chaunted at these mystical representations; but their style and orthography are so very uncouth, that it is difficult to ascertain the meaning of some passages.

One of them is said to have been sung at the time, when the sea covered the land of Gwyddnaw. It contains an imprecation upon some *damsel* who *poured the sea over the land*.

This Nereid or Fury, is described as—

Fynnawn wenestyr mor terwyn—

“The attendant on the fountain of the raging sea.” The calamity, as usual, is ascribed to the prevalence of *pride* and *excess*. The water covers the plains. They call, in their extreme distress, upon God, who had provided the chair of *Kedawl*, the *Beneficent*, which is a title of the Arkite goddess, as a place of refuge. Here Gwyddnaw, the *priest of the ship*, confines himself in his chamber, and is preserved from the calamity.

The subject of another of these poems is a contention, between Gwyddnaw and Gwyn ab Nudd, the *Demon* who presided over Annwn, the *deep*, or *abyss*.

I shall attempt the translation of another little poem, ascribed to Gwyddnaw, as it throws considerable light upon

his character and office. It is evidently a formula in the celebration of the mystical rites. It pertains to the ceremony of *inclosing the aspirant* in the *coracle*, and launching him into the water, as described in *Hanes Taliesin*, and the reputed author supports the dignity of *Hierophant*.

The Probationer, seeing the wear, or *Sarn Badrig*, at a prodigious distance, and trembling at the thought of the perilous adventure, exclaims,

“ Though I love the sea beach, I dread the open sea: a
“ billow may come, undulating over the stone.”

To this, the solemn Hierophant replies—

“ To the brave, to the magnanimous, to the amiable, to
“ the generous, who boldly embarks, the *ascending stone* of
“ *the Bards will prove the harbour of life! It has asserted the*
“ *praise* of HEILYN, the *mysterious impeller of the sky;*
“ *and, till the doom shall its symbol be continued.*”

PROBATIONER.

“ Though I love the strand, I dread the wave: great has
“ been its violence—dismal the overwhelming stroke. Even
“ to him who survives, it will be the subject of lamen-
“ tation.”

GWYDDNAW.

“ It is a pleasant act, to wash on the bosom of the
“ fair water. Though it fill the receptacle, it will not
“ disturb the heart. My associated train regard not its
“ overwhelming.

“ As for him who repented of his enterprize, the lofty



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Gwyddnaw and his assistants, ought to have been well acquainted with the setting of the currents, though it be fairly admitted, that occasionally, they made a sacrifice to the *deep*.

The doctrine inculcated by this perilous ceremony, is sufficiently obvious. The same superintending providence, which had protected the *magnanimous* and *amiable* patriarch, from the waters of the deluge, would likewise distinguish his worthy descendants; and by conducting them in safety to the sacred landing place, ascertain their due admission to the privileges of the Bardic religion. At the same time, the very form and condition of this ceremony must have deterred the pusilanimous candidate, as well as *him* that was conscious of secret crimes.

Fortunately, this was the last hazardous scene in the initiatory rites of the Druids. For we find, that as soon as Elphin had extricated the aspirant from his coracle, he received him in his arms, gently lifted him upon his steed, or into his *ship*, for such were the mythological steeds of the Britons, conducted him to his father, and acknowledged him a complete Bard of the highest order.

The old Bards speak in magnificent terms, of the benefits which were derived from these mysterious rites. They were viewed as most important, to the happiness of human life. They imparted sacred science in its greatest purity and perfection; and he who had completed his probation, was called *Dedwydd*, one who has recovered intelligence, or rather, *has been brought back into the presence*. It is nearly equivalent to the Greek term, *Εποπτης*, which describes a person who had been initiated into the greater mysteries.

Upon this subject, the little poem said to have been recited by Taliesin, immediately after he had gone through the concluding ceremony, is worthy of remark. He describes himself as *thrice born*, that is, *once* of his natural parent, *once* of Ceridwen, and *lastly* of the mystical coracle. As a consequence of this regeneration, he knew how to *think rightly of God*; he perceived that the benefits derived from him could not be impeded. All the sacred science of the world was treasured in his bosom; he knew all that had been, and all that would be hereafter.

This epilogue to the mysteries in its present form, has two stanzas more than what I have translated: in one of these, the Bard acknowledges a Divine Providence; but he introduces a christian idea, representing the *son of Mary* as the pledge of his happiness. ✓

He then tells us, that God, the true Creator of heaven, with whom he had a sure refuge, had been his instructor, and his guardian, and that he would finally take him to himself.

Thus the author, whoever he was, mixes his Bardism with some reference to the christian system. But, as his reflections result from the celebration of rites, which were certainly heathenish, we cannot doubt, but that they were of the same kind with the formula which had been used by his heathen predecessors, upon the same occasion. And how exactly his sentiments, making allowance for his christian allusions, corresponded with those which resulted from the mysteries of Ceres, may be learned from the great Bishop Warburton.

His lordship, having remarked the division of the Eleusinian mysteries, into the *less* and the *greater*; and having stated, that in the former, was inculcated the general belief of a Providence, and a future state, and that they were only preparatory to the *greater*—thus proceeds—

“ But there was one insuperable obstacle in paganism,
 “ to a life of purity and holiness, which was the vicious
 “ examples of their gods.”——“ There was a necessity
 “ therefore of remedying this evil, which could only be
 “ done by striking at the root of it; so that such of the
 “ initiated, as were judged capable, were made acquainted
 “ with the whole delusion. The mystagogue taught them,
 “ that *Jupiter, Mercury, Venus, Mars,* and the whole
 “ *rabble* of licentious deities, were indeed, only *dead mor-*
 “ *tals*, subject in life, to the same passions and vices with
 “ themselves; but having been, in several instances bene-
 “ factors to mankind, grateful posterity had deified them;
 “ and with their virtues, had indiscreetly canonized their
 “ vices. The fabulous gods being thus routed, the *supreme*
 “ *cause of all things* of course, took their place: HIM
 “ they were taught to consider, as the Creator of the uni-
 “ verse, who pervaded all things by his virtue, and go-
 “ verned all things by his providence. From this time, the
 “ initiated had the title of ΕΠΟΡΤΗΣ, or, *one that sees things as*
 “ *they are, without disguise*; whereas, before he was called
 “ ΜΥΣΤΗΣ, which has a contrary signification.”*

* Divine Legation, V. I. p. 148.



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“ Whilst I was inclosed within its ribs, the sweet Awen
 “ rendered me complete: and my law, without audible lan-
 “ guage, was imparted to me by the old *giantess*, darkly
 “ smiling in her wrath; *but her claim was not regretted when*
 “ *she set sail.*”

The Bard then enumerates the various forms which he had assumed, in order to elude the grasp of Ceridwen. These changes do not seem to relate to the Druidical doctrine of *transmigration*; they rather express the several characters, under which the aspirant was viewed in the successive stages of initiation.

The piece concludes thus.

Fföes yn ronyn gwyn, gwenith lwys,
 Ar ael llen carthen i'm carfaglwys.
 Cymmaint oedd ei gweled, a chyfeb Rewys,
 A fai yn llenwi, fal llong ar ddyfrwys:
 Mewn boly tywyll i'm tywalltwys:
 Mewn mor *Dylan*, i'm dychwelwys:
 Bu goelfain i'm, pan i'm cain fygwys;
 Duw Arglwydd, yu rhydd, a'm ihyddhawys.

“ I fled in the form of a fair grain of pure wheat: upon
 “ the edge of a covering cloth, she caught me in her
 “ fangs. In appearance, she was as large as a *proud mare*,
 “ which *she also resembled*—then was she swelling out, *like*
 “ *a ship upon the waters. Into a dark receptacle she cast*
 “ *me. She carried me back into the sea of DYLAN.* It
 “ was an auspicious omen to me, when she happily suffo-
 “ cated me. God the Lord freely set me at large.”

In these remarkable lines, the Bard treats of a *course of*

penance, discipline, and mystical instruction, which had contributed to purify, complete, and exalt his character, and to liberate him from the ills of mortality.

These mystical lessons must have consisted in *scenical* or *symbolical* representation; for his law was imparted to him, *without the intervention of language.*

And they commenced in the hall of Ceridwen, who is represented as an *old giantess*, as a *hen*, as a *mare*, and as a *ship*, which set sail, lifted the Bard from the earth, and swelled out like a ship upon the waters. It was also a *sacred* ship, for it is called *Llan*, a *sanctuary*, or *temple*; and it was the *Diluvian ark*, for it inclosed the noviciate, and carried him back into the sea of *Dylan*, or *Noah*. Ceridwen was, therefore, what Mr. Bryant pronounces Ceres to have been, the *genius of the ark*; and her mystic rites represented the memorials of the deluge.

From the language of the Bard, it should seem that this goddess was represented by a series of emblems, each of which was regarded as her image: or else, that she was depicted under one compound symbolical figure, in the same manner as Diana or Hecate, the lunar ark, which is described by the author of the Orphic Argonautics, as having the heads of a *dog*, a *horse*, and a *lion*.*

And that the ancient Britons actually did pourtray this character in the grotesque manner suggested by our Bard,

ish

figure, compounded of a *bird*, a *boat*, and a *mare*.

S

* Faber's *Myst. of the Cabiri*, V. I p. 280.

It may be thought a whimsical conceit in our B Bard, to describe his Arkite goddess under the character of a *mare*. But Taliesin is still classical. Mr. Bryant notices, that Ceres was not only styled *Hippa*, the *mare*, but that she was represented as having been changed into the form of that animal.*

The same learned author refers to the patriarch D the character of Dionusus,† who was supposed to have been *twice* born, and thence was styled Διφύνης. Some the intermediate state is taken into account, and he is presented as having experienced *three* different lives. the authority of the Orphic hymns is quoted, in which this deity has the titles of Τριφύνης, of *three natures*, and *thrice born*. Just so, we have heard Taliesin, in the poem before us, declare — *Teirgwaith a'm ganed—Thrice born*. The last birth of Dionusus, adds Mr. Bryant, was from *Hippa*, the *mare*, certainly the *ark*, at which nature herself was renewed.§

That the representations which we have in this poem of Taliesin are authentically derived from the mythol



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of Ceridwen, is variously represented. *Here*, it is limited to nine *nights*; but elsewhere; we are told, it was nine months.

Mi a fum naw mîs hayach,
Ym mol Geridwen Wrach:
Mi a fum gynt Wion bach;
Taliesin ydwy bellach.*

“ I have been, for the space of nine months, in the belly
“ of *Ceridwen the Fury*: I was formerly Gwion the Little;
“ henceforth I am Taliesin.”



Amongst the ancient poems relative to this mystical personage, I must distinguish one, which is entitled *Cadair Ceridwen*;† in which she is brought forward to speak for herself: or rather, her minister and representative speaks in her name, and touches upon some curious topics of her history.‡ The piece begins thus.‡

Rhëen rym awyr! tithâu
Cereifant o'm correddeu:
Yn newaint, ym mhlygeineu,
Llewychawd yn lleufeieu.
Mynawg hoedl, Minawg ap Lleu,
A welais i yma gynneu;

* W. Archaiol. p. 19.

† The chair of *Ceridwen*.

‡ W. Archaiol. p. 66.

Diwedd yn llechwedd Lleu :
Bu gwrdd ei hwrdd ynghadeu.

“ *Sovereign of the power of the air !* even thou puttest an
“ end to my wanderings. In the *dead of night*, and at the
“ *dawns*, have our lights been shining Decreed is the con-
“ tinuance of life to *Minawc*, the son of *Lleu*, whom I saw
“ here awhile ago, and for the last time, upon the slope of
“ the hill of *Lleu* : dreadfully has he been assaulted in the
“ conflicts.”

The *sovereign of the power of the air* seems to be the same character as *Heilyn*, the *most mysterious impeller of the sky*, mentioned in the poem of Gwyddnaw. By this title, it might be thought that the Bards meant to describe the *Supreme Being*, who put an end to the calamity of the deluge : but I observe, that in the poem, called the *Chair of Teyrn On*,* *Apollo*, or the solar divinity, is styled, *Heilyn Pasgadwr—Heilyn the Feeder*.

As the ark had wandered upon the surface of the waters, so *Ceres*, the genius of the ark, is represented as having *lighted torches*, and wandered over the whole earth in search of her daughter, who had been carried away by the king of the deep. To *these torches*, or to those which were carried in the celebration of the nocturnal mysteries, and in commemoration of the state of darkness, in which the patriarch and his family had been involved,† we have a manifest allusion in the verses before us.

Minawc, the son of *Lleu*, to whom a *continuance of life*

* Appendix, No. 4.

† Bryant's Analysis, V. II. p. 331.

had been decreed, and who had taken his departure from the ARK, upon the slope of the hill, was clearly a representative of the patriarch Noah. And his British title seems to have had more than an accidental similarity to one which was conferred upon him by other heathens.

Mr. Bryant tells us, that *Meen, Menes, Menon*, and the like, were titles by which the *Deus Lunus*, that is Noah, was distinguished in different countries :* that the votaries of the patriarch, who was called *Meen* and *Menes*, were styled *Minyæ* ; which name was given them, from the object of their worship ;† that the *Menæi*, in Sicily, were situated upon the river *Menais* ; that they had traditions of a deluge, and a notion that Deucalion was saved upon Mount *Ætna*, near which was the city *Noa* ; that there were of old *Minyæ* in Elis, upon the river *Minyas* ; and that the chief title of the Argonauts was that of *Minyæ*.‡

It is a remarkable coincidence, that the same patriarch was worshipped by the name of *Minauc*, in the island *Mona*, and upon the river *Menai*.

It may also deserve notice, that the sentimental picture exhibited in this British passage, has a striking coincidence with the concluding ceremonies in the nocturnal mysteries of the *just person*, and those of the *Arkite Athene*, mentioned in the *Orphic Argonautics*, and thus described by Mr. Bryant.]

“ By *Αἰών Αἰών* was meant *Arkite providence* ; in other

* *Analys* V. II. p. 509.

† *Ibid.* p. 242.

‡ *Ibid.* p. 510.



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‘ forth a woman composed of flowers; and early did he
 “ conduct to the right side (as he wanted a protecting
 “ rampart) the *bold curves*, and the *virtue of the various*
 “ *folds*: and he formed a steed upon the springing plants,
 “ with illustrious trappings.”

Ceridwen, having spoken of the conclusion of her *wanderings*, and the continuance of life, which was decreed to *Minauc*, adverts to the history of *Avagddu*, *utter darkness*, or *black accumulation*, her late unfortunate son. He was now become *Dedwydd*, or Εὐδωκίης, and formed for happiness. This felicity he seems to have attained by means of the *lady*, whom *Gwydion* composed of flowers, adorned with the *bold curves* and *various folds*, and graced with a *stately steed*. This personage could have been no other than the *Genius of the Rainbow*, whom we shall presently find introduced by her *proper name*, and whose province it was to constitute a *protecting fence*.

Gwydion, the son of *Don*, is a great agent in these mystical poems. In another piece of Taliesin’s,* we find him counselling *Hu*, or *Aeddon*, the patriarch, to impress the front of his shield with an *irresistible* form, by means of which, both he and his chosen rank, triumphed over the demon of the waters.

This *Gwydion ab Don*, was the same character as *Mercury* the son of *Jove*, or *Hermes*, the -counsellor of Cronus or Saturn, mentioned in the fragment of Sanchoniathon.

* Appendix, No. 10.

Ceridwen, in the next place, touches upon her own endowments and privileges.—

Pan farmer y cadeiiau,
 Arbennig uddun y fau :
 Fynghadair, a'm pair, a'm deddfon,
 A'm araith drwyadl, gadair gysson.
 Rym gelwir gyfrwys, yn llys Don—
 Mi, ag Euronwy ag Euron.

“ When the merit of the presidencies shall be adjudged,
 “ mine will be found the superior amongst them—my *chair*,
 “ my *cauldron*, and my *laws*, and my pervading *eloquence*,
 “ meet for the presidency. I am accounted skilful in
 “ the court of Don (Jove) and with me, Euronwy and
 “ Euron.”

The *cauldron* of Céridwen has already engaged our notice. Her *chair* or *presidency*, must imply her *sanctuary*, together with its due establishment, and all the rites and

A, hyd frawd, parawd yn Europa.

“ I saw a fierce conflict in the vale of Beaver,
“ of the Sun, at the hour of dawn, between t
“ *Wrath* and *Gwydion*. On the day of Jove,
“ birds of Wrath) securely went to Mona, to
“ *sudden shower* of the sorcerers: but the goddess
“ *ver wheel*, of *auspicious mien*, the dawn of se
“ *greatest restrainer of sadness, in behalf of th*
“ speedily throws round his hall, the *stream of th*
“ *a stream which scares away violence from the*
“ *causes the bane of its former state, round the c*
“ *world to subside*. The books of the Ruler of t
“ record no falshood. The *Chair* of the Preserve
“ *here*; and till the doom, shall it continue in E

I would recommend the whole of this passage
tention of the learned, as a subject of importance

• The original word may be a compound of *Kéd*, the Arkite
Gwid, a *whirl*, or *revolution*. Thus Cynddelu says of himself, a
fraternity—

Gwyr a'n cydberchid uch gwîd gwenen.

“ We are men who have been mutually honoured over the
“ *white stream*.”—Alluding to their initiation into Arkite myster.

See Owen's Dic



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doubtedly the same, which are introduced in Taliesin's elegy, upon the priest of Mona,* by the names of *Math* and *Eunydd*, and described, as introducing the confusion of nature, at the deluge.

Math ag Eunydd, hudwydd gelfydd
Rydd elfinor.

“ *Math* and *Eunydd*, masters of the magic wand, let
“ loose the elements.”

From these agents of desolation, the birds of wrath now demand a *sudden shower*, evidently for the purpose of producing a second deluge, that they might triumph over Gwydion.

This new calamity was prevented by *Arianrod*, the goddess of the silver wheel, whom Gwydion produced from a combination of flowers. This lady, who was the *dawn of serenity*, poured fourth the stream of the *rainbow*; a stream, which not only *scared away violence from the earth*, but also removed the *bane*, or *poison* of the deluge, to which the mystical bards have frequent allusions.

This representation is clearly derived from the history of *Noah*, and of the *bow in the cloud*, that sacred token of the covenant which God made with man, and of the promise, that *the waters should no more become a flood to destroy all flesh*. But the incidents which this poem blends with the truth of sacred history, furnish a convincing proof,

* Appendix, No. 10.

that the Bârdic account was derived through the channel of heathenism.

In the conclusion, we are told, that the *Chair* or presidency of the *Preserver*, namely, *Ceridwen*, was established here, and so firmly, that it is confidently added, it should continue to the end of time.

This poem was evidently intended to be sung or recited, in the ceremonies of a heathen solemnity, by a priest or priestess, who *personated Ceridwen*; but some paltry and mendicant minstrel, who only chaunted it as an old song, has tacked on three lines, in a style and measure, totally different from the preceding verses.—

An rhothwy y Drindawd
Trugaredd Dyddbrawd—
Cein gardawd gan wyida!

“ May the Trinity grant us mercy in the day of judgment!—*A liberal donation, good gentlemen!*”

The old poem, called the *Chair of Taliesin*, furnishes a long list of the various apparatus, requisite for the due celebration of the feast of *Ceridwen*: and particularly, enumerates several of the ingredients of the mystical cauldron.

As the curious might wish to compare this British account, with the hints which ancient authors have thrown out, respecting the superstition of the Druids, and with

what has been recorded of the mystical rites of other countries; I shall insert the whole of this obscure piece, with the best translation, and explanatory notes which I can supply.

We here find the character of the Arkite goddess identified with that of the *Moon*. Of this circumstance, I have already taken some notice, and have shewn, from Mr. Bryant and Mr. Faber, that such confusion of characters was not peculiar to British mythology.

KADEIR TALIESIN.*

Mydwyf merwerydd
 Molawd Duw Dofydd,
 Llwrw cyfranc cewydd
 Cyfreu dyfnwedydd.
 Bardd, bron Sywedydd,
 Ban adleferydd
 Awen Cudd Echwydd
 Ar feinoeth feinydd.

Beirdd llafar lluc de,
 Eu gwawd nym gre
 Ar ystrawd ar ystre:
 Ystryw mawr mire.

Ac mi wyf cerdd fud
 Gogyfarch feirdd tud:

* W. Archaiol. p. 37.



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character as distinguished from the mere *poet*, and even from the *Bard of the household*, who was an officer of no mean rank, in the British court, as we learn from the laws of *Howel*. It was his privilege to be entertained at the king's table, to be endowed with free land, to have his wardrobe furnished, and his steed *provided* at the king's expence; yet, he was to give place to the *Cathedral Bard*, or priest, of the ancient national order.

Though I must leave several things in this poem unexplained, it may seem proper to take notice of other particulars, and throw what light I can upon them.

Merwerydd, in the first line, comes from *Marwor*, *embers*, or *hot coals*. It seems to have denoted a person who had the charge of keeping up a fire. The term at present, implies that kind of *madness* or *enthusiasm*, which we suppose to have possessed the heathen prophets. *Dovydd* (line 2) is literally, the *Tamer*, *Domitor*. *Cewydd*, in the next line, an *associate*, from *Caw*, a band or-circumscription. Hence *Prydain*, *Dyvnwal*, and *Brân* are styled *Ban-Cewyddion Teyrnedd*, *consolidating sovereigns*.* *Sywedydd* (line 5) a *mystagogue*, or *revealer of mysteries*. *Ys-yw-wedydd*, a *declarer of what is*. We find *Syw*, pl. *Sywed*, and *Sywion*, in the same sense. *Cúdd*, (line 7) the *dark repository*—the *Ark*.

To proceed with our Bard—

Pwy ainlenwis câs
 Camp ymhob noethas
 Pan yw Dien gw lith
 A llad gwenith

* W. Archæol. V. II. p. 63.

A gwlad gwenyn
 A glud ac ystor
 Ac elyw tramor
 Ac eurbibeu Lleu
 A llon ariant gwiw
 A rhudd em a grawn
 Ag ewyn eigiawn
 Py ddyfrys ffynnawn
 Berwr byr yr ddawn
 Py gysswllt gwerin
 Brecci bonedd llyn
 A llwyth Lloer wehyn
 Lleddf lloned Verbyn.

“ The man of complete discipline has obtained the meed
 “ of honour, in every nightly celebration, when *Dien* is pro-
 “ pitiated with an offering of wheat, and the suavity of bees,
 “ and incense and myrrh, and aloes, *from beyond the seas*,
 “ and the gold pipes of *Lleu*, and cheerful, precious, silver,
 “ and the ruddy gem, and the berries, and the foam of
 “ the ocean, and cresses of a purifying quality, laved in the
 “ fountain, and a joint contribution of wort, the founder of
 “ liquor, supplied by the assembly, and a raised load se-
 “ cluded from the moon, of placid, cheerful Vervain.”

This passage, without an atom of poetical merit, and consisting of a mere list of trifles, derives some importance, from the high consideration which those trifles once obtained in our native country. Upon this score, I would ground my apology for lengthening the paragraph, with some attempts at elucidation.

Noethas, (line 24) a *mighty solemnity*; from the old term

Noeth, the *night*: whence we have *He-noeth*, this *night*; *Mei-noeth*, a *serene night*, or *May-eve*; *Peu-noeth*, every night, and *Tia-noeth*, the *morrow*, or *beyond the night*: *Noethas* also implies an *unveiling*, or *uncovering*; and the priest of Ceridwen, or the *moon*, may have selected this term, either because the night disclosed the object of his veneration, or because her mysteries were *unveiled* only in the night.

In my translation of the 25th line, I have rendered *Gwlith*, as a verb, to *attract*, to *persuade gently*, to *propitiate*. It had such a meaning formerly; hence we read in the Gododin, *Gwlith Eryr*, the *eagle's allurer*.* *Gwlith*, in the modern Welsh, only means *dew*; and the line might be rendered *when the Divine dew descends*; but the context seems to require the meaning which I have given to it, and in rendering particular passages in poems, which relate to the Druidical superstition, and which have been obscure for a thousand years, it is necessary to keep in view the general subject, and to compare part with part.

Llad, (line 26) a *benefit*, *gift* or *offering*: in the printed copy, the orthography is improperly modernized into *Lladd*, to *cut*, *reap*, or *mow*. The *Briallu*, or *primroses*, mentioned in a subsequent line, were not to be procured at the season of *cutting wheat*.

Gwolid or *Gwlydd*, (line 27) I am not certain whether he means *honey*, or the plant *Samolus*, which was called *Gwlydd*; but I rather think, the latter is here intended. Dr. Borlase remarks, that "the Druids experienced great

* Song 11. See the ensuing Section.



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Anointing with this, they thought the readiest way, to obtain all that the heart could desire, to keep off fevers, to procure friendships, and the like. It was to be gathered at the rise of the dog star, without being *looked upon, either by the sun or moon*. In order to which, the earth was to be propitiated by a libation of honey. In digging it up, the left hand was to be used. It was then to be waved aloft, and the leaves, stalk, and roots, were to be dried separately in the shade.

The couches at feasts, were sprinkled with water, in which this plant had been infused.*

Most of the ingredients enumerated in this passage, seem to have been used in the preparation of the mystical cauldron; and they may be regarded as the simples, which Ceridwen was fabled to have selected, with so much care and ceremony.—But let us go on with the catalogue.

A Sywion synhwyr
 A sewyd, am Loer
 A gofrwy gwedd gwyr
 Gwrth awel awyr
 A mall a merin
 A gwadawl tra merin
 A chwrwg gwydrin
 Ar llaw pererin
 A phybyr a phyg
 Ag urddawl Segyrffyg
 A llyseu meddyg
 Lle allwyr Venffyg.

* Antiq. of Cornwall, B. II, C. 12.—From Play, L. XXV. C. 9.

“ With priests of intelligence, to officiate in behalf of
 “ the *moon*, and the concourse of associated men, under
 “ the open breeze of the sky, with the *maceration* and
 “ *sprinkling*, and the portion after the sprinkling, and the
 “ *boat of glass* in the hand of the stranger, and the stout
 “ youth with pitch, and the honoured Segyrffyg, and me-
 “ dical plants, from an exorcised spot.”

The *boat of glass* (line 46) was a token of the same import as the *Anguinum*, or *Glain*, as I have already remarked. In the second volume of Mountfaucon's *Antiquities*,* there is a sculpture which illustrates this passage. It is a bass-relief, found at Autun, and represents the chief Druid, bearing his sceptre, as head of his order, and crowned with a garland of oak leaves; with another Druid, not thus decorated, approaching him, and displaying in his right hand a crescent, of the size of the moon, when six days old. ,

The *pitch* (line 48) was, I suppose, for the *faculæ* or *torches*, which were carried during the celebration of the nocturnal mysteries.

Segyrffug means *protecting from illusion*. I imagine it was the name of some plant. The populace of Wales ascribe the virtue implied by this name, to a species of *trefoil*.

The literal translation of the fiftieth line, is *a place cleared from the illusion of the witch*. The practice of ex-

* Opposite to p. 276.

orcising the ground was common to the Druids; with other ancient priests. The iron instrument used in this rite of exorcising, was to *describe a circle* round the plant, and then dig it up.*

The piece concludes thus—

A Beirdd a blodeu
 A guddig berthau
 A briallu a briwddail
 A blaen gwydd goddeu
 A mall amuedd
 A mynych adneuedd
 A gwîn al cibedd
 O Ryfain hyd Rossedd
 A dwfn ddwfr echwydd
 Dawn ei lif Dofydd
 Neu pren puraur fydd
 Ffrwythlawn ei gynnydd
 Rei ias berwidydd
 Oedd uch pair pumwydd
 A Gwion afon
 A gofwy hinon
 A mêl a meillion
 A meddgyrn meddwon
 Addwyn i Ddragon
 Ddawn y Derwyddon.

“ And Bards with *flowers*, and perfect convolutions, and
 “ primroses, and leaves of the *Briw*, with the points of
 “ the trees of purposes, and solution of doubts, and fre-

* Antiq. of Cornwall, B. II. C. 12.—From Pliny.



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in a *general concourse of men*, and the lore of the Druids is declared to be meet for sovereign princes. Hence I think it probable, that no part of this poem, excepting the introduction, belongs to the *Taliesin* of the sixth century.

The *deep water* seems to imply the *bath*, for immersion; and the *gift of Dovydd*, was the *Selago*, or *hedge hyssop*, which has a synonymous appellation, in modern Welsh, being called *Grâs Duw*, *Gratiâ Dei*.

“ With great care and superstition did the Druids gather
 “ the Selago. Nothing of iron was to touch, or cut it,
 “ nor was the bare hand thought worthy of that honour,
 “ but a peculiar vesture, or *sagus*, applied by means of the
 “ right hand; the vesture must have been holy, and taken
 “ off from some sacred person privately, and with the left
 “ hand only. The gatherer was to be clothed in white,
 “ namely, a Druid, whose garment was white, his feet
 “ naked, and washed in pure water. He was first to offer
 “ a sacrifice of bread and wine, before he proceeded to
 “ gather the Selago, which was carried from the place of its
 “ nativity, in a clean new napkin. This was preserved by
 “ the Druids, as a charm against all misfortunes.”*

Prēn Pŵr, (line 62) the *tree of pure gold*—the *misseltoe*—Virgil’s *Aurum frondens*, and *Ramus aureus*, which the Arch-Druid gathered with a golden hook. Amongst the extraordinary reputed virtues of this plant, was that mentioned by our Bard, of *promoting* the increase of the species, or preventing sterility.† The names of the misseltoe, in

* Antiq. of Cornwall, B. II. C. 12.—From Pliny.

† Ibid.

the Welsh language, preserve the memorial of its ancient dignity. It is called *Pren Awyr*, the *Æthereal tree*; *Pren Uchelvar*, the *tree of the high summit*; and has four other names, derived from *Uchel*, *lofty*.

We find, by the conclusion of the poem, that this, and the other select plants, were amongst the ingredients of the *mystical cauldron*, which had been contrived by Ceridwen, the British Ceres. This produced the *stream of Gwion*, to which were ascribed, not only *genius*, and the power of *inspiration*, but also the *reign of serenity*, which, as we have been told, in the *chair of Ceridwen*, immediately commenced upon the display of the *celestial bow*, at the conclusion of the deluge.

This cauldron, in short, purified the votaries of Druidism, for the celebration of certain mystical rites, which commemorated the preservation of mankind in the ark, and the great renovation of nature.

That a people so strongly attached to their national customs, as the ancient Britons are known to have been, should have pertinaciously adhered to the religion of their ancestors; that the British Ceres should have maintained her honours in the obscure corners of the country, as late as the *sixth* century; and that her votaries should have appeared in public during that age, or in the interval, between the dominion of the Romans and that of the Saxons, is not greatly to be wondered at. There seems to have been several parts of Wales into which Christianity, as yet, had

scarcely penetrated; or where, at least, it had not prevailed. Hence Brychan is commended “for bringing up
“his children and grand-children in learning, so as to be
“able to shew the faith in Christ, to the Cymry, *where*
“*they were without the faith.*”*

But that the Welsh princes, to the latest period of their government, should not only tolerate, but patronize the old superstition; and that the mysteries of Ceres should be celebrated in South Britain, as late as the middle of the *twelfth* century, are facts, as *singular* as they are indisputable.

Many of the most offensive ceremonies must, of course, have been either retrenched or concealed; but there is authentic proof, that the honours and the mysteries of Ceridwen did remain. Some of the paragraphs which authenticate this fact, I have produced in the first section of this essay, to which I refer the reader.

Before I look for additional evidence, I shall offer a few hints, with a view of accounting for the fact itself.

The commemorations of the deluge were so pointed and clear, in the mystical rites of the Britons, that when the Bards became acquainted with scripture history, they perceived, and frequently alluded to, the connection between their own national traditions, and the sacred records, respecting *Noah* and his family. Hence they considered their *own* as a genuine descendant of the patriarchal religion,

* Owen's Cam. Biog. V. *Brychan*.—From the Triads.



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that he eagerly longed for admittance to the *greater*, namely, those of the covered coracle, which were conducted by *Gwyddnaw* and *his son*: for I shall shew hereafter, that, by the *Steed*, in the mystical lore of the Bards, is meant a *boat*, or vessel upon the water; and here we find the meaning ascertained by other circumstances.

SONG BY HYWELL, THE SON OF OWEN.*

“ I love in the summer season, the prancing *steed* of the
 “ placid smiling chief, in the presence of the *gallant lord*,
 “ who *rules* the *foam-covered, nimbly-moving wave*. But
 “ another has worn the token of the apple spray:† my
 “ shield remains white upon my shoulder; the wished for
 “ atchievement have I not obtained, though great was my
 “ desire.

“ Ceridwen, lofty and fair—slow and delicate in her de-
 “ scending course—her complexion is formed of the mild
 “ light, in the evening hour‡—the splendid, graceful,
 “ bright, and gentle lady of the mystic song—even in
 “ bending a rush would she totter—so small, so delicate, so
 “ feebly descending!

* W. Archaiol. p. 278.

† That is, “ another has been the successful candidate—he carries the emblem of victory; whilst my shield retains a blank surface, not blazoned with the desired atchievement.”

Hywel lived in an age of Chivalry; hence the metaphors in this passage.

‡ The new moon, with her small and pallid crescent, was the symbol of this goddess.

“ But though small, she is older than the youth of ten
 “ years. She is *the modeller of our tender age, full of meek-*
 “ *ness ; her juvenile discipline has she freely bestowed.* Yet, as
 “ a heroine, she would rather impede her own prosperity,
 “ than utter one sentence of unseemly import.

“ *Attend thou my worship in the mystical grove : and*
 “ *whilst I adore thee, maintain thy own jurisdiction !*”

If we may judge from Hywel's description, Ceridwen had greatly improved in her person and her manners, since the sixth century ; but still, she is the same object of idolatrous veneration : she still *communicates her mystical laws to the devoted aspirant.*

Upon a subsequent application, our princely Bard seems to have been more successful ; for thus he sings of *Llywy*, who, as we have already seen, was the daughter of *Ceridwen*, and was now become the mystical sister of Hywel.

“ I love the *Caer* of the illustrious lady, *near the pleasant*
 “ *shore :* and to the place where the modest fair one loves
 “ to behold the *sea mew* ; to the place where I am greatly
 “ beloved, I would gladly go.

“ I will vow a visit to the serenely fair—that I may be-
 “ hold my *sister* gently smiling—that I may avow the love
 “ which fate has allotted me, in the home of her, who tran-
 “ quillizes my breast with her mild influence ; in the home
 “ of *Llywy*, whose hue is like *Dylan's wave.*

“ *From her dominion, an overflowing deluge has extended*

“ to us. Fair is she, as the snow, which the cold has pos-
 “ lished upon the lofty peak.

“ *For the severe discipline which I experienced in the hall of*
 “ *the mysterious god, I have obtained her promise—a treasure*
 “ *of high privilege.*

“ She has stolen my soul—I am become weak—my spirit
 “ is like that of Garwy Hîr—I am detained for the fair one,
 “ in the hall of the mysterious god!”

And again—

“ I shall long for the proud-wrought *Caer* of the *Gy-*
 “ *vylchi*, till my exulting person has gained admittance.
 “ *Renowned and enterprizing is the man' who enters there,*

“ *It is the chosen place of Llywy, with her splendid en-*
 “ *dowments. Bright gleaming, she ascends from the margin of*
 “ *the sea: and the lady shines this present year, in the desert*
 “ *of ARVON, in Eryri.*

“ A pavilion will not be regarded, nor costly robes ad-
 “ mired, by her whose merit I fondly wish to delineate:
 “ but if she would bestow the privilege for any strain of
 “ Bardism, I would enjoy this night in her society.”

If we may judge from these strains of Hywel, and from many similar passages in the works of his contemporaries, the Cambrian Bards were as zealously devoted to the worship of *Ceridwen* and *Llywy*, or *Ceres* and *Proserpine*, in the twelfth century, as they had been in the sixth, or in any earlier age of heathen superstition.



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“ *ful supreme Ruler, and Gwyn, the Lord of those who de-*
 “ *scend from above.*”

HIEROPHANT.

“ Severe have my servants been, in *preserving* their in-
 “ stitutes. *Manawydan*, the son of *Llyr*, was grave in his
 “ counsel. *Manawyd* truly brought a perforated shield,
 “ from *Trevryd*; and *Mabon*, the son of *Lightning*, stained
 “ the straw with clotted gore: and *Anwas*, the *winged*, and
 “ *Llwch Llawinawg*, (*the ruler of the lake*) were firm guar-
 “ dians of the incircled mount—Their Lord *preserved* them,
 “ and I *rendered them complete*.

“ Cai! I solemnly announce—though all three should be
 “ slain; when the privilege of the grove is violated, danger
 “ shall be found!”

The remainder of this obscure piece, describes the different characters which were supported by Arthur and Cai, after their initiation, and the different fates which attended them. The passage before us may be understood, as involving a *very solemn oath*. The Aspirant engages, in the presence of the Hierophant, who personates his god, to preserve the *laws of the sanctuary*, however he may be assaulted by enemies, or deserted by his friends; whilst the chief priest denounces *in awful obscurity*, the inevitable ruin which will attend the violation of this sacred engagement.

Here we also find, that during the performance of the mystical rites, the Hierophant was attended by *three priests*,

each of whom personated a god. This is in perfect conformity with the usage of the Greeks. For, we are told, that in the celebration of the Eleusinian mysteries, four priests officiated. The *Hierophant*, who represented the *Great Creator*: the *torch-bearer*, who personated the *sun*; the *Herāld*, who was regarded as a type of *Mercury*, and the *minister* of the *altar*, who was venerated as the symbol of the *moon*.

Having now taken a considerable *range in the grounds of British superstition*, I shall dismiss the present subject, with the persuasion, that the facts which I have brought forward in this, and the preceding section, will furnish a master-key to the stores of British mythology.

It has been proved, that the great secret of the ancient Bards, who professed themselves disciples of the Druids, and consequently of the Druids themselves, resolves itself into the mystical rites of *Hu* and *Ceridwen*; that these characters were no other than the *Bacchus* and *Ceres* of antiquity, whose mysteries are acknowledged to have been *duly celebrated in the British islands*; and that the ceremonies and traditions of the Britons, had evident analogy with the superstitions of the Greeks, and of some of the Eastern nations.

It has also been seen, that the British mysteries commemorate the deluge, and those characters which are connected with its history; and thus furnish an undeniable confirmation of Mr. Bryant's opinion, that *Ceres* was an imaginary *genius* of the *Ark*, from whence the post-diluvian world derived their being, their laws, and their sciences;

whilst on the other hand, that opinion supplies a lucid solution of the great Bardic ænigma, *that every thing sacred, pure, and primitive, was derived from the cauldron of Ceridwen.*

In British antiquities, the subject is new, and upon that account alone, may be deemed curious by many readers; but I regard it in a more important light, as in connexion with the discoveries of Mr. Bryant and Mr. Faber, affording a demonstration to the candid philosopher, that heathenism had no foundation of its own to rest upon, and that its tottering fabric merely leaned against the great historical truths, which are recorded in the sacred volume.



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It has been already remarked, that *Cadeiriath Saidi*, or *the language of the chair of Saidi*, was personified; and that he constituted an important character in British mythology.

But such an ideal personage as this, could have been nothing more than a representative of the sacred *ceremonies, doctrine, laws, and institutes* of Druidism: as exhibited and taught, in the temple or sanctuary of Ceridwen, and of the other mythological group.

This temple was named *Caer Sidi*, the *circle, or sanctuary of Sidi*; and Taliesin's presidency, as high priest in that temple, was styled *Cadair Caer Sidi*, the *chair of Caer Sidi*. The doctrine and the law which he pronounced from that *chair*, were therefore, the *Cadeiriaith*, or *language of the chair*. Let us now inquire, why the name of *Caer Sidi* was appropriated to the Druidical temples.

I might cut this matter short, by asserting upon the authority of Mr Bryant, that *Sidi*, or Σιδῆ, was one of the names of Ceres.

“ As the Ark, says that great mythologist, was looked
 “ upon as the mother of mankind, and stiled *Da-Mater*,
 “ so it was figured under the resemblance of the *Ῥοία*, *Pomegranate*, since abounding with seeds, it was thought
 “ no improper emblem of the Ark, which contained the
 “ rudiments of the future world. Hence the deity of the
 “ Ark was named *Rhoia*, and was the *Rhea* of the Greeks.”
 “ —Another name of the pomegranate was *Sidè* (Σιδῆ, *Sidee*)
 “ of which name there was a city in *Pamphylia*, and,
 “ another in *Boeotia*, which was said to have been built
 “ by *SIDE*, the daughter of *Danaus*, which may be in a

“ great measure true : for *by a daughter of Danaus*, is meant
 “ a priestess of *Da-Naus*, the *Ark*, the same as *Da-Mater*.”*

According to this deduction, *Sidee* must have been as legitimate a name as *Rhea*, for the genius of the *Ark*; and it must have represented that sacred vessel, as hitherto *impregnated with its seeds*; or, as containing the patriarch and his family, who became objects of superstitious veneration, to succeeding ages.

But the British *Caer Sidi* was derived through another channel. It appears from the *spoils of the deep*, one of the principal of the mystical poems of Taliesin,† that the original *Caer Sidi*, and the prototype of that sanctuary, in which our Bard presided, was no other than the *sacred vessel*, in which the mythological *Arthur* and *his seven friends* escaped the general deluge. Thus the Britons regarded *Caer Sidi* as a name of the *Ark*.

But as the Britons, like many other heathens, had blended their commemorations of the patriarch and his family, with the worship of the host of heaven; as the *sun*, *moon*, and *planets*, were now viewed as emblems of their consecrated progenitors, and of their sacred ship, and probably had engrossed the greatest part of popular veneration; so we find that the name of *Caer Sidi*, or *Sidin*, was transferred from the sacred ship, to that *great circle*, in which those luminous emblems of their gods presided and expatiated. In British astronomy, it was become the name of the *Zodiac*.

* Analys. V. II. p. 380.

† Appendix, No. 3.

Agreeably to the idiom of the Welsh language, the words *Caer Sidi*, or *Sidin*, imply the *circle*, or *inclosed place* of the *revolution*. We may, therefore, admire the dexterity with which the genius of mythology appropriated the title, first, to the *vessel* in which *all the surviving inhabitants of the world performed the greatest revolution* recorded in history; secondly, to *that celestial circle*, in which the luminaries of the world *perpetually revolve*; and lastly, to the *Druidical temples*, which appear from the works of the Bards, to have had a marked reference, both to the *sacred ship*, and to the *Zodiac*.

Their reference to the former may be proved, not only from the *spoils of the deep*, but also from Taliesin's poem upon the sons of *Llŷr*,* where he tells us, that his chair, or presidency, was sacred to Ceridwen.

Neud amug ynghadeir o beir Ceridwen!

Handid rydd fy nhafawd,

Yn addawd gwawd Ogyrwen.

“Is not my chair protected by the cauldron of Ceridwen? Therefore, let my tongue be free, in the *sanctuary of the praise of the goddess*.”

And again, in the same poem, he names and describes this presidency—

Ys cyweir fy nghadeir ynghaer Sidi

Nis plawdd'haint a henaint a fo yndi

Ys gwyr Manawyd a Phryderi

Tair Orian y am dan a gan rhegddi



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tory, that he had received the *Awen*, or *inspiration*, from the cauldron of *Ceridwen*, he concludes in this manner.

Mi a fum ynghadair flin
 Uwch Caer Sidin
 A honno yn troi fydd
 Rhwng tri elfydd
 Pand rhyfedd ir byd
 Nas argennyd.*

“ I have presided in a toilsome *chair*, over the *circle of*
 “ *Sidin*, whilst that is continually revolving between three
 “ elements; is it not a wonder to the world, that men are
 “ not *enlightened*?”

Here the Bard, as usual, blends the description of *celestial* objects with that of their *representatives* on earth. The *Caer Sidin*, which continually revolves in the midst of the universe, is the *circle of the zodiac*. Here the *sun*, the great luminary of the world, is the *visible president*. Our Bard could not pretend to have presided in *this Caer Sidin*; but as his own assumed name, *Taliesin*, *radiant front*, was a mere title of the sun, so, as chief Druid of his age, he was the priest and *representative* of the *great luminary* upon earth; and his vicegerent in that sanctuary, which typified *the abode of the gods*.

sisted merely of *caves*, *glades* in the sacred groves, *islets* in the *lakes* or margin of the sea, and the like; or whether they are to be recognised in those *round trenches* and *circles of stones*, which still remain in various parts of these islands, and have been deemed Druidical temples. I shall therefore offer such hints upon the subject as occur to me, and leave them to the consideration of mythologists and antiquaries.

As the Britons distinguished the *zodiac* and the *temples*, or sanctuaries of their gods, by the same name of *Caer Sidi*, and as their great Bard, Taliesin, blends the *heavenly* and the *terrestrial Sidi* in one description, we may presume, that they regarded the *latter* as a type or representation of the *former*.

The two great objects of their superstitious regard, as we have already seen, were the *patriarch* and the *ark*; but under the names of *Hu* and *Ceridwen*, these were figured or represented by the two great *luminaries*, which revolve in the celestial zone. And this conceit was analogous to the mythology of other nations. For *Liber Pater* was the same as *Dionusus*, who, according to Mr. Bryant, was the patriarch Noah; and *Ceres* was the genius of the ark: yet we find that Virgil, the most learned of the poets, unites their characters with those of the *sun* and *moon*.

———— * Vos, O clarissima mundi
Lumina, labantem cælo qui ducitis annum
Liber, et alma Ceres!

Were a representation of this idea of the poet, to be

* O Liber, and holy Ceres, ye bright luminaries of the world, who lead forth the year, revolving in the heavens!

made in sculpture, we should see the two great mythological characters moving in their proper *orbits*, amongst the *signs* of the *zodiac*, which mark the different seasons of the *revolving year*, and which the Egyptians style *the grand assembly*, or *senate of the twelve gods*.*

In Mons. de Gebelin's *Monde Primitif*,† I observe a curious antique design, taken from the zone of a statue, supposed to be that of Venus, which is highly illustrative of this subject. Here, the story of Ceres and Proserpine is beautifully told. The former goddess is mounted upon a car, formed like a *boat*, or *half moon*, and drawn by *dragons*; holding lighted torches in her hands, she flies in search of her daughter, who is violently carried away in Pluto's chariot. Hercules, or the *sun*, leads the procession, and the group is hastening into the presence of Jupiter, who appears enthroned on a cloud. The whole is surrounded with *twelve oblong tablets*, or *short pillars*, upon which are depicted the twelve signs of the zodiac, in an erect posture; intimating evidently, that the mythology of those personages was connected with an exact observation of the stars, and of the return of the seasons. And, agreeably to this hint, we find that the mystical Bards, and tales of the Britons, constantly allude to the completion of the *year*, and the return of a particular *day*, when they treat of the history and the rites of Ceridwen.

Were a *pantheon*, or *temple of the assembled gods*, to be designed *after the model of this sculpture*, we should have the principal figures stationed in the central area, and the *pillars* of the constellations ranged about them in a *circle*.

* Bryant's Analysis, V. II. p. 483.

† Tom. IV. Pl. 7, Fig. 1.



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out, that the spot cannot be mistaken: and if we find here a monument which has any appearance of representing the Zodiac, or *Celestial Caer Sidi*, it may serve as a guide, in distinguishing other British monuments of the same kind.

Dwy-Gyvylchi is still known, as the name of a parish, in the very spot where the Cambrian prince fixes his *Caer Wen Glaer*, or *sanctuary of the illustrious Lady*, in the *deserts of Arvon*, in *Eryri*, and *towards the sea*: and, here the remains of the *Caer* are still to be found.

The annotator upon Camden, having described a strong fortress, “ seated on the top of one of the highest mountains, of *that part of Snowden, which lies towards the sea* ;” gives the following account of this ancient temple.

“ About a mile from this fortification, stands the most remarkable monument in all Snowden, called *Y Meineu Hirion*, upon the plain mountain, within the parish of Dwy-Gyvylcheu, above Gwddw Glâs. It is a *circular entrenchment*, about twenty-six yards diameter; on the outside whereof, are certain *rude, stone pillars*; of which about *twelve* are now standing, some two yards, and others five foot high: and these are again encompassed with a stone wall. It stands upon the plain mountain, as soon as we come to the height, having much even ground about it; and not far from it, there are three other *large stones*, pitched on end, in a *triangular form*.”*

We are also told that, at the distance of about three fur-

longs from this monument, there are several huge heaps, or *Carns*, and also *cells*, constructed of huge stones, fixed in the ground, and each cell covered with one or two stones of a superior size.

Such was the sanctuary which was held sacred to *Ceridwen* and *Llywy*, or *Ceres* and *Proserpine*, in the middle of the *twelfth* century, an age in which the honours of those characters were not forgotten: for we have already seen, that their mysteries, strange as the fact may appear, were still celebrated, not only with toleration, but also under the patronage of the British princes.

