

On a rock where brightly glow
around our old Comrade's foaming flood
He sits in the calm vale of snow,
With harpura and the best of woods;
Low his head and heavy hair
sit down to the untroubled air,
One hand on harpura's hand, and fingers free,
The other on the crown of his eyes.

The Harpura, painted by the artist, and the old man by the author.

MUSICAL AND POETICAL RELICKS

O F T H E

W E L S H B A R D S :

PRESERVED, BY TRADITION AND AUTHENTIC MANUSCRIPTS,

FROM VERY REMOTE ANTIQUITY;

NEVER BEFORE PUBLISHED.

TO THE BARDIC TUNES ARE ADDED

Variations for the Harp, Harpsichord, Violin, or Flute:

WITH A SELECT COLLECTION OF THE

PENNILLION AND ENGLYNION,

OR, EPIGRAMMATIC STANZAS, POETICAL BLOSSOMS,

AND PASTORAL SONGS, OF WALES,

WITH ENGLISH TRANSLATIONS.

LIKEWISE, A GENERAL

HISTORY OF THE BARDS AND DRUIDS,

FROM THE EARLIEST PERIOD TO THE PRESENT TIME:

WITH AN ACCOUNT OF THEIR MUSIC AND POETRY.

TO WHICH IS PREFIXED, A COPIOUS DISSERTATION ON THE

Musical Instruments of the Aboriginal Britons.

DEDICATED, BY PERMISSION,

TO HIS ROYAL HIGHNESS THE PRINCE OF WALES,

By EDWARD JONES,

BARD TO THE PRINCE.

Native of Henblas, Llanddervel, Merionethshire.

A NEW EDITION, DOUBLY AUGMENTED, AND IMPROVED. *See page 123.*

oo

" <i>Trawy 'r Dolydd taw'r Delyn,</i>	Strike the Harp, whose echoes shrill
" <i>Oni bo'r jas yn y Bryn;</i>	Pierce and shake the distant hill;
" <i>O gywair Dant, a gyr di</i>	Far along the winding vale
" <i>Awr orhoan i Eryni!"</i> —	Send the sounds, till every gale
	From the bright harmonic string
	Many a tone of rapture bring,
	And to <i>Snowdon</i> waft on high
	An hour of tuneful extasy!—

—————" *Si quid mea carmina possunt,*
" *Aonio statuum sublimes vertice Bardos;*
" *Bardos Pieridum cultores, atque canentis*
" *Phœbi delicias, quibus est data cura perennis*
" *Dicere nobilium clarissima facta virorum,*
" *Aurcaque excelsam famam super astra locare."*
Lelandus in Assertionis Arturi.

oo

L O N D O N :

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Entered at Stationers Hall.

To His Royal Highness
George Augustus Frederick Prince of Wales.

Sir:

These ancient Remains of the Welsh Bards, which I presume to lay before your Royal Highness, are, I would hope, not unworthy of such distinguished patronage.

In the country from which you derive your august title, Music has ever been numbered among its chosen entertainments, and, when united with Poetry, afforded a species of luxury, innocent and instructive.

There was a time, when the Princes of Wales claimed, as their prerogative, to preside in the Congresses of the Bards, and thought it not unbecoming their station to assign in person those rewards, which were decreed to merit in that famous solemnity. The name of the Bard was revered by Royalty itself; and the number and skill of his Poets gave dignity to the throne of the Prince, and stability to his renown.

Many of the following compositions have often resounded, in the day of festival, through the Halls of your illustrious Predecessors: and I am persuaded that your Royal Highness will feel some interest in restoring to public notice, what has received so honourable a sanction; and will deign to ratify with your approbation these venerable remains of Harmony and Poetry, which descend to you as your hereditary right.

The facility with which your Royal Highness has condescended to become the Patron of this work, is a noble proof of an early attachment to the interests of polite literature, and a favourable presage of its future and permanent welfare.

Whatever be the success of this attempt to save from oblivion the remaining vestiges of the Bards, it will serve as a memorial of the zealous veneration I shall ever entertain for your Royal Highness's person and noble protection of the Arts, while I have the honour to be,

Your Royal Highness's
Most Dutiful and
Most Devoted Servant,
Edward Jones.

AN HISTORICAL ACCOUNT OF
THE WELSH BARDS,
AND
THEIR MUSIC AND POETRY.

BY the Roman invasion, and the more barbarous incursions of the Saxons, the Danes, and the Normans, and the emigration of the Britons to Armorica¹; by the frequent destruction of MSS²; and the massacres of the Clergy³, and the Bards⁴; the Poetry and Music of Wales have suffered a loss, that has thrown a dark cloud over the history of those native arts, and for a long time threatened their total extinction. Yet from the memorials still extant, and the poetical and musical compositions which time has spared, we are enabled often to produce unquestionable evidence, and always to form a probable conjecture, concerning their rise and progress among us: as there is no living nation that can produce works of so remote antiquity, and at the same time of such unimpeached authority as the Welsh⁵.

Blegywryd ab Scifyllt, the 56th supreme King of Britain, who reigned 28 years, and died 2069 years after the Deluge, or about 190 before Christ: of whom it is recorded, that he excelled all before him in the Science of Music; and was called, for his extraordinary skill in Vocal and Instrumental Melody, *The God of Music*⁵. Also, *Le Brut d'Angleterre*, or Metrical History of Brutus, represents Gabbet, or *Blegywryd*, as the most able musician of his time; and specifies six instruments upon which that monarch could perform.

De

¹ Little Britain, now *Bretagne*, in France, was called, in Cæsar's time, *Ar-y-môr-ucha*, i. e. on the upper Sea; and afterwards inhabited by Britons, about the year of Christ 384; a hundred thousand Britons, besides a numerous army of soldiers, went out of this Island under the command of *Conan, Lord of Meriadoc*, now De. highland; to the aid of *Maximus* the Tyrant, against the *Emperor Gratianus*, and conquered the said country of *Arymor-ucha*: for this service *Maximus* granted to *Conan* and his followers *A'morucha*; where the Britons drove out all the former inhabitants, seated themselves, and erected a Kingdom, which lasted many years under several Kings; and where their successors to this day speak the Welsh language; being the third remnant of the Ancient Britons. *Conan* of Meriadoc, was Nephew to Euddal King of Britain. See *Drych y Prif Ofoedd*, by *Theophilus Evans*. *Caradoc's Hist. of Wales*, by *Hymne*, p. 8. and *Lewis's History of Great Britain*, p. 143 fol.

The *Cymry*, or the Welsh, are descended from *Gomer*, the eldest son of Japheth, son of Noah; whose offspring were the origin of nations, and who divided on the earth after the flood. *Genesis*, Chap. 10. ver. 32.

² The Welsh nobles, who were captives in the Tower of London (formerly called the White Tower, and part of it now known by that name), obtained permission that the contents of their libraries should be sent them from Wales, to amuse them in their solitude and confinement. This was a frequent practice, so that in process of time the Tower became the principal repository of Welsh literature. Unfortunately for our history and poetry, all the MSS. thus collected were burnt by the villainy of one *Scolan*, of whom nothing more is known. *Guto's Glyn*, an eminent Bard, who flourished in the 14th century, has in one of his poems the following passage:

*Llyfrau Cymru au Iffindd
Fy Tŷ Gwyn aethant ar gudd;
Yfeiler oedd Yfolan
Fwrdd's tawr llyfrau f'r tân.*

The books of *Cymru* and their remains
Went to the White Tower, where they were hid.
Cursed was *Scolan's* act,
In throwing them in heaps into the fire.

(*Leland* says, that *King Belin*, the son of *Dynywal*, built the Tower of London, about 430 years before Christ. Also, *Verunius* records, that when *Belin* died, his body was burnt, and put into a golden urn, upon the top of a tower that he had built, which was afterwards called by his name *Belin's Gate*. He also built *Caer-awysig*, now called *Caer-Ileon*, on the river *Uik*. *Stow's Survey of Great Britain*.)

During the insurrection of *Owen Glyndwr*, the MSS then extant of the ancient British learning and poetry were so scattered and destroyed, "that there escaped not one, (as *William Salisbury* relates) that was not incurably maimed, and irrecoverably torn and mangled." See *Evans's Specimens of the Welsh Poetry*, p. 160.

Gildas, the most ancient British author, who flourished about A. D. 580, bemoans the loss of records in these words: "The monuments of our country, or writers, appear not, as either burnt by the fire of enemies, or transported far off by our banished countrymen." *Gildas's Epistle*.

³ "The university of *Bangor-is-Coed*, founded by *Lucius* king of Britain, was remarkable for its valuable library. It continued 350 years, and produced many learned men. *Congelus*, a holy man, who died A. D. 530, changed the university into a monastery, containing 1200 Monks. At the instigation of *Austin* the Monk, *Ethelfred*, king of Northumberland, massacred twelve hundred of the British clergy of this monastery: nine hundred, who escaped, were afterwards slain by pirates. This happened in the year 603. See *Humphrey Lloyd's Britannicæ Descriptionis Commentariolum*. *Lewis's History of Great Britain*. Folio. p. 107. And *Rowlan's Mona Antiqua*, 2d edition, p. 138. and 151.

⁴ See *Guthrie's Historical Grammar*, and the sequel of this history.

⁵ There is a Catalogue of some of the most ancient Welsh manuscripts in *Leges Wallicæ*, Fol. after the preface. And in B^o. *Lhuyd's Archaeologia Britannica*, Fol. p. 254, &c. and in p. 225. Also in the Harleian Library, and in many other private Libraries in Wales.

⁶ "Ac yn ol Scifyll y daeth Blegywryd yn sicribim, ac ni bu erioed Cantor cyflaf ag ef o Gelfyddyd Music, na chwarydd cyflaf ag ef o hudol, ac am bwnny y gelwid ef Duw y Gwareu, A bwn a whadycha-widd ar Fyys Brydein 28 mlynedd ag ymoy bu faraw: sef wedi bwnny wedi diliw 2069 o ffynyddoedd." *Tyllio's British History*,

*De tous estrumens sot maistrie
Si sot de toute chanterie,
Molt sot de lais, molt sot de notes, &c.*

*De vieles sot et de rote,
De Harpe sot et dechorum,
De lire, et de psalterium:
Por ce qu'il ot de chant tel sens,
Disoient la gent en son tems,
Que il est dieux des jongliours,
Et dieux de tous les chantours, &c.*

Ev'ry instrument could play,
And in sweetest manner sing;
Chanting forth each kind of lay,
To the sound of pipe or string.

He to psaltry, viol, rote,
Harp, Crwth, and Lyre could sing;
And so sweet was ev'ry note
When he touch'd the trembling string:
That with love and zeal inflam'd,
All who join'd the list'ning throng,
Him with ecstasy proclaim'd
God of Minstrels, God of Song⁶.

Before I enter on the account of the Druids, it is requisite to give a derivation of the names of the different classes, by which they were formerly known. The *Derwydd*, *Bardd*, and *Ovydd*; or, as the English reader will better recognize them, the Druid, Bard, and Ovade, have been treated with great levity by etymologists; for they have been changed to almost every thing, in order to prop a tottering system, or to hasten the conception of a fanciful reverie. After making this remark, it will be necessary to avoid incurring censure, and falling into the like error; which I hope to do, by giving the exact meaning of these words, strictly as they are found in British writings for twelve centuries past, and without torturing them by altering a single letter; a plan that should always be adhered to in a language like the Welsh, that springs and expands from a regular set of primitive roots; otherwise it ends in mere conjecture; and in that case a fruitful brain may guess a very plausible idea, and yet be far enough from the truth.

Derwydd, means the Body of the Oak, and by implication the Man of the Oak; formed from *Derw*, Oak, and *ydd*, a termination of nouns; as *Llywydd*, and *Darllenydd*; answering to the English terminations in Governor, Reader, and the like.

Bardd, signifies the Branching, or what springs from; derived from *Bâr*, a branch, or, the top; as *Cardd* from *Car*; *Tardd* from *Tar*, and *Taren*: also, the Mistletoe of the Oak is called *Uchel-far*, the High, or Lofty Shrub.

Ovydd, implies the Sapling, or Unformed Plant; from *ŵ*, raw, pure, and *ydd*, above explained; but when applied to a person, *Ovydd* means a Noviciate; or a holy one set apart.

Thence it appears evident, that *Derwydd*, *Bardd*, and *Ovydd*, were emblematical names of the three orders in the system of Druidism, very significant of the particular function of each. The *Derwydd* was the trunk, or support of the whole; whose prerogative it was to form, and preside over rights and mysteries. The *Bardd* was the Ramification from that trunk, arrayed in foliage, which made it conspicuous; whose office was to record, and sing to the multitude the precepts of their religion. And the *Ovydd* was the young Shoot growing up, ensuring a prospect of permanency to the sacred Grove; he was considered as a disciple, and consequently conducted the lightest and most trivial duties appertaining to the spreading temple of the *Oak*⁷.

The Bards were originally a constitutional appendage of the druidical hierarchy, which was divided into three classes, priests, philosophers, and poets⁸. At *Llanidan* in Anglesey, formerly inhabited by the druidical conventual societies, we at this day find vestiges of *Tre'r Dryw*, the Arch Druid's mansions; *Bôl-drudaf*, the abode of the inferior ones; and near them *Bôl-owyr*, the abode of the Ovades; and *Tre'r Beirdd*, the hamlet of the Bards⁹. Mr. Mason, in his *Caractacus*, has adopted the ancient distinction of three orders of Druids.

History, MS. Fabian also, speaking of *Blegored*, names him "a conyng musicyan, called of the Britons *God of Gleemen*." Chron. f. 32, ed. 1533. See also Lewis's History, b. 3. ch. 35. *Blegwryd* was succeeded to the Crown of Britain by his brother *Arthmael*. *Blegwryd*'s daughter *Agatha*, married *Durstan* King of Scotland, about the year of the world 864; and from her the succeeding race of Scottish Kings are descended. George Owen *Harry's Book of Genealogy*. Quarto.

⁶ Bunney's Hist. of Music, Vol. II. p. 353.

⁷ I am indebted to my ingenious friend Mr. William Owen, (the Johnson of the Welsh language) for the above etymology of the Druids.

⁸ *Mona Antiqua*, 2d edition, p. 65. &c. Owen's *History of the Ancient Britons*, 8vo. London, 1743, vol. I. Introduction, p. 16. And the 4th book of the *Geography of Strabo*, who lived under *Augustus* and *Tiberius*.

⁹ *Mona Antiqua*, p. 236, 239.

Having spoken of the arch Druid, he proceeds——

His brotherhood
 Possess the neighb'ring cliffs :
 On the left
 Reside the sage Ovades :— yonder grotts
 Are tenanted by Bards, who nightly thence,
 Robed in their flowing vests of innocent white,
 Descend, with harps that glitter to the moon,
 Hymning immortal strains.

Of the Bards, however, and of their poetry and music, at those remote periods, little more than a faint tradition is preserved : and that little we either derive from the poetical remains of the British annals, or glean wherever it is scattered over the wider field of Roman history. There is no account indeed of Britain in any writer preceding Cæsar ; but as it is incredible that its ancient arts sprung up under the oppression of the Roman yoke, and as it has never been pretended that any part of them was borrowed from the conquerors ; whatever mention of them is found in the Greek and Roman authors, who succeeded the first invasion, may fairly be produced as in some measure descriptive of their state before it.

Those nations could not surely be rude in the construction of their poetry and music, among whom, as Cæsar declares¹⁰, the supremacy and omnipotence of the gods was acknowledged, the immortality and transmigration of the soul was believed¹¹, opinions were formed concerning the motion of the planets and the dimensions of the world, and whose youth was instructed in the nature and philosophy of things.

In all the Celtic nations we discover a remarkable uniformity of manners and institutes. It was the custom of the antient Germans, when they marched to battle, to animate themselves with singing verses, prophetic of their success, which they called Barditus¹². It was the honourable office of the Bards of Britain to sing to the harp ; at their nuptials and funeral obsequies, their games and other solemnities, and, at the head of their armies, the praises of those who had signalized themselves by virtuous and heroic actions¹³. This entertainment made a deep impression on the young warriors ; elevated some to heroism, and prompted virtue in every breast. Among the Celts, says Diodorus Siculus¹⁴, are composers of melodies, called Bards, who sing to instruments, like lyres, panegyric, or invective strains : and in such reverence are they held, that when two armies, prepared for battle, have cast their darts, and drawn their swords, on the appearance and interposition of the Bards, they immediately desist. Thus, even among the rude barbarians, wrath gives place to wisdom, and Mars to the Muses¹⁵.

Posidonius of Apamea, who flourished about 30 years before Christ, an author cited by Athenæus in his sixth book, has the following passage : “ The Celts always carry to battle with them people whom they maintain as Parasites. These companions of the table celebrate their praises, either before the crowd which is assembled together, or before any individual who may be interested in these Eulogies. Their Singers they call, Bards ; that is to say, Poets who publish the praises of Eminent Men with Songs¹⁶.”

¹⁰ De Bello Gallico, lib. vi.

¹¹ Thrice happy they beneath their northern skies
 Who that worst fear, the fear of death, despise ;
 Hence they no cares from this frail being feel,
 But rush undaunted on the pointed steel,
 Provoke approaching fate, and bravely scorn
 To spare that life which must so soon return.
 Rowe's *Lucan*, b. i.

¹² Tacitus de moribus Germanorum.

¹³ Retreated in silent valley, sing,
 With notes angelical to many a harp,
 Their own heroic deeds, and hapless fall
 By doom of battle.
 Milton.

¹⁴ As the men of this place were grown by little and little to civilities, the studies of laudable sciences, begun by the Bards, Ovades, and Druids, mightily flourished here. And the Bards sung unto the sweet music of the Harp, the valorous deeds of

worthy men, composed in heroic verse. But the Ovades, searching into the highest altitudes of Nature's work, endeavoured to lay open and declare the same. Among these, the Druids of an higher wit and conceit, according as the authority of Pythagoras decreed, being tied unto societies and fellowships, were addicted wholly unto questions of deep and hidden points, and they despising all human things, pronounced that men's souls were immortal." Ammianus Marcellinus's *Hist. by Holland*, 15th Book, and Chap. 9th.

¹⁴ Ἐστὶ καὶ παρ' αὐτοῖς καὶ ποιητὰι μελῶν, θς ΒΑΡΔΟΥΣ ὀνομάξουσιν, ὅσοι δὲ μετ' ὀργάνων ταῖς λύραις ὁμοίων ἄδουσιν, θς μὲν ὑμνοῖσι, θς δὲ βλασφημίαισι. H. Steph. edit. 1559 p. 213.

Diodorus Siculus, Book 5. and Chap. the 2d.

¹⁵ Diodorus Siculus de Gest. Fabulos. Antiq. l. vi. See also the notes on the sixth song of Drayton's Polyolblion.

¹⁶ Ταῦτά δὲ ἀκρόσματα αὐτῶν εἰσι τοὶ καλούμενοι ΒΑΡΔΟΙ. ποιητὰι δὲ ὅσοι τυγχάνουσιν μετ' ἑδῆς ἐπαίους λόγων. Posidonius apud Athenæum, lib. 6.

A fragment of *Posidonius*, preserved in Athenæus¹⁷, enables us to exhibit the only specimen of the genius of the Bards, that can be ascribed with certainty to that early period. Describing the wealth and magnificence of *Luernius*, *Posidonius* relates, that, ambitious of popular favour, he frequently was borne over the plains in a chariot, scattering gold and silver among myriads of the *Celts* who followed him. On a day of banqueting and festivity, when he entertained with abundance of choice provisions and a profusion of costly liquors, his innumerable attendants; a poet of the Barbarians, arriving long after the rest, greeted him with singing the praise of his unrivaled bounty and exalted virtues, but lamented his own bad fortune in so late an arrival. *Luernius*, charmed with his song, called for a purse of gold, and threw it to the Bard; who, animated with gratitude, renewed the encomium, and proclaimed, *that the track of his chariot wheels upon the earth was productive of wealth and blessings to mankind.*

ΔΙΟΤΙ ΤΑ ΙΧΝΗ ΤΗΣ ΠΥΣ (ΕΦ ΗΣ ΑΡΜΑΤΗΛΑΤΕΙ) ΧΡΥΣΟΝ ΚΑΙ ΕΥΕΡΓΕΣΙΑΣ
ΑΝΘΡΩΠΟΙΣ ΦΕΡΕΙ.

The disciples of the Druidical Bards, during a noviciate of twenty years, learnt an immense number of verses¹⁸, in which they preserved the principles of their religious and civil polity by uninterrupted tradition for many centuries. Though the use of letters was familiar to them, they did not deem it lawful to commit their verses to writing, for the sake of strengthening their intellectual faculties, and of keeping their mysterious knowledge from the contemplation of the vulgar.

The metre in which these oracular instructions were communicated to the people, was called *Englyn Milwr*, or the Warrior's Song; and is a kind of Triplet Stanza. To give the English reader an adequate idea of their construction, I have caused them to be translated into the same number of lines and feet as the original, and have endeavoured to preserve the sense as near as the confined limits of the metre would allow. The two first lines do not seem to have much connection with the last; however, there appears to have been no small degree of art employed in their composition. In the first lines the Druid describes either actions that are familiar to every one, or the appearance of visible objects; he then concludes with a precept of morality, or a proverbial sentence; and by annexing it to *undoubted fact*, artfully implies, and engages the mind to receive the truth of the moral maxim, as equally clear and well established as the identity of material objects¹⁹.

Druidical Verses²⁰.

Marchwiall derw dailiar ;
A dyn sy nbroed o garchar —
Nac addef dy rin i Lafar.

In the Oak's high-tow'ring grove,
Dwells the liberty I love —
Bablers from thy trust remove.

Marchwiall

¹⁷ See the Rev. Mr. Evans's Specimens of Welsh Poetry, in Dissert. de Bardis, p. 65, and 66.

¹⁸ Cæsar de Bello Gallico, l. vi.

¹⁹ See Rowland's Mona Antiqua, p. 253, and Lhwyd's Archaeologia Britannica, p. 251, and 221.

²⁰ The following trees and plants, are mentioned in the Druidical verses, of *Marchwiall Derw mwyntroyn*, and in *Einy Mynydd*.

Dar & *Derw*, and *Deri*: Oak, and Oaks.
Cyrawal, (*Ciraval*); the Quicken berries, or Mountain-ash.
Apall, an apple-tree.
Coll, hazle-tree.
Celli, a grove of hazle.
Celyn, holly-tree.
Kryg, willows.
Tibydiall, a white thorn.
Berwog, the juniper-tree.
Perth, a bush, or thorn-hedge.
Redw, bush-trees.
Oon, ash-trees.
Banall, broom.—
Tyganu, elder-trees; wall-wort, Dane-wort, or dwarf elder.
Dyfi a mwyon; briars and dew-berries; black-berries, or bramble-berries.
Eubin, furze, or gorse.
Million, the trefoil, or clover.

Canon, the reed-grass.

Efaur (*Efir*), ever, darnel, or cockle.

Tafawol, a sort of dock.

Erowain, Goat's-beard, or elm-weed.

Rhedyn, fern, or polypody of the oak.

Erowyn, rushes.

Crug, heath, or ling.

Elestr, the herb called flower-de-luce.

Gwyddlyf, honey-suckle.

Y Dderwen Jendigaid, (*Lyfiau'r budol*), the vervain, or cow-slip.

It seems that the Druids venerated these trees, and plants, according to their beauty, and the use they made of them.

The signal oak which the Druids made choice of, was such a one, on which Mistletoe did grow; by which token, they conceived that God marked it out, as of sovereign virtue. Under this tree, on the sixth day of the moon, (wherein they began their year), they invoked their Deity, with many other ceremonies. When the end of the year approached, they marched with great solemnity to gather the Mistletoe, in order to present it to God; inviting all the world to assist at the ceremony in these words: *The New Year is at hand, gather the Mistletoe.* The sacrifices being ready, the priest ascended the Oak, and with a golden hook cut off the Mistletoe, which was received in a white garment spread for that purpose. This part of the ceremony being ended, the victims, two white bulls that never had been yoked,

*Marchwiall derw mwynllwyn ;
A dynn fy nbroed o gadwyn —
Nac addef dy rin i Forwyn.*

*Marchwiall Bedw briglâs ;
A dynn fy nbroed o 'wanas —
Nac addef dy rin i Wâs.*

*Eiry mynydd, gwyn pŏb tŷ,
Cynnesin brân a chanu —
Ni ddaw dâ o dra chysgu.*

*Eiry mynydd, gwyn brig gwyrŷg ;
Gochwiban gwynt yn nberŷg : —
Trêch fydd anian, nag addysg.*

*Eiry mynydd pŷg yn rhŷd ;
Cyrchid arw culgrwm cwmclyd —
Hiraeth am farw ni 'weryd.*

*Eiry mynydd, bydd ym mron ;
Gochwiban gwynt uwch blaen onn —
Trydydd troed i hên ei ffon.*

*Eiry mynydd, gwynt ai tawl ;
Llydan lloergan, glâs tafawl : —
Odyd dŷn diriaid dihawl.*

*Eiry mynydd, glâs gwyddfyd ;
Naturiaeth pawb ai diliyd : —
Ni bydd ddoeth yn hîr mewn llîd.*

Freedom by my fide, I sweep,
Through the Oak-grove, dark and deep —
From a Maid thy Counsel keep.

Liberty I seek, and have,
Where green birchen branches wave —
Keep a secret from a Knave.

Snow, a robe o'er hamlets flings ;
In the wood the raven sings —
Too much sleep no profit brings.

See the forest white with snows !
Hark ! the storm of winter blows —
Nature beyond learning goes.

When the mountain snow is spread,
Stags love sunny vales to tread : —
Vain is sorrow for the dead.

Fleet the stag on mountain snow ;
Winds through ashen branches blow —
A staff's the prop of age below¹.

Fair the moon's resplendent bow,
Shining on the mountain snow —
Peace, the wicked never know.

'Mid the snow green woodbines rise ;
All are bound by nature's-ties —
Anger dwells not with the wife.

I am indebted to the obliging disposition of Mr Samwell, for the faithful and elegant verification of the above Druidical Verses.

In the three first of these triambics, the Druids seem to invoke their groves, and set forth their sacerdotal privileges and exemptions². In the others, they apostrophize the mountain *Eryri* or Snowdon, the Parnassus of Wales. We learn from Gildas, that the ancient Britons had an extraordinary veneration for mountains, groves, and rivers.

Maxims

yoked, were brought forth and offered up to the Deity, with prayers that he would prosper those to whom he had given so precious a boon. Of the Mistleto, thus gathered, they made a potion, which they administered as an antidote to all poisons ; and used it as a remedy to prevent barrenness : (probably the berries).

In some parts of Wales, the Mistleto is called *Oll-iach*, All-heal ; *Pren Awyr*, the Celestial Tree ; and *Uchelawydd*, the lofty Shrub. Besides the Mistleto, the Druids ritually gathered the Selago, or *Firr Club-moss* ; and the Samolus, or *Round-leaved Water Pimpernel* ; both which they applied to medicinal purposes. *Pliny's Nat. Hist.* XVI. C. 44.—And *Evelyn's Sylva*, with notes by Dr. Hunter.

Sir *John Colbatch* has published a curious Dissertation on the Efficacy of the Mistleto ; in the year 1720. Octavo, 2d edition. Likewise, Dr. Marx, has published a book on the Virtues of Acorn Coffee. See the mode of making it, in the Annual Register for 1779, p. 122. of the 2d part. Printed by Doddsley.

¹ Literally, the third foot to the aged is his staff.

² The Oak was held in veneration among the ancient Britons and Gauls.

High as his topmost boughs to Heaven ascend,
So low his roots to hell's dominions tend. *Georg. II.*

The monarch Oak, the patriarch of the trees,
Shoots rising up, and spreads by slow degrees ;
Three centuries he grows, and three he slays
Supreme in state ; and in three more decays. *Dryden.*

The Druidical altars were often enclosed with Onks, strewed with their leaves, and encircled with their branches ; they also

served for wreaths to deck the heads of the musicians, singers, and dancers, and other votaries, that bore a part in their sacred festivals and solemnities. *Carte's Hist.* Vol. I. p. 42.

An Oaken garland to be worn on festivals, was the recompense of one who had saved the life of a citizen in battle. Likewise, the leaves of Oak were used in token of victory. *Addison.*

The Druids and Bards were excused from personal attendance in war, nor did they pay taxes, and had an immunity of all things : the Priests and Levites among the Hebrews, enjoyed the same privileges. *Ezra*, 7. 24.

We find remains of Druidical Monuments in many parts of Britain ; some in groves, others on the tops of bare hills ; which bear a strong similitude with the customs of the early patriarchs, mentioned in Sacred History.

“ And Moses wrote all the words of the Lord, and rose up early in the morning, and builded an altar under the hill, and twelve pillars according to the twelve tribes of Israel.” *Exodus*, chap. 24. ver. 4.

“ And Abraham planted a grove in Beer-sheba, and called there on the name of the Lord, the everlasting God.” *Chap.* 21. ver. 33.

“ And Moses said unto the Lord, the people cannot come up to mount Sinai : for thou chargest us, saying, set bounds about the mount, and sanctify it.” *Exodus*, chap. 19. ver. 23.

“ And Joshua wrote these words in the Book of the Law of God, and took a great stone, and set it up there under an Oak, that was, by the sanctuary of the Lord.” *Joshua*, chap. 24. ver. 26.

Maxims of the Druids.

They acknowledged one supreme God.

The arcana of the sciences were not committed to writing, but to the memory.

Great care was taken in the education of children.

None were instructed but in the sacred groves.

Souls were deemed immortal; and transmigrated into other bodies, after death.

If the world was destroyed, it would be by fire, or water.

He that came last to the assembly of the States, was liable to be punished with death.

The disobedient was excluded from attending at the sacrifices; deprived of the benefit of the law; rendered incapable of any employ; and his society avoided by all.

Prisoners of war, robbers, or those that committed heinous crimes, were either slain on the altars, or burnt alive enclosed in wicker, as a sacrifice to the Deity.

Nothing but the life of man could atone for the life of another.

Abstinence from women, until such a period of age, they highly commended; imagining that nothing contributed so much to stature, strength, and vigour of body: but to have any commerce of that kind before the age of twenty, was accounted ignominious in the highest degree.

They derived the origin of all things from heaven¹.

These articles may serve to give a specimen of the principles and religion of the Druids, who flourished a long while in Britain, Ireland, Gaul, &c. There were Druidesses, as well as Druids. It was a female Druid of Tungria, according to Vopiscus, that foretold to Dioclesian, (when a private soldier in Gaul,) that after he killed a boar, he should be emperor of Rome².