Hywel's avowed veneration of those mysteries, into which he himself had been initiated, would not have permitted him to speak lightly, and at random, upon the subject of this hallowed fane. And his own studious disposition, joined with his rank in society, must have procured him access to the best information, respecting the antiquities of his country, had any deep research been requisite. But this case presented no difficulty. There could have been no doubt of the intention of a temple, which was sacred to an *existing superstition*. A regular succession of mystical Bards had hitherto been maintained, from the days of Taliesin, and from the ages of pure Druidism.

Hence, by comparing this structure with the facts previously stated, we may fairly conclude, that in those ages, the temples which were sacred to British mysteries, were regarded as images of *Caer Sidi*, or the Zodiac, as they were dignified with its name, or else were so constructed as to represent some of the *phænomena*, displayed in that celestial zone.

In this monument of the *Gyvylchi*, we find the *circle of twelve stones*, which undoubtedly represented the twelve signs, the same which appeared upon the Antique, published by M. De Gebelin, commemorative of the history of Ceres and Proserpine.

From the description quoted out of Camden, imperfect as it is, we may infer, that the temple of the *Gyvylchi* is a work of the same kind as those circular monuments of stone, which have attracted the notice of the curious, from the South to the North extremity of this Island, and which our best antiquaries pronounce, not only to have been temples of the heathen Britons, but also to have been constructed upon *astronomical principles*: in short, to have represented, either the Zodiac itself, or certain *cycles* and *computations*, deduced from the study of astronomy. Hence the frequent repetition of *twelve*, *nineteen*, *thirty*, or *sixty* stones, which has been remarked in the circles of these monuments.

Our fane of Snowden, it is admitted, could never have vied in magnificence, with a *Stonehenge*, or an *Abury*. In the ages of Druidism, it could have been regarded only as a *provincial* sanctuary, but the number of *twelve* stones which constitutes its circle, is *twice* repeated in the stupendous fabric of *Abury*; it frequently occurs also, in the Cornish monuments, noted by Dr. Borlase; and it is found in the complete temple of *Classerniss*, in the Western Isles of Scotland. Here is also the *cell*, consisting of three huge stones, erected in a *triangular form*, as in the structure of *Abury*.

From this little Cambrian chapel, then let us endeavour



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Mr. Maurice, in the next place, extracts the description which is given of the same monument, in Mr. Gough's edition of Camden ; and these are his remarks upon it.

“ There is no occasion for my troubling the reader with
 “ any extended observations, on these accounts of Stone-
 “ henge. Whoever has read, or may be inclined to read
 “ my history of oriental architecture, as connected with
 “ the astronomical, and mythological notions of the anci-
 “ ents, printed in the third volume of this work—may see
 “ most of the assertions realized, in the form and arrange-
 “ ment of *this old Druid temple*. For, in the first place,
 “ it is *circular*, as it is there proved, all ancient temples to
 “ the *Sun* and *Vesta*—were. In the second place, the
 “ *Adytum* or *Sanctum Sanctorum*, is of an *oval* form, re-
 “ presenting the *Mundane egg*, after the manner that all
 “ those adyta, in which *the sacred fire perpetually blazed*—
 “ were constantly fabricated. In the third place, the situ-
 “ ation is fixed astronomically, as we shall make fully evi-
 “ dent when we come to speak of Abury: the grand en-
 “ trances, both of this temple, and that superb monument
 “ of antiquity, being placed exactly North-east, as all the
 “ *gates* or portals of the ancient caverns, and cavern temples
 “ were; especially those dedicated to *Mithra*, that is, the
 “ *sun*.—

“ In the fourth place, the number of stones and uprights
 “ (in the outward circle) making together, exactly *sixty*,
 “ plainly alludes to that peculiar, and prominent feature of
 “ *Asiatic* astronomy, the sexagenary cycle—while the
 “ number of stones, forming the minor circle of the cove,
 “ being exactly *nineteen*, displays to us the famous *Metonic*,
 “ or rather *Indian* cycle; and that of *thirty*, repeatedly

occurring, the celebrated age, or generation of the
-Druids.

“ Fifthly, the temple being *uncovered*, proves it to have been erected under impressions, similar to those which animated the ancient Persians, who rejected the impious idea of confining the Deity—within—an inclosed shrine, however magnificent, and therefore, consequently, at all events, it must have been erected before the age of Zoroaster, who flourished more than five hundred years before Christ, and who first covered in the Persian temples.

“ And finally, the heads and horns of oxen and other animals, found buried on the spot, prove that the sanguinary rites, peculiar to the *Solar superstition*—were actually practised, within the awful bounds of this hallowed circle.”*

ture, of the knowledge of astronomy displayed in its plan, and of its destination as a heathen temple, I should suppose will hardly be disputed. Yet still, those gentlemen who assert, that *the Druids left no monuments behind them*, but *their venerated oaks*, will pertinaciously contend, that *no evidence has been produced* to connect the design of this stupendous pile, with the national superstition of the Britons. ❖

It appears to me, however, that *considerable evidence of this connection does exist*; and I hope, I shall not perform an unacceptable office to the public in bringing it forward.

A great and notorious event, namely, the massacre of the British nobility in the neighbourhood of Stonehenge, by Hengist, the Saxon king of Kent, furnished the ancient British writers with occasion, for the frequent mention of this venerable pile.

The story of this massacre is familiar to the old writers of *England and Wales*; but by way of introduction to the documents which I mean to produce, it may be proper to insert a connected account of its circumstances, from a modern author of the former nation.

Mr. Warrington, in his history of Wales, relates the transaction in this manner.

When Hengist and his Saxons approached the British coast, after the death of Vortimer, they found that the inhabitants, under the command of Vortigern, were fully determined to oppose their landing. Upon this occasion, the Saxon chief had recourse to an expedient, suggested by



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Notwithstanding the many proofs the Saxons had given of their perfidy, the Britons, with a degree of credulity, peculiar to themselves, fell into the snare, and came unarmed to the place appointed for the interview; where, by the contrivance of Hengist, they were placed with his train, alternately at the tables, under the pretence of confidence, and of a friendly intercourse with each other.

When the festivity was at the height, and probably, in the unguarded moments of intoxication, Hengist gave the signal agreed on—*Take your Seaxes*. At that instant, every Saxon drew out his knife, and plunged it into the bosom of the person who sat next to him. Above three hundred of the British nobility, the most eminent for their talents, in the council or in the field, perished in this bloody carousal.—Vortigern was spared in the general carnage, though detained a prisoner by Hengist; probably with no other design, than as a cover to a subsequent act of the British prince, which carries with it a strong appearance of baseness; for in order to obtain his liberty, he made an assignment to the Saxon chief, of the counties of Norfolk and Sussex, and also confirmed him in the possession of his former territories.*

To these incidents of the massacre, many old writers add, the exploit of *Eidol* or *Eidol*, a British prince, who had the good fortune to escape. His character is recognized by English antiquaries, who call him *Eldol* or *Edol*, and say that he was *Earl* of Gloucester, in the year 461.†

* Warrington's Hist. of Wales, 1st Edit p 57.

† See Dugdale's Baronage, p. 1, with his authority. and Gibson's Camden, vol 287. *Larl* must be here regarded as a mere translation of his British title.

The Triads speak of this Eidiol's having killed an incredible number of the Saxons, on the day of Hengist's plot, with a quick-beam truncheon.* The Welsh chronicles of Tyssilio and Geoffry, which in this æra, may be allowed to blend some true history with their fable, limit the number which he slew, to *seventy* men. But these annalists, finding that *Eidiol* was both a *temporal prince*, and a *bishop*, have thought proper to give us two brothers of *that name*, styling one of them *Earl*, and the other *Bishop* of Gloucester. This must be a mistake. The two characters were united in one person, and I conjecture, that this person was no other than *Emrys*, or *Ambrosius*, who immediately after the massacre, was elevated to the British throne. The very same actions are ascribed to *Eidiol* and to *Emrys*, such as *burying* the British nobles, *erecting* their monument at Ambresbury, taking Hengist prisoner at *Caer Gynan*, or Conisborow, and causing him to be beheaded.† If this Eidiol was not Ambrosius, we must consider him as the great *agent* and *counsellor* of that prince, to whom his actions were consequently ascribed.

But to proceed. It were not to be expected, that the circumstances of this massacre, so memorable in the history of our country, should be passed over in silence by the Bards of the *sixth century*. Their lamentations upon the woeful subject, are frequent and pathetic. Of these, I shall produce two instances, which will fully explain the light, in which our

• W. Archaiol. V. II. p. 68.

† Compare W. Archaiol. V. II. p. 255, 256—271—273, with Gibson's Camden, Col. 847, and Warrington's Hist. of Wales, p. 64, and his authorities.

See also the songs of the Gododin, in the sequel of this section.

remote ancestors contemplated the *celebrated fabric of Stonehenge*. The first of these documents is the

*Song of CUHELYN.**

Greid bleid blyghawd
Gretyf detyf durawd
Gnawd brawdwrïaeth

Gwr oet Eiteol
Gorwy rëol
Gordethol doeth

Gwyth vill Dragon
Gosparth Brython
Gosgyman weith

Gnawt tryganet
Gnawt kyhidet
Gorset metveith

Met win kyvran
Marchauc midlan
Man'meidrolaeth.

Medrit mur Ior'
Maus pedir pedror
MAWR COR KYVOETH.

* W. Archaiol. p. 164. In the table of contents, it is ascribed to a Bard of the eighth century; but in Mr. Owen's *Cam. Biog.* more accurately, to Cu-helyn the son of Caw, about the middle of the sixth century.



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Gwich ruich rywet
Rinwet Rëen.

Rec rysiola
Rec a archav
Ruymav Virchen.

Rhuthyr uthyr awel
Rynaut uvel
Ryvel febin.

Ruteur dyrlyt
Rychlut clotryt
Rihit adien

Reuvet parawd
Rin vyn wascawd
Tra gwawd wobrin.

Ry hait itawt
Rycheidw y nawt
Rac kawt gelyn.

Rychetwis detyf
Rychwynis gretyf
Rae lletyf Ogyrven.

Rae dac drossot
Reghit brid bod
Rot Cuhelin.

Of this poem, the following is as close a translation, as the concise and obscure language of the Bard will admit.

Darkening was the sullen wrath of the wolf,* naturally addicted to the law of steel; his accustomed rule of decision.

At the time when the brave *Eidiol* was presiding in the circle, a man eminently distinguished for wisdom :

Then the chief, having malice in his designs against the Britons, made with them a pretended compact.

A proclamation was issued, inviting equal numbers to a conference at a banquet of mead.

The mead and wine are distributed by the knight of the inclosure, at the appointed spot :

And the spot appointed, was in the precinct of *Iôr*; in the fair quadrangular area of THE GREAT SANCTUARY OF THE DOMINION.

To indulge the brawny chief—to indulge him whose virtue was the rushing of spears, the warrior, supreme in wrath,

The illustrious chief of song raises the munificent strain in the language of panegyric :

But death was the hateful reward of the *indwelling* chief of song, magnificent and wise.

The reaping blade confounded the honied strain of Bardism with the gratification of fury :

* *Hengist*, as it is fully evident from the subsequent passages.

The breast, intent upon violence, rages like the drunken wave of the sea, tumbling over the strand:

It overwhelms the pleasing strains, the study of the *circle*, the fair circle of *Anoeth*.

Thus, the minister of *Buddud*, possessing the talent to rehearse the gentle song of praise,

Chaunted his music, like a golden hymn, on the area of battle:

But it was the *battle* of sudden assault—of the dreadful, bursting shriek—the mysterious purpose of the chief,

Who exclaimed with a curse—"I will rush forth"—with an execration—"I will command! I will bind the sovereign:

"Like the sudden bursting of a dreadful gale, blow ye up the conflagration of war against the youthful heroes.

"The flaming gold will he merit, who overwhelms the renowned; and he shall be defended blameless:

"Here is affluence provided for us:—the purpose of my mind is a protection from the obloquy of the enterprise!"

Pre-eminent was his merit, who strove to protect the sanctuary from the violence of the foe.

He did preserve the institute, though nature groaned indignant before the gentle goddess.



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Both in name and character, this British divinity seems to be closely allied to the *Orus* of Egypt, “ The supposed son of Isis, who was an emblem of the ark, that receptacle, which was styled the mother of mankind. He is represented as undergoing, from the Titans, all that Osiris suffered from Typhon; and the history, at the bottom, is the same. Hence it is said of Isis, that she had the power of making people immortal; and that, when she found her son *Orus* in the midst of the waters, dead through the malice of the Titans, she not only gave him a renewal of life, but also conferred upon him immortality.”* .

“ Both *Orus* and *Osiris* were styled *Heliadæ*, and often represented as the sun himself.”† .

The identity of *Ceridwen* and *Isis*, as to general character, has been already shewn; and as we find, that the former was present in this circle by the name of *Lledv Ogyrven*, the *gentle goddess*, so *Iôr* seems to have been a name of her *recovered son*, *Avagddu*.

Geoffrey of Monmouth's *Choir Gaur*; or more accurately, *Côr Gawr*, the *great circle*, or *sanctuary*, has been often quoted by antiquaries, as the British name of this fabric of *Stonehenge*. In this poem of *Cuhelyn*, we have not only *Mawr Côr*, which is exactly synonymous with the other, but *Mawr Côr Cyvoeth*, the *great circle*, or *sanctuary of the dominion*, implying its prerogative, as the metropolitan temple of the Britons; which fully comes up to the idea of Dr. *Stukeley* and Mr. *Maurice*.

* Bryant's Analysis, V. II p. 327, 330.

† Ibid. p. 394.

That a heathen temple should be deemed to retain such a prerogative in the middle of the fifth century, must be regarded as a singular fact. But the populace of Britain had not hitherto been radically converted from their national superstition; and in this age, pelagianism, which blended much of that superstition with a few shreds of christianity, was very prevalent amongst them.

Aneurin, as well as our present author, speaks of the murder of a *Bard*, as the first act of open outrage committed at the feast. This victim is here described as *indwelling*, or resident in the temple. He is styled the *illustrious president of song*, and the *minister of Buddud*, the same, I presume, as *Buddug*, the goddess of victory.

Upon the whole, we have, in this little poem, a full acknowledgement of the dignity of the venerable pile of Stonehenge, and a direct testimony of its consecration to several known objects of superstition, amongst the heathen Britons.

I must now hasten to prepare the reader for the other British document, which I promised upon the same subject. This is no other than the celebrated *Gododin*, a work of about nine hundred lines, composed by *Aneurin*, a *Northumbrian Briton*. It will be necessary to introduce this work, with some prefatory observations.

Mr. Turner, in his *Vindication*, has fully ascertained the facts, *that* such a Bard as Aneurin did live between the years 500 and 600, and *that* the *Gododin* is his genuine production. The great antiquary, Edward Llywd, dates the composition, *An. 510*.

'An historical poem of that age, composed by an individual of a British *tribe*, which for a thousand years has ceased to exist, may surely be deemed in itself a subject of curiosity. This circumstance, together with the high importance which the English antiquaries attach to the structure of Stonehenge, will, I trust, apologize for the necessary length of the present article.'

The name of the *Gododin* is not new to the public. Several translated specimens of it have appeared, and some of these allured the lofty muse of *Grey*. The work has been pronounced a *noble heroic poem*, and the subject is said to have been a disastrous action, in which the author himself bore a part. But the work has been *celebrated*, more than *studied*. Not one of its admirers, that I know of, has attempted to identify the event, which constitutes its principal subject; or has even suspected that it alludes to the actions of Hengist, or to the massacre at Stonehenge: so that I must either establish my proposition, that such is the main business of the poem, or else expect some severe chastisement from the modern critics of my country.

For the imperfection of the view which has hitherto been taken of this work, I may account upon many scores. The poem is ancient, and wholly unattended with explanatory notes. The subject has not much local connexion with the affairs of Wales, and consequently has excited but little inquiry amongst the natives, the only people who understand the language of the Bard. The orthography is obsolete; and the author's dialect had some original variation from that of any *Welsh* tribe. The Bard seldom introduces the proper names of his heroes; but, as it is usual in *popular* songs, and especially *political* songs, composed in trou-



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reference, whenever I met with a passage in any other Bard, which seemed to bear upon the subject of the Gododin.. And as all the parts of the work are not equally obscure, I now began to understand passages of considerable length, and to fix some leading marks, as so many clues to the investigation of the general subject.

Thus prepared, I went over the whole Gododin, line by line, with Mr. Owen's Dictionary at my elbow, 'setting down the literal construction, as nearly as it could be obtained, however incoherent it might appear. And in revising my papers, I plainly perceived, that this work cannot be regarded as a *single poem*, composed upon any *one* determinate plan; but that, on the contrary, it consists of a series of short detached songs, relating principally to one great subject, which is taken up and dismissed in one of those detached parts, and again resumed in another. This discrimination agrees with the title of the work, in the very ancient copy upon vellum, described by Edward Llwyd,* where it is called *Y Gododynne*, in the plural number—*The Gododins*. In the preface to the *Incantation* of Cynvelyn, and of Maelderw,† this work is described as a *series of Odieu a Channau, odes and songs*; and it is intimated, that they originally amounted to *tri chanu a thriugaint a thri chant; 363 songs*. In the old and valuable copy, lately communicated to me by my excellent friend, Mr. Jones,‡ what now remains of the work is divided into ninety-four parts, ornamented with large initials, in green and red alternately. And the idea of the detached nature of these

* Archæol. Britan p. 262.

† W. Archæiol. V. I. p. 61.

‡ The learned author of the *History of Brecknockshire*.

songs, is confirmed by the author himself, who tells us, that it was his custom to compose a *Cenig*, sonnet, or *short song* of the Gododin, to amuse the nightly horrors of a solitary prison.

I also perceived that the great catastrophe, which the Bard deplures in most of the remaining songs, was not, as it has been generally represented, *the fall of 360 nobles in the field of battle, to which they had rushed forth in a state of intoxication*, but *the massacre of 360 unarmed BRITISH nobles, in time of peace, and at a feast, where they had been arranged promiscuously with armed SAXONS*.

An event of this kind cannot be supposed to have wholly escaped the notice of history : yet it is clear, that neither history nor tradition, whether British or Saxon, has preserved the slightest hint of any such thing having happened in this island in the sixth century, or in any other period of the British annals, excepting in one instance, namely, the *massacre of the Britons at Stonehenge*, about the year 472.

The memory of this event is familiar to the historians of both nations ; and we shall find by the sequel, that the Bard confirms most of the incidents which have been recorded. This is, therefore, the identical catastrophe which Aneurin deplures.

But will this decision correspond with the age of Aneurin?

The Bard represents himself as having been present at the bloody spectacle ; and Edward Llwyd refers the era of the Gododin to the year 510, and this, probably, upon the authority of the ancient MS. which he quotes in the same passage.

Here is no discordance of dates, which may not be fairly reconciled. There is no improbability in Aneurin's having attended the feast, as a *young Bard*, in 472, and his having bewailed the friends of his youth thirty-eight years afterwards, when, as an *old, unfortunate warrior*, he had fallen into the hands of the foe, and was confined in a dreary dungeon.

And indeed, it appears evidently from the face of the work, that the events which the Bard commemorates, had preceded the date of the composition by a long interval of years; for he supports the credit of the circumstances which he details—by the relation of a Briton, who had escaped—by the particulars which were known to *Taliesin*—by the oral testimony of some *old chiefs*—and by the authority of certain songs, which had been composed upon the occasion. He also touches upon the affairs of those eventful times, which had succeeded the fatal feast. So that, upon the whole, it is clear, that an interval of thirty or forty years must have elapsed between the woful subject of Aneurin's songs, and the date of their composition.

When we have made due allowance for this interval, we must necessarily carry back the catastrophe, which the Bard deplores, from the date of the composition in 510, into the age of Hengist, and fix it, with the greatest appearance of accuracy, at the era of the celebrated massacre at Stonehenge. And to the circumstances which history records of this event, the allusions of the Bard so precisely and exclusively apply, that it is impossible to refer them to any other event.

This is my decided opinion: I foresee, however, a few objections, which it may be proper to obviate.



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And that the name of *Godo* was *actually* appropriated to these temples, we have already seen, in treating of the family of the British Ceres: for *Seithin Saidi*, *Janus* or *Saturn*, the representative of the patriarch, is styled *Porthawr Godo*, the guardian of the gate of *Godo*, or the *uncovered sanctuary*.

Cattraeth, or, according to the older orthography, *Catraith*, is liable to the same objection, and admits of the same solution. This name has some similarity to *Catarick*, near Richmond, in Yorkshire, the *Cataracton* of the ancients. Yet it is not hence to be suspected, that by *Gododin* and *Cattraeth*, our author meant to point out an *Ottadinian* town of that name; for *Cataracton* was not within, or very near the borders of the *Ottadini*; so that some other meaning must be sought.

In the preceding section, to which I have just referred, it is remarked, that the same *Seithin Saidi* had a son, named *Cadeiriaith*, the *language of the chair or presidency*; and also *Cadraith* or *Catraith*, which seems to be only a contraction of the former. This mythological character certainly represents the *laws*, &c. of the Druids, pronounced from the *chair* of presidency, or *Bardic cathedral*, hence figuratively applied to the great temple itself. And, from many passages of Aneurin's work, it is evident that this is the precise import of his *Catraith*.

Having, as I have already stated, obtained such a general view of the nature and subject of the *Gododin*, as enabled me to estimate the value of most of the various readings, I sat down patiently to re-translate the whole as closely as possible, without sacrificing perspicuity to the mere idiom of my author, and with the most minute atten-

tion to Mr. Owen's explanation of obsolete words, even in those passages which seemed most intelligible. And, I think, I have made out Aneurin's meaning with tolerable clearness, considering the nature of the work, and the state of the copy; though it may be admitted as probable, that a careful examination of our *original* historians would reflect some additional light upon several passages.

I had some thoughts of adding the British text, as accurately as it can be obtained, from a collation of the various copies; but as it is of considerable length, I have omitted it, in compassion to the English reader.

The division of the *songs* in this work, was the result of my own observation and conjecture; and therefore, though it be generally confirmed by Mr. Jones's ancient copy, I submit it to the censure of the critical reader, who, by passing over that division, may read the Gododin as one entire poem.

THE GODODIN.

SONG I.

“ GREDYF GWR OED GWAS.”*—W. Archaiol. p. 1.

Aneurim commemorates the young Bard, his Associate, whom Hengist had slain at the Feast. See the Poem of Cuhelyn, in the former Part of the Section, and No. 16 and 25, of the present Series.

MÀNLY was the soul of the youth, whose merit I record with sorrow. A swift thick-maned steed was under the thigh of the fair youth. His shield, light and broad, hung upon the slender courser. His *blue* and *unspotted* weapon was the assuager of tumult.†

With me shall remain no hatred towards thee. I will do better for thee—in poetry will I praise thee. The floor will be stained with blood, before thou shalt enjoy the genial

* Gredyf gwr oed gwas,
Gwrhyt a'm dias.

† The clean weapon of the Bard, like the *Hasta Pura* of the Romans, seems to have been an emblem of peace.—The Bards were regarded as heralds of peace.—See song 25, where this Bard is introduced by the name of *Owen*.
For *Ethy aur a Phan*, I read
Ethyawr Aphan.



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would not give way, he cherished a dark resentment. The man of Gododin, upon his return before the tents of Márdawc, has reported but one man in a hundred, who escaped from the hand of the water-dweller.*

Adorned with his wreath, the chief of the halberds which oppress the natives, like an eagle, rushed into our harbours when invited.† His compact‡ took effect. His signal§ was duly observed. He had devised a *better* stratagem.|| Here, his party did not shrink, though they had fled before the army of Gododin.¶ The water-dweller boldly invites us to a mixed assembly, where neither spear nor shield** was to be admitted——“ Thus there could be no strife “ amongst the jovial company: the heroes would be pre- “ served from a sudden stroke.”

Adorned with a wreath was the leader of the *sea-drifted*

* The Bard describes the Saxons, in this work, by several terms, which imply *sea rovers*. *Ar law 'r Morder*.

† The Saxons were invited, the first time, by *Vortigern*, and afterwards by *Rouena*.

‡ The compact of a friendly meeting, proposed by Hengist.

§ The signal for a general massacre of the unsuspecting British nobles.

|| His *first* stratagem was the marriage of his daughter; his *better* stratagem, the massacre.

¶ That is, before the forces of Vortimer, a votary of *Godo*, the British Ceres.

** The Bard continually reminds us, that the Britons had neither offensive nor defensive arms. In song 27, he mentions the plea of the Saxons, for the exclusion of *shields*—*That there might be a clear space to light the area*. The conclusion of this paragraph, contains a suggestion of Hengist, which is well explained by Mr. Warrington, p. 59. “ And in order to banish every idea “ of hostile intention, it was artfully suggested by the Saxon, that both parties should appear without their arms.”

wolves.* and of amber was that wreath which twined about his temples. Precious was the amber which could merit such a feast. The haughty† chief excludes men of a humble station, though *Gwynedd* and the *North* might have come to his share, with the concurrence of the son of partition‡—the prince with the broken shield.

The leader, adorned with his wreath, is armed like a hero. The general mark of his vengeance is the man who had been firm in the bloody field; but the part which he selects for himself, is to give the first thrust to the conductor of the host,|| before whose blades five bands had fallen—even of the dreadful men of *Deira* and *Bernicia*, twenty hundred had perished in an hour.§ And as food for wolves is sooner provided than a nuptial feast; as ravens may be furnished with prey, before the funeral bier arrive; so the blood of our hero stains the floor before he lifts the spear:

* *Kaeawc kynhorawc bleid e maran*—Mr. Jones' MS. "Adorned with his wreath was the chief, even the wolf of the holme," i. e. Thanet

† None but men of the most distinguished rank and character were admitted to the fatal banquet. And of those, the heroes who had fought under *Vortimer*, were especially selected for destruction, by the united treachery of *Vortigern* and *Hengist*. These were the great objects of resentment to both parties. The British King regarded them as the supporters of a rebellious son; and they had expelled the Saxon from the Island of Britain.

‡ *Vortigern*, who had divided his kingdom with *Hengist*.

|| *Cynod, yw y gwr gwrdd eg gwyawr;*
Cynran, yn racwan racbydinawr.

§ The Scots and Picts united their forces with the Saxons, who were stationed in the North; and their combined army was beaten by the lieutenants of *Vortimer*. *Warrington*, with his authorities, p. 52, 53.

yet the lofty Kyneid* shall be renowned, whilst a single Bard remains.

SONG III.

“GWYR A AETH ODODIN.”—p. 2.

The Bard deplores the Fate of the Heroes, who had fallen at the Feast, and touches upon some of the great Actions which they had performed under Vortimer.

THE heroes went to Gododin cheerful and sprightly, whilst he, the bitter warrior, was disposing his blades† in order. A short season of peace had they enjoyed.‡ The son of Botgat§ gave them flattering language—his hand explained the meaning! They should have gone to churches to do penance—the old and the young, the bold and the powerful—the inevitable strife of death is piercing them.||

The heroes went to Gododin—The insulting chief kindled

* *The Man of Kent*—Probably the British Prince whom Vortigern had dispossessed of his dominions, to make room for Hengist. This chief is introduced again, under the name of *Tudwalch*.

† The *Seaxes*, which Hengist's party privately wore at the feast.

‡ From the expulsion of the Saxons by Vortimer, to the period of Hengist's return—about two years and a half.

§ Botgat or *Vatgas*—Hengist's father, whom the Saxons call *Wetgisse*.

|| Death was inevitable, because the unarmed Britons were ranked alternately with armed Saxons—The next paragraph describes not a battle, but a sudden massacre.



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hero had disallowed the endowment of the *father-in-law**—
Such was the son of Cian, from the stone of Gwyngwn.

The heroes went to Cattræth with the dawn. They were afflicted in time of peace, by those who had dreaded them.†

A hundred thousand‡ were the adversaries of three hundred, who uttered the groan of woe, stained with their own blood, when he,§ the most terrible, *manfully* stood up, before the retinue of the most courteous mountain chief.||

The heroes went to Cattræth with the dawn. Respected is their memory amongst their connexions. They drank the yellow, delicious, and potent mead, in that year, when many a Bard fell to the ground.¶ Redder than purple were the blades of the foe; their white-sheathed piercers, and their four-pointed helmets, before the retinue of the most courteous mountain chief.

The heroes went to Cattræth with the day. (Was there not a disparagement of battles!) They had made, indeed,

* This *endowment* was the kingdom of Kent, which Vortigern formally bestowed upon Hengist, his *father-in-law*, when he married Rowena.

† They were massacred at an ostensibly peaceful meeting, by the united plot of Hengist and Vortigern, to whom they had been equally formidable.

‡ An exaggerated number, implying the whole combined party of Vortigern and Hengist.

§ Hengist, who arose to give the signal of death.

|| The retinue of Vortigern, who was Lord of North Wales, a mountainous region—his great *courtesy* for the Saxons was a subject of indignation to the Britons.

¶ After the execution of Hengist's plot, the Bards defended the temple against the Saxons, where many of them must have fallen.

a mighty carnage.* Effectually had the gem of Christianity wielded his protecting blade. This is, most meet, before men have engaged in friendly compact. However great the bloody destruction which they had occasioned, when the day was decided before the army of Gododin, was it not done under the conduct of the magnanimous leader!

To the hero who went to Cattræth with the day, or drank the white mead, in the celebration of *May eve*,† dismal was the preconcerted signal of the associated chief, which he had given in secret charge, through the excess of soaring ambition.

SONG IV.

“NI CHRYSIUS GATTRÆTH.”—p. 2.

In this Song, and the next following, the Bard still dwelling upon the Subject of the calamitous Feast, intermixes some Particulars of the Bravery and Fate of a Chief whom he calls Tudvwlch, which implies a Breach in the Land. By this singular Epithet, he seems to describe the Prince, whose Territories Vortigern had seized, and bestowed upon Hengist.

To Cattræth, there hastened not a hero, whose standard

* That is, in the wars of Vortimer, to which the Bard alludes, in the conclusion of the paragraph.

† *Meinoethydd*—This was the anniversary of the great mysteries of the Britons, as we have already seen in *Ianes Taliesin*. And it was the season appointed by Vortigern and Hengist for the solemn meeting. Warrington, p. 57.

had displayed such magnificence of enterprize; nor has the circle of Eidin (the living one) produced a scatterer of the ravagers, equally great with the lofty *Tudvwlch*, who being deprived of his lands and towns, had slaughtered the Saxons for seven days. His valour ought to have protected him in freedom. Dear is his memory amongst his illustrious associates.

When *Tudvwlch*, the supporter of the land, came to the feast, the area of the son of harmony* was made a plain of blood.

The heroes went to *Cattraeth* with the dawn.—Ah! none of them had the protection of shields†—When they had hastened to the *Crai*,‡ assembled in gleaming arms, loud as the tumult of thunder, was the din of their shields.

The ambitious man, the fickle man, and the base man—he would tear them with his pikes and halberds.—Standing upon higher ground, he would gash them with his blades; but to the grief of the steel-clad commander, the water-dwellers were subdued by the proprietor of the land. Before *Erthai*, the warrior groaned.

* *Mab Eilydd*—This was the area of the Bards, or the *Cursus*, in front of their great temple, which was the scene of the massacre.

† Of these they were disarmed by the stratagem of Hengist.

‡ This probably means the bloody battle of *Cray-ford*, in which those heroes, under the conduct of Vortimer, had fought with Hengist, four or five years before the massacre. In that engagement, both parties seem to have claimed the victory.—See Gibson's *Camden*, Col. 224. *Sammes*, p. 390.



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the youthful heroes of a chief, who was in his retinue. He had previously ordered a horn to be filled on the *Bludæ*, that he might pledge the water-dweller. He had directed that the beverage should consist of mead and beer (Bragawd). He had previously ordered the display of gold and rich purple. He had given orders for pampered steeds, which might carry him safe away, whilst *Gwarthlex* and *Enovryd* were pouring forth the liquor. Previous to this, the benefactor whom the ebbing tide had left us,* gave out his private signal—a command which concerned, those, who had been loath to retreat. -

SONG VI.

“ANAWR GYNHORUAN.”—p. 3.

This little Song, which seems to want the Conclusion, is unconnected with the preceding Subject. It appears evidently, to be an Elegy upon the Death of the victorious Vortimer, who had driven the Saxons out of the Country, and was afterwards poisoned in the Court of Vortigern, by the Contrivance of Rowena, the Daughter of Hengist.

AND now the lofty leader, the sun, is about to ascend:†
the sovereign most glorious, the Lord of the British Isle.

* That is Hengist, who, by hastening the execution of his plot, prevented the meditated retreat of Vortigern.

† This, I conceive, is not to be understood literally, as a hymn to the sun—the Bard is only comparing Vortimer to the sun, whom the mystical Bards acknowledged as a divinity.

For *Nêv*, heaven, I read *Náv*, a Lord.

Direful was the flight, before the shaking of his shield,
hastening to victory.

But there was an unkind cup in the court of Eiddin: *
with ostentatious courtesy, the hero was invited to taste the
generous liquor. The beverage of wine he drank in the
festival of the reaping. Though the wine which he quaffed
was transparent, it had assumed the form of deadly poison.

We have a slaughtering harvest—the slaughter of the
illustrious chief. We raised the song of death—the death
of the armed hero—the death of the winged one, whose
shield had not been withheld from the spears of battle. †
The pre-occupiers fell in the dreadful conflict. Determined
was his signal of attack, and decisive the orders which he
issued. Without disparagement, he retaliated upon the
foe, before the green sod covered the grave of the great and
blessed hero.

Z

* *Eiddin*, he who extorts property or possession—an epithet applied to the
usurper Vortigern, in whose court Vortimer received a poisoned cup, by the
contrivance of Rowena.

† The Bard alludes to the actions of Vortimer, previous to his fall.

SONG VII.

“TEITHI AMGANT.”—p. 4.

In this Place, there is a Chasm in the Original. Its Extent is not known. The following Enumeration must be referred to the Middle of the fifth Century, when the Saxons served as mercenary Troops under Vortigern.

THE complement of the borders were three moving bands—five battalions of five hundred men each—three levies of three hundred each—three hundred warlike knights of Eiddyn,* arrayed in gilded armour—three loricated bands, with three commanders, wearing gold chains—three adventurous knights, with three hundred of equal quality. These three bands, of the same order, were mutually jealous in their bitter and impetuous assaults on the foe—they were equally dreadful in the conflict: they would strike a lion flat as lead. Gold had collected all these for warfare.†

There came also three princes of the land, who were native Britons—Cinric and Cenon, of the stock of Aeron,‡ to oppose the ashen spears of the men who dropped into

* Vortigern, as above. It appears that this bloody usurper, who owed his elevation to the murder of his lawful sovereign, and the violence of a party, was diffident of the native Britons, and kept a body-guard of three hundred Saxon horse.

† It seems by this paragraph, that the Saxon mercenaries of Vortigern amounted to about 5000.

‡ Aeron, the *Splendid* one, or the Queen of Brightness; a name of one of the great luminaries, venerated by the superstitious Britons.



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by the son of Semno, the Diviner, who knew, that he who had sold his life would cut with sharp blades. He should have declared this openly, then he would have been slain with pointed weapons.

Notwithstanding his friendly covenant,* he was meditating a convenient attack. He had boasted of the carcasses of brave and powerful men, whom he would pierce in the presence of *Gwynedd*.†

“ I drank of the wine and the mead of the water-dweller,
 “ and because I had drunk, I made a stroke with a small
 “ piercing blade.”‡——“ It was not thy excess of drinking
 “ which emboldened the fell chief: when every one made a
 “ stroke, thou didst the same. But when the issue comes,
 “ it would have been well for thee not to have offended: the
 “ present rewarder of your deeds § has displayed a mighty
 “ and dreadful arm.”

* Hengist's proposal of a friendly meeting, for the ostensible purpose of settling all disputes.

† That is, *Vortigern*, Lord of *Gwynedd*, or North Wales. *Golyddan*, a Bard of the seventh century, emphatically styles him *Gwrtheyrn Gwynedd*.—*W. Archaiol*, p. 156.

‡ This is the apology of a Saxon individual, for his atrocious conduct at the feast: to which the indignant Briton replies——“ It was not thy excess,” &c.

§ *Eidiol*, or *Ambrosius*, who retaliated upon the Saxons by the death of Hengist.

SONG IX.

“GWYR A ARTH GATTRAETH.”—p. 4.

The Bard, pursuing his Subject, openly charges Vortigern as an Accomplice in Hengist's Plot.

THE heroes who went to Cattræth were renowned. Wine and mead, from golden cups, was their liquor in the year when we accepted of the dignified man who had been set aside.* Three, and three score, and three hundred were they, wearing gold chains.† Of those who hastened to the excess of liquor, *three* only escaped from the confident stabbing; namely, the two war dogs of Aeron, and our destined governor,‡ and myself, through my streams of blood—the reward of my candid song.

O my friend! O thou who truly condolest with me! We should not have been beaten, but for the instigation of the sovereign, who was twice elevated.§ We should not have been singled out in the court of the mead feast. It was he

* Blwyddyn yn erbyn urddyn dëawd—

The year when Vortigern, who had *been deposed* for his attachment to the Saxons, was re-elected to the sovereignty, after the death of Vortimer.

† “Above *three hundred* of the British nobility, the most eminent for their talents in the council, or in the field, perished in this bloody carousal.”

Warrington, p. 59, with his numerous authorities.

‡ Eidiol, or Ambrosius.—It is clear to me, that under these two names, we are to contemplate but one historical character. Ambrosius had, therefore, already returned from Armorica, either during the reign of Vortimer, or upon the faith of this friendly meeting. As this prince was a peculiar object of Vortigern's jealousy, his flattering appointment, as governor of the feast, may have been made for the purpose of securing his attendance amongst the destined victims.

who made the proscription, in behalf of his convenient friend. Base is he in the field, who is base to his own relatives.* The man of Gododin reports, that after the gashing assault, there was none found more ardent than Llywy.†

SONG X.

“ ARF AGCYNNULL.”—p. 4.

This little Dirge may be supposed to have been chaunted over the obtruncated Body of Hengist, when he was taken at the Battle of CAER Conan,§ and beheaded by the Command of Eidiol, or Ambrosius, the Prince who succeeded Vortigern as King of the Britons.

HE who now supports no arm, who presents a lacerated form, deprived of motion, has with energy pervaded the land, through the great multitude of the Löegrian tribes.

“His shields were extended on the sea coast—his shields, in the battle of pikes. He caused a destruction of men, and multiplied widowed matrons before his death. O vehement son of Hoewgi,§ with thy spears didst thou make an effusion of blood!

* Vortigern had made his way to the throne by the base murder of his cousin Constans.—Warrington, p. 39. This paragraph records a more shocking instance of his baseness,

† The British Proscarpine—here she represents the whole community of Bards—her votaries. See song 25.

‡ See Gibson's Camden Col. 847. Warrington and his authorities, p. 64.

§ Hengist's father, by the Saxons called Wætgisce.



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Devourers were his spears in the hands of heroes. And, before the deed of the lurkers covered him in the grave,* he was a man who had energy in his commands. Buddvan (the horn of victory), the son of the bold Bleiddvan (lofty wolf), washed his armour with gore.

Injurious, most injurious would it be, to neglect the memorial of him, who left not an open gap for cowardice: whose court was not deserted by the beneficent Bards of Britain, upon the calends of January. It was his resolution, that strangers should not plow his land, though it lay waste. Indignantly did he resent the stratagem of the great Dragon,† who was a leader in the field of blood, after the fatal wine had been quaffed by Gwenabwy‡ (the fair corpse), the son of the Lady—the warrior of *Galltraeth*.§

* Or, before he was buried, after those who laid a plot for his life, had accomplished their design. This obscure sentence alludes to the manner of Ambrosius' death. Eppa, a Saxon physician, treacherously poisoned him, by the instigation of *Pascens*, the son of Vortigern.

See Warrington, and his authorities, p. 65, 66.

† Hengist, who slaughtered the British nobles, and wasted the country, after the death of Vortimer, who had fought at *Galltraeth*.

‡ Vortimer, who was made a corpse, or poisoned, by the contrivance of his step-mother, Rowena.

§ *Galltraeth*, the Gallic strand, or shore of the Gallic sea. The Bard describes the battle of *Galltraeth*, song 14, and ascribes the massacre to the resentment of the Saxons, for the victory which the Britons had obtained in that engagement. Hence it appears, that this was Vortimer's victory, recorded by Nennius, *Ad Lapidem Tituli, supra ripam Gallici maris*, where the Saxons were entirely beaten off British ground, and compelled to fly to their ships. Gibson's Camden Col. 243.

Llech Titten, or *Lapis Tituli*, is substituted for *Galltraeth* in another passage of the Gododin.

SONG XII.

“BU GWÎR MAL Y MEAD Y GATHLEU.”—p. 5.

This Song describes the Conduct of Eidiol at the Instant of the Massacre, and furnishes some Hints of his subsequent Actions.

TRUE it was, as the songs* report. No steeds overtook Marchleu† (the splendid knight). The governor extended his spear, before the swordsman,‡ in his thick strewed path. Being educated amongst the sacred mounts, he supported his mystic mother: and severe was the stroke of his protecting blade. A spear, of quartered ash, did he extend from his hand, over the STONE CELL OF THE SACRED FIRE,§ whilst the corn-stacks were made to puff out with smoke, by those who had cut with the blade armfuls of furze.|| Then, as when a reaping comes in doubtful weather, did the splendid knight cause the blood to flow.

From the Southern regions did he send Issac,¶ whose

* The Bard quotes the authority of songs which had been composed upon the occasion.

† Marchleu and the governor, refer to Eidiol: for the action described, is that which is expressly and exclusively ascribed to that hero.

‡ The Saxon.

conduct had been like the inconstant sea: he was full of modesty and gentleness, whilst he regaled himself with mead; but he would possess a territory, from the rampart of *Ofer*, to the point of *Maddeu*—then the savage was glutted with carnage, the scatterer with desolation. On the heads of mothers did his sword resound!

Our hero was a Murgreid (mighty spirit)—praise be to him, the son of Gwyddneu! *

SONG XIII.

“ CAREDIG CARADWY E GLOD.—p. 5.

We are here presented with a striking Contrast, in the Characters of two Heroes, who fell at the fatal Feast. The former was, probably, Caredig, the Son of Cunedda, who possessed a District in Cardiganshire, which, from him, was called Caredigiawn, whence the English name of the County. The second seems to have been Caradog with the brawny Arm, a celebrated Cornish Prince of the fifth Century.

CAREDIG—lovely is his fame! He protects and guards his appointed spot. Calm is he, and gentle, before he comes into the field. Does he give battle! He is brave with discretion. The friend of harmonious song—may he arrive in the celestial region, and recognise his home!

* The *Hydranos* of the British mysteries.—See the third section of this Essay. Eidiol, or Ambrosius, was his mystical son, or an adept in the Bardic mysteries.



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unanimously, even the short-lived heroes who were intoxicated over the clarified mead, the retinue of the mountain chief—men who had been illustrious in the hour of trial: J

As the price of their mead in the banquet, their lives were paid by Caradoc and Madoc, Pyll and Ieuan, Peredur with steel arms, Gwawrddur and Aeddan, who had escaped from the tumultuous fight with a broken shield. Though they had slain the foe, they also were slain: none of them returned to their peaceful home.

The heroes who hastened to the feast, were entertained together on that year,* over the mead of the great designers.† Those deplorable wretches! how doleful their commemoration! the bane of the land to which they had returned!‡ By mothers they were not nursed! How lasting the resentment and the grief they occasioned! After men had acted bravely—at the moment when they were regaling with mead, the dank floor of Gododin§ receives our vigorous heroes. This was occasioned by the choice liquor of the mountain chief, and the resentment of the victory which they had purchased at Galltraeth.||

These men had gone to Galltraeth to battle, as heroes,

* The year of Vortigern's re-elevation to the sovereignty. See before.

† Vortigern and the Saxons.

‡ The Saxons had been utterly expelled by Vortimer; and again, they returned to Britain upon the restoration of Vortigern.

§ Here Gododin is evidently a name of the great sanctuary, where the massacre was perpetrated.

|| Vortimer's last victory, *supra ripam Gallici maris*, was the great occasion of Hengist's resentment. The Bard now proceeds to describe the bravery which his heroes had displayed in that decisive action.

with the force of warlike steeds, and red armour and shields, and uplifted spears, and sharp lances, and glittering mail, and swords.—They had excelled—they had penetrated through the host—before their blades five battalions had fallen. The lofty Rhuvawn* had given gold to the altar; and to the Bard, munificent, honorary rewards.

SONG XV.

“NY WNAETHPWYD NEUADD.”—p. 6.

The Bard speaks of the great Temple, in the Precincts of which the fatal Banquet was celebrated. He recites the heroic Acts of Eidiol, or Ambrosius, who is described by a Variety of Epithets; and touches upon some Particulars of the Retaliation of the Britons, at the Battle of Maes Beli.

A STRUCTURE† was not formed so eminently perfect, so great, so magnificent, for the conflict of swords.

In the place where *Morien* merited the sacred fire, it cannot be denied that corpses were seen, by the wearer of scaly mail,‡ who was harnessed, and armed with a

* Rhuvawn, the same as Elphin, the Solar Divinity, or his priest.

† The account of the great temple, in this song, deserves the attention of the antiquary. In the passage before us, we are told that it was not *made for strife*—being the sanctuary of the pacific Bards and Druids.—Here, also, was the cell of the sacred fire, mentioned in a preceding paragraph.

‡ Hengist, who began his outrage, by killing the Bard.

piercing weapon, but covered with the skin of a beast. His sword resounded upon the head of the chief singer of NÖE and ESEYE,* at the great stone fence of their common sanctuary.—Never more did the child of Teithan move.

This hall would not have been made so impregnable, had not Morient† been equal to Caradoc. He did not retreat with sorrow towards Mynawc.‡—Enraged is he, and fiercer than the son of Bedrawc.§ Fell is the hand of the knight: in flames he involves the retreating foe.

'Terrible is the shout of the city,|| to the timid train, who were scattered before the army of Gododin. From the inclosure of fire, precipitately they fled. In the day of their wrath, they became nimble. They shrunk from their pur-

* Mr. Bryant has demonstrated, that Saturn and Rhea, Osiris and Isis, &c. implied the patriarch Noah, and the Genius of the Ark: with these, I have identified the Dwyvan and Dwyvach; Hu and Kéd; Tegid and Ceridwen, &c. of the Britons.

Noe is here introduced by his proper name; but I do not infer from hence, that this name had been preserved by the Pagan Britons. The sacred writings were known in the days of Aneurin: and that Bard, or some one before him, had sufficient discernment to perceive, that his Hu, Tegid, or Dwyvan, was originally the same person as the Nöe of Scripture history.

Eseye was certainly the same character as Isis: and Teithan must be identified with the Greek Tutan, or the Sun, who is called Titin, in the Hiberno-Celtic. The Bard, as usual, connects his Arkite superstition with Sabian idolatry.

† A name of the same deified person, but transferred to his priest, Eidiol, as it is evident from the action ascribed to him.

‡ The sovereign—*Vortigern*, who is elsewhere styled *Mynawc Mäon*, sovereign of the natives.

§ Bedwyr, the son of Bedrawc, a fabulous hero.

|| The community of Bards, who probably resided in booths, within the outward vallum of the temple.



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in the court; but boldly did his weapon interpose between the two ranks. The pinnacle of renown is the radiant bull of battle.

Those who made the heavy stroke for the fair treasures, had their host turned aside with trailing shields—those shields, which were shivered before the herds of the roaring BELI.*

From the bloody field, the monster hastens within the fence.† To us, a grey-headed man arrives—his chief counsellor—with the picture of the prancing steed, bearing a sacred message from the chief with the golden chain—the boar, who had made a compact in the front of the course—the great plotter.

How just was the shout of refusal, which burst forth!

* This paragraph alludes to the battle of *Maes Belu*, near *Caer Conan*, in Yorkshire, where Ambrosius (Eidol) routed Hengist and his Saxons, in the year 481, and put them to a disorderly flight.—See Gibson's *Camden*, Col. 847—Warrington, p. 63.

As the Bard denominates the leader a *bull of battle*, so his forces were the *herds of the roaring Belu*. This last name, though conferred upon several princes, was properly a title of the Solar Divinity, whose sanctuary the Saxons had profaned. From this victory obtained by his votaries, the field of battle may have acquired the name of *Maes Belu*, the *field of Belu*.

† That is, within the fortress of *Caer Conan*, which the Bard describes in a subsequent passage. as situated *upon the high lands of the Done*.

“The Done runs within view of *Connisborow*, an old castle, called in British, *Caer Conan*, and situated upon a rock; whither (at the battle of *Maisbelly*, when Aurelius Ambrosius routed the Saxons, and put them to a disorderly flight) Hengist, their general, retired, to secure himself; and a few days after, took the field against the Britons, who pursued him, and with whom he engaged a second time, which proved fatal, both to himself and his army. For the Britons cut off many of them, and taking him prisoner, beheaded him.”—*Camden*. Ibid.

It appears by this paragraph of *Aneurin*, that previous to the last desperate engagement, Hengist had sent to the British commander a flag of truce, bearing his own arms, which consisted of a *white prancing horse, upon a red field*.

Verstegan, p. 131.

Again, we are conjured by heaven, that he might be received into protection.

“ Let him enjoy the kindness which he displayed in his
 “ stabbing assault! The warriors, since the time of his fa-
 “ mous plot, have fought with one design--that his host
 “ might press the ground!”



SONG XVI.

“ AM DRYNNI DRYLAW DRYLEN.”—p. 7.

*The Death of the Bard at the Feast—the Resentment and
 Revenge of Eidiol and the Britons.*

Morien* defended the blessed sanctuary—the basis, and chief place of distribution of the *source of energy*, of the *most powerful*, and the *most ancient*.†—She is transpierced! Though Bradwen‡ (the treacherous dame) was a damsel, she fell—the just expiation for Gwenabwy (the fair corpse) the son of Gwen (the lady).

For the piercing of the skilful, most learned man, the minister§ bore a shield in the action. With energy, his sword descends on the pate. In Loegria, his stern ones cut their way before the prince. He who handles the wolf's neck, without a cudgel in his hand, will have a rent in his garment.

In the conflict of wrath and resentment, the treacherous lady perished—she did not escape.

* A title of the god, and hence of his priest—as before.

† I must leave it to the antiquaries, to ascertain these divinities, by their attributes.

‡ Rowena, who poisoned Vortimer, her step-son—thence called, *the fair corpse, the son of the lady*.

§ Eidiol, who, though he seems to have been a much better Druid than Christian, held the rank of bishop, in the apostate church of the Britons.



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Though there be a hundred men in one house—I know the
cares in which I am involved—the chief of the men must
defiay the charge.

SONG XVIII.

“NYT WYF VYNAWC BLÎN.”—p. 7.

The Bard, who is a Prisoner of War, alludes to the preceding Sarcasm, and declares the Circumstances under which his Songs were composed.

I AM not violent nor querimónious: I will not avenge myself on the petulant; nor will I laugh in derision. This particle* shall drop under foot, where my limbs are inflamed, in the subterraneous house, by the iron chain, which passes over my two knees.

Yet, of thê mead, and of the horn, and of the assembly of Cattræth, I, Aneurin, will sing, what is known to Taliesin, who imparts to me his thoughts: and thus, a sonnet of the Gododin is finished, before the dawn of day†.

* This contemptible scoff.

† From this passage, as well as from the general tenor of the work, it is evident that the Gododin was not undertaken as one single poem, with a regular and connected design.

SONG XIX.

“ GOROLED GOGLEDD GWR AE GORUC.”—p. 8.

In the last Song, we found Aneurin amusing the tedious Nights of his Imprisonment, with the Composition of his Sonnets. But now he has, for some Time, been set at large by a Son of Llywarch. A considerable Interval must, therefore, have elapsed, since the Date of the preceding Composition.*

The Bard begins with a Tribute of Gratitude to his Benefactor; and then passes, with some Address, to the Subject of the fatal Feast. He enumerates the Fields where the British Warriors had fought, under Vortimer; but the Paragraph which contains this Catalogue is very imperfect, and the Sense is collected, with some Difficulty, out of a Mass of various Readings. The Song concludes with some Allusions to the Retaliation of the Britons in subsequent Battles.

THE chief renown of the North † has a hero acquired,

* Generally supposed to have been *Llywarch Hên*, the celebrated Bard. But here a difficulty presents itself. *Llywarch* is the reputed author of an Elegy upon the death of Cadwallon, the son of Cadvan, which happened about the year 646 and it is obvious, that the son of a man who was living in the year 646, could not have liberated *Aneurin*, who had witnessed the massacre of 472.

I think it probable, that *Aneurin's* friend was the son of *Llywarch Hên*; but that *Llywarch*, who is known to have flourished in the beginning of the sixth century, could not have been the author of the Elegy in question.

The piece was anonymous but some old copyist thinking it worth preserving, transcribed it into a book which contained some of *Llywarch's* genuine works—hence it has passed under his name.

† Our author was a Northumbrian Briton, and so was *Llywarch Hên*.

of gentle disposition—a liberal Lord, who has not been equalled.

Yet earth does not support, nor has mother borne, a warrior so illustrious, when clad in steel. By the force of his bright sword, he protected me; from the horrid, subterraneous prison he brought me forth—from the inclosure of death, from a hostile region. Such is *Ceneu*, the son of Llywarch, energetic and bold.

He would not have brooked the disparagement of a solemn Bardic meeting,* in the character of a Seneschal, with his vessels full of mead. For deeds of violence, he would have supplied swords; he would have furnished weapons for war: but with his arm he would have supported his guests.

But before the band of Gododin and Bernicia,† booths for horses were prepared in the hall: there was streaming gore, and blood-stained armour, and the long knife ‡ to thrust from the hand. And with speed were they distinguished into tribes, whilst the *Lady* and her *paramour* § were stowing their parties, an armed man, and a man unarmed, by turns.||

* Alluding to the “Gorsedd,” or solemn Bardic assembly, in which Hengist had perpetrated his atrocious deed.

† The Bard being a Northern Briton, mentions his own countrymen with a patriotic distinction, though they had constituted only a *part* of the devoted assembly.

‡ The *seax*; with which Hengist’s party were privately armed.

§ Rowena and Vortigern.

|| The Saxons, wearing their corslets, and armed with the dagger; the Britons totally unarmed.

“By the contrivance of Hengist, they were placed with his train, alternately, at the tables, under the pretence of confidence, and of a friendly intercourse with each other.”—*Warrington*, p. 59.



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“ The native is roused—the invader is subdued.” *

In Rhiwdrech,† he who is not bold, will fail of his purpose. Victory is not for him who dreads being overtaken.

SONG XX.

“ NY MAT WANPWYT.”—p. 8.

This little Dialogue may be supposed to have passed between Rowena and a native Briton. It forcibly paints the Feelings of the Times.

ROWENA.

Not meetly was the shield pierced upon the side of the horse‡—not meetly did the man of the grey stone pillars mount the lofty steed §—dark was his spear.

BRITON.

It was dark: but darker, by far, is thy husband in the cell,|| gnawing the jaw of a buck.

* This sentence contains the omen, collected from the lots.

† “ The cliff of superiority, or prevalence.”—This seems to be the name which the Britons gave to the scene of Hengist’s last fatal action, near the rock of Caer Conan, where he was taken and beheaded.

‡ The names of Hengist and Horsa equally imply a horse. One of these commanders had been slain, and the other beaten; it is, therefore, uncertain which of them is here meant.

§ Eidiol, the priest of the great temple, who is represented as seated upon his steed, when he filled the office of Seneschal.

|| Vortigern, who was confined by Hengist after the massacre, till he purchased his liberty by the cession of part of his dominions.

ROWENA.

I hope he enjoys it—may he be supplied with a few jaws!

BRITON (indignantly).

How happily did our Adonis come to his Venus!——
 “ Let the Lady of the sea (says he), let Bradwen only
 “ come hither, and then (O Hengist!) thou mayest do—
 “ thou mayest kill; thou mayest burn—worse than Morien
 “ thou canst not do.”*

But thou hast regarded neither moderation nor counsel, thou *beheader*,† with the haughty countenance! Thou, O Venedotian, didst not attend to the great swelling sea of knights, who would give no accommodation to the Saxons.

* A sarcastic repetition of the language supposed to have been addressed by Vortigern to Hengist, when he sued for the hand of Rowena.

† Vortigern, the Venedotian. “ Gwrtheyrn Gwynedd,” who had ascended the throne, by causing his cousin Constans to be *beheaded* in his bed; and afterwards, by overruling the voice of the British council, had invited the Saxons into Britain to support his tottering cause, and to oppose the Picts, whose resentment he had provoked, by imputing to the guards of that nation, his own sacrilegious crime.

SONG XXI.

“GODODIN GOMYNAF.”—p. 8.

The Bard, observing the Calamities of his Country, reflects upon the Circumstance of the fatal Banquet, which had deprived the Britons of their best Supporters.

GODODIN! upon thy account, I deplore the dales beyond the ridge of Drum Essyd. A servant,* greedy of wealth, but void of shame, by the counsel of his son,† sets thy heroes on high. Not mean was the place appointed for conference, before the perpetual fire.‡ From twilight to twilight, the sweet liquor is quaffed by the stranger, who glances at the purple.§ He kills the defenceless, but melodious minister|| of the bulwark of battle—his inseparable companion—whose voice was like that of Aneurin.

At once¶ arose the warriors of the chief—In Cattræth—a noisy and impetuous mob—to pay the reward of the mead in the court, and the beverage of wine.—Between the two ranks a spear was extended by a dignified knight,** in

* Hengist, who had been a mercenary captain.

† Vortigern, who had married the daughter of Hengist, and whom the Bard repeatedly stigmatises as the adviser of the plot.

‡ Or the fire of Meithin. We have frequent allusions to the cell of the sacred fire.

§ Hengist, whose ambition aimed at the sovereignty of Britain.

|| The Bard, Owen, whose fate is so often deplored.

¶ Upon Hengist's signal, the Saxons made a sudden and general assault.

** Eidiol, who is styled the bull of battle.



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SONG XXII.

“ NY WNAETHPWYD NEUADD.”—p. 9.

The Bard celebrates the Fame of the great Temple, and of Eidiol, who bravely defended it, after the outrageous Assault of the Saxons.

NEVER was a hall formed so complete—nor a lion so generous, in the presence of the lion of the greatest course,* as Cynon of the gentle breast, the most comely Lord.

The fame of the city† extends to the remotest parts—the established inclosure of the band of the harmonious BUDD.‡

And of all that I have seen, or shall see hereafter, unequalled in his conduct, is the brandisher of arms. Most heroic in energy, with the sharpest blade, he slew the ravagers. Like rushes they fell before his hand. O son of Clydnaw,§ of the lasting fame, to thee will I sing a song of praise, without boundary, without end!

If in the banquet of mead and wine, *they*|| sacrificed to

* The sun.—Eidiol, or Cynon (the prince), the chief priest of the temple, is also styled a lion.

† The temple, surrounded by a vallum, which included the dwellings of the Bards.

‡ Victory.—This seems to be a title of *Kéd*, or *Ceridwen*, the British Ceres.

§ “ Ship-bearer”—he who carried the sacred ark in the British mysteries.

|| The Saxons.

slaughter the mother of *spoliation*, the energetic EIDROL* also honoured her before the mount, in the presence of the god of victory, the King who rises in light, and ascends the sky.

Whilst the assembled train were accumulating, like a darkening swarm, around him, without the semblance of a retreat, his exerted wisdom planned a defence against the pallid outcasts, with their sharp-pointed weapons.

Before the vigilant son of harmony they fled, upon the awaking of the mother of *Rheiddin*† (the Radiant), leader of the din.

SONG XXIII.

“O WINVEITH A MEDDVEITH.”—p. 9.

On the calamitous Consequences of the fatal Banquet.

FROM the drinking of wine and mead, to strife proceeded the mail-clad warriors.‡ No tale of slaughter have I known, which records so complete a destruction, as that of the assembly, who had confidently met before Cattraeth.

* The *interposing knight*, to whom the Bard so often alludes. This is the first time that his name is introduced; but his character is easily distinguished by the identity of the action ascribed to him.

† Apollo, or the sun—by his *mother*, I think the Bard means *Aurora*, the dawn: he frequently tells us, that the action took place at the dawn.

‡ The Saxons, who wore their corslets, or coats of mail.

One man alone returned, of the retinue of most deplorable mountain chief.* One alone, out of three hundred, who had hastened to the feast of wine and mead—men renowned in difficulty, prodigal of their lives, who had jovially caroused together in the well-furnished banquet, copiously regaling upon mead and wine.

From the retinue of the mountain chief, ruin has extended to us; and I have lost my chief, and my sincere friends. Of three hundred nobles who hastened to Cattraeth, alas! none have returned, but one man alone.

In the present insurrection, confident was the son of stranger. Easy was he in his discourse, if he were not jocular—hence the delusive security of Gododin.†

After the wine and mead, he who had been unrestrained, is left motionless upon the course, and the red-stained warrior mounts the steeds of the knight, who had been formidable in the morning.

* Out of three hundred and sixty-three, we are told that *three* escaped; or, as it is elsewhere expressed, one man out of a hundred: but from this passage it appears, that only *one* of these pertained to three hundred of the first rank, which composed the more immediate retinue of Vortigern, or the mountain chief.

† Hengist had carefully disguised his sentiments, lest he should excite a premature suspicion of his design.



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had mantled in the horns: and the carnage made by the interposers, after the battle had been roused, cannot be related by the cauldron of Kêd,* though it excel in eloquence.

It is an imperative duty, to sing the perfection of renown—the tumult of fire, of thunder and of tempest—the exerted bravery of the knight,† who interposed, the red reaper, whose soul pants for war. The strenuous, but worthless man has he decollated in battle. The multitude of the land shall hear of his deed.

With his shield upon his shoulder, has he poured forth an effusion (of blood) as it were wine out of crystal vessels. He who extorted silver for his mead, has paid gold in return,‡ and *Gæadnerth*,§ son of the supreme king has had his banquet of wine.

It is an imperative duty to sing the illustrious patriots, who, after the fatal stroke, replenished the stream (of heroism) whose hand satisfied the hunger of the brown eagles, and provided food for the beasts of prey.

Of those who went to Cattræth, wearers of the gold chains, upon the message of the mountain chief, sovereign

* *Kibno Kêd*—the same as *Pair Ceridwen*—the Cauldron, or sacred Vase of the British Ceres—figuratively, the Bardic lore.

† *Eidiol*, or *Ambrosius*, who, in the year 481, beheaded *Hengist* at *Caer Conan*.

‡ The meaning is, that the Saxons paid dear for their outrage at the feast.

§ *Force of blood*—or he who sheds blood by violence, an epithet of the British *Mars*.

of the natives;* it is manifest there came not to Gododin, in behalf of the Britons, a hero from a distant region, who was better than Cynon.†

It is an imperative duty, to sing the complete associates, the cheerful ones of the *ARK of the world*.‡ *Hu* was not without his selection; in the *CIRCLE of the world*, it was his choice to have *Eidiol*, the harmonious: for, notwithstanding their gold, their great steeds, and the mead they drank, only one dignified man returned from thence—the president of the structure of the splendid one, the grandson of Enovant.

It is an imperative duty, to sing the illustrious patriots, who came on the message of the mountain chief, sovereign of the natives, and the daughter of the lofty Eudav,§ the same who selected the unarmed, and dressed in purple, those who were destined to be slaughtered.

In the festival of May,|| they celebrated the praise of the holy ones, in the presence of the *purifying fire*, which was

B B

* Vortigern, the supreme king of the Britons.

† “The prince”—Eidiol or Ambrosius, who had returned from Armorica.

‡ The *Arkite* mythology of this passage deserves the attention of the curious. The great temple was the *ark* and the *circle* of the world. *Hu*, the patriarch, was the divinity, and *Eidiol*, his chosen priest—*Hu*, at the same time, was *Aeron*, the *Arkite*—[𐌹𐌺𐌹] or the *splendid* one—such is the mixture of *Arkite* and *Sabian* superstition.

§ From *Au*—and *Tav*—the false usurper.—The lady here intended is Rowena, the daughter of Hengist; for we have already seen, that she, in conjunction with her *paramour*, Vortigern, disposed the ranks at the least.

|| *Meiwyr*, the *May-men*—The meeting took place, at the solemn festival of the Britons, in the beginning of May.—The fire here mentioned is well known to the Irish, by the name of *Bealtaine*. See the word in Shaw's *Galic and English Dictionary*.

made to ascend on high. On the Tuesday, they wore their dark garments—on the Wednesday, they purified their fair attire on the Thursday, they truly performed their due rites (devöed)—on the Friday, the victims were conducted round the circle—on the Saturday, their united exertion was displayed without the circular dance (didwrn)—on the Sunday, the men with red blades were conducted round the circle—on the Monday, was seen the deluge of gore, up to the belt.*

After the toil, the man of Gododin, upon his return before the tents of Madawc, reports but one man in a hundred, who came from thence.

SONG XXV.

“MOCHDWYREAWC YM MORE.”—p. 10.

This Song contains many Particulars of the fatal Assault; of the Sanctity of the Bardic Temple, and of Eidiol's Address and Heroism, in defending it.

AT early morn arose the tumult of the gate, before the course.† There was a breach; but there was a heap, per-

* This passage describes some of the regular ceremonies of the meeting, which, upon the present occasion, unexpectedly closed, with a deplorable massacre.

† The feast was celebrated, and the outrage committed, upon the *Cursus*, at the distance of half a mile from the temple, and to which one of the avenues leads. Upon this avenue, or perhaps, in the very gate, or passage of the vallum, which surrounds the structure, and which was probably fortified with a strong palisade; Eidiol kindled a fire to obstruct the irruption of the Saxons, who intended to plunder the temple.



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“ effectual songs, which claimed obedient attention—the
 “ songs of *Llywy*,* the assuager of tumult and battle.
 “ Then would the sword retire to the left side; the warrior,
 “ with his hand, would support the empty corslet, and the
 “ sovereign, from his treasure chest, would search out the
 “ precious reward.”

The placid *Eidiol* felt the heat of the splendid Grannawr,† (Apollo) when the maid (*Llywy*) was treated with outrage—even she who was supreme in judgment, possessing the steeds with bright trappings, and the transparent shield.

His (*Eidiol*’s) associates join the fray, determined to stand or fall, whilst he, their wasteful leader, conducts the war; even he who loves the native race—the mighty reaper, whose energy stains the green sod with gore.

They sound for steeds—for trappings they sound; whilst over his temples, he binds the defensive band, and the image of death, scatters desolation in the conflict. In the first onset, the lances are couched to the side, and for a light in the course, shrubs blaze upon the spears. Thus fought the musical tribe,‡ for the injury of thy cell, *O Kéd*, and of the conclave where he resided, who merited the delicious, potent mead.

With the dawn, the ardent hero makes the slaughter

* The British Proserpine, who was symbolized by the *Ovum Anguinum*, and to whom the mystic branch was sacred.

† Grannawr Gwyn—Taliesin calls him *Gran wyn*.

‡ The half pagan Bards, who, in that age, constituted the clergy of the Britons.

clash, O fair Kêd,* thou ruler of the Löegrian tribes; and in his resentment, he punishes the vexatious hirelings†—His renown shall be heard!

SONG XXVI.

“ GWAN ANHON BYD VEDD.”—p. 11.

The Alliteration connects this with the preceding, and the Action is ascribed to the same Person; but these Lines evidently refer to the Vengeance which Eidiol, or Ambrosius, wreaked upon Vortigern; of which we have some further Account in Song 30.

HE assaults the infamous contriver of ruin, at the mead banquet—the same who grasped the violent spear of Gwynedd—the bull of the host, who had transgressed the laws of princely battle: though he had kindled the land before his fall, the superior band of Gododin provided his grave.

Involved in vapours,‡ is he that was accustomed to armies. The sovereign, but bitter-handed commander of the

* The British Ceres, the same as Ceridwen, the mother of Llywy, or Creirwy.

† Or slaves of the Venedotian—a phrase by which the Bard reproaches the Saxons.

‡ Vortigern's castle, in North Wales, was burnt to the ground by Ambrosius, and the unfortunate king perished in the flames.—Warrington, p. 62.

forces, was endowed with talents, but vehement and arrogant: In the feast, he was not harsh to his associates, who might remove, and possess his valuable treasures; but in no respect was he a benefactor to his country.

SONG XXVII.

“AN GELWIR!”—p. 11.

*The Wars of the Britons and Saxons after the Massacre.
The Bravery of Eidiol or Ambrosius, with some Particulars
of his Conduct at the Moment of the fatal Catastrophe.*

WE are called! The sea and the borders are in conflict. Spears are mutually rushing—spears of those whom we cherished. There is need of sharp weapons. Gashing is the sword. The Seares, in wild uproar, are descending on the pate. Before the hostile band, flaming in steel, there is a prosperous leader, even he who supported the steeds and the bloody harness,* on the red-stained Cattraeth. The foremost shaft in the host is held by the consumer of towns, the mighty dog of slaughter, at the supreme mount.†

— We are called! To the bright glory of conflict, led on by the hand of the meritorious, the iron-clad chief, the

* Alluding probably to the arms of Hengist, namely, a prancing steed, upon a red field, which was displayed at the fatal banquet.

† The great temple, or British Mount of Judicature, when the nobles were slain by Hengist.



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the spearman, mounted upon the steed—he who did the honours of the banquet of delicious, potent mead.

I beheld a spectacle* from the high land of the Done; when they were descending with the sacrifice round the omen fire. I saw what was usual, in a town closely shut up; and disorderly men were pierced with agony.—I saw men in complete order, approaching with a shout, and carrying the head of the *freckled intruder*.†—May the ravens devour it!

SONG XXVIII.

“MAT MUDIG.”—p. 12.

Sequel of the Acts of Ambrosius, after the Fall of Hengist, with a Hint respecting the Manner of his Death. 111

THE light and bleached bones of the aliens are removed by the fortunate chief: his blue banners are displayed: whilst the foe ranges the sea, *Gwrawl* (Aurelius) is in the watery region, with a mighty host. The magnanimous triumphs: disarmed is the feeble. It was his primary order, to make a descent, before the ships of the royal force, with propulsive strokes, in the face of blood, and of the land.

I will love thy victorious throne, which teemed with

* The death and decollation of Hengist at Caer Conan, upon the bank of the Done.—Gibson's Camden, Col. 847.

† *Dyvynawl Vryeh*—Hengist, as above.

strains of harmony, thou president of the structure of the splendid one, with the luminous speech. I could wish to have fallen the first in Cattræth, as the price of the mead and wine in the court—I could wish it for him who never disgraced the sword, rather than that he should be slain with the pale potion.*—I could wish it for the son of fame, who sustained the bloody fight, and made his sword descend upon the violent. Can a tale of valour be recorded before Gododin, in which the son of Ceidiaw† has not his fame, as a warlike hero!



SONG XXIX.

“TRUAN YW GENNYF.”—p. 12.

The Bard takes a general Retrospect of the Affairs of Britain, from the Time of Vortimer, to the Beginning of the Sixth Century.

WITH sorrow I reflect, that after our toils, we suffer the pang of death through indiscretion. And again, with pain and sorrow I observe, that our men are falling, from the highest to the lowest, breathing the lengthened sigh, and loaded with obloquy. (We are going) after those men who extended the fame of our land—*Rhuvawn* and *Gwogawn*, *Gwyn* and *Gwylged*, men most valiant, most magnanimous and firm

* Ambrosius was poisoned by Eppa, a Saxon, acting in the character of a physician.—Warrington, p. 66.

† The Preserver—the mystical parent of our hero, as an adept in the mysteries of Bardism.

in the hour of trial. May their souls obtain—now their toils have ceased—a reception in the heavenly region—a secure dwelling!

He who, through a lake of gore, repelled the slavish chain*—he who, like a hero, cut down those foes, who would not retreat to the clear expanse; even he, together with the spear, brought forth the crystal cup—with mead, placed before the princes, he encouraged the army. The greatness of his counsels a multitude cannot express. The coward was not suffered to hesitate. Before the velocity of his great designs, together with the sharpened blades, he took care to provide flags of message, the means of supporting his army, a supply of penetrating weapons, and a strong van-guard, with a menacing front.

In the day of strenuous exertion, in the gallant conflict, these displayed their valour; but after the intoxication, in the banquet of mead, there has been no complete deliverance.†

Our president at the festival‡ was prosperous for a season: for it will be recorded, that their impulse was broken, by men and steeds. But fixed was the decree of fate, when *they* arrived—that vexatious multitude—with sorrow, I recount their bands—*eleven complete battalions*.—Now there is precipitate flight, and lamentation upon the road.

* Vortimer, who, after a series of bloody battles, drove the Saxons out of Britain.

† The Saxons never evacuated the island, after the massacre of the British nobility.

‡ Eadriol or Ambrosius.



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coursers. If the battle paused, the wine flowed from the capacious vessel. Before he reached the grassy tomb, or his locks became hoary with age, he was a hero, who honoured the mead banquet with the generous bowl.

SONG XXX.

“DIHENYDD I BOB LLAWR LLANWET.”—p. 13 & 14.

An Elegy upon the Death of Vortigern—the Original is obscure, and badly preserved.

HE who brought the influx of ruin upon every region—like a man indifferent to all events—strikes the signal upon his shield. At length, the strenuous man obtained a retreat in Rhyvoniawg,* like the nest of those who are buried, and set apart from society. With his warlike steeds and gory arms, he deems it fortunate to remain unmolested.

But he who had afflicted great and courageous men, and with his sword, had severely slaughtered in the fight, receives a woful warning of conflict, from him who had prepared a hundred songs for the festival.†

By the two sons of Urvei was he assaulted; he was as-

* In North Wales, whither Vortigern withdrew, after the massacre, covered with confusion and reproach.—Warrington, p. 60.

† Geoffry of Monmouth says he had this warning delivered by the Bard, Merddin Emrys.

assaulted by those two exulting boars, who were of the same parentage as a sovereign prince, and a holy maid. And though the lord of Gwynedd was a dignified sovereign, and the blood (relation) of Cilydd, our deliverer;* yet before the turf was laid upon the face of the magnanimous, but falling prince, he was wisely assailed with battle, and divested of fame and privilege.

The grave of the lofty *Gorthyn* is seen from the highlands of *Rhyvoniawg*.†

SONG XXXI.

“ PEIS DINOGAT.”

A sarcastic Elegy upon the Death of Hengist, addressed to his son Octa, when he was taken at York, whither he had fled from the Battle of Caer Conan, in the Year 481.‡

THE garment of Tinogad § is variegated with grey stripes—a fabric of the skins of wild beasts—I will ridicule

* Perhaps Ambrosius, who was a relation of Vortigern.

† The wilds of Carnarvonshire.

‡ Compare Gibson's *Camden Col.* 847, with Warrington, p. 64.

§ “ Br—ch out of battle,”—an epithet of reproach, addressed to *Octa*, who had deserted his father in extremity, and fled into York.

that lampooner, the captive Octa,* with his juggling *whit whant*.†

When thy father went out hunting, with his lance upon his shoulder, and his provisions in his hand, he would call his dogs so majestically—"Gif, gaf; thaly, thaly; thuc, "thuc."‡ Then would he kill a fish in a brook, 'as a lion kills a calf.

When thy father ascended the mountain, he brought back the head of a *roe buck*, of a *wild boar*, of a *stag*, of a *grey moor hen* from the hill, or of a *fish* from the falls of the Derwent.§

As many as thy father could reach with his flesh-piercer, of wild boars, that had been just dropped and licked—it was certain death to them all, unless they proved too nimble.

Were he to come upon me, and unawares, no foe that I have met, or that I shall encounter, would be more formidable. The man has not been nursed, who could be more *penetrating* in the hall,|| or more *wary* in battle.

On the ford of Penclwyd Pennant were his steeds: at a

* The author calls him *Wyth*, which means *Octo*; and in this burlesque passage, it also implies *Octa*.

† A mimicry of some Saxon words: the meaning is, possibly, *white wand*.

‡ More of Aneurin's Saxon, which I shall not attempt to translate.

§ A curious anti-climax.

|| Alluding to his massacre at the feast.



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I have now, with considerable labour, and, to the best of my abilities, with accuracy and fidelity, translated and explained the *Gododin* of Aneurin, that the reader, having the whole work under his eye, may draw his own conclusion from it: and this, if I mistake not, must amount to a conviction, that the great catastrophe which the Bard deplores, was no other than that historical event, the massacre of the British nobles by the Saxon king, in the neighbourhood of Stonehenge; and consequently, that the magnificent temple, or sanctuary, so often introduced, was that identical structure.

From hence it must follow, that this pile could not have been erected, as fable has sometimes reported, in commemoration of the massacre; but that, on the contrary, it was a monument of venerable antiquity in the days of Hengist; and that its peculiar sanctity influenced the selection of that spot for the place of conference between the British and Saxon princes. It is equally clear, that the sacred building did not receive its name, *Gwaith Emrys*, from *Emrys*, or *Ambrosius*, a prince who fought with Hengist: *

* Yet I think it probable, that the real founder of this temple may have had the name of *Emrys*, which was a title of the *Helio-arkite* god, and hence conferred upon his priest, under whose direction the building was completed.

Aneurin seems to ascribe its construction to *Morien*, *Janus Marinus*, which was also a name of the same god, and of his priest.

The mythological Triads describe *Morien* the *Full-bearded* as a foreigner, who was vested with the sovereignty of Britain.—W. Archæol. V. II. p. 64.

It is the general tradition of the Britons, that the *Helio-arkite* superstition was of foreign growth, and that it came to them by the way of Cornwall, and therefore probably from the tin merchants. See the 5th section. And it may be reasonably inferred, that the building of those temples, which are constructed upon *astronomical* principles, was not prior to the introduction of that superstition, whatever may have been its date.

but that, on the other hand, it communicated to him its own name, as he was the president and defender of the *Ambrosial* stones.

That this ancient structure was sacred to the Druidical superstition, is fully evident, from the language in which it was described, and the great veneration in which it was held by the primitive Bards, those immediate descendants, and avowed disciples of the British Druids.

As the “Great sanctuary of the dominion,” or metropolitan temple of our heathen ancestors, so complex in its plan, and constructed upon such a multitude of astronomical calculations, we find it was not exclusively dedicated to the *sun*, the *moon*, *Saturn*, or any other individual object of superstition; but it was a kind of *pantheon*, in which all the Arkite and Sabian divinities, of British theology, were supposed to have been present: for here we perceive *Noë* and *Hu*, the deified *patriarch*; *Elphin* and *Rheiddin*, the *sun*; *Eseye*, *Isis*; *Kéd*, *Ceres*, with the cell of her sacred fire; *Llywy*, *Proserpine*; *Gwydien*, *Hermes*; *Budd*, *victory*, and several others.

We learn from the Gododin, that the conference with Hengist, and the fatal banquet, took place upon the *Ystre*, or *Cursus*, which is still discernible, at the distance of half a mile North from the temple. Here, we are told, some temporary buildings of *rudely hewn timber* were erected, for the accommodation of the assembly.

It is easy to account for the choice of this spot, in an age of that gross superstition, which overspread our country in the fifth century. The Celtæ of Gaul and Britain,

during their pagan state, were, for the most part, governed by their priests, whose custom it was to assemble, at a certain season, to deliberate upon the greatest civil questions, *in loco consecrato*, or within the verge of their sanctuaries. And as this particular sanctuary of Stonehenge had been esteemed pre-eminently sacred before the coming of the Romans, and whilst the Britons were an independent nation, so, at the departure of those foreigners, it had recovered its ancient reputation amongst a people, who were still pertinaciously attached to their national usages and superstitions. And *May* was the season appointed for the meeting, because it was the solemn anniversary of the British mysteries.

To most readers it must appear singular, that in an age when Britain was *nominally* christian, the Bards should speak with veneration of a heathen temple, in which heathen rites were still celebrated: the fact, however, is recorded against them in their own *compositions*. It may, indeed, be urged as an excuse for our present author, that he describes the *ancient*, rather than the *actual* solemnities of the place; and that during the great Bardic festival, some ancient rites may have been admitted, which were not, at that time, in general establishment: but I do not mean to be his apologist. Whatever Aneirin might have called himself, it is evident, from the warmth of his language, when speaking of those mystical characters, *Hu*, *Kêd*, *Llyw*, and the rest, that they were objects of veneration to him; and so, I am persuaded, they were to the body of the British nation, whose profession of Christianity was certainly very imperfect.

The Bards were generally their priests; and these, as it



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towards each opening to the North-east, before which lay the altar, as at Stonehenge.*

That the *cell* of Ceres, or “*The stone cell of the honorary fire*,” did exist at Stonehenge, is a circumstance ascertained by Aneurin’s Gododin; and it is highly probable, that the same was recognised in other temples, where Ceres presided, either alone, or in conjunction with other divinities: yet I have considerable doubts; whether the monuments of this kind, which I have seen, or of which I have read the description, did constitute the cells in question. I rather suspect, that these stones were either the very *images* of the gods, to whom the temples were dedicated, or that they were esteemed peculiarly sacred to them, and viewed as emblems of their presence. Thus the three large stones before the temple of the *Gyvylchi*, may have represented the three great objects of superstition, *Hu*, *Kéd*, or *Ceridwen*, and *Llywy* or *Creirwy*, or *Bacchus*, *Ceres*, and *Proserpine*, whose history and rites were closely connected in British mythology.

No images pertaining to our pagan progenitors, carved either into the human shape, or that of any animal, have been discovered and ascertained, unless the figures portrayed upon the British coins should be thought to deserve the name of images: hence it is probable, that such things were, at least, very rare amongst them.

As the Britons had preserved the usage of the earliest ages, in the form and rude materials of their open temples, why may they not have observed the same rule with regard

* Maurice’s Ind. Antiq. Vol. VI. p. 138.

to images? And we have good authority to assert, that—
 “ In ancient times, they had no images in their temples;
 “ but in lieu of them, they used conical stones, called
 “ *Βασιτυλῖα*, under which representation their deity was often
 “ worshipped.”*

Mr. Bryant also remarks, that *Ab-adir* was a *στύλος*, or stone pillar, representing *Ops*, the wife of Saturn. One of these stones, according to Pausanias, stood at Delphi: it was deemed very sacred, and used to have libations of wine poured upon it daily; and upon festivals, it was otherwise honoured.†

Again we are told, that “ Near the temple of Eleusinian
 “ Damater, in Arcadia, were two vast stones, called *Petro-*
 “ *troma*, one of which was erect, and the other was laid
 “ over, and inserted into the former. There was a hollow
 “ place in the upper stone, with a lid to it. In this, among
 “ other things, was kept a kind of mask, which was thought
 “ to represent the countenance of Damater, to whom these
 “ stones were sacred.”‡

These passages are adduced, in order to shew, that neither the *form* nor the *situation* of those rude isolated stones, which are attached to our British temples, is irreconcilable with the primitive memorials of those very divinities, which our ancestors venerated,

* Bryant's Analysis, V. I. p. 49.

† Ibid. p. 476.

‡ Ibid. V. II. p. 203.

Leaving this hint to the consideration of the antiquary; I go on to inquire for another kind of apparatus, which was deemed essential to the due celebration of the heathen mysteries.

In the tale of Taliesin's initiation, of which I have treated at large in the preceding section, and in some of that Bard's poems upon the same subject, we are told that Ceridwen, transforming herself into a bird, swallowed the novice, who had taken the form of a grain of pure wheat; that she continued for some time pregnant of him, and that, at the expiration of that period, he was *born again*.

This is a dark allegory; but we shall find others upon the same topic, of easier solution.

In another passage which I have quoted, the Bard represents himself as a *grain* of the *Arkites*, which had vegetated upon the mount, and produced an ear of corn; in this state, the *reaper* placed in a *close, smoky recess*, in order to ripen.

In a third passage, the Bard plainly tells us, that he had endured a close confinement in the *hall* of Ceridwen, where he was subjected to *penance*, and *modelled into the form of a perfect man*. This is also the representation which Hywel, the son of Owen, gives of the affair.

Now it may be fairly presumed, that this confinement in the *womb* of Ceridwen, in the *hall* of that goddess, and in the *smoky recess*, implies one and the same thing: and those representations clearly allude to the inclosure of the novice, either for mortification, and trial of his fortitude, or for appropriate instruction in some private *cell*, which was



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To this opinion, it has been replied, that many of them seem, by their gibbous form, and slanting position, to be very ill-contrived for the purpose of altars, and that they bear no marks of the action of fire, upon the upper side.

Others pronounce them altogether *sepulchral*, and support their opinion, with the evidence of *bones* and *urns*, which have been found under some *few* of them; but it may be objected, that several *Cromlechs* which have been examined, shew no vestige of sepulture, and others seem to have been badly calculated for the purpose, as standing upon *unbroken* rocks.

If it be urged, that because some of them are found to be sepulchres, they must all be regarded as of the sepulchral form; this argument will only add support to my hypothesis. Initiation represented *death*, and a *renovation* from the dead. In the British mysteries, the noviciate passed the river of *death*, in the boat of *Garan hir*, the *Charon* of antiquity: and before he could be admitted to this privilege, it was requisite that he should have been *mystically buried*, as well as *mystically dead*. And thus much seems to be implied in the ancient Greek formulary—Ἰπὸ τοῦ πατρὸς ὑπεδύον—“I covered myself, or was covered in the *bed*.”

Cromlech, according to Mr. Owen, whose opinion, upon this subject, deserves attention, is nothing more than the vulgar name for the *Crair Gorsedd*, *Maen Llog*, or *Maen Gorsedd*; the *stone of covenant*, or *altar of the Bards*; which was placed within the *Cylch Cyngrair*, or *circle of federation*: and on which were performed various ceremonies belonging to Bardism.*

* See W. Eng. Dict. V. *Cromlech*.

Crair Gorsedd, literally implies the *token or pledge of the supreme seat*; and *Maen Llog*, the *stone of the ark or chest*. It is therefore, the same as Aneurin's *Llogell Byd*, *ark of the world*, in which the priest of *Hu* had been inclosed. The application of these terms to the Cromlech, goes a great way towards establishing my opinion: for as a due initiation into the sacred mysteries, was the last requisite towards completing the *covenant or federation* of the Bards; so this *stone of the ark* was employed in the celebration of those mysteries.

That some of the monuments, called Cromlechs, were actually resorted to in celebrating the rites of Ceres, and that the stone *arks*, or *chests* which they covered, constituted the *womb or hall* of the goddess, in which the aspirants were inclosed, will appear from the following observations.

Ceridwen, or Ceres, was the genius of the ark; and that ark had its representative in the temple, or sanctuary of the goddess. Hence the mythological triads record the feat of *Gwgawn Lawgadarn*, the *severe one, with the mighty hand*, who rolled the stone of *Maen-Arch*, the *stone ark*, from the valley to the top of the hill, though it was so large, that not less than sixty oxen could have moved it.

This *Gwgawn* was a mere personification of the Druidical Hierarchy, or of the ministers which they employed: and the *stone*, of the *stone ark*, is not to be understood as implying one individual slab, but as a general appurtenant to a kind of monument known by that name; and as a memorial of its prototype, the ark of Noah.

If we look upon the tops of our hills for monumental

stones, which answer this description, we shall find them only in the enormous Cromlech, the covering stone of the *Kist-vaen*, *stone chest*, or *ark*—a name precisely synonymous with *Maen-Arch*.

That all these monuments could not have been *mere altars*, or *mere sepulchres*, is evident from their very form. For instance, the monument in Gower, called *Arthur's stone*, is thus described.

“ They (the stones) are to be seen upon a jutting, at
 “ the North-west of *Kevn Bryn*, the most noted hill in
 “ Gower.—Their fashion and posture is this. There is
 “ a vast unwrought stone, probably about twenty tuns
 “ weight, supported by six or seven others that are
 “ not above four feet high; and these are set *in a circle*,
 “ some on end, and some edgewise, or sidelong, to bear
 “ the great one up. The great one is much diminished of
 “ what it has been in bulk, as having five tuns, or more,
 “ by report, broke off it, to make mill-stones: so that I
 “ guess, the stone originally to have been, between twenty-
 “ five and thirty tuns in weight.—The common people call
 “ it *Arthur's stone*—under it is a well, which, as the neigh-
 “ bours tell me, has a flux and reflux with the sea.”*

Here we find the Cromlech, as the cover of a mystic *cell* or *stone ark*, furnished with its sacred fountain. The ascribing of this, and similar monuments, to Arthur, is not, as our author supposes, a *vulgar conceit*, respecting the hero of that name, who lived in the sixth century. I have distinguished an Arthur, celebrated in the mythological triads,

* Gibson's Camden, Col. 741.



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“ use at present, as not being high enough, or duly placed,
 “ to bear any weight of the top stone. Under this stone
 “ the ground is neatly flagged, considering the rudeness of
 “ monuments of this kind.”*

This Cromlech, covering a rude, but magnificent cell, with a paved floor, and placed in the midst of the sacred circle, has not the appearance of a sepulchral monument.

Many of these monuments, it has been observed, bear the name of Arthur, being styled his *tables*, his *quoits*, and the like.

But in the tale of Taliesin's initiation, the table of Arthur is connected with the mysteries of Ceridwen, and in Llan Beudy† parish, in Carmarthenshire, we find a monument which joins the name of Arthur with another name, which we can only refer to that goddess. It is called *Bwrdd Arthur*, *Arthur's table*, and *Gwâl y Vilast*, the couch; Πασος, of the *Greyhound bitch*.

This is a rude stone, about ten yards in circumference, and above three feet thick, supported by four pillars, which are about two feet and a half high.‡

Not to insist upon the *dogs*, which were always exhibited in the mysteries of Isis and Ceres, and the title of dogs, with which their priests were distinguished, it must be remarked, that in the mythological tale which I have just

* Gibson's Camden, Col. 759.—See also 707, 740, &c.

† Ox-house.

‡ Gibson's Camden, Col. 752.

mentioned, we are told, that Ceridwen transformed herself into a *greyhound bitch*, and in that form, chased the aspirant towards the river.

In this monument, therefore, we have a commemoration of the Diluvian patriarch, under the mythological name of *Arthur*; and of the *genius of the ark*, under her assumed character of a *greyhound bitch*.

And lest it should be thought, that the latter circumstance is purely accidental, it must be observed, that more than one spot preserves the memory of the mystical *bitch*.

There is a monument of the same kind, and distinguished by the same name of *Gwâl y Vilast*, in Glamorganshire, and a third, called *Llech yr Ast*, the *flat stone of the bitch*, in Cardiganshire.*

And it may be suspected, that some of the connections of this mystical lady, had assumed a correspondent form; as we find *Ffynawn Maen Milgi*, the *spring of the greyhound's stone*, a remarkably large stream, issuing out of the side of Berwyn mountain, in Meirionethshire †

Near *Llech yr Ast*, in Cardiganshire, there are five *Kist Vaens*, *stone chests*, or *cells*, and a circular area, inclosed with rude pillars, &c.; so that it appears to have been a work of the very same kind, as the temple of *Ceres* and *Proserpine*, in the *Gyvylchi*.

Ceridwen, the British *Ceres*, was also represented under the character of *the Giantess*. Taliesin, giving an account of

* Gibson's Camden, Col: 772, 773.

† Camb. Register, V. I. p. 298.

his initiation, styles her—*Hén Widdon Ddulon, the old dark-smiling Giantess*. Under this figure she claims another monument in Cardiganshire, called *Llech y Gowres, the flat stone of the Giantess*.—"Being an exceeding vast stone, placed on four other very large pillars or supporters, about the height of five or six feet. Besides which four, there are two others pitched on end, under the top stone, but much lower.—There are also three stones, two large ones, and behind them a lesser, lying on the ground, at each end of this monument.—This *Llech y Gowres* stands on such a small bank, or rising, in a plain open field, as the five stones, near the circular monument, called Rolrich stones, in Oxfordshire."*

Near this *Llech y Gowres* are several monuments, which have an evident relation to the same subject; as *Meini Hirion*, retaining the name and the form of Ceridwen's temple in the *Gyvylchi*; *Meini Kyvriwol* the stones of the *equalized computation*, being *nineteen* in number, the cycle of the sun and moon, or *Liber and Ceres*; *Hir vaen Gwyddog*, the high stone of the *Mystagogue*; unless it be a corruption of *Gwyddion, Hermes*, or *Gwyddon*, the Giantess: this is a pillar, about sixteen feet high, three feet broad, and two thick. Not far from it is a *Maen y Prenvol*, the stone of the *wooden ark*, or *chest*; this must have been the *memorial*, or the *repository* of an *ark of wood*:—and *Gwely Taliesin*, the *bed* or, *Παρος* of Taliesin, which is also a kind of *stone chest*.

"I take this, and all others of this kind, (continues my



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Kistraen, are constituent parts of the same monument, which is distinguished by one or other of these names, as the incumbent stone, or the inclosed cell, becomes the most considerable object of remark. And though I do not deny, that some monuments of similar form, have served the purpose of sepulchres; yet, I am persuaded, that they were in general, the Maenarchs, or *stone arks* of the Triads, and those in which the British Ceres, and Proserpine, confined and humbled their votaries.

If it be objected, that at present, we seldom find these cells sufficiently close and secure, for the purpose of confinement; it must be recollected, that time and accident have injured them; that in the age of superstition, it is probable they were surrounded with a fence of wood, or some perishing materials, which have long since disappeared; and that the confinement itself, is not supposed to have been absolutely involuntary. It was a trial of fortitude, rather than of force.

Even the traditions which report the larger works of this kind to have been sepulchral, will, if closely examined, favour that idea of their application, which I have suggested. Thus, “ We have a tradition, that the largest Cromlech in this county (Anglesea) is the monument of *Bronwen*, daughter of King *Llyr*, or Leirus, who, *you know*, is said to begin his reign, Anno Mundi 3105.”*

I shall not take the trouble to examine the æra of this *Anno Mundi* sovereign, who, as such, was unknown in Wales before the days of Geoffry, of Monmouth, though

* Gibson's Camden, Col. 810.

our modern heralds have made some efforts to verify his history.

The tale was, originally, mythological; and the daughter of Llŷr, the *Cordelia* of *Shakespeare*, was *Creirddylad*, whom *Gwyn ab Nudd*, the British *Pluto*, claims as his mistress.* This lady, therefore, was our *Proserpine*:† and the tradition respecting the great *Angleséa Cromlech*, amounts to nothing more than this—that it constituted a *cell*, sacred to *Proserpine*.

I find that the same *Brônwen*, the daughter of Llŷr, like *Creirwy*, the daughter of *Ceridwen*, had a brother, named *Brân*, the raven, who had the disposal of the mystical cauldron.‡

This history, therefore, brings us home to the sanctuary, and to the mystical rites of *Ceridwen* and her family. The daughter of *Llŷr*, the *sea*, the *mistress* of *Pluto*, and the *sister* of the *raven*, was no other than *Creirwy*, the daughter of the British *Ceres*, to whom the same cauldron was peculiarly sacred.

The *Cromlech* is distinguished in the *Triads* by another name, synonymous with *Maenarch*, and referable to the history of *Ceridwen*, considered as the genius of the ark. The name I mean is *Maen Ketti*.

D D

* *W Archaiol.* p. 166.

† See some farther account of her in the next section.

‡ See *Mr. Turner's Vindication*, p. 233.

We are told, that the three mighty labours of the island of Britain were, lifting the stone of KETTI; building the work of EMRYS; and piling up the *mount* of the *assemblies*.*

The *work of Emrys* implies the *sacred circles*, such as *Stonehenge*, which is known by that name; the *Main Ambres*, in Cornwall; *Dinas Emrys*, in Snowdon; and other *Petrai Ambrosiai*; and in *Silbury-hill*, we may contemplate the *mount* of the *assemblies*: but what *third* kind of British monument is there, which displays the effect of great labour in *lifting a stone*, unless it be the enormous *Cromlech*?

Ketti is a derivative of *Ket*, and this must have implied an *ark* or *chest*; for we still retain its diminutive form, *Keten*, to denote a *small chest*, or cabinet.

I have had frequent occasion to remark, that Ceridwen, the Arkite goddess, is distinguished by the name of *Kéd*. Aneurin, in his *Gododin*, repeatedly calls her by this name, and speaks of *Cibno Kéd* as synonymous with *Pair Ceridwen*, the *cauldron of Ceridwen*, or sacred vase of Ceres. Now, those who are at all conversant in Cambro-British writing, must be aware, that *Kéd* and *Két* are precisely the same word, it being usual in our old orthography, to write the final *t*, where at present we use the *d*. Thus we have *bot, bod*; *cat, cad*; *tat, tad*; and a hundred more; for the rule is general, and almost without exception.

From the things which were produced out of the *ark*, or *chest*, the word *Ked* figuratively implies a *benefit, aid, re-*

* W. Archæol. V. II. p. 70.



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cell, which was sacred to that goddess. And Taliesin has told us, that the *Llan* or *cell* in which he was inclosed, was *Uch llawr*, above the surface of the ground.

Of the ceremony of imprisoning the noviciates in such cells, we may find some farther hints in the mythological Triads.