The following fragment was addressed to *Beli Mawr*³, or King Beli the Great; Father of *Caswallon* (or *Cassivelaunus*), the celebrated opposer of *Julius Caesar*: and is, perhaps, the oldest historical poetry of the Britons.

*Draig amgyffrau odd uch llan llestrau llady,
Llad yn eurgyrn, eurgyrn yn llaw, llaw yn ysgi,
Ysgi yn modrydaf:
I'fur iti iolaf
Buddug Feli ab Monogan;*

*Beli, like a Dragon sups
Honied drink from glitt'ring cups.
Joy the golden horns afford,
Joy to Britain's warlike lord.
Hands that lift the sparkling mead,
Slaughter through the tents have spread!
Fame and honour he has won,
Great Monogan's⁶ gallant son.*

The noblest Druidical structures in this island, is the Temple of *Stonehenge*, on Salisbury Plain; and the Temple of *Ambri*, *Dinas Ambri*, or *Ambury*, in Wiltshire. See *Stukeley's Hist.*

There are many vestiges in Wales, which still retain the name of the Druids: viz. *Llan y Derwyddon*, the village of the Druids, near St David's, in Pembrokeshire. *Cerrig y Druidion*, the stones of the Druids, a village in Denbighshire. *Caer Drewyn*, the bound or town of the Druid, on the hill opposite Corwen: and, *Dryw-gord*, the grove of the Druids, in the parish of Llunddervel, Meirionethshire: and *Stanton Drew*, *Somersetshire*.

In early times, the Druids were the only legislators, and their courts of judicature were called *Gorseddau*, which were situated on the most conspicuous eminence, in the open air; where causes were tried, and judgement pronounced. One of those places still retains the name, *Moel y warn*, or, the hill of judgment; which is the mountain above Malvern Wells, in Worcestershire.

A little after *Caesar's* time, the Druids ceased in Gaul, yet in Britain they flourished long after. *Pliny*, Lib. 30. c. 1.

It is recorded, that the Druids were persecuted by *Tiberius*. And afterwards in the reign of *Nero*, by *Julius Agricola*, about A. D. 60.

¹ *Caesar's Commentaries*, book vi. *Carte's History of England*, and *Mona Antiqua*.

² *Mona Antiqua*.

³ *Beli*, the son of *Manogan*, reigned King over all Britain, about 85 years before the Christian era: he had three sons, *Iudd*, *Caswallon*, and *Nymnyan*. *Caswallon* opposed *Caesar* about 55 years before Christ. We are informed by *Suetonius*, that the Britons put *Caesar* to flight (*Dittatorem Caesarem repu-*

lissent.) And *Bale*, in his History, says, "Cassibelin repulsed *Caesar* twice from Britain by force of arms." See *Lewis's History of Great Britain*, Fol. p. 76. and 80.

"King *Caswallon* being elevated with joy for this second victory, over a people who stiled themselves masters of the world; and he commanded the chief Herald to make a proclamation, and to send letters to summon all the nobility of Britain with their wives to London, in order to partake of festivity and mirth. Accordingly they all readily appeared, and prepared variety of sacrifices. And it is said, there was killed for that great banquet, 20,000 oxen, fifty thousand sheep, and also fowls of different kinds without number, besides thirty thousand wild beasts of various sorts.

"*Ugain mil o fwyffledd,*

Yn feirw a las pan fu'r wledd."

As soon as they had performed these solemn honours to their Gods; they feasted themselves on the remainder, as was usual at sacrifices; and spent the rest of the day and night in various plays and sports." This is called one of the three honourable Feasts of Britain: namely, The Feast of *Caswallon*;

The Feast of *Arelus Ambrosius*;

and, The Pentecost Feast of King *Arthur*.

Tyffilio's British History.

The *Verulanian Municipy*, celebrated by *Spenser*, and mentioned by *Tacitus*, the chief seat of *Caswallon*; was near *St. Albans*, in *Hertfordshire*.

⁶ *Manogan*, father of *Beli Mawr*, was King of Britain about 120 years before Christ. There is a coin of *Manogan Rex*, described among the plates of coins of the ancient Welsh Kings, by *Dr. Stukeley*.

*Rbi rbygeidwa
Ymys fel Feli,
Teithiawg oedd iddi.*

I will sound his praises high,
Darling son of victory.
Chiefs, like him who guard the land,
Well deserve supreme command.

Verseified by Mr. Samwell.

When the Roman legions, after the invasion of Britain, and the conquest of the Gallic provinces, were recalled to oppose the power of Pompey in Italy, the exultation of the Druids and Bards, at recovering the secure possession and exercise of their ancient mystical and poetical function, is described in a very animated manner by Lucan :

The *Druids* now, while arms are heard no more,
Old mysteries and barb'rous rites restore :
A tribe who singular religion love,
And haunt the lonely coverts of the grove.
To these, and these of all mankind alone,
The Gods are sure reveal'd, or sure unknown.

You too, ye *Bards!* whom sacred raptures fire,
To chaunt your heroes to your country's lyre ;
Who consecrate, in your immortal strain,
Brave patriot souls in righteous battle slain ;
Securely now the tuneful task renew,
And noblest themes in deathless songs pursue ?.

Such was the new but imperfectly discovered scene which the great Cæsar's ambition opened in Britain. Nor are these accounts only imperfect ; they are also partially delivered, as some bold spirits, even among the Romans, have hinted⁷.

Y Dderwyddon, the Druids, were the Fathers of Literature ; as is manifest by the following extracts from the works of the Bards, and others.

*Derwyddon doethur,
Darogwch i Arthur.*

Taliesin's Poem of the Battle of Goddau.

*Nis gywr namyn Duw, a dewinion byd,
A diwyd Dderwyddon.* Cynddelw.

*Dywarwd Derwyddon
Dadeni baelion,
O bil cryron
O Eryri, &c.*

Prydydd y Moch.

Ye sapient Druids,
Prophecy to Arthur.—

Hidden but from God, the magi of the world,
and investigating Druids.—

Druids celebrate the re-appearing
of the liberal rulers,
posterity of the warriors
of Snowdon.—

Pomp. Mela de situ orbis, Lib. 3. and Tacitus, calleth the Druids (*Sapientia Magistrum*), the Masters of Wisdom. We are also informed by Cæsar, that their order and discipline originated in Britain ; and was from thence conveyed into Gaul : and those, who desired to be perfectly instructed in the doctrine of the Druids, came over into Britain to be taught⁸.

Ammianus Marcellinus tells us, " In these places, among the rude unpolished people, grew up the knowledge of arts and sciences, begun and set up by Bards, Ovades, and Druids¹⁰." Likewise, Diogenes

Laertius

⁷ Rowe's Lucan, b. i. v. 785, &c.

⁸ Suetonii Vitæ. Lucan Pharsalia.

⁹ Cæsar's Commentaries, Book VI. chap. 13. and Carte's Hist. of England, Vol. I. p. 61.

¹⁰ Ammianus Marcellinus, Lib. XV. chap. 9. *Mona Antiqua*. Also, *Wulfangus Laxius* (upon the report of *Marcellinus*) declareth, that the Greek letters were first brought to Athens by *Timagenes*, from the Druids. The Scripture informs us, that Astrology and Hebrew letters were invented by *Seth* and *Enos*.

The following observations by the late Lewis Morris, Esq. is too curious to omit ; therefore, I will give it here in his own words.

" The British letters are to be seen on the tomb-stone of Cadvan, King of North Wales, in the Church of Llangadwaladar, in Anglesey." Also, see Rowland's *Mona Antiqua*, p. 156.

" For doth not Cæsar expressly say, that the Druids (who took their first instruction from Britain) had characters to write their private affairs in, *Græcis literis utuntur*. Cæsar de Bell. Gall. Lib. VI. chap. 13.— And there was a letter from Mr. William Maurice, of Cevn y Braich, to Mr. Robert Vaughan the antiquary ; giving an account of a British coin (mentioned in Camden's *Britannia*) of *Blleldyd*, *Bladud*, or *Blatos*, a King of Britain some hundreds of years before the coming of the Romans ; the coin is now in the Cottonian Library ; but Camden owned he could make nothing of it." This

Laertius says of them, "that they taught obscurely and enigmatically their points of philosophy." Inasmuch, that in borrowing the words of Milton, we may say,

"That rather Greece from us these arts deriv'd."

The Druids and Bards were the divines, philosophers, legislators, physicians, prophets and musicians, of the ancient Britons and Gauls, in the time of Paganism. They composed hymns for the use of the temples, and accompanied them with their harps: (not unlike the fingers and musicians among the Jewish Levites). They sang the essence and immortality of the soul; the works of nature; the course of celestial bodies; the order and harmony of the spheres; the encomiums on the virtues of eminent men¹². In later periods, they kept an account of the descent of families, emblazoned their arms, and wrote songs on the valiant actions of illustrious warriors in heroic verse, which they chanted to their harps; and consequently were the national historians. And from them our ancient history hath been collected; and not only ours, but all ancient histories of other nations, (except perhaps the Jews) have been collected from the same kind of materials.

Ye sacred Bards, that to your harps melodious strings,
Sung th' ancient heroes deeds, (the monuments of kings¹³.)

The orator Himerius, particularly describes the dress of Abaris, an Hyperborean, or a British Sage, who travelled into Greece; and says, "Abaris came to Athens not clad in skins like a Scythian, but with a bow in his hand, a quiver hanging on his shoulders, a plad wrapped about his body, a gilded belt encircling his loins, and trowsers reaching from the waist down to the soles of his feet¹⁴."

The Druids, and the other orders of Bardism, wore their hair short, and their beards very long; they also wore long habits: but the Druids had on white surplices, whenever they religiously officiated¹⁵. The habit of a Druid, taken from an ancient statue, is to be found in *Mona Antiqua*; and Druids and Druidesses are delineated in *Pricki's Commentatio de Druidis*.

This *Bladud*, the son of Rhun, was the founder of Bath. Some mention of him is made in *Ponticus Verunius*, and in John Bale's History.

Some years ago, there was a medal of our Saviour, with Hebrew characters on the reverse side of it, found at *Bryn Gwyn*, the Supreme Tribunal of the Druids, in Anglesey; which is now in the Ashmolean Museum, Oxford. See *Mona Antiqua*, p. 93. of the 2d edition.

Caesar's Commentaries, Book V. chap. 10. says: "The Britons used brass money, and iron rings of a certain weight."

There still remain many very ancient British coins. Dr. Stukeley has favoured the world with twenty-three plates of impressions, from the ancient coins of the Welsh kings. And among them, a coin of *Bleiddyl*, Blatos, or Bladud, King of Britain, about 900 years before Christ. Coins of *Manogan Rex*, who reigned about 130 years before the Christian era; of *Cynvelyn*, or *Cunobelin*, King of the Cassivelauni, (whose royal seat was at *Carr-Meguid*, or Malden, in Essex) In his reign our Saviour was born. *Mewig*, or *Marius Rex*, and his son *Coel Rex*, who flourished about A. D. 127. *Lles ab Coel*, or *Lucius Rex*; in whose reign the Britons embraced the Christian faith, about A. D. 179. *Cogidunus Rex*, son of *Cynvelyn*, King of Gloucestershire and Oxfordshire, flourished A. D. 40. *Cariadoc*, or *Cunatlocus Rex*, King of North Wales. And *Prasutagus Rex*: King of Cambridgeshire, Norfolk, and Suffolk, who both reigned A. D. 50. *Buddug*, or *Boadicia Regina*, A. D. 58. *Gwerydd*, or *Avaragus Rex*, A. D. 60. *Gwallog ab Ikenowog*, or *Galgacus Rex*, called one of the three Worthies of Britain, who overcame the Romans in battle, about fifty years before the Christian era. *Caracum*, or *Caraculius*, Emperor of Britain, who was born at St. David's, and where his money were struck, about A. D. 280: see one of his coins in *Mona Antiqua*, Plate the 8th, which was found in Anglesey; From him *Tre-garawon*, and the river Caron, in North Wales, derive their names. Some of these heroes are mentioned by *Caesar*, *Tacitus*, &c. Also, *Stukeley's Medalic History*. *Pegge's Essay on Coins*. *Langwith on Coins*. *Lewis's History of Great Britain*. And, *A Dissertation upon Gorawen*, or *Oriana*, the supposed wife of Caraculius.

The ancient British characters, which now erroneously are called the Saxon letters; are still to be found on pillars, and

tombs, in Wales. As a proof of this assertion; Dr. Johnson, who has fully examined every record extant on that subject, honestly confesses, in his History of the English Language, these words: "The Saxons first entered Britain about the year 450. They seem to have been a people without learning, and very probably without an alphabet."

Likewise, Mr. Robert Vaughan the antiquary, in a letter to Archbishop Usher, says; "The Irish, and Saxon characters were the old British."

According to Salmon's Chronology; in the early part of Alfred's reign, there was hardly a layman in England that could read English, or a priest that understood Latin.

In the time of King Henry the VIIIth, there was found at Ambresbury, in Wiltshire, a table of metal, which appeared to be tin and lead commixed, inscribed with many letters, but in so strange a character, that neither Sir Thomas Eliot, nor Mr. Lily, School-master of St. Paul's, could read it, and therefore neglected it. Had it been preserved, probably it might have led to some discovery. See *Gibson's Notes to Camden*.

If the reader wishes for a further illustration of the ancient British letters, I refer him to Mr. Edward Lhwyd's learned Preface, which is translated into English in *Lewis's History of Great Britain*; Fol. p. 59 of the Introduction. Also, *Lhwyd's Archaeologia Britannica*, p. 225, &c. and p. 254.

¹² Milton's Paradise Regained. And Selden in his Tracts, p. 16. says: "It appears plainly, that the Druids were the oldest standing among the Philosophers of the Gentiles, and the most ancient among their Guardians of Laws."

¹³ *Druidion o Ffriddion a varol*

Neb dragon namyn draig ai dirper.

Cynuddelw.

The courageous of the Bards,

Celebrate no chief, but chiefs of merit.

Also, Pliny. Tacitus. *Mona Antiqua*. and *Samme's Britannia*.

¹⁴ Drayton's Poliobion, 1st Song.

¹⁵ Strabo, Orat. apud Photium in Biblioth. p. 1135. and Carte's Hist. of England, Vol. I. p. 69. *Abaris*, taught *Pythagoras* the doctrine of transmigration of souls. *Carte's Hist.* p. 61. and 64. And *Lewis's Hist.* p. 7.

¹⁶ Toland's History of the Druids, p. 21. *Mona Antiqua*, p. 65.; and *Samme's Brit.* p. 101.

The Druidical *Bards* likewise wore an ecclesiastical ornament during the celebration of their rites, called *Bardd-gwewll*, which was an azure garment with a cowl to it: "The sky-worn robes of ten'rest blue." This was afterwards worn by the lay monks of Bardsey Island, in the beginning of Christianity; and were then called *Cyliau Dûon*, or Black Cows: (at which place Myrddin the Bard studied, ended his days, and where he was buried.) The Gauls, who borrowed this custom from the Bards, wore the *Cucullus* remarkably long, whence it obtained, on its being made use of at Rome, the name of *Bardo-cucullus*¹, or the Bards Cowl, or Hood; which is still worn by the Capuchin Friars.

The *Ovyddion*, a third class of Druids, wore green garments; the symbol of Youth, Learning, and Love.

"Peace o'er the world her olive-wand extends,
"And white-rob'd innocence from Heav'n descends."

The Sacerdotal Order of Druids wore white; as an emblem of Truth, and Piety. The Bards, who were the Ruling Order, wore uni-colour blue robes; the symbol of Heaven, Peace, and Fidelity. These colours are still worn by ecclesiastical persons. Blue was the favourite colour among the Britons, from the earliest time.—There is an old Welsh proverb:

Y gwîr lûs, ni cbyll mo'i liw. ——— True blue, keeps its hue.

There are several scattered relics of the Bardic profession, which still may be traced in this Island, in the names of places: such as *Alaw'r Beirdd*, the portion of the Bards, in the parish of Llanvachreth: *Llanvihangel trê'r Beirdd*, the habitation of the Bards, in the parish of St. Michael: and *Aberveirdd*, or the Bards River, in Anglesey. *Maen y Bardd*, the Bard's Stone, or Tomb, near Bwlch y Ddeu-vaen, in the parish of Llanglunin, Carnarvonshire: and *Bryn y Bâr*, the hill of the Bards, near Tal y Cavn. *Pentre'r Beirdd*, the village of the Bards, in the parish of Cegidva, Montgomeryshire. *Court Brynn y Beirdd*, the Court-hill of the Bards, near Llandeilo-vawr, Carmarthenshire. And *Croes y Bâr*, the Cross of the Bards, in the parish of Eglwys-ilan, Glamorganshire.

From the Welsh word *Bardd*, is derived the English word Bard, and the Latin *Bardus*: the plural is *Beirdd*, Bards, or Bardi: And, *Barddas*, *Barddawd*, and *Barddoniaeth*; is Poetry, History, or Philosophy. We are informed by *Strabo*, that Poetry was the first Philosophy that ever was taught.

The Druids, expelled from Britain by the legions, took refuge in Ireland, Bardsey, and the Isle of Man; places which the Roman sword could not then reach. The theory of the British Music moved with them, and settled in Ireland, which from that period were for many ages the seats of learning and philosophy, till wars and dissentions buried almost every trace of them in oblivion².

The Bards, having now lost their sacred Druidical character, began to appear in an honourable, though less dignified capacity at the courts of the British kings. The Oak Mistle³ was deprived of its ancient authority, and the sword prevailed in its place. The Musick as well as the Poetry of Britain, no doubt, received a tincture from the martial spirit of the times: and the Bards, who once had dedicated their profession to the worship of the gods in their sylvan temples, the celebration of public solemnities, and the praise of all the arts of peace, and who had represent the fury of armies preparing to rush upon each other's spears: now

————— With other echo taught the shades
To answer, and resound far other song⁴.

If, while Britain remained a Roman province, the desultory wars produced any compositions that deserved to live, they were destroyed by the calamity that occasioned them.

I have extracted what related to the Bards from an ancient manuscript, called *Y Trioedd Ynys Prydain*, (the Triades of the Isle of Britain:) supposed to have been begun about the third or fourth century⁵. This is a brief Chronicle of the most remarkable occurrences, or traditions of former times; and appears to have been continued to the seventh century, which is the latest period noticed in that memorial. The

¹ Martial, and Samme's Britannia, p. 116. In the Monastery of St. David's, about the beginning of the sixth century, they were clothed with garments of skins. And in the Monastery of Clunny, the habit of the Monks was a great frock with a black hood, over a white garment. *Gabriel D'Emilliane's Hist. of Monastical Orders.*

² An Account of the British or Cambrian Music, by Mr. Lewis Morris. *Hist. Gildæ*, apud Gale's *Scriptores*, Vol. I. p. 16. and Lewis's *History of Brit.* p. 228.

³ *Ad Viscum Druidæ, Druidæ cantare solebant.* Ovid. See *Mona Antiqua.* ⁴ Milton's *Paradise Lost.*

⁵ Or, probably much earlier.

fragment therefore is curious, as it gives an idea of the manner in which the Britons commemorated events: the chief object observed in its construction, is the arrangement of three similar incidents, characters, or subjects in each Triad: only those seem to be selected that were deemed the most important of different classes; and are happily contrived to assist the memory.

Try Eurgyd Tnys Prydain.

Cafwallon mab Beli, pan aeth i geisio Flûr hyd yn Rhufain.

Manawydan mab Llŷr, pan fu byd ar Ddysed.

A Llew Llawgyffes, pan fu ef a Gwdion yn ceisio henw, ac Arfau, y gan Riarot y Fram.

Tri Marchog Aurdafodiog yn Llŷs Artbur.

Gwalchmai mab Gwyar.

Drydwas mab Tryphin.

Ac Eliwlod mab Madog ab Uthr.

Gwyr doethbion oeddynt, ac mor dêg a llaryaidd, ac mor byawdl a hynaws yn ei bymadroddion, ac y byddau anbarwdd i neb ballu iddynt o'r negefau ageisfnt.

Tri phif Fardd Tnys Brydain.

Merddyn Emrys.

Merddyn mab Morfryn.

A Thaliessin pen Beirdd.

Tri Gwaywrudd Beirdd Tnys Prydain.

Tristfardd, Bardd Urien.

Dygynelw, Bardd Owain.

Ac Afan Ferddig, Bardd Cadwallon ab Cadfan.

Tri Ofer-feirdd Tnys Prydain.

Brenhin Artbur.

Cadwallon mab Cadfan.

A Rbyhawd ail Morgant.

Tair Anfad Fwyellawd Tnys Prydain.

Bwyellawd Eiddyn ym mben Aneurin.

A'r Fwyellawd Llawgad trwm bargawd Eiddyn ym mben Afaon mab Taliessin.

A'r Fwyellawd ym mben Golyddan Fardd.

The Three golden-robed Heralds of the Island of Britain.

Cafwallon son of Beli*, when he went as far as Rome for Flûr, (his Queen.)

Manawydan son of Llŷr, when he went to Pembrokehire.

And Llew-Llawgyffes, when he went with Gwdion, to solicit a Name and Arms, of Rhiarot y Vram: (a celebrated King at Arms.)

* *Cafwallon* reigned about 55 years before Christ.

The Three golden-tongued Knights, of the Court of King Arthur.

Gwalchmai †, son of Gwyar.

Drydwas son of Tryphin.

And Eliwlod son of Madog ab Uthr.

These three heroes were so candid, gentle, and eloquent, having such softness in their language, that it seemed impossible for any one to deny their requests.

‡ Gwalchmai was nephew to Arthur, and Lord of Pembrokehire.

The Three principal Bards of the Island of Britain.

Merlin Ambrosius.

Merlin son of Morvryn.

And Taliessin, the Chief of the Bards.

He acquired this title, from having sung *The Silence of the Bards*, in the presence of 33 of the order, at the Court of Prince Maelgwn; and that was probably at a Musical and Poetical Contest: after that time, he was called Taliessin, Chief of the Bards.

The Three Bloody-spear'd Bards of the Isle of Britain.

Tristvardh, Prince Urien's Bard.

Dygynelw, Prince Owen's Bard.

And Avan Verdhig, King Cadwallon's Bard.

The Three unqualified Bards of the Isle of Britain; (that is, who were Poets, but not brought up regularly in the order of Bards;) or, the Three Trifling Poets. King Arthur †.

King Cadwallon, son of Cadvan.

And Rhyhawd son of Morgant.

† There still remain some verses composed by Arthur, and his nephew Eliwlod.

The Three heinous battle-axe strokes of Britain.

The stroke of Eiddin, on the head of Aneurin the Bard.

The stroke of Llawgad trwm bargawd Eiddyn, on the head of Afaon, son of Taliessin.

And that on the head of Golyddan the Bard.

Tri Tbarw unben Ynys Prydain.

Elmur mab Cadair : (Cadegyr.)

Cynhafal mab Argad.

Afaon mab Taliesin.

Tri meib Beirdd oeddynt.

Tri anwyl llys Artbur, a thri cād-farchawg

ny fynnasant benteulu arnynt erioed ;

ac y cant Artbur Englyn iddynt nyd amgen.

Sef, yw fy nbri chatfarchawc,

Mael, a Lludd llyrygawc,

A cholofn Cymru, Cradawc.

Tri dyfal gyfangan ynys Prydein ;

Un oedd yn ynys Afallach ;

Yr ail y'nghaer Caradawc ;

Ar trydydd ym Mangor is y coed.

Y'mbob un or tri lle hynny, i'r oedd 2400 o wyr crefyddol, ac o'r rhai hynny 100 cyfnewidiol bob awr o'r 24 yn y dydd a'r nos, yn parhau mewn gweddiau a gwasanaeth i Dduw yn ddidranc ddiorpbrws byth.

Tri unben Deifr, a Brynaich.

Gall, mab Dysgyfeddawg.

Dyfedel, mab Dysgyfeddawg.

Ag Ysgwnell, mab Dysgyfeddawg.

Tri Beirdd, a meib Bard oeddynt,

Tri thrwyddedawg Llys Artbur.

Llywarch Hên.

Llumbunig ab Maon.

A Heledd Gyndrwyn.

The Three irresistible Chiefs of the Island of Britain.

Elmur, son of Cadair.

Cynhaval, son of Argad.

And Avaon, son of Taliesin.

They were Bards, and sons of Bards.

The Three undaunted Chiefs of King Arthur's Court, and the three knights of battle that never owned a comptroller over them; to whom Arthur sung the following stanza.

These are my three knights of battle,

Mael, and Lludd clad in armour;

and the pillar of Cambria, Caradoc.

The three perpetual choirs of the Island of Britain. One was in the isle of *Avalonia*⁵, in Somersetshire: the second at *Salisbury*⁶, in Wiltshire: and the third at *Bangor-is-coed*⁷, in Flintshire.

In each of these three abbeys there were two thousand four hundred religious persons; one hundred being appointed to attend the choir for each hour; so that they chanted in rotation without intermission; and, in the course of the day and night, the whole performed their duty, that the service of God might be without ceasing.

The Three Sovereigns of Deira, and Bernicia.

Gall, the son of Dysgyvedhog.

Dyvedel, the son of Dysgyvedhog.

And Ysgwnell, the son of Dysgyvedhog.

Who were Bards, and sons of a Bard, and flourished about A. D. 550.

The Three Free guests of King Arthur's Court.

Llywarch Hên.

Llumbunig ab Maon.

And Heledd Gyndrwyn :

(Were Bards.)

⁵ Gildas reports, that Joseph of Arimathea was sent by Philip the Apostle to this island in the days of *Gweirydd*, or *Arviragus* King of Britain, A. D. 60. He instructed the Britons in the Christian faith, in the isle of *Avalonia*, or *Glastonbury*; where he built a church, which was afterwards converted into an abbey. The name is derived from *avallon*, or apple-trees. Giraldus says, it abounded formerly with apples and orchards, and was surrounded with water.

⁶ Salisbury, or the old *Sarhiodunum*, was a city of great antiquity in the time of the Britons. But it being the seat of war, rendered it unfit for study and contemplation. The present city of Salisbury, called *New Sarum*, was raised out of the ruins of the old, which stood upon a hill, and had an episcopal see and cathedral. Most historians derive *Sarum* from *Sarron*, the son of *Magus*, who reigned over the Celtes about the year of the world 3040; and, to restrain the fierceness of his people, he instituted public schools. *Perionius Caius*, in his *Antiquities of Cambridge*, says, that *Sarron*, the third king of the Britons and Celtes loved learning, and was the first who founded public studies, or seminaries of learning, among the Britons or Celtes; whence priests and philosophers were called *Sarronida*, which were the same with the Druids.

Salisbury was afterwards called *Caer-Caradoc*, from King

Caractacus, who made himself famous about A. D. 50. The town and monastery of *Ambresbury*, near *Salisbury*, were founded by *Aurelius Ambrosius*, about A. D. 480; who, in the declension of the Roman Empire, assumed the government of Britain, and with the assistance of the valiant *Arthur* repelled all foreign invaders.

⁷ *Lucius*, son of *Coel*, called by the Britons, *Lles a'r llawer mawr* (*Lucius with the great splendor of light*), who was the first Christian King of Britain, and reigned about A. D. 180. This *Lucius*, for the increase of learning and preservation of the Christian faith in his realm, founded the seminary of *Bangor-is-coed*, near *Wrexham*, North Wales; which contained a valuable library, and continued 350 years. Having brought up many learned men; at last, *Cynwyl*, or *Congelus*, converted it from an university into an abbey, and was himself the first abbot thereof, about A. D. 530.

It is recorded, that this celebrated monastery, from *Porth Cleis* to *Porth Wgon* (names of two gates), extended a mile from each other. The river *Dee* now runs between where the two gates stood.

Likewise, *Cynedda* is said to have built a temple at this *Bangor*, about 800 years before Christ. *Tyffilio's Brit. Hist. Lewis's Hist. Brit. and Bede.*

*Tri Aersfeddawg Ynys Prydain.**Selyf mab Cynan Garwyn.**Afaon mab Taliesin.**A Gwallawg mab Llëenawg.**Sef achaws y gelwid bwynt yn Aersfeddogion,
wrth ddial eu cam oc eu Bedd.**Tri Cogysurdd Llŷs Arthur.**Rhyhawd ail Morgant.**A Dalldaf ail Cynon.**A Thrystan ab Tallwch.**Tri Chynghoriad Farchog Llŷs Arthur.**Cynon ab Clydno Eiddyn.**Arawn ab Cynfarch.**A Llywarch Hên, mab Elidyr Lydanwyn.**Tri Serchog Ynys Prydain.**Caswallawn mab Beli am Eflur, serch Fugnach Gôr.**Trystan mab Tallwch am Effyllt, serch March
ab Meirchiawn, ei Ewythr.**A Chynon mab Clydno Eiddyn am Forfudd,
serch Urien.**Geraint, neu'r Bardd Glâs o'r Gadair, a aeth yn
Fardd Telyn i Aelfryd Brenhin Llundain.**Tair Unbenn Gerdd.**Tŷ Prydu.**Canu Telyn.**A Chysurwyddyd.**The Three War-tombed Heroes of the Isle of Britain.**Selyv, the son of Cynan Garwyn.**Avaon, the son of Taliesin.**And Gwallog, (Galgacus,) the son of Llëenog.*

The reason they were called War-tombed Heroes, was because the wrongs done them, were avenged on their graves.

Galgacus Rex flourished 50 years before Christ.

*The Three Com-peers of King Arthur's Court.**Rhyhawd, the son of Morgan.**Dalldav, the son of Cynon.**And Trystan the son of Tallwch.*

This Trystan was an eminent Bard as well as a Warrior. It appears, by an ancient dialogue poem, which I have in my possession, that he had absented himself from Arthur's Court three years, on account of some umbrage which he had conceived. Arthur dispatched twenty eight of his knights at different times to fetch him; but none could prevail by fair means, nor by force; 'till Gwalchmai, the Golden-tongued Bardic Hero, persuaded him to return.

*The Three Knight-counsellors of Arthur's Court.**Cynon, the son of Clydno Eiddyn.**Aron, the son of Cynvarch,**And Llywarch Hên, the son of Elidyr Lydanwyn.*

Prince Llywarch Hên, like Cæsar, wrote the History of his Wars: so did Prince Howel ab Owain Gwynedd describe his own battles, in a very poetic and elegant, though in a modest manner: and also Owain Cyfeiliog, Prince of Powys.