Thus—"The three pre-eminent prisoners of the island
 " of Britain, were *Llyr Llediaith*, in the prison of Euros-
 " wydd the sovereign, *Madawc*, the son of *Medron*, and
 " *Gwair*, the son of *Geiriau*. And one was pre-eminent
 " over the three, namely, *Arthur*, who was imprisoned
 " three nights in the inclosure of *Oeth* and *Anoeth*, and
 " three nights with the lady of *Pendragon*, and three
 " nights in the prison of *Kúd*, under the flat stone of
 " *Echemeint*: and one youth released him from the three
 " prisons, namely, *Goreu*, the son of *Cystenin*, his ne-
 " phew."*

The whole of this account was apparently extracted from some ancient mythological tale, relating to the deluge, and to certain mysteries which were celebrated in memorial of it. A short analysis of the circumstances will evince the probability of this fact.

The first of the noted prisoners was *Llyr Llediaith*, that is, *half language*, or *mysterious representation of the sea*.†

Our heralds have not only given *Caractacus*, the celebrated hero of the first century, a grandfather of this

* W. Archæol. V. II. p. 12. Tri. 50.

† Or, taking the words in the order in which they stand—"Sea of mystery."

name; but have also furnished this grandfather with a long series of progenitors: so that we have *Llyr Llediaith*, ab *Paror*, ab *Ceri hir Llyngwyn*, ab *Ceidog*, ab *Arth*, ab *Meirion*, ab *Eranit*, ab *Eidol*.*

But as these heralds could have had no authority for such early pedigrees, excepting the mystical poems of the Bards, and some old tales, which were purely mythological; as it has been very usual, since the days of Geoffry of Monmouth, to mistake British mythology for history; and as the interpretation of proper names generally furnishes the best key to Bardic *ænigmas*, it may not be amiss to try the series now before us by this rule.

Here, then, we are presented with the *mysterious representation of the sea*, the son of *him who remained*, the son of the *lofty seed of the white lake* (reputed the first navigator amongst the ancestors of the Cymry), the son of the *preserver*, the son of the *bear* (*Arth*, from *Arcto*, to confine), the son of the *guardian*, the son of the *vessel*, the son of the *living one*.

To an ordinary reader, this does not sound like the real pedigree of an ancient British prince; it is rather a series of mystical terms, relating to the history of the deluge.

Even if we suppose that these *mythological* titles were conferred upon the ancestors of Caractacus, it is nothing more than an early instance of a custom, which is known to have prevailed in the fifth, and beginning of the sixth century, when the Britons, delivered from the Roman

And still, the confinement of *Llyr*, in the prison of *Eurosdydd*, the *splendid destroyer*, seems to allude to his initiation into certain mysteries, rather than to his detention at Rome, either with his illustrious grandson, or as a hostage in his place.

The imprisonment of *Madawc*, who is sometimes styled the son of *Mellt*, *lightning*, is said, in another Triad, to have been amongst the Gwyddelian Picts; and the legend, probably, alludes to some similar mysteries, which were celebrated in the North of Britain, when the Romans were masters of the South.

The nature of *Gwair's* imprisonment may be easily comprehended, by the assistance of Taliesin's *Preiddeu Annwn*,* *spoils of the deep, or ravages of the deluge*, which begins thus—

“ I will adore the sovereign, the supreme ruler of the
 “ land! If he extended his dominion over *the shores of the*
 “ *world*, yet in good order was the *prison of Gwair*, in
 “ *Caer Sidi*. Through the mission of Pwyll and Pryderi
 “ (reason and forethought), no one before him entered
 “ into it. The heavy, blue chain didst thou, *O just man!*
 “ endure; and for the spoils of the deep, woful is thy
 “ song; and till the doom shall it remain in the Bardic
 “ prayer. *Thrice the fullness of Prydwen did we enter*
 “ *into the deep; excepting seven, none have returned from*
 “ *Caer Sidi.*”

This is clearly the history of the deluge; and *Gwair*, *renovation*, the *just man*, being the first and principal person

* Appendix, No. 3.



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“ In the deep which is *void of wrath* ;

“ In the deep where *extreme indignation* dwells.”

The *perpetual* imprisonment of Gwair and his posterity in this inclosure, can only mean, that the patriarch and his family were once shut up in the ark, and that the Druids acknowledged none as his *legitimate* descendants, but those who were initiated into the *Arkite* mysteries, and who perpetually kept *within the pale*, or strictly adhered to the *laws* of their institution.

Hence we perceive, that Arthur's first confinement in the prison of *Oeth* and *Anoeth*, was the same with that of Gwair; or, in other words, that the Arthur of mythology is only another representative of the polyonymous patriarch. And this idea is confirmed by the same poem of Taliesin upon the *spoils of the deep*, where we find Arthur presiding in the sacred ship.—“ When we went with *Arthur* in his “ splendid labours, excepting seven, none returned from “ *Caer Vediwid*.”

Arthur's second imprisonment with *Wen Bendragon*, or the *lady of the supreme leader*, out of which Geoffry of Monmouth has worked up a curious tale, is either a duplicate of the same history, taken from an old mythological allegory, or else it refers to the mysteries of Ceres. For the lady here introduced was *Eigyr*, the *generative principle*, or the *source of generation*, and therefore the *Magna Mater*, *Ceridwen*, or *Ceres*.

Arthur's third imprisonment in the cell of *Kūd*, or *Kyd*, under the *flat stone* of Echemaint, evidently alludes to the British mysteries, which commemorated the Diluvian history. And the cell appropriated to this emblematical con-

finement, must have been of that kind, which we still discover under enormous “Flat stones,” in various parts of Britain.

As to the name of *Kyd*, the proprietor of this prison, I have already remarked, that it is an appellation of the Arkite goddess, and of the ark itself.—“Let truth be ascribed
“to Menwyd, the dragon chief of the world, who formed
“the curvatures of *Kyd*, which passed the dale of grievous
“water, having the fore-part stored with corn, and mounted
“aloft, with the connected serpents.”*

I also observe, that in an old christian poem, which goes under the name of Taliesin, the *fish* which swallowed *Jonas* is called *Kyd*.—

A ddug Jonas o berfedd Kyd †

“Who brought Jonas out of the belly of *Kyd*?”

This is only the Greek *κρητος*, which Mr. Bryant pronounces to have been an emblem of the ark.‡ Whether our ancestors viewed their *Kyd* under this emblem or not, I will not pretend to decide; but I observe that, in one old copy on vellum, the cell under the *flat stone* is simply called *Carchar Hûd*, the prison of *mystery*.

The name *Echemaint*, which is given to this stone, I do

* Appendix, No. 12.

† W. Archaiol. p. 45.

‡ Analysis, V. II. p. 301 and 408.

not understand: in another copy, it is called *Y Llech a Chymmraint*, the *flat stone of social privilege*: and this seems to describe an instrument of *initiation*, which admitted the aspirant to the privileges of the *regenerate* society.

But to dismiss this inquiry. Under what *flat stones* could the Arkite goddess have confined her votaries, in order to confer these privileges upon them, unless it were those which are attached to her sanctuaries, which cover receptacles proper for the purpose, which are denominated *stone arks*, and which, in their local designations, retain the name of Arthur and Ceridwen, and the memorial of Arkite mysteries?

Arthur is said to have been released from each of the three prisons by *Goreu, Best*, the son of *Cystenin*, which is the British name of *Constantine*; but no son of that prince could have released the patriarch from the prototype of the mystic cell. We may therefore suppose, that the compiler of the tale plays upon the sound of the word, and that we ought to understand *Cistenin, the minister of the ark*.



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a few slight sketches, with the hope of gratifying the curious, and affording some little light to the antiquary; though from the nature of my materials, I almost despair of amusing the general reader.

In the first place, it may be inferred from the tone of the evidence already produced, that the primitive religion of the Cymry (long before the age of the oldest Bard who is now extant,) was a kind of apostasy from the patriarchal religion, or a mere corruption of it.

In the tradition of this people, I have remarked the local account of a vessel, from which they assert, that their progenitors sprung after a general deluge: I have noticed their *exclusive* claim to the universal patriarch of all nations; I have observed, that their superstition strongly verged from all points, towards the history of the deluge, and towards that system of theology, which Mr. Bryant denominates *Arkite*: I have shewn that they worshipped the patriarch, as a deity, though they had not forgotten, that he was a just and pious man: and I think I have proved, that the *Ceridwen* of the Druids was as much the *genius* of the ark, as the *Ceres* and *Isis* of our great mythologist.

If the Bards exhibit, together with this Arkite superstition, that mixture of *Sabian* idolatry, or worship of the host of heaven, which the second volume of the Analysis traces, as blended with the same mythology, over great part of the ancient world; yet we observe, that the *Solar* divinity is always represented as the *third*, or youngest of the great objects of adoration: hence it may be inferred, that the worship of the patriarch, in conjunction with the sun, was an innovation, rather than an original and fundamental principle, of the Druidical religion.

That this opinion was inculcated by our old mythologists, appears from a very singular triad, which I propose to analyze. But the reader of taste may require some apology, for the homeliness of its characters.

Mythologists have never been very scrupulous in the selection of their figures. Gods and their priests have been presented to us, under the form of every animal character, from the elephant and the lion, to the insect and the reptile. And it is not to be expected, that our ancestors should have been more delicate in their choice, than other nations more enlightened and more refined.

Without any such affectation of superior taste, they bring forward three distinct states of the British hierarchy, but all of them more or less *Arkite*, under the characters of three mighty *swine herds*.

Their disciples, of course, consisted of a multitude of *swine*. I am not *calling them names*—these are the titles they thought proper to assume: and no doubt, they regarded them as very respectable and becoming.

Though this representation be partly peculiar to the Britons, it has still, some analogy with the notions and the mythology of other heathens.

Thus, we are told that the priests of the Cabiri were styled *Sues—swine*. Greece and Rome consecrated the sow to Ceres, and gave it the name of the *mystical animal*. The learned and ingenious M. De Gebelin says, that this selection was made, not only because the sow is a very prolific animal, but also, because she *plows the ground*, and

because the plough has a figure similar to that of her snout, and produces the same effect.*

The Cymry proceeded somewhat further, but still upon the same road. In Britain, Ceres herself assumes the character of *Hwch*, a sow; she addresses her child, or devotee, by the title of *Porchellan*, little pig; her congregation are *Moch*, swine; her chief priest is *Turch*, a boar, or *Gwydd Hwch*, boar of the wood, or grove; and her *Hierarchy* is *Meichiad*, a swine herd.

The triad which I have mentioned, upon the subject of the *three mighty swine herds*, is preserved in several copies,† from a collation of which, I shall subjoin an English version, and add some remarks upon each particular.

“ The first of the mighty swine herds of the island of
 “ Britain, was *Pryderi*, the son of *Pwyl*, chief of *Annwn*,
 “ who kept the swine of his foster-father, *Pendaran Dyved*,
 “ in the vale of *Cwch*, in *Emlyn*, whilst his own father,
 “ *Pwyl*, was in *Annwn*.”

In order to understand the meaning of this mythology, it will be necessary first of all, to take some notice of the persons and places here introduced.

Pryderi, called also *Gwynvardd Dyved*, was the son of *Pwyl*, Lord of *Dyved*, the son of *Meirig*, the son of *Arcol*,

* *Monde Primitif*. Tom. IV. p. 579.

† *W. Archaeol.* V. II. p. 6. 20. 72. 77.



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who tells us, that in the neighbourhood of Tyre and Sidon, the *chief deity* went by the name of *Ourchol*, the same as *Archel* and *Arcles* of Egypt, whence came the *Heracles* and *Hercules* of Greece and Rome.*

But the history of Hercules, as we learn from the same author, alludes to a mixture of *Arkite* and *Sabian* idolatry. --“ It is said of Hercules, that he traversed a vast sea, in
“ a cup, or *skiff*, which *Nereus*, or *Oceanus* sent him for
“ his preservation : the same history is given to *Helius*, (the
“ sun) who is said to have traversed the ocean in the same
“ vehicle.” †

If the critics can pardon an attempt to identify *Arcol*, in the character of Hercules, I need not dread their censure for supposing, that his father *Pyr*, or *Pur of the East*, is to be found amongst the known connexions of that Demigod.

Pyr is the Greek name of *fire*, and mythologically of the *sun*, who was the same as Hercules. And the great analyzer of mythology assures us, that *Pur* was the ancient name of Latian *Jupiter*, the father of Hercules ; that he was the deity of fire ; that his name was particularly retained amongst the people of *Piæneste*, who had been addicted to the *rites of fire* ; that they called their chief god *Pur*, and dealt particularly in *divination by lots*, termed of old *Purim*.‡

* Analysis, V. I. p. 40

† Ibid. V. II. p. 404.

‡ Ibid. V, I. p. 124.

From hence it may be conjectured, with some degree of probability, that this mystical family, which was of *Eastern* origin, had a certain connexion with the history of *Jupiter* and *Hercules*.

But lest we should lose sight of the *fundamental* principles of Arkite theology, our mythological herald takes care to inform us, that Pyr, of the East, was the son of *Llion the Ancient*, that is, the deluge, or the Diluvian god: for the waters of *Llion* are the great abyss, which is contained under the earth, and which once *burst forth*, and *overwhelmed the whole world*.

This mythological pedigree, therefore, only declares the *Arkite* origin of a certain mystical system, which was introduced into Britain through the medium of some *Eastern* people.

The characters here introduced, are represented as princes of Demetia, the country of *Seithenin Saidi*, who is *Saturn* or *Noah*. This region was so greatly addicted to mystical rites, that it was called, by way of eminence, *Bro yr Húd*, the *land of mystery*, and said to have been formerly enveloped in *Llengêl*, a *veil of concealment*.

But we are not immediately to conclude, that Pryderi conducted his *swine*, according to the rules of his Eastern ancestors. These were not the property of his father and grandfather, but the herd of *Pendaran*, *lord of thunder*, otherwise called *Arawn*, the *Arkite*, and managed under his supreme administration. His authority was already established in the West, and, as we shall presently see, it was different from that of Arcol, and Pyr of the East.

Pryderi kept the swine of his *foster-father*, *Pendaran*, in the vale of *Cæch*, the *boat*, or *ark*, in *Emlyn*, the *clear lake*, whilst his own father, *Pwyll*, was in *Annwn*, the deep—the *deluge*.



I must leave the great swine-herd to the management of his charge, whilst I seek an elucidation of this mythology, from a curious tale upon the subject of *Pwyll's* adventures.*

This tale manifestly alludes to *Arkite* theology; and I think, also, to the reformation of some foreign abuses, or innovations, which were intermixing with the doctrines and rites of the natives, and to the rejection of *Sabian* idolatry, or *solar worship*.

The reader may judge for himself, by the following abstract:

Pwyll, lord of the seven provinces of *Dyved*, being at *Arberth*, *high grove*, one of his chief mansions, appoints a hunting party—that is, the *celebration of mysteries*: thus *Ceridwen* is said to have *hunted* the aspirant.

The place which he chose for this exercise, was *Glyn-Cwch*, the vale of the *boat*, or *ark*. Accordingly, he set out from *Arberth*, and came to the head of the *grove* of *Diar-æya*, the *solemn preparation of the egg*.

* *Cambrian Register*, V. I. p. 177, and V. II. p. 322. From the *Red Book of Jesus Col.* Oxford, a MS. of the 14th century.



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dogs, which were all of a *shining white hue*, with *red eyes*. Such is the popular notion of the Welsh, respecting colour of *Cæn Annwn*, the *dogs of the deep*—a transformation of the *Druids*, with their *white robes and tiaras*.

The prince drives away the pack which had killed the stag, and calls his own dogs upon him—thus, initiating the *aspirant* into his own Eastern mysteries.

Whilst he is thus engaged, the master of the *white dogs* comes up, reproves him for his uncourtly behaviour, informs him that he is a king, wearing a crown, as sovereign lord of *Annwn*, the *deep*, and that his name is *Arawn Arkite**—this is the personage who is also styled *Pen Annwn*—*lord of thunder*.

Pwyll having expressed a wish to atone for his independent offence, and to obtain the friendship of this stranger :

“ Behold, says Arawn, how thou mayest succeed in thy
 “ wishes. There is a *person whose dominion is opposed to*
 “ *mine ; who makes war upon me continually* : this is *He*
 “ *summershine*, a king also of *Annwn* : by delivering him
 “ from his invasions, which thou canst easily do,
 “ shall obtain my friendship.”

luvian patriarch, can be no other than the *Solar Divinity*, whose rites had begun to intermix with, and partly to supersede the more simple Arkite memorials.—Here then, we have a direct censure of that monstrous absurdity, of venerating the patriarch, in conjunction with the *sun*. Pwyll, or *Reason*, is represented as having destroyed this *Apollo*.

It may be conjectured, however, from the works of the British Bards, that he soon revived again, and claimed all his honours.

But to go on with the story—It was proposed that Pwyll should assume the form of *Arawn*; that he should immediately leave his own dominions, and proceed to *Annwn*, the *deep*, where he was to preside, in the character and person of the king, for a complete year. This must mean, that he was to be initiated into *Arkite* mysteries, or to pass through a representation of the same scenes, which the patriarch had experienced.—Thus Noah had presided in the ark, for precisely the same period, over the great deep, or the deluged world,

On the day that should complete the year, Pwyll was to kill the usurper, *Summershine*, or the *Solar Idol*, with a single stroke; and in the mean time, Arawn assumes the form of Pwyll, and engages to take his dominions under his special charge.

It was during this year, of the mystical deluge, that *Pryderi* guarded the *swine* of his foster-father, *Arawn*, or *Pendaran*, in the vale of the boat. His herd, therefore, was purely *Arkite*.

Pwyll, having determined to engage in this great enter-

prize, is conducted by the king to the palace of the deep—as Noah was conducted to the ark.—Being received by the whole court, without suspicion, he is attended in due form, by Arawn's ministers, and lodged in the royal bed—the *Παρος*, or cell of initiation—where he preserves an *involute silence*: and as a man, eminently just and upright, shews a wonderful instance of continence in his deportment towards the queen, who is the fairest woman in the world, and supposes him to be her own husband.—Such were the trials of fortitude and self-government, to which the aspirants were exposed.

On the appointed day, Pwyll kills the usurper, *Summer-shine*, and at the completion of the year, returns from the palace of the deep, into his own dominions, which he finds in an improved and most flourishing condition, under the administration of the great Arawn, with whom he contracts a perpetual friendship.

This part of the tale blends a mystical account of the deluge, with the history of those mysteries which were celebrated in memory of the great preservation.

The prince being now re-established in his palace, at *Ar-berth*, or *high grove*, provided a banquet—or solemn sacrifice—for himself and his retinue. After the first repast, the whole company walked forth to the top of the *Gorsedd*, or seat of presidency, which stood above the palace. Such was the quality of this seat, that whoever sat upon it, should either receive a wound, or see a miracle.

Pwyll, regardless of consequences, sat upon the mystical seat: and presently, both the prince himself, and the



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The remainder of the story is lost; consequently, our curiosity, as to the adventures of Pwyll and the mystical lady, cannot be gratified,

But I have no doubt, that this lady in the splendid robe was the *rainbow*, that sacred token of reconciliation, which appeared to Noah after the deluge, and which was universally cominemorated in Gentile mythology.

The mounting of her upon a horse, seems to have been a British device. Thus, we are told in the mystical poem, called *The Chair of Ceridwen*, that Gwydion, Heimes, formed for the goddess of the rainbow a stately steed, upon the springing grass, and with illustrious trappings.

The circumstance of the vain pursuit of this phænomenon, which seemed to move so calmly and steadily along, may remind several of my readers of a childish adventure of their own. Many a child has attempted to approach the rainbow, for the purpose of contemplating its beauty.

Upon the whole it is evident, that though the transcriber of this ancient tale may have introduced some touches of the manners of his own age, yet the main incidents faithfully delineate that Arkite mythology, which pervades the writings of the primitive Bards; at the same time that they pass a severe censure upon solar worship, as a corrupt innovation.

Having taken this view of the great *swine-herd*, *Pryderi*, or *deep thought*, I proceed to consider the adventures of the next in order, where we shall have some hints of the channel, by which this innovation of Sabian idolatry was introduced.

The learned author of the *Mysteries of the Cabiri*, gives me an opportunity of prefixing a few hints, which may serve to keep our British mythologists in countenance.

Having remarked from Tacitus, that the Estyi, a people of Germany, worshipped the mother of the gods, and that the symbol which they used was a *boar*, Mr. Faber thus proceeds.

“ Rhea, or the mother of the gods, as it has been abundantly shewn, was the same as Ceres, Venus, Isis, or Derceto. She was, in short, the ark of Noah, from which issued all the hero-gods of paganism. With regard to the boar, used by this German tribe as an emblem, we find it introduced very conspicuously into many of those legendary traditions, which relate to the great event of the deluge. It appears to have been one of the symbols of the ark, although not adopted so generally as the *mare*, or the heifer. In the first Hindoo *Avatar*, Vishnou assumes the form of a fish; and in the third, that of a *boar*, when he is represented as emerging from the midst of the ocean, and supporting the world upon his tusks. Both these incarnations, as well as the second, are supposed by Sir William Jones to allude to the history of the flood; whence, as we have already seen that a *fish* was emblematical of the *ark*, it is not unreasonable to conclude, that the *boar* may be so likewise. Accordingly, in the account which Plutarch gives us of the Egyptian Osiris, he mentions, that Typhon, or the *deluge*, being in pursuit of one of those animals, found the *ark*, which contained the body of Osiris, and rent it asunder.” *

* *Myst. of the Cabiri*, V. I. p. 220.

The author subjoins the following note :

“ Perhaps, if the matter be expressed with perfect accuracy, we ought rather to say, that a *boar* was symbolical of *Noah*, and a *sow* of the *ark*. Hence we find, that as *Vishnou* was feigned to have metamorphosed himself into a *boar*, so the nurse of *Arkite Jupiter*, or in other words, the *Noëtic ship*, is said by *Agathocles* to have been a *sow*.”*



“ *Coll*, the son of *Collvrewi*—*Rod*, the son of *Rod* of terrors, guarded *Henwen*—old lady, the sow of *Dallwyr* *Dallben*—mystagogue, chief of mystics, in the vale of *Dallwyr*—mystics, in *Cornwall*. The sow was big with young; and as it had been prophesied, that the island of Britain would suffer detriment from her progeny, *Arthur* collected the forces of the country, and went forth for the purpose of destroying it. The sow, in the mean time, being about to farrow, proceeded as far as the promontory of *Land's-end*, in *Cornwall*, where she put to sea, with the swine-herd after her. And she first came to land at *Aber Tarrogi*, in *Gwent Is Coed*, her guardian still keeping hold of the bristles, wherever she wandered, by land or sea.

“ At *Wheatfield*, in *Gwent*, she laid three grains of wheat, and three bees: hence, *Gwent* is famous to this day for producing the best wheat and honey.

* *Agath*, apud *Athen. Deipnos. Lib. IX. p. 375.*



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Before we attend to the mystical *sow*, and her ill-omened progeny, it may be proper to take some notice of her guardian.

Rod, the son of the *rod* of *terrors*, or of *religious awe*, the hero of this singular tale, cannot be regarded as an individual person. He is an ideal character, implying a principal agent, or the aggregate of agents, in conducting a particular mode of superstition.

Coll is repeatedly mentioned in the mythological Triads. He is there classed with the great deified patriarch, *Hu Gadarn*, as one of three personages, who conferred distinguished benefits upon the Cymry nation. Hé has the credit of having first introduced *wheat* and *barley* into Britain, where only *rye* and *oats* had been known before his time.* Hence it appears, that he must have been a great favourite of *Ceres*, the goddess of cultivation.

He is again brought forwards, as one of the three great presidents of mysteries.† And here, we must regard his doctrine and institutes, as comprehending the mystical theology and rites, which prevailed in a certain age, or over certain districts of these islands.

From a collation of the passages in which this notice occurs, it may be deduced, that there had been three distinct modes, or stages of mysticism, amongst the Britons.

That of *Menu*, the son of the *three loud calls*, and of

* W. Archæol. V. II. p. 67.

† Ibid. p. 7, 71, 77.

Uthyr Bendragon, or *the wonderful supreme leader*, was the first of these.

That of *Coll*, the son of *Collvrewi*, and of *Eiddilic Corr*, or *Gwyddelin Corr*, constituted the second: and this agreed with the mode of *Rhuddlwm Gawr*, or *the red, bony giant*.

And that of *Math*, the son of *Mathonwy*, *Drych eil Cibddar*, and *Gwydion ab Don* was the third.

The first of these modes or stages, I suppose to have been that corruption of the patriarchal religion, or the more simple Arkite theology, which originally prevailed amongst the Cymry, and of which we have already had some hints, under the characters of *Pwyll* and *Pryderi*.

As to the second; when we recollect, that *Coll* first began the superintendence of his mystical sow in *Cornwall*, which either was one of the *Cassiterides* of the ancients, or else certainly carried on an intercourse with those tin islands, it may be conjectured, that the *red bony giant*, the original introducer of this superstition, and who is represented as the *uncle* and mystical preceptor of *Coll*, was no other than the *Phœnician*, or *red merchant*, half *Canaanite*, and half *Edomite*, who traded with the *tin islands*. And as this became the system of *Corr*, the *Coraniad*, or *Belgian*, and also of *Gwyddelin*, the *Gwyddelian*, whom our writers regard as of the same family with the other, it appears to be the meaning of the Triads, that the Belgæ of Britain and Ireland adopted the mode of this stranger. Of the introduction of the same mysticism into Wales,

and immediately from Cornwall, we have a more detailed account in the adventures of Coll and his wonderful sow. This superstition contained memorials of the deluge; but it verged more strongly towards Sabian idolatry.

The third mode, namely, that of *Math*, *Drych*, and *Gwydion*, seems to have been a mixture of the two former; that is, of the superstition of the original Cymry, and the more idolatrous rites of the Phœnicians: or that confusion of principles which we find in the old British Bards, and which Mr. Bryant has detected amongst many ancient nations.

Coll is, then, the great agent in the adventitious branch of the Druidical religion.

Having thus seen what is meant by his character, we will proceed to the history of his *sow*: and we shall find, that however absurd it may be in the literal sense, great part of it will admit of explanation upon mythological principles.

The name of this mystical animal was *Hénwen*, *old lady*, a proper title for the *great mother*, *Da-Mater*, or *Ceres*, to whom the *sow* was sacred. But *Ceres*, or the great mother, as Mr. Bryant has proved, was the *genius of the ark*. Agreeably to this decision, it has occurred to our countrymen, that under this allegory of a *sow*, we must understand the history of a *ship*. Upon the story of Coll and his mystical charge, Mr. Owen remarks, that under this extraordinary recital, there seems to be preserved the record of the appearance of a strange ship on the coasts, under the appellation of a *sow*: and that it was probably a *Phœnician*



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the office of Ceres, who was the genius of the *ark*; to the British *Kéd*, who passed through the deluge, *stored with corn*; and to the character of Ceridwen, who is styled *Ogyrven Amhad*, the goddess of various seeds, and whose mysteries were *Arkite*.

The whimsical use of the verb *dodwi*, to *lay*, as a hen lays her eggs, when applied to the parturition of the mystical *sow*, or *ship*, cannot be accounted for, till we recollect, that our *Arkite* goddess is styled and described as a *hen*.

And this symbolical *sow*, like the *Argo* of antiquity, proceeds by land, as well as by sea, attended by her mystical priest.

The place from whence she began her progress, and the persons to whom she belonged, with equal clearness point out her mythological character. For this *sow*, we are told, was the property of *Dallwyr*, the *blind men*, or *Misau* of *Dallben*, the *mystagogue*; and was guarded in *Glyn Dallwyr*, the *glen*, or *vale*, of the *mystics*, in Cornwall.

To this spot she had been confined during a considerable period; for the Britons were *aware* of her being there, and were jealous of the innovations which she might introduce. Hence the *old prophecy*, that *Britain would be injured by her progeny*. She was, therefore, of foreign extraction; and the doctrines and rites of her priests differed from the more simple religion of the natives. Wherefore, as soon as she began to *propagate*, or *produce converts* in the country, the mythological Arthur, the *mystical head* of the native, and hitherto patriarchal religion, collected the forces

of the island, in order to exterminate her race; but the design proved abortive—the novel system gained ground.

Let us now consider the various deposits of this mystical vehicle.

The first consisted of *three grains of wheat*, and a *Triad of bees*. The wheat, every one knows, to be the fruit of Ceres: and in Britain, the person who aspired to the mysteries of that goddess, was transformed into a mystical *grain of pure wheat*. And as to the bees of mythology, the great analyzer of ancient tradition proves, from a multitude of circumstances, that the *Melissæ*, or *bees*, were *certainly female attendants in the Arkite temples*.*

The appropriation of this title to the priestesses of Ceres, Mr. Bryant, as usual, attributes to an error of the Greeks in the interpretation of a foreign term. If this be allowed, the same blunders constantly pervading the sacred vocabularies of the Greeks and Britons, might be insisted upon as arguments, that the latter borrowed their theology immediately from the former, which I think was not the case in general. The history of the *provident bee*, the architect of her own commodious *cell*, in which she weathers out the destructive winter, might supply another reason for making her the symbol of an Arkite priestess.

But passing over our author's etymologies, and taking along with us his historical deductions, it will appear, that the sacred ship which brought the bees, was a representa-

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* Analysis, V. II. p. 337.

tive of the ark. For the same distinguished writer, who first proved that Ceres was the genius of the ark, has also shewn, that she was styled *Melissa*, or the *bee*, and that the *Melissæ* were her priestesses.

So that in this British tale, we have the record of an Arkite temple, founded in Monmouthshire by a colony of priests, which came from Cornwall, with an establishment of three Arkite ministers.

The *grain* of barley, and the *pig*, or one of her own species, which the mystical sow deposited in *the pleasant spot of the tranquil lady*, in Demetia, or Pembrokeshire, amounts to nearly the same thing.

The next remarkable deposit, consisted in the *cub* of a *wolf*, and the *eaglet*.

The wolf of mythology, according to Mr. Bryant, related to the worship of the sun.* The eagle also, he tells us, was one of the insignia of Egypt, and was particularly sacred to the sun. It was called *Ait*, or Αἶτος; and Homer alludes to the original meaning of the word, when he terms the eagle Αἶτος αἰθων.†

Hence it appears, that the *Arkite* mysteries of this *old lady* were intimately blended with an idolatrous worship of the *sun*—that *usurper*, whom we have seen the great *Arawn* king of the *deep*, so anxious to remove.

* Analysis V. I. p. 78.

† Ibid. p. 19.



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“ very high, steep, and rocky, and the walls of such
 “ strength.—At the summit of this rock, *within the in-*
 “ *nermost wall*, there is a well, which affords plenty of
 “ water in the dryest summer.—The greatness of the
 “ work, shews that it was a princely fortification, strength-
 “ ened by nature and workmanship, seated on the top of
 “ one of the highest mountains of that part of Snowdon,
 “ which lies towards the sea.”*

The temple of Ceres, in the *Gyrylchi*, is only *about the distance of a mile* from this place. This stately pile, which has left no other local memorial of its greatness, but the emphatical name—“ The city,” must have been, as I conjecture, the celebrated *Dinas Pharaön*, in the rocks of Snowdon, which had also the name of *Dinas Emrys*, or *the ambrosial city*. This was famous, not only for the wolf and eagle, which were deposited by the mystical sow, but also for certain *dragons*,† which appeared in the time of *Beli*, the son of *Manhogan*, or, as we are otherwise told, in the time of *Prydain*, the son of *Aedd the Great*‡—that is, in the age of the *solar divinity*. In this *Dinas*, the dragons were lodged by a son of *Beli*, or *child of the sun*; and the destiny of Britain was supposed to depend upon the due concealment of the mystery.§

* Gibson's Camden Col. 804.

† W. Archæol. V. II. p. 59, 65.

‡ Beli is represented as the father of the brave *Cassivellaunus*, and the son of *Manhogan*, radiated with splendour. But *Beli* and *Prydain* are titles of the *Helio-anthe* divinity. See *Append.* No. 11, where he is addressed by both these names,

§ W. Archæol. V. II. p. 9, 11, 66, 78.

As to these *dragons*, the reader has seen that they were harnessed in the car of the *British*, as well as of the *Greek Ceres*: and more than this, their general connexion with solar superstition is acknowledged by the Welsh themselves: * hence it appears, that the *old lady*, who wandered from the *mystic vale in Cornwall*, to the regions of *Snowdon*, imported a mixture of *Arkite* and *Sabian* idolatry.

But let us come to the last deposit of the mystical sow, namely, the *kitten*, which was *laid* under the *black stone*, that is, in a *cell*, or *Kistvaen*, in *Arron*, from whence the mystagogue cast it into the *Menai*. It was taken up out of this strait, or river, and became the *Paluc cat* of *Mona*.

Isis, the *Arkite* goddess, was sometimes represented under the figure of a cat, because that animal, by the voluntary dilatation and contraction of the pupils of its eyes, imitates the phases of the *moon*, which was also a symbol of *Isis*: and Mr. Bryant thinks, that the very names of *Menai* and *Mona* have a pointed reference to the worship of the lunar *Arkite* goddess.

But *Paluc cat* is spoken of as a large and fierce creature, of the feline kind. Mr. Owen thinks it was a *tyger*. It is often mentioned, as one of the molestations of *Mona*; and as all the symbols imported by the mystical sow, were regarded as pernicious innovations, by those who adhered to the primitive religion of their country, the destroying of

* Thus Mr. Owen, in his Dictionary, explains the word — “*DRAIG*, a generative principle, or procreator; a fiery serpent; a *dragon*; the supreme. “*Dreigiau*, silent lightnings. In the mythology of the primitive world, the serpent is universally the symbol of the sun, under various appellations, but of the same import as the *Draig*, *Adon*, *Addon*; *Bel* and *Bál* amongst the Cymry.”

this *cat* was esteemed a meritorious act. Though it is described as an animal, it seems to have been only an *idol*, and attended by *foreign* ministers. Taliesin calls it *Cath Vraith*, the *spotted cat*, and thus denounces its fate—

Ys trabluddir y Gath Vraith
A'i hanghyvieithon *—

“The spotted cat shall be disturbed, together with her
“*men of a foreign language.*”

It should seem, from another passage, to have been a symbol of the *sun*: for *Taliesin*, who often speaks in the person and character of that luminary, mentions as one of his transformations—

Bum Cath Benfrith ar driphren †

“I have been a *cat* with a spotted head, upon a tripod.”[‡]

Upon the whole, we may suppose it to have been the figure of some animal of the cat kind, which was deemed sacred, either to the Helio-arkite god, or the Lunar-arkite goddess, or to both, as it was a *male* and a *femiale*; ‡ and therefore, at all events, a symbol of the mixed superstition.

But as Coll, the guardian of the old lady, learned his mystic lore from the *red giant*, who resided in a nook of *Cornwall*, a region which had early intercourse with stran-

* W. Archæol. p. 73.

† Ibid. p. 44.

‡ Cath *Vraith*, and Cath Ben *Vraith*.



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“ restored, together with the full increase of the herd, to
 “ their right owners.” *

This story also describes the meddling with some *foreign* mysteries, which had been introduced into Cornwall, and from thence extended into other districts: but these mysteries were regarded as *unlawful* and *depraved*; for the intercourse of Trystan with his mistress, *Essyllt*, was both adulterous and incestuous. As I have hinted above, it seems to allude to the incorporation of the primitive religion of the Britons with the rites of the *Phœnician* *sow*.

By the character of *Trystan*, we are to understand, as his name imports, a *herald* of mysteries: and hence a representative of the mystical system, which prevailed at a certain period, or in a certain state of the British hierarchy.

The memorials of this character in the mythological Triads, are many and various,

We are told, that of the three heralds of the island of Britain, the first was *Greidiawł*, the *ardent*, or, as he is otherwise called, *Gwgon Gwron*, the *severely energetic*, herald of *Envael*, the *acquisition of life*, the son of *Adran*, *second distribution*. The second herald was *Gwair Gwrhyd-
 zawr*, *renovation of great energy*: and the third was *Trystan*, the *proclaimer*, the son of *Tallwch*, the *overwhelming*—that is, the deluge. And it is added, that such was the privilege of these heralds, that none could resist their authority in the island of Britain, without becoming outlaws.†

* W. Archæol. V. II. p. 6, 20, 72, 77.

† Ibid. p. 5, 63, 77.

The very names and connexions of these heralds declare, that each of their *modes* was *Arkite*, or referable to the history of the deluge, whatever they may have included besides : and their authority is precisely the same which Cæsar assigns to the Druidical chair.

We have, in the next place, some intimation of the dignity with which these characters supported their high office, when we are told, that of the three *diademed chiefs* of the island of Britain, the first was *Huail*, vicegerent of *Hu*, the son of *Caw*, the *inclosure*, also called *Gwair*, *renovation*, the son of *Gwestyl*, the *great tempest*. The second was *Cai*, *association*, the son of *Cynyn Cov*, the *origin of memorial*, surnamed *Cainvarvog*, or *with the splendid beard* : and the third was *Trystan*, the son of *Tallwch*. And *Bedwyr*, *Phallus*, the son of *Pedrog*, the *quadrangle*, wore his diadem, as presiding over the three.*

After this, we are informed of the constancy and resolution with which the authority and dignity of these characters were asserted. For *Eiddilic Corr*, the same as *Coll*; *Gwair* and *Trystan*, were the three determined personages, whom no one could divert from their purpose.†

Trystan is again introduced as hierophant; for the three knights, who had the conducting of mysteries in the court of the mythological Arthur, were *Menu*, son of *Teirgwaedd*, or the *three loud calls*, *Trystan*, the son of *Tallwch*, and *Cai*, the son of *Cynyn*, with the splendid beard.‡

* W. Archæol. V. II. p. 5, 12.

† Ibid. p. 19, 69.

‡ Ibid. p. 80.

From these particulars it may be collected, that *Trystan* is a personification of the great moving power, in the religious establishment of the Britons, during a certain period of their history: and hence it may be inferred, that his amorous intercourse with *Essyllt*, *spectacle*, the *wife*, otherwise called the *daughter*, of *March*, *horse*, the son of *Meir-chiawen*, his uncle,* is to be understood in a mystical sense.

We also read of *Trystan*, the son of this *March*, who seems to be the same personage, and is ranked with *Rhyhawt eil Morgant*, the son of *Adras*, and *Dalldav*, *mystagogue*, the son of *Cynin Cov*, *principle of memorial*, as a compeer in the court of the mythological Arthur.†

Such being the mystical character of *Trystan*, let us now look for the owner of the herd which he superintended, and the husband or father of *Essyllt*, his beautiful paramour.

This personage was a prince of some part of Cornwall; and his singular name *Horse*, the son of the *horses of justice*, must undoubtedly be referred to the *Hippos*, or *horse* of the ancient mythologists, which Mr. Bryant proves to have meant the *ark*. He imputes the name, as usual, to an error of the Greeks: but it is strange, that these *errors* should be constantly and accurately translated into the language of our British forefathers.

But let us hear our learned author.

* W. Archaiol. p. 13, 73.

† Ibid. p. 19, 74, 80.



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The mystical Prince of Cornwall is styled the son of the *horses of justice*; probably, with allusion to the *just* patriarch: and, in order the more forcibly to mark his character, he is represented as a *master of ships*, and, in this capacity, classed with *Gwenwynwyn, thrice fair*, the son of Nâv, the *lord*, a title of the Diluvian patriarch; and with *Geraint ab Erbin, vessel of the high chiefs*.*

And as *March* was a mystical character, we must also search the *Bardic* pedigree for the lady, whether his wife or his daughter, of whom *Tristan* was so greatly enamoured.

We are told, that the three *unchaste* matrons, of Druidical mystery, were daughters of one father, namely, *Cul Vanawyd Prydain*, which implies, *the person occupying the narrow spot, in the waters of Britain*. This very title has an aspect to *Arkite mystery*. The Diluvian god, or sacred bull, had his residence in such a spot.†

The first of these three sisters was *Essyllt, spectacle*, sur-named *Vyngwen*, or *with the white mane*, the concubine of *Tristan, the herald*, the son of *Tallwch, the deluge*.

The second was *Penarwen*, the lady with *the splendid head*, the wife of *Owen*, the son of *Uien*.‡

* W. Archæol. V. II. p. 5, 13, 68.

There was a prince called *Geraint ab Erbin*, in the beginning of the sixth century: but the name itself is borrowed from mythology, and the *Geraint* of the Welsh tales is a mystical character.—

See Ed. Llwyd's Archæol. p. 265.

† See the second section of this Essay.

‡ The character assigned to this prince in the Welsh tales is mythological.

The third sister was Bûn, the *maid* Κοῤῥῆ, the *wife* of the flame-bearer.*

It is pretty clear, that these three daughters of *Manawydd*, refer to three mystical modes of the same origin, and all Arkite: and I think, the reason why they are described as *unchaste*, was, either because they were communicated to persons of different nations, or because they included some foreign and adulterated rites, which had not been acknowledged by the more simple religion of the primitive Bards.

Our present business is only with *Essyllt*, whose name *Spectacle*, or *subject of steady contemplation*, manifestly implies some mystical exhibition. And as she was the wife of the *horse*, so she is described as having a *white mane*. She was, therefore, a mare; but the aspirant, Taliesin, saw the British Ceres in the form of a *proud and wanton mare*; Mr. Bryant also acknowledges *Hippa*, the *mare*, as one of the most ancient goddesses of the gentile world, and particularly informs us, that the Arkite Ceres was distinguished by that title, and that even her priestesses were called *Hippai*, *mares*.†

He seems to have occupied a distinguished place in the mystical drama.—See the story told of him and the *lady of the fountain*.

In the red book of Jesus College, Oxford, it is mentioned by Ed. Llwyd. Archæol. p. 265.

* W. Archæol. V. II. p. 14. 73.

Ida, the Northumbrian King, is supposed to be described, under the name of Flamebearer. If such be the meaning of the term in this passage, I should conceive that *Bun* may allude to the mysteries of Isis, which Tacitus remarked amongst the ancient Germans, and which this pagan prince may have celebrated in Britain.

† Analysis, V. II. p. 27, &c.

Hence we perceive, that it was of this goddess and her sacred rites, that our British Herald and Mystagogue was so deeply enamoured: and that the *herd*, which he superintended, consisted of her *priests and votaries*.

Here it may be remarked, that the character of Trystan seems to refer to a period somewhat more recent than that of *Coll*: for the former was entrusted with the care of the mystical sow, *before* she had *farrowed*, or *produced votaries* upon British ground: but here, the pigs are already *produced* and multiplied, though they are still objects of persecution, to the mystical Arthur and his heroes, or the hierarchy of the native Britons. It may also deserve notice, that *Coll* is uniformly described as a *foreigner*, who introduced something into Britain, but Trystan was a native, and of some mystical eminence, before he tampered with the swine, or the consort of the Cornish horse.



The notices which the triads have preserved, upon the subject of the celebrated Trystan, are undoubtedly, abstracts of some old mystical tales, which were current amongst the early Britons. And although the tales which more immediately regarded the character now before us, have disappeared in the Welsh language, it is evident that they must have existed, and that they formed the basis of certain romantic histories, of the famous knight, *Sir Tristram*, which are still extant in French and English.

Of these, the Metrical Romance, written by *Thomas*, of *Ercildoune*, and lately published by Mr. Scott, from the



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duced the Britons to assist their brethern of Gaul, as related by Cæsar, and thus furnished that great commander with a pretext for the invasion of this Island.

The emblematical *Flûr* or *flower*, which this fraternity exhibited, was, I imagine, that of the white *trefoil* or shamrock. This was a sacred plant amongst the Bards,* displaying the mysterious *three in one*, the great secret inculcated by the very form of their *Triads* and *Tribanau*. Hence we are told, that wherever their goddess *Olwen*, the great mother, trod upon the ground, four white trefoils immediately sprung up.†

Flûr is the daughter of *Mygnach*, a mystical character, the son of *Mydnaw*, the *mover of the ship*. In a dialogue which he holds with Taliesin, he comes forward like *Arawn*, the king of the deep, with his white dogs, or ministering Druids; his residence is in *Caer Sëon*, in the mystic island, and the chief of the Bards reveres his *Gorsedd* or *throne*.‡

By the birth of Sir Tristrem, from the *rolling flood*, and the *symbol of union*, the original narrator seems to have implied, that he was a legitimate son of the *Arkite* religion.

After the untimely death of these, his natural parents,

* See the poem called the *Chair of Taliesin*.

Every leaf of this plant is naturally impressed with a pale figure of a *crescent*, which was also a sacred symbol amongst the Druids, and other heathens.

† Owen's Cam. Biog. V. *Olwen*.

From *Maill*, the name of this plant, we may derive *Cy-rail*, an associate—one who mutually exhibits the *Maill*.

‡ Appendix, No. 8.

our young hero is committed to the care of a prince, named *Rohand*, who is a mortal enemy of Duke *Morgan*, son of the sea, a neighbouring potentate. Both these personages are found in the Triads; but with characters somewhat differently drawn. *Morgan*, sur-named *Mwynvawr*, or *most courteous*, the son of *Adras* (*Adraste?*) was one of the royal knights in the court of the mythological Arthur.* And the Rohand of the tale, is *Rhyhawd*, the *man of excess*, styled *Eil Morgant*, the *successor of Morgant*; and this character, as his name implies, carried his mytical lore beyond legitimate bounds. The triads rank him with *Dalldav*, *Mystagogue* and *March*, the horse, as a compeer, in the court of the same Arthur.

He is also styled *Overvardd*, or one who corrupted the Bardic system, with a mixture of foreign fable. This is the delineation of a *Hierophant*, who made some innovation in the Druidical mode.

This Rohand, anxious for the safety of his charge, directed his wife to feign a second delivery, adopted the infant as his son, and called him by the inverted name of *Trem Trist*. He took the greatest care of his education, and had him instructed in all the fashionable arts and sciences, amongst which, the mysteries of hunting are eminently discriminated.

Under this allegory, which is precisely in the style of the British tales, we have the history of Tristrem's initiation into the mongrel rites of Rhyhawd.—Thus the aspirant, Taliesin, was *born again* of Ceridwen, and instructed in her mystical hall; and thus the celebration of mysteries is

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* W. Archæol. V. II. p. 74. Triad, 118.

represented in the story of Pwyl, under the image of hunting: but the new lore, communicated to Tristrem, differed from that of his parents, therefore his name was *inverted*.

We are afterwards told of a *strange ship*, which appeared upon the coast of Cornwall. The English translator, a rhymer of the thirteenth century, naturally calls it *Norwegian*, but as the story is mythological, the ship must have belonged to a people who visited Cornwall, during the early ages of mythology. This vessel was freighted with *hawks*, which Tristrem won at chess, and distributed amongst his friends. Here it may be remarked, that no ship ever sailed with such a cargo; but the British Ceres transformed herself into a hawk;* and this bird was a sacred symbol in Eastern mythology. It occurs frequently in Egyptian sculpture, as the favourite representative of Isis.

Tristrem is now conducted to the court of Cornwall, and by means of a *ring*, the *glain*, or insigne of a *Druid*, which he had received of his *mother*, is recognized as the nephew of *March*, *knighted*, or admitted to the dignities of the Bardic order; and advanced to the command of an army, or made *high priest*, having fifteen attendant knights assigned to him, *all of them bearing boar's heads*.—The meaning of this allegory is evidently the same as that of the Triads, which represent him as a *great swine herd*.

Invested with this power, Sir Tristrem sallies forth, to attack Duke Morgan, the president of the older system of Druidism; kills his adversary, and confers his conquered dominions upon Rohand, or *Rhyhawl*, the corrupter of

* *Hanes Taliesin.*



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delivered to *Brengwain*, Ysonde's favourite damsel, a *drink of might*, with directions, that it should be divided between the bride and bride-groom, on the wedding evening. But fortune decided otherwise. During a contrary wind, when Tristrem was faint with heat and thirst from the fatigue of rowing, Ysonde called for some liquor to refresh him, and Brengwain, inadvertently brought the fatal *drink of might*, of which Tristrem and Ysonde having partaken, they imbibed the sudden and resistless passion, which death alone could overcome. Even a dog, named *Hodain*, who licked the cup after it was set down, felt its invincible power, and became their inseparable companion.

The *drink of might* which is here mentioned, must have been the *KUXEWY*, or mystical potion of Ceres, agreeing with the preparation of the sacred *cauldron of Ceridwen*, and with the *wine* and *bragget* of the Welsh Bards, which was administered to the aspirants upon their admission to the mysteries; and hence represented, as communicating all the benefits of initiation. *Brengwain* was certainly the *Bronwen*, or *Proserpine* of the Britons, whom *Brân*, the *Raven* had carried into Ireland, along with the mystical cauldron, and espoused to a sovereign of that country, distinguished by the remarkable name of *Math-olwch*, *form of worship*.

Hodain, corn shooting into the ear, is the attribute of Ceres, whose priests Taliesin styles *Hodigion*, *bearers of ears of corn*.

The *Hodain* of this tale seems to have been one of those priests, though he is described as a dog: for heathen priests were called *KUDES*; the British Ceres transformed herself into

a *bitch*; and in the tale of *Pwyll*, the priesthood are represented under the character of *white dogs*.

Ysonde, notwithstanding her intrigue with Sir Tristrem, becomes the Queen of Cornwall: but not long afterwards, an Irish nobleman, her old admirer, arrives at the court of Mark, in the disguise of a minstrel, obtains possession of her person, and conveys her into his ship. I apprehend the import of this incident to be, that the Belgæ, or other inhabitants of ancient Ireland, were initiated into the mystical rites which prevailed in Cornwall.

But Sir Tristrem recovers the fair Ysonde, and restores her to the king, taking care, however, to devise means of keeping up a private intercourse with her. One of the stratagems to which he had recourse for this purpose, is very remarkable. Being separated from his mistress, he contrived to correspond with her by means of *small bits of wood, on which were engraved secret characters*, and which were floated down a small stream, which ran through the orchard of Ysonde's country seat.

This is a clear allusion to the practice of *sortilege*, by which the Druids consulted their gods.

the Caledonian, describes the whole circle of Druidical mysticism, under the allegory of an *orchard*, containing 147 *fruit-bearing trees*, which were *perfect tallies* with each other.

Sir Tristrem, after this, is made *high constable*, or, as the Triads express it, *Prîo Ilûd*, *president of mystery*: and, as a privilege annexed to this office, sleeps in the queen's apartment. Here he takes some unwarrantable liberties; in consequence of which, he is banished the court of Cornwall, and retires into Wales, where he undertakes the defence of *Triamour*, king of the country, against the usurpations of the giant *Urgan*, whom he kills in single combat. Triamour bestows the sovereignty of Wales upon his protector, together with a little *dog*, which was spotted with *red*, *blue*, and *green*; but our hero immediately restores the crown to *Blanche Flour*, the king's daughter, and sends the dog as a present to Ysonde.

Triamour seems to be the *Triathmor* of the Irish, in which the *th* are not audible. And the title implies a *great king, hog, sow, wave, or hill*:* so that it is a term of sufficient *mystical* latitude, to denote either the president of the Welsh Druids, the chief object of their superstition, or their elevated place of worship.

Urgan is, probably, the *Gwrgi* of the Triads, a mystical cannibal; that is, a priest, or an idol, who delighted in human sacrifices. And here it may be remarked, that the

* This ambiguity arises from a general principle, which discovers itself in every page of the Irish vocabulary term to every object which present and abstract meaning of *Triath* happens to be, *bulkiness, eminence, or prominence*.



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Tristrem, upon his return to Cornwall, renews his intimacy with the queen; in consequence of which, they are both banished the court. The lovers retire into a *forest*, where they discover a *cavern*, that had been constructed in old time by the *giants*. Here they reside; and subsist upon the venison taken by their *mystical dogs*. The king having surprised them, when asleep, in this cavern, with a *drawn sword* between them, is persuaded of their innocence, and restores them both into favour.

This *forest* was the Druidical *grove*; the *cavern*, a *sacred cell*, which had been constructed by the *giants*, or professors of a different mode; the *dogs* were the priests; the *deer* their noviciates; and the *sword*, that weapon which was drawn against the irregular disciple, and religiously sheathed again in the solemn meetings of the Bards, upon the stone which covered the sacred cell.*

Our unfortunate hero again falling into disgrace, upon the score of his old offence, is obliged to fly. Having traversed several countries, he enters, at last, into the service of Florentin—some relation of *Flur*—Duke of Brittany, who had a daughter, named *Ysonde*, more chaste, and scarcely less beautiful than the beloved Queen of Cornwall. Tristrem marries this princess; but his *ring*, or *sacred amulet*, having reminded him of his former attachment, he treats his lovely bride with absolute neglect.

This Armorican *Ysonde*, *Essyllt*, or *spectacle*, presents a tradition of some more simple religious mysteries, which anciently prevailed in Gaul, but which did not satisfy the

* See Appendix, No. 3, and Owen's Dict. V. Cernlech.

debauched taste of the Cornish *hierophant*; and the next incident gives us a hint of the particular defect which he found in it.

As a nuptial present, Tristrem had received a tract of country immediately adjoining the territories of a ferocious *giant*, named *Beliagog*: but this was accompanied with a strict injunction from Florentin, 'that he should abstain from hunting—celebrating his mysteries—upon the lands of that monster, who was brother to *Morgan*, *Urgan*, and *Moraunt*. The champion of Cornwall, regardless of this injunction, hunts upon the lands of *Beliagog*, encounters the *giant* in person, disables him in combat, and makes him his vassal.

As *Beli* was a name of the sun, so I think *Beliagog* may imply, what would be expressed in Welsh, *Beli a gwg*, the severe or frowning *Beli*; the *Belenus* of the more recent Druids of Armorica, whom Ausonius expressly identifies with *Phæbus*, or *Apollo*. So that the *giant*, so greatly abhorred by the primitive hierophants of Brittany, though connected with the Cornish superstition, was the solar divinity. And it is observable throughout the *Tiads*, and the mythological tales, that whenever the corruption of Druidism is described, there is always some allusion to the solar worship, or to those symbols by which it is implied. This superstition, indeed, appears in the works of the oldest Bards, which are now extant, incorporated with their Ar-kite mythology: but those who were more peculiarly devoted to it, had the opprobrious name of *Beirdd Beli*—the Bards of *Beli*.

When we recollect the Gaulish tradition of Cæsar's days—That the discipline of Druidism, such as it then was, had

*been modelled in Britain and from thence brought over into Gaul,** we may deem the following incident worthy of note.

Tristrem ordered his new vassal, *Beliagog*, to build a *hall—(temple)—*in honour of *Ysonde* and *Brengwain*—the *Ceres* and *Proserpine* of *Cornwall*. The giant complied with this injunction, and built the hall *within his own castle*, to which he taught Tristrem a *secure and secret* approach. He also adorned this hall with *sculptures, exactly representing the whole history of his former life, with exact representations of Ysonde, Brengwain, Mark, Meriadok, his minister, Hodain, and Peticrewe, their mystical dogs.*

This, surely, as a mythological tablet, describes the introduction of a system of theology, and religious rites, out of Britain into Gaul; and this appears to have been a mixture of Arkite superstition, and Sabian idolatry.

In the chapter which I have just quoted from Cæsar, the historian adds the information, that in his days, those who wished to have a more accurate knowledge of Druidism, generally went into Britain for instruction.

This circumstance was not overlooked in the tale of Sir Tristrem. This knight gave his brother-in-law, Ganhardin, Prince of Brittany, such an interesting description of the Queen of Cornwall, that his curiosity was strongly excited. Being conducted by Tristrem to the marvellous castle of *Beliagog*, which he could scarcely approach without trembling, and having there viewed the portraits of *Ysonde* and *Brengwain*, he was so astonished with their beauty, that he

• De Bell. Gall. L. VI. c. 13.



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Thus, under the representation of three *mighty swine-herds*, or *hierophants*, we have, first of all, an account of the earliest religion of our Celtic ancestors, concerning which any memorials have come to our times: and this appears to have consisted of a depraved copy of the patriarchal religion, with a strong abhorrence of Sabian idolatry.

Coll and his mystical sow, present the picture of a novel system, which was introduced into Cornwall, and from thence extended into Wales, and into other parts of Britain. This had a general correspondence with the former, in the memorials of *Arkite* superstition; but it also included an adoration of the heavenly bodies, and viewed the deified patriarch, as united with the sun.

The character of Trystan continues the history of a heterogeneous superstition, made up of the religion of the native Britons, incorporated with foreign innovation, extending over great part of Britain, and cultivated in Ireland, but chiefly centering in Cornwall, where it had gained the first establishment upon British ground, and from thence introduced into Gaul.

As the characters of the three great swine-herds, present a general view of the history and revolutions of Druidism, previous to the Roman conquest of Britain; it may not be amiss to consider a few traditions, relating to those events

which affected the superstition of our ancestors, subsequent to that period.

The British documents, in which these traditions are involved, are, it must be confessed, like the former, sufficiently uncouth and obscure; but they are the best that we have, and I shall pass over them as slightly as possible.

That the Romans, during their profession of paganism, shewed but little countenance to the Celtic priesthood, may be inferred from the severe prohibition of their religious rites in Gaul, and from the conduct of Suetonius, towards the *Druids*, the *groves* and the *altars* of *Mona*. And it cannot be supposed, that this people, after they became Christian, could view the remains of British idolatry, with more favourable eyes.

The public sacrifices of the Druids, and their open profession of magic, were undoubtedly suppressed in those parts of the provinces, which were more immediately under the inspection of the government. But this operation of civil edicts, does not necessarily imply, the immediate eradication of an inveterate superstition from the minds of the people. From what we know of British infatuation, after the departure of the Romans, it is reasonable to conclude, that during their vassalage, our progenitors had kept fast hold of their ancient prejudices and customs. We are told, which is probably true, that in many corners of the island, the Romans permitted the natives to be governed partly by their own laws, and under princes of their own. In those *Asyla*, people thus disposed, and who spoke a language which was unintelligible to their political

masters, would naturally preserve the memory of their sacred poems and traditional institutes: they would also continue to perform such of their mystical rites, as were less obnoxious to observation and public censure.

From the language of the Triads, and some ancient poems, there is reason to infer, that they carried their prejudices still further: that during the Roman government, there was a seminary of Druids some where in the North of Britain, or in an adjacent island; and probably beyond the limits of the empire, where the doctrine and discipline of heathenism were cultivated without controul: that those Druids persisted in sacrificing, even human victims: that certain devotees, from the Southern provinces, repaired to their solemn festivals: that upon the departure of the Romans, some abominable rites were brought back from the North into Mona, and into other parts of Wales; and that the Northern seminary was not finally suppressed till the close of the sixth century.

The notices upon which I ground this opinion, I now proceed to state.

Of the introduction of the Cornish mode of Druidism into Carnarvonshire, and from thence into North Britain, we have had a hint in the story of *Coll*, the great mystagogue, who is said to have presented *Brynach*, prince of the Northern Gwyddelians, with the Eaglet which was deposited by the mystical sow, and which; *in after times* became *very famous*.

The fame of this eagle and his progeny, is now to be recognized only in the history of *the two dusky birds of*



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brought forth, by the mystical sow, or genius of the ark, and presented to a prince of the North Britons.

If this be admitted, it must at the same time be supposed, that Gwenddoleu himself was either a priest or a divinity in the superstitious establishment of those Britons.

Let us inquire a little into his character and connexions.

That there was a celebrated Northern prince in the sixth century, known by the name of Gwenddoleu, and literally opposed to *Rhydderch*, in the battle of Arderydd, I will not take upon me to deny; but as it was a notorious practice of British priests, to assume some title of the God they worshipped; and as this name implies *of the luminous oblique courses*, I rather think it was an epithet for the sun. His priest, notwithstanding, may have taken a fancy to it.

Gwenddoleu was the son of Ceidio, *preservation*, the son of *Arthwys*, the *incloser*, the *Arkite*, the son of *Môr*, the *sea*. Amongst his uncles and brothers we have *Pabo*, *producer of life*; *Eleuver*, *the luminary*; *Cov*; *memory*, and *Nudd*, *mist*.—Those are mystical connections of the Helio-Arkite divinity.

If we look for *Nudd*, we shall find that he draws his pedigree somewhat differently, but from the same vocabulary of superstition.—He was the son of *Senyllt*, the *seneschal* or *mystagogue*, the son of *Cedig*, the *beneficent*, a title of the Arkite goddess, recognized by *Taleisin*.* And this Nudd

* Appendix, No. 4.

had a son named *Drywon*, the *Druidical teacher*, whose retinue is celebrated for having voluntarily maintained the contest, in the open course of *Arderydd*, the scene of *Gwenddoleu's* overthrow.*

The fidelity of *Gwenddoleu's* retinue is equally famous. It is recorded of them, that they maintained the conflict for forty-six days after the death of their Lord, and till they had avenged his fall.†

Gwenddoleu was also one of the renowned bulls of the contest of mystery, classed with the *Primordial great one*, son of the *prior world*, of *former inhabitants*; and with *the parent*, son of the *primitive horse*, *Hippos* or sacred ship. He, therefore, personified the great *Helio-Arkite* god.

From these notices offered by the *Triads*, let us turn to *Merddin*, the *Caledonian*. This dignified priest informs us, that his Lord *Gwenddoleu* had presented, or privately exhibited to him, a hundred and forty-seven *apple-trees* of equal age, height, length, and size, which had sprung from the bosom of *Mercy*; were enveloped by one mystical veil, and were still left under the protection of *Olwen*, a mythological character, who must be identified with the *Arkite* goddess.—The fruit of these trees were precious things which *Gwenddoleu* freely bestowed.‡

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* W Archaiol. V. II. p. 8. 12. 69.

† Ibid. p. 7. 16. 70. The poems of *Merddin the Caledonian*, afford ground of conjecture, that these *days* were *years*, during which, the votaries of *Druidism* persisted in their superstitious practices, after some severe laws had been promulgated against them.

‡ *Merddin's Avallenau*, 1, and 6.

Those trees, as I shall shew presently, were purely allegorical, and imported the various secrets of Druidism; consequently, Gwenddoleu, who had the peculiar privilege of exhibiting the mystical orchard, and disposing of its produce, must in some sense, have presided over the order of Druids. And thus much is implied, in the dialogue between *Gwyn ab Nudd*, the king of the deep, and *Gwyddnaw*, the great Herfophant, or representative of the patriarch, where Gwenddoleu is styled *Colovyn Cerddeu—the pillar of Bardic lore.**

Putting these things together, and still recollecting the birds which wore a golden yoke, guarded the treasures of Gwenddoleu, and consumed four persons daily; I think we may conclude, that Gwenddoleu was the head of an eminent Druidical establishment in North Britain, which admitted of human sacrifices. And whether he is to be deemed a divinity, or an Arch-Druid, the representative of a divinity, his influence at one period must have been very extensive, as we may collect from the language of his votary and chosen priest, Merddin the Caledonian.

“ I have seen Gwenddoleu, adorned with the precious
 “ gifts of princes, gathering his contributions *from every*
 “ *extremity of the land*: now, alas the red turf has covered
 “ the most gentle *chief of the Northern sovereigns.*”†

As this mystical *ruler of sovereigns*, who had received his offerings *from the remotest regions*, was Merddin's acknowledged lord, it may not be amiss to consider a few parti-

* W. Archaiol. p. 166.

† Hoiannu 3.



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And this connexion between the British divinities of *slaughter* and *victory*, is marked in the character of Merddin, who is styled—*Allwedd byddin Bûdd Nêr**—the *key*, or, *interpreter of the army of the god of victory*.

He was the brother of *Gwenddydd Wen*, *adlam Cerddeu*†—the *fair lady of the day*, the *refuge of Bardic lore*—a mythological character: and this lady addresses the venerable priest in the following terms:—“ Arise from thy secret place, and unfold the books of the *Awen* (Bardic muse, a name of Ceres), the object of general dread, and the speech of *Bun*, Proserpine, and the visions of sleep.”‡

These are some of the qualifications of Merddin, as recorded by a *Northern*, but unknown Bard, who wrote in his name and character about the year 948.§ He was a *supreme judge*, a *priest*, and a *prophet*—and he was conversant in the mysteries of the very same divinities, *Cynllaith*, *Bûdd*, *Awen*, and *Bûn*, which were revered at the great temple of *Stonehenge*.

His reputation as a prophet, has thrown a shade over the few remains of his genuine productions. It has suggested a hint for their interpolation, by more recent Bards, with political predictions, adapted to the circumstances of the times, or the views of parties. The mystical poem, called

* Cyvoesi 69.

† Ibid. 133.

‡ Ibid. 129.

§ So his age is fixed by our great antiquary, Ed. Llwyd. See his *Catalogue of British MSS.*

Hoianau, certainly contains some specimens of this kind, which cannot be as old as the time of Merddin: yet, I think, the bulk of the piece is his genuine composition. At least, it is not the work of a Welshman; for much of its grammatical idiom, and several of its terms, are in the language of those Northern people, amongst whom, it is acknowledged that Merddin lived.*

In this piece, Merddin the Caledonian, like *Pryderi*, *Coll*, and *Trystan*, supports the character of a *swineherd*, or *mystagogue*. He had resided, with his herd, either in an *island*, or in some remote promontory, where, amongst other arts, he had practiced divination, by the flight and voices of sea-fowls. And it is from this locality of his residence, as I suppose, that he is called the son of *Mor-vryn*, the *mount in the sea*.

In this happy retreat, Merddin is exposed, as well as his mystical herd, to a severe persecution, conducted by a King

* This fact will appear upon the examination of the very first line.

Oian a phorchellau, a pharchell dedwydd—which would be thus expressed in Welsh—

Edrych o barchellyn, o barchell dedwydd.

“Attend, thou little pig, thou initiated pig.”

It must here be remarked, that we have no such word as *Oian*: it certainly comes from the Irish and Caledonian verb *Oigham*, or *Oighanam*. *I behold*, *I attend*, whence the imperative *Oighan*, pronounced *Oi'an*, *Behold! Attend!*

Again, *a*, in Irish and Erse, is a sign of the vocative case; but it is never so in Welsh: we write and pronounce *o*.

The initial *p* in *porchellan*, is here changed into *ph*, after the sign of the vocative, as in Ireland and the Highlands; whereas in Welsh, it would necessarily become a *b*. Thus, instead of the exclamation of the Irish Ossian—*A Phadruig*, *O Patrick*, a Welshman would express himself—“*O Badrig*” and in all parallel cases, the variations of the initials are the same.

Porchell, in this poem, takes the Irish and Erse diminutive termination, *an*, which the Welsh express by *yn*. So that it is evident from these three first words, that the *Hoianau* is not Welsh; and that we had our copy from the country of *Merddin*: for had it come from Ireland, it would have differed still more than it does from our native idiom.

“ Attend, little pig —thou initiated pig! Burrow not
“ thy snout on the top of the hill. Burrow in a se
“ hiding place, amongst the forests—a place which
“ not been noted by Rhydderch the Liberal, the cham
“ of the faith.”

“ Attend, little pig! it was necessary to depart—to a
“ the hunters of the water-dwellings (our insular abodes
“ they should attempt to seize us—lest the persec
“ should come upon us, and we should be seen. If
“ can but escape, we will not deplore our calamitous to

If all this is to be understood in the literal sense,
ideas must we entertain of the Christian princes and bish
who could condescend to persecute such a groveling he



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have made an obstinate resistance: for in the poem above mentioned, he complains of the penalties he had incurred, by having, *burnt the church, obstructed* the establishment of a *school*, and *drowned a book*, with which he had been presented.

He then pleads the merit of having been confined for a whole year upon the *pole of a wear*: that is, having been initiated, like Taliesin, into the greater mysteries of the *wear* of *Gwyddnaw*; and upon this plea, he implores the Creator to forgive his offences.*

In the conclusion he acknowledges, that had he known how perceptibly the wind blew upon the points of the mystical sprigs, he would have desisted from an action which he had imprudently committed. As this is an illusion to the Bardic mode of writing, it may imply, that Merddin had either disclosed or written something in defence of his system, which, in the event, proved injurious to it. And the Bards have a tradition, that *Ys Colan* threw a heap of British books into the fire.

From these particulars, it is pretty evident that Merddin, the vassal of Gwenddoleu, has been viewed as the hierophant of a herd of *heathenish swine*.

Let us now consider the character of their great enemy, who instigated the neighbouring princes, together with the bishops and monks, to unite in the persecution of this infatuated race.

* I follow the order of a MS. copy in my possession, The printed edition has transposed two stanzas.

Rhydderch the Liberal, the son of Tudwal of *Tud-Clyd*, or the *district of Clyde*, was King of the Strath Clwyd Britons, about the close of the sixth century; and his residence was at *Alclud*, or Dunbarton.* We have seen, that he is mentioned by Merddin as the champion of the Christian faith, and the determined persecutor of the mystagogue and his swine.

In the Cyvoesi, where Merddin is introduced as prophesying of those events which should take place, subsequent to the battle of Arderydd, in which Rhydderch slew the celebrated Gwenddoleu, we are further told—

Dyd Gwynnydd yn rhyd—Tawy,
Rhydderch Hael, dan ysbeid,
Gelyn Dinas Beiidd bro Glyd.

This passage is somewhat obscure, owing to the transposition of the sentences: but the meaning is this—

“ Rhydderch the Liberal, the enemy of the community
* of Bards, in the vale of Clyde, after an interval, will
“ put the *white-vested ones* into the ford of Tay.”†

That is, when Rhydderch had routed the idolatrous Bards from his own dominions, and the neighbouring districts, they retired into the midst of the Caledonian forest, as related by Merddin. After some time, their retreat is discovered upon the bank of the Tay; and the pagan fugi-

* W. Archaiol. V. II. p. 11.

† *Tawy*, a principal river, that penetrates the centre of the Caledonian forest, must be the *Tay*.

tives are still pursued, by the influence of Khydderch. But as this “ Liberal” prince puts the *white-vested ones*, or Druids, into the *ford*, and not into the deep parts of the river, we may conclude that his intention was to *baptize*, and not to *drown* them.

Hence we may form a probable idea of what is meant, by the celebrated battle of *Ard-erydd ag Eryddon*, the *high eagle and the eagles*, in which this Christian prince slew Gwenddoleu, who was at the head of the Druidical superstition—in which the *imbiber of learning* slew his two mystical birds, which delighted in human sacrifices—in which that cannibal monster, *Gwrgi Garwlwyd*, the *hideous and grey human dog*, also fell; and in which the united champions of the Christian faith dispersed the adherents to the ancient superstition, amongst the rocks and caves of the Caledonian forest.

This battle seems to have been decided, not by the sword, but by *severe edicts*, by the *oratory of Christian ministers*, and the *zeal of reformers*, manifested in the demolition of idols and heathen temples, and in the punishment of the contumacious, or their expulsion from society.



I have now produced a chain of traditional notices, which imply, that the symbols of superstition found their way into the North, from Cornwall, and through Wales, in an



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“ *head*, his cook, who swam with his hands upon the horse’s
 “ *crupper*, and his feet in the water.”*

It is hoped the general reader will excuse the introduction of this *odd* paragraph, for the sake of the mythologist or antiquary, who may discover something curious in the several items. I shall only remark, that the steed which carried such a load of mysterious beings out of *Scotland into Mona*, and *by sea*, can only be considered as the representative of the *sacred ship of mythology*, which was the vehicle of the mystical *eight*.

This voyage took place in the interval, between the departure of the Romans in the fifth, and the general conversion of the Welsh about the close of the sixth, century: the story, therefore, involves an account of the re-conducting of some Druidical apparatus, with a suite of priests, out of Scotland into Wales. And the name of *Heliodorus*, the master of the group, has, probably, a reference to the *sun*, who was a distinguished object in the mysticism of *Coll*, the Cornish hierophant.

The Triad proceeds thus—

“ The second load was that of *Cornan*, having small
 “ *horns—crescent*—the horse of the sons *Eliver*, with the
 “ *great retinue*, which carried *Gwrgi* and *Peredur*, and
 “ *Dunawd Bwr*, the sons of *Pabo*, and *Cynvelyn Drwscyl*,
 “ to see the sacred fire of *Gwenddoleu*, in *Arderydd*.”

Here we have pilgrimages to the solemnities of the Nor-

* W. Archaiol. V. II. p. 7, 20, 79.

thern Druids. , This *Cornan*, or *Crescent*, was, I suppose, a mere symbol of the sacred ship ; an insigne of the same import as the *Cwrwg Gwydrin*, or *boat of glass*, mentioned by Taliesin, as exhibited in the hand of the stranger, and procuring his admission to the nocturnal celebrities.*

The heroes, whom this *Cornan* introduced to the Northern solemnities, were near relations of Gwenddoleu, or members of his mystical society. *Eliver* and *Pabo* were brothers of Ceidio, Gwenddoleu's father, and grandsons of *Môr*, the *sea*.†

Gwrgi and Peredur, the sons of Pabo, were, at last, deserted by their party, and slain at *Caer Greu*, the *city of blood*,‡ or in the battle of Arderydd.§ Their story is full of mythology. *Gwrgi*, the human dog, surnamed *Garwlwyd*, *hideous and grey*, like the birds of his cousin Gwenddoleu, delighted in human sacrifices ; and, like them, was slain by a son of the *imbiber of learning*.||

The third mystical load recorded by our Triad, was that

* Cadair Taliesin, in the third section of this Essay. See also Maurice's *Indian Antiquities*, V. VI. p. 190. Bryant's *Analysis*, V. II. p. 242.

In Montfaucon's *Antiquities*, V. II. fronting p. 276, is the figure of a bass relief, found at Autun, representing the Arch-Druid bearing his sceptre, and crowned with a garland of oak leaves, whilst another Druid approaches, and displays a crescent in his right hand.

† Eliver is sometimes called *Eleuver*, the *luminary* (W. *Archaiol.* V. II. p. 64). *Gwgawn Gwron*, the *severely energetic*, herald of mysteries, is sometimes represented as his son, and other times as his grandson. *Ibid.* p. 15 and 63.

‡ *Ibid.* p. 8, 16, 70.

§ *Camb. Reg.* V. II. p. 313.

|| W. *Archaiol.* V, II. p. 9, 13, 65.

of *Erch*, or *Haid*,* the steed of *Gwrthmwl*, the sovereign, which carried *Gwair*, and *Clais*, and *Arthanawd*, upon an expedition against the cliff of *Maelawr*, in Cardigan, to avenge their father. It was a sacred law with *Maelawr*, not to close his port against any load that might arrive: in consequence of this, he was slain.†

This *sea-horse*, or *ship*, called a *bee* in one dialect, and a *swarm* in another, must be referred to *Melissa*, and her *Melissæ*, or the *Arkite* goddess and her *priesthood*.

Gwrthmwl, the sovereign, was the priest of an idol, or *sacred ox*, called *Tarw Ellyll*, the *bull demon*:‡ but this bull pertained to the *Arkite* deity.

His residence was at the *promontory*, or *insular mount* of *Rheonydd*, in the North, where he presided as chief elder, or high priest, of one of the regal tribes, under the mythological Arthur.§ His castle was one of the principal palaces, or temples, of that patriarch;|| and, in a comparatively recent age of Christianity, it became the scite of an archiepiscopal church.¶

Rheonydd is, evidently, the same as Merddin's *Caer Rhëon* and *Rhyd Rhëon*, once the chief seat of his su-

* Irish, *Earc*, a *bee*: Welsh, *Haid*, a *swarm*.

† W. Archaiol. V. II. p. 7, 20, 79.

‡ Ibid. p. 16, 17, 71.

§ Ibid. p. 3, 68.

|| Ibid. p. 14, 73.

¶ Ibid. p. 68.



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provinces; and they succeeded in replanting some mystical rites in the territories of the Welsh, during the short period of British independence.

Thus, the history of the three mythological horses is referred to the tampering of our Cambrian progenitors with some heathenish superstitions, which had been cherished in the North, beyond the line of the Roman empire: and if I may depend upon our Welsh chronologers, for the æra of the characters here introduced, these transactions occurred after the departure of the Romans, and a considerable time before Rhydderch, with his princes, bishops, and monks, slew Gwenddoleu and his cannibal birds, or ruined the Northern establishment of the Druids.



Of the consequence of the *battle of Arderydd*, we have some account in the *Avallenau*, or *apple-trees*, a poem, which Mr. Turner has proved to be the genuine production of Meiddin; and which contains the expiring groans of the Northern Druids.

However grievous Merddin's afflictions may have been, for the fall of his lord, Gwenddoleu, we find, that his own hand added greatly to their weight, by the undesigned slaughter of his own sister's* son, in the same fatal engagement.

* That is, the son of *Gwenddydd*, the lady of the day.

It is difficult to ascertain the precise meaning of this *poetical* incident: but we may suppose in general, that the mystagogue, in the imprudent defence of his fraternity, committed some action which proved detrimental to its cause. We are told, however, that the effect of his error was a derangement of intellect, an abhorrence of society, and a precipitate flight into the forest of Caledonia.

In this frantic mood, and after an interval of many years, he makes the rocks and caves resound, with the melody of his strain; in which his derangement appears to have been only assumed, for the purpose of repressing curiosity: for though his descriptions are designedly obscure, they have too much method for real madness. It is the madness of a heathen prophet.

The ostensible purport of this poem is a tribute of gratitude for an *orchard*, containing a hundred and forty-seven delicious apple trees, which had been privately exhibited to the Bard, by his Lord Gwendoleu, and which he still carries with him in all his wanderings.

This circumstance, at once, points out the impropriety of understanding Merddin's orchard, in the literal sense, and leads us to some allegorical meaning.

Many particulars of this allegory may be interpreted from what has gone before in this essay; and it may be admitted as additional evidence, of two curious facts: namely, that the superstitious rites of Druidism were avowedly practiced, in certain corners of Britain, as late as the close of the sixth century; and that the Bards of that age, used all the means in their power, to conceal their secrets from the knowledge

of the populace, to guard them from the persecution of Christian princes and ministers, and at the same time, to transmit them safe and unblemished, to future ages.

In support of this assertion, I shall produce abstracts from the several stanzas of the *Avallenau*, translated as literally as the darkness of the subject, and the faults of the copies, will permit: and to these, I shall add a few occasional remarks.

“ To no one has been exhibited, at one hour of dawn,[†]
 “ what was shewn to Merddin, before he became aged;[‡]
 “ namely, seven score and seven delicious apple trees, of
 “ equal age, height, length, and size, which sprung from
 “ the bosom of *Mercy*. One bending veil covers them
 “ over. They are guarded by one maid, with crisped locks:
 “ her name is *Olwedd*, with the luminous teeth.”*

These trees are 147, which was a sacred number amongst the Britons, as we learn from Taliesin.†

They were exhibited at the *dawn*, the hour when the nocturnal celebration of mysteries was completed. The view of these trees, therefore, implies the complete initiation of the priest.

They were in every respect, perfect tallies with each other, and asserted to have been of divine origin. Hence we may

* W. Archaiol. p. 150.

† *Angar Cymyrdawd*. Ibid. p. 34.

This is the square of 7, multiplied by the mystical 3. The round number 140 often occurs. This is the computed number of the stones, which completed the great temple upon Salisbury plain.



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and the sequestered wood *which had always produced this fruit, his sacred grove.*

Most of the *Stanzas* conclude with a vaticination of some great event, which is here put into the mouth of *Chwibleian*, the nymph, or goddess, who is alternately visible and invisible, still meaning *Olwen* or *Proserpine*, who guarded the sacred trees, or presided over the mysteries.

In the third *Stanza*, Merddin tells us, that he had armed himself with sword and shield, and lodged in the Caledonian wood, guarding the trunk of the tree, in order to gratify *Bún*, the *maid*, *Proserpine*, who, by way of acknowledgement, calls to him in the Northern dialect—*Gian a Phorchellan, attend little pig*, and bids him listen to the songs of the birds. The Bard complies, and learns the secrets of futurity.

Stanza 4. “ The sweet apple tree has pure *white sprigs*,
 “ which grow, as a *portion for food*. I had rather en-
 “ counter the wrath of a sovereign, than permit rustics
 “ in raven hue, to ascend its branches. The lady of com-
 “ manding aspect is splendidly endowed; nor am I destitute
 “ either of talents or of emulation.”

The *white sprigs* could only have furnished *mental* food for the Bards, as constituting their *lots* and their *books*. The *men in black* seem to have been the *monks*, who strove to expose the secrets of Druidism, whilst Merddin, the fanatical devotee of the mystical goddess, was determined to guard them, at the hazard of his life.

Stanza 5. “ The fair apple tree grows upon the border of

“ the vale: its *yellow apples* and its *leaves*, are desirable ob-
 “ jects, and even I have been beloved by my *Gwnem*, and
 “ my *wolf*; but now my complexion is faded by long
 “ weeping; I am neglected by my former friends, and
 “ wander amongst spectres who know me not.”

Thus pathetically does our mystagogue deplore his forlorn condition, after the ruin of his establishment. *Gwnem* seems to be a corruption of *Gwenyn*, *bees*, *priestesses*, which were deposited by the mystical sōw; and especially as they are joined with the *wolf*, another of her productions.

“ Thou sweet and beneficent tree! not scanty is the fruit
 “ with which thou art loaded; but upon thy account, I am
 “ terrified and anxious, lest the *wood-men should come*,
 “ *those profaners of the wood, to dig up thy root, and corrupt*
 “ *thy seed*, that not an apple may ever grow upon thee
 “ more.”

“ -I am become a wild distracted object, no longer greeted
 “ by the brethren of my order, nor covered with my habit.
 “ Upon me Gwenddoleu freely bestowed these precious
 “ gifts; but he is, this day, as if he had never been.”—
 (*Stanza 6.*)

“ The proper place of this delicate tree, is *within a shelter*
 “ *of great renown*, highly beneficent and beautiful; but
 “ princes devise false pretences, with lying, gluttonous, and
 “ vicious monks, and pert youngsters, rash in their de-
 “ signs—*these are the aspiring men who will triumph in the*
 “ course.”—(*Stanza 7.*)

“ Now, alas, the tree which *avoids rumour*, grows upon

“ the confluence of streams, without the *raised circle*.”*—
(*Stanza 8.*)

In these passages, we perceive the Bard’s great anxiety to preserve his mystical lore, from the effects of persecution, by *princes, monks*, and their *youthful agents*, who are employed in *polluting* and *cutting down* the *sacred groves*, and *demolishing* the *circular temples*.

“ This sweet apple tree abounds with *small* shoots; but
“ the multitude cannot taste its *yellow fruit*.”

“ I have been associated with select men, to cultivate and
“ cherish its trunk—and when *Dynant* shall be named
“ the city of the *stones*, the Bard shall receive his per-
“ quisite.”—

“ Incorruptible is the tree which grows in the spot, *set*
“ *apart* (the sanctuary) under its wide envelope. For four
“ hundred years may it remain in peace! But its root is
“ oftener surrounded by the violating wolf, than by the
“ youth who can enjoy its fruit.”—

“ This tree they would fain expose to public view: so
“ the drops of water would fain wet the duck’s feather.”—
(*Stanza 9, 10, 11.*)

Here the fanatical priest cherishes a hope, that his Druid-ism, and his temples, will be re-established in some future age, though he has at present, more persecutors than dis-

* In another copy—“ On the *brow of a rock*, without a stone in its circle.



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“ A provost cannot thrive on the splendid fruit which I
 “ enjoyed from its trunk, whilst my reason was entire, in
 “ company with Bûn, the maid, elegantly pleasing, deli-
 “ cate and most beautiful. But now, for *fifty years*, have
 “ *my splendid treasures been outlawed*, whilst I have been
 “ wandering amongst ghosts and spectres, after having
 “ enjoyed abundant affluence, and the pleasant society of
 “ the tuneful tribe.”

Stanza 16. “ The sweet apple tree, with delicate blos-
 “ soms, grows upon the sod, amongst the trees : and the
 “ *half appearing maid predicts*—words which will come to
 “ pass!—*Mental design shall cover, as with a vessel, the*
 “ *green assemblies, from the princes, in the beginning of the*
 “ *tempestuous hour.*—*The Darter of Rays shall vanquish the*
 “ *profane man. Before the CHILD OF THE SUN, bold in his*
 “ *courses, Saxons shall be eradicated: Bards shall flourish.*”

This prophecy, which is put into the mouth of *Proserpine*, unequivocally charges the Bards of Merddin's order, with the abomination of solar worship. The *child of the Sun* must have been his priest, who, like Taliesin, assumed his title and character.—

“ The blooming tree grows in Hidlock, in the Caledonian
 “ wood. The attempts to discover it, by its seeds, will be
 “ all in vain, till *Cadwaladyr, the supreme ruler of battle,*
 “ comes to the conference of Cadvaon, with the eagle of
 “ the *Towy*, and the *Teiri*—till ranks be formed of the
 “ white ones of the lofty mount, and the wearers of long
 “ hair be divided into the *gentle* and the *fierce*.”

“ The sweet fruits of this tree are prisoners of words.—
 “ The Ass will arise, to remove men out of office ; but this

“ I know, *an eagle from the sky will play with his men,*
 “ and bitter will be the sound of Ywein’s arms.—A veil
 “ covers the tree with green branches—and I will foretel
 “ the harvest when the *green corn shall be cropped*—when
 “ the *he eagle* and the *she eagle* shall arrive from France.”*
 —(*Stanza 17, 18, 19*).

“ The sweet apple tree is like the Bardic mount of as-
 “ sembly : the *dogs* of the wood will protect the *circle* of its
 “ roots.”—

“ Sweet are its branches, budding luxuriant, shooting
 “ forth *renowned scions*.”—(*Stanza 20, 21*.)

Concluding Stanza. “ The sweet apple tree, producing
 “ the most delicious fruit, grows in concealment in the
 “ Caledonian wood. In vain will it be sought upon the
 “ bank of its stream, till Cadwaladyr comes to the con-
 “ ference of *Rhyd Rheon*, with *Kynan*, opposing the tu-
 “ mult of the Saxons. Then *Cymru* shall prevail. Her
 “ chief shall be splendid. All shall have their just reward.
 “ Britons shall rejoice. The horns of joy shall sound—the
 “ song of peace and serenity.”†

Such are the seemingly wild hints, which Merddin has
 thought proper to communicate upon the subject of his

* Merddin is foreboding the restoration of his Lord Gwenddoleu’s *canibal eagles*.

† This triumphant close very much resembles that of *Cadair Taliesin*, *Cadair Ceridwen*, and several other mystical poems. This seems to have been the style of the Bards, at the completion of their diluvian mysteries, in commemoration of the returning season of serenity.

apple trees, and which, undoubtedly, were agreeable to the mystical lore of his order.

These trees, we find, were allegorical, and pointed to that mass of superstition, which the Bards of the sixth century had retained, and which they were desirous of *concealing, preserving, and transmitting safely* to posterity. The Christian princes and ministers, who diligently sought for the mystical orchard, for the avowed purpose of destroying it, root and branch, could have viewed it in no other light.

But though, under this type, the general system of Druidism may be represented; yet I am induced to conclude, from many circumstances which I need not recapitulate, that these trees, more particularly refer to the practice of sortilege, and have a marked connexion with the *Coelbreni, Omen sticks, lots or letters* of the Bards.*

As Merddin was the most recent character, deemed by his fraternity, to have possessed the gift of prophecy, his oracles were never superseded, during the long ages of superstition: but when new predictions were demanded for political purposes, the succeeding Bards thought it most expedient, either to interpolate the *Hoianau*,† or to make the prophet speak out of his grave.‡

* That Merddin used them as means of divination, may be further inferred from hence; in most of the stanzas, a prediction of some great event is immediately subjoined to the contemplation of these mystical trees.

These predictions, of which I have inserted a specimen or two, are sometimes delivered by the Bard himself; at other times, they are put into the mouth of the guardian goddess, who has the property of alternately appearing and disappearing.

† W. Archaiol. p. 135.

‡ Ibid. p. 132.



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British library, and that the cause of true religion cannot be injured by this delineation of the gloomy mazes of error.

I shall take a brief retrospect of what I have written, and add a few general reflections.

I have shewn, that the Bards pretend to the preservation of the mystical lore of the Druids; and that a comparison of their works, with the documents of classical antiquity, confirms the authenticity of their pretensions.

From the barrén, or desolated field of Bardic philosophy, I hastened to the consideration of religious doctrines and rites; and here I have shewn, that the superstition of the ancient Britons consisted of two principal branches, intimately blended together.

One of these was Mr. Bryant's *Arkite Theology*, which embraced some memorials of the history of the deluge, together with an idolatrous commemoration of Noah, of his family, and of his sacred ship.

The other was *Sabian idolatry*, or the worship of the host of heaven, a superstition, which in many other countries, has existed in conjunction with Arkite theology.

It has been remarked, that the Britons constantly interweave the memorials of the deluge, with their remotest traditions of the origin of the country and the nation:

whence arose an inference, that this was the superstition of the earliest settlers in Britain, and the degenerate offspring of the patriarchal religion, which our ancestors derived from the great stock of the Noachidæ.

On the contrary, it was shewn, that British tradition clearly discriminates, and steadily reports the worship of the sun and moon, as an innovation, which found its way into *Cornwall*, and from thence diffused itself into various parts of the British islands; and hence, I judged it a reasonable conjecture, that this alloy was derived from the tin merchants of Phœnicia, in whose country, a similar superstition confessedly prevailed.

From this analysis it appears, that the religion of the Britons differed from that of most heathen nations, only as a *variety* in the same *species*: that it presented no fundamental principle which can be accounted peculiar. Its two main branches, the *Arkite* and the *Sabian*, have been clearly traced, and in the same connexion, over great part of the ancient world.

This intimate, and almost universal combination of two systems, which have no obvious relation to each other, I cannot contemplate, without searching for some early cause of such connexion. Why should Noah be the sun? or why should the Arkite goddess be the moon? This is not the place for a new disquisition; but I may be allowed briefly to state a conjecture.

The righteous Noah and his family, who had been distinguished by a Supreme Providence, and miraculously preserved amidst a perishing world, must have been highly and justly revered, by their pious and obedient chil-

dren, whilst living, their prayers were besought, and their precepts received, as the oracles of heaven.

After their death, their memory was revered, and a growing superstition may have begun to invoke these undoubted favourites of heaven, as mediators with the supreme being (just so the saints of the Roman church are invoked), and at last proceeded to worship them as gods.

The ark, also, was the means of preservation to the righteous. Its *figure* may have been consecrated, as a religious memorial of that preservation, till superstition began to view it as a pledge of safety, and to put it under the charge of an ideal being, who was worshipped as the universal mother.

Thus, the Arkite theology may have sprung from a corruption of the patriarchal religion; and in a manner which would not set the vain imaginations of man in immediate and open hostility with his fallible reason.

As to the incorporation of Sabian idolatry with this superstition, when I recollect, that amongst the heathen Britons, the sacred ship, or *ark*, the *zodiac* and the *circular temple*, had equally the name of *Caer Sidi*, I cannot help surmising, that the confusion arose from an abuse of the earliest post-diluvian astronomy.

Whether that science revived in Ararat or Chaldea, it was its evident design, to *commemorate the history and cir-*



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as a righteous man, and ascribe to him the actions of a man. Taliesin says of him and his family—"The just
 " ones toiled: on the sea which had no land, long did they
 " dwell: of their integrity it was, that they did not endure
 " the extremity of distress." *

If they were preserved *for their integrity*, it must have been by some superintending power: and this power is acknowledged by the same Bard, in his song upon Dylan, where we find, that "A sole supreme God, most wise un-
 " folder of secrets, most beneficent," had destroyed a profligate world, and preserved the righteous patriarch. And again: *the sovereign, the supreme ruler of the land, extended his dominion over the shores of the world*, or destroyed it by the deluge; but, at the same time, *preserved the inclosure of the righteous patriarch in perfect security.*†

So that the great Diluvian god, who was worshipped under the symbol of the bull and the dragon, and who was even identified with the luminary of the material heavens, is acknowledged to have been no other than a *saint of the most high*.

If such principles were admitted by heathens, when they came to the candid avowal of the truth, wherein did the great heinousness of heathenism, and its votaries, consist?

Not in an absolute ignorance of a great First Cause, and of his superintending Providence, but in giving *his* glory to another, and in acting against those better principles, which their own minds could not but acknowledge.

* Appendix, No. 10.

† Appendix, No. 3.

“ Because that which may be known of God, is manifest
 “ to them, for God hath shewed it unto them. For the
 “ invisible things of him, from the creation of the world, are
 “ clearly seen, being understood by the things that are made,
 “ even his eternal power and Godhead; *so that they are*
 “ *without excuse*: because that, when *they knew God*, they
 “ glorified him not, *as God*, neither were thankful; but
 “ became *vain in their imaginations*, and their foolish heart
 “ was darkened.

“ Professing themselves to be wise, they became fools,
 “ and changed the glory of the incorruptible God into an
 “ image, made like to corruptible *man*, and to *birds*, and
 “ *four-footed beasts*, and *creeping things*—who changed the
 “ truth of God into a lie, and *worshipped* and *served the*
 “ *creature, more than the Creator*, who is blessed for ever.”*

Such is the view of this subject, communicated by a
true philosopher, a good antiquary, and no mean scholar.

The human mind is prone to such woful lapses, when it
 gives way to vain imagination and self-conceit—to the
opinions of fallible, or the views of designing men.

Thus, *Druidism* was removed but a few paces further from
 the *religion of Noah*, than *popery*, and some other modes of
 worship, denominated Christian, are departed from the *faith*,
 the *purity*, and the *simplicity of the gospel*. Wherefore it
 behoves all men, who build their hopes upon the religion of
 Christ, not to place an implicit confidence in the practice
 of a corrupt age, or in the principles of an arrogant and
 presumptuous teacher; but to have a constant eye to the
 foundation once laid by the apostles and prophets.

K K

* St. Paul's Epistle to the Romans, Chap. I.

Here another remark of some importance offers itself.

As Gentilism arose from a corruption of the patriarchal religion, it is reasonable to suppose, that amongst a multiplicity of errors and absurdities, it preserved some tincture of the venerable source from whence it sprung: in the same manner as popery is acknowledged still to possess some of the genuine forms and tenets of primitive Christianity; and a diligent comparison of heathen systems with the book of Job, and the first book of Moses, will evince that this was actually the case.

Whatever Gentilism had thus preserved without corruption, must be regarded as derived from the revelations vouchsafed to the patriarchs, and therefore, *in its origin*, of Divine authority, like those uncorrupted forms and tenets in popery, which are derived from the truth of the Gospel.

We are not, therefore, to conclude, *a priori*, that every form of sacrifice, every rite of purification, every sacred symbol, or even every fundamental doctrine, which may have prevailed amongst the ancient heathens, was of human device, and therefore could have nothing similar to it in the revealed will and ordinances of the Supreme Being. For this mode of argument would lead us to conclusions, as unjust as the cavils of those scrupulous persons, who assert, that the church of England must be superstitious, because it retains some of the forms of the church of *Rome*.

As this church has retained *some* of the institutes of true Christianity, so Gentilism had not lost *every* institute of the patriarchal religion: and these uncorrupted institutes are pure and sacred, notwithstanding the general corruption of the channels through which they have flowed.



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From the general and unequivocal vestiges of *Arkite* mythology, which were impressed upon the heathen world, some other important inferences may be drawn.

As the united voice of the early ages, they forcibly recal the candid sceptic, if such there be, to the acknowledgment of the true, that is, the scriptural account of the deluge, and the consequent rejection of all those astronomical and geological fables, which plunge the origin of mankind into the abyss of unfathomable antiquity, and thus open the gap into the regions of darkness, and infidel delusion. Let reason only be consistent with itself, in exploring even the history of heathenism, and it must acknowledge the truth of our sacred oracles.

The general voice of mythology, to which I may now add that of the sequestered Briton, admits, that the personage who escaped in his bark from the great deluge, was distinguished from the mass of perishing mortals by a divine providence, and miraculously preserved, on account of his piety and righteousness.

This attestation to the character of the great patriarch, and from the mouth of heathenism itself, not only asserts the authenticity of his history, but also the truth of his religion, as a man whose faith and conduct were eminently approved by heaven. And this religion regarded man as morally responsible to one supreme and over-ruling God, who mercifully accepted the offerings and the persons of those who sincerely obeyed him, and pardoned their offences, through the merits of a Redeemer, announced to our first parents.

A P P E N D I X,
CONSISTING OF
ANCIENT POEMS AND EXTRACTS,
ILLUSTRATIVE OF THE
Subjects
DISCUSSED IN THE PRECEDING ESSAY.
TO WHICH ARE ADDED,
SOME REMARKS
UPON
ANCIENT BRITISH COINS.

THESE poems and extracts from the ancient Bards, being illustrative of the several subjects discussed in the preceding Essay, are subjoined with the originals at large, for the satisfaction of the antiquarian reader.

No. I.

*A Song of Taliesin, concerning the Sons of Llŷr.**

1.

Golychaf i Gulwydd, Arglwydd pob echen,
Arbennig torfoedd ynhyoedd am Ordden.
Ceint yn yspyddawd, uch gwirawd aflawen:
Ceint rhag meibion Llyr, yn ebyr Hen Felen,
Gweleis treis trydar ac afar ac anghen:
Yd lethrynt lafnawr ar bennawr disgŷwen

* W. Archaiol. p. 66. *Llyr* implies the sea, or the sea-beach. This name has a constant reference to the rites of the Diluvian god. It has been conferred upon his priests and eminent votaries. The sons of *Llyr* may denote, in general, those who had been initiated in the mysteries of the Druids.

Ceint rhag-Udd Clodeu, yn noleu Hafren;
 Rhag Brochwel Powys, a garwys fy awen.
 Ceint yn addfwyn rodle, ym more, rhag Urien;
 Yn ewydd am an traed gwaed ar ddien.
 Neud amug ynghadeir o heir Ceridwen!
 Handid rydd fy nhafawd,
 Yn addawd gwawd Ogyrwen.