*The Three amorous Princes of the Isle of Britain.**Caswallon son of Beli, in love with Flur, daughter
of Mugnach Gor.**Trystan son of Tallwch, in love with Effyllt, daugh-
ter of March ab Meirchion, his Uncle.**And Cynon, son of Clydno Eiddyn, (or Clyno of
Edinburgh,) in love with Morvudd, daughter of
Urien.*

Geraint, or the Blue-robed Bard of the Chair, was sent for by King Alfred; who made him his Chief Harper:

Probably, this Glâs y Gadair is the same person that is celebrated by Chaucer, under the name of Glâs-cirion.

Taliesin, in a Poem called his Wanderings, says:

"I am Elphin's chief Bard."

"I have been at Gwynvryn, the Palace of Cynvelyn."

"I have been chief Bard of the Harp, to Leon King of Norway."

"I had a vein of poetry from Gridwen the aged."

"I know the Learning and Poetry of all the world."

*The Three Principles of Song,**Is to compose Poetry;**To play the harp;**And Erudition.*

At the commencement of the *sixth century*, we find the Bards resumed the Harp with unusual boldness, to animate their country's last successful struggle with the Saxons; for, judging from the remains preserved, their poetical effusions spread very general about that period. But from the *ninth* to the *eleventh century*, their *Awen*, or Muse, seems to have received a check, if we judge from the scarcity of pieces in that period; though to decide from such a circumstance may be delusory, when it is considered what devastation, persecutions, and wars, brought over their country; involving in the consequence a great destruction of manuscripts. Such a loss seems very evident; for in the enlightened, and in some degree the tranquil reign of *Howel Dda*, poetry must have been highly cherished; yet not a single piece is preserved, to a certainty, the production of that reign. The hiatus continues till the time of Prince *Gruffudd ab Cynan*, when we are charmed with the nervous Muse of *Meilir*, who was the father of a noble succession of Bards, that brought the Poetry and Language of Wales to the highest perfection; but that *Golden Age of Welsh Poetry* attains to an awful close in the *thirteenth century*, on the death of *Llewelyn*, the last Prince of Wales.

The Names of some of the most Ancient and Eminent Bards, and Historians, and the Time wherein they flourished.

Plenydd, and Oron*; Bards who flourished before Christ. (Recorded by *Bale*: and in *Lewis's Ancient History of Britain*, p. 9.) These Bards, and six others of the earliest, are mentioned by Edmund Prys, Archdeacon of Meirionydd, (who wrote about the year 1580;) in the 26th of the contending Poems between him and William Cynwal, a cotemporary Bard; in the following interrogating lines.

- “ Mae Plenydd, mab kŷ lawnwaith?
- “ Mae Oron, ŵr mawr Ion Iaith?
- “ Mae un Rhuvin, mŷn rhyvedd?
- “ Mae gwarant Meugant, val mêdd?
- “ Melgin, a Mevin myvyr,
- “ Madog, a Chadog iach wŷr;
- “ Y rhain oeddynt rhinweddawl,
- “ Mewn dŷethder, mwynder a marwl:
- “ O Briweirdd heb waravun;
- “ Ar Naddwarwd barawd bôb un. Edmund Prys.

A L I T E R A L T R A N S L A T I O N.

- Where is *Plenydd*, whose verse was bold and rich?
- Where is *Oron*, that great Prince of our Language?
- Where is *Rhuvin*, of the wonderful lip?
- Where is the authoritative *Meugant*, whose song was like the sparkling mead?
- Where is *Melgin*? Where is *Mevin* the studious?

* *Plenydd*, ag *Orion plannant*
O'n plwy ddyfgeidiaeth i'w plant. — — Syr W. Glyn.
 † St. Patrick, the Apostle of Ireland, is said to be the son of Calpornius, and Concha; who was born in the Vale of Rhôs, in Pembroke-shire, about the year 373. But according to his pedigree, which I have got in an old manuscript; and another I have seen in the British Museum, which runs thus: “*Patric St. ab Alvryd, ab Gronwy, o Wareddawg yn Arvon*,” that is, St. Patrick, son of Alvryd, son of Gronwy, of Wareddawg, in Carnarvonshire. Another thing corroborates with this genealogy: there is a place by the sea-side in Meirionyddshire, called *Sarn Badrig*, or Patrick's Causeway; also, he built a Church in Anglesey, called *Llanbadrig*; and there are meadows called *Rhôs Badrig*. His original Welsh name was *Maemwyn*, and his ecclesiastical name of *Patricius* was given him by Pope Celestine, when he consecrated him a Bishop, and sent him missionary into

With *Madog*, and *Cadog*; celebrated names?
 These were famed for their virtues;
 Were renowned for wisdom and benevolence;
 Were Primitive Bards, whose superior merits
 are universally allowed:
 All skilled in the science of polished verse.

A. D.

Gildas Cambrius, a Bard and Historiographer, flourished in the reign of Arviragus, about A. D. 60. He translated the ancient Laws of Dyvnwal Moelmud, from the Welsh into Latin; which Code was afterwards translated into Saxon, in the reign of Alfred.

Gwdion ab Dôn, Lord of Arvon; an eminent Philosopher and Astronomer, about the year _____ 450

- “ *Gwdion mab Dôn, ar Gonwy,*
- “ *Hudlath ni bu o'i fatb fwy.*” D. Gwilym.

Caer-gwdion, (the milky-way in the Heavens,) is so called from him.

Bacharius, a learned Briton, and disciple to St. Patric'; (called by *Bale*, Meigen Vates.) He studied at the University of Caerlleon, and was a Poet, Mathematician, and Historian, about, - 440
Meugant,

Ireland, to convert the Irish, in the year 433. When Patrick landed near Wicklow, the inhabitants were ready to stone him, for attempting an innovation in the religion of their ancestors. He requested to be heard; and explained unto them, that God is an omnipotent, sacred Spirit, who created Heaven, and Earth; and that the Trinity is contained in the Unity; but they were reluctant to give credit to his words. St. Patrick therefore plucked a Trefoil from the ground, and expostulated with the Hibernians: *Is it not as feasible for the Father, Son, and Holy-Ghost, as for these three leaves, thus to grow upon a single stalk.* Then the Irish were immediately convinced of their error, and were solemnly baptized by St. Patrick.

This British Saint built several Churches and seminaries in Ireland; that of *Saball-Padrig*, or Patrick's Grange; *Domnach-mor Patrick*, or Patrick's great Church; and the Monastery of *Armagh*, owed its foundation to him, and was the principal school of Ireland;

	A. D.
Meugant, a celebrated Bard, Philosopher, and Mathematician, of Caerlleon seminary ² , —	460
Merddin Emrys, <i>Bardd Gwrtheyrn</i> , or Philosopher and Counsellor to King Vortigern, and a Prince of West Wales, — —	470
Gwion Bach, mab Gwreang o Lanvair y'Nghaereinion, yn Mhowys; a Bard, about,	470
Cywryd, Bard to Dunawd, the son of Pabo post Prydain, — — —	480
Gwyddno Garanhir, a Bard, and Prince of Cantre'r Gwaelod, in Meirionyddshire, which was swallowed up by the sea, about A. D. —	500
Coll, son of Collvrewy, principal King at Arms, in Arthur's reign; about A. D. —	500
for it appears in the Triades, that Coll gave the Eagle to Brynach, the Gwyddelian (or Irishman); and the Wolf to Menwaed of Arllechwedd. This shews the great antiquity of armorial bearings among the Britons.	
Dyvrig, or Dubritius, a Bard and Bishop, —	500
Cadair, a Bard; and Father of Elmur the Bard,	500
Aneurin Gwawdrydd, Mychdeyrn Beirdd, and Chief of the Gododinians, — —	510
Gwalchmai mab Gwyar, named the golden-tongued warrior, a Bard — —	517
Eliwlod, ab Madog, ab Uthur; a Bard, and Knight to King Arthur, — —	519
Trystan mab Tallwch, a disciple of Merddin, and one of the chief warriors of King Arthur's Court, — — —	520
Gwron ab Cynvarch, a Bard, —	520
Dewi Sant, a Bard. Giraldus wrote his life,	530
Llywarch Hen, a Cumbrian Prince, and Bard,	530
Talhaiarn Tad Awen, or Talhaiarn, Father of the Muse, — — —	540
Taliesin Pen Beirdd, Bard to Prince Elphin, to King Maelgwyn, and to Prince Urien Reged,	540
Cian o Vaen Gwyngwn, a Bard, —	540
Y Bardd Llwyd, Bard to Urien Reged, —	540
Tristvardd, Bard to Urien Reged, —	540
Ugnach ab Mydno, a Bard, — —	545
Gildas ab Caw, or Gildas Badonius, a Bard, and Author of the <i>Epistle</i> , (a <i>History of Britain</i>),	550

Ireland: in short, he instructed the Irish letters. *Nennius's History* says: "Patrick, the Apostle of the Irish, wrote 365 books of A, B, and C's; founded 365 Churches; consecrated 365 Bishops; ordained 3000 Presbyters; converted and baptized 12,000 men, in the region of Connaught; and baptized seven Kings, the sons of Amalgith. He fasted 40 days on the top of Mount Eli, and obtained three petitions from Heaven for the believing Irish." (One of those petitions were, that no venomous creatures should ever infest Ireland; another probably was, that they, who believed in his doctrine, should be saved from purgatory; for the third, I must leave to the Irish to find out.) St. Patrick is said to have lived to the age of 120: His life was written by *Trychanus*. *Evin*. And *Ninian*.

Bonedd Seint, or the Noble Descent of British Saints, the Founders of Churches and Religious Houses, would be an

	A. D.
Myrddin ab Morvryn, or Merlin of Caledonia; a disciple of Taliesin, and Bard to Lord Gwenddolau ab Ceidiaw, — —	570
Dygynnelw, Bard to Prince Owain ab Urien, Avaon, or Avagddu, son of Taliesin. His father, in one of his poems, says, he possessed greater abilities than himself, — —	570
Culvardd, or Heinyn Vardd, — —	590
Afaph, a British Historian and Bishop,	590
Dyvedel mab Dysgyveddog, a Bard, —	600
Elaeth, a Bard, — — —	600
Niniaw, or Nennius, Abbot of Bangor is y Coed, in Flintshire; and a disciple of Elvod. He wrote the History and Antiquities of Britain in Latin, — — —	608
Twrog, the writer of Tiboeth, a monastic record belonging to St. Beuno, which was formerly at Clynog Church, in Caernarvonshire. Also, Twrog is said to have written a British Chronicle ³ , — — —	610
Elvod, who wrote a Latin History of the Britons, and was a Bishop of North Wales in the reign of Cadvan, — — —	610
Llywarch Hir, Bard to Brochwel Ysgithrog, Prince of Powis, — — —	617
Tyffilio, a Bishop, and Author of <i>Brut y Brenhinoedd</i> , or The History of the British Kings, — — —	620
Samuel, <i>Beulanus</i> , a learned Briton, who added certain annotations to <i>Nennius's History</i> ; he flourished under Cadvan about the year —	620
Avan Verddig, Bard to King Cadwallon ab Cadvan, about — — —	640
Arovan, Bard to Selyv ab Cynan, —	640
Meigant, Bard to King Cadwallon ab Cadvan, about the year — — —	660
Llevoed Wyneblawr, a Bard, —	660
Golyddan, Bard to King Cadwaladr, —	670
John Erigina, or Patricius, born at St. David's, a very learned Latin Historian, and chief Preceptor to King Alfred, — —	860

ineffimable work, if they were translated and published; as they would throw much light on ancient history, as well as on British writers.

² Fastidius Priscus, Bishop of London, and a learned Historian, A. D. 420.

Isanus, and Atroclius, (as Vicentius says) were British writers and abbots, about the time of Arthur, A. D. 480.

Congellus, Abbot of Bangor Isycoed (as Bale says), wrote several works, and flourished about 530.

Machutus, or Maelgonius, Samson, Echbinus, and Vignolus (as *Antonius* says), were British writers, about A. D. 560.

³ Kenning's History of Ireland mentions *Leabhb Drum Sneuchda*, The Book of Snowdon; said to have been written before the time of St. Patrick.

A. D.

Affer Menevensis, a British Historian, and Tutor to King Alfred, and to his children. He was the first Professor of Oxford, and Author of the Life of Alfred, ——— 874
 Geraint, y Bardd Glás or Gadair, ——— 880
 Mab Crÿg, a Bard, ——— 880
 Blegywryd, or Blegabredus, a British Historian, 914
 Jonas Mynyw, a Bard, ——— 920

Meilir Brydydd, Bard to Prince Gruffydd ab Cynan, about ——— 1100
 Cellan Benceidd, chief Bard of the Harp to Prince Gruffydd ab Cynan, ——— 1086
 Llewelyn, and Gwrnerth, two Powissian Grammarians and poets, ——— 1030
 Bleddyn Ddû wás y Cwéd, a Poet, — 1090
 Y Bergam, o Vaelor, in Denbighshire, a Poet, about ——— 1090

Robert Duke of Normandy, brother to William Rufus; who, about the year 1106, was confined by King Henry the First 28 years in Cardiff Castle: during that period he is said to have acquired a perfect knowledge of the Welsh language and poetry, and to have been admitted a Welsh Bard. This singular circumstance is recorded in an old Welsh history of the Lords of Glamorgan, from Jestin ab Gwrgant, down to Jasper Duke of Bedford.

Bishop Urban, writer of Liber Landavensis, 1119
 Gwrgan ab Rhÿs, a celebrated Bard, — 1130
 Caradoc of Llancarvan, a British Historian, 1130
 Jeffery of Monmouth, a British Historian, and Bishop of St. Asaph, ——— 1140
 Howel, the son of Owain Gwynedd, a Bardic Prince, ——— 1140
 Peryv ab Cadivor, a Poet, ——— 1140
 Gwalchmai, the son of Meilir, Bard to Prince Owen Gwynedd, ——— 1150
 Cynddelw Brydydd Mawr, Bard to Prince Owen Gwynedd; to Madog ab Meredydd, Prince of Powis; and to Prince Davydd ab Owen Gwynedd, ——— 1160

Y Llyur Dû o Gaer-Vyrddin, i. e. The black Book of Carmarthen, which is in Hengwrt Library, Meirionyddshire, is supposed to be the oldest Welsh manuscript now extant: it is a quarto size, consisting of 108 pages, and contains the works of the Bards of the sixth century. The first part of it is very ancient; the writer unknown; and the latter part of it is thought to be transcribed from other

A. D.

old manuscripts by *Cynddelw Brydydd mawr*, i. e. Cynddelw the celebrated Bard, about A. D. 1150
 Owain Cyveiliog, Prince of Powis, a Bard, 1160
 Gwynvardd Brycheiniog, Bard to Prince Rhÿs ab Gruffydd, ——— 1160
 Dygynnelw, son of Cynddelw, a Bard, — 1170
 Giraldus Cambrensis, a learned British Historian, ——— 1190
 Llywarch Brydydd y Moch, Bard to Prince Llewelyn ab Jorweth, ——— 1200
 Morris Morgannwg, a Rhetorician and Poet, 1220
 Einion, the son of Gwalchmai of Treveilir, Bard to Llewelyn ab Jorweth, or Prince Llewelyn the Great, ——— 1230
 Daniel ab Llosgwrn Mew, a Bard, — 1200
 Hén Gyrys o Jal; Bâch Buddugre; or Gwyddvarch Gyvarwydd: a celebrated collector of Welsh proverbs, about the year — 1216
 Meddygon Myddvai, who wrote a British book on Physic and Surgery, by order of Prince Rhÿs Grÿg, about the year ——— 1230
 Ystudvach, a Poet, and Warrior, who is often celebrated by the Bards for his hospitality; also, a collector of Welsh proverbs: of whom Davydd ab Gwilym says:

“ *Gwir a ddywawd Ystudvach,*
 “ *Gyda'i feirdd yn cyfeddach.*”

Einion Wan, a Bard, ——— 1240
 Adda Vràs, a Poet and pretended prophet, of Is-Conwy, in North Wales, about ——— 1240
 Phylip Brydydd, a Cardiganshire Bard, — 1250
 Einion ab Gwgon, a Bard, ——— 1250
 Bleddyn Vardd, Bard to Llywelyn ab Gruffudd, the last Prince of Wales ——— 1260
 Davydd Benfras, Bard to the said Llywelyn, who was betrayed at Buellt in the year 1282. This Bard enumerates twenty battles that this prince fought. Flourished about ——— 1260
 Meilir ab Gwalchmai, Bard to Llywelyn the last, 1260
 Casnodyn Vardd ——— 1260
 Gwilym Ryvel, a Poet, and Warrior, — 1260
 Gruffydd ab yr Ynad Coch, Bard to the last Prince Llywelyn, ——— 1270
 Edeyrn Davod Aur, a Bard and Grammarian, 1270
 Minwyn, a Grammarian and Poet, ———
 Llygad Gwr, a Bard, ——— 1270
 Ednyved Vychan, a Bard, ——— 1270
 Einion Offeiriad, o Wynedd; a Rhetorician and Poet, ——— 1280
 Seisyll Bryfwrch, a Bard, ——— 1280
 Llywelyn Vardd ab Cywryd, ——— 1280
 Y Prydydd Bychan, o Ddeheubarth, — 1280
 Cadwgan ab Cynvrig, a Poet, ——— 1280

Gwilym

	A. D.		A. D.
Gwilym ddŷ o Arvon, Bard to P. Ilywelyn	1320	Gutto o'r Glyn, Bard to Ilan Egwestl, Vale Crucis Abbey, in Denbighshire,	1450
Dr. Davydd Ddŷ, o Hiraddug, in Flintshire; a Bard and Grammarian: from his knowledge in chemistry and natural philosophy, he got the name of a magician; he lived about the year	1340	Guttyn Owain, a Herald Bard, and Historian; resided chiefly at Ystrad Fflur Monastery in Cardiganshire,	1480
Trahacarn Brydydd Mawr, or Trahacarn the noted Bard,	1370	Cynvrig ab Gronw, a Poet and Genealogist, who flourished about 1450. This Bard, and Syr Meredudd ab Rhŷs, who flourished in 1440 mentions the discovery of America, by Madoc, son of Owen Gwynedd.	
Davydd ab Gwilym, or Davydd Morganwg; Bard to Ivor Hael, (Lord of Maesaleg, in Monmouthshire,) and to the monastery of Strata Florida	1370	Davydd Nanmor, an eminent Bard of Merionethshire,	1460
Mabelŷ ap Ilywarch, a Bard,	1370	Jorwerth Vynglwyd, Bard to Margam Abbey in Glamorganshire,	1460
Howel Yfforŷn, a Poet,	1380	Jorwerth Cyriog, a chair'd Bard,	1460
Yr Yffus Llwyd, a Poet,	1380	Llywarch Bentwrch, a Poet,	1460
Sir John Gower, a native of Gwŷr, or Gowerland, in Glamorganshire; the first English Poet, and Laureat to King Richard II. to whom he dedicated his works, about the year	1380	Sir John Leiaf, a Herald Bard,	1480
Dr. Johnson, in his History of our English Language, says, "The first of our authors, who can be properly said to have written English, was Sir John Gower; who, in his <i>Confession of a Lover</i> , calls Chaucer his disciple, and may therefore be considered as the Father of English Poetry."		Gruffydd ab Ilewelyn ab Evan Vychan, a Herald Bard,	1485
Ilywelyn Moel y Pantri, a Bard,	1400	Inco Brydydd,	1480
Syr Gruffydd Llwyd, ab Davydd ab Einion, chief Bard to Owen Glyndwr, the last Welsh Chieftain,	1400	Jevan Llwyd Brydydd,	1480
Ilywelyn Gôch ab Meurig hên, o Nannau,	1400	Rhŷs Nanmor, Bard to King Henry VII.	1480
Jolo Gôch, Lord of Llechryd, in Denbighshire, a Bard,	1400	Tudur Aled, of Dyffryn Aled, in Denbighshire, a celebrated Bard,	1490
Ithel Ddŷ, o Vro Veilir, in Anglesey, called <i>Dryw'r Gerdd</i> , i. e. The Druid of Poetry,	1400	Lewis Morganwg, pencerdd y tair talaith, or chief Bard of the Principality of Wales; and domestic Bard to Neath Abbey	1510
Rhys Gôch o Fryri, of Havod Garregog, near Snowdon, a Bard,	1420	Syr Huw Pennant, Offeiriad, and Bard,	1510
Ilywelyn, or Lewis Glyn-Cothi; a Bard, and an officer under Jasper, Earl of Pembroke,	1450	Gruffydd of Hiraethog, (in Denbighshire) an excellent Bard, that flourished about the year, 1530	
This Bard transcribed most of the old Welsh poems and records, in a folio volume, called <i>Llywr-Côch</i> , (which is still in Jesus College Library, Oxford,) from a very ancient manuscript, called <i>Llywr Ihergest</i> .		He was the preceptor of four eminent poets at one time; and being asked, which of his pupils had the brightest genius; he returned the following answer: " <i>Dysgedig Sion Tudur. The learning of Shôn Tudur. Gwalus Symwnt Vychan. The diligence of Simwnt Vychan.</i> "	
Davydd ab Edmwnd, yr Awdur ariandlyfog, or chief Bard,	1450	<i>Awenyddawl William Cynwal.</i> The prolific genius of William Cynwal.	
		<i>Ond, nid oes dim cuddiedig rhag William Llŷn.</i> But nothing is unknown to William Llŷn.	
		For the list of the succeeding Bards, I must refer my readers to the end of Dr. <i>John Davies's Antiquæ Linguae Britannicæ.</i> And to Mr. <i>Edward Lluyd's Catalogue of ancient British Manuscripts, and Welsh writers, in his Archaeologia Britannica, p. 225. 258, &c.</i>	

*Aneurin Gwawdrydd, mychdeyrn Beirdd*¹, that is, *Aneurin* with the flowing Muse, King of Bards; (brother to *Gildas Albanus*, the British historian,) who lived under the patronage of *Mynyddawg of Edinburgb*, a prince of the North; whose *Eurdorchogion*, or warriors wearing the golden *Torques*, 363 in number, were all slain, except *Aneurin* and two others, in a battle with the Saxons at

¹ *Aneurin* flourished A. D. 510.

Cattraeth, on the eastern coast of *Yorkshire*. His *Gododin*, an Heroic Poem, written on that event, is perhaps the oldest and noblest production of that age. Being composed in a northern dialect, that of the men of *Deira*, and *Bernicia*; it is at present in many places difficult and obscure¹. The following passage, verified by Mr. Gray, from Mr. Evans's specimens, will, though a fragment, give an ample proof of the genius of *Aneurin**.

O D E,

Selected from the *Gododin*.

*Gwyr á aeth Gattræth feddfaeth feddwn,
Efyrf frwythluwn oedd cam nas cymmhwyllyn,
I am lasnawr coch, gorsawr, gwrnwn,
Dwys dengyn ydd ymleddyn aergwn.*

*Ar deulu Brynaich be i'ch barnafwn,
Diliw, dyn yn fyw nis gadawfwn,
Cyfaillt á gollais, difflais oeddwn,
Rhugl yn ymworthryn, rbyn rhiadwn.
Ni mymws gwrawl gwaddawl chwegrwn,
Maban y Gian o faen Gwyngwn.*

*Pan gryffiai Garadawg i gâd,
Mab baedd cocd, trychwn, trychiad,
Tarw byddin yn nbrin gymmyniad,
Ef lithiai wyddgwn o'i angad.*

*Arddyledawg canu, cymmains' o fri,
Twrf tân, a tharan, a rhyferthi,
Gwryd adderchawg marchawg mysgî
Rhudd Fedel rhyfel á eidduni.
Gwr gwnedd, disuddiawg, dygymmyni y'ngbad,
O'r meint gwlad yt glywi.*

*Gwyr á aeth Gattræth buant enwawd;
Gwin a medd ac aur fu eu gwirawd,
Blwyddyn yn erbyn urddyn ddefawd,
Try-wyr a thriugaint a thrichant eurdorchawd,
O'r sawl yt grysfasant uch gormant wirawd,
Ni ddiengai namyn tri o wrbydri ffofawd,
Dau gatgi Aeron, a Chynon daearawd,
A minnau o'm gwaedffrau gwerth fy ngwenawd.*

* It appears, that *Aneurin* had 19 brothers and 4 sisters. The names of the children of *Carw*, of N. Britain, (Lord of *Cwm Carulwyd*). "Dirinic. Celydd, Ulic. Echmic. Cdv. Ancirin. Gwyddrain. Sampson. Bangar. Cyhelyn. Girgad. Huail. Gildaw. Aeddán. Gallgo. Dvynwy. Gwrddolew. Awan. Ceidio. Cacan.—*Gywyllog. Pergein. Gwenebeth. Gwennobwy.*

Amongst these, it seems that five of them were celebrated Bards; viz. *Ancirin. Gildas. Cyhelyn. Awan. and Cian.*"

Had I but the torrent's might,
With headlong rage, and wild affright,
Upon *Dëira's* squadrons hurl'd,
To rush, and sweep them from the world!

Too, too secure, in youthful pride
By them my friend, my *Hoel*, died,
Great *Kian's* son; of *Madoc* old
He ask'd no heaps of hoarded gold;
Alone in nature's wealth array'd,
He ask'd, and had the lovely maid.

Have ye seen the tusky boar
Or the bull, with fullen roar,
On surrounding foes advance?
So *Caradoc* bore his lance.

Vedel's name, my lay, rehearse,
Build to him the lofty verse,
Sacred tribute of the Bard,
Verse, the hero's sole reward.
As the flames devouring force,
As the whirlwind in its course,
As the thunder's fiery stroke,
Glancing on the shiver'd oak;
Did the sword of *Vedel's* mow
The crimson harvest of the foe.

To *Cattraeth's* vale, in glitt'ring row
Twice two hundred warriors go;
Ev'ry warrior's manly neck
Chains of regal honour deck,
Wreath'd in many a golden link:
From the golden cup they drink
Nectar, that the bees produce,
Or the grape's extatic juice.
Flush'd with mirth, and hope, they burn;
But none from *Cattraeth's* vale return,
Save *Aeron* brave, and *Conan* strong,
(Bursting thro' the bloody throng),
And I, the meanest of them all,
That live to weep, and sing their fall. — — —

¹ Evans's *Dissertatio de Bardis*, p. 68, 69.

Taliesin, who in one of his poems gives an honourable testimony to the fame of *Aneurin*², was like him called *Penbeirdd*, Chief, or King of Bards. He lived in the reign and enjoyed the favour of *Maelgwn Gwynedd*, King of all Wales. He was found, when an infant, exposed in a wear, which *Gwyddno Garanhir*, the King of *Cantre'r Gwaelod*, had granted as a maintenance to Prince *Elphin* his son. *Elphin*, with many amiable qualities, was extravagant; and, having little success at the wear, grew discontented and melancholy. At this juncture *Taliesin* was found by the fishermen of the prince, by whose command he was carefully fostered and liberally educated. At a proper age the accomplished Bard was introduced by his princely patron at the court of his father *Gwyddno*, to whom he presented, on that occasion, a poem called *Hanes Taliesin*, or *Taliesin's History*; and at the same time another to the prince, called *Dyhuddiant Elphin*³, the consolation of *Elphin*, which the Bard addresses to him in the person and character of an exposed infant. *Taliesin* lived to recompense the kindness of his benefactor: by the magic of his Song he redeemed him from the castle of *Teganwy*, (where he was for some misunderstanding confined by his uncle *Maelgwn*;) and afterwards conferred upon him an illustrious immortality.

Taliesin was the master, or poetical preceptor of *Myrddin ap Morv yn*: he enriched the British Profody with five new metres: and has transmitted in his poems such vestiges as throw new light on the history, knowledge, and manners of the ancient Britons and their Druids, much of whose mystical learning he imbibed.

The first poem which I have chosen for a specimen of *Taliesin's* manner, is his description of the battle of *Argoed Llwyvain*, in *Cumberland*, fought about the year 548, by *Goddeu*, a King of North Britain, and *Urien Reged*, King of Cumbria, against *Fflamddwyn*, a Saxon general, supposed to be *Ida*, the first King of Northumberland. I am indebted to the obliging disposition of the late Mr. Whitehead, for the following faithful and animated verification of this valuable antique —

Gwaith Argoed Llwyfain.

CANU URIEN.

Y bore ddyw sadwrn, cād sawr a fu,
O'r pan ddwyre haul, byd pan gŷnu.

Dygrysios Fflamddwyn yn bedwarllu.
Goddeu, a Reged, i ymddyllu.
Dyfwy o Argoed, byd Arfynyddi,
Ni ckeffynt einioes byd yr undydd!

Atorelwis Fflamddwyn, sawr drybestawd,
A ddodynt gyngwystlon, a ynt parawd?
Yr atebwys Owain, ddwyrain flossawd,
Ni ddodynt iddynt, nid ynt parawd,
A Chenau, mab Coel, byddai gymwyarog lew,
Cyn y talai o wystl nebarw!

² *Taliesin*, in his poem called *Ambeg Urien*, has the two following lines —

A nun i enw Aneurin Gwawdrydd awenydd,
A minnau Daliesin o lan Llyn Geirionydd.

I know the fame of the inspired genius, *Aneurin Gwawdrydd*,
And I am *Taliesin*, whose abode is by the Lake of *Geirionydd*.

³ See this poem, published and translated in *Evans's* specimens.

*The Battle of Argoed Llwyvain*⁴

A SONG TO URIEN.

Morning rose: the issuing sun
Saw the dreadful fight begun:
And that sun's descending ray
Clos'd the battle, clos'd the day.

Fflamddwyn pour'd his rapid bands,
Legions four, o'er *Reged's* lands.
The numerous host from side to side
Spread destruction wild and wide,
From *Argoed's* summits, forest-crown'd,
To steep *Arwynydd's* utmost bound.
Short their triumph, short their sway,
Born and ended with the day!

Flush'd with conquest, *Fflamddwyn* said,
Boastful at his army's head;
"Strive not to oppose the stream,
Redeem your lands, your lives redeem.
Give me pledges?" *Fflamddwyn* cried.
"Never", *Urien's* son replied,
*Owen*⁵, of the mighty stroke.
Kindling, as the hero spoke,

⁴ This is one of the 12 great battles of *Urien Reged*, celebrated by *Taliesin* in poems now extant. See *Carte's History of England*, p. 211, and 213, where there is much valuable information relating to the ancient Britons.

⁵ A district of *Cumberland*, the country of Prince *Llywarch Hŷn*, from whence he was driven by the Saxons.

⁶ Some place on the borders of *Northumberland*.

⁷ *Owen ap Urien* acted as his father's general; and is called, in the *British Triades*, "one of the three Cavaliers of Battle."

*Atorelwis Urien, ydd yr echwyad,
O bydd ynghyfarfod am garennnydd.
Dyrchafwn eidoed odduch mynydd,
Ac ymborthwn wyneb odduch enyl,
A dyrchafwn beleidr odduch ben gŵyr,
A chyrchwn Fflamddwyn yn ei llydd;
A lluddwn ag ef, a'i gywicitbydd!*

*A rhag gwaith Argoed Llwyfain,
Bu llawer celain:
Rhuddai frain,
Rhag rhyfel gŵyr!
A gwerin a frysswys gan ei newydd.
Arinaf y blwyddyn nad wyf cynnydd.*

*Ac yn 'i fallwyf bēn,
Ym dygn angau angen;
Ni byddif ymdyrwēn;
Na molwyf Urien!*

*Cenau, Coel's blooming heir
Caught the flame, and grasp'd the spear,
" Shall Coel's issue pledges give
To the insulting foe, and live?
Never such be Briton's shame,
Never, 'till this mangled frame,
Like some vanquish'd lion, lie
Drench'd in blood, and bleeding die⁸."*

Day advanc'd: and ere the sun
Reach'd the radiant point of noon,
Urien came with fresh supplies.
" Rise, ye sons of *Cambria*, rise,
Spread your banners to the foe,
Spread them on the mountain's brow;
Lift your lances high in air,
Friends and brothers of the war;
Rush like torrents down the steep,
Thro' the vales in myriads sweep;
Fflamddwyn never can sustain
The force of our united train."

Havoc, havoc rag'd around,
Many a carcase strew'd the ground;
Ravens drank the purple flood;
Raven plumes were dy'd in blood;
Frighted crowds from place to place,
Eager, hurrying, breathless, pale,
Spread the news of their disgrace,
Trembling as they told the tale.

These are *Taliesin's* rhimes,
These shall live to distant times,
And the *Bard's* prophetic rage
Animate a future age.

Child of sorrow, child of pain,
Never may I smile again,
If, 'till all-subduing death
Close these eyes, and stop this breath,
Ever I forget to raise
My grateful songs to *Urien's* praise!

About the beginning of the sixth century, *Urien*, son of *Cynvarch ab Meirchion*, King of *Reged*; (a territory in *Caledonia*, bordering on the *Ystradclwyd Britons*⁹, to the south;) who was bred in King *Arthur's* Court, and was one of his knights: he had great experience in war, and great power in the country by the largeness of his dominion, and the number of his vassals: he was still greater by his reputation and wisdom; and by his valour in defending his country against the encroaching Saxons. After several engagements, with various success, he at last prevailed so far against *Theodoric*, son of *Ida*, as to force him to fly into Holy Island for safety. *Urien*, the glory of his country, who had braved death so often in the field, and sought it in vain among the thickest of his enemies, fell at last in the midst of his own men, in the year 560, by the treachery of *Morgant*, brother to *Rhydderch*, from mere envy, on

⁸ *Cenau* led to the assistance of *Urien Reged*, the forces of his father *Coel Godhebog*, king of a northern tract, called *Goddeu*, probably inhabited by the *Godini* of *Ptolemy*. *Owen ap Urien* and *Cenau ap Coel* were in the number of *Arthur's* Knights. See

Lewis's History of Britain, p. 201. and *Carte's History of England*.
⁹ The *Strath-clwyd Britons* inhabited the west part of Scotland: and the *Cumbrians* dwelt from the wall southward as far as the *Ribble*, in *Lancashire*.

account of his superior merit. The names of the two assassins, suborned to commit this execrable deed, were *Dyrwal*, son of *Mynyddawg*, and *Llovan llawddino*, of Edinburg, who were both Britons that served in his troops, and are recorded in the *Triades*; where this is reckoned to be one of the three villainous murders committed in Britain, and which contributed most to its ruin. *Urien* is also celebrated, in the *Triades*, as *one of the three Bulls of War*. *Taliesin* dedicated to him upwards of twelve poems, in which he describes most of his battles; and he likewise wrote an *Elegy* on his Death. Also, Prince *Llovarch Ilen* composed a Lamentation, on the loss of this distinguished Hero.

Gwaith Gwennystrad.

Arwyre gŵyr Cattracth gan ddydd;
Am Wledig gwaith suddig gwarthebydd,
Urien brun anawd ei neuydd;
Cyfeddeily Teyrnedd, ai gŵyn rhyfelgar,
Rhwysg anwar rwyf bedydd.
Gŵyr Prydain adwythain yn lluydd,
Giwenystrad ystudd cad cynnygydd;
Ni ddodes na maes na chardydd tud ackles,
Diormes pan ddyfydd,
Mal tonnawr tofl ei gwawr tros clydd,
Gwelais wyr gwychr yn lluydd.

A gwedi boregad briwrig;
Gwelais i drws teurflin tramedig,
Gwael gaboyw gŵsaran gowlychid.
Yn amwyn Giwenystrad y gwelid gŵsawr,
Rag angwyr llawr lluddedig:
Yn nrcws rbyd gwelais i wyr lledruddion,
Eirf dillong rbag blaer gŵsodon;
Unynt tanc gan aethant golluddion;
I law y'ngbroes gryd y'ngro granwynion,
Cyfeddwynt y gynrbain gwyndon,
Gwancuawr gollychynt rawn y caffon;
Gwelais i wy gŵsheitbig gŵsphyliad,
A gwyar a faglai ar ddillad,
A dulliaw diastym droys wrth gad,
Cad gwortho, ni bu ffo pan bwyllad.

Glyw Reged, rhyfeddaf pan feiddiad!
Gwelais i ran reodig gan Urien,
Pan amwyth ei alon yn Llechwen Galysten;
Ei wythiant oedd llafn acfawr gŵyr,
Gobertid wrth anen.
Awydd cad a dyffo Euronwy,
Ac yn y fallwysf ben,
Ym dygyn Angau angben,
Ni byddif yn dirwen
Na molwysf fi Urien. — Taliesin.

The Battle of Gwennystrad.

Extol the warriors, who on *Cattracth's* lawn,
 Went forth to battle with the rising dawn.—
 Victorious *Urien's* praise, the Bard next sings:
 The first of heroes! and the shield of Kings!

The British host, impatient for the fray,
 Repair'd to *Gwennystrad* in firm array:
 As when the Ocean with tremendous roar,
 By tempests driven, overwhelms the shore;—
 So furious is their onset thro' the field;
 Nor vales, nor woods, the spoilers shelter yield.

But near the Fort the conflict fiercer raged,
 For heroes at the pass the toe engaged:
 There horror stalk'd in hideous forms around,
 While blood in purple streams deluged the ground:
 And ere the long-disputed Fort they gain,
 What numbers lifeless strew th' ensanguin'd plain!
 Chiefs! that rush'd on the hostile rank as fast,
 As chaff is whirl'd before the northern blast,
 See mangled lie!—ne'er when the battle 's ceas'd
 Shall they again among their kindred feast!
 Batter'd their arms! their garments dyed in gore,
 And desolation marks their path no more!

See *Reged's* dauntless Christian Chief appear!
 And consternation seize the Saxon rear.
 At *Llechwen Galysten*, on *Urien's* brow,
 Destruction as terrific frown'd as now:
 His sword with slaughter'd foes o'erspread the field;
 And prov'd his arm, his people's strongest shield.
 For war, *Euronwy*, may thy bosom glow,
 And till death bids my numbers cease to flow:
 May Peace to me, her balmy sweets ne'er bring,
 If I can *Urien's* praise, forget to sing. —

²⁰ Though they were successful, it may be said in the words of Shakspeare, to have been among those victories,

“ For which the conquerors mourn'd so many fell.”

C A N U Y M E D D.

T H E M E A D S O N G, by *Taliesin*.

It appears, that Prince Elphin had been invited by his uncle, King Maelgwyn, to keep his Christmas at his Court, at the Castle of Diganwy, in Carnarvonshire; where some dispute arising between them about Religion, or Politics (probably when heated with Mead,) Elphin was thrown into prison, and remained confined, until his Bard *Taliesin* obtained his release, by the following celebrated Song, addressed to Maelgwyn; to which I have subjoined an English version.

Golychaf wledig pendefig pob fu,
Gŵr a gynnaill y nef, Arglwydd pob tra;
Gŵr a wnaeth y dwfr i bawb yn dda,
Gŵr a wnaeth pob llâd, ac a'i llwydda:
Meddwer Maelgwyn Môn, ac a'n meddwa:
Ai fêddgorn, ewyn gwerlyn gwymba,
As gynnul gwcnyn ac nis mwynba.

Mêdd hidlaid, môlaid, molud i bob tra,
Lleaws creadur a fâg terra;
A wnaeth Duw i ddyn er ei ddonbâ,
Rhai drûd, rhai mûd, ef a'i mwynba:
Rhai gwyllt, rhai dôf, Dofydd ai gwna
T'n dillig iddynt, yn ddillad ydd â;
T'n fwyd, yn ddiawd, byd frawd yd barba.

Golychaf i wledig pendefig gwlad bedd,
I ddillwng Elphin o alltudedd:
T'gŵr am rhoddes y gwîn, a'r cwrw, ar medd,
A'r meirch, mawr modur mirain en gwedd;
A'm rhotbwy etwa mal diwedd,
Trwy fodd Duw y rhydd trwy enrhydedd
Pum pembwnt calan ynghanan bedd;
Elphinawg farchawg medd! hwyr dy ogledd! —

TALIESIN *.

To him that rules supreme;—our Sovereign Lord,
 Creation's Chief — by all that lives ador'd.
 Who made the waters, and sustains the skies;
 Who gives, and prospers, all that's good and wise.—
 To him I'll pray, that *Maelgwn* ne'er may need,
 Exhaustless stores of sparkling, nect'rous, mead:
 Such as with mirth our hours has often crown'd,
 When from his horn, the foaming draught went round.

Delicious Mead! Man's solace and his pride,
 Who finds in thee his ev'ry want supplied:
 The Bee, whose toils produce thee, never sips
 Thy juice, ordain'd by Heav'n for human lips.

Oh, Power Supreme!—Prince of the Realm of Peace;
 I,et *Elphin's* bondage, I beseech thee cease.
 Who, to the beauteous steeds, giv'n heretofore,
 And Wine, and Ale, and Mead, would give me more.
 He in the paths of peace, if Heav'n so will,
 Myriads of Feasts, shall give with honour still.
Elphinian Knight of Mead! slow is thy trust. —

Llywarch Hên, or *Llywarch* the aged, a Cumbrian prince, is the third noted Bard of the British annals. He past his younger days at the Court of King *Arthur*, with the honourable distinction of a free guest. When the British power was weakened by the death of *Arthur*, *Llywarch* was called to the aid of his kinsman, *Urien Reged*, King of *Cumbria*, and the defence of his own principality, against the irruptions of the Saxons.

This princely Bard had four and twenty sons, all invested with the golden *torques*, which appears to have been the ancient badge of British nobility¹. Many of them were slain in the Cumbrian wars, and the Saxons at length prevailed. The unfortunate *Llywarch*, with his few surviving sons, fled into *Powys*, there to revive the unequal and unsuccessful contest under the auspices of the Prince of *Powys*, *Cynddylan*. Having lost, in the issue of these wars, all his sons and friends, he retired to a hut at *Aber Clog*² in North Wales, to soothe with his harp the remembrance of misfortune, and vent with elegiac numbers the sorrows of old age in distress. His poems are in some places rather unintelligible: not because they want simplicity, which

* *Taliesin* likewise wrote *Canu y Cwrw*, or The Ale song.

Proverbial Sayings in Wales.

A wynno wâd yn Llanwen — ywed Win!
A wynno wâd yn Gryw — ywed Gwrw!
A wynno wâd yn Fach — ywed Fêdd!
 He that would be Merry — drink W! ð!
 He that would be Strong — drink Ale!
 He that would be Healthy — drink Mead!

The following beverages were the customary drink of the ancient Britons against thirst.

Dŵr, Water. — *Gwîn*, Wine. — *Cwrw*, Ale. — *Bŵr*, Strong Beer. — *Medd*, *Meddyglyn*, *Bragod*, Mead, Metheglyn, and Bragget. — *Awaleulyn*, Cyder. — *Maidd-glais*, Whey. *Schola Salerni*. They also use various other wines, and the general term in

South Wales is *Osai*, for any kind of liquor that is made of the juice of fruit, such as Cyder, Perry, Raspberry-wine, Currant-wine, Gooseberry-wine, Cowslip-wine, Elder-wine, Service-wine, Birch-wine, &c.

¹ *Hybarch yw mâb y marchog,*
(Yn aur) yn arian golêrog
Dorchog.

We find also, in the Book of *Numbers*, Chap. xxxi. ver. 50. that chief commanders wore chains of gold.

² Now *Dŵl Glog* near *Machynllaith* in Montgomeryshire. There *Llywarch* died, near the age of 150, about the year 634; and probably was buried at *Llanwanwr*, near Bala in Merionethshire, where, in the west window of the church, is a stone with an inscription. *Llywarch Hên*, was a son of *Elidir Lydanwyn*, of *Ystrad Clwyd*, in the North.

is their characteristic beauty, but from the antiquity of the language, which is partly the Venedotian, and partly the Cumbrian dialect, and from scantiness of information concerning the facts. The compositions of *Llywarch* are pure nature, unmingled with that learning and contrivance which appears in the writings of *Taliesin*: he did not, like that great bard, extend the bounds of British poetry, but followed implicitly the works of the Druids, closing many of his stanzas with their venerable maxims. He writes in such a simple, undisguised, pathetic manner, that it is impossible to suspect him of misrepresentation; he has no fictions, no embellishments, no display of art; but gives an affecting narrative of events and circumstances. Since I published the first Edition of this Book, Mr. Francis Percival Eliot, of Shenstone Moss near Litchfield, has favoured me with the following version of several stanzas in the first and second poems, of *Llywarch Hen*; which I with pleasure present my readers (instead of the former prose translation,) as an elegant and animated specimen of the poetry of that princely Bard¹.

The Lamentations of Prince Llywarch Hên.

Hark! the cuckow's plaintive note,
Doth thro' the wild vale sadly float;
As from the ravenous hawk's pursuit,
In *Cioff* rests her weary foot;
And there with mournful sounds and low,
Echoes my harp's responsive woe.

Returning spring, like opening day
That makes all nature glad and gay,
Prepares Andate's fiery car,
To rouse the brethren of the war;
When, as each youthful hero's breast
Gloweth for the glorious test,
Rushing down the rocky steep,
See the Cambrian legions sweep,
Like meteors on the boundless deep. }
Old *Mona* smiles —
Monarch of an hundred isles.
And *Snowdon* from his awful height,
His hoar head waves propitious to the fight.

But I — no more in youthful pride,
Can dare the steep rock's haughty side;
For fell disease, my sinews rends,
My arm unnerves, my stout heart bends;
And raven locks, now silver-grey,
Keep me from the field away.

Hark! how the songsters of the vale,
Spring's glad return with carols hail;
Sweet is their song — and loud the cry,
When the strong-scented hound, doth fly
Where the gaunt wolf's step is trac'd
O'er the desert's dreary waste.
Again they sing; again they cry;
But low in grief my soul doth lye.

Yet once again, the tuneful choir
Sing, but me no joys inspire;
The babbling brook that murmurs by,
The silver moon that shines on high,
Sees me tremble, hears me sigh. }
How cold the midnight hour appears!
How droops my heart with ling'ring cares!

And hear'st thou not yon wild wave's roar,
Dashing on the rocky shore?
And the hollow midnight blast,
Loft sensation binding fast,
In the adamantine chain
Of Terror?—Hark! it howls again.

And lo! what scenes invade my sight,
Fear-form'd shadows of the night!—
See great *Urien's* princely shade,
Cambria's monarch, shoots the glade;
Gory drops his locks distil,
Ever flows the sanguine rill,
Yet, seated still as it was wont,
Valour crowns his awful front.
Next *Cynddylan* treads the plain,
Raise, my harp, to him the strain;
Powys's prince, and *Llywarch's* host,
Illion's pride, and *Morlas's* boast:
Great as *Caradoc* in war;
Swift as *Howel's* scythed car;
Still the *Saxons* seem to fear
Cynddylan's arm, and think him near. —
Next a warlike train advance,
Skill'd to poize the pondrous lance;
Golden chain, their breasts adorn;
Sure for conquest they were born. —

¹ Those who may be incited to a further acquaintance with the beauties of Prince *Llywarch Hen*, will shortly have access to them in an edition of all his works extant, with a literal translation and notes; which will be published in the Second Volume of this Work, with several other things worthy of

preservation. *Llywarch Hen's* Poems were to have been published by my late worthy friend, the Rev. John Walters, of Jesus College, Oxford, if God had prolonged his life; to whom I am infinitely indebted for his communications and assistance in the first Edition of this Book.

Four and twice ten sons were mine,
Us'd in the battle's front to shine;—
But, low in dust my sons are laid,
Nor one remains his sire to aid.
Ghastly looks, oh *Pyll!* thy wound,
Streaming on the blood-stain'd ground;
As the yellow flames, thy might
Blaz'd around the field of fight;
Or when the fiery steed thou press'd,
How joy'd thy lovely consort's breast!
But now no more thy might they dread,
Nor joys the partner of thy bed;
For low in dust thy honours lye,
And quick her transient pleasures fly.

But see! — he comes all drench'd in blood,
Gwén great, and *Gwén* good;
Bravest, noblest, worthiest son,
Rich with many a conquest won;
Gwén in thine anger great,
Strong thine arm, thy frown like fate:

Where the mighty rivers end,
And their course to ocean bend,
There, with the eagle's rapid flight,
How wouldst thou brave the thickest fight!
Oh fatal day! oh ruthless deed!
When the sisters cut thy thread.—
Cease, ye waves, your troubled roar;
Nor flow, ye mighty rivers more;
For *Gwén* great, and *Gwén* good,
Breathless lies, and drench'd in blood!

Four and twice ten sons were mine,
Us'd in battle's front to shine;
But — low in dust my sons are laid,
Nor one remains his sire to aid.

Hold, oh hold, my Brain thy seat;
How doth my bosom's monarch beat!
Cease thy throbs, perturbed heart;
Whither would thy stretch'd strings start!
From frenzy dire, and wild affright,
Keep my senses thro' this night. —

The British language, in which rhyme is as old as poetry itself, had, in the sixth century, attained such copiousness and musical refinement, that the Bards commonly composed in unirythm stanzas of many lines. The rhymes of modern Italy are as famous for their number, as its language is admired for its pliability in yielding to all the inflexions of the voice. Yet the Italian poets are constrained to change the rhyme more than once in a stanza, without producing any other effect than confusion from the diversity. The old performances of the Bards were therefore most happily calculated for accompanying the harp.

For this quality none of the remains of this remote period are more remarkable than the works of *Myrddin ap Morwryn*, often called Merlin the Wild; whose reputation as a Bard is not inferior to the prophetic and magical fame of his great predecessor, *Myrddin Emrys*⁴. He was born at *Caerwerthevin*, near the forest of *Celyddon*, or *Dunkell*, in Scotland; where he possessed a great estate, which he lost in the war of his Lord *Gwenddolau ap Ceidio*, and *Aeddan Vradog* against *Rhydderch Iael*. His misfortunes in Scotland drove him to Wales: and there is now extant a poetical dialogue between him and his preceptor *Taliesin*. He was present at the battle of *Camlan*, in the year 542, where, fighting under the banner of King *Arthur*, he accidentally slew his own nephew, the son of his sister *Gwenddydd*⁵. In consequence of this calamity, he was seized with madness, which affected him every other hour⁶. He fled back into Scotland, and concealed himself in the woods of that country, where, in an interval of recollection, he composed the following poem, which has many beauties, and is strongly tinged with the enthusiasm of frenzy. He afterwards returned to North Wales, and was buried in the Isle of *Enlli*⁷, or *Bardsey*, where there was a college of Black-cowled Monks.

⁴ *Myrddin Emrys*, or Merdlin Ambrose, the prophet and reputed magician, born at *Caermerthen*, was the son of a Welsh Nun, daughter of a King of South Wales. His father was unknown. He was made King of West Wales by *Vortigern*, who then reigned in Britain.

Nennius says, that *Gworbeyrn* (or King *Vortigern*), on his leaving North Wales, when he went to fortify himself at *Caer-gworbeyrn*, gave *Myrddin* the Castle he had built in *Eryri*, and also all the provinces of the West Country of Britain.—When the Western Counties of Great Britain were infested with the plague, *Gworbeyrn* and his magi (wise men, or poets,) went to *Gwenneth* (*Gwenwys*, or *Monmouthshire*;) he made *Myrddin* his *Arwyddwrdd*, or Herald, for the West of Britain. *Nennius*, C. 44. and *J. D. Rhys's Grammar*.

About A. D. 470, his prophecies concerning the future state of Britain were written in prose, and are said to be composed at *Dinas Emrys*, in the parish of *Beddgelert*, near *Snowdon*; which were afterwards translated into Latin, and published by *Geoffrey of Monmouth*.

⁵ *Dissertatio de Bardis*, p. 77. *Lewis's History of Britain*, p. 206.

⁶ *Awr d'i gŏf gan Dinas ry gai*
Awr ynnbell yr ambrwyllai. S. *Deifi i Fyrdlin*. MS.
Myrddin ab Morwryn flourished A. D. 560. He is said to have travelled over all Britain and France, and to have prophesied many things more truly, and more plainly, than *Merdlyn Emrys*.

⁷ *Sir William Glynn*, in *Cwyddil y Ddraig Goch*. MS.

A F A L L E N A U M Y R D D I N :

Y rhai a gafsfai gan ei Arglwydd Gwenddolau, ab Ceidio.

I.

*A rodded i neb yn un pylgeint,
A roed i Ferddin cynnoi kenaint;
Saith asallen beren a saith ugaint,
Yn gysoed, gysuwch, gybyd, gymmaint,
Trwy frôn Teyrnedd y tyfeddaint,
Un ddoled, uchod, ai gorthboaint;
Un forwyn bengrech ai gorchedwaint,
Glowedd ei henw gloywyn ei Daint.*

II.

*Afallen beren bren y fydd fad,
Nid bychan dy lwyth fydd ffrwyth arnad,
A minnau wyf ofnawg amgelawg am danad,
Rbag dyfod y coedwyr coed gymmynad,
Igladdu dy wraidd a llygru dy bād,
Fal na tbyfo byth asal arnad,
A minnau wyf wylltaf erthrychiad,
I'm cathryd cythrudd ni'm cudd dillad,
Neu'm rhoddes Gwenddolau gorthblyfau yn rhad,
Ac yntau heddyw fal na buad.*

III.

*Afallen beren bren addfeinus,
Gwasgadsod glodsawr buddsawr brydus;
Cyd wnant Benaethau gau gysfsgus,
A mynaich geuarog bwydiarog gwydus,
A gweisionain ffraceth bid arfaethus,
Td fyddant wyr rhamant rhidd rwyfanus.*

IV.

*Afallen beren bren hydws glās
Pwsawr ei ebangen i'w chain wanas,
Canpid cain arwel yn mbryd gortas
Cyn berw bryd cymmrwyn ffwr alanas
A mi dilisgoganas cad am dias,
Penggwern cyfoddgrud medd eu baddas.*

V.

*Afallen beren bren a dyf yn Llannerch,
Angerdd a'i bargel rbag rbiau Rhydderch,
Amfather yn ei bon maion yn ei chylch,
Oeidd aelau iddynt ddulloedd dibefeirch,
Mi ni'm car Gwenddydd ac ni'm bennyreb
Wys gas gan wasarog gwacsis Rhydderch,
Rhyrewiniais ei fab ef a'i ferch,*

T H E O R C H A R D :

Which was given to *Myrddin* by Lord *Gwenddolau* son of *Ceidio*.

Was ever given to man so acceptable a gift, as that bestowed on *Myrddin* ere age had overtaken him? a fair orchard, seven score and seven sweet apple trees, all equal in age, height, and magnitude: they possessed the slope of a majestic hill, branching high and wide, crowned with lovely foliage: a lovely nymph, whose hair flowed in beauteous ringlets, guarded them; her name *Gloywedd*, with the pearly teeth.

Sweet and excellent apple-tree! thy branches are loaded with delicious fruit; I am full of care and trouble for thy safety, lest the destructive woodman should dig thee up by the roots, or otherwise so injure thy prolific nature, that apples would no more grow on thy branches: for this I am wild with grief, torn with anxiety, anguish pierces me to the heart; I suffer no garment to cover my body. These trees are the inestimable gifts of *Gwenddolau*, he who is now, as if he was not.

Sweet apple-tree, of tall and stately growth! how admired thy shade and shelter, thy profit, and beauty! Often will mighty lords and princes form a thousand pretences for frequenting thy recess; nor less eager the false and luxurious monks; and equally intent are the idle talkative youths: all hankering after thy apples; they all pretend to prophesy the warlike exploits of their prince.

Sweet apple-tree, vigorous in growth, verdant in foliage! large are thy branches, beautiful thy form. Ere the depredations of slaughtering war caused my thoughts to boil with grief; how beautiful was the sight of thy robe of vivid green! yet shall my prophetic song announce the day, when a mighty legion shall revenge my wrongs: the valourous armies of *Penggwern*, fierce in battle, animated by mighty mead.

Sweet apple-tree, growing in the lonely glade! fervent valour shall still keep thee secure from the stern lords of *Rhydderch*. Bare is the ground about thee, trodden by mighty warriors; their heroic forms strike their foes with terror. Alas! *Gwenddydd* loves me not, she greets me not: I am hated by the chiefs of *Rhydderch*; I have ruined his son
and

*Angau a ddug pawb pa rag na'ma' cyfeirch?
A gwedi Gwenddolau neb rbiau ni'm peirch,
Ni'm gogawon gwarwy, ni'm gofwy gorddyrch,
Ac y'ngwaitb Arderydd oedd aur fy ngortbyrch,
Cyd bwyf aeleu heddiw gan eiliw eleirch.*

VI.

*Afallen beren bren blodau esplydd¹
A dyf yn argel yn argoedydd;
Chwedlau a gogleu yn nechreuddydd,
Rysori gwasawg gwaefaf Meuwydd
Dwywaitb a theirgwaitb pedeirgwaitb yn undydd,
Amglyw a'm dargan cyn haul nawnnydd:
Och Jesu! na ddyfu fy nibenydd,
Cyn dyfod ar fy llaw llaith mab Gwenddydd.*

VII.

*Afallen beren bren ail wyddfa
Cwn coed cylch ei gwraidd dywasgotfa
A ni ddyjgoganaf dyddaw etwa
Medrawd, ac Arthur, modur tyrfa,
Camlan ddarmeriban ddifiau yna
Namyn saith ni ddyrraitb o'r gymmanfa
Edryched Gwenhwyfar wedi ei thraba,
Ban atfedd Cadwaladyr - - - -
Eglwysig bendefig ai tywysa,
Gwaeth imi a dderfydd heb esgorfa,
Lleas mab Gwenddydd fy llaw a'i gwna.*

VIII.

*Afallen beren beraf ei haeron,
A dyf yn argel yn argoed Celyddon;
Cydgeisier ofer fydd herwydd ei baddon,
Tny ddel Cadwaladyr i gymnagl rbyd Rhëon;
Cynan yn cychwyn yn erbyn y Saeson,
Cymry wesillydd cain orfydd eu dragon,
Caffeint o deithi barob llawen si Brython,
Ceintor cyrn elwch cathl heddwch a hinon.*

Myrddin wyllt a'i cant —

and his daughter. Death relieves all, why does he not visit me? for after *Gwenddolau* no prince honours me; I am not soothed with diversion, I am no longer visited by the fair: yet in the battle of *Arderydd* I wore the golden torques, though I am now despised by her who is fair as the snowy swan.

Sweet apple-tree, covered with delicate bloom, growing unseen in the sequestered woods! early with the dawn have I heard that the high-commissioned chief of *Meuwydd* was offended with me; twice, three times, alas! four times in the same day have I heard this; it rung in my ears ere the sun had marked the hour of noon. O Jesus! why was I not taken away by destruction, ere it was the sad fate of my hand to kill the son of *Gwenddydd*?

Sweet apple-tree, appearing to the eye a large and fair grove of stately trees! monarch of the surrounding woods; shading all, thyself unshaded! yet shall my song of prophecy announce the coming again of *Medrod*, and of *Arthur*, monarch of the warlike host: again shall they rush to the battle of *Camlan*; two days will the conflict last, and only seven escape from the slaughter. Then let *Gwenhwyvar* remember the crimes she has been guilty of, when *Cadwaladr* repossesses - - - - - when an ecclesiastical hero leads the warriors to battle. Alas! far more lamentable is my destiny, and hope affords no refuge. The son of *Gwenddydd* is dead, slain by my accursed hand!

Sweet apple-tree, loaded with the sweetest fruit, growing in the lonely wilds of the woods of *Celyddon*! all seek thee for the sake of thy produce, but in vain; until *Cadwaladr* comes to the conference of the ford of *Rhëon*; and *Cynan* advances to oppose the *Saxons* in their career. Then shall the *Britons* be again victorious, led by their graceful and majestic chief. Then shall be restored to every one his own. Then shall the founder of the horn of gladness proclaim the song of peace, *the serene days of happiness*.
Translated by Mr. Edw. Williams.

These were the poetical luminaries of the sixth century. Their works are pregnant with feeling, with fancy, and enthusiasm; and do honour to the nation that produced them. Foreigners who shall read them will be obliged to soften some of those dark colours in which they have usually painted our ancestors. The rays of genius that shone forth in the Britons, amid the gloom of the dark ages, are more valuable in the eye of reason, and contribute more to their glory, than all the bloody trophies they erected. But how can their poetry produce this effect, if their language remains unintelligible,—if no one will translate it into the other languages of Europe? *

* *Plydd*, in Glamorganshire, signifies soft, tender, delicate, &c.; and *esplydden*, very unaccountably, a Pippin.

* The reader may see these reflections better expressed by M. Mallet, in his *Introduction à l'Histoire de Dannemarck*.

The writings of these ancient Bards deserve to be explored and published, not merely as sources of poetical and philosophical pleasures, but as stores of historical information. Their origin is not doubtful, like that of some venerable works which, we have reason to fear, were drawn together from fabulous records or vague tradition; these were composed on recent exploits, and copied immediately from their subjects, and sent abroad among nations that had acted or seen them. From a diligent investigation and accurate editions of them by learned Welshmen, many important advantages may be promised to the British history, which, supplied and improved from these copious fountains, would no longer disgust with incredible fables of giants and magicians, but engage by a description of real events and true heroes. For early poetry has in all countries been known to give the fullest and most exact picture of life and manners.