I will adore the love-diffusing Lord* of every kindred,
 the sovereign of hosts and powers, round the universe.

There has been a battle† at the feast, over the joyless
 beverage—a battle against the sons of Llyr, at the outlets
 of Hên Velen.

I saw the oppression of tumult, and wrath, and tribu-
 lation, when the blades gleamed on the glittering helmets
 in battle, against the Lord of Fame, in the dales of the
 Severn—against Brochwel‡ of Powys, who loved my
 muse.

There was a battle in the glorious course, before Urien,§
 with the dawn: blood flowed in streams round our feet,
 when death prevailed.

Is not my chair protected by the cauldron of Ceridwen! ||

* The Bard speaks of *one supreme God*, as acknowledged by the ancient Druids, together with their subordinate divinities, *Ceridwen, Elphân, &c.* whose names occur in this poem.

† Of the three battles here mentioned, the first, namely, that against the sons of Llyr, or the Bards, at the *feast* seems to have been the same which took place in the *avenues* or outlets of Stonehenge, which is *old Belenium*, or temple of Apollo.—See the songs of the *Gododin*.

‡ Brochwel was prince of the country, about the dales of the Severn, in the sixth century. In his old age, he commanded the Britons in the memorable battle of Chester, A. D. 603.

§ Urien of Reged, a warlike prince of the sixth century. His fame is celebrated in many songs of Taliesin, and his death lamented by Llywarch Hen.

|| The cauldron, and the sanctuary of Ceridwen, have been considered, *Sect. 3 and 4.*



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3.

Dodđwyf Deganhwy i amryson
 A Maelgwn, mwyaf ei achwyson :
 Ellyngais fy Arglwydd, yngwydd Deon ;
 Elphin Pendefig, ri hodigion.
 Yssid imi deir cadeir, cyweir, cysson ;
 Ac yd frawd parhaudd gan Gerddorion.
 Bûm ynghat Goddeu, gan Lleu a Gwydion,
 Wy a rithwys gwydd elfydd ag elestron.
 Bûm i gan Vrân yn Iwerddon.
 Gweleis pan laddwyd morddwyd Tyllon.
 Cigleu gyfarfod am gerddorion,
 A Gwyddyl, diefyl diferogion.
 O Benrhyn Vleth hyd Luch Rëon,
 Cymry yn unfryd, gwrhyd wrion.

I came to Teganwy to maintain the contest with Maelgwn,* the greatest of delinquents : in the presence of Dëon† (the Distributor), I liberated my Lord, even *Elphin*,‡ *the sovereign of those who carry ears of corn.*§

I have three presidencies, complete; and concordant, and till the doom shall they remain with the *tuneful tribe.* || I was in the battle of *purposes* with Lleu and Gwydion, ¶ who set

* The *Maglocunus* of Gildas—Lord of North Wales, from A. D. 517, to 546, and then nominal sovereign of the Britons, to the time of his death, about the year 560.

† A title of Hu, *Bacchus*, or *Liber Pater*, the Helio-arkite god. Thus Appendix, No. 11.

“ O Hu, with the expanded wings—O father Dëon !”

‡ See his character and connexions in the 3d Section.

§ That is, the priests or votaries of Ceres.

|| Or *masters of Bardic lore.*

¶ Lleu, the *luminary*, was the father of *Minau*, the Diluvian patriarch, *Gwydion* was the British *Hermes*. See the *Chair of Ceridwen*, in Sect 3. By setting in order the elementary trees, is implied, laying the first foundation of written memorials.

in order the elementary trees and plants.* I was with *Brân*† in Ireland. I saw when the thigh of Tyllon was cut. I heard the conference, respecting the Bards, with the Gwyddelian, polluted fiends.

From the promontory of Bleth‡ to Lluch Rëon, the Cymry are of one mind, exercising fortitude.

4.

Gwaret dy Gymry ynghymelri !
 Teir cenedl gwythlawn, o iawn deithi,
 Gwyddyl, a Brython, a Rhomani,
 A wahan dyhedd a dyvysgi :
 Ac am derfyn Prydein, cein ei threfi,
 Ceint rhag teyrnedd, uch medd lestri,
 Yngheinion Dëon, i'm a'i dyroddi :
 A'n dwy ben sywed Cêd ryferthi.
 Ys cyweir fy nghadeir, ynghaer Sidi :
 Nis plawdd haint a henaint a fo yndi.
 Ys gwyr Manawyd a Phryderi,
 Tair Orian, y am dan, a gan rhegddi ;
 Ac am ei banneu ffrydieu gweilgi,
 A'r ffynawn ffrwythlawn yssydd odduchti,

* *Elestron*, more particularly, mean the *water lilies*, or *flags*—the *Lotos* of the Druids.

† *Bran ap Llŷr*, *Raven*, son of the sea, was the traditional father of the celebrated Caractacus. He first introduced the mystical cauldron into Ireland, probably with a view to secure his mysteries from the persecutions of the invading Romans.—See Turner's *Vindic.* p. 283.

The name of this Diluvian priest is referable to the raven of Noah.

Our mystical Bard, like Pythagoras of old, pretends to have been present in the transactions of various ages. As he held in the doctrine of Metempsychosis, he blended his own personal character, with that of the *Taliesins*, or priests of the sun, who had gone before him.

‡ Perhaps *Blatum* of the Itinerary—*Bulnis*, at the West end of the wall of Severus. *Lluch Rëon*, the chief seat of the Northern Druids.—See Sect. 5.

One of the great maxims of the Druids was—*Αρδειαυ αςκειν*, to exercise fortitude. Diog. Laert.

Ys whegach no'r gwin gwyn y llyn yndi—
 Ac wedi ath iolaf, Oruchaf, cyn gweiyd,
 Gorod cymmod a thi!

Deliver thou the Cymry, in the hour of tribulation! Three tribes, cruel from native disposition, the Gwyddelians, the Britons,* and the Romans, disturb *our* tranquillity with *their* tumults: and round the borders of Britain, with its fair dwellings, they contend for the sovereignty, over vessels of mead,† even in the pavilions of the *distributor, who bestowed it upon me*. The inundation will surround us, the chief priests of Kêd.

Yet complete is my chair in Caer Sidi,‡ neither disorder nor age will oppress him that is within it. It is known to Manawyd and Pryderi, that three loud strains round the fire, will be sung before it, whilst the currents of the sea are round its borders, and the copious fountain is open from above, the liquor within it is sweeter than delicious wine.

And after I shall have worshipped thee, O thou *Most High*, before I am covered with the sod, may I be found in covenant with thee! §

* The *Brython*, when distinguished from the *Cymry*, or primitive inhabitants, seem to have been the *Belgian* tribes, whom the *Triads* place in the North, as well as the South of Britain.

† An allusion to the bloody feast, on the *Cursus*, at Stonehenge, where *Dëon*, or *Hu*, held his court. Taliesin, as chief Druid, and vicerent of this god, and of *Kêd*, or *Ceres*, claims the sovereignty of the British Island. Had his religion been in full establishment, he would have been acknowledged as supreme judge, from whose decree there would have been no appeal. Merddin was styled *Supreme Judge of the North*, in the sixth century.

‡ In this passage, our Bard borrows his imagery from Diluvian mythology, and represents his sanctuary as a type of the *ark*.

§ This sentiment often occurs in the old Bards.—It seems to express some degree of dissatisfaction in their heathenish mummery, and to import a vow of becoming Christians, sometime before their death.—See the first stanza of the following poem.



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2.

Addfwyn Gaer y sydd, ar lydan lyn,
 Dinas diachor, môr a'i cylchyn.
 Gvgyvarch ti, Prydein, cwdd gyngain hyn?
 Blaen llyn ab Erbin boed teu vöyn:
 Bu gosgordd, a bu cerdd, yn eil mehyn,
 Ac eryr, uch wybr, allwybr Granwyn,
 Rhag Udd ffelig, nag esgar gychwyn,
 Clod wasgar, a Gwanar ydd ymddullyn.

A holy sanctuary there is, on the wide lake; a city not protected with walls; the sea surrounds it. Demandest thou, O Britain, to what this can be meetly applied! Before the lake of the son of Erbin, let thy ox be stationed*—there, where there has been a retinue, and in the second place, a procession, and an eagle aloft in the sky, and the path of Granwyn before the pervading sovereign, who would not deviate for the tumult of those who disparage our praise, though they were marshalled by their leader.

3.

Addfwyn Gaer y sydd ar don nawfed,
 Addfwyn ei gwerin yn ymward:
 Ni wnant eu dwyn cyt, trwy feflhäed;
 Nit ef eu defawd bod yn galed.
 Ni lefaraf au, ar fy nhrwydded:

* The Bard, by an enigmatical description, reminds his countrymen of the ancient solemnities connected with the insular sanctuary.—1. The sacred ox of the patriarch, the *Ych Banawg*, is stationed before the lake, ready to draw the *Avanc* or *Shrine* to land, out of its watery repository.—2. It is the lake of *Eraint* ab *Erbin*, or of 'the vessel of the lofty chiefs.—3. The retinue of priests assembled on the occasion, and joined in the mystical procession.—4. The eagle, or symbol of the sun, was placed aloft in the sky, that is, in the open æthereal temple, which is often so called.—5. There was the representation of the path of *Granwyn*, or *Apollo*—an image of the ecliptic, in which the pomp was conducted, preceded by the waving eagle.—And 6, this was done in the presence of the great sovereign, or the sun himself—that is, it was a diurnal celebration, which commenced at the dawn.—See No. 6.

Nog eillion deudraeth gwell caeth Dyved.
 Cyweithydd o rydd wledd waredied ;
 Cynnwys rhwng pob deu goreu ciwed.

A holy sanctuary there is, upon the ninth wave. Holy are its inhabitants, in preserving themselves. They will not associate in the bonds of pollution. It is not their established custom to act with severity. I will not abuse my privilege, in declaring a falsehood. The restrained man of *Dyved** is better than the *shaved ones*, of the two strands.

• If our associate gives the banquet of the Preservers; † mutual harmony amongst brethren is the best society.

4.

Addfwyn Gaer y sydd: a'i gwna cyman,
 Meddut, a molut, ac adar ban.
 Llyfn ei cherddau, yn ei chalan:
 A'm Arglwydd hywydd, *Hêwr* eirian,
 Cyn ei fyned yn ei adwyd, yn derfyn llan,
 Ef a'm rhoddes medd a gwîn o wydrin ban.

A holy sanctuary there is—it is rendered complete by the rehearsal, the hymn and the birds of the mountain. ‡ Smooth are its lays, in its periodical festival: and my lord, § duly observant of the *splendid mover*, before he entered his earthly cell, in the border of the circle, gave me mead and wine out of the deep crystal cup.

5.

Addfwyn Gaer y sydd yn yr Eglan;
 Addfwyn y rhoddir, i bawb, ei ran.

* Demetia, Pembrokeshire, and the neighbouring districts.

† The Cabiri, the deities of Arkite mythology.—See *Cadair Ceridwen*, in the third Section.

‡ The Bard distinguishes three particulars in the business of his sanctuary. 1. The rehearsal of ancient lore 2. The chaunting of hymns, in honour of the gods. 3. The interpretation of their will, by birds of augury.

§ The hierophant, by whom the Bard had been initiated, and of whom he had received the mead and wine, or the *Kuxew* of the British Ceres.

Adwen, yn Ninbŷch, gorwen Gwylan,
 Cyweithydd wleiddydd, Udd Erlyssan:
 Oedd ef fy nevawd i, nos Galan,
 Lleddfawd y gân ri, ryfel eiran,
 A llen, lliw ehoeg, a meddu prain;
 Hyn a fwyf tafawd âr feirdd Prydain.

A holy sanctuary there is, within the gulf; there, every one is kindly presented with his portion.

I knew the eminently white *sea-mew** in Dinbych—the meek associate—the lord of the supreme court: it was my custom to attend, on the eve of the festival, to what the ruler sweetly sung (the war of the splendid one†) with my robe of bright green,‡ possessing a place in the assembly. Hence my word is paramount over the Bards of Britain.

6.

Addfwyn Gaer y sydd, a'i cyffrwy Ced wn;
 Oedd meu ei rhydau, a ddewisswn.
 Ni lyfaraf i daith rhaith rysgattwn:
 Ni ddyly celennig ni wyppo hwn.
 Ysgrifen Brydain, bryder briffwn,
 Yn yd wna tonneu eu hamgyffrwn,
 Pe reit, hyd bell i gell attreiddwn.

* By the description which is given of this *sea-mew*, it is evident, he was no other than the hierophant, or chief Druid, mentioned above. Hywel, the son of Owen, describes the Druids under the same figure. The choice of this aquatic bird as their symbol, arose from their Arkite rites, and Diluvian mythology. Amongst the ancients, the sea mew was the symbol of Minerva, as an Arkite goddess.—See *Faber's Cabiri*, V. I. p. 106, 185, &c.

The sanctuary, or sacred island, which was fabled to have wandered from place to place, like the ark of old, now fixes itself upon the border of the flood, and proves to be the insular spot, now containing the town of Tenby, in Pembrokeshire for it is evident, from what the Bard had said before, that he means *Dinbych*, in *Dyved*. This is but a small distance from *Arberth*, *High Grove*, the chief seat of the mystical *Pwyll*. See Sect V.

† Probably, some ancient and sacred poem upon the adventures of the *He-llo-arkite* god.

‡ Green was the colour of the ovate, or of him who had already been initiated into the first principles of Bardism. See Owen's Dict. V. *Glain* and *Orydd*.



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A cormorant approaches me,* with long wings. She assaults the top of the stone with her hoarse clamour.— There is wrath in the fates! Let it burst through the stones! Contention is meet only amongst the grey wolves. The memorials of Llâd shall be secured from the assault. May the blessing of the beneficent Ruler of heaven, who is harmoniously praised in the heights, be upon them; and may he make the late posterity of Owen possessors of the land!

8.

Addfwyn Gaer y sydd ar lan Lliant :
 Addfwyn yd roddir i bawb i chwant.
 Gogyfarch ti fyned--boed teu fwyant—
 Gwaywawr ryn rein a dderllyssant.
 Duw Merchyr gweleis wyr ynghyfnofant :
 Dyfieu bu gwarthau a amugant.
 Ag ydd oedd friger coch ag och ardant
 Oedd lludwed fyned dydd y doethant.
 Ac am gefn Llech Vaelwy cylchwy friwant.
 Cwyddyn y gan gefn llu o Garant.

A holy sanctuary there is, upon the margin of the flood: there shall every one be kindly presented with his wishes.

I warn thee to depart!† Thou be prosperous! Spearmen, with vibrating spears, will occupy the spot. On the day of Mercury, I saw men in mutual enjoyment; on the day

* Here we perceive the augur in the solemn exercise of his divining art—the cormorant, a bird of ill omen, denounces an approaching persecution. The Druid comprehends the hint, and conceals his sacred memorials. *Llâd*, in other passages, is a name of the Arkite goddess. In Taliesin's *Angar Cyvyn-dawd*, she is represented as the mother of the Celtic Apollo. Her *memorials* seem to imply the same thing as the *writings of Prydain*, mentioned above.

† After the Bard had received the omen from the cormorant, and concealed his memorials, he still persists in celebrating his *holy sanctuary*, till he is interrupted by a repeated message from some *bird of augury, protecting spirit, or brother Druid*, who seems to speak to the end of the stanza.

of Jove, there was a disparagement of what they had protected.

The hair was red with blood, and there was clamorous woe. There were funeral processions on the day when they arrived. They will break the circle behind the flat stone of Maelwy. Let the multitude of our friends retire:

No. III.

*A Poem of Taliesin, called PREIDDEU ANNWN, The Spoils of the Deep.**

I HAVE had repeated occasion to mention this piece in the preceding sections: but before I insert it at length, it may be proper to observe, that Mr. Turner has introduced it in his *Vindication*, with the following preface.

“ There is so much of Taliesin’s poetry, which no one
 “ can understand, that I cannot but place him, in point of
 “ intrinsic merit, below the other Bards; although, in
 “ the estimation of his countrymen, he seems to have been
 “ ranked in a superior class. His *Cad Godden, The Battle*
 “ *of the Trees*, is eminently incomprehensible; and so are
 “ others. That I may not be thought to condemn him
 “ unjustly, I will beg leave to present the reader with his
 “ poem, called *Preiddeu Annwn, The Spoils of Annwn*.

“ If its allusions are at all historical, they are too much
 “ involved in mythology, to be comprehended. In his *mead*
 “ *song*, there is a connected train of thought: in the fol-
 “ lowing poem, all connexion of thought seems to have
 “ been studiously avoided.”

L L

The author adds this note.

“ It is, however, fair to remark, that if the Mabinogion,
“ and all the Welsh remains, were to be accurately studied,
“ it is propable, that enough might be gathered from them,
“ to elucidate some of the allusions of Taliesin to the opi-
“ nions, tales, and traditions of his day. This would make
“ intelligible many passages, now obscure.”

I may be thought rather too adventurous, in encountering this select specimen of *incomprehensibility*, which was no less enigmatical to the chair of Glamorgan, than to the learned *Vindicator* of the Bards: but if I succeed in pointing out a due *connexion of thought* throughout the poem; if I can satisfactorily prove, that the Bard alludes, with consistency and accuracy, to the mysteries of the British Bacchus and Ceres; that he connects these mysteries with Diluvian mythology; and that he represents them as the basis of the Bardic or Druidical system; then I may be allowed to presume, that I possess the true key to the mystical poems, and to the adytum of British superstition. At the same time, I am ready to admit, that another hand might be more dexterous in moving the rusty wards, which guard these mysteries.

In order to make the experiment, I shall, first of all, state, that *the subject of the poem is the mythology of the deluge, and the mysteries which were celebrated in commemoration of it.*

PREIDDEU ANNWN.

1.

Golyohaf wledig, pendefig, gwlad ri.

Pe ledas y pennaeth, tros draeth Mundi;



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remission of wrath, from which none of his descendants, to the latest posterity, attempted to escape. The allegory implies, that as the patriarch, with his family, had been shut up in the ark, so the Druids acknowledged those only as his legitimate descendants, who were brought within the pale of Arkite mysteries, and who religiously preserved the laws of their institution.

The prison of Gwair is here called *Caer Sidi*. This has been explained above, as implying, in the first place, the *ark*, in which the patriarch and his family were inclosed; secondly, the circle of the zodiac, in which their luminous emblems, the sun, moon, and planets, revolved; thirdly, the sanctuary of the British Ceres, which represented both the ark and the zodiac.

The other *Caers*, mentioned in the conclusion of the several stanzas, are allusive to the same history, and may be regarded as so many titles of the ark: thus,

Caer Bediwyd, the inclosure of the inhabitants of the world—the *ark*, which contained all that was living; or, *Caer Mediwyd*, the inclosure of the *perfect ones*, or of the *just family*.

Caer Ri-gor, the inclosure of the *royal assembly*—of the patriarch and his sons, who were kings of the world.

Caer Golur, the *gloomy inclosure*—the ark, which was closed up, so as to exclude the light.

Caer Vandwy, the inclosure *resting on the height*.

Caer Ochren, the inclosure *whose side produced life*.

The patriarch entered his inclosure, through the *mission*, or *apostleship* (which, I fear, implies a profane scoff at the gospel), of *Pwyll* and *Pryderi*, *reason* or *prudence*, and *serious meditation*. It has been seen, that these ideas were personified in British mythology, and that their history relates to the deluge and Arkite mysteries. In the vale of the *Boat*, *Pwyll* was met by *Arawn*, *Pendaran*, the *Arkite*

lord of thunder, who commissioned him to take the government of the deep into his own hands for a whole year, &c.*

The *chain* mentioned by our Bard, was the symbol of that confinement, which the just man had endured; and of the restraint to which those of his descendants, who were initiated into Arkite mysteries, patiently submitted.

The *woful song* of the patriarch implies his pensive reflection upon the multitudes which had been swept away by the deluge. At the conclusion of the other stanzas, the Bard repeats the same reflection, with some variety of expression, as the burden of his own song.

Prydwen, sometimes mentioned as the *shield* of the mythological Arthur, was more properly his ship, and a title of the ark. It is derived from *Prúd*, *beauty*, the general order of things, *Κοσμος*; and *Wen*, which marks a female character—*The lady of beauty*, *The lady of the world*, who had carried all its surviving inhabitants. According to the mythology of our Bard, thrice the number of men which would have filled the *ark*, embarked in their vessels on the deep; but none escaped, excepting the patriarch, and the *seven*, who were inclosed with him in *Caer Sidi*.

Let us now go on to the second stanza.

2.

Neud wyf glod geymyn cerdd, o chlywid,
Ynghaer Pedryfan pedyr y chwelid!
Ynghynneir o'r pair pan leferid,
Oanadl naw morwyn gochynnessid.
Neu pair pen Annwfn: pwy y vynud?
Gwrym am ei oror, a mererid,
Ni beirw bwyd llwfr, ni rydyngid.

* See Sect. V.

Cleddyf lluch, lleawc, iddaw rydderchid :
 Ac yn llaw Lleminawg ydd edewid :
 A rhag drws porth Uffern llugyrn lloscid—
 A phan aetham ni gan Arthur trafferth llethrid,
 Namyn Saith, ni ddyrraith o Gaer Vediwid.

“ Am I not contending for the praise of that lore, if it
 “ were regarded, which was four times reviewed in the qua-
 “ drangular inclosure !* As the first sentence was it uttered
 “ from the cauldron, which began to be warmed by the
 “ breath of the nine damsels. Is not this the cauldron of
 “ the ruler of the deep ! What is its quality ? With the
 “ ridge of pearls round its border, it will not boil the
 “ food of a coward, who is not bound by his sacred oath.
 “ Against him will be lifted the bright gleaming sword ;
 “ and in the hand of the sword-bearer shall he be left : and
 “ before the entrance of the gate of hell, shall the horns
 “ of light be burning.—*And when we went with Arthur*
 “ *in his splendid labours, excepting seven, none returned from*
 “ *Caer Vediwid.*”

The Bard here insists upon the peculiar sanctity of the lore which he taught. It had been four times revised in the sacred cell, or Adytum, before it was uttered, as the *first sentence*, or fundamental doctrine of the mystical cauldron of Ceridwen, and the ruler of the deep. The subject of this sacred vase has been already introduced. It implies, metaphorically, the whole system of Arkite mysteries amongst the Druids, in the same manner as the *baptismal font* stands as an emblem of the Christian religion.

The cauldron had been first warmed by the breath of nine damsels, or prepared by those Arkite priestesses, called *Gwyllion* and *Sëon*. The same cauldron, as typifying the

* Or the inclosure which had four avenues or passages, pointing different ways.



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Echwydd a muchedd cymysgettor,
 Gwîn gloyw eu gwirawd, rhag eu gosgor—
 Tri lloneid Prydwen ydd aetham ni ar fôr;
 Namyn Saith, ni ddyrraith o Gaer Rigor.

“ Am I not contending for the honour of a lore that de-
 “ serves attention !

“ In the quadrangular inclosure, in the island with the
 “ strong door, the twilight and the pitchy darkness were
 “ mixed together, whilst bright wine was the beverage,
 “ placed before the narrow circle—

“ *Thrice the number that would have filled Prydwen, we,*
 “ *embarked upon the sea; excepting seven, none returned from*
 “ *Caer Rigor.*”

The quadrangular inclosure is the cell, or Adytum of the ark itself; and hence, of an Arkite temple. It follows, that the island with the strong door, was that of the Sëon or Gwyllion, which contained this sacred Arkite cell. The Druids seem to have appointed a great divinity, as the guardian of the door, or entrance of this sanctuary. Thus Taliesin says—

“ The oak, the *mover*,* before whom heaven and earth
 “ would tremble—a vindictive foe! The guardian of the
 “ door is his name in our table books.”

Again, in a poem cited above, *Glewlyd Gafaelfawr*, the hoary severe one, with the ample dominion, is the guardian of the door, in the Druidical sanctuary: and the Triads make *Seithin Saidi*, Saturn or Janus, the guardian of the door of Godo, the ark.

All this has its counterpart in the mythology of other nations. “ When the ark was constructed, Noah made a
 “ door in its side; a circumstance continually commemo-

* Or *Quickener*.

“ rated by the Gentile writers. The entrance through it,
 “ they esteemed a passage to death and darkness; but the
 “ egress from it was represented as a return to life: hence
 “ the opening and shutting of it were religiously re-
 “ corded.”*

The *confusion of twilight and utter darkness*, in this sacred inclosure, alludes to the internal gloom of the ark, a circumstance seldom forgotten in the mystical poems. Ce-ridwen, the Arkite goddess, was the mother of *Avagddu*, *utter darkness*, who could not be illuminated, till the renovating cauldron had boiled for a complete year.

The torches of this goddess were burning in the dead of night, and at the hour of dawn: the aspirant to the greater mysteries was cast into the sea, *Mewn boly tywyll*, in a dark receptacle; and in the poem before us, the ark is styled *Caer Golur*, the gloomy inclosure. Mr. Bryant has remarked numerous allusions to the same circumstance.

We are here told, that bright wine was the liquor placed before the narrow circle of the Diluvian patriarch. That revered personage was the first upon record, who planted the vine, and drank of its produce. He was the *Dionusus* of antiquity. The British Bards represent him under the character of *Hu*, as the *giver of wine*: and they seldom allude to his mystical festivals, without mentioning the mead and the wine, which seem to have been introduced as sacred memorials.

4.

Ni obrynaf llawyr llen llywiadur—

Tra Chaer Wydr, ni welsynt wrhyd Arthur—

Tri ugeint canhwr a sefi ar y mur;

* Bryant's Analysis, V. II. p. 257.

See also p. 364, where we find a divinity expressly appointed, as guardian of the door.

Oedd anawdd ymadrawdd a'i gwiliadur—
 Tri lloneidd Prydwen ydd aeth gan Arthur;
 Namyn saith, ni ddyrraith o Gaer Golur.

“ I will not redeem the multitudes with the ensign of the
 “ governor. Beyond the inclosure of *glass*, they beheld
 “ not the prowess of Arthur.

“ Thrice twenty hundred men stood on its wall: it was
 “ difficult to converse with its centinel.

“ *Thrice the number that would have filled Prydwen went*
 “ *forth with Arthur; excepting seven, none returned from*
 “ *Caer Golur.*”

The Bard here represents the inhabitants of the old world, as ready to enlist under the banners of the patriarch, when alarmed by the prospect of impending ruin.—They were ascending the sides of the ark, and imploring protection; but they implored in vain. The circumstance is poetically imagined.

The ark is here called *Caer Wydr*, the inclosure of *glass*. We are not, hence to conclude, that the Druids regarded the sacred ship as constructed of that material; but they esteemed certain little glass models, as very sacred symbols of the mystical vessel, and held the material itself in religious esteem. Thus the stranger, in the *chair of Taliesin*, is introduced to the nocturnal mysteries, by exhibiting his *boat of glass*, which must have been an emblem of the ark.

Merddin Emrys and his nine Bards put to sea in the *house of glass*, which could have been nothing more than a mystical representative of the ark.

The Druid distributed the sacred liquor to his disciples, *O wydrin Ban*, out of the deep cup of glass: and those sacred insignia, the Glain, and the Ovum Anguinum, were preparations of some vitrified substance. All these com-



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And an ox or bull, as I have shewn in the second section, was the symbol of the Helio-arkite god.

Whatever is to be understood by the *knobs*, in the collar of this brindled ox, it must be observed, that *seven score*, or seven score and seven, constituted a sacred number with the Druids, or ancient Bards. Thus Taliesin says, that seven score *Ogyrvens*, or mystical personages, pertain to the British muse. The mystical trees exhibited to Merddin, were 147: and the stones which completed the great temple on Salisbury plain, are computed at 140. If the sacred ox was kept in this temple, the stones of the fabric may have been described, as composing his ring, or collar. By *not knowing* this ox, the Bard implies an ignorance of Arkite mysteries, or of the Druidical religion.

6.

Ni obrynaf i lawyr llaes eu gehen.

Ni wddant py ddydd peridydd Pen:

Py awr, ym meinddydd, y ganed Perchen;

Py fîl a gadwant ariant y pen—

Pan aetham ni gan Arthur, afrddwl gynhen;

Namyn saith, ni ddyrraith o Gaer Ochren.

“ I will not redeem the multitudes with unguarded mouths. They know not on what day the chief was appointed: on what hour in the serene day, the proprietor was born; or what animal it is, which the silver-headed ones protect—

“ *When we went with Arthur into the mournful conflict; excepting seven, none returned from Caer Ochren.*”

The persons of *unguarded mouths*, were those who violated the oath of secrecy, administered to them before their initiation. The *chief* and the *proprietor* are titles of the deified patriarch, and of his representative in the myste-

ries: and the *animal* was the symbolical ox, mentioned in the preceding stanza, which was kept by the hoary Druids.

7.

Mynaich dychnud, fal cun in cor,
O gyfranc uddudd ai gwyddanhor—
Ai un hynt gwynt: ai un dwfr mor:
Ai un ufel tan, twrwf diachor!

“ Monks congregate, like dogs in their kennel, wrangling
“ with their instructors.—

“ Is there but one course to the wind—but one to the
“ water of the sea! Is there but one spark in the fire of
“ boundless energy.

Taliesin having asserted the merit of his own system, proceeds in this, and the concluding stanza, to reprove the monks, the determined adversaries of the Bards, for their illiberality and their ignorance. He seems to say—*Though one may be right, it does not follow, that the person who thinks differently must be wrong.*—“ Is there but one course
“ to the wind, &c.

8.

Myneich dychnud fal bleiddiawr,
O gyfranc uddudd ai gwyddyanhawr.
Ni wddant pan ysgar deweint a gwawr;
Neu wynt pwy hynt, pwy ei rynnawr;
Py va ddifa, py dir y plawr.
Bed sant yn ddifant o bet allawr:
Golychaf i Wledig, Pendevig Mawr!

“ Monks congregate like wolves, wrangling with their
“ instructors. They know not when the darkness and the
“ dawn divide; nor what is the course of the wind, or the
“ cause of its agitation; in what place it dies away, or on
“ what region it expands.

“ The grave of the saint[’] is vanishing from the foot of
 “ the altar: I will adore the SOVEREIGN, the GRÈAT[’]
 “ SUPREME!”

This is the proper conclusion of the poem, and it has something of sublimity. The Bard had introduced his subject, with a resolution to adore the *Great Supreme*, who had preserved the just man from the waters of the deluge; and he closes with the same sentiment.

Some idle copyist, however, as usual, has added a Christian idea, in a verse which disagrees with what has gone before, in language, in metre, and in final rhyme—

Na bwyf trist, Crist am gwaddawl.

“ That I be not sorrowful, may Christ be my portion.”

No. IV.

IN the Celtic Researches, I have observed, that *Tydain Tad Awen*—*Titan, the father of inspiration*, the *third* of the chief regulators; and *Angar, the fountain of heat*, the son of *Ladon*, and the *third* of the equal judges, corresponded in character with Apollo. Yet Tydain and Angar are evidently connected with the Arkite theology of the Britons. The former had his tomb, or shrine, in the hill of *Aren*; and Mr. Bryant informs us, that *Aren* was the ark.

Ladon, the mother of Angar, was no other than Latona; and the same great mythologist assures us, that *Isis*, the Arkite goddess, and Latona, were the same personage.

This solar divinity of the Britons appears again in a poem of Taliesin, with the title *Teyrn On*, the sovereign, ON. And he still retains the same ordinate rank, being described as the *third deep mystery of the sage*.



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A'i gadair gymmesswr,
 Ymhlith gosgordd mwr.
 Neus dug o gawrmwr,
 Meirch gwelw goströdwyr,
 Teyrn On, henwr,
 Heilyn Pasgadwr,
 Trededd dofn doethwr,
 I fendigaw Arthur.

The declaration of the luminous strain, of the unbounded Awen (Bardic muse), concerning the person of two origins,* of the race of *Al Adur*,† with his divining staff, and his pervading glance, and his neighing coursers, and his regulator of kings, and his potent number, and his blushing purple, and his vaulting over the boundary, and his appropriate chair, amongst the established train.

Lo, he is brought from the firm inclosure,‡ with his light-coloured bounding steeds—even the sovereign ON, the ancient, the generous feeder,§ the third profound object of the sage, to pronounce the blessing upon Arthur.

* Alluding, perhaps, to the double birth of the Arkite god. Thus Dionusos (Noah) was styled Διφους. Or else, the Bard may have had an eye to the mystic union of the patriarch and the sun.

† 𐌆𐌇𐌆𐌆𐌆𐌆, *The Glorious God*.

I shall not undertake to explain the various particulars introduced in this passage: only, I suppose, that by the solar god's vaulting over the boundary, the Bards intimated his crossing the equator. This may have been represented by some mystic rite. Diodorus tells us, that Apollo had his appropriate chair in the great Hyperborean temple, which antiquaries, of no mean name, pronounce to have been no other than the famous structure of *Stonehenge*. There the god amused himself with a dance, once in nineteen years, amongst his established train. As it was the known practice for certain priests, in the celebration of the mysteries, personally to represent the sun and moon, I conjecture that the Druids, in their great festival of the cycle, dressed up a pageant of their own order, to personate this luminous divinity.

‡ *Cawr mŵr*, firm inclosure, or strong boundary, seems to mean the firmament.

§ Or, *Heilin the Feeder*, the solar divinity, whom the Bards always place in the third rank.

2.

Arthur fendigad,
 Ar gerdd gyfaenad,
 A'r wyneb ynghad,
 Arnaw bystylad!
 Pwy y tri chynweisead,
 Awerchedwis gwlad?
 Pwy y tri chyfarwydd,
 A gedwis arwydd,
 A ddaw wrth awydd,
 Erbyn eu harglwydd?

Arthur! may he be blessed, according to the lore of the society,* when his face meets the battle, which wantonly assaults him!

Who are the three chief ministers, who have defended the country? Who are the three experienced men, who having preserved the token, are coming with alacrity to meet their lord?

3.

Ban rinwedd rotwydd,
 Ban fydd hyn hoywedd:
 Ban corn cerddetrwydd:
 Ban biw, wrth echwydd:
 Ban gwir, pan ddisgleir;
 Bannach pan lefair.
 Ban, pan ddoeth o bair
 Ogyrven, Awen teir.
 Bum Mynawg, mynweir,
 Ynghorn i'm neddair:

M M

* Apollo is here introduced in person, as pronouncing the solemn benediction, and calling his chosen votaries into his presence, to join in the celebration of mystic rites.

The remainder of the poem is put into the mouth of the priest, who represents this divinity.

Ni ddyly cadair,
 Ni gatwo fy ngair.
 Cadeir gennyf glaer,
 Awen hyawdl daer.

Eminent is the virtue of the free course, when *this dance** is performed. Loud is the horn of the lustrator, when the kine† move in the evening. Manifest is truth when it shines; more manifest when it speaks; and loud it spoke, when it came forth from the cauldron of Awen, the ardent goddess.

I have been Mynawg,‡ wearing the collar, and carrying my horn in my hand. He is not entitled to the presidency, who will not keep my decree. I hold the splendid chair of the eloquent, the ardent Awen.

4.

Pwy yw enw y teir caer,
 Rhwng lliant a llaer?
 Nis gwyr, ni fo taer,
 Eissillut eu Maer.
 Pedair caer yssydd
 Ym Mhrydain Powyssedd:
 Rhieu Merwerydd.
 Am ni fo, md fydd:
 Nid fydd, am nid fo.
 Llynghessawr a fo;
 Tohid gwaneg tra gro,
 Tir dylyn, dir, bo
 Nag allt nag ado,
 Na bryn na thyno,

* The *dance*, in which Apollo joined with his votaries.

† The *kine* of Ceres, which drew her ark, or chest. Her procession seems to have commenced in the evening, as that of the solar divinity did in the morning. See No. 6.

‡ Or Minauc—the deified patriarch—and hence his priest and represen



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Breuhawd bragawd brîg—
 Breuhawd eissorig.
 Orig, a merin,
 Am derfyn chwefrin,
 Ieithoedd eddein,
 Mordwyaid merin.
 Aches ffysgiolin
 O blan Seraphin,
 Dogyn, dwfn, diwerin,
 Dyllyngein Elphin.

There let them be sought! Let application be made to Kedig,* for the men of *Ked*,† who have been lost.

When it seemed most likely that, in a wrathful manner, the nobility would be destroyed, with lacerated forms, then, clad in legionary mail, a sovereign was exalted.

Round the ancient and renowned focus, the shooting sprigs were broken: they were broken into tallies.‡

“ A moment, and they shall dissolve! Round the borders, the severe speeches of the roving sea adventurers shall vanish away.

“ A quick gliding train of radiant seraphim, in due order, mysterious and pure, shall deliver Elphin.”

* The same as *Kéd*, the Arkite goddess, whose renovating cauldron could restore the slain to life: but, at the same time, it deprived them of utterance, or obliged them to take an oath of secrecy. See Turner's *Vindict.* p. 283.

The efficacy of this cauldron is here illustrated, by the energy which was displayed by a prince of the Bardic order, after the massacre of the nobles.

† Or *warriors*.

‡ This passage describes the rite of sortilege—the concluding lines contain the vaticination, deduced from the experiment.

No. V.

IN the last poem, we have seen the solar divinity, as personified and represented by his priest and namesake, *Taliesin*, connected with the Arkite superstitions of the Britons.

There is also reason to conclude, that the *magi* of Britain, like those of Persia, worshipped the sun, under the name and character of *fire*. Let the reader form his judgment upon this subject, from the following extract of *Taliesin's* poem on the mythological horses.*

Torrid, anuynudawl,
Tuthiawl *Dân* iogawl—
Ef iolen, o dduch lawr!
Tân Tân! hustin Gwawr!
Uch awel uchel;
Uch no pob nyfel!
Mawr ei anyfel:
Ni thrig yngofel,
Na neithiawr Llyr.
Llyr llwybyr y tebyr
Dy far, ynghynebyr.
Gwawr gwên wrth Uchyr—
Wrth wawr, wrth wrys;
Wrth pob hefelis;
Wrth hefelis Nwython;
Wrth pedyr afäon,
Arddwyreaf i a varn Gwry's,
Cadarn trydar—dwfn ei gäs.

Let him burst forth, with rapid speed—The moving, the vehement *fire*: even he whom we adore, high above the earth!

* W Archaiol. p. 43.

“ THE FIRE, THE FIRE !” whispers Aurora.—“ He is
 “ high above the lofty gale. High above every sacred
 “ spirit ! Vast is the bulk of his courser ! He will not de-
 “ lay in the skirmish ; nor at the wedding feast of Llyr”
 (the sea).

Thy path * in the sea is perceived—thy impulse in the
 mouths of rivers !

Aurora, smiling, repels the gloom !

At the dawn, at his ardent hour, at every meet season, at
 the meet season of his turnings, at the four stages of his
 course, will I extol *him*, who judges the ambitious—the
 mighty lord of the din †—dreadful is his wrath !

This, surely, implies the practice of *fire-worship*. The
 Bard, however, has not forgotten his Arkite lore. In the
 course of the poem, he celebrates the mythological steeds,
 which pertained to that superstition ; and then recites a
 catalogue of his own transmigrations ; amongst which we
 have the following—

Bûm llif, yn eirth.

Bûm ton, yn engweirth.

Bûm ysgof ysgeiniad Dilyw.

“ I have been a *flood* on the slope. I have been a *wave*
 “ on the extended shore. I have been a *memorial* of the
 “ spreading deluge.”

* It should seem, that the Bard imputes the flowing and ebbing of the tide
 to the sun's influence.

† The phrase *Rhwyv Trydar*, lord, or leader of the din, which Taliesin and
 Ancurin apply to the sun, with others of similar import, seem to denote, that
 the Druids welcomed his risings with frantic shouts of joy, accompanied with
 the vocal hymn, and instrumental music.



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of the Bards, may fifteen thousand overpower and afflict him at once!

I am a skilful composer: I am a clear singer: I am a tower: * I am a Druid: I am an architect: I am a prophet: I am a serpent: I am love; in the social banquet will I indulge.

A Bard am I, not doating upon superfluous trifles,
When a master sings, his song will be close to the subject.
He will not be searching for those remote wonders.

Shall I then admit *these*, like men suing for garments,
without a hand to receive them—like men toiling in the
lake, without a ship! †

2.

Tyrfi aches eofn, yngradd
Uchel; yngwaed, morddwyd trefydded,
Craig, am waneg, wrth wawr, trefnad,
An clut ysgrut, esgar noddiaid:
Craig pen Perchen, pen anygnad.
Yna gwna meddut medddawt meddydd—
Wyf Cell: wyf dell: wyf darw *Becrllled*:
Wyf llogell cerdd: wyf lle ynydd:
Caraf y gorwydd, a gorail clyd,
A bardd a bryd, ni pryn yred.
Nyt ef caraf amryssoniad:
A geibl celfydd, ny meuedd medd.
Madws myned i'r ymddiod,
A chelfydddeid, am gelfyddyd,
A chancwm, cystwm cywlad.
Bugeil bröoedd, porthoedd neirthiad,

* The mystagogue, as usual, blends his own personal character with the symbols of his god—the tower or *pyramia*, the *serpent*, &c.

† Several whimsical comparisons are added in the original poem, for the purpose of ridiculing the pretended Bards, but I have omitted them, as destitute of interest.

Mal ymdaith, heb drefet, i gad—

Wyf bardd neuodd, wyf kyv kadeir :

Digonaf i feirdd llafar llestair. —

Boldly * swells the stream to its high limit. Let the thigh be pierced in blood.—Let the rock beyond the billow, be set in order, at the dawn, displaying the countenance of HIM, who receives the exile into his sanctuary.—The rock of the *Supreme Proprietor*, the chief place of tranquillity.

Then let the giver of the mead feast cause to be proclaimed. †—" I am the cell; I am the opening chasm; I
" am the bull *Becr Lléd*; ‡ I am the repository of the mys-
" tery; I am the place of reanimation. I love the tops of
" trees, with the points well connected, || and the Bard
" who composes without meriting a repulse: but him I
" love not, who delights in contention. He who traduces
" the adept, shall not enjoy the mead. §—It is time to has-

* This passage describes the preparation for the solemn periodical rite, of removing the shrine out of the cell, in the Arkite island, which seems to have been surrounded only at high water. Here we may remark. 1. A ritual observation of the time of flood, alluding to the deluge. 2. A fanatical rite of piercing the thigh, so as to draw blood—Thus, the idolatrous Israelites " cried aloud, and cut themselves, after their manner, with knives and lancets, " till the blood gushed out upon them."—3. A ritual adorning of the sacred rock, which was, at that time, to display the countenance of the Arkite god. 4. This was done at the dawn, that the Helio-Arkite god might be coming forth from the cell, at the precise hour of the sun's rising. 5. This rock was the chief place of tranquillity, for here the divinity was supposed to reside, excepting at the time of the solemn procession. 6. This patriarchal god, the *Supreme Proprietor*, was he who received his family, exiled from the world, into his ark or sanctuary.

† This proclamation is made in the name of the *Arkite cell*, and of the *tauriform god*.

‡ A foreign term: perhaps from *בקר*, which implies both an ox or bull, and also the dawn or morning; compounded with *אש*, flame, fire, incantment.

The bull of fire was an apt title for the Helio-Arkite god, as the bull was the symbol of the patriarch, and the sun was worshipped in the form of fire, or flame.

|| It will occur to the reader, that the other meanings of these terms, were strictly pertinent to the mysticism of the Druids, whose god came forth in the morning, and was esteemed the president of incantors.

§ The mystagogue requires a song, not only perfectly consistent with the lore of the Bards, but also, noted in their mystical characters, or omen-sticks.

§ That is, " Shall not be admitted to the mysteries, where the mead is ritually administered by the priests.

“ ten to the banquet, where the skilful ones are employed
 “ in their mysteries, with the hundred *knots**—the custom
 “ of our countrymen.”

The shepherds of the plains, the supporters of gates,†
 are like persons marching to battle, without their clan.—
 I am the Bard of the hall, I am the stock that supports the
 chair: I shall succeed in impeding the progress of the lo-
 quacious Bards.

No. VII.

*Conclusion of Taliesin's CAD GODDEU, or Battle of the
 Trees.‡*

1.

Handid cynt, myr mawr,
 Erpan gigleu'r awr,
 A'n deilas blaen bedw,
 A'n datrith, a'n datedw.
 A'n maglas blaen derw,
 O warchan Maeldeiw;
 Wherthinrawg, tu craig,
 Nêr, nid ystereig.

Existing of yore, in the great seas, from the time when

* By which, the symbolical sprigs above mentioned, were confined to their places, in the composition of the sacred hymn.

† Who seem, according to the vulgar phrase, to *prop the gates* of the great, where they attend as venal minstrels. As Druidism was not now established by law, the president had no weapon but his satire, wherewith to *silence* these poetasters.

‡ This piece contains much of the Helio-arkite lore: but it is so full of mystical allusions, which are become obscure, from the loss of monuments, that I hope to be pardoned, if I do not succeed in explaining the whole. It is here exhibited, in order to exercise the ingenuity of better mythologists.

See W. Archæol. p. 50.



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Pan ym digoned ;
 O flawd danet,
 O ddwfr ton nawfed.

When my formation was accomplished,* not of mother and father was I produced ; but of nine elementary forms—of the fruit of fruits ; of the fruit of the primordial god ; of primroses, the blossoms of the mount ; of the flowers of trees and shrubs ; of earth, in its terrene state was I modelled ; of the flower of nettles, and the water of the ninth wave.

3.

A'm swynwysei Math,
 Cyn bûm diaered.
 Ain swynwys i Wydion,
 Mawr nwr o Brython,
 O Eurwys, o Eurwn,
 O Euron, O Fedron,
 O bump pumhwnt Celfyddon,
 Athrawon, ail Math,
 Pan ymddygaid,
 A'm swynwys i Wledig,
 Pan fu led losgedig.
 A'm swynwys Sywydd
 Sywyddon, cyn byd,
 Pan fei gennyf fi vot,
 Pan fei faint byd hardd,
 Bardd Budd an gnawd ;
 A'r wawd y tueddaf,
 A draetho tafawd,

* From henceforth, the mystagogue describes the formation, and details the history of the great president of the Druidical order, the priest, prophet, and vicegerent of the Helio-arkite god, who, upon the principle of the metempsychosis, had preserved his existence and his identity through all ages, from the time when the ark was first constructed.

The fruits, flowers, earth, and water here mentioned, are the same kind of ingredients which were used in the mystical purifications, with a view to form or regenerate the members of the Bardic order.

I was exorcised by Mâth,* before I became immortal. I was exorcised† by Gwydion, the great purifier of the Brython, of Eurwys, of Euron and Medron, of the multitude of scientific teachers, children of Math.

When the removal ‡ took place, I was exorcised by the sovereign, when he was half consumed. By the sage of sages was I exorcised in the primitive world, at which time I had a being: when the host of the world was in dignity, frequent was the benefit of the Bard.§ I am he who influence the song of praise, which the tongue recites.

4.

Gwarieis yn llychwr :
 Cysgais ym mhorffor.
 Neu bûm yn ysgor,
 Gan Ddylan, ail môr,
 Ynghylchedd, ymherfedd,
 Rhwng deulin teyrnedd,
 Yn deu wayw anchwant,
 O nef, pan doethant
 Yn Annwfn llifeiriant.
 Wrth frwydin, dybyddant
 Pedwar ugein kant,
 A gweint ar eu chwant.
 Nid ynthyn, nid ynt iau
 No mi, yn eu bannau.

I sported in the gloom;|| I slept in purple; I truly was

* Mâth was a mighty operator with the magic wand, who, at the time of the deluge, set the elements at large; and Gwydion was the Hermes of the Britons.

Compare No. X. with *Cadair Ceriduen*.

† These repeated exorcisms, or purifications by mystical rites, seem to imply the initiation of the great pontifical character, every time he descended into a new body.

‡ The separation of the Noachidæ, or the dispersion from Eabel.

§ Or—"The Bard of *Bûdd* conversed much with men."

|| This passage clearly asserts, that the hierarch passed through the deluge,

in the ship with Dylan, son of the sea, embraced in the centre, between the royal knees, when, like the rushing of hostile spears, the floods came forth, from heaven to the great deep. On the perforated surface, fourscore hundred * assemble, attendant on their will. They are neither older nor younger than myself in their divisions.

5.

Arial cannwr a geni.
 Pawb, o naw cant,
 Oedd gennyf inneu,
 Ynghleddyf biith gwaed.
 Bri am darwedd—O Ddofydd;
 A golo lle ydd oedd.
 O dof hyd lās baedd,
 Ef gwrith, ef dadwrith,
 Ef gwrith ieithoedd.
 Llachar ei enw, llawfer,
 Lluch llywei nifer,
 Ys gein ynt, yn ufel,
 O dof yn uchel.