The Druids, in their emigration to Ireland, had not left Britain entirely destitute of its music, which, though no longer communicated by the precepts of that learned order, was perpetuated by practice. It languished indeed for a time, but afterwards grew and flourished in Wales with the other surviving arts of Britain.

“It seems to have been a prerogative peculiar to the ancient Kings of Britain, to preside in the *Eisteddvod*, or Congress of the Bards. Accordingly we find a curious circumstance mentioned in Dr. John David Rhys's Grammar, which happened about the middle of the seventh century: King *Cadwaladr* sat in an *Eisteddvod*, assembled for the purpose of regulating the Bards, taking into consideration their productions and performance, and giving new laws to Music and Poetry¹. A Bard, who played on the harp in the presence of this illustrious assembly in a key called *Is-gywair*, or *y Bragod Dannau*, which displeased them much, and was censured for the inharmonious effect he produced, because that was of the sound of *Pibau Morvydd*, (i. e. “*Caniad Pibau Morvydd, fydd ar y Bragod gywair* ;” the song of Morvydd's pipes, is in the minor key.) It was then ordered, under great penalties, whenever he came before persons skilful in the art, to adopt that of *Mwynen Gwynedd*, the pleasing melody of North Wales; which the royal associates first gave out, and preferred. They even decreed, that none could sing with true harmony, but with *Mwynen Gwynedd*, because that was in a key which consisted of notes that form perfect concords, and the other was of a mixed nature: of which superiority we have examples in the following tunes; *Caniad Ceffylwr*, *Caniad o Vawrwyrthiau*, *Caniad Teuan ab y Gŵo*, *Caniad Aurbeg Dewi*, *Caniad Cydwgi*, *Caniad Einion Delyniwr*, *Caniad Crych ar y Carfi*, and many others.”

To this period may be referred, not without probability, those great but obscure characters in Welsh music, *Itbel*, *Iorwerth*, and *yr Athro Vêdd*², and the *Keys*, and *Chromatic Notes* by them invented, and still distinguished by their names, in ancient manuscripts.

About the middle of the ninth century, Roderic the Great, King of all Wales, revised some of the old British laws, and appointed new³. He ordained that all strong holds, castles, and citadels, should be fortified and kept in repair; that the Churches and Religious Houses should be re-edified and adorned; and that in all ages, the History of Britain (being faithfully registered) should be kept therein⁴.

Caradoc of Llancarvan collected the Acts and Successions of the British Princes from Cadwalader to the year 1156. Of his collections there were several copies kept in the Abbies of *Conway* in Caernarvonshire, and at *Strata-Florida*, or *Stratflur* in Cardiganshire; which received additions as things fell out, when the Bards belonging to those Abbies went their ordinary visitation (called *Clêra*,) from the one to the other. They contained in them, besides, such other occurrences that happened within the Isle of Britain as were thought worthy of recording. This course continued in those Abbies until the year 1270, which was a little before the death of the last Prince Llewelyn, who was slain at *Buellt*⁵.

¹ *Cambro-Britannicæ Cymraecæ Linguae Institutiones*, by Dr. John David Rhys, p. 303. Also *Grammadeg Cymraeg*. By John Rhydderch. 12mo, printed at Shrewsbury, 1728, p. 177.

From King Cadwaladr's time the old British books, called *Brut y Saifon*, and *Brut y Tywyfogion*, began their account; afterwards commanded to be continued and preserved in monasteries by Prince Roderic the Great.

² Mr. Lewis Morris, in one of his MSS. which I have seen, supposes that they were Druids.

³ King Roderic's palace was at *Caer Seiont*, or *Segont*, near Caernarvon. Also, there was a town called *Caer Sion*, which stood on the top of a hill, north of Conway. This was the seat of *Gwalch Gorffell*, where *Marlgwn* (or, as others say, his father *Cafwallon*,) went to judge between the poets and musicians. He lived at *Diganwy*, in *Rbbs*, or *Credidlyn*, and caused the poets and harpers to swim the river Conway. The harpers' instruments were spoiled; therefore the poets, whose tools could not be damaged, carried

the day. *Jorwerth Beli*, to the Bishop of Bangor, A. D. 1240.

⁴ A Description of Wales, by Sir John Prife, published by Thomas Ellis, with Mr. Robert Vaughan of Hengwrt's notes, printed A. D. 1663, 4to. p. 41. Only 128 pages were published of it: it is the best history of Wales extant, as far as it goes. See also, *Harrington's Hist. of Wales*, p. 134, second edit. quarto. And, *Entwyl's Hist. of Wales*, p. 274.

⁵ The Herald Bard, Guttyn Owen, who flourished about the year 1480, wrote the best and most perfect copy of that record. Prince Gruffudd ab Cyvan, Prince Rhys ab Tudor, and Prince Bleddyn ab Cynwyn, made diligent search after the arms, ensigns, and pedigrees, of their ancestors, the nobility and Kings of Britain; what they discovered by their pains in any papers and records, were afterwards digested by the Bards, and put into books. Add they ordained 5 *Royal Tribes*, (there being only 3 before,) to whom their posterity to this day can derive themselves; and also 15 *Special Tribes*, of whom the gentry, elpe-

From the era of *Cadwalader*, history is obstinately silent concerning the Welsh Music till about the year 942; a period illuminated by the laws of King *Howel* *. In these laws we do not find the musical or poetical establishment of the national Bards; but they contain such injunctions respecting the Court Bard, and the chief Bard of Wales, as in some measure compensate for that defect of information. The Bards were in the highest repute, and were supposed to be endowed with powers equal to inspiration. I cannot give a stronger idea of the esteem they were in, than by citing from the Welsh laws the account of their rank in the Prince's Court, the various privileges, rewards, and fees, they were entitled to, and the severe penalties that were enacted to preserve their persons.

T Bardd Teulu, the Court Bard, or Laureat Bard, who was in rank the eighth officer of the King's household, received at his appointment a harp, and a whale bone chess-board from the king, and a gold-ring from the queen. On the same occasion he presented a gold-ring to the judge of the palace. He held his land free. The king furnished him with a horse, and such wearing apparel as were of woollen; and the queen with linen. On the three great festivals of *Christmas*, *Easter*, and *Whitsuntide*, he sat at the prince's table next to the comptroller of the household; and publicly received from the hands of that officer the harp on which he performed: and was entitled at those festivals to have the *Distain*, or comptroller of the household's garment for his fee. If the Bard desired any favour of the king, he was to play one of his own compositions; if of a nobleman, three; if of a plebeian, 'till he set him to sleep. Whoever slightly injured the Bard, was fined six cows and CXX pence. The murderer of a Bard, was fined CXXVI cows. His heriot money was one pound, (i. e. mortuary for the dead.) *Gobr Merch*, or the marriage fine of his daughter, was CXX pence. Her *Cowyll*, or nuptial present, was one pound and CXX pence. Her *Egweddi*, or dowry, was three pounds. When he went with other Bards upon his *Cléra*, or musical peregrination, he was entitled to a double fee. If the queen desired to have music, when she retired from the hall, he was to accompany his harp in three songs, but in a low voice, that the court might not be diverted from their avocations. He accompanied the army when it marched into an enemy's country; and while it was preparing for battle, or dividing the spoils, he performed an ancient song, called *Unbeniaeth Prydain* †, the Monarchal Song of Britain —

“ The Bard who first adorn'd our native tongue,
“ Tun'd to his British harp this ancient song —”

and for this service, when the prince had received his share of the spoils, was rewarded with the most valuable beast that remained †.

T Pencerdd, or chief Bard of the District, was the tenth officer in rank. When he appeared at the Court of the Welsh princes, he sat next to the judge of the palace: none but himself and the Court Bard was allowed to perform in the presence of the prince. When the prince desired to hear music, the chief Bard sang to his harp two poems; one in praise of the Almighty, and the other concerning kings and their heroic exploits: after which a third poem was performed by the Court Bard. He obtained his pre-eminence by a musical and poetical contest, which was decided by the judge of the palace, who received on this occasion from the successful candidate, as an honorary fee, a bugle-horn, a gold-ring, and a cushion for his chair of dignity. His musical rights and authority were not subject to the controul of the prince, and his privilege of protection lasted from the beginning of the first song in the hall of the palace, to the conclu-

cially of North Wales, are for the most part descended. And in our books we have mention of the *Tribe of the Marches*, &c. besides other *Tribes* called *Gavchelyth* and *Gwehelaethau*.” *British Antiquities Revived*, by Robert Vaughan, Esq. printed A. D. 1662, quarto, p. 44.

In the beginning of the reign of Edward the Third, the Welsh Monks were removed to English Abbies, and replaced by English Monks. *Dugdale's Monasticon*.

* See *Silas Taylor*, on *Gavel-kind*, p. 97.

† See *Cyfreithieu Hywel Dda ac Eraill*, or *Leges Wallicæ*, translated in Latin by Dr. Wotton and Mr. Moses Williams; and published with a learned preface by Mr. Clarke. Folio. London, 1730, p. 35, &c. And, Pennant's *Tour in Wales*, Vol. I.

‡ “ Dr. Wotton, the learned editor of *Howel's Laws*, in a note on this passage, p. 36; conjectures that the title and subject only were prescribed, and that the choice and composition of the Poetry was left to the Bard. The Welsh, says he, always preserved a tradition, that the whole island had once been possessed by their ancestors, who were driven into a corner of it by their

Saxon invaders. When they ravaged the English borders, they dignified their incursions with the pretext of recovering their hereditary rights. Their Bards therefore entertained them with descriptions and praises of the splendor and courage with which the monarchy of Britain was maintained by its ancient heroes, and inspired them with an ardour of emulating their glorious example. If any thing can be added to the conjectures of so discerning a critic as Dr. Wotton, it is, that probably an excellent old poem, called *Unbeniaeth Prydain*, was constantly recited in the field, and accompanied by a tune of the same antiquity, till, by a long interval of peace, or some other accident, they were both forgotten, and that afterwards the Bards supplied what had been lost from their own inventions.” *Translated Specimens of Welsh Poetry*, in English verse. 1782, p. 33.

But heed, ye Bards, that for the sign of onset
Ye sound the ancientest of all your rhymes,
Whose birth tradition notes not, nor who fram'd
Its lofty strains.” Mason's Characters.

sion of the last¹⁰. He had his land free. Every young musician within the district, when he laid aside his *Telyn rawn*, or hair-stringed harp, and became a graduate in the art, paid him a fine of XXIII pence. Every woman upon her first marriage paid him XXIII pence. The marriage fine of his daughter was CXX pence. His heriot money was CXX pence. The recompense for an affront given him, was six cows and CXX pence. The compensation, or penalty upon whomsoever slew him, was CXXVI cows¹¹. But what remains to be said of the manner of his election, and the nature of his office, I must defer, till the institutes of *Prince Gruffudd ab Cynan* enable me to speak more largely, and with greater certainty, of this dignified person.

In these constitutions we discover the first account of the *Clera*¹², or triennial circuit of the Bards, as we before traced the origin of the *Eisteddvod*, their triennial assembly, in the annals of *Cadwaladr*. We likewise find that a vassal by the practice of Poetry and Music, which he could not adopt without the permission of his lord or prince, acquired the privileges of a freeman, and an honourable rank in society¹³. Nothing can display more forcibly the estimation and influence which the Bards enjoyed at this early period, than their remarkable prerogative of petitioning for presents¹⁴ by occasional poems. This custom they afterwards carried to such an excess, and such respect was constantly paid to their requests, that in the time of *Gruffudd ab Cynan*, it became necessary to controul them by a law, which restrained them from asking for the prince's *Horse, Hawk, or Greyhound*, or any other possession beyond a certain price, or that was particularly valued by the owner, or could not be replaced. Many poems of the succeeding centuries are now extant, written to obtain a horse, a bull, a sword, a rich garment, &c.

It appears that Music and Poetry were inseparably united in the same person, in the reign of *Howel*: nor is it clear at what period they were divided, till the time of *Gruffudd ab Cynan*. Milton, elegantly says:

Blest pair of Syrens, pledges of Heaven's joy,
Sphere-born harmonious sisters, voice and verse,
Wed your divine sounds, and mix'd pow'r employ!

About the year 1070, *Bleddyn ab Cynvyn*, Prince of North Wales, the author of another code of Welsh Laws, established some regulations respecting the musical *Bards*¹⁵, and revised and enforced those which were already made.

About the year 1100, the great Prince *Gruffudd ab Cynan* invited to Wales some of the best musicians of Ireland¹⁶; and being partial to the music of that island, where he was born, and observing with displeasure the disorders and abuses of the Welsh Bards, created a body of institutes for the amendment of their manners, and the correction of their art and practice¹⁷. Accordingly I find in an old MS. of Welsh Music¹⁸, in the library of the Welsh school, a curious account of so remarkable a

revo-

¹⁰ *Leges Wallicæ*, p. 68, &c.

¹¹ *Leges Wallicæ*, or *Howel's Laws*, p. 68, &c. We find the same respect paid to the musicians, in other constitutions. "Who ever shall strike a harper, who can harp in a public assembly, shall compound with him by a compensation of four times more than for any other man of the same condition." *Leg. Ripuariorum et Westsorum. Lindenbroc. Cod. LL. Antiq. W. Sigoth. Sc. A. D.* 1613. Tit. 5. § ult.

¹² *Howel's Laws*, p. 37. § 11, 12.

¹³ *Howel's Laws*, p. 307. 31st Triad.

¹⁴ *Howel's Laws*, p. 37. § 12.

¹⁵ *Llewelyn's Bard* had such a high opinion of his prince's generosity, that he exclaims,

"Were I to ask my prince a boon,
"Even if it were the full-orb'd moon,
"He 'd give it — prince of gen'rous soul!
"He 'd give his faithful Bard the whole!

¹⁶ *Dr. Rhy's Grammatical Institutes of the Welsh Language*, p. 295.

¹⁷ *Dr. Powel*, in his notes on *Caradoc*, informs us, that either our Music came hither with Prince *Gruffudd's* Irish musicians, or was composed by them afterwards. Mr. Wynne, the other editor of *Caradoc's History*, mistaking this passage in *Dr. Powel*, and not distinguishing instrumental music from musical instruments, hath misled his readers by asserting that the Harp and *Crowth* came from Ireland. See *Wynne's History of Wales*, edit. 1774, p. 159. Further information may be seen in the next page.

It is recorded, in the life of Prince *Gruffudd ab Cynan*, that *Cellan, Pencerdd Telyn*, his chief musician of the Harp, fell in a battle which was fought in Anglesey between the invading Nor-

mans and Saxons, against *Gruffudd ab Cynan*. We might perhaps have been convinced of *Cellan's* great abilities in the arts, had he lived, and also of the beauty of his eloquence, as he could have described the brave exploits and warlike achievements of his Prince, for which his fame was signalized in Wales, Ireland, the Danish Islands, and among other nations. *A MS History of Prince Gruffudd ab Cynan*.

¹⁸ *Ibid.* Also *Powel's History of Wales*, p. 115 and 191. *Clarke's Preface to the Welsh Laws*, p. 25. and *Rhydderch's Welsh Grammar*, p. 177. &c.

¹⁹ "Some part of this MS. according to a memorandum which I found in it, was transcribed in the time of Charles the First, by *Robert ap How of Badwigen*, in the title of *Anglesey*, from *William Penllyn's* book." *Dr. Burney's History of Music*; vol. II. p. 110. *William Penllyn* is recorded among the successful candidates on the harp, at an *Eisteddvod at Caerwys*, in 1568, where he was elected one of the chief Bards and Teachers of instrumental song. *Pennant's Tour in North Wales*, printed 1778, p. 438. This MS. *Dr. Burney* informs me, "contains pieces for the harp that are in full harmony or counterpoint: they are written in a peculiar notation, and supposed to be as old as the year 1100 at least. Such is the known antiquity of many of the songs mentioned in the collection." *History of Music*, *ibid.*

The 24 measures of Music are here annexed from the MS. in the original Welsh, for the purpose of assisting future enquiries, and shewing, by the variety of its technical terms, what perfection the art had formerly acquired. As they have never been explained, I forbear attempting a translation, from apprehension of mistake, and misleading the reader.

revolution, beginning with these words: — Here follow the four-and-twenty measures of instrumental Music, all conformable to the laws of harmony, as they were settled in a congress by many Professors, skilful in that science, Welsh and Irish, in the reign of Gruffyd ab Cynan, and written in books by order of both parties, princely and principally, and thence copied, &c.

This grand reformation of the Bards was effected by dividing them into classes, and assigning to each class a distinct profession and employment. We have hitherto viewed them in a very various and extensive sphere. It was their office to applaud the living and record the dead: they were required to possess learning and genius, a skill in pedigrees, an acquaintance with the laws and metres of poetry, a knowledge of harmony, a fine voice, and the command of an instrument. This diversity of character is well expressed by Drayton, in the sixth song of his Polyolbion:

“ Musician, Herald, Bard, thrice may’st thou be renown’d,
“ And with three several wreaths immortally be crown’d!”

Such variety of excellence was unattainable by human capacity. The Bards were now therefore distributed into three grand orders, of Poets, Heralds, and Musicians; each of which again branched into subordinate distinctions.

Neither of these orders or distinctions was any longer compatible with those with which it had been connected, or with any other profession.

“ One science only will one genius fit;
“ So vast is art, so narrow human wit:
“ Not only bounded to peculiar arts,
“ But oft in those confin’d to single parts. — Pope.

According to a more minute arrangement, there were of regular Bards, proceeding to degrees in the *Eisteddvod*, six classes: three of Poets, and three of Musicians.

The first class of the Poets consisted of historical or antiquarian Bards, who sometimes mixed prophecy with their inspiration: they were also critics and teachers: and to them belonged the praise of virtue and the censure of vice. It was their duty to celebrate the gifts of fancy and poetry. Of them it was required to address married women without the air of gallantry, and the clergy in a serious strain suitably to their function, to satirise without indecency, and without lampooning to answer and overthrow the lampoons of the inferior Bards.

The second class was formed of domestic or parenetic Bards, who lived in the houses of the great, to celebrate their exploits and amiable qualities: they sung the praises of generosity, contentment, domestic happiness,

Llyma'r Pedwar Mesur ar hugain cerdd Dant, yn ol rheol vesur oll, val y cywanfoddlwyd mewn Eisteddvod &c. MS.

<i>Mac y mw'n hir.</i>	<i>Cor-Finwain.</i>	<i>Trosfwyl Mawr.</i>
<i>Cor-ffiniawr.</i>	<i>Cor Wrgog.</i>	<i>Tudyr Bach.</i>
<i>Cor's galoff.</i>	<i>Carfi.</i>	<i>Mac y mwynwacen.</i>
<i>Rhiniart.</i>	<i>Brath yn ysgol.</i>	<i>Toddyw.</i>
<i>Cor-Aldan.</i>	<i>Iffam yw'r Gworgan.</i>	<i>Hatyr.</i>
<i>Trefi beli.</i>	<i>Mac y mw'n byrr.</i>	<i>Mac y Delgi.</i>
<i>Wysach.</i>	<i>Calchan.</i>	<i>Yr Alban Hyvaidd.</i>
<i>Cordia tyllach.</i>	<i>Brut Odidog.</i>	<i>Alwarch.</i>

In the same MS. are preserved the five principal Keys of Welsh Music, established by the same authority.

- Is gywair*, the Low Key, or Key of C.
- Cras gywair*, the Sharp Key, or A.
- Lleddw gywair*, the oblique Flat Key, or F.
- Go gywair*, the third above the Key-note is flat.
- Bragod gywair*, the Mixt, or Minor Key. —

A manuscript, belonging to Sir Watkin William Wynne, contains some curious information respecting the Welsh Music; which I have given here, literally translated.

Cerdd Dannau.

“ This Book is called the Preservation of Instrumental Music; that is to say, the Harp, and *Cwrth*, within the three provinces of *Cambria*; formed of the science of Music, through the knowledge and invention of a Doctor of Music, assisted by four chief professors of the Harp, and *Cwrth*; and the good will and

ability of each being consonant to one another towards forming the song, to preserve it in memory, to perform, and to explain it with correctness. The names of the four chief musicians were, *Alban ab Cynan*, *Rhydderch the Bald*, *Mathobwech the Gwynbelian*, and *Alaw the Songster*. The audience were *Henry Redback*, *Carfi the Harper*, and many others, assisting with their advice and scientific knowledge. And by the counsel of those learned men, the skill of the Doctor of Music, and the four professors of the art, and by the unanimous agreement of all, were made the twenty-four measures; and to give stability to those, the twenty-four canons were formed. They were made for three reasons: the first, for composing a piece; the second, for knowing the merits of it; and the third, for preserving it in memory; as their names follow farther on, in the Welsh and Hibernian language. And *Maorchan the Gwynbelian* was Lord of Ireland at that time; by whom they were confirmed in the place called *Glyn-Achlach*, through his power and offices; and he further decreed, that every person should support the same.”

That was about the year 1096, when *Gruffyd ab Cynan*, and *Cadwgan ab Bleddyn*, were retreated to Ireland; *Hugh, Earl of Chester*, and *Owen ab Edwyn*, having taken possession of their lands, and of the Isle of Anglesey.

¹ *Prydydd.*

² *Tedulawr, Poswardd*: or Family Bard.

When the king rode out of his castle, his attendants were 36 men; that is to say, the 24 officers and 12 guests, besides his family, his gentlemen, and his Bards. *Leges Wallicæ*, p. 11.

“ We find the King had always a civil judge to attend him, and

happiness, and all the social virtues: and thus eminently contributed to enliven the leisure of their patrons. It was also their province to request presents in a familiar, easy vein, without importunity.

The third class, though last, was probably not least in esteem, were the *Arwyddveirdd*, which consisted of Herald Bards⁴, who were the national chroniclers, and were also well versed in pedigrees and blazonry of arms, and the works of the primary *Bards*, such as *Taliesin Pen Beirdd*, *Myrddin Emrys*, and *Myrddin ab Moruryn*. According to the account of them which *Giraldus*⁵ has given in the succeeding century, they were admirably qualified for Poetry, if invention be one of its principal requisites: for he affirms that they could trace back the descents of their princes and nobles, not only to *Roderic*, but to *Beli*, *Sylvius*, *Aeneas*, and even to *Adam* himself. But their Poetry was of an humbler kind: it was usually confined to subjects of jocularity and mimicry, invective and reproach.

Of the musical *Bards*, the first class was appropriated to the performers on the *Harp*. *Athraw*, a Doctor or Master of Music, should know the 3 excellent *Mwchwl*, which were deemed equal to 4 *Coloun*; and each *Coloun* was equivalent to 10 *Cwlwm*. The 3 new *Mwchwl* were ranked equal to 4 *Cadair*; and the 4 *Cadair* were 5 *Cwlwm* each⁶. Concerning the musicians, the reader may collect further information in page 32 of this history, and from an account of the Welsh musical instruments further on in this volume.

The second contained performers on the six-stringed *Crwth*; concerning whom also I refer the reader to the same places for information.

The third consisted of singers, whose employment was to sing to the harps of others the compositions of the poetical Bards; but from whom a variety of other qualifications were expected. "A singer, said the Laws, should know how to tune a Harp, or *Crwth*, and to play several essays and embellishments, two *preludes*, a *cwlwm*, a *caniad*, and the 13 principal tunes, with all their flats and sharps. He should understand likewise the 13 principal styles of expression, and accenting them with his voice to several tunes; he should know the 24 metres of Poetry, and 24 measures of Music, and be capable of composing in two of the *Englyn* metres⁷, and one of the *Cywydd* metres. He should read Welsh with propriety, and write it with exactness, and be skilful in correcting and restoring any old poem or song that has been corrupted by transcribers."

At

and one of the chief lords to consult with upon all emergencies. He had a *Bard* to celebrate the praises of his ancestors; a *Chronicler* to register his own actions; a *Physician* to take care of his health; and a *Musician* to entertain him. These were obliged to be always present, and to attend the King whithersoever he went. Besides these, there were a certain number of heroic men called *Milwyr*, who attended him, when he went on his progress, or marched out with his army, and were resolved to stand by him, even at the expence of their lives." *Owen's History of the Ancient Britons*, p. 21 and 22.

⁴ *Clarwr*, *Arwyddveirdd*: Itinerant or Circuit Bard, or Herald.

⁵ *Cambria Descriptio*, cap. 3.

⁶ These technical terms of Welsh music are very obscure, and are too unintelligible to admit of a positive translation. If I should hereafter be able to decypher the notation of the ancient and very curious musical MS. which I have quoted before, much

light would be thrown on this dark subject. Till that desirable object is accomplished, the candid reader will accept the following imperfect attempt to explain it.

Cwlwm, a congruous piece of music, with words.

Coloun, fundamental subject, or part of a piece of music.

Cydyerdd, harmony, music in parts, or accompaniments.

Cadair, a masterly piece of music, I conjecture, by the performance of which the musical Bards rose to the superior degrees, and to the *chair*; whence it probably took its name.

Caniad, a tune, or song.

Gofteg, a prelude, or overture.

Deiwr, a diverting air, or divertisement. Query, whether this was a species of National Melody, so called from the county of Durham?

Mwchwl, this famous piece of music, it seems, was acquired only by a *pennerdd*, or Doctor of Music of the Harp.

⁷ *Y Pedwar Mesur ar bugain Cerdd Davod.*

The 24 Metres of Poetry.

Englyn.	{	Unodl union	} Close Metre.	{	Unirhythm direct.
		Unodl gyrch			Unirhythm recurrent.
		Unodl grwcca			Unirhythm inverted.
		Proff cynnewidiog			The vowel-varied rhyme.
		Proff cadwynnodl			Alternate rhyme.
Cywydd.	{	Deuair hirion	} Parallel Metre.	{	Long distich recitative.
		Deuair wyrion			Short distich recitative.
		Llofgyrnog			Tailed, or Saphic.
		Awll gywydd			Multirhythm pentametric.
		Todlaid			Meltic.
		Hir a thodlaid			Long and melting.
		Byr a thodlaid			Short and melting.
		Cyhydedd ver			Short trochaic.
		Cyhydedd hir			Long and of equal extent.
		Cyhydedd naroban			Nine syllabled Iambic.
Awll.	{	Huppynt hir	} Lyric Metre.	{	Long Brunt.
		Huppynt byr			Short Brunt.
		Gwarwidodyn hir			Long Heroic, or Parenetic.
		Gwarwidodyn byr			Short Heroic, or Parenetic.
		Cadwyn wyr			Short chain.
		Tawidgyrch cadwynog			Soft concatenated incurfive.
		Cyreb a cbwitta			Unecursive with a little tail.
		Clogyrnach			Irregular stanza.
Gorchest y Beirdd	Master-piece of the Bards.				

Of

At the nuptials of the prince, or any of the princely blood, the singer waited upon the illustrious Bride, and at those entertainments was expected to carve dextrously every kind of fowl that might come before him.

Such, and so various, were the regular Bards, who by a noviciate and probation of an appointed term of years, and the performance of poetical and musical exercises, acquired degrees in the *Eisteddvod*. As that venerable assembly existed long before the period I am describing, a description of it ought, perhaps, to have been already exhibited: but I chose to wait till, under the auspices of a prince to whom our Poetry and Music are for ever obliged, I am enabled to display it to the eyes of the curious in its most perfect form.

The *Eisteddvod* was a triennial assembly of the *Bards*, (usually held at *Aberffraw*⁹, the royal seat of the Princes of *North-Wales* formerly, situated in *Anglesey*; likewise *Dinevawr*, the royal castle of the Princes of *South-Wales*, in *Caermarthenshire*; and *Mathbravael*, the royal palace of the Princes of *Powis*, in *Montgomeryshire*;) for the regulation of Poetry and Music, for the purpose of conferring degrees, and of advancing to the chair of the *Eisteddvod*, by the decision of a poetical and musical contest, some of the rival candidates; or establishing in that honourable seat the *Chief Bard* who already occupied it.

Wishing to convey to my readers a clear idea of this important subject, I annex an extract, faithfully translated, from the *statute of Prince Gruffudd ap Cynan*, concerning the manner of holding an *Eisteddvod*.

“When the congress hath assembled, according to notice and summons previously issued, at the place appointed, they shall choose as umpires twelve persons skilled in the *Welsh Language, Poetry, Music, and Heraldry*; who shall give to the *Bards* a subject to sing upon, in any of the 24 *metres*; but not in amæbean carols, or any such frivolous compositions. The umpires shall see that the candidates do not descend to satire or personal invective, and shall allow to each a sufficient interval for composing his *Englyn* or *Cywydd*, *Music*, or other task that they shall assign. They shall moreover take down the names of the several *Bards* present intending to exhibit, that every one may be called by his name, in order, to the chair to perform his composition. The unsuccessful candidates shall acknowledge in writing that they are overcome, and shall deliver their acknowledgment to the chief Bard, that is, to him who shall win the chair: and they all shall drink health to the chief *Bard*, and all shall pay him fees: and he shall govern them till he is overcome in a future *Eisteddvod*.”

From this injunction it appears, that the duties which upon this occasion, in the reign of *Howel*, belonged to the judge of the palace, were afterwards held in commission.

What served greatly to heighten the emulation of the *Bards*, if they wanted any additional incitement, was the presence of the prince, who usually presided in these contests. Their compositions delivered upon these occasions are frequently upon historical subjects, and are valuable for their authenticity; for it was the business of the *Eisteddvod*, not only to give laws to *Poetry* and *Music*, but to extinguish falsehood, and establish certainty in the relation of events. “A custom so good (says *Drayton*) that, had it been judiciously observed, truth of story had not been so uncertain: for there was, we suppose, a correction of what was faulty in form or matter, or at least a censure of the hearers upon what was recited. Of which course some have wished a recontinuance, that either amendment of opinion, or change of purpose in publishing, might prevent blazoned errors.”

Before any person could be enrolled in the *Eisteddvod*, the permission of the prince or lord, within whose jurisdiction he lived, was necessary. If he desired to proceed to degrees in Poetry, he was obliged at his presentation to explain the five *Englyn* Metres, and to sing them in such a manner, that one of the principal *Bards* would declare upon his conscience that he was competent to be admitted. He then became the pupil

Of all these metres, specimens are exhibited by Dr. *Rhys*, *John Rhydderch*, and the Rev. Mr. *Gronw Owen* (See *Beirdd Môn*, by Hugh Jones, 18mo. London, 1763;) also in the constitutions of the *Society of Cymmrodorion*, reprinted 1778. There are other metres, now accounted obsolete and irregular; such as *Triban* or *Englyn Milwr*, the Warrior's Song; *Englyn or hên ganiad*, the Song of the Ancient Sam; *Englyn gar-hir*, the Song of the Long Thigh; *Englyn cildawn*, the Song of the Clinched Fist.

The 24 *Metres* were probably antecedent to the 24 *measures of Music*, for the latter seem to have been adapted to, and founded upon them.

The *Cambro British Muse* hath, at the instance of her votaries, condescended to put on various other garbs wherein she hath appeared not only not ungraceful, but even with some degree of dignity and ease; yet the robes she hath ever gloried in, are the *Twenty-four* celebrated *antient British Metres*, unknown to every Muse besides, and wherein she hath always shone with

unrivalled lustre.” *Walter's Dissert. on the Welsh Language*, p. 51.

⁹ *Roderic the Great*, King of all Wales and the Isle of Man, changed the royal residence from *Caer Segont*, in *Caernarvonshire*, to *Aberffraw*, in *Anglesey*, about the year 870. He divided his dominion into three principalities, which he left to his three sons. *Gwynedd*, *Venedotia*, or *North Wales*; *Deheubarth*, *Demetia*, or *South Wales*; and *Mathbraval*, or *Powis*; which, before the year 793, the royal residence was kept at *Pengwern Powis*, or *Shrewsbury*. Afterwards there were Five Royal Tribes of Wales: *Prince Griffith ab Cynan*, of *Aberffraw*, in *Anglesey*, A. D. 1080; *Prince Rhys ab Tudor*, of *Dinevawr*, *Caermarthenshire*, 1080; *Prince Bleddyn ab Cynwyn*, of *Mathbraval*, in *Montgomeryshire*, 1070; *Elystan Glou'rdd*, of *Maes yved*, *Radnorshire*, Prince of the *Marches*; and *Prince Iestyn ab Gwrgant*, of *Dindryval*, *Glamorganshire*, 1090.

¹⁰ *John Rhydderch's Welsh Grammar*, p. 188, 189.

¹¹ *Notes on the Fourth Song of the Polyolbion.*

of some one of the principal Bards, whom he was obliged to attend annually in Lent, and without whose approbation he could make no composition public; and during three years, that is, till the next *Eisteddvod*, remained a non-graduate, and was called *Disgybl Yspas cerdd dawod*, a probationary student of Poetry.

At the next *Eisteddvod*, three years having expired, *Disgybl Yspas* was examined for the degree of *Disgybl Disgyblaiidd*, or Bachelor of the Art of Poetry, and was required to be versed in the five *Englyn* Metres, the four *Cywydd* Metres, and three *Awdl* Metres; and to produce, in a scholar-like manner, compositions of his own, free from the 15 common errors.

After the same interval, the Bard took the degree of *Disgybl Penceirddiaidd*, or Master of the Art of Poetry, for which he was required to understand the rules of Grammar and Rhetoric, and analyze and explain the alliterative concatenations of the language; to escape all the errors; and to sing melodiously, in parts, 21 of the metres.

To the *Pencerdd*, or Professor of Poetry, who obtained his degree at the end of the same period, belonged the whole mystery of the art. He knew to sing in harmony, or concord, and was well versed in transposed alliteration. Among his qualifications are enumerated, fertility in poetical subjects, a store of matter and invention, authority of decision, and a facility in composing in praise of the great, what would be heard or read with most delight, and longest retained in memory.

If a *Disgybl*, or disciple of any degree, was discovered in taverns or secret places playing for money at dice, or any other game, any person was authorized to take from him whatever money was found in his purse. For mockery and derision, and the invention or propagation of falsehood, the *Disgyblion* were also punished with fines and imprisonment. For, say the laws, the Bards shall be easy and peaceful in their manners, friendly in their dispositions, and humble in their services to the prince and his adherents.

Those *Bards* alone who had acquired the degree of *Pencerdd* were authorized to teach: nor were more than a single pupil allowed to each *Pencerdd*. The pupils were expressly enjoined to refrain from ridiculing their teachers, for that absence and inattention which is natural to a contemplative mind. But the most valued privilege of the *Penceirddiaid* was their exclusive right to the chair of the *Eisteddvod*. All those among them who aspired to the honour of presiding over the *Bards*, came forward (as the statute prescribes) at the triennial assembly, and contested it with each other, and with the Chief Bard who already possessed it. The successful candidate was seated in a magnificent chair, and was hence called *Bardd Cadeiriog*, the Chair-Bard. He was at the same time invested with a little silver or gold chair, which he wore on his breast as the badge of his office. As his rank was high, his emoluments were considerable: they arose from the *Disgyblion*, or students, when they laid aside the hair-strung harp, at the expiration of three years study, and were admitted to the practice of their art; from brides on their nuptials; and the marriage-fine of the daughters of all the Bards within his jurisdiction, &c.

Whoever desired to proceed to degrees in *Music*, was presented to the *Eisteddvod* by a musical *Pencerdd*, who vouched for his capacity. During his noviciate of three years, he was called *Disgybl Yspas heb radd*, a probationary student of Music without a degree: and, if he learnt to play the harp, was only suffered to use that instrument strung with horse-hair, that he might not (as I conjecture) by his rude attempt at harmony, torment the ears of the principality, and might pursue his studies with greater diligence, incited by the hope of relinquishing it for one furnished with strings of a more audible and pleasing sound.

His next step, after three years study, was to the degree of *Disgybl Yspas graddol*, a graduate probationary student of Music, for which he was obliged to know ten *cwlwm*, one *colown*, five *cwlwm cydgerdd*, one *cadair*, and eight *caniad*.

His second degree, after six years study, was *Disgybl Disgyblaiidd*, or Bachelor of Music, but was previously required to be master of twenty *cwlwm*, two *colown*, ten *cwlwm cydgerdd*, two *cadair*, sixteen *caniad*, and the twenty-four measures of Music; and to play them with facility and correctness.

At the expiration of nine years he became *Disgybl Penceirddiaidd*, or Master of Music, a degree which implied a preparatory knowledge of thirty *cwlwm*, three *colown*, fifteen *cwlwm cydgerdd*, three *cadair*, twenty-four *caniad*, and four *gofleg*; and skill in defining them properly and distinctly.

The fourth degree he was admitted *Pencerdd Athraw*, or Doctor of Music, and was obliged to know forty *cwlwm*, four *colown*, twenty *cwlwm cydgerdd*, four *cadair*, thirty-two *caniadau*, and four *gofleg*; to understand all the laws and modifications of harmony, especially the twenty-four Measures of Music, and

to explain them as they were written in the book of musical division¹: to compose a *caniad* pronounced faultless by the proficient Bards, and to show all its properties, its divisions and subdivisions, its licenses and rests, its diatonic notes, all the flats and sharps, and every change of movement through the several keys. If the *Pencerdd* was a Harper, he was required to know the three famous *Mwchwl*, which were equal to the four *coloun*; and the three new *Mwchwl* were equal to the four *cadair*. All this he was obliged to know and perform in a masterly manner, so that Doctors should declare him competent to be an author and a teacher of his art.

The *Eisteddvod* was a rigid school. The poetical, or the musical disciple, who at the expiration of his triennial term could not obtain a higher degree, was condemned to lose that which he already possessed.

Every chief Bard, or *Bardd Cadeiriog*, who had acquired the honours of the chair, wore a gold or silver chair, pendent on his breast, as a badge of his superior dignity; but after the time of *Gruffydd ab Cynan*, the musical Bards wore a separate order. In Mr. Pennant's *Tour in Wales*, p. 464, there is an engraving of the silver Harp in possession of Sir Roger Mostyn, "which has been from time immemorial in the gift of his ancestors, to bestow on the chief of the faculty. This badge of honour is about six inches and a half long, and furnished with strings equal to the number of the Muses." Which was worn by the chief Musician, as the silver chair was by the chief Poet.

The revenues of the Bards arose from presents at princely and other nuptials, and from fees in their annual circuits at *Christmas*, *Easter*, and *Whitsuntide*, and in their triennial *Clera*, or grand circuit. Their fees and presents were regulated with proportion to their degrees: and the number of visitants to the condition of the person that received them. Likewise, in order to encourage the *clerwyr* to keep up the language, and the memory of the exploits and pedigrees of the Britons, they were allowed a certain sum out of every plough-land, and in proportion out of every half plough-land of their district. A month before each festival, the pupils enquired of their teachers what routs they should take in their approaching circuit, lest too many should resort to the same part of the country. A *Pencerdd* was not licensed to visit the commonalty, unless he chose to accept a fee beneath his station and dignity: nor could any Bard of an inferior degree appear before the gentry and nobles. The Bards were not suffered to request presents beyond a certain value, under penalty of being deprived of their musical instruments and practice for three years: when this happened, the present illegally requested became forfeit to the prince.

The *Eisteddvod* was followed by the grand triennial *Clera*, which was not limited, as the circuits of the festivals, to *commots* and *cantreds*, but extended through all Wales. Such was the benevolence of the Welsh institutions, that Bards afflicted with blindness, or any such natural defect, were indulged with the privilege of *Clera*, as well as the four poetical, and the five musical graduates. At a wake or festival a circuiting Bard was not suffered, during its continuance, to depart from the house he first visited, without the consent of the master of the house, or invitation given him by another. If he rambled from house to house, or became intoxicated, he was deprived of his *Clera* fees, which were applied to the uses of the church. If he offered any indecency to mistress or maid, he was fined and imprisoned, and forfeited his *Clera* for seven years.

Every art has its subordinate professors. Besides the four classes of regular or graduated Bards I have recounted, there were four other classes of inferior and unlicensed Bards, (if that name may be given them without profanation,) which were called *Clér y dom*, or the meaner and more unskilful sort of musicians and poets²; also, they were called *Bôn y Glér*, or the lowest class; but properly termed in English, *Minstrels*. These were Pipers, Players on the three-stringed *Crwth*, Taborers, and Buffoons. Of the pipe, the three-string *Crwth*, and the tabor, the reader will find some mention near the trophy of the musical instruments of the Welsh. The performers who used them, were looked upon among Bards, as weeds among flowers; they had no connexion with the *Eisteddvod*; and their estimation and their profits were equally inconsiderable. One of their number, the *Datceiniad Pen Pastrwn*, was a minstrel who rehearsed only, and played no instrument: on occasions of festivity, he stood in the middle of the hall where the company was assembled, and beating time with his staff, sung a poem to the sound. When any of the regular Bards were present, he attended them as a servant, and did not presume to sing, unless they signified their assent.

¹ This MS. called *Llyur Ddparth*, I fear is not now extant.

² The English word Bungler, is derived from *Bôn y Glér*; and

particularly the French term *Jongleur*, is a corruption from *Bôn-y-Glér*.

The only connexion that existed between the *Bards*, and the lower order or *Minstrels*, we discover in the appointment of *Cyff Clér* *, at the marriage of a prince, or any person of princely extraction. A year and a day before the celebration of the nuptials, notice was given to a *Penterdd* or Doctor of the Art, to prepare himself to support that character. When the time came, he appeared in the hall; and a facetious subject being proposed, the Rhapsodists surrounded him, and attacked him with their ridicule. In these extempore satirical effusions they were restrained from any personal allusion or real affront. The *Cyff Clér* sat in a chair in the midst of them, and silently suffered them to say whatever they chose, that could tend to the diversion of the assembly. For this unpleasing service he received a considerable fee. The next day he appeared again in the hall, and answered his revilers, and provoked the laughter and gained the applause of all who were present, by exposing them in their turn, and retorting all their ridicule upon themselves †.

At Christmas, in the year 1177, *Rhys ab Gruffydd*, Prince of South Wales, gave a magnificent entertainment with deeds of arms, and other shows, in his new castle of *Cardigan* or *Aberteivi*, to a great number of illustrious natives and foreigners; notice of which had been given a year and a day before by proclamation through all Britain and Ireland. The musical *Bards* of North Wales and South Wales, who had been expressly invited to the festival, and a musical and poetical contest, were seated in chairs with much ceremony in the middle of the great hall of the castle. Animated with their usual emulation, the presence of their noble audience, and expectation of the rich rewards promised to the victors, they pursued to a great length their generous strife, which terminated with honour to both parties, the pre-eminence in Poetry being adjudged to the poetical *Bards* of North Wales; and in music to the domestic *Musicians* of Prince *Rhys*. In thus regaling his guests with poetry, and music, the Welsh prince (as Lord Lyttelton remarks in his History of Henry II.) kept up the ancient custom of his country, and, by the number and skill of the Poets and Musicians he assembled together, did undoubtedly much excel what Henry could exhibit in the same way to him, and to the other chiefs of Wales, when he entertained them in his royal castle of *Oxford* ‡.

At this feast, the *Bards* were confirmed by the prince's authority in the franchises and privileges granted them by former statutes. They were also recompensed with fees, settled by prescription, and proportioned to the order of their profession, and the degree they had obtained in it §.

Though the age of *Rhys* was thus propitious to the *Bards*, we should have remained unacquainted with the nature of the poetry and music, for which they were so highly valued, if they had not found in *Giraldus Cambrensis* ¶, an historian worthy of their fame. He was a native of the country, and traveled in it in search of information with such an industrious and philosophical spirit of learned curiosity, as very rarely occurs in those early times. The manner in which the subject of Welsh Music is treated, in the following quotation from his Description of Wales, will sufficiently justify its length.

“By the sweetness of their musical instruments they soothe and delight the ear: they are rapid, yet delicate in their modulation; and by the astonishing execution of their fingers, and their swift transitions from discord to concord, produce the most pleasing harmony. This cannot be better explained than by what I have said in my *Topography of Ireland* concerning the musical instruments of the three nations.—It is remarkable, that in all their haste of performance they never forget time and musical proportion; and such is their art, that with all their inflexion of tones, the variety of their instruments, and the intricacy of their harmony, they attain the perfection of consonance and melody, by a sweet velocity, an equable disparity, and a discordant concord, as if the strings sounded together fourths, or fifths: they always begin with B flat, and afterwards return to it, that the whole may be completed under the sweetness of a grand and pleasing sound. They enter into a movement, and conclude it in so delicate a manner, and play the little notes so sportively under the blunter sound of the base strings, enlivening with wanton levity, or communicating a deeper internal sensation of pleasure, that the perfection of their art appears in the concealment of it. For,

Art profits when conceal'd,
Disgraces when reveal'd.”

* *Cyff Clér*, is the Butt of the *Clér*; and *Clér*, are Musicians, Poets, or Minstrels. From the Celtic *Clér*, came *Clergan*, to signify Church Singers; afterwards used for the body of the Clergy, to distinguish them from the Laity: also, *Cleiriach*, is a Clergyman in Irish.

† Dr. *Rhys's* Institutes of the Welsh Language, p. 216, &c. *Rhydderch's* Grammar, p. 179, &c. and *Caradoc's* History of Wales, augmented by Wynne, p. 205.

‡ History of Henry II. 4to. vol. III. p. 302.

§ *Powel's* History of Wales, p. 205. Dr. *J. D. Rhys's* Welsh Poetical Grammar, p. 296.

¶ Sylvester Giraldus, or *Giraldus Cambrensis*, of a noble Flemish family near *Tenby*, in *Pembrokeshire*, was born in 1115. He was secretary to Henry II, tutor to King John, and Bishop of *St. David's*. In 1187 he accompanied *Baldwin*, Archbishop of *Canterbury*, into *Wales*, to preach the Crusade. He wrote an *Irish* and *Welsh Itinerary*, and other works. He died and was buried at *St. David's*, about the age of 70.

Here I cannot refrain from interrupting this curious narrative of *Giraldus*, for the purpose of introducing, from one of *Philips's* pastorals, some lines which are beautifully descriptive of those effects which the harp is peculiarly capable of producing, and for which it is universally admired :

“ Now lightly skimming o'er the strings they pass,
 “ Like wings that gently brush the plying grass,
 “ And melting airs arise at their command ;
 “ And now, laborious, with a weighty hand,
 “ They sink into the chords with solemn pace,
 “ And give the swelling tones a manly grace.”

“ From this cause, those very strains which afford deep and unspeakable mental delight to those who have looked far, and skilfully penetrated into the mysteries of the art, fatigue rather than gratify the ears of others, who, though they see, do not perceive, and, though they hear, do not understand. By such the finest Music is esteemed no better than a confused and disorderly noise, and will be heard with unwillingness and disgust. The Welsh have three kinds of musical instruments, the *Harp*, the *Crwth*, and the *Pipes*.”

They do not sing in unison, like the inhabitants of other countries ; but in many different parts. So that in a company of singers, which one frequently meets with in *Wales*, as many different parts and voices are heard, as there are performers ; who all at length unite, with organic melody, in one consonance, and the soft sweetness of B flat.

In the northern parts of Britain, beyond the *Humber*, and on the borders of *Yorkshire*, the inhabitants use in singing the same kind of symphonious harmony ; but with less variety, singing only in two parts, one murmuring in the base, the other warbling in the acute or treble. Neither of the two nations has acquired this peculiar property by art, but by long habit, which has rendered it familiar and natural : and the practice is now so firmly rooted in them, that it is unusual to hear a simple and single melody well sung. And, which is still more wonderful, their children, from their infancy, sing in the same manner.”

After the account that has been given of the musical constitutions of the Welsh, the testimony of *Giraldus* was not wanted to prove that they highly esteemed and cultivated music, and that harmony must have existed among them in considerable perfection. But, from the passages I have quoted concerning their art, we may collect from the fairest presumption of certainty, that they possessed an improvement of it, the first invention of which has always been attributed to *Guido*⁹. They either were acquainted with counterpoint, and the method of singing in parts, or *Giraldus* himself must have invented it, and given them the merit of his discovery. I cannot, without feeling a repugnance, contradict the opinion of so diligent an historian, and so ingenious a critic as Dr. Burney¹⁰ ; but I am persuaded, that if he had previously enquired into the musical studies of the *Bards*, and their public establishment, in the preceding centuries, he would not have suffered his unfavourable opinion of *Giraldus's* veracity to prevail against the strong light of his evidence. If that the Bards understood counterpoint requires farther proof, it is to be found in *the Four and Twenty ancient games of the Welsh*¹¹ ; of which *canu cywydd pedwar, ac accennu* ; singing a song in four parts, with accentation, is among the number : and in the MS. to which I have referred in p. 28, and 29 ; which contains several Welsh tunes in full harmony, that may be ascribed with certainty to so early a date as the eleventh century, and some to much remoter periods. Also, see a passage from *Seneca* † : and of *The Three Men's Songs* ‡.

Even

⁷ *Cambria Descriptio*, ch. 11.

⁸ *Ibid.* ch. 12. and 13.

⁹ “ It is well known that *Guido's* new-invented counterpoint was expressed in long notes to protract and lengthen out his harmonious sounds ; and that his movements were slow. But *Giraldus Cambrensis*, his contemporary, gives us an amazing account of the celerity, rapidity, execution, and correctness, with which the Britons played in parts their intricate and complicated music on their harps. If *Guido's* invention had then reached Wales, would they have been so expert so soon in the practice of it ? or would they have written their music in the rude, old-fashioned manner of the MS. you allude to, when a much better method had been found out ? It may therefore be inferred that the Britons performed music harmoniously in parts, before the Italians.

“ The characters in the Welsh MS. were probably chants or recitatives, used in bands of music, concerts, symphonies, and choruses, in great houses, or perhaps in divine worship. We

read of *Kor Alun, Kor Aedán, Kor Elyw, Kor Efinw, &c.* which signifies a body or number of voices and instruments joined in harmony.”

A Letter from the Rev. Mr. Evans, of Llanymynech, with which I was favoured in answer to my enquiries.

Also, the name of the ancient and famous monastery of *Bangor*, in North Wales, seems to be derived from *Bann-gôr*, or famous choir. See p. 11.

Likewise, we read of *Kân Asaph, The Chant of Asaph*. This St. Asaph died A. D. 596 ; and the Cathedral is named after him to this day. See *Brown Willis's Survey of St. Asaph*, p. 131.

¹⁰ *History of Music*, vol. II. p. 108, &c.

¹¹ I annex an accurate copy and translation of these celebrated games, consisting of twenty-four kinds of exercises, used by the ancient Britons, as they are printed in *Dr. Davis's Welsh, Latin, and Latin and Welsh Dictionary*, folio, London, 1632.

“ Doit

Even at this day, our untaught native harpers, who are totally unacquainted with modern music, retain something of that skill for which the Bards were famous. For, like their great predecessors, from whom they have received their tunes by tradition, they perform, however rudely, in concert; they accompany the voice with harpegios, they delight in variations, and without deviation from their subject, indulge the sportive excursions of musical fancy.—*Quales fuere, cum tales sint reliquæ* ¹²!

The Poetry, as well as the Music, of the Bards, has received much illustration from the pen of *Giraldus*: and of its adherence to truth, and its use in recording events to posterity, he has transmitted to us a memorable example. In his time the veracity of the Welsh Muse was made known by an extraordinary discovery to the world. *Henry II.* about the year 1187, was led to the church-yard of *Glastonbury* in search of the body of *Arthur*, by some lines of *Taliesin* (describing the manner of his death, and the place of his interment) that had been repeated in his presence by a Welsh Bard, (if I may borrow from *Drayton*, one of his beautiful apostrophes:)

“ To *Pembroke* call'd before the English king,
And to thy powerful harp commanded there to sing;
Of famous *Arthur* told'st, and where he was interr'd,
In which those wreckless times had long and blindly err'd,
And ignorance had brought the world to such a pass
As now, which scarce believes that *Arthur* ever was.
But when *King Henry* sent th' reported place to view,
He found that man of men: and what thou saidst was true ¹³.” —

X Pedair camp ar hugain. - - - - - The Four and Twenty games.

6 O rym Corph.	<ul style="list-style-type: none"> <i>Rhedeg.</i> <i>Nridio.</i> <i>Novio.</i> <i>Ymavael.</i> <i>Marchogaeth.</i> <i>Cryuder dan buysau.</i> 	} 6 Feats of ac- tivity.	<ul style="list-style-type: none"> Running. Leaping. Swimming. Wrestling. Riding, or feats in chariots of war. Display of strength, in supporting and hurling weights, such as pitching the bar, or a large stone; throwing the sledge, or quoits.
4 O rym arvau.	<ul style="list-style-type: none"> <i>Saethu.</i> <i>Chwareu cleddyw a tharian.</i> <i>Chwareu cleddieu deudhworn.</i> <i>Chwareu sſon dibwybig.</i> 	} 4 Exercises of weapons.	<ul style="list-style-type: none"> Archery, throwing the javelin, and to hurl with a sling. Fencing with a sword and buckler. Fencing with the two-handed sword. Playing with the quarter staff.
3 Hebwriacth.	<ul style="list-style-type: none"> <i>Hela a Milgi.</i> <i>Hela Pysg.</i> <i>Hela Adryn.</i> 	} 3 Rural sports.	<ul style="list-style-type: none"> Hunting. Fishing. Hawking.
7 Gamp Deuhaidl.	<ul style="list-style-type: none"> <i>Barddoniaeth.</i> <i>Canu Telyn.</i> <i>Du llain cymaeg.</i> <i>Canu cywydd gan dant.</i> <i>Canu Cywydd pedwar, ac accennu.</i> <i>Tynnu arvau.</i> <i>Herod aeth.</i> 	} 7 Domestic and literary games.	<ul style="list-style-type: none"> Poetry. Playing the Harp. Reading Welsh. Singing a song with the Harp, or Crwth. Singing an ode in four parts, with accentation. Heraldry. Embassy.
4 Gogampau.	<ul style="list-style-type: none"> <i>Chwareu twilbwrdl.</i> <i>Chwareu gwylldbwylld.</i> <i>Chwareu sſristial.</i> <i>Cyweisio telyn.</i> 	} 4 Inferior games.	<ul style="list-style-type: none"> Chess. Draughts, and Shuffle-board. Dice, or <i>Bach Gammon</i>. Tuning the Harp.

† “ Dost thou not observe how a chorus is made up of many voices? And yet the whole forms but one sound. Some of these voices are grave, some acute, and some between both. Women's voices are added to men's, and with these flutes are intermingled; the voices of all are heard, but each particular voice is undistinguishable. I speak of the chorus which was known to the ancient philosophers. We have more singers in our assemblies than there were formerly spectators in the theatres: for all the passages are filled with singers, and the inside of the places is lined with trumpeters; the upper part of the stage resounds with every kind of flutes and organs, and harmony is made to arise from dissonant sounds.

You teach me how grave and acute voices are brought into agreement, and how harmony proceeds from strings which render unequal sounds.” *Seneca, Epist. 84.* —

‡ Among their pastimes in Cornwall formerly, it appears they had songs in three parts.

“ *Three men's songs, cunningly contrived for the ditty, and plea faintly for the note.*” *Carew's History of Cornwall, p. 72. sec. Ed.*

Also, the old Ballad, called the *Tournament of Tottenham*, which is said to have been written before the reign of King Ed-

ward the Third, has the following passage:

“ At that feast were they served in rich array,
Every five and five had a cokency;
And so they sat in jollity all the long day,
Tyl at night, I trow, had a simple aray:
Mickle mirth was them among;
In every corner of the house
Was melody delicious,
For to hear precious
Of six men's song *.” —

* *Six-men's song, l. c.*
a song for six voices. *Dr. Percy's Reliques of Ancient English Poetry, vol. 11. p. 13.*
14. of the 3d edition.

Likewise, *Shakespeare* uses, “ *Three-men, song-men all,*” in his *Winter's Tale*, to denote men that could sing catches, composed in three parts. See more confirmation in *Dr. Pepusch's* letter to *Mr. de Moivre*, published in the *Philosophical Transactions*, for the year 1746. Also, in *Hawkins's Hist. of Music, vol. 1. p. 408.* In *Potter's Observations on the present State of Music and Musicians*, 8vo, p. 11. and 12. And in *Dr. Smith's Harmonics, 2d ed. p. 34.*

¹² *Phædrus.*

¹³ *Drayton's Polyolbion, the 6th Song.* See also the notes of the third song. *Floissard* says, that King *Arthur* first built the Castle of *Windfor*.

This is not fiction. The success of the investigation was not ungrateful to the monarch's poetic faith: and Henry had the satisfaction to view the stupendous remains, and to count the glorious wounds, of the last of Britons¹.

To these incidents Mr. Warton (with his usual skill and ingenuity) has given a new and poetical form, in an Ode called *The Grave of Arthur*, which possesses many beauties.

"I find a curious circumstance mentioned in *Enderbie's History of Wales*, of a public charter of privileges and immunities of King Arthur, to the School and University of Cambridge^{*}; where among other memorable things he declareth that his Christian predecessors, Kings of Britain, had been instructed there in learning and religion, and in particular speaking there of King Lucius, what immunities he granted to that university, and that this our first Christian king did receive the faith of Christ, by the preaching of the learned scholars of Cambridge. This charter was dated at London in the year of Christ 531, the 7th day of April².

The three principal palaces, or Courts of King Arthur, were at *Caer-Ileon*, on the river Usk³, in Monmouthshire; *Celliwig*, in Cornwall; and *Penrbyn Rhionedd*, in Cumberland.—*British Triades*, N^o 57.

"*Aetbai heb Dant a Chantawr,* Had it not been for Music and Poetry,
"*Ar goll hanes Arthur gawr.*" even the feats of Arthur, would have been inevitably lost.

The use of our poetry in preserving the memory of events, and the aid it has lent to history, is proved by another example, viz. of the celebrated *Madog ab Owen Gwynedd*, and his discovery of America, about the year 1170⁴. This we gather from the poems of *Cynwrig ab Gronw*, and *Sir Meredudd ab Rhys*, and the more express declaration of that learned herald bard, *Guttyn Owain*; who all preceded the expedition of Columbus, and relate or allude to the expedition of Madog, as an event well known and universally received, that had happened three hundred years before.

If *Geoffrey of Monmouth*, when he translated *Tyffilio*, had known the works of *Taliesin* and *Llywarch Hên*, he might have found in them abundance of historical passages that would have served better to enlarge and embellish that venerable and authentic history, than those legendary tales and incredible fictions he has adopted.—*Juvat integros accedere fontes*⁵.

But lest the purity of these genuine sources yet unexplored should be doubted, let it be remembered that the descendants of the *Celts* could never be brought to think with the *Greeks* and *Romans* on the subject of heroic Poetry, which was held in such reverence by that primitive nation and its posterity, that fable and invention (the essence of the classical epopee) were never suffered to make any part of it. From this cause neither the Britons, the *Irish*, the *Erse*, the *Cornish*, nor the *Armoricans*, have ever to this day produced a poem similar in its structure to the *Iliad* or *Æneid*; though most other nations have shown an inglorious pride in imitating them. What in one country is called an heroic poem, and the grandest performance of human art, is despised in another as a fabulous empty song, calculated to please a vain and boastful people, who have no actions of their own virtue and courage to be recorded, but are constrained to have recourse to fictitious gods, fictitious heroes, fictitious battles, and such anachronisms as a grave British writer would have blushed to own. Historians, who are acquainted only with the compositions of this character, may well regard Poetry with the contempt they have usually testified, as a vain art, that draws its materials more from fancy than nature, and delights in fiction rather than truth. But widely different is the Poetry of the British Bards, which has ever been from the first of times the sacred repository of the actions of great men.

The period which interfered between the reign of *Gruffudd ab Cynan*, and that of the last prince, *Llewelyn*, is the brightest in our annals. It abounds with perhaps the noblest monuments of genius as well as valour of which the Welsh nation can boast. It will be sufficient for me to mention a few illustrious names, who with veneration derived from their great predecessors the Arts, Poetry, and Music, and transmitted them with augmented honours to their posterity. I wish the limits of this essay would suffer me to give more than their names; or that my learned countrymen would shew some of that enterprising spirit for which their ancestors were famed, and publish their remains to the world. The poems of *Meilir*, the Bard of *Gruffudd ab Cynan*; *Cynddelw Brydydd Mawr*; *Owen Cywiliog*, Prince of Powys; *Gwalchmai ab Meilir*; *Gwrgant ab Rhys*;

¹ *Guthrie's History of England*, vol. I. p. 102.

^{*} Cambridge was first built by *Gwrgant Paradrach*, (about 375 years before Christ,) and was called from him *Caer-gwrgant*, as well as the river called *Cant*. He made this town his regal seat, and so did his son *Gwythelin* after him. *Lewis's Hist. of Britain*, p. 55.

² *Enderbie's History of Wales*, p. 187.

³ *Caer-ar Wysg* was once the metropolis of all Wales, and for beauty and extent, the third city in Britain. *King Arthur* founded

there an University, which contained 200 learned Philosophers and Astronomers: and there he instituted that celebrated order of *Knighthood*. *Lewis's Hist. of Britain*, p. 51, &c.