'Tis the animated singer who chaunts. The complete number of nine hundred pertained to me, with my blood-stained sword.† To me was dignity allotted by Dovydd;‡ and where he was there was protection.

If I come to the green plain of the boar,§ he will com-

which was regarded as a great lustration. And this achievement was performed in the sacred vessel of the patriarch.

* These 8000 were, perhaps, sacred fountains, which poured forth their waters to meet the descending rain, and complete the lustration of the globe.

† Stained with the blood of victims, which he had sacrificed.

‡ *Domitor, God.*

§ " Tacitus informs us, that the Estyi (a German tribe) worshipped the
 " mother of the gods, and that the symbol which they used was a boar—the
 " mother of the gods— was, in short, the ark of Noah, from which issued
 " all the hero-gods of paganism. With regard to the boar—we find it intro-
 " duced very conspicuously into many of those legendary traditions, which



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I have been a spotted adder* on the mount—I have been a viper in the lake—I have been stars† among the supreme chiefs; I have been the weigher of the falling drops,‡ drest in my priest's cloke, and furnished with my bowl.

Not unskilfully do I presage, at fourscore smoking altars,§ the fate which will befall every man. To my knife,|| a multitude of thighs have submitted.

Six steeds¶ there are of yellow hue: than these, a hundred times better is *Melyngan*, my steed, swift as the sea-mew, which will not pass by me, between the sea and the shore.

With the circle of ruddy gems on my golden shield,** do I not preside over the area of blood, which is guarded by a hundred chiefs? The man has not been born, who can compare with me in the gap, excepting it be Goronwy,§§ from the dales of Edrywy.

7.

Hirwyn fy myssawr.

Pell na bûm heussawr.

Treiglais y mewn llawr,

Cyn bûm llëenawr.

* The adder or viper was a symbol of the Helio-arkite god; and hence of his priest, who occupied his station upon the sacred mount, or in the Diluvian lake.

† A constellation, representing a sacrificing priest.

‡ A priest, representing the Diluvian god.

|| He supported the character of a soothsayer, or *harnspex*.

§ He was a sacrificing priest.

¶ Sacred ships—symbols of the ark. *Melyngan* was of this order, as appears by the road which he travelled. I have shewn, in a note upon No. II. that the sea-mew was a Diluvian symbol.

** The shield of the Helio-arkite god, and of his priest, having the image of *Caer Sidi*, the zodiac, or the Druidical temple, formed of gems, and set in gold. The device still appears upon some old British coins. The hierarch presided in the area of the altar, which was guarded by the priests, and drenched with the blood of victims.

§§ *Gor-on-uy*. Supreme Lord of the Water—the deified patriarch.

Treiglais, cylchysneis,
Kysgeis cant ynys;
Cant kaer a thugys.

Derwyddon doethur,
Darogenwch i Arthur,
Yssid y sydd gynt
Neu'r mi, ergenhynt,
A Christ y croccaw
A dydd brawd rhag llaw,
Ac am un adderyw,
O ystyr dilyw?
Eurem yn euryll,
Mi hydwyf berthyll,
Ac ydwyf drythyll,
O ormes Fferyll.

Long and white are my fingers. It is long since I have been a herdsman.* I wandered in the earth, before I became a proficient in learning. I wandered, I went the circuit, I slept in a hundred islands; through a hundred Caers I toiled.

Lo, I am that splendid one, who sportively come from the invading host of the Feryll.*

No. VIII.

*Dialogue between Ugnach, the Son of Mydno, of Caer Sëon,
and Taliesin, of Caer Deganwy.†*

TALIESIN.

Marchawc, a girch y Dinas,
Ae con gwinion, ae cirn bras,
Nyth adwaen : ni rythwelas.

O knight, who approachest the city with white dogs‡ and large horns,§ I know thee not: to my eyes thou art not familiar.

UGNACH.

Marchawc, a circh ir Aber,
Yar March cadarn, cadfer,
Dabre genhiw : nim gwatter.

Thou knight, who reparaest to the river's mouth, on a stout, warlike steed,|| come with me; I take no denial.

TALIESIN.

Mi nid aw ina in awr :

* Or Pheryll, Cabiri—*Helio-arkites*.

† W. Archaiol. p. 46.

The monks say that Ugnach, otherwise called Mygnach, the son of Mydnaw, the ship mover, was principal of the college of Caer Gybi, or Holyhead. But these legendaries often confound the votaries of Druidism, with the early saints of their own calendar; and it may be inferred, from the following poem, which certainly is ancient, that Ugnach was a distinguished hierophant in Arkite mysteries. If his station was Holyhead, it must follow, that this islet was a Sëon or Sena of the British Bards.—See Sect. II.

‡ Cwn Annwn, or dogs of the deep, a mystical representation of the white-robed Druids. So Arawn, the Arkite, King of the Deep, had his pack of white dogs with red ears. See Sect. V.

§ Attributes of the tauriform god, whom this priest represented.

|| Taliesin's horse, named Melyngan, as we have already seen, was a sacred ship. See No. VII.



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A meteu tan y gveli—
Tec a chuec y dyuedi.

I know not the confident man, with his meads under his couch*—fair and courteous are thy words.

UGNACH.

Debre genhiw im tino,
A thuit gwin gorysgelho:
Ugnach yw vy heno, mab Mydno.

Come with me to my dwelling, and thou shalt have wine that briskly sparkles. Ugnach is my name, the son of Mydno.

TALIESIN.

Ugnach, bendith ith orset,
Athro rad ac enrydet!
Taliessin viw inheu, talaw iti dy gulet.

Ugnach, a blessing attend thy throne,† thou teacher of liberality and honour!—I am Taliesin, who will repay thy banquet.‡

UGNACH.

Taliessin, penhaw or gwir,
Beitat yng kert kyurgir,
Tric yma hyd dyv Merchir.

Taliesin, chief of men, thou victor in the contention of song, remain here till Wednesday.

TALIESIN.

Ugnach, moihav y alaw,
Ath ro rad y gulad penhaw:
Ny haetaw Kabit, ny thrigiaw.

Ugnach, the most affluent in riches, on thee may the supreme Ruler bestow his bounty! I merit not the booth—I may not stay.

* The Πασος, or cell of initiation.

† Or seat of presidency, which Ugnach filled, as chief of his order.

By introduction into his Helio-arkite mysteries.

No. IX.

*A Song, apparently composed by Merddin the Caledonian, in form of a Dialogue between himself and Taliesin, in which the Bard deplores the Persecution of the Druids.**

MYRDDIN.

Mor truan genhyf, mor truan

A dery am Kedwy a chavan!

Oed llachar kyvlavar cyvlavan.

Oed yscuid o Tryvrwyd, o truan!

How great my sorrow! How woful has been the treatment of *Kedwy* † and the boat! Unanimous was the assault, with gleaming swords. From the piercing conflict, one shield escaped.—Alas, how deplorable!

TALIESIN.

Oed Maelgwn a welwn, yn ymwan,

Y deulu, rac ter y uulu, ni thawan.

It was Maelgwn ‡ whom I saw, with piercing weapoues before the master § of the fair herd, his household will not be silent.

MYRDDIN.

Rac deuwr, yn nentur, y tiran:

Rac Errith a Churrith, y ar welugan.

Meinwineu, yn ddiheu, a ddygan.

Moch gweler y niver gan Elgan:

circle*—before the passing form, and the fixed form† over the pale white boundary.

The grey stones‡ they actually remove. Soon is Elgan§ and his retinue discovered—for his slaughter, alas, how great the vengeance that ensued!

TALIESIN.

Rys undant, oedd rychuant, y tarian.

Hyd attad y daeth rhad cyflawn.

Llas Cyndur, tra messur, y cwynan.

Llas haelon o-ddynon, tra fuan

Trywyr nod, mawr eu clod, gan Elgan.

Thou that rushest forth, with one tooth (thou bqar), thy shield has overwhelmed. To thee, complete liberality had been extended—Excessively is the slaughter of Cyndur deplored—Slain are three men,|| who were liberal in their lives; even three eminent men, highly esteemed by Elgan.

MYRDBIN.

Trwy a thrwi, vug a rug, y daethan,

Traw a thraw, undoeth Bran a Melgan.

Llad Dywel, oe diwed cyflafan,

Ab Erbin, ae werin, a wnaethan.

Through and through, wide and pointed, they came, advancing and surrounding the only wise Brân (raven), the son of Elgan. Dywal, the son of Erbin, with his retinue, did they slaughter in their last assault.

TALIESIN.

Llu Maelgwn, bu yscwn y daethan :

* The circular temple, representing the zodiac, &c. It is also called *Cylch balch Newwy*, the magnificent celestial circle, *Cylch byd*, the mundane circle, &c.

† Some symbols of the moon and sun.

‡ The persecutors of the Druids, it seems, amongst other acts of hostility, broke to pieces, or defaced, the sacred circles. This was deemed, by the votaries of the old superstition, a most heinous outrage. See No. XII.

§ The sacred ox, or his chief priest.

|| These seem to have been three attendant priests.



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MYRDDIN.

Seith tan ufelin,
 Seith cad cyferbin,
 Seithfed Cynfelin,
 Y pob cinhvan.

Seven blazing fires will counteract seven battles: the seventh is Cynvelyn,* in the front of every mount.

TALIESIN.

Seith gwaew gowanon
 Seith loneid afon,
 O gwaed Cinreinon,
 Y dylanwan.

Seven piercing spears shall fill seven rivers; with the blood of leading heroes shall they fill them.

MYRDDIN.

Seith ugein haelon
 A aethan yg wllon;
 Ynghoed Celiddon,
 Y darfuan.

Canys mi Myrtin,
 Gwedi Taliesin,
 Bythawd cyffredin
 Fy darogan.

Seven score liberal heroes are now become wandering spirits: in the forest of Caledonia,† they met their fate.

Since I, Merddin, am next after Taliesin, let my prophecy be received, in common with his.

* Lord Belin, Dominus Sol. The name has been conferred upon some of his favourite priests and votaries. In this passage, the mystagogue seems to predict the re-establishment of his cause at some future period.

† Into which the remains of the Druid host retired for safety.

No. X.

*A Song of Taliesin, called MARWNAD AEDDON O VÔN,
the Elegy of Aeddon* of Mona.†*

1.

Echrys ynys
 Gwawd *Hu*, ynys
 Gwrys Gobrettor;
 Mon, mad gogeu,
 Gwrhyd erfei,
 Menei ei dór.
 Lleweis wirawd
 Gwin a bragawd,
 Gan frawd esgor.
 Tëyrn wofrwy,
 Diwedd pob rhwy,
 Rhwyf rhewintor..
 Tristlawn ddëon,
 Yr Arch Aeddon,
 Can rychïor,
 Nid fu, nid fi,
 Ynghemelrhi,
 Ei gyfeissor.
 Pan ddoeth Aeddon,
 O wlad Wydion,
 Sëon tewdor;
 Gwenwyn pur ddoeth,

* *Lord of the Din*—a title of the Helio-arkite god, who is styled *Cadarn Trydar*, the mighty one of the *Din*. No. V. and *Rhwyv Trydar*, leader of the *Din*. *Gododin*. He seems to have derived these names from the fanatical hymns and frantic shouts of his votaries, at the hour of his rising. The title is here transferred to his priest.

† See *W. Archaiol.* p. 70.

Pedair Peunoeth,
 Meinoeth tymhor:
 Cwyddynt gytoed;
 Ni bu clyd coed,
 Gwynt yn gorôr.
 Math ag Eunydd,
 Hudwydd gelfydd,
 Rydd elfinor.
 Ym myw Gwydion
 Ac Amaethon,
 Atoedd cynghor,
 Twll tal y rodawg,
 Ffyryf ffodiawg,
 Ffyrf diachor:
 Cadarn gyngres
 Ei faranres,
 Ni bu warth for.
 Cadarn gyfedd,
 Ymhob Gorsedd,
 Gwnelid ei fodd.
 Cu cynaethwy!
 Hyd tra fyw fwy,
 Crybwyllettor.

Disturbed is the island of the praise of Hu, the island of the severe remunerator; even Mona, of the generous bowls, which animate vigour—the island whose barrier is the *Menai*.

There I enjoyed the beverage* of wine and sweet liquor with a brother, who is now departed. The universal tyrant puts an end to every energy—the leader of destruction.

Deplorable is the fate of the ark† of Aeddon, since it is

* Which was administered to the attendants at the sacred festival.

† The ark of the god, which was under the protection of his priest.



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mighty representative in the feast will be obeyed. The dear leader of the course—whilst my life continues, he shall be commemorated.

2.

Echrys ynys
 Gwawd *Hu*, ynys
 Gwrys gochymma.
 Y rhag Buddwas,
 Cymry ddinas
 Aros ara;
 Draganawl ben,
 Priodawr, perchen
 Ym Mretonia.
 Difa gwledig,
 Or bendefig,
 Ae tu terra!
 Pedeir morwyn,
 Wedy eu cwyn,
 Dygnawd eu tra.
 Erddygnawd wîr,
 Ar for, heb dir,
 Hir eu trefra:
 Oi wironyn,
 Na ddigonyn
 Dim gofetra.
 Ceryddus wyf,
 Na chrybwyllwyf
 A'm rywnel da.
 I lwrw Llywy
 Pwy gwa harddwy,
 Pwy attrefna!
 I lwrw Aeddon,
 Pwy gynneil Mon
 Mwyn gywala?

Disturbed is the island of the praise of Hu, the island of the severe inspector. Before *Buddwas*,* may the community of the Cymry remain in tranquillity; he being the dragon chief, the proprietor, the rightful claimant in Britannia!

What shall consume a ruler† of the illustrious circle—is it a portion of earth? The four damsels‡ having ended their lamentation, have performed their last office; but the *just ones* toiled: on the sea which had no land, long did they dwell: of their integrity it was, that they did not endure the extremity of distress.

Yet still am I oppressed with sorrow, unless I commemorate my benefactor. In behalf of *Llywy*, who will now exercise restraint, who shall restore order! In behalf of *Aeddon*, who shall support Mona's benign associates!

No. XI.

*An ancient Poem, called MARWNAD UTHYR PENDRAGON,
the Elegy of Uther Pendragon.§*

To the readers of Geoffrey of Monmouth, and his numberless copyists, the name of Uther Pendragon, the old

* A title of *Hu*, who was venerated in the symbol of a huge serpent, and acknowledged as the supreme lord of Britain, where his chief priest governed as his vicegerent. See No. XI.

† The priest, who was considered as still living, *Orbe alio*, though his corporeal parts had been dissolved.

‡ *Gallicenæ*, *Gwyllion*, or *Sëon*. Those devoted priestesses, whose office it was, in the mysteries, to lament the supposed death of their god, as the Jewish women wept for *Tammuz*.

Here the Bard, as usual, digresses into his Arkite mythology—The *just ones*, or Arkites, had been afflicted and tossed about upon the face of the deluge; but their integrity brought them to a safe harbour. The natural inference was, that this good priest, their votary, had also escaped from trouble. Notwithstanding this implied hope, the Bard is grieved for the departure of his benefactor, whose loss will be long felt by the fraternity of Mona.

§ The name implies *wonderful supreme leader*, or *wonderful chief dragon*.

King of the Britons, must be perfectly familiar. In this poem, however, he appears in the character of a heathen divinity, and his history is clearly referable to that of the deified patriarch.

In the former part of the piece, this divinity is personified by one of his priests, who recites part of the attributes and history of the pageant god: in the latter part, he is addressed by a sacrificing priest, with a prayer for the prosperity of Britain. The whole seems to have been taken from a mystical formulary.

1.

Neu fi liossawg yn trydar;
 Ni pheidwn, rhwng deu lu, heb wyar.
 Neu fi a elwir Gorlassar.
 Fy ngwregys bu envys im hesgar.
 Neu fi tywyssawg, yn nhywyll,
 A'm rithwy am dwy pen kawell.
 Neu fi, ail Cawyl, yn arddu,
 Ni pheidiwn heb wyar rhwng deulu.
 Neu fi, a amug fy achlessur,
 Yn divant, a charant, casnur.
 Neu'r orddyfneis i waed am wythur,
 Cleddyfal, hydyr, rhag meibion Cawr Nur!
 Neu fi a rannwys fy echlessur,
 Nawfetran, yngwryd Arthur!
 Neu fi a dorreis cant Caer:
 Neu fi a leddais cant maer:
 Neu fi a roddeis cant llen:
 Neu fi a leddais cant pen:
 Neu fi a roddeis, i Henpen,

The reader will recollect, that the titles of the Helio-arkite god have often been conferred upon his priests, and upon those princes who were favourites with the Druids and Bards.

See W. Archæol. p. 72. ✓



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the *hive*? Am not I a plower, like *Kawyl*? Between two hosts I would not pause, without blood. Have not I protected my sanctuary, and, with the aid of my friends, caused the wrathful ones to vanish? Have not I shed the blood of the indignant, in bold warfare against the sons of the giant *Núr*? Have not I imparted, of my guardian power, a ninth portion, in the prowess of Arthur? Have not I destroyed a hundred forts? Have not I slain a hundred governors? Have not I given a hundred veils? Have not I slaughtered a hundred chieftains?

Did not I give to Henpen, the tremendous sword of the enchanter? Did not I perform the rites of purification, when *Haeardor* moved with toil to the top of the hill?

I was subjected to the yoke for my affliction; but commensurate was my confidence: the world had no existence, were it not for my progeny.

I am the Bard—as for the unskilful encomiast, may his lot be amongst ravens, and eagles, and birds of wrath! May utter darkness overwhelm him, when he supports the square band of men, between two fields!

It was my will to ascend into heaven from the eagle, to avoid the homage of the unskilful. I am a Bard: I am a master of the harp, the pipe, and the *crooth*. Of seven score musicians, I am the mighty enchanter.

2.

Bu calch fri friniad,
Hu, esgyll edeniad,
Dy fab, dy Feirddnad,
Dy Veir, Dewn dad—
- - - Fy nhafawd,
I draethu marwnad,
Handid o meinad
Gwrthgloddiad byd.

Pryd Prydain, *Hu* ysgein, ymhwyllad.
Gwledig Nef, ynghennadeu nam doad!

Kein gyfeddwch,

Y am deulwch,

Llwch o'm plaid,

Plaid am gaer,

Caer yn ehaer,

Ry ys crifiad,

Virein ffo rhagddaw,

Y ar llen caw,

Mwyedig vein;

Dreig amgyffreu,

Odduch llëu

Llestreu llad;

Llad yn eurgyrn,

Eurgyrn yn llaw,

Llaw yn ysci,

Ysci ymodrydaf,

Fur itti iolaf,

Buddig Veli;

A Manhogan, Rhi,

Ryeidwei deithi,

Ynys Fel Veli!

Privileged on the covered mount,* O *Hu* with the ex-

o o

* In this passage we may remark, 1. The titles and character of the god. 2. The character and office of the priest. And 3. The time and place where he performs his sacred function.

The god is named *Hu*, and the *glancing Hu*, who is described as having expanded wings: he is invoked as the *father* of the priest—he has the title of *Dëon*, distributor, and *Prydain*, ruler of seasons: he is the *gliding king*, that is, the *dragon*, who pursues the fair one—alluding to some such fable as that which represents Jupiter in the form of a dragon, as violating Proserpine, and by her becoming the father of Bacchus. See *Myst. of the Cabiri*, V. I. p. 208. He is also named the victorious *Beli*, that is, the *sun*, and adored as *lord* and *protector* of the British isle.

The priest describes himself as the son of the god—his Bardic proclaimer, or mystagogue, and his deputy governor. His office was to recite the death

panded wings, has been thy son, thy Bardic proclaimer, thy deputy; O father Dëon: my voice has recited the death song, where the mound, representing the world, is constructed of stone work. Let the countenance of Prydain, let the glancing Hu attend to me! O sovereign of heaven, let not my message be rejected!

With solemn festivity round the two lakes; with the lake next my side; with my side moving round the sanctuary; whilst the sanctuary is earnestly invoking the gliding king, before whom the fair one retreats, upon the veil that covers the huge stones; whilst the dragon moves round, over the places which contain vessels of drink offering; whilst the drink offering is in the golden horns; whilst the golden horns are in the hand; whilst the hand is upon the knife; whilst the knife is upon the chief victim; sincerely I implore thee, O victorious Beli, son of the sovereign Man-Hogan, that thou wouldst preserve the honours of the HONEY island of Beli!*

song, before the victim was struck—to invoke the god—to lead the mystical procession round the sacred lakes and the temple—to offer a libation with the horn of consecrated liquor; and then to take the knife and slay the victim.

These ceremonies are performed at a public and solemn festival, whilst the sanctuary, or assembly of priests and votaries, invoke the dragon king: and the place of celebration is on the sacred mount, within the stone circle and mound, which represented the world—and near the consecrated lakes.

At this time, the huge stones of the temple were covered with a veil, on which was delineated the history of the dragon king. There seems also to have been a living dragon, or serpent, as a symbol of the god, who is described as gliding from place to place, and tasting the drink offering in the sacred vessels.

* Britain, or the island of Beli, was also the island of Hu, No. X.: but Hu and Beli were the same.



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Brithi brith anhai
Sych edi edi eu roi
Eil coed cogni,
Antaredd dymbi,
Pawb i Adonai,
Ar weryd Pwmpai.

A song of dark import was composed by the distinguished *Ogdoad*,* who assembled on the day of the moon,† and went in open procession: on the day of Mars, they allotted wrath to their adversaries: on the day of Mercury, they enjoyed their full pomp: on the day of Jove, they were delivered from the detested usurpers: on the day of Venus, the day of the great influx, they swam in the blood‡ of men: on the day of Saturn - - - - - on the day of the sun, there truly assemble five ships,§ and five hun-

* It may be inferred, from the general tenor of the poem, that this *Ogdoad* consisted of the Diluvian patriarch and his family. They were, therefore, the same as *Sydyk* and his seven sons, the *Cabiri*, mentioned by Sanchoniathos; and the same as the sacred *Ogdoad*, or eight primitive gods of Egypt, who guided the ship of the sphere, thus making the ark an emblem of the system of the heavens. See Faber's *Myst. of the Cabiri*, V. I. pp. 56, 61, 76. Bryant's *Analysis*, V. II. p. 234.

† These supposed labours of the Diluvians seem to have been regarded as models of a Druidical festival, in which the various rites had their appropriate days.

‡ The accumulating deluge, which overwhelmed and dashed to pieces the inhabitants of the earth, is figuratively styled the *blood of men*. Sanchoniathos speaks of the blood of the primitive race, as being mixed with rivers and fountains.

§ Or, *five ships, with five hundred men*, embarked. These were wicked inhabitants of the old world, who being now terrified by the raging flood, approach the ark of the just man, and pray for protection.

Their prayer is in a foreign language, probably that of the mysteries which were introduced by *Coll*, the Cornish hierophant. Taliesin has elsewhere informed us, that the *spotted cat* of Mona, one of the idols which pertained to this superstition, was attended by men of a foreign language. We are also told by the same Bard, that the Druidical lore had been delivered in *Hebrew*, or *Hebraic*. See No. XIII. And the words, *Adonai* and *Pwmpai*, which occur in the context, seem to imply, that this fragment has a near affinity to the Hebrew, or some of its dialects. In that language, the former of these terms signifies *lord*; and Mr. Bryant tells us, that *P'ompi* means *the oracle*.—*Analysis*, V. I. p. 259.

Some idea of the purport of this passage may be collected from the context; and as it may serve to determine the important question, whether the Druids

dred of those who make supplication—" *O Brithi Brith oi*,
 " &c. - - - - - O son of the compacted wood,
 " the shock overtakes me: we all attend upon *Adonai*, on
 " the area of *Pumpai*."

2.

Darofyn darogan,
 Gwaedd hir, rhag gorman:
 Hir cyhoedd cyngan,
 Cadwaladr a Chynan
 Byd, buddydd bychan,
 Difa gwres Huan.
 Dysgogan Deruydd,
 A vu auudydd,
 Wybr Geirionydd,
 Cerddawn a genhydd
 Wylliawd, eil echwydd,
 Yn nhorroedd Llynnydd—
 Ban beu llawn hydd;
 Brython ar gynghydd,
 I Vrython dymbi,
 Gwred gwned ofri.
 Gwedi eur ag eurynni,
 Diffaith Moni a Llëeni,
 Ac Eryri, annedd ynddi,
 Dysgogan perffaith:
 Annedd yn diffaith,

possessed sacred hymns in the *Phœnician* language, I shall attempt to write the lines in Hebrew characters, with the hope, that some good Orientalist may think them worthy of attention; and if they present the vestiges of Phœnician antiquity, do me the favour of correcting them.

וּבְרִיתִי בְרִית עִי
 נו עֵץ נו הָדִי
 בְרִיתִי בְרִית אֲנִי
 סֶךְ הָדִי הָדִי הוּ רַעִי

Cymry pedeiriaith
 Symudant eu haraith.
 Yd y vi y vuch freith,
 A wnaho gwynieith.
 Meinddydd brefawd;
 Meinhoeth berwhawd:
 Ar dîr berwhodawr,
 Yn llonydd yssadawr.

They implore the oracle with loud and continued cry, against the overwhelming.

In their public and united song, long had Cadwaladr and Cynan * declared to the unprofitable world, that the heat of the sun should be wasted. It was the presage of the Druid, † who earnestly attended in the æthereal temple of Geirionydd, ‡ to the songs of the Gwyllion, the children of the evening, in the bosoms of the lakes—"When the covert
 " shall be full, § when the Britons || shall be concealed together; then shall the Britons have an inclosure of great
 " renown. After the possession of gold and glittering
 " trinkets, Moni and Lleenî shall become desolate, and
 " Eryri (the heights of Snowdon) shall receive inhabitants."

* *Cadwaladr, supreme ruler of battle*—a title of the Diluvian patriarch: *Cynan, the prince*—one of his sons. This passage implies some tradition of the *preacher of righteousness*: but how is his character perverted!

† The patriarch, as father and primary instructor of the Druids, is so styled by way of éminence. See No. IV. and XI.

‡ The dominion of Gwair, the son of Geiriawn, *the word of justice*, otherwise called the son of Gwestyl, the great tempest. This Gwair was the Diluvian patriarch. See Sect. V. and App. No. III. Taliesin, the Arkite priest, was said to have dwelt upon the bank of the lake of Geirionydd. The patriarch is fabled to have had a temple, open to the sky, like the *Caer Sidî* of the Druids. The *Gwyllion*, or *Gwyllawd*, were the prototypes of Mela's *Gallicenæ*.

§ This prophecy of the Gwyllion alludes to the ark, which was fabulously reported to have rested upon *Eryri*, or the heights of Snowdon. Such was the local appropriation of Diluvian history. See Sect. II, and III.

|| As Bardic mythology placed the principal events of the Diluvian age within this island, so the patriarch and his family are emphatically styled *Brython*. Are we still to look for the origin of that name in Eastern mythology, and in the root *ברה*, whence *ברית*, and *בריתון*? The language of the Bard seems to favour that idea.



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border of Britain! Men will assemble, with one purpose, to resist Gwarthmor (him who presided over the sea)—Let truth be ascribed to *Menwyd*, the *dragon chief of the world*, who formed the curvatures of *Kýd*, which passed the dale of grievous water, having the fore part stored with corn, and mounted aloft with the connected serpents.

Without the *ape*, without the *stall of the cow*, without the *mundane rampart*, the world will become desolate, not requiring the cuckoos to convene the appointed dance over the green.

4.

Gwyr bychain bron otwylyd,
 Torwennawl tuth iolydd,
 Hwedydd ar fedydd.
 Ni wan cyllellawr
 Meiwyd cleddyfawr.
 Nid oedd uddu y puchyssyn:
 Maw angerddawl trefddyn,
 Ac i wyr caredd creuddyn,
 Cymry, Eingyl, Gwyddyl, Prydyn.
 Cymry cyfred ag asgen,
 Dygedawr gwyddfeirch ar llyn.
 Gogledd a wenwynwyd o Hermyn,

the *ape*. This animal the Egyptians held sacred to the god Apis (Bryant's Analysis, V. I. p. 335), who was Noah (Ib. V. II. p. 268), worshipped under the form of a bull. Ib. p. 418.

As the *ape* was not a native of Britain, or of any other Northern climate, it may be inferred, that the Druidism of this Bard was tinctured with the superstition of some Southern people.

The second object of persecution was the *stall of the cow*, or the cell which contained the symbol of the Arkite goddess. and the third was the *mundane rampart*, or circular temple, representing the great *belt*, which surrounds the world.

The fanatical Bard deems the *ape*, the *stall of the cow*, and the consecrated circle, of such importance, that he fancies the world would become desolate when they were destroyed; and in vain should the cuckoo proclaim the approach of the great festival in the beginning of May, with its solemn procession, and sacred dance. This dance is mentioned No. II. IV. and XIV.

O echlur, caslur, caslun,
 O echen Addaf henyn,
 Dygedawr trydw i gychwyn,
 Branes o gosgordd gwyrein
 Merydd miled Seithin.
 Ar for angor a'r Cristin.
 Uch o for, uch o fynydd,
 Uch o for ynial, erbyn
 Coed, maes, tyno a bryn.
 Yd vi pob arawd
 Heb erglywaw nebawd,
 Crynhawg o bob mehyn.
 Yd fi brithred,
 Alliaws gynnired,
 A gofud am wehyn.
 Yd fi dialeu,
 Trwy hoyw gredeu,
 Goddi Dduw Urddin.

Men of little mind are partly misled by the worshipper of the white-bellied wanderer, the hunter of baptism.* The knife-bearer† shall not pierce the swordsmen of May.‡ They have not obtained their wishes—neither the ardently ambitious proprietor, nor the violent, blood-stained men, whether *Cymry*, *Angles*, *Gwyddelians*, or *North Britons*.

The *Cymry*, flying in equal pace with ruin, are launching their *wooden steeds* (ships) upon the water. The North has been poisoned by predatory rovers, of pale and disgusting hue, and hateful form, of the race of Adam§ the Ancient, whom the flight of ravens has thrice compelled to

* In this obscure passage, the Bard complains of the corruptors and persecutors of his religion.

† The Saxon; alluding to the affair at Stonehenge.

‡ The Britons; who carried arms in their mystical processions. See No. XIV.

§ A scoff at Scripture history. The Bards, forsooth, were not children of the *fallen Adam*, but of the *regenerate Noah*.

change their abode, and leave the exalted society of Seithin* haunTERS of the watery plain. .

At sea, there is an anchor with the *Cristin*.† There is a cry from the sea, a cry from the mountain. From the tumultuous sea, the cry strikes the wood, the plain, the dale, and the hill.

There will be discordant speeches, to which none can attend, and inquiries from every quarter.

There will be a tumultuous flight, and abundant distress. There will be retaliation for wavering faith, purposed by the glorious god.

5.

Pell amser, cyn dydd brawd,
Y daw diwarnawd,
A dwyrein darlleawd
Terwyn tirion tir Iwerddon.
I Brydain, yna; y daw dadwyrein,
Brython o fonedd Rhufein.
Am bi barnodydd, o anghynres, dieu.
Dysgogan Sywedyddion,
Yngwlad y colledigion :
Dysgogan Derwyddon,
Tra môr, tra Brython,
Haf ni bydd hinon,
Bythawd breu breyron :
Ai deubydd ogwanfred,
Tra merin Tad Cêd.
Mil ym brawd Brydain Urddin
Ac yam gyffwn kyffin.
Na chwyaf yngoglud gwern
Gwerin gwaelodwedd Uffern ;

* The patriarch—the Saturn of the Druids. See Sect. III.

† Professor of Christianity.



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No. XIII.

*The Conclusion of Taliesin's ANGAR CYVYNDAWD.**

Ath gyfarchaf, fargad fardd.
 Gwr yth gynnydd esgym niwl,
 Cwddynt deu raiadr gwynt!
 Traethator fyngofeg,
 Yn Efrai, yn Efrog.
 Eilgweith ym rhithad.
 Bûm glas gleisiad:
 Bûm ci: bum hydd:
 Bum Iwrch ym mynydd:
 Bum cyff: bum rhaw:
 Bum bwyall yn llaw:
 Bum ebill yngefel,
 Blwyddyn a hanner:
 Bum ceiliawg brithwyn
 Ar ieir, yn Eidin:
 Bum Amws ar Re:
 Bum tarw toste:
 Bum bwch melynawr,
 Mal y maethawr:
 Bum gronyn erkennis,
 Ef tyfwys ym mryn;
 A mettawr am dottawr
 Yn sawell, ym gyrrawr
 Ymrygiaw o law,
 With fy nghoddeidiaw.

* A translation of the former part, relative to the parentage and character of the British Apollo, is inserted in the *Celt. Res.* p. 553

The extract which follows relates to the priest of that god, and recites the various characters he had sustained in his progress through the circle of transmigration, or the stages of initiation.

See W. Archæol. p. 36.

A'm harfolles iar
 Grafrudd, grîb escar.
 Gorffwysseis naw nos,
 Yn ei chroth, yn was.
 Bum Aedd, aeduedig:
 Bum llad, rhag gwledig:
 Bum marw: bum byw;
 Keing ydd ym eiddaw,
 Bum i arweddawd,
 Y rhagddaw bum tlawd.
 A'm eil cynghores gres
 Grafrudd: am rhoddes,
 Odid traethator
 Mawr molhator.

Mi wyf Taliesin;
 Ryphrydaf iawn llin,
 Parahawd hyd ffin,
 Ynghynelw Elphin.

To thee, O Bard of the borders, I address myself; Mayest thou be advanced by him, whose bones were formed of mist, in the place where two cataracts of wind mingle together.

My lore has been declared in Hebrew, in Hebraic*—a second time was I formed. I have been a blue salmon: I have been a dog: I have been a stag: I have been a roebuck on the mountain: I have been a stock of a tree: I have been a spade: I have been an axe in the hand: I have been a pin in a forceps, for a year and a half: I have been a cock, variegated with white, upon hens, in Eidin: I have been a stallion upon a mare: I have been a buck of a yellow hue, in the act of feeding: I have been a grain † of the Arkites,

* His lore, therefore, was not regarded as peculiar to the Druids of Britain.

† See the story called Hanes Taliesin, in the third Section of the preceding Essay.

which vegetated on a hill; and then the reaper placed me in a smoky recess, that I might be compelled freely to yield my corn, when subjected to tribulation. I was received by a hen,* with red fangs and a divided crest. I remained nine nights an infant in her womb. I have been Aedd,† returning to my former state. I have been an offering before the sovereign. I have died; I have revived; and, conspicuous with my ivy branch,‡ I have been a leader, and by my bounty I became poor.

Again was I instructed by the cherisher with red fangs. Of what she gave me, scarcely can I utter the great praise that is due. I am now Taliesin—I will compose a just string, which shall remain to the end of time, as a model to Elphin.



No. XIV.

A Poem, from the ancient MS. of Theophilus Jones, Esq. § It immediately follows Aneurin's Gododin, and is probably the Work of the same Author. || The Title, which seems to have consisted of two short Words, is wholly obliterated.

1.

Aryf angkynnull,
Angkyman dull,
Twryf en agwed.

* This mystical *Hen*, as the reader has seen, was the Arkite goddess.

† This seems to have been a title of the Diluvian patriarch, or Helio-arkite god, with whom his priest claimed a mystical union.

‡ The heathen Britons crowned themselves with ivy branches, when they celebrated the mysteries of Bacchus.

§ See an imperfect copy, W. Archaiol. p. 21.

|| The manifest intention of this poem, is to recommend to the Britons the use of arms. The Bard first of all recites the solemn custom of carrying them in the celebration of Bacchic rites: and then touches upon the calamitous fate of those British nobles, who laid aside their arms in their conference with Hengist.



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Riein gared,
 Carut vreidvyw,
 Carwn dy vyw,
 Vut heywred.
 Cam hurawc darw,
 Cwynaf dy varw,
 Carut dyhed.
 Baran mor, yg kynhoryf gwyr,
 Y am gatpwl,
 Ymwan Bran yg kynwyt.

Those who support no weapon, will have a lacerated form, when the tumult arises.

In the presence of the blessed ones;* before the great assembly; before the occupiers of the holme;† when the house‡ was recovered from the swamp, surrounded with crooked horns and crooked swords, in honour of the mighty king§ of the plains, the king with open countenance:—I saw dark gore arising on the stalks of plants, on the clasp of the chain,|| on the bunches, on the sovereign, on the bush and the spear. Ruddy was the sea beach, whilst the circular revolution was performed by the attendants, and the white bands,¶ in graceful extravagance.

The assembled train were dancing, after the manner, and singing in cadence, with garlands** on their brows: loud

* *Menwed*, which is of the same import as *Menwyd*, a title of the Diluvian patriarch. No. XII.

† The insular stall of the sacred ox, or tauriform god.

‡ The shrine, drawn forth by the sacred oxen.

§ *Hu*, the Helio arkite god, the British Bacchus.

|| The chain here mentioned, was that of the sacred oxen—the *bunches* or *knobs* belonged to their collar. See No. III. The *sovereign* was the god himself, or the priest who personated his character. and the *spear* was the *thyrsus*, which probably carried something of a *Phallic* allusion.

¶ The Druids, who led the circular dance.

** Dionysius informs us, that the British bacchanals were crowned with garlands of ivy.

was the clattering of shields, round the ancient cauldron, in frantic mirth: and lively was the aspect of him, who, in his prowess, had snatched over the ford,* that involved ball, which casts its rays to a distance, the splendid product of the adder, shot forth by serpents.

But wounded art thou, severely wounded, thou delight of princesses, thou who lovedst the living herd! It was my earnest wish that thou mightest live, O thou of victorious energy! Alas, thou BULL, wrongfully oppressed, thy death I deplore. Thou hast been a friend of tranquillity!

In view of the sea, in the front of the assembled men, and near the pit of conflict, the raven has pierced thee in wrath!

2.

Tardei donn,
Gyvryngon:
Gowydawc byt,
Ef gwrthodes,
Ar llwyth peues,
Ar lles pedyt,
Pedwar lliwet,
Petwar millet,
Miledawrbyt.
Aessawr yn nellt;
A llavyn eg wallt,
Un o bedror:

P P

* The same fable, respecting the acquisition of the Anguinum, which is related by Pliny—

Prætera est ovorum genus in magnâ Galliarum famâ, omissum Græcis. Angues innumeri æstate convoluti, salivæ faucium, corporumque spumæ, glomerantur; Anguinum appellatur. Druidæ sibilis id dicunt in sublime jactari sagoque oportere intercipi, ne tellurem attingat. Profugere raptorem equo: serpentes enim insequi, donec arcentur amnis alicujus interventu, &c.

.Hist. Nat. L. XXIX. c. 3

As the person who had acquired this prize was styled a *bull*, it may be conjectured, that it was his privilege to represent the tauniform god in the solemn procession.

Gwr gwyllias,

O gynr glas,

Med meitin,

Gwr teirn vawr,

O blith porphor,

Porthloed bedin.

Brëein Tutvwlch

Baranret dost,

Bengwaed gwin :

Yr med a fawryf,

Yd aethant aeryf,

Dros eu hawfin;

Gwyalvan weith,

Er cadw kyvreith,

Bu kyvyewin.

Kynan kenon

Teithvyw o Von,

Ar vreint gorllin :

Tutvwlch kyvwlch,

A oreu vwlech,

Ar vann caereu.

Gan Vynydawc,

Bu atveillyawc

Eu gwirodeu.

Blwyddyn hiraeth

Er gwyr Catraeth,

A'm maeth, ys meu—

Eu llavneu dur—

Eu med, eu bur,

Eu hualeu—

Aryf angkynnull,

Angkyman dull,

Twryf neus kigleu!



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violence—their assortment in pairs!—Those who carry no weapons, have their form lacerated—Do I not still hear the tumult!

No. XV.

Amongst the most curious productions of the ancient British muse, we may class those little poems, which are called *Gwarchanau*, *charms*, or *talismans*; or else *Gorchanau*, *incantations*. In addition to the general lore of *Druidism*, these pieces bring forward certain mystical amulets, which were delivered to the patriotic warriors, as infallible pledges of the protection of the gods; and which were evidently remains of the renowned magic of the Britons. The language of these compositions is of difficult construction, and the subject, as might be expected, mysterious and obscure. Nevertheless, as an exhibition of them may be deemed essential in the exposure of our national superstition, I shall present the reader with the originals, from the oldest known MS. together with a close translation, and a few explanatory notes.*

GWARCHAN ADEBON.

Ex vetusto codice membranaceo Theoph. Jones, Armig.

Ny phell gwyd aval o avall.
 Ny chynnyd dyual a dyvall.
 Ny byd ehovyn noeth en ysgall,
 Pawb, pan ry dyngir, yt ball.

* There are three of these pieces preserved; but I shall reserve the *talisman* of *Cunobeline*, till I offer some remarks upon the old British coins.

A garwn y ef carei anreithgar!
 Ny byd marw dwyweith,
 Ny tamsud y vud e areith!
 Ny cheri gyföfni gyvyeith.
 Emis emwythwas amwyn;
 Am swrn, am gorn kuhelyn,
 En adef tangdef, collit.
 Adef led, buost lew en dyd mit.
 Kudvyt keissyessyt keissyadon.
 Mein uchel, medel e alon,
 Dyven ar waichan Adebbon.

THE TALISMAN OF ADEBON.*

The apple will not fall far distant from the tree. The sedulous cannot prosper in company with the remiss. All those who are not intrepid, when exposed naked amongst thistles, will fail when adjued.

Should I love him who could become the friend of the spoiler! The man who cannot die twice, will govern his speech, as if he were dumb. It was not thy disposition to put thy countrymen in fear. The fierce youth treasured up the gem of protection; yet for a trifle, for the horn of the stranger, in disclosing the word of peace, he was lost. Indirect was thy answer, and thou hast been brave in the day of battle. Concealed was that information which the inquirer sought—the dweller amongst the high stones,† the reaper of his foes, smiled upon the talisman of Adebbon.

* In this little poem, the mystagogue discriminates between those probationers who duly preserved the secrets with which they were entrusted, and those who were tempted by any consideration whatever to divulge them. To the latter, it seems, the protecting talisman would be of no avail.

† In the original—*high stones, the reaper of his foes*. This is an elliptical phrase, implying the god who inhabited the temple, constructed of high stones.

No. XVI.

GWARCHAN MAELDERW. *Ex eodem.*

That the reader may form some idea of the nature of this very obscure and mysterious poem, he must suppose that some great public calamity had recently befallen the Britons—the same, apparently, which Aneurin deplores in his *Gododin*. Upon this occasion, the *Archimagus*, in order to guard in future against such fatal accidents, devises a magical *flag* for the leader of the native forces. He is now in the mystic cell, giving direction to his attendants for the completion of this great work, and intermixing some hints for the conduct of a good general, with allusions to the history of his times.

1.

Doleu deu ebyr am gaer,
Ymduhun am galch, am glaer—
Gwibde a doer adwy aer.
Clodryd keissidyd kysgut:
Brithwe arwe arwrut,
Ruthyr anoothwe, a uebir:
Adwy a dodet ny debit.
Odef ynyas dof y wryt:
Dygwgei en aryf, en esgut;
Hu tei, en wlyd elwit.

1.

In the dales where the courses surround the *Caer*,* *HE* † arouses, who is partly covered and partly bright—soon shall the breach ‡ of slaughter be repaired.

* I retain the original word, which implies a circle, or circular temple, as well as a military fortress.

† *Hu*, the Helio-arkite god, who is repeatedly mentioned in the poem.

‡ The great massacre which had been recently perpetrated.



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2.

The man who rushes forth, when the foe lie in ambush, is the bedfellow of him who rests in the narrow house, under the tumulus.—Let him have the habit, but not the disposition of the over-cautious.*

Mix not thou the cruel with the brave! If the brave be broken, fair is his unblemished character—his fame is not carried away,

I have devised a huge standard—the mysterious glory of the great field of battle, and its excessive toils. There the victor directs his view over *Manon*,† the *luminary*, the *Arkite* with the lofty front, and the *red dragon*, the *Búdd* (victory) of the *Pharaon* (*higher powers*)—it shall accompany the people,‡ flying in the breeze,

3.

Trengsyd a gwydei neb ae eneu,
Y ar orthur teith teth a thedyt,
Menit e osgord, mavr mur onwyd.
Ar vor ni dheli
Na chyingwyd, gil, na chyangor.
Gordibleu eneit talachor;
Nyt mwy ry uudyt y esgor,
Esgor eidin rac dor,
Kenan, kein mur e ragor,
Gossodes ef gledyf ar glawd Meiwyr.

* That is—Let him be circumspect, but not pusillanimous. There seems to be more sober, good sense in the maxims of this paragraph, than what usually falls to the lot of a conjuror.

† Mr. Owen renders *Manon*, a *paragon of beauty*, a *goddess*. The word is, in this passage, connected with the masculine epithets, *Disgleiriawr*, the *luminary*, and *Archawr*, the *Arkite*. It is, therefore, a manifest title of the Helio-arkite divinity, whom the Bard also styles *Talachon*; which I interpret, with the *lofty front*: but the term may be of foreign origin, and imply *Tal Chan*, *Sol Rex*.

‡ *Adar-awn*, *united hands*: it is, perhaps, an error of the copyist for *Advaon*, the *people*.

3.

He should have perished! Even he who brought down ruin with his mouth,* by causing the army to halt on the march, when the ranks were drawn out, and his effective train was as a huge wall, mounted with ashen spears.

In the fluctuating sea,† thou canst mark neither co-operation, design, nor counsel—the front of the circling mound protects their lives; but no more can they extricate themselves, nor be delivered, before the barrier of Eidin. Kenan, the fair bulwark of excellence, set his sword upon the rampart of the celebrators of May.

4.

Budic e`ren eny :
 Annavd Wledic,
 Y gynnwithic,
 Kynlas kynweis,
 Dwuyn dyvynweis.
 Kychuech ny chwyd kychwerw.
 Kychwenyches,
 Kychwenychwy Enlli weles,
 A lenwis, miran mir.edles,
 Ar ystre, gan vore godemles,
 Hu tei, idware yngorvynt—
 “ Gwyr goruynnaf, ry annet,
 En llwrw rwydheu ry gollet”—
 Collwyd, medwyt menwyt.

* *A gwyddei néb ae eneu—who made a fall with his mouth.* This sarcasm is evidently aimed at Vortigern, who checked the ardour of his victorious forces, upon the second landing of Hengist, and ratified a friendly convention with the Saxons, as I have already observed in the notes upon the Gododin. From this circumstance, the British prince obtained the opprobrious epithet, *Gwrtheneu, of the ill-omened mouth.*

† Alluding to the votaries of Druidism, who were thrown into the utmost confusion by the sudden massacre which took place, whilst they were celebrating the solemnities of May; and with difficulty protected their lives within the mound of the great temple, till Kenan, the prince, that is, Eidiol, or Ambrosius, rallied them from their consternation, and planned the means of defence. See the Gododin.

4.

Beneficent was the exertion of the supreme—the sovereign inclosed, for the unadvised, grey-headed chief ministers, who devised deep counsels.

The mixture of sweet* will not produce the mutually bitter—I have joined in the common wish, the general wish of those who saw Enlli,† filled with the fair aspect of returning prosperity, in the sacred course, on a serene morning, when *Hu* sent forth his dancing beams, making this demand—“I require men *to be born again*,‡ in consideration of those liberal ones who will be lost!”—Those blessed ones—they have been intoxicated and lost!

5.

Gogled Run, Ren, ry dynnit!
 Gorthew, a'm dychuel, dychuelit,
 Gorwyd mwy galwant no melwit.
 Am rwyd, am ry, ystof lit,
 Ystof lit llib llain.
 Blin, blaen, blen blenwyd.
 Trybedavt y wledic,
 E rwng drem Dremrud:
 Dremryt, ny welet y odeu, ddogyn ryd:
 Ny welet y odeu dhogyn fyd,
 Mor eredic—Dar digeryd,
 Kentaf digonir Kanwelw,
 Kynnwythic lleithic llwyrdelw,
 Kyn y olo Goundelw,
 Taf gwr mawr y wael Maelderw.

* That is, the unanimous counsel of the hoary Druids.

† The island of Bardsea, which was sacred to the mysteries of the Helio-arkite god, whom the Bard feigns to have foretold the recent calamity by an oracle, accompanied with a prophecy of returning prosperity. This Druidical fraud must have been very seasonable in the days of *Aneurin*.

‡ The original is *ry annet*; but I think my translation is accurate: it is usual, in this ancient copy, to double the *n*, where the preceding vowel is long; thus *cann* for *cân*, *gwynn* for *gwyn*, &c.



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Ysgavl dhisgynnyawd wlawd gymre;
 Nac ysgawt, y redec, ry gre.
 Godiweud godiwes gwlat vre;
 Ny odiweud o vevyl veint gwre.