⁴ For a candid enquiry into this subject, see Lord Lyttelton's notes on the 5th book of his *History of Henry II*. See also *Owen's British Remains*, 8vo. London, 1777. Likewise *Carte's History of England*, Vol. I. p. 638; and *Powell's Hist. of Wales*, p. 227.

⁵ *Lucretius*.

Ilywarch, the Bard of *Llewelyn* the Great; *Einion ab Gwalechmai*; and *Gruffudd ab yr Ynad Côch*⁶; are now extant, and ascribed with certainty to their authors. The most distinguished instrumental performers were *Cynnerth*, domestic Musician to Prince *Maelgwn*; *Corferch*, musical Bard to *Heilyn*; *Davydd Athro*; *Morvydd*; and *Cynwrig Bencerdd*; who all flourished about the sixth century.—The following ten flourished about the year 1100: *Alban ab Cynan*; *Rhydderch Voel*; *Alaw Gerddwr*; *Carfi Delynior*; *Cellan Bencerdd*; *Gwrgan*; *Talgyrch*; *Iwan ab y Gôv*; *Llewelyn Delynior*; *mâb Iwan ab y Gôv*. And the following flourished about the twelfth century: *Davydd Gam*, *Delynior*; *Einion Delynior*; *Gwyn Bibydd*; *Gruffudd Vardd*; *Alban Bridr*; *Y Pibydd Moel*. *Cybelyn Vardd*⁷, *ab Gwyn-vardd*; *Cadwgan*: and *Gruffudd ab Adda ab Davydd*, *Prydydd a Thelynior*, flourished in 1395. All these were celebrated Musicians: we have a few remains of the compositions of some of them in an old manuscript; and only the names of others are preserved, by some slight mention, in the pages of succeeding poets.

“ Since Writing and practical Music have become separate professions, the celebrity of the poor Musician has died with the vibration of his strings. The voice of acclamation, and thunder of applause, pass away like vapours; and those hands that were most active in testifying temporary approbation, suffer the fate of those, who charmed away their cares and sorrows in the glowing hour of innocent delight, to remain unrecorded⁸.” Some of the musical productions of this period are to be found in the present collection; and some far more ancient. I decline the task of pointing them out by any decisive opinion, because the original titles are lost, and they are now known by other names, substituted by later Bards in compliment to later patrons. This remark is minute, but necessary; for without it, the age of some of the best remains of Welsh Music might inadvertently be mistaken.

Early in the twelfth century, Music and Poetry had approached their utmost degree of perfection in Wales. Nor, by the common fate of the Arts in other countries, did they suddenly fall from the eminence they had attained. If in the progress of the succeeding age they showed any symptoms of decay; remedy was so diligently applied by the skill of the *Eisteddfod* to the declining part, that they preserved their former vigour, and perhaps acquired new graces. And had not the fatal accident, which overwhelmed, in the hour of its prosperity, the hereditary principedom of Wales, involved in the same ruin its Poetry and Music, our country might have retained to this day its ancient government, and its native arts, in the bosom of those mountains which protected them for ages. The Poets of these memorable times added energy to a nervous language; and the Musicians called forth from the harp its loudest and grandest tones, to re-animate the ancient struggle of their brave countrymen for freedom, and the possession of their parent soil. What was the success of their virtuous and noble purpose, the history of the eras when they flourished, can best explain. It is no slight proof of their influence, that when the brave, but unfortunate prince *Llewelyn* the last, after the surrender of his rights, and the sacrifice of his patriotism to his love⁹, was treacherously slain at *Buellt*: *Edward* I. did not think himself secure in his triumph, till he added cruelty to injustice, and gave the final blow to Welsh liberty in the massacre of the Bards¹⁰. In this execrable deed *Edward* imitated the policy of *Philip of Macedon*, who demanded from the *Athenians*, as a condition of amity, the surrender of their orators. The massacre was general; and, as some of our most eminent Bards must have perished, it is probable that many of their works, and of the remains of their predecessors, were also destroyed, and are for ever lost. This lamentable event has given birth to one of the noblest Lyric compositions in the English language: a poem of such fire and beauty as to remove, as a late writer has thought¹¹, our regret of the occasion, and to compensate in some degree for the loss. But in heightening our regret consists the great merit of this admirable ode: and without bestowing on it any extravagant praise, I may boldly affirm,

⁶ The names and dates of these Bards are to be found in p. 15, and in the catalogue of British authors published by Dr. *Davies* and Mr. *Richard*, in their *Dictionaries of the Welsh Language*. Some extracts from their writings are inserted in Mr. *Evans*'s *Specimens of Welsh Poetry*, and his *Dissertation de Bardis*. Likewise an extensive catalogue of the works of the Bards in Mr. *Lloyd*'s *Archæologia Britannica*, p. 254, &c.

⁷ *Chwari Cybelyn beudlyn bach*,

Chwariamgl, Chwari huanach. — — *Davydd ap Gwilym*.

⁸ Dr. *Burney*'s *History of Music*, vol. II. p. 70.

⁹ See *Hume*'s *History of Wales*, edit. 1774, p. 183.

¹⁰ See *Guthrie*'s *Historical Grammar*. *Carte*'s *History of England*, vol. II. p. 196. And *Evans*'s *Specimens of Ancient Welsh Poetry*, p. 46.

¹¹ King *Edward* the First, about the year 1271, a short time before he ascended the throne, took his *Harper* with him to the

Holy Land; and this musician must have been a close and constant attendant on his master; for when *Edward* was wounded with a poisoned knife at *Ptolemais*, the *Harper* hearing the struggle, rushed into the Royal apartment, and killed the assassin. This signal service from his *Bard*, did not however incline the monarch afterwards to spare his brethren in Wales.

“ Ruin seize thee, ruthless king.” — *Gray*'s *Ode*. *Burney*'s *Hist.* vol. II. and *Fuller*'s *Hist. of the Holy War*, book IV. chap. 29.

There is an act of *Edward* the First, and another of *Henry* the IVth; to prohibit all Bards and Musicians from pursuing their profession within the principality of Wales. See *Leges Wallicæ*, p. 543, 547, and 548, of the *Appendix*.

¹¹ See the *Hon. Daines Barrington*'s *Miscellanies*, p. 343. and 386.

that the *Polyolbion of Drayton*¹², and the *Bard of Gray*, have contributed no less to the reputation of their authors than to the glory of Wales, and are the only modern productions worthy to alleviate the loss we sustained in so immense a waste of literary treasures, and such irreparable ruin of genius.

After the dissolution of the princely government in Wales, such was the tyranny exercised by the English over the conquered nation, that the Bards, who were born "since *Cambria's* fatal day," might be said to rise under the influence of a baleful and malignant star. They were reduced to employ their sacred art in obscurity and sorrow, and constrained to suppress the indignation that would burst forth in the most animated strains against their ungenerous and cruel oppressors. Yet they were not silent or inactive. That their poetry might breathe with impunity the spirit of their patriotism, they became dark, prophetic, and oracular. As the Monks of the Welsh Church, in their controversy with Rome, had written, to countenance their doctrines, several religious poems which they feigned to be the work of *Taliesin*, the Bards now ascribed many of their political writings to the same venerable author, and produced many others as the prophecies of the elder *Merddyn*. Hence much uncertainty prevails concerning the genuine remains of the sixth century, great part of which has descended to us mutilated and depraved: and hence that mysterious air which pervades all the Poetry of the later periods I am now describing. The forgery of those poems, which are entirely spurious, though they may have passed unquestioned even by such critics as Dr. Davies and Dr. J. D. Rhys, may, I think, be presently detected. They were written to serve a popular and a temporary purpose, and were not contrived with such sagacity and care as to hide from the eye of a judicious and enlightened scholar their historical mistakes, their novelty of language, and their other marks of imposture.

While the Bards were thus cramped in their poetical department, they had greater scope and leisure for the study of heraldry, and their other domestic duties. Every great man had under his roof and patronage some eminent Bard, who, at his death, composed, on the subject of his descent, his dignities, and the actions of his life, a funeral poem, which was solemnly recited by a *Datceiniad* in the presence of his surviving relations¹³. Hence it has happened that pedigrees are so well preserved in Wales.

By the insurrection, however, in the reign of *Henry IV.* the martial spirit of the *Awen* or Welsh Muse was revived, to celebrate the heroic enterprises of the brave *Owain Glyndwr*¹⁴. Like him, the Bards of his time were "irregular and wild:" and as the taper glimmering in its socket gives a sudden blaze before it is extinguished, so did they make one bright effort of their original and daring genius, which was then lost and buried for ever with their hero in the grave. Yet though Poetry flourished, Learning suffered: for such was the undistinguishing fury of that celebrated partisan, and his enemies, against the monasteries that withstood them, that not only their cells, but also their libraries and MSS. were destroyed¹⁵.

The following Ode to *Owain Glyndwr*, by his favourite Bard, *Sir Gruffudd Llwyd*, happily transfused into English verse by Mr. *Williams*, of *Vron*¹⁶, claims a distinguished place in this history, for the genius of the author, and the skill of the translator.

O D E.

A R W Y R A I N *Owain Glyndwr*¹⁷:*The Praise of Owain Glyndwr.**Gruffudd Llwyd ab Davydd ab Einion a'i cant. A.D. 1400.*

1.

Eryr digriw awrived,
Owain, helm gain, bacl am gêd,
Eurwab (a gzer a orvod)
Gruffudd Vychan glân ci glod;

1.

Cambria's princely eagle, hail!
Of *Gruffudd Vychan's* noble blood!
Thy high renown shall never fail,
Owain Glyndwr, great and good!

¹² *Mich. Drayton*, by the communications of his friend, Mr. *John Williams*, was extremely well informed respecting the Bards, and their institutions: and his accurate knowledge is conveyed in the *Polyolbion* in the most elegant and spirited poetry. I find, by his monument in Westminster Abbey, that *Michael Drayton* died A. D. 1631.

¹³ *Dissertatio de Bardis*, p. 92.

¹⁴ *Owen's Memoirs of Owain Glyndwr*, 4to. Lond. 1775, and *Pennant's Tour in Wales*, p. 302, &c. The liberality and exploits of this daring chief are celebrated in the most animated strains by that famous and learned Bard, *Jolo Goch*.

¹⁵ *Evans's Specimens of Welsh Poetry*, p. 160. *Pennant's*

Tour in Wales, Vol. I. p. 325. 330.

¹⁶ *Pennant's Tour*, p. 311.

¹⁷ *Owain Glyndwr*, descended from the ancient race of British princes, first appeared in arms against *Henry IV.* in the year 1400. He directed his attack against the lands of his enemy Lord Grey, and immediately recovered what he had unjustly been dispossessed of by him, and soon after caused himself to be proclaimed Prince of Wales. His chief Bard, *Gruffudd Llwyd* regretting his absence, chants his praise, and predicts the success of the war in a *Cywydd*, or Ode, which is elegantly versified from the Welsh by the Rev. Mr. *Williams*, of *Vron*.

*Aer y Glyn, meist'r rhoddlyn rkydd,
Dyrdwy vawr, dwor diverydd.
Llavar ymannos noswaith
Oeddwn wrth gyvedd Medd maith,
Vy ngbrair i'th aml gellweiriaw
I'th lys, lle carwn win o'th law.
Medd vynny mwy oedd v' anvocs,
A gwaeth dros vy maeth vy moes.*

2.

*Ner mawlair naw rym milwr,
Nag, ar vynad, arnad wr.
Yr awr i'r aetbost ar wyth
I Brydain darpar adwyth,
Bu agos i biraeth gaeth gad
A'm dwyn i varw am danad!
Nid aeth dy gov drofow draw,
Aur baladr, awr heb wylaw!*

3.

*Dagrau dros vy ngrudd dygrych,
Dyry gwlaw val dwor a'i gwlych;
Pan oedd drymav vy nbravael
Am danad, mab y tad bael,
Clywais o ben rhyw gennad,
Cei rās Durw, cywir yslad!
Cacl yn yr aer, calon rwydd,
O honod, vawr glod v' Arglwydd!*

4.

*Daroganawdd drymlawdd dro,
Durw a dyn, o doid yno;
V' enaid, uwch Dyrdwy Vuonawr,
Vy Nér wwrw llawer i'r llawr.
Dewin, os mi a'i dywarwd,
Van yma gywrotyddaw gwarwd.*

Lord of *Durdwy's* fertile vale,
Warlike, high-born *Owain*, hail!
Durdwy, whose wide-spreading streams,
Reflecting *Cynthia's* midnight beams,
Whilom led me to thy bower;
Alas! in an unguarded hour!
For high in blood, with British beverage hot,
My awful distance I forgot;
But soon my generous chief forgave
The rude presumption of his slave.

2.

But leave me not, illustrious lord!
The peaceful bow'r, and hospitable board,
Are ill exchang'd for scenes of war,
Though *Henry* calls thee from afar.
My prayers, my tears were vain;
He flew like lightning to the hostile plain.
While with remorse, regret, and woe,
I saw the god-like hero go;
I saw, with aching heart,
The golden beam depart.
His glorious image in my mind,
Was all that *Owain* left behind.
Wild with despair, and woe-begone,
Thy faithful Bard is left alone,
To sigh, to weep, to groan!

3.

The sweet remembrance, ever dear,
Thy name, still usher'd by a tear,
My inward anguish speak;
How couldst thou, cruel *Owain*, go,
And leave the bitter streams to flow
Down *Gruffudd's* furrow'd cheek?
I heard, (who has not heard thy fame?)
With extasy I heard thy name,
Loud echo'd by the trump of war,
Which spoke thee brave, and void of fear;
Yet of a gentle heart possess'd,
That bled within thy generous breast,
Wide o'er the sanguine plain to see
The havock of hostility.

4.

Still with good omens may'st thou fight,
And do thy injur'd country right!
Like great *Pendragon* shalt thou soar,
Who bade the din of battle roar,
What time his vengeful steel he drew
His brother's grandeur to renew,

¹⁹ The omen alluded to was a star and fiery dragon; which, according to the interpretation of *Meridlyn*, predicted the reign of *Uthur*, afterwards surnamed *Pendragon*, from having caused two golden Dragons to be made, one of which he presented to the

cathedral of *Winchester*, the other he carried along with him in his wars; or, what is more likely, wore by way of crest on his helmet. His son *Arthur* adopted the same. See *Jeffrey of Monmouth*, p. 254. 257. 283.

*Cevaisſt rammant yn d' antur,
Uthr Bendragon, ddwyuron ddur :
Pan ddialu odd, goadev
Ei vrawd, a'i rwyſg, a'i vrwyr ev.*

5.

*Llywiaiſt ſwrneaiſt helynt,
Owain ab Urien gain gynt,
Pan oedd vuan ymwanwr,
Y marchog diwiog o'r dŵr :
Durolocdd wrth ymdaraw
A phen draig ar ei ffon draw ;
Gwyr vuant er llwyddiant llu,
Gwrdd ddewrnerth gwewyr ddarnu.
Tithau Owain, taith ewybr,
Taer y gwnaed dravn lawnwaed lwybr.
A'th byrddwaew rudd, cythrudd cant,
A theg enw, a'th ddigoniant,*

6.

*Brawd unweithred i'th edir,
Barn hôff, i vab Urien hir.
Gwelai bawb draw o'th law lân,
Gwiw vawldaith, gwaew gavaeldan,
Pan oedd drymav dy lavur,
Draw, yn ymwriaw ar mur,
Torres dy onnen gennyd,
Tirion grair, taer yn y gryd :
Dewr ffon, dur oedd ei phen,
Dros garr yn dair ysgyren.*

7.

*Hyd ddydd brawd medd dy warwydd,
Hanwyd o wcilch, hynod vydd,
Dy lawn glwys dau-viniog glain ;
Hel brwydr, da broyli Brydain ;
Wrth dorri briſg a'th wiſg wen,
A'th rutbr i'r maes, a'th retbren.
Peraifſt vy naw o'tb lavur
Byſt mellt rbwng y dellt a'r dur.*

And vindicate his wrongs ;
His gallant actions ſtill are told
By youthful Bards, by *Druids* old,
And grateful *Cambria's* ſongs.

5.

On ſea, on land, thou ſtill didſt brave
The dangerous cliff and rapid wave ;
Like *Urien*, who ſubdu'd the knight,
And the fell dragon put to flight,
Yon moſs-grown fount, beſide ;
The grim, black warrior of the flood,
The dragon, gorg'd with human blood,
The waters' ſcaly pride,
Before his ſword the mighty fled :
But now he 's number'd with the dead.
Oh ! may his great example fire
My noble patron to aſpire
To deeds like his ! impetuous fly,
And bid the *Saxon* ſquadrons die :
So ſhall thy laurel'd bard rehearſe
Thy praiſe in never-dying verſe ;
Shall ſing the prowels of thy ſword,
Beloved and victorious Lord.

6.

In future times thy honour'd name
Shall emulate brave *Urien's* fame !
Surrounded by the numerous foe,
Well didſt thou deal th' unequal blow.
How terrible thy aſhen ſpear,
Which ſhook the bravest heart with fear !
Yon hostile towers beneath !
More horrid than the lightning's glance,
Flash'd the red meteors from thy lance,
The harbinger of death.
Dire, and more dire, the conflict grew ;
Thousands before thy preſence flew ;
While borne in thy triumphal car,
Majeſtic as the god of war,
Midſt charging hoſts unmov'd you ſtood,
Or waded thro' a ſea of blood.

7.

Immortal fame ſhall be thy meed,
Due to every glorious deed ;
Which lateſt annals ſhall record,
Beloved and victorious Lord !
Grace, Wiſdom, Valour, all are thine,
*Owain Glyndwr*dy divine !
Meet emblem of a two-edg'd ſword,
Dreaded in war, in peace ador'd !
Steer thy ſwift ſhips to *Albion's* coaſt
Pregnant with thy martial hoſt.
Thy robes are white as driven ſnow,
And Virtue ſmiles upon thy brow :

8.

*Clywsom ddinam ddaioni,
Hort teg, gan berod i ti;
Gyrraist yno, gwers doniog,
Y llu, gyrraist ychen llog;
Bob adau, bob dri rhew rhyvawr,
Ar dor o' r dywa vawr:
Dylyst, dulast ar dalwrn
Dy ddart byd ym mron dy ddwrn;
O nerth ac arial calon,
A brach ac ysgwydd a bron-*

9.

*Gwych wyd ddiafwyd ddufiamp,
A chlod i Gynro ar gamp;
A gwawr drifl o'r garw dro,
Brydnawon ar Brydain yno.
Ar gair i Gynry by hwyf,
Wrth archoll brwydr o' th orchwyl,
Ar gwio rwyf, a'r gorsfyn,
Ar gloa i'r Marchog o'r Glyn! —*

But terrible in war thou art,
And swift and certain is the dart,
Thou hurlest at a *Saxon's* heart.

8.

Loud Fame has told thy gallant deeds,
In every word a *Saxon* bleeds;
Terror, and flight, together came,
Obedient to thy mighty name:
Death, in the van, with ample stride,
Hew'd thee a passage deep and wide.
Stubborn as steel, thy nervous chest
With more than mortal strength possess'd:
And every excellence belongs
To the bright subjects of our songs.

9.

Strike then your harps, ye *Cambrian Bards*;
The song of triumph best rewards
An hero's toils. Let *Henry* weep;
His warrior's wrapt in everlasting sleep:
Success and victory are thine,
Owain Glyndwr divine!
Dominion, honour, pleasure, praise,
Attend upon thy vigorous days!
And, when thy evening sun is set,
May grateful *Cambria* ne'er forget
Thy noon-tide blaze; but on thy tomb
Never-fading laurels bloom *! —

Though heroic Poetry was afterwards no more attempted in Wales, a long series of Bards succeeded, who by their elegies and odes have made their names memorable to ages. Among these *Davydd ab Gwilym*¹, the Welsh Ovid, possesses a deserved pre-eminence. He often adds the sublime to the beautiful; of which his *Cywydd y Darian*², or Ode of the Thunder, is a noble proof. It is the picture of a well-chosen scene, admirably varied: it opens with placid ideas, and rural images; a lovely maiden, and a delightful prospect: then succeeds a sudden and tremendous change of the elements; the beauties of nature overshadowed and concealed; the terror of animals, and the shrieks of the fair-one. A thousand instances of similar excellence might be produced from the writings of this elegant Bard, and his contemporaries. Let those who complain that by the present scarcity of works of genius they are reduced to bellow on *Horace*, *Pindar*, and *Gray*, a tenth perusal, explore the buried treasures of Welsh Poetry, and their search will be rewarded with new sources of pleasure, and new beauties of language and fancy.

* The seal of *Owain Glyndwr*, as described in a MS. was, the effigy of *Owain* sitting in a chair of state, holding a scepter in his right hand, and a globe in his left; and by his side were three lions, two and one: on the other, he is represented on horseback.

¹ *Davydd ab Gwilym*, flourished about the year 1370. All this Bard's poems are published in an octavo volume, with an account of his life, &c. in English. The title is, *Barddoniaeth Davydd ab Gwilym*; and sold by Williams, Bookseller, in the Strand.

² The Ode of the Thunder is in p. 20. of *Davydd ab Gwilym's Works*. For the following remarks I am obliged to that excellent Welsh critic, the late Mr. *Lewis Morris*. "Mr. *Pope*, in his Preface to the *Iliad*, enumerating *Homero's* excellencies, next to his boundless invention places his imitative sounds, and

makes them peculiar to him and *Virgil*, and says that no other poet ever reached this point of art.

"*Davydd ab Gwilym*, if I mistake not, has also a strong claim to this excellency. You must either allow of the atomical philosophy; or that, copying nature by its own light, he intended his *Cywydd y Darian* should sound what it really is—a description of thunder and lightning, though in his love poems, and other soft subjects (of which I have now by me near a hundred), he is as smooth, and glides as easy, as an Italian song.

"Let those who are not over partial to the school languages, and are proper judges of ours, compare this poem in its sounds, and the softness of its metaphors, with the best passages of this kind in the above authors, and I doubt not but they will deem this boldness of comparison excusable, let *Homero's* character be ever so sacred." *Y Jan's ben o'fodd.*

ODE TO THE SUN*, by *Davydd ab Gwilym* †.

Translated into English, by Mr. *David Samwell*.

This Ode was written by the Bard, to testify his gratitude to the inhabitants of the county of Glamorgan, who had (it would seem) by a general subscription, raised a sum of money to liberate him from confinement, into which he had been thrown, on account of a fine laid upon him, for an illicit amour with the wife of a person of the name of *Cynwig Cynin*; whom he had satirized in several parts of his work, under the name of *Bwa bâch*, or the little Hunchback.

Yr Haul dŷg ar wy neges
Rhed ti, cyd bych rhôd y tŷs, &c.

While Summer reigns, delightful Sun!
For me with happy tidings run,
O'er *Gwynedd's* ‡ towering hills sublime,
To fair *Morganwg's* § distant clime.

The fairest planet thou, that flies
By God's command along the skies!
Immense and powerful is thy flame,
Thou to the Sabbath giv'st thy name:
From thy first rising in the East,
How great thy journey to the West!
And though at night we see thee lave
Thy syceny locks in Ocean's cave,
Th' ensuing morn thy steps we spy
Advancing up the eastern sky.

O thou! with radiant glory crown'd,
Whose beams are scatter'd wide around,
'Tis from thy ample orb so bright
The moon receives her silver light:
Great ruler of the sky, thy force
Controls the planets in their course;
Fair gem, in the empyrean set,
Fountain of light, and source of heat.

Before all planets thee I prize,
Bright ornament of summer skies!
Oh! deign with influence divine
On fair *Morganwg's* plains to shine;
Where thy all-seeing eye may trace
A manly and a generous race,
From *Gwent* ¶, for valiant men renown'd,
'To *Neath* **, with royal forests crown'd.
Oh! for my sake, my gift of song,
Thy blessings to this land prolong;
Guard all her hills and verdant plains
From whirlwinds and o'rfloving rains;
Nor frost, nor long continued snow,
Let sweet *Morganwg* ever know;
No blights her autumn fruits annoy,
No April showers her bees destroy;

But o'er her green vales through the day,
Th' effulgence of thy light display;
And court her still, in modest pride,
With gentler beams at even-tide.
Return, and in thy splendor dress'd
Again illumine the rosy East;
Again, my love a hundred times
Bear to *Morganwg's* pleasant climes:
Greet all her sons with happy days,
And gild their white-domes with thy rays.
Their high woods, waving to the gales,
Their orchards, and their fertile vales.

Great Sun! how wide thy glory streams!
Through ether dart thy genial beams;
Make industry with wealth be crown'd,
Let honey and the vine abound,
'Through all *Morganwg's* happy vales,
Fann'd by the health inspiring gales;
Those vales, for ancient chieftains fam'd,
And commons, virtuous and untam'd;
Those vales so eminently blest,
Whose sons are brave, whose daughters chaste;
Where simple, hospitable fare
Displays th' industrious housewife's care,
Where oft, by love and friendship borne,
With wine and mead I fill my horn.—

A name immortal shall belong
To those bright vales in *Gwilym's* song:
Where fair *Morganwg* shall be seen
Of every country *peerless queen*.

Were hospitality denied
And spurn'd by all the world beside,
Still there, in every splendid dome,
The lovely guest would find a home.
And should the Bard, of lofty lays,
Perchance have fall'n on evil days;
Morganwg, soother of his pains,
Would cherish his immortal strains.—

* *Milton* finely calls the Sun, "The eye and soul of this world."

† See the *Life and Writings of Davydd ab Gwilym*, p. 180. printed by *Williams*, in the Strand.

‡ *North Wales*.

§ *Glamorgan*.

¶ *Monmouthshire*.

** A river in *Glamorganshire*. Also, there is a venerable town and castle of that name.

ODE TO MORVYDH, by *Davydd ab Gwilym* §.

Translated into English, by Mr. David Samuel.

“ *Prydydd i Vorvudd, v'eurverch,*
 “ *I'm oes wyv a mawr yw'm ferch,*” &c.

Dear *Morvydh* claims my first regard,
 And I am *Morvydh's* faithful Bard;
 Soft as the moon-light on the main
 Is she, to whom I breathe my strain;
 From youth's gay prime, the cruel fair
 Hath been sole object of my care:
 At length her pride and high disdain
 Have turn'd her love-sick poet's brain.

Full oft, when Night her mantle spread,
 To meet my fair-one have I sped,
 To offer in the silent grove
 My ardent vows of endless love.
 I know her by her footstep's sound,
 Among a thousand maidens round;
 I know her shadow on the heath,
 I know her by her fragrant breath;

Her voice I know the groves among,
 Sweeter than Philomela's song.

Absent from her I find no rest,
 My Muse is silent and deprest;
 Against despair in vain I strive,
 The most unpleasant Bard alive,
 With every spark of reason flown,
 My spirit and remembrance gone.
 At her approach my sorrows fly,
 My heart exults with ecstasy;
 The faithful Muse renews her strain,
 Poetic visions fire my brain;
 Sound judgement leads my steps along,
 And flowing language crowns my song;
 But not one happy hour have I
 If lovely *Morvydh* be not nigh. —

Monody on *Siôn Eib*, or *John the Nightingale*, so called from his celebrity on the Harp, for which he had no equal. He was sentenced to die for man-slaughter: his weight in gold was offered for his ransom; but the law required life for life!

This pathetic Elegy was sung by *Davydd ab Edmwnd*, a celebrated Bard, who obtained the badge of the British Olympics, about A. D. 1450.

Drwg i neb a drig yn ll,
Gwest am un, gwas dymunol:
O'r drwg lleiaf o'r drygwaith,
Y gorau, medd y gwyr maith.

O wyr! ban na bai orau,
O lleddid un, na lladd dau?
Dwyn un gelyntwaed a wnaeth;
Dial un, dau clyniacth!
Oedd oer ladd y ddewor lân
Heb achos, ond un bychan;
Yr oedd mawr ddiffyg ar rai,
Am alladd mewn siarons meddai.

Ymyson am yr oesau,
Yw'r ing a ddaeth rbron y ddau.
Er briw'r gwor, heb air gwodd,
A'i farw, ni bu ei foniad,
O ddyn! a lladd y nailker
A'i ddial, lladd y ddewor!

Y corph, dios y corph os caid
Yr iaron, oedd well yr enaid?

A man punished for an action in his own defence!
 Let misfortune attend such that faileth.
 Of evils, the lesser the better.

O then! had it not been better, since one fell,
 not to sacrifice the other through mere revenge?
 Avenged for shedding the crimson gore of an in-
 veterate foe; one slain, the other punished; two en-
 mities! An enormous failing, that sentence of death
 should be the issue of chance-medley.

Life for life they laid; the death of one was the
 dire effect; and that avenged; then both fell.

Is the soul of the slain made happier, or his ghost
 appealed, by having life for life as an atonement?

§ See the original of this poem in *Davydd ab Gwilym's Works*, 8vo, p. 498. *Davydd ab Gwilym* informs us, in one of his poems, that he addrested his beloved *Morvydh* with no less than a hundred and forty-seven *Gwyddlan*, which is more extraordinary than that of *Petrarch* to *Laura*; because each of *Davydd*

ab Gwilym's Odes are as long as five or six of *Petrarch's Sonnets*. The works of this Bard, still extant, consists of near 300 poems. He died about the year 1400, and was buried at *Ystrad Ebor*, in Cardiganshire.

*Oedd wedi addewidion
Ei bwys o Aur, er byw Sion.
Sorrais wrth gyvraith farrug,
Swydd y Waun, Eos a ddug;
Y swydd, pa'm na roit dan fêl
I'tb Eos, gyvraith Hywel?
Ar bwn, wedi cael o'r rhai'n
Wrth lawnder cyvraith Lundain,
Ni mynen am ei einioes,
Noetbi crair, na thòri croes!*

*Y gwr oedd dâd y gerdd dant,
Yn oesfwr a farnasant!
Deuddeg yn un od oeddyn',
Duw deg! ar vywyd y dyn.
Wedi Siôn, nid oes synwyr
Da 'n y gerdd, na dyn a'i gwyr.*

*Tôres braich, twr oes, a brig,
Tored mesur troed mirwsig:
Tored ysgol tir desgant,
Tôrwyd dysg ful tòri tant.*

*Oes mwy rhwng Ewas a Môn,
O'r dysg abl i'r disgyblion?
Reinallt, ni 's gwyr ei hunan,
Ran gwr, er hynny e gân:*

*Ve aeth ei gymmar yn vûd,
Durtur y delyn deirtud!*

*Ti fydd yn tewi a sôn,
Telyn aur telynorion!*

*Bu'n dwyn dan bôb ewin dant,
Byfedd llew gwr a bwysant;
Myvyrdawd rhwng bawd a bÿs,
Mên a threbl, mwy na thribys.*

*Ocs dyn wedi Eôs deg,
Gystal a gân y gosteg?
Na phroviad neu ganiad gwr,
Na chwltwm, bron uehelwr.
Pwy'r awr bon mewn puroriaeth,
Mor ddiwai, a wnai a wnaeth?
Ac atgas ni wnant gytgerdd,
Eistiau gwawd Eôs y Gerdd!
Nid oedd nag Angel na dyn,
Nud wyl, pan ganai delyn!*

To avert the fate of *Siôn*, his weight in gold was offered as a ransom. How am I enraged! Indignation fires my breast, that the severe laws of *Cbirk* should deprive music of its *Nightingale*! O thou revengeful tribunal!—thou bribed court! why hadst thou not tried the warbling chorister, by the impartial laws of *Howel*? When the court of Westminster adopted the rigid sentence, penance nor any other punishment could mollify, nor interfere with thy refractory verdict. The jury, with one united voice (O Heavens!) consented his death.

Thou wert worthily called the father of music, and, during life, honoured with that appellation. After thee, charming *Nightingale*, there is no harmony in music, nor any mortal that is capable of restoring it.

Music is torn up, root and branch; its pedestals and ornaments ruined: genuine skill is dissolved in an instant, and harmony discorded like the breaking of a string.

Is there any from *Ewas* * to distant *Mona*, that are worthy of being called his disciples? *Reinallt*, though his inferior in excellency of skill, yet he presumed to be his competitor for the laurel.

O, *Reinallt*! thy rival is dumb, the turtle of the triple-stringed harp.

Alas! thou hast consigned to silence the golden harp of musicians.

As each of thy fingers struck the well-adapted string, O! how far the sonorous melody surpassed human description!

After the most pleasant *Nightingale*, is there any that dares pretend to such universal skill and knowledge in the elements and concord of music? Or who can assay, proceed, and conclude his piece of music, with such judgement and taste as he did, in the presence of his superiors? Who is his rival in harmony? who can attempt his performances? I find at present no concord in music, for want of the sublime theme which the *Nightingale* of genius warbled, which caused transporting raptures in the feelings of his surrounding admirers. Neither the passions of man, nor the virtue of an angel could escape being affected by the melody of his harp, which whirled the soul upon wings of extasy.

* *Ewas*, is a district in Herefordshire, on the borders of Brecknockshire.

Och beno, stag ei cham,
Wedi'r wra ar ardur wa!
Fu barn yn mherth Nw ni bydd,
Wyr y Wain ar awenydd:
Am y wra a ou arno,
To un wra arny' a wa.
Ire a guff ei cywyd,
Ond o'u barn n' o idio byd;
Ac yn ol ei warwolaeth,
At ydau i ddu, i gwyn, ydd acth.
I gannu mae i ddawol abs,
Oes y Ne' i Sion Eos!

Ah! beware, ye harpers, touch not the mournful string! O! how disagreeable the sound to my griev'd ears, whilst the remembrance of *Nightingale's* unparalleled performance is still in my perplexed memory!—What have I said?—They deprived him of life:—he has life; their verdict only changed the scene of mortality for that of immortality.—O, the jury of Chirkland! despisers of genius! their wilful judgement will have no efficacy in that court of equity which is held at the gates of heaven.—The fatal sentence that he underwent, let them undergo the same.—He sung—he excelled; he now after death sings before the throne of Mercy, with an incorruptible harp. His mortal life has sunk into eternal night; but may he enjoy an everlasting one with God!

The accession of a *Tudor* to the throne was the happy era destined to recall the exiled arts of Wales; and *Henry VII.* was reserved to be the patron and restorer of the Cambro British Muses. If during the former inauspicious reigns the *Eisteddfods* had been discontinued, they were now re-established; and the Bards were employed in the honourable commission of making out from their authentic records the pedigree of their king. *Henry VIII.* the stern and cruel son of a mild father, did not, however, refuse to the Bards his aid and favour. I insert, as an instance, the following summons to an *Eisteddfod* by his authority.

“Be it known to all persons, both gentry and commonalty, that an *Eisteddfod* of the professors of *Poetry* and *Music* will be held in the town of *Caerwys*, in the county of *Flint*, the 20th day of July, 1523, and the 15th year of the reign of *Henry the VIIIth*, king of England, under the commission of the said king, before *Richard ab Howel ab Iwan Vaughan Esq.* by the consent of *Sir William Griffith*, Knight, and Chamberlain for North Wales, and *Sir Roger Salzbri*, Sheriff for the county of Denbigh, and the advice of *Griffith ab Iwan ab Ilywelyn Iychan*, and the Chair-Bard, *Tudur Aled*, and several other gentlemen and scholars, for the purpose of instituting order and government among the professors of *Poetry* and *Music*, and regulating their art and profession, according to the old statute of *Gruffydd ab Cynan*, Prince of *Aberffraw*?”

After a long interval of anarchy among the Bards, commissioners were appointed by Queen *Elizabeth* to assemble another *Eisteddfod* at *Caerwys* in 1568. They were instructed to advance the ingenious and skilful to the accustomed degrees, and restore to the graduates their ancient exclusive privilege of exercising their profession. “The rest not worthy” were by this commission commanded to betake themselves to some honest labour and livelihood, on pain of being apprehended and punished as vagabonds.

In a private collection of MSS. I fortunately met with the following beautiful extempore stanzas on the *Nightingale*, which were the fruit of the *poetical contest of the Bards of North-Wales, and South-Wales*, for the chair, in a posterior *Eisteddfod* at *Caerwys*, in the same reign. They are a curious relic; they show the poetry of our country in its utmost extent of alliterative and musical refinement; and are the only specimens of the kind that have ever been exhibited from the press.

* *Wood's* History of Wales, p. 325, edit. 1774.

† See Mr. *Pennant's* address *At y Cynry*. *Specimens of Welsh Poetry*, p. 197.

‡ *Pennant's* Welsh Grammar, p. 186.

§ “This Commission,” says Mr. *Pennant* (*Tour*, p. 433) “is the last of the kind which was granted.” If he understands that this was the last *Eisteddfod*, he is misinformed. For the commissioners here mentioned, having in 1563 constituted *Sarwynn Iychan* Chief Bard, appointed another *Eisteddfod* to be held in 1569, the tenth year of Queen *Elizabeth's* reign. See *Pennant's* *Specimens of Welsh Poetry*, p. viii. before the preface.

¶ *Rhydderch's* Welsh Grammar, p. 137. *Pennant's* *Specimens of Welsh Poetry*, p. v. before the preface. And *Pennant's* *Tour in Wales*, p. 331. At this *Eisteddfod* the number of the poetical Bards was 17, and of their musical brethren 33.

|| As in the reigns of the Princes *Aberffraw*, *Dinevor*, and *Mabrawal*, had been the seats of *Eisteddfods*; *Caerwys*, a town in *Flintshire*, received in later times that honourable distinction. It was chosen for this purpose, in compliance with the ancient custom of the Welsh, because it had been the princely residence of *Ilywelyn* the last. See *Pennant's* *Tour*, p. 427.

E N G L Y N I O N I ' R E O S '.

O waitb amravael Brydyddion o Wynnedd a'r Debeudir, yn yr Eisteddvod yn Nbre Gaerwys.

"There ev'ry bush with Nature's music rings,

"There ev'ry breeze bears health upon its wings." — Dr. Johnson.

Clywais dŷg eurllais wedi gorllwyn — nôs,

I'maros a morwyn :

Ar lawes maes irlaes mwyn,

Eos glwylais is glaslwyn.

Jâch lawen ydwyv o chlywais — ar vedw,

Arvodi pereiddlais ;

Edn llwyd adwaen y llais,

Eos gevnllwyd ysgavnllais.

Miwfig mân coedwig mewn ceudawd — llwyn ;

Llawenydd hyd ddyddbrawd ;

Mae'r *Eos* veindlos vwyndlawd

O, mewn gwŷdd yn mân wau gwawd.

Mwynlan gloyw chwiban cloch aberth — y llwyn,

Mae'n llawenydd prydverth :

Miwfig heb poen ymmysg perth

Mînio glwysbwnc mewn glasberth !

Mesuroi garol dan geurydd — glasberth,

Gogleisbwnc llawenydd,

Miwfig mwyn ymmysg manwydd

Eos hyd y nôs dan wŷdd !

Eos wryn o'r llwyn darlleiniais — y man

Mynych i rhyveddais ;

Ileied hon greulon groywlais,

Mewn torr llwyn a maint yw'r llais !

Er llais tra hoffais traferth — mân adar,

A'u mwyn wawdydd dierth ;

Eos drwynbert is draenberth

Yw'r gwin bwnc organ y berth !

Nid cwavriad crychiad crochach — no'r organ,

Ncu gowirgerdd degach,

Nid manwl nodau mwynach

Nid ysbort ond *Eos* bach.

Dyfgedig viwfig vocfawl — gerdd *Eos*,

Gradd Awen ylbrydawl,

Defgant mwyn dwys gnottiau mawl

Defgant i'r dyfg naturiawl

Clywais o barc, glâs a bort,

Cyd nod dydd, nid caniad hurt ;

Cyd eilio 'sbone, cydlais bart,

Cerais bwnc yr *Eos* bert !

Sion Tudur.

Cyvaniad ganiad gloyw gynnar — clodvaeth,

Clywch odiaeth cloch adar,

Cathl *Eos* gwiw cethlais gwâr !

Cyd teilwng mewn coed talar !

Wm. Cynwal.

Call bynciau yn amlhau ym mhlith—y pillgoed,

Pebillgerdd cyvedd-wlith ;

Cywir ar ganol cae'r gwenith ;

Chwibanogl aur uwch ben gwllith !

Wm. Llŷn.

Chwerthiniad ganiad genau — yn crychu,

Pwnc chrechwen telynu,

Llawen yw cerdd y llwyn cau

Am *Eos* wâr a'i mesurau !

Daildai ddehuddai hoywddyfg — bro diddan

Brydyddes y mân-wryfg,

Sy' yn nyddu fain addyfg

O'i filffai dan folfio dyfg !

Clywais, llawenais mewn lle — iach obaith

Chwiban mil o byncic',

O'r gwrych drain ar gyrch y dre'

Eos wyt yn sio tanne' !

Rd. Davit, Esgob Mynyw *.

Mwyndlos main *Eos* mwyn awydd — nwyvus

Mewn nevawl leverydd :

Mwyn odiaeth yw mân wawdydd,

Miniwn gwawd a mwynen gwŷdd !

* These elegant *Englynion* have such peculiar and simple brevity, that I have forbore to translate them, lest I should degrade them by an inadequate representation. The *Eisteddvod* which produced them was held, I conclude, between the year 1569 and 1580; as the Bards who composed them, flourished before or at this latter period.—Some of the contending Bards took degree in the *Eisteddvod* in 1568; *William Llŷn* was admitted to the degree of *Pencerdd*, or Doctor; and *Sion Tudur*, *William*

Cynwal, and *Ilus Llŷn*, commenced *Disgyblion Pencerddiaid*, Masters of the art of Poetry.

* *Richard Davit*, D. D. Bishop of St. David's, one of the translators of the New Testament into Welsh, 4to, London, 1567. See an Historical Account of the Welsh Translations of the Bible. By *Thomas Llewelyn*, LL.D. 8vo. London, 1768. We see that the *Eisteddvod* was still very respectable, when bishops did not disdain to be enrolled among the Bards.

Cnithiad gwir argiad croywgerdd, — clau chwiban,
Cloch aberth eglwysgerdd;
Clir organ claiar irgerdd,
Cân (natur gwych) cnott ar gerdd!

Eos vain wiwglos vwyn eglur, — vawl gynnydd,
Vél ganiad pob mesur;
O'th enau bach a'th Awen bur,
Moes gnottio miwfig natur!

Robt. Gruffudd ab Ieuan.

Gan natur yn bur eb werth — Eosgyw
Y dysgaist yn brydverth;
Duw mydvawr yw dy 'madverth,
Can i Dduw pur, cynnydd perth.

Desgan gloyw organ eglurgerdd — oslev
Eoslais drebl angerdd:
Priv lwyfgan per velyfgerdd,
Perogl sain camp prics'wn cerdd!

Bartholomew Jones.

Eos braint coednaint caeadnerth — croywbwnc
Da driphwnc di drafferth;

Clau chwiban vel cloch aberth
Eurgain bwnc, organ y berth.

Huw Llŷn.

Pulpudwraig coedwraig cauadros — glawlyn,
Glwyflais per ddiweddnos;
Awen a roed i'r *Eos*
Chwibanu 'i phwnc uwch ben ffôs.

Elis ab Rhys ab Edward.

Cerddgar dlos *Eos* uwch sail — *Twr Cedwyn*;
Tor coedallt ag adail:
Clywch gywydd cloch y gwiail,
Crechwen tad Awen ty dail!

Will. Llŷn.

Eiliad mawl ganiad mêl gwenyn — iawnllwydd
Mal arianllais telyn:
Arian gloch ar enau glyn
Is coedallt *Eos Cedwyn*!

Blaengar fwn claiar clywais — gwin awen,
Gan *Eos* velyflais;
Bryd osle' baradwyflais,
Berw o goed lwyn bragod lais!

Huw Llŷn.

A List of Musicians, and the time wherein they flourished. See also p. 26. 29. 35. and 38. and p. 13, 14, 15. and 16.

Th' old British Bards, upon their Harps,
For falling flats, and rising sharps,
That curiously were strung;
To stir their Youth to warlike rage,
Or their wild fury to assuage,
In their loose numbers sung. — — — *Drayton.*

Gwalchmai ab Meilir, of Anglesey, a Harper and Poet. He went with *Richard the First* to the Holy War, and flourished about the year 1180. *MS.*

Jeffrey, Harper to the Benedictine Abbey of Hildes near Winchester, about the year 1180, in the reign of Henry the III. See *Madox's Hist. of the Exch.* p. 251.

Richard, Harper to King Henry the Third. It appears by a pipe-roll, ann. 36 of Henry III. that *Richard the Harper* was allowed a pipe of wine, and also a pipe of wine for *Beatrice* his wife. *Hawkin's Hist.* vol. IV. p. 14.

Rhys ab Tudor, a noted Harper of Anglesey, about 1380. See his Elegy in *Davydd ab Gwilym's Works*, p. 474.

Balebnoe, a noted composer of sacred music. Mentioned by *Davydd ab Gwilym*.

Tudur Gôch, a celebrated Musician. Mentioned by *Davydd ab Gwilym*.

Reinallt, Harper, of Dôlgelly, who contended for the laurel with *Sion Eôs*, about the year 1450. See p. 45.

Owain Dwn, Bard, and Captain of a regiment of cavalry. He distinguished himself when he was in Ireland, about the year 1460; and is said to have been Lord Lieutenant there afterwards. *MS.*

A Châdpen llawen y llŷ,
Eu Telyn a'u bardd teulu. —

William Moore, and *Bernard de Ponte*, Harpers to King Edward the IVth, about A. D. 1465. *Hawkins's Hist.* vol. III. p. 480.

Lewis ab Howel Gwyn, Harper, about A. D. 1470.

Davydd, wâb Howel divai,
Grythor ai ragor ar rai.
Lewis duliw lwys delyn
Apla gôr ab Howel Gwyn. —

Edward Chirk, Bard of the Harp, who obtained the jewel of the British Olympics, about A. D. 1480.

Davydd ab Gwilym, Pencerdd Telyn, Doctor of Music, or chief professor of the Harp, about 1480.

Dai Lleyd, of *Cwm Rychan*, in Meirionyddshire, Harper and Warrior, about 1480. There is a celebrated

lebrated Welsh tune, called *Ffarwel Dai Llwyd*, which was composed on his departure from Wales, when he went with *Jasper Tudor*, and *Owen Lawgôch* to the battle of *Bosworth Field*.

Jean Delynior, flourished about 1480.

Gwilym Whisgyn, performer on the *Crwth* to the Abbot of *Llan Egwessl Abbey*, in *Denbighshire*, about the year 1500.

John Gwynedd, secular priest, and composer of church music, about 1531.

Rhydderch Deuwaid, Harper of *Coity*, in *Glamorganshire*, 1540.

Sbôn Trevor, of *Trev-alyon*, Harper, about A.D. 1560.

The following persons were graduated professors, or chief Musicians of the Harp, in the reign of *Queen Elizabeth*, about the year 1568.

Siôn ab Rhys Bencerdd,
William Penllyn,
Hwlcyn Llwyd, ——— } Chief Bards and teachers of
instrumental song*.

Thomas Anwyl,
D^d. Llwyd ab Siôn ab Rhys,
Edward ab Evan,
Robert ab Howel I. lanvor,
Humphrey Gôch, ——— } Chief Musicians (but
not teachers) of in-
strumental song.

And the following were chief professors of the *Crwth*.

Siamas Eutyn,
Evan Penmon, } Chief Bards and teachers of
instrumental song.

Robert ab Rhys Guttyn,
Thomas Môn,
Siôn Ednyved,
Thomas Grythor,
Siôn Ddû Grythor, } Chief Musicians (but not
teachers) of instrumental
song.

See farther account of the Congress of the Bards in *Pennant's Tour in Wales*, vol. I. p. 467, &c.

Englyn on Rhys Crythor, of *Hiraethog*, who flourished about 1580.

Er bôd Rhys, nwyvus yn yved, ar dasg

Er y Dyd i ganed;

Er cael bîr y Sir yn sied,

Os iach nid llai ei syched. ——— Will. Byrchinbarw.

Epitaph on *Siôn Philip Bencerdd*, of *Mochras Meirion*, A. D. 1580.

Dyma vedd gwrda oedd gu, Siôn Phylip

Sein a philer Cymru;

Cwynwon vyn'd atbro canu,

I garchar y ddaear ddû!

Humphrey Wynn, Harper of *Ynys y Macngwyn*, *Meirionethshire*, 1580.

Thomas Anwyl, Telynior, 1580.

In the establishment of *Queen Elizabeth* there appear two Harpers, two Lutists, besides Minstrels. *Peck's Desiderata Curiosa*, p. 225.

At *St. Donat's Castle*, *Glamorganshire*, there is a picture of *Sir Edward Stradling's Harper*, who lived in the reign of *Elizabeth*.

Jones, Musician to *Henry Prince of Wales*, about 1604.

John' Caerwarden, Violist and Composer to *King Charles the First*, in 1630.

Robert Jones, an eminent Composer of Music, and performer on the *Lute*, about 1609. See *Sir John Hawkins's Hist. of Music*.

William Llwyd, Pencerdd, of *Llangedwyn*. ———

For the musicians after this period, see note 1.

An

* "The east part of the parish of *Bôd-wary*, in *Flintshire*, dwelleth *Howel*, a gentleman, that by ancient accustom was wont to give the badge of the *Silver Harp* to the best Harper of *North Wales*, as by privilege of his ancestors. He lives at *Penrhyn*, and hath also a ruinous castle, called *Castell Jolo*, or *Eulo*, near *Hawarden*." *Leland's Itinerary*, vol. V. p. 56.

Hugh Davies, Bachelor of Music, and Organist of *Hereford Cathedral*, celebrated for his skill in Church Music, about 1625.

Two *Englyn* in praise of *Robert Maclor*, the noted Harper, who flourished about 1680.

Maclor go id Bencerdd byncian, urddedig

dy ddubwyll awstau;

Mwyn ganial tyniad tannau,

Me yn a gwych y mac 'n i gwan. ——— Will. Byrchinbarw.

Mewn cywedd mawredd o' maros, y cair

Cywain awul o' i abot;

Mwyn ar y Delyn ddi,

Maclor go mal y' tos! ——— Edward Kyffin.

Evan Mailan, Harper to *Queen Anne*, and performer in the *Choir of Westminster Abbey*, about 1706.

Griffith Evan, Harper to *Thomas Powel*, Esq. of *Nant-êos*, *Cardiganshire*, where his portrait still remains. It is written upon

it, that he played 69 Christmases at *Nant-êos*, and aged 80.

Flourished about A. D. 1700.

Elis Eôs is spoken of by old people as a wonderful performer on the *Welsh harp*. There are still verses remembered of his having charmed the queen with his playing, (probably *Queen Mary*.)

Richard Elias, who came after *Elis Eôs*, was the best player in his time, 'till *Elis Siôn Siamas*, who was a younger person, surpassed him, which *Richard Elias* took so much to heart, that he did not long survive after he heard some verses sung, extolling *Elis Siôn Siamas*, a fragment of which is as follows:

Mac Elis Siôn Siamas,

Yn amgenach i Baupas,

Na Richard Elias o lawer.

Elis Siôn Siamas, a famous Harper of *Llanvachreth* in *Meirionethshire*. Some say that he was Harper to *Queen Anne*. He was so much capacitated over the common musicians, that *Robert Edward Lewis*, a noted poet of his time, composed the following pennill upon him.

Parch yw wy mhampas, i Elis Siôn Siamas,

Telyniwr mawr i ddia dda woyynwas byd wêdd;

Pen mîwsic bull Gyman, am gawrio ac am ganu,

Te ddiwra i Ddew rannu iddo Rinwedd.

An Elegy in commemoration of twenty-one Musicians, and Poets; and foretelling the decline of Music, and Poetry in Wales. Written by *Siôn Tudur*, of *Wicwair* in Denbighshire, who flourished about the year 1685.

Performers on the Harp.
Siôn ab Rhÿs, Bencerd.
Juan Delymawr.
Dai Nantglyn.
Dai Macman.
Rhobin ab Reinallt.
Robert Llwyd.
Juan Benlyn.

Lewis ab Howel Gwynn.
Morgan Celli.
Performers on the Crwth, &c.
Siams Eutyn.
Robert ab Jeuan Llwyd.
Thomas Glyn Gwy.
Davydd ab Howel Grigor.
Rifart ab Siôn.

Siôn Ednyved.
Siôn ab Rhÿs Guttyn.
Robert ab Rhÿs.
Poets.
Gruffydd Hiraethog, flo. 1530.
Siôn Brwynog, flourished 1550.
Lewis ab Edward.
Rifart Jorwerth, flourished 1480.

Some of these Bards took their degrees, and contended for the Laurel of Fame, at the Session of the Bards, held at *Caerwys* in the ninth year of the reign of *Queen Elizabeth*.

Tywyll wrauw wraedog twyll-writh
Yw'r bywyd braent a'r byd brith;
Bywyd taedd yw'r byd diddm,
Byrred yw! heb barbau dim.
Serwyll oer heb, ll yw'r byd,
Sionwr ar bob rhyw symnyd,
Brathwr ar baub a rotho
Bryd ar wyw, brad, or yw vo.
Ac Angau drwy ing a droes,
Lladronaidd yw lleidr einioes,

"There were two persons of the name of *Powel* father and son, who played finely on the Harp. The elder was patronized by the Duke of Portland, and when that nobleman was appointed Governor of Jamaica, went with him thither. The younger stayed in England; and Mr. Handel being desirous to make him known, computed for him a lesson, which is the fifth organ concerto of the first set, and introduced him in three or four of his oratorios, where there are accompaniments for the Harp, see p. 52. Beside the *Powels*, there was at the same time in London a performer on the Harp, who merits to be had in remembrance. His name was *Jones*, a Welshman, and blind. The old Duchess of Marlborough would have retained him with a pension; but he would not endure confinement, and was engaged by one *Evans*, who kept a home-brewed alehouse of great resort, the sign of the Hercules Pillars, opposite *Caesars-Inn* Passage, in Fleet Street, and performed in a great room upstairs during the winter season. He played extempore voluntaries, the fugues in the sonatas and concertos of *Corelli*, as also most of his solo, and many of *Mr. Handel's* opera songs, with exquisite neatness and elegance. He also played on the violin; and on that instrument executed to exactly the irregular intonation, mixed with lobs and pauses, of a Quaker's serm on, that none could hear him and refrain from immoderate laughter. *Jones* died about the year 1738, and was buried in *Lambeth Church-yard*; and his funeral, which was celebrated with a dead march, was attended by a great number of the musical people." *Hawkin's History of Music*, vol. V. p. 357.

Clawna Phillips, the Harper, died about 20 years ago, whose name is recorded by *Dr. Johnson*, in the following epitaph:

Phillips! whose touch harmonious could remove
 The prongs of guilty power, or hapless love,
 Rest here! oppress'd by poverty no more,
 Let's find that calm thou gav'st to oft before:
 Sleep and let's not'd within this humble shrine,
 'Till angels wake thee with a note like thine! —

Harry Parry, of *Carmarvonshire*, who lived about the beginning of this century, was the most celebrated Harper of his time. There is an anecdote told of him, when he was on a musical excursion at *Liverpool*, where he was extremely well received, and from thence was going to *Manchester*; and some gentlemen wrote a letter of recommendation to send by him,

This disagreeable state, and versatile universe are uncertain, variable, and deceitful. How short and transitory is this dissipating life, and trifling world! This world is an unestablished encampment, a deceiver on every trial; a traitor that stabs every one who trusts his existence in him.

Wicked Death, that wily robber of lives, brought distress upon us: the ruthless churl snatched away a

which was in the following laconic manner: *Do but hear him?*

Evan Edwards, of *Craigiau'r Bleiddiau*, was a natural genius, and a sweet player on the Harp. He died in June 1766, and in the 32d year of his age. His epitaph I have copied from his tomb in *Cerrig Drudion Church-yard*, *Denbighshire*, which is as follows:

Dy goffa wydd dryma dro, gan vonedd
Dy wydd i'r amdo;
Am ganiad mac trwm gwyno,
Gan gri dy wydd i'r gro.
Dy wwynder dyner dannau, oedd velus
I wlochl o glaf iau;
Bu ydodd dy blethiau,
Ymbob ewr a phionenau. —

Hugh Eli, of *Travstynnydd*, had some talent on the Harp, and was esteemed one of the best performers of the national Welsh tunes of his time. He was buried in *Tony Church-yard*, *Merionethshire*, and the inscription on his tomb-stone is as follows; (and said to have been written by *William Nanney Wynn*, Esq. of *Maes y Neuidd*.)

To the memory of *Hugh Eli*, Harper, who was drowned in the *Difynni*, August 5th, 1774, in the 60th year of his age.

The Nymphs of the flood were ruttin', plague rot 'em,
 With the Genius of Music when he went to the bottom;
 Their care and attention would else have supported,
 The Child of the Harp, whom the Muses all courted.

Mr. John Parry, of *Rhiwabon*, who died about ten years ago, was Harper to the late *Sir Watkin Williams Wynne*, and to his father. There was a musical contest on the Harp, between blind *Parry* and *Hugh Shôn Prys*, of *Llanddervel*, and *Foulk Jones*, the Trumpeter, was appointed to be the judge; in which *Parry* proved victor. *Parry* and *Evan Williams* the Harper, jointly published the first book of Welsh tunes; but the original melodies were very much mutilated.

This *Evan Williams* accompanied the psalms on the Harp, as a substitute for an organ, in some small Church in London.

The most distinguished performers of the present day, on the *Triple Harp*, or *Welsh Harp*, are *Thomas Jones*, Esq. late of *Richmond*, and native of *Corwen*; and *Sackville Gwynn*, Esq. of *Glanbrian*.

* *Siôn Tudur* died in April, 1602.

*Dug yr Angau, dig wrengyn,
Dylwyth teirdd o'r dalaith hyn.
C'rddorion pob cerdd wrawl,
Cymdeithion mwynion eu mawl;
Prydyddion parod addysg,
Penceirddiaid mwyn blaid o'n mysg;
Telynorion gweision gwych,
Grythorion crogw-waith hirwych.——
P'le i'r ai dawn pilerau a'ysg,
Plaid penceirddiaid cyweddysg?
Dwyn a wnaeth, drwy aiach drwch,
Duz, wawredd ein diwyrwch!
Hwyr weithian am Hiraethawg,
Gamrau rbwydd drwy Gymru'r hawg;
Bu ordd pur-iaith Burdd parawd,
Brwynog yn gyff' bron gwin gwawd;
A Lewis, ffraw awchus ffiacth,
Fab Edward vwy wybodaeth.
Torres am Rihart Jorwerth,
Nen bren goed nen gwawd a'i nerth.——
Od aeth bwnt mae 'n adwyth hyn,
Duz, dan unch Dai Nantelyn:
Dug y gwr bu 'n deg ei gân;
Dylai 'n wîr Delyn Arian.
Dwyn Jevan, lân Delyniawr,
Ydyw valch, ac adwy vawr.
Dai Maenan Duz a'i mynnodd,
I'r Nêv, ar wyl, hyn vu rodd;
Sion ab Rhys heb ei barhau,
Bencerdd N vawl ei bynciau;
Rhobin yn y gwin a gaid,
Ab Reina It; Nev bo'r enaid!
Siams a'i grwth, val siems y grog,
Eutyn daid, dyn godidog.
Sion ar dant, a fynwr dyn,
Braifg yttoedd vab Rhys Guttyn;
O'i briddaw y mae breuddwyd!
Barcted llaw Robert Llwyd!
Bwrw Ivan, ber awael,
Paun llawen bardd, Penllyn hael.
Sion rhyw hin fynbwyrol oedd,
Ednyved, aed i Nevocedd!
Rihart ab Sion o Vôn vawr,
Hwyl grogwr iaith Hywel Grythawr.
Davydd vab Hywel, divai,
Grigor, a'i ragor ar rai.
Lewys diwyr kwys Delyn,
Apla gwr, ab Hywel Gwyn;
Cael a wnaed, wrth ein coel ni,
Colled am Vorgan Celli;
A Thomas, wddas barddwych,
Glyn Gwy, oedd Grythor glân gwych.
Rhobert a ddiharebwyd,
Heb van llefg, ab Jevan Llwyd:*

lovely company from this country; the performers on all lively musical instruments, and their comrades, the courteous encomiasts: the skilful poets, and the harmonious chief musicians; the sweet handed Crowthers, and Harpers perfect in their art.

The pillars of learning are gone.

A band of Masters of Music!

God deprived us in a lamentable manner of our most agreeable diversion.

Wales will mourn a long time for *Griffith Hiraethawg*.

John Brwynog, that prompt supporter of pure language and poetry.

The smart, eloquent, and knowing *Lewis ab Edward*.

The growing fund of poetry is fallen by the death of *Richard Jorwerth*.

It is a great distress that *Dai Nantelyn* is departed; God took away a melodious musician; indeed he deserved