6.

I will immortalize the form of him who brandishes the spear, imitating, in his career, the ruler* of the mount, the pervader of the land, by whose influence I am eminently moved. With active tumult did he descend to the ravine between the hills; nor did his presence form a running shadow.

Whatever fate may befall the lofty land, disgrace shall never be the portion of this assembled train! †

Here *Gwarchan Maelderw* concludes. What follows in the *Archaialogia*, consists of various fragments of the *Gododin*, and other pieces of the sixth century. In the ancient *MS.* from which I copy, these detached scraps are properly separated from the preceding poem, and from each other, by large capital initials.

* The solar divinity, who, as we are here told, paid the Bard an extraordinary visit in the mystic cell.

END OF THE APPENDIX.

REMARKS

UPON

Ancient British Coins.

BEFORE I dismiss the subject of Druidism, it may not be improper to take some notice of those singular coins, which have
amine how far the design of the engraver harmonizes with that national superstition, which has been transmitted to us by the Bards and mythological Triads.

It is known to most readers, that these coins have been published, as *British*, by Camden and his editors, by Dr. Borlase, and other learned antiquaries; that repeated attempts have been made to explain them, and that, notwithstanding this, the peculiarity of their drawing has not been satisfactorily accounted for.

The reason of this difficulty, as it appears to me, is simply this: the earliest coins of the Britons, like those of most other nations, are impressed with *religious*, rather than with civil or military devices; and the imagery of their national superstition has not been hitherto understood by our medallists.

That these coins are genuine monuments of some nations who occupied ancient Britain, cannot be matter of doubt to the candid critic. They are often found in various districts of this island, and in no other country. It is observed, that they have a remote similarity to some old Gaulish coins, and yet retain a style and character of their own, sufficient to mark them as the property of a distinct people. This is just what might be expected, supposing that they are British, as our ancestors originally sprung from the same stock as the Gauls, with whom they maintained a religious intercourse to the very æra of the Roman conquest, though they had been for many ages locally and

politically distinct from them. And lastly, Camden and his editors have shewn, that many of these coins bear the names of British princes and cities, which are well known in history. And the style and character of the pieces thus ascertained to be British, as well as the figures with which they are charged, unite them indisputably with certain more rude and uninscribed specimens, and prove them to have been the property of the same people.

As to the antiquity of these monuments, it may be remarked, that those which are inscribed with legends, generally present the names of princes who are known to have lived in the century immediately preceding the birth of Christ, or in the first century of our present æra:—as *Cassivellaunus*, *Cunobelinus*, *Caractacus*, *Arviragus*, *Boadicia*, &c. And these have not only inscriptions in Roman characters, but also display a comparative degree of elegance in the design and execution. Here we may imagine the *drawing* of the Briton corrected by the Roman artist: and this series commences with *Cassivellaunus*, who was contemporary with Julius Cæsar.

Upon the uninscribed coins, we generally perceive figures of the same kind; but they exhibit a drawing comparatively rude and uncouth: hence it is reasonable to infer, that they are of somewhat higher antiquity than the more finished specimens; and that they were struck sometime before the Roman invasion; and consequently, were the production of ages, during which the Britons were independent, and their religious and political establishments as yet continued to subsist.

To him who is advanced a single degree in the study of antiquity, the symbols of heathen superstition upon several of these coins, must present themselves at the first glance. We have here the figures of the *sun* and *moon*, well-known objects of British devotion; the figure of *Janus*, the *Saidi* of the Britons; the figure of *Apollo* with his harp, or the *Beli* and *Tydain* of the same people; with many others equally decisive. Several specimens also present masks of different shapes, implying the mysterious nature of the subject. Hence it may be conjectured, that the Britons did not intend these pieces for the common medium of trade, but that they were struck in honour of their gods, in commemoration of the solemnities of their great festivals, and upon other sacred occasions.



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and talismanic, we need not be at a loss to assign the reason why they should have been left behind.

These hints are not thrown out gratuitously. There exists considerable evidence, that the Britons had certain pieces of gold and silver, which they viewed in the several lights here suggested, and which answered the description of several of these coins.

I have shewn at large, that the Welsh people, in the time of their native princes, and even in more recent ages, religiously kept up an imitation of the customs and institutions of their remote progenitors: and here a custom presents itself, which seems to intimate the real use of some of these ancient pieces.

Mr. Owen, in his Dictionary *V. Arian dlws*, takes notice of certain *silver medals*, which were given as the reward of merit to the victors in poetical competition, and also in public sports or games; and observes, that the prize for poetry was marked with a figure of a *chair*; and for music, with that of a *harp*.

Thus, the medal awarded to each candidate bore a symbol of the art, in which he had distinguished himself; and was therefore carefully preserved by him, as a memorial of the honour which he had acquired. Hence we may infer, that those pieces which bore an impression of the gods and temples of the Druids, were regarded as badges of Druidical honours.

Taliesin, who, upon all occasions, is ambitious of proving himself a worthy successor of the primitive Druids, seems repeatedly to hint that this was actually the case. Thus he says—"With the circle of ruddy gems upon my golden shield, do I not preside over the area of blood, which is guarded by a hundred chiefs?" *

Here we find the splendid shield was the appropriate badge of the chief Druid: and what can be implied by the *studded circle* upon the shield of the Helio-arkite god and of his priest, unless it was an image of *Caer Sidi*, the celestial zone, and the circular temple—the same, in fact, which appears upon several of these coins?

Again—in the same poem, the Bard exhibits a piece of

gold, as the credential of his order and distinguished rank.
 “ With my golden precious device upon my piece of gold,
 “ lo, I am that splendid one, who sportively come from the
 “ invading host of the Feryll.”

The piece of gold seems to have been ostentatiously worn, as the public *insigne* of this heathen priest; for he is thus addressed in another poem—“ Come with me into the city, and thou shalt have mead which I have prepared,
 “ O thou, with the *pure gold upon thy clasp!*” *

More passages to the same purpose might be adduced; but, for the present, I leave it to the consideration of the reader, whether these hints do not furnish a just presumption, that some of the singular pieces which still remain, were a kind of honorary medals, which the Druids distributed amongst their disciples, according to their respective ranks and attainments: and if this be admitted, it will follow, that they were not designed as the medium of trade.

I shall, in the course of this Essay, produce some evidence, that certain pieces of gold or silver; which answer to several of these old coins, were also *charms* or *talismans*, and as such delivered to the Druids of Bardism, who took up arms when the Druids sanctified war, for the defence of the country.

But, first of all, let us attentively consider some of the extravagant images which appear upon these reliques of antiquity. Let us select the figure of the horse, upon one of the Karnbrê coins, which Dr. Borlase thus describes.

“ No. XVI. (*see the annexed plate*) is the best preserved coin, as well as largest and most distinct which I have seen of the gold coins found in Cornwall. The profile is well proportioned, and neither destitute of spirit nor expression: and it is somewhat surprising, that an artist, who could design the human face so well, should draw the horse so very indifferently on the other side. The head has two rows of curls above the laureated diadem, and the folds of the garment rise up round the neck, close to the ear. The reverse, a *horse, a wheel, balls and crescents*, as in the rest; it weighs four pennyweights and fourteen grains.”

Our author seems to impute the deviation from nature, in the figure of this horse, to the want of skill in the artist. But I think it impossible to suppose, that the person who drew and executed the human head, with its complex ornaments, should have wanted ability to delineate the more simple form of the animal with accuracy and neatness, had that been his real design.

Instead of this, we here find a *horse* with the head and beak of a *bird*, a body bent downwards in the shape of a *boat*, and little groups of *balls* and *leaves* substituted for legs. It is therefore evident, that something more is here intended, than the mere delineation of a horse.

That the British artists were capable of marking out their design with a certain degree of precision, may also be inferred, from a comparison of this coin with other specimens in the same series. Thus in No. XX. (*see the annexed plate*), we have the same monstrous figure struck from another die; and wherever the figure, called the *horse*, can be traced upon the Karn-brê coins, he constantly presents the head of a *bird*, and the body of a *boat*.

This grotesque singularity, in such a variety of specimens, cannot be wholly ascribed to the rudeness of the designer's art, or to the accidental wandering of an unpracticed hand. Such an uniform departure from the simplicity of nature, must have been the effect of choice, and therefore intended to convey some determinate meaning.

In this favourite figure, then, we are to view some complex symbol, some representation of a group of ideas, which the designer had in contemplation. We must seek for the subject of this symbol in the *civil*, the *military*, or the *religious* affairs of the British people; and, as I have already hinted, we shall find it only in the latter department: for as the symbols upon the British coins allude to religion in general, so they have a particular reference to that *Helio-arkite* superstition, which we have already discovered in the ancient Bards and mythological Triads.* And I cannot regard the most prominent figure on these coins, namely, the monstrous *horse*, with the *head of a bird* and the *body*

* Hence the figures of the *sun* and *moon*, the frequent repetition of *Apollo* and his harp, the *spica* or *ear of corn*, the *galley* or *ship*, and the *lunette*, which represented both the new *moon* and a small boat.



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“ *plate annexed*), but instead thereof, have several members
 “ and symbols adjusted together, in such a manner as to
 “ imitate the shape of a horse, and become, when joined
 “ together, the *emblem*, rather than the figure of that
 “ creature, which the first engraver *knew no better how to*
 “ *design*. These several symbols are not to be explained,
 “ but by comparing the coins in which we find the same
 “ parts inserted in the composition of an entire figure, and
 “ others, in which the same parts are detached and un-
 “ connected.

“ The latter must derive their light from the former.
 “ For example: in No. VIII. you find three of the figures
 “ marked in the table of symbols (*Borlase's Antiq. No. I.*)
 “ In No. IX. there are four of the same symbols.—What
 “ should be the intent of placing such figures, in such
 “ numbers, on these reverses? Why, in No. XVIII. (*see*
 “ *the plate annexed*) and XIX. we find the legs of the horse
 “ made in this unnatural fashion; and it is observable, that
 “ where the horse is not, there these legs, the most useful
 “ parts of this creature, are placed. - - - They are
 “ placed two and two, with a *ball* or wheel between them,
 “ as in the coins which have the horse entire. Between
 “ them, the *half moon* (of which by and by) *dips his convex*
 “ *part* somewhat in the manner of the horse's barrel, above
 “ which, *another crescent-like bunch forms the back*; a round
 “ *ball turns* to shape the buttock, and on the fore part a
 “ *thick handle of a javelin slopes upwards from the breast, to*
 “ *form the neck and crest of the horse.*” (*Borlase's Antiq. of*
Cornwall, p. 276.)

Thus far Dr. Borlase, who only contemplates the civil and military affairs of the Britons, and imputes every deviation from nature to the rudeness of the engraver's art. But as I have shewn, that the entire figure, called the *horse*, was a symbol of the British Ceres, so it appears that each of the heterogeneous parts which enter into the composition of that figure, was symbolical of something in the mystical establishment of that goddess.

Kêd, or Ceridwen, was an imaginary genius, supposed to preside over the sacred ship; and in these coins a detached *lunette*, or *boat*, is actually substituted for the body of the horse; and in one specimen, that part presents the elevation of the *Cromlech*, *Maenarch*, or *Maen Ketti*, which

covered the cell of that divinity; whilst the back of the figure is composed of a crescent, the celestial symbol of the same mystical personage.

Instead of the hinder parts of the horse, we remark certain hollow *circles*,* or *ovals*, exactly resembling those circular and oval temples which embellish the *Antiquities of Cornwall*, and to which the Bards so frequently allude.

As a substitute for the neck and crest, either a *staff*, or the *branch of some evergreen*, slopes upwards, from the direction of the boat, which constitutes the centre of the figure. This staff or branch I regard as the *gestamen* of the priests—the *Hudlath* and *Hudwydd*, or *magical wand*, mentioned by Taliesin; and the *branch* which was carried by the Bard, as the badge of his sacred character, and of which Aneurin says—“ That *branch* might whisper, before
“ the fierce onset, the effectual songs which claimed obe-
“ dient attention—the songs of Llywy, the assuager of
“ tumult and battle. Then would the sword retire to the
“ left side, the warrior, with his hand, would support the
“ empty corslet, and the sovereign, from his treasure chest,
“ would search out the precious reward.” (*Gododin*, Song 25.)

The *head* and *beak* are those of a *bird*, that is, of *Ceridwen*, the *hen*; and the legs are composed of little strait bars, of equal length and size, which may be referred to those *lots* or *tallies*, so often mentioned by Taliesin and Merddin. These tallies are generally mounted at both ends by thick *rings*, or perforated *globules*, which I can compare to nothing but the sacred *glains* described in Camden's *Denbighshire*.

This complete figure of a *horse*, therefore, as here depicted, seems to have represented, not only the *person* of the British Ceres, but also the whole of her mystical establishment. The belly was the sacred *ship*, of which that goddess was the representative genius. The back was the *moon*, her celestial emblem. The hinder part of the body constituted the *sacred circle*, which inclosed the *Maenarch*, *stone ark*, or womb of the goddess, in which her aspirants

* In Camden's coins, which seem to have been struck in ages when our mythologists paid more regard to the simplicity of nature, we generally find these circles distinct from the figure of the horse.

were regenerated. The neck was the mystical *staff*, or *branch*, carried by her priests, as the badge of their office and authority. The legs were the *lots* or *tallies*, by which her will was interpreted, and these were guarded by the mystical *glains*, the appropriate insignia of her votaries; whilst the head and beak represented that *bird*, whose form she had assumed, with some allusion, perhaps, to the birds of *augury*, mentioned by Taliesin and Merddin.

Such is the whimsical fancy of heathenism. It is not my business to defend its various conceits, but only to point them out, and explain their meaning, as well as I can. I may, however, vindicate the cause of my countrymen so far, as to remind the reader, that the unnatural combination of parts, in the forming of sacred symbols, was not peculiar to them. The pagans of most barbarous nations had gods equally monstrous, and perhaps more inexplicable. The various symbols which make up the image of the British Ceres, are agreeable to general mythology. Mr. Bryant has shewn, that Ceres was the genius of the ark; that a *boat*, or a crescent, was her symbol; that she was the same character as *Hippa*, the *mare*; and that she was generally attended by her favourite *bird*.

Were the image of this goddess, with her British emblems, to be designed by a Greek or Roman, in the meridian age of their refinement, he might represent her as a venerable matron, seated in a boat, with her various attributes disposed about her in decent order. But the unrefined Britons were satisfied with a grotesque figure, which comprehended the various emblems of their goddess, and, as we learn from Taliesin, such figures were introduced into their sanctuaries.

In the light with which I view the British coins, I cannot help admiring the precision with which they display very same mass of superstition, which I had already contemplated in the Bards and the Triads. There I had traced the lore of Druidism in written language, which, though mystical, was seldom impenetrably obscure: here I read the same legend, impressed upon tablets of *gold*, and *silver*, and *brass*.

The reader will have gathered from the preceding Essay, that though the mythological horses of the Britons are not



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As in the Karn-brê coins, the *boat*, the *circular temple*, the magic branch, &c. constitute the several parts of the mystical horse, so, in the present instance, we find that important vase, which was of indispensable use in the sacred mysteries, intimately connected with the *person* of the Arkite goddess.

The symbolical animal supports upon its head a *circle*, or *disk*, containing three small *rings*, or *balls*. These diminutive figures, which embellish most of the British coins, must have had some definite import. The *Ovum Anguinum*, described by Pliny, was esteemed in Gaul, *Insigne Druidis*, the *peculiar badge of a Druid*. The same was known in Britain, where it was equally respected: hence the Bard says—"Lively was the aspect of him who, in his prowess, had snatched over the ford, that *involved ball*, which casts its rays to a distance, the splendid product of the adder, shot forth by serpents." (See *Append.* No. XIV.) I have shewn, that the *glain*, or *glass ring*, was a similar mark of distinction amongst our heathen ancestors: and I presume that the *balls* and *small rings* upon the British coins, are intended for some of those sacred trinkets; and that they are introduced as *emblems of those characters* who had a right to carry them. Hence the presence of the *ovum*, or *glain*, implies the presence of a *Druid*, or *priest*. And the three balls, inclosed within one circle, and supported by the mystical goddess, may be viewed as symbols of the three orders of the priesthood—the *Druids*, properly so called, the *Bards*, and the *Ovates*.

Over the sacred vase is a large *studded circle*, raised upon the ground of the coin, and inclosing another circle, with four raised studs in the centre. As in these coins we often find similar circles, encompassing an appropriate part of the field, and ambitiously exhibited, I conclude they also must have had some determinate meaning. Medallists have sometimes called them *strings of pearl*: but here is no appearance of *strings*, and the studs are, beyond all proportion, too large for pearls. It may also be remarked, that the studs are not adjusted as ornaments of the principal figures, nor thrown carelessly down, as if they were intended for the display of riches; but, on the contrary, they are disposed *on the field* in regular order, as the outlines of *permanent demarkation*. I therefore regard them as figures

of those circular temples, which are so frequent in several districts of Britain, and some of which are ascertained to have been sacred to Ceres, and those characters which were honoured in society with that goddess.

On the coin before us we have, then, the circular temple, with its central *Adytum*, or sacred cell, inclosed within a raised mound, as we often find it in British monuments.

On one side of this temple, and over the vase, is a figure resembling a *rose*, which probably all t pla and flowers employed in the preparation of the cauldron; or to the flowers which the Bards and Druids wore at the solemn festivals.

The reverse of this coin gives a duplicate of the mystical animal, as well as of the temple, and the disk with the three connected balls. But the horse is now delivered of his load, the season of the great solemnity, when the cauldron was produced, is now past. Two of the horse's feet rest upon a small chest, or some such thing; the disk is taken down from his head, and he is in the act of depositing a figure like the leaf of a *trefoil*, which was the symbol of union in the three orders. This coin is wholly occupied by memorials of the worship of Ceres.

No. 8 (*see the plate annexed*) is a gold coin which, in the figure of the horse, displays the free hand of the British mythologist, contemning alike the simplicity of nature, and the elegance of art. Though the group of heterogeneous members produce something like the rude outlines of a horse, just enough to procure it that name amongst antiquaries, nothing can be more dissimilar to that animal in all his parts.

This *horse*, like those on the Karn-brê coins, has the sharp beak of a bird—so Ceridwen assumed the shape of a bird, and was emphatically styled the *hen*. This horse, upon his bird's head, has a *high crest*—so Ceridwen was described as *Iâr ddu gopawg*, a *black, high-crested hen*. This crest is *divided*—so Ceridwen was *Iâr grafrudd*, *gri-besgar*—a hen with red fangs, and a *divided crest*. And the divided crest is curved into the *horns* of a *cow*, or the shape of a *crescent*; but the *cow* and the *crescent* were symbols of Ceridwen.

The body of the horse is bent downwards, so as to re-

semble a *boat*, or the hulk of a *ship*. Thus Ceridwen presented herself to the eyes of the noviciate, in the combined form of a *bird*, and a proud *mare*; and, at the same time, began to swell out *like a ship on the waters*. That the curvature of the body is actually intended to imitate a *ship*, or *boat*, is evident from the Karn-brê coins, and several others, in which the simple and *detached* figure of a boat is substituted for the body of the horse. This is therefore the image which Taliesin contemplated with dread and astonishment, upon his entrance into the mystic hall of Ceridwen.

Instead of feet, this horse, like those of the Karn-brê coins, has short, detached figures, resembling billets, or tallies of wood, and these are headed with the sacred glains. Such feet, as I have already hinted, seem to represent those tallies or lots, so often mentioned by the Bards as means of divination, or of discovering the will of the gods; and the priests, symbolized by the glains, were the interpreters.

This grotesque horse holds in his mouth a luniform figure, resembling a covered coracle, or British boat. It may be recollected that Ceridwen, the *mare-bird*, covered her aspirant in a small coracle, and carried him into the sea.

Three *Ova* are suspended from the tail of the horse, and appear as if they were dropping to the ground. These are, probably, the three orders, symbolized by the *Ova* proceeding from the mystical sanctuary, which is described as the womb of the goddess.

On each side of the neck is the *trefoil*, or emblem of union amongst the three orders. These seem to have fallen from a coracle, which is reversed or emptied under two circular temples.

Under the belly of the horse, we remark a plain circle, inclosing a wheel. In the same situation, we sometimes find a studded circle, or concentric circles, and sometimes a female figure rising to view.

Mr. Walker, in his notes upon Camden's coins, says, that "The wheel under the horse, amongst the Romans, " intimated the making of an highway for carts, so many " of which being, in the Roman times, made in this " country, well deserved such a memorial." Upon which passage Dr. Borlase remarks—"What the wheel signified



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the *goddess of victory*, a title assumed by the famous Queen of the Iceni.

For my own satisfaction, I have examined most of the symbols on the ruder and uninscribed coins, and found them, in general, consistent with Bardic imagery; but for the present, I shall only request the attention of the reader to a few specimens which present inscriptions in Roman characters, and which appear to have been struck between the æra of Cæsar's invasion, and the full establishment of the Roman government in this country.

In this series, the designs are more elegant and simple. We may suppose that they were executed by Roman artists, or else that the British engravers had improved by their intercourse with the Romans. It may be curious to ascertain, whether these carry any marks of the national superstition, which appears in the older specimens.

The first of this description in Camden's collection, which carries the figure of the horse, is No. 3, Tab. 1. (*see the plate annexed.*)

This is a gold coin, attributed to *Cunobeline*, a British king, who lived in the reigns of Augustus and Tiberius. On the one side, we read the word CUNO, which has been considered as an abbreviation of this prince's name; and on the other, CAMU, implying Camulodunum, his principal city.

But here it must be remarked, that CUNO is found upon coins that bear a great variety of heads, sometimes *female* heads; and upon others which have no head at all. Hence it may be presumed, that this inscription has a close affinity with the British word *Cûn*. a *chief*, or *sovereign personage*, which may be translated *Dominus*, or *Domina*, as the case shall require.

Instead of the head of Cunobeline, the coin before us displays an *ear of corn*, which was an attribute of Ceres, even amongst the Britons: for she is styled by the Bards, *Ogyrven Amhad*, the *goddess of various seeds*: and we are told—"The dragon chief of the world (the Diluvian patriarch) formed the curvatures of *Kýd* (her sacred boat), which passed the dales of grievous waters (the deluge), having the fore part stored with *corn*, and mounted aloft,

“with the connected serpents.” In the mystical process, the Arkite goddess devours the aspirant, when he has assumed the form of a *grain of wheat*: and that aspirant says of himself, that he had been a *grain of the Arkites*, which had *grown upon a hill*. Hence the priests of this goddess are styled *Hodigion*, *bearers of ears of corn*; and it was the office of Aneuin, her distinguished votary, *Amwyn ty-wysen** *gortiro*t—to *protect the ear of corn on the height*.

Thus it appears, that this symbol was sacred to the Arkite goddess: it cannot, therefore, have represented Cunobeline as a British king, or have appertained to him, unless he was one of her priests, or, at least, an adept in her mysteries.

On the reverse of this coin is the *horse*, or rather the *Hippa*, or *mare*, whose form this divinity had assumed. The animal does not here exhibit the wild extravagance of a British mythologist; yet it carries certain emblems to mark its mystical character.

Over the back is a small *ring* or *ball*, from which a *flame* appears to ascend. Close to the mouth is a second ball, and at the other extremity a third.

The *Ovum* or *Glain* being the symbol of a priest, we may infer that the *Ovum* over the back of the horse, with its *ascending flame*, represents the presiding priest, who kept up the perpetual fire of Ceres. To this *fire* we have frequent allusions in the Bards, particularly in the songs of the Gododin.

As for the other two *balls*, or *Glains*, their peculiar situation seems, especially when compared with the ruder specimens, to allude to a *certain process* in the British mysteries. These figures being regarded as emblems of devotees, we may recollect, that both scribes his initiation, represent the mystical *mare* as devouring her novice, and afterwards reproducing him as her own offspring..

Under the belly of the horse we remark a studded circle,

* It may be proper to apprise the mythologist, that *Tywysen*, the *Spica*, also implies a general, but obscene symbol of heathenism. The curious may see an example, *Camb. Reg.* V. II. p. 307.

inclosing a protuberant mass, or else a concentric circle. This I have already remarked, as a symbol of the goddess of the silver wheel, who guarded the limits of the British temple.

This coin, therefore, relates solely to the honours of the British Ceres, and to those characters which superstition had placed in her retinue.

No. 5, Tab. 1. (*see the plate annexed*), is a silver coin, which has the name CUNOBELINE at full length: but whether the head is that of the prince who bore this title, or that of the British Apollo, must remain a question, as it has no peculiar attribute. It must be understood, that *Cún* implies a lord or lady; and *Belin* is the name of the British Apollo, or of the Helio-arkite god, the same as *Hu*: (*see Append. No. XI.*) so that *Cunobelinus* is nothing more than *Dominus Belinus*, or *Dominus Sol*.*

I have had occasion to observe in the preceding Essay, that it was a general practice amongst the old British princes, to assume some title of the god to whom they were devoted: and it must have been in consequence of this custom, that we had a celebrated prince, in the reigns of Augustus and Tiberius, styled *Cunobelinus*. This does not seem to have been his real name, but merely an assumed title; for we are told he was the father of the renowned Caractacus. (*See Baxter's Glossary. V. Caractacus.*) Yet the Bards and Triads always mention the father of that prince by the name of *Brân*, *Biennus*, or the raven.

the representative of a character, of which
boat, in the form of a crescent, was also

Mr. Bry

to the moon or the boat, was an emblem of the Arkite goddess. The same thing appears in our national mythology.

* That the Britons understood this as a title of their Apollo, is evident, from No. 7 of this table, where Apollo appears playing upon his harp, with the inscription *Cunobe*; and from No. 23, which presents the same figure of Apollo, with the name CUNOBELI, *Dominus Beli*. So Merddin mentions the seven sacred fires (q. planets) of which Cunobeline was the first. (*Append. No. IX*) And in the poem called the *Talisman of Cunobeline*, he is represented as a demon-god.



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To *Tasc*, the letters *ia*, *ie*, or *io*, are often added. In order to account for them, I must observe, that *De*, *Dia*, and *Dio*, in several Celtic dialects, implied, *God*, *of God*, *sacred*, or *divine*. The Irish language supplies them all, either as distinct words, or in composition: and in this language the *d* is silenced by a point, or an *h*; so that *Tasc-dhe*, *Tasc-dhia*, *Tasc-dhio*, would be pronounced *Tascie*, *Tascia*, *Tascio*, the *divine* or *sacred pledge*. It may fairly be presumed, that our engravers spelt their legends as they were pronounced.

The reader will recollect that the Arkite goddess presided over *corn*; that she was represented as a gigantic *woman*, and that her favourite symbols were a *mare*, a *bitch*, and a *sow*. We shall find the word *Tasc* enter into the composition of legends which allude to her worship, under each of these symbols. Thus in Camden's first table, No. 23, we have the human head of this goddess, with the legend *Tasc van it*.

In the composition of Irish words, *Bhan*, pronounced *Van*, implies a *woman* or *lady*; and *Ith*, anciently *It*, is *corn*. In Welsh composition, *Wen* implies a lady, as in the sacred titles, *Cerid-wen*, *Ol-wen*, &c. and *Yd*, anciently *It*, is *corn*: so that *Tasc Van It* imports, *pledge—of the lady—of corn.*

Mr. Whitaker has published a coin (*see the plate annexed*), in which this goddess appears under the combined image of a *woman* and a *mare*, with the legend *Tasc 'Ia No Van It*.

Naoi, in Irish, implies a *ship*; and I have shewn that the Bards use *Naw* in the same sense, and that *Aw*, in a hundred instances, are contracted into *o*. *Tasc ia no van it*, implies, therefore, *the sacred pledge of the SHIP of the lady of corn*.

The same author has published a coin,* on which a child appears mounted upon a *dog*, with the abbreviated legend, *Tasc No Va—pledge of the ship of the lady*.

This must appear obscure, till we recollect that Ceridwen assumed the form of a *bitch*, chased the aspirant, represented as an *infant*, and in the mystical process caught him, and inclosed him in the sacred *boat*.

* See Hist. of Manchester, V. I. p. 342, and V. II. p. 67. 2d Edit.

The reader has seen a curious mythological tale, in which this *lady*, or her *ship*, is represented under the name and figure of a sow. And in Camden's table, No. 22, we see the image of the mystical sow, with the legend TASC NO VAN IT, *pledge of the ship of the lady of corn*.

mythology, which ascribed these several symbols to one and the same mystical character? On Camden's coin, No. 16, we have the horse in his natural shape, and in good proportion, but without any peculiar attribute, excepting the inscription ORCETI. This evidently consists of two British words: OR is a *limit, circle, or sanctuary*; and Céd, anciently written Cet, is one of the most familiar names of the British Ceres. It often occurs in the passages which I have quoted, and in the Appendix. This goddess was also called CETI, or Cetti: thus I have shewn that the Cromlech, which covered her sacred cell, was called *Maen Cetti*, the stone of Cetti. The Roman engraver having, for the sake of neatness, omitted the *studded circle, or temple of Ceres*, which generally accompanies the mystical horse, thought proper to identify his subject by adding the legend, *Or Ceti, the sanctuary of Ceti*.

On another of Camden's coins, No. 32, we perceive a female head, with the legend DIRETE. History mentions no *queen* or *city* of this name; but in our old orthography, *Direit*, and in the modern, *Dyrreith*, is a title of the mystical goddess, who is introduced by that name in the *talisman of Cunobeline*, where she assumes the form of a *horse*, and carries the generous hero to battle and victory.

These inscriptions, combined with the various symbols which have been remarked, are to me demonstration sufficient, that these coins are to be explained only by the mythological imagery of the Bards.

But almost every medallist who has taken them up, perceives, exclusive of the symbols I have mentioned, the figures of *warriors, pieces of armour, and other military implements*.

All this seems perfectly to accord with one of the uses to which they were applied.

I have promised to produce some evidence, that certain pieces of gold and silver, which answer the description of several of these coins, were regarded by the old Britons as *charms* or *talismans*, and as such delivered to those votaries of Baidism, who took up *arms*, when the Druids sanctioned *war*, for the defence of the country. What I have now to add, will shew the high probability of this curious fact, if it will not ascertain its absolute certainty.

Part of Taliesin's poem, in which he commemorates the mythological horses, has been presented to the reader. (*See Append. No. V.*) The Bard introduces the subject with a hymn to the sun, in which he mentions the steed of that luminary, and concludes the poem with a recital of certain symbols of Diluvian lore: whence it may be inferred, that the matter which occupies the intermediate space, pertains to the same Helio-arkite superstition.

This part of the poem is filled with an account of certain celebrated horses; and the Bard does not mean the *living animals*, but mere figures, which were the subject of *magical* preparation; for thus he brings forward his catalogue.

Nid mi gwr llwfr llwyd,
Crwybr, wrth clwyd,
Hud fy naa garant.

“ I, the grey-headed man, am no remiss character, concealing under a hurdle the *magic* of my two friends.”

And as it may be presumed, that these magical figures are the same to which the Bard alludes in other passages, it is evident that they were impressed upon pieces of gold and silver; for Taliesin tells us (*IV. Archaiol. p. 28*)—

Atuyn cant-ag ariant amaerwy—
Atuyn march ar eurgalch gylchwy.

“ Beautiful is the *circle* with its *silver border*—Beautiful is the *horse* on the *gold-covered circle*.”

As certain Druids, under the name of *Pheryllt*, were famous for some magical preparations in metal, so their art comprised the formation of these talismans, whatever they were: and to this the same Bard evidently alludes, when he says—(*IV. Archaiol. p. 34.*)



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“ And others of mysterious power, against the affliction
“ of the land.”

Let us now consider the shape of these talismanic horses, and we shall be convinced, that they are precisely the same monsters which are exhibited in the tables of Camden and Borlase.

The first pair are described as *Deu dich far dichuant*, “ the two hen-headed, unbiassed steeds.” These are the horses of the old coins. Then comes *Pybyr llai llwynin*, “ the strenuous horse of the gloom of the grove,” a name which marks his connection with the prevailing superstition. To him is subjoined, *Cornan cynneifawg*, “ the accomplished horse of the crescent.” This is the same which carried *Cynvelyn* and his companions to see the sacred fires of the Druids. (*W. Archaiol.* V. II. p. 20.)

To this succeed *Tri charn aflawg*, “ three horses, having the hoof, or foot, secured with a band.” They seem to be of the same kind as *Carngraff*, the horse of *Brân*, or *Cunobeline*, which had the ring, or band, round his foot. (*W. Archaiol.* p. 167.) And the same as *Carn Gaffon*, “ the horse which was hoofed with a circled staff,” mentioned in the talisman of *Cunobeline*. And thus *Carn Aflawg* describes those horses, whose feet consisted of little staves, capped with thick rings, such as I have remarked in the *Karn-brê* coins, and in some of Camden’s collection. Another of these horses was—

Cethin, March Ceidiaw,
Corn avarn arnaw.

“ *Hideous*, the horse of *Ceidio*, which has the horn of
“ *Avarn*.” Whatever the word *Avarn* may imply, I have remarked in Camden (Tab. I. No. 8. see annexed plate), a horse which truly answers the name of *Ceithin*, *hideous*, or *monstrous*, with a pair of large horns. This is a gold coin; and the Bards speak of the gold of *Avarn* (see *Owen’s Dict. in voce*), as having a power to arrest or pervert judgment—these tokens may have had the same influence, *ad victorias lutium*, as the *Ovum Anguinum*, described by Pliny.

These remarks upon Taliesin’s *Canu y Meirch*, may serve to prepare the reader for an attentive perusal of the curious poem, called *Gwarchan Cynvelyn*. “ THE TALISMAN OF

In the opening of the poem, the Bard announces his charm, as comprising, 1. *Gorchegin*, the high shoots, such as were used in the formation of *lots*, or *omen-sticks*; 2. *Gweilging*, the wand or *gestamen* of the divining Bard; and 3. *Torch*, the wreath or coil.

This word generally implies the wreath or torques of gold which the noble Briton wore about his neck; but Aneurin uses the term, to describe the diadem or wreath that surrounded the temples of a prince—*Torchawr am rân*: and it is here called the wreath of the *unobstructed pervader*; that is, of the *solar divinity*, whose laurel wreath so frequently occurs upon the old coins, together with the *lots*, and the *sacred wand* or *branch*.

Mr. Owen's copy, instead of *Trychdrwydd*, the title of the Helio-arkite god, reads *Twrch Trwyth*, the boar of the spray, a personage often introduced in the ancient tales. But whether this variation is from authority, or conjectural amendment, it comes nearly to the same point. The mythological boar and sow were the Arkite god and goddess. The boar of the spray was the son of *Taredd*, the pervasion; and *An Taredd* is a name of the deluge. (See Appendix, No. XII.) Edward Llwyd quotes the following passage relative to this character, out of an old mythological narrative.

Ny lada'vd namyn un parchell, o voch y
Twrch Trwyth. Gouynnvys y gvyr y
Arthur, beth oed ystyr yr hych hunnv:
Y dyvavt ynte, *Brenhin uu*.*

“Of the swine of *Twrch Trwyth*, only one little pig was slain. The men inquired of Arthur, the import of that hog; and he replied, *He was a king*.”

But what figure were the shoots, the wand, and the wreath or circle, when duly adjusted, to produce upon the face of the Bardic talisman? We find it was the figure of a horse. This horse, however, was of the same monstrous shape as those which we often contemplate upon the ancient coins.

In the first place, he is named *Try-Chethin*, thoroughly monstrous or hideous, which is the same as the *Cethin* of

* Yst. K. ab Kilydb. Archaiol. Brit p. 236.



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chan Cynvelyn, the talisman of Cunobeline. It must then have consisted of certain pieces, ascribed to Cunobeline, which contained a magical device. It is known to every antiquary, that this is the name which most frequently occurs upon the British coins: and as it implies *Dominus Belinus*, sc. *Sol*, those specimens which exhibit the attributes of the solar divinity, though they want the title, may be deemed sacred to him.

This talisman was regarded as the highest acquisition of magical rites, and as the shield of the sacred festival, with which the man of fortitude repelled the affliction of his country.

To this reputation it must have had an undoubted claim, could the Bards have made good all their assertions in its favour. For it was announced as an infallible pledge, that Cynvelyn himself (here the magician must mean the *demon god*), and a goddess, named *Dyrraith*, would assume the forms of *horses*, and carry the patriotic heroes through the perils of battle; whilst the *Gwylion*, or *Gallicenæ*, those mysterious priestesses, or island nymphs, who had the power, *se in qua velint animalia vertere* (Pomp. Mela, L. III. c. 8.) to assume the form of whatever animals they pleased, would attend the expedition, and pronounce their blessing upon the sanctified cause.

DYRRAITH, who is here associated with the Helio-arkite god, is described as of equal rank with *Mor-ion*, *Janus Nauta*. As her name implies she was the goddess of *fate*, or *necessity*, the same who conducted the Ogdoad through the deluge (*see Append. No. III.*), and therefore the *Arkite goddess*, who was venerated in the form of a *mare*.

Dyrraith is, undoubtedly, the same name which appears upon the old coins, under the softened orthography of *DI-RETE*. Her head is that of an unadorned female, and the reverse has the horse, with some complex figure upon his back. (*See Gibson's Camden, Tab. I. No. 32.*)

When it was requisite for the defence of her votaries, the British Ceres assumed the character of a fury, and in that department she appropriates a variety of names,

Mr. Baxter (*Glossar. Antiq. Britan.*), under the article *Andrasta*, has remarked the following—*Etiam hodiè An-*

dras, &c.—“ Amongst our Britons, even of the present
 “ day, *Andras* is a popular name of the goddess *Malen*, or
 “ the lady, whom the vulgar call *Y Vall*, that is, *Fauna*
 “ *Fatua*, and *Mam y Drwg*, the *Devil's dam*, or *Y Wrach*,
 “ the old hag. - - - Some regarded her as a flying
 “ spectre. - - - That name corresponded not only
 “ with *Hecate*, *Bellona*, and *Enyo*, but also with *Bona*
 “ *Dea*, the great mother of the gods, and the terrestrial
 “ *Venus*. - - - In the fables of the populace, she is
 “ styled *Y Vad Ddu Hyll*, that is, *Bona Furva Effera*;
 “ and, on the other hand, *Y Vad Velen*, that is, *Helena*,
 “ or *Bona Flava*. - - - Agreeably to an ancient rite,
 “ the old Britons cruelly offered human sacrifices to this
 “ *Andrasta*; whence, as *Dion* relates, our amazon, *Von-*
 “ *dicca* (*Boadicia*) invoked her with imprecations, previous
 “ to her engagement with the Romans. The memory of
 “ this goddess, or fury, remains to the present day; for
 “ men in a passion growl at each other, *Mae rhyw Andras*,
 “ *arnochwi*, *Some Andrasta possesses you.*”

And again, under the article *Minervæ*.

“ *Malen* is a popular name amongst the Britons, for the
 “ fury *Andiasta*, or, as the vulgar call her, the *Devil's*
 “ *dam*. Fable reports, that she had a magical horse, called
 “ *March Malen*, upon which sorcerers were wont to ride
 “ through the air. Whence the common proverb seems to
 “ have taken its rise—*A ga r Varch Malen dan ei dor*
 “ *ydd â—What is gotten on ck of the horse of Malen,*
 “ *will go under his belly.*”

This magical horse of tradition is, undoubtedly, the same which our tuneful wizard is conjuring up in the poem before us: and, from the description of his points, he may surely be recognized in the portentous monsters, which are found upon the old British coins. Here it may be remarked, that the office of our Bard was not to design the figure of the horse, or to strike the talismanic coins. They had been already formed and deposited in a sacred stream,* from

* I have remarked (Sect. II.) that it was a custom of the Celtæ, *mergere*, to sink or deposit their gold and silver in sacred lakes or streams. As this rite was performed under the direction of the priests, or Druids, they knew undoubtedly where to find their treasure again, when it was wanted. Thus the Bard speaks of the recovery of the old talismanic pieces of *Tychdrwydd*, the unob-

whence he was, *ritually*, to procure them, and deliver them, *auspiciously*, to their respective claimants. But let us hear his words.

GORCHAN KYNVELYN.

I.

Pei mi brytwn, pei mi ganwn,
 Tardei warchan, gorchegin,
 Gweilging, torch Trychdrwyt.
 Trychethin trychinfwrch
 Kyrchesit, en avon,
 Kynn noe geinnyon.
 Tyllei garn gaffon,
 Rac carneu riwrhon
 Ryveluodogyon.
 Esgyrn vyrr, vyrrvach varchogyon,
 Tyllei Ylvach
 Gwryt govurthiach.

CUNOBELINE'S TALISMAN.

I.

Were it that I performed the mystic rite: were it I that sung, a talisman would spring forth—the *high shoots*, the *wand*, the *wreath* of the *unobstructed pervader*.* The most *hideous form*, even that which is cut off from the haunches, should be procured in the river, rather than his beautiful steeds.

The (horse),† which is hoofed with the capped stick,

structed pervader, who was the same as *Cunobeline*, *Dominus Sol*; and it is remarkable, that he prefers as most efficacious, those which resemble the *Karn-brê* coins; and exhibit the monstrous figures, cut off at the haunches. These pieces, then, were deemed magical, and duly concealed by the Druids, in order to be re-produced upon some urgent occasion.

* That is, the solar divinity, who is often described by similar epithets. See *Append. No. II.* It appears from this poem, that he was the same as *Kynvelyn*.

† As it is the property of this kind of poetry to be dark and mysterious, the word *Märch*, *horse*, is not introduced; but the *horse-hoofs*, *horse-tails*, and *horse-*



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nowned yellow mead.* Again shall he be covered with gore, from the battles of Cunobeline.

3.

Kynvelyn gasnar,
Ysgwn̄, bryffwn bar,
Goborthiat adar,
A'r denin dwyar,
Dyrreith, grad Voryon,
A dan vordwyt haelon:
Kyvret, kerd Wyllyon,
A'r welling diryon.
Teyrn tut anaw!
Ys meu e gwynaw,
Eny vwyf y dyd taw.
Gomynyat gelyn,
Ehangsett ervyn.
Gochawn kyrd keinm̄yn
Yw gwarchan Kynvelyn.

3.

Cunobeline the indignant, the lofty leader of wrath, pamparer of the birds of prey, and that divine allurer, *Dyrreith*, of equal rank with *Morion*, shall go under the thighs of the liberal warriors. In equal pace shall the *Gwyllion* proceed, with the benign blessing.

Supreme ruler† of the land or harmony! It is mine to lament him, till I come to the day of silence. Hewer down of the foe, the weapon should have been stretched forth. Amongst the splendid acquisitions of the mystic lore, the most majestic is the talisman of Cunobeline.

4.

Gorchan Kynvelyn, kylchwy wylat,
Etvyn gwr gwned gwyned e wlat.

* This is a horrid picture of Hengist, issuing forth from the great banquet, covered with the blood of the British nobles. The Bard denounces, that he should, ere long, be stained with his own gore, from the assault of Cunobeline, or the solar divinity: so Aneurin describes his defeat before the *bull* of battle, and the *herds* of the roaring *Beli*.

† Probably the chief Bard, who was slain at the feast, and deplored by Cuhelyn and Aneurin.

By thus intermixing lamentations for the dead, with the eulogia of his talisman, the Bard seems to insinuate, that the woful catastrophe might have been prevented, by a timely exhibition of his vaunted charm.

Dychiannawr dewr; dychianat
 Eidyn gaer, gleissyon glaet,
 Kyverthrynneit.
 Kein dy en rud, enys, gwerth rud
 Volawt, ved, meirch.
 Eithinyn neut ynt blennyd!
 Gwarchan Kynvelyn, ar Ododin,
 Neus goruc, O dyn, dogyn gymhwylleit!
 E wayw drwn, oreureit—a'm rodes,
 Poet yr lles yw
 Etmygir e, v
 Wrth rif, ac wrth rann.
 Pan vyrywyt arveu,
 Tros ben cat vleidyau,
 Buan deu, en dyd reit.

4.

The talisman of Cunobeline is the shield * of the festival, with which the man of fortitude repels the affliction of his country.

The brave are lamented; and let the Caer of Eidyn † (the living one) bewail the blue-vested, ‡ illustrious men, who were martyred together. Yet fair is thy ruddy genius, § O island, meriting the glowing hymn, the mead and the steeds.

Does not the furze bush burst forth into a blaze! And has not the talisman of Cunobeline, upon Gododin, || made a sufficient commemoration, with a direct impulse?

As for him who consigned to me the shaft of the gold-

* Hengist had excluded shields from the festival; but, it seems, this charm would repair the injury which ensued upon that occasion, and enable the patriotic warriors to drive out the invader of their country.

Such infallible trinkets must have often deceived the wearer; but an ill-omened expression, or the slightest instance of misconduct, was always sufficient to account for the accident, and support the credit of the solemn impostor.

† This is mentioned in the Gododin, and in Gwarchan Maelderw. It seems to imply the great temple.

‡ The Bards were distinguished by their blue garments.

§ Gén, or En, a spirit, or intelligence—the presiding divinity.

|| It should seem, that the Bard imputed his escape from the feast, and consequently the opportunity of composing his Gododin, to the virtue of his talisman.

covered circle,* may it be for the benefit of his soul! He, the son of Tecvan,† shall be honoured, in numbering, and in distribution—the grandson of the *horn of battle*—that pillar of sun-beams. When weapons were hurled over the heads of the wolves of battle, with speed did he come forward in the day of distress.

5.

Trywyr, a thriugeint, a thrychant,
I vreithyell Gatraeth yd aethant:
O'r sawl yt gryssyassant,
Uch med menestri,
Namen tri, nyt atcorsant.
Kynon, a Chadreith, a Chathlew, o Gatnant;
A minheu, o'm creu, dychiorant
Mab coel kerth, vyg werth y a wnaethant;
O eur pur, a dur, ac aryant.
Evnyved, nyt nodet, e cawssant:
Gwarchan kyrd Kynvelyn kyvnovant.

5.

Three heroes, and three score, and three hundred,‡ went to the mixed assembly of Catraeth: of those who presented themselves in haste before the distributors of mead, none but three returned, namely, Kynon, and Cadreith, and Cathlew, of Cadnant—I also, with my bloody wound, was bewailed by the sons of the awful omen (sacred fire), who contributed my ransom in pure gold, and steel, and silver.

The portable sacred pledge, unobserved, have they obtained. Cunobeline's mystic talisman they possess in common.

Thus ends the poem upon the talisman of Cunobeline.

Being now about to take my leave of the reader, I would request his attention to these memorable facts. The old Britons, as their own writings testify against them, in an

* This shaft was probably the *Hudlath*, magic wand, or the *Cangen*, branch, which was carried by the divining Bard.

† Perhaps an error of the copyist for *Tenevan*, the traditional father of Cunobeline.

‡ These were the heroes whose fall is mourned in the *Gododin*; which see.



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the Bards and Triads, that it is evident, our writers and engravers had precisely the same system in view. And this unity of design gives the strongest support to the credit of our national monuments.

The fabrication of the coins cannot be stigmatized as a modern device for the purpose of elucidating the Bards: nor will the judicious critic assert, that the works of the Bards are recent forgeries, with a view to the explanation of the coins. Both the one and the other have remained inexplicable for ages; but, in my opinion, they may now be regarded as consistent, not only amongst themselves, but also, allowing for local peculiarities, with the most ancient and general system of mythology, developed by two of the first antiquaries of our age.

The Bards, the mythological Triads, and the coins, are therefore proved by mutual evidence, in which there can be no collusion, to be genuine monuments of superstition of Britain.

And they unite in their testimony, that this superstition, notwithstanding the singularity of a few minuter features, could boast of no great and fundamental principle, which was appropriate to itself. Like the general error of other nations, it consisted of certain memorials of the preservation of mankind at the deluge, and some perverted reliques of the patriarchal religion, blended with an idolatrous worship of the host of heaven.

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Owing to the Author's distance from the Press, and the defect of his vision, some errors have escaped, notwithstanding the care of the Printer. The following affect the sense.

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7	6	huz biduvydd	hwy bieuvydd
7	8	Dernetia	Demetia
33	13	Area	Æra
63	13	Twedor	Tewdor
76	14	is	its
85	8	expiate	expatiate
103	10	gwastradth	gwastraeth
103	21	beddirwedd	bedeirwedd
116	22	little	title
131	26	Tentones	Teutones
134	17	Taw	Tarw
135	23	Bollona	Bellona
139	12	profession	procession
140	7	Britains	Britons
156	21	flour	flower
198	21	populace	populous
221	16	εὐρυφρονία	εὐρυφρονία
265	3	farmer	farner
275	13	Grawnny	Grawnny
275	14	Berues	Berries
390	13	opic	topic
460	2	from the bottom, Briton	Britain
472	14	illusion	allusion
544	26	harnspex	haruspex
549	17	weapones	weapons
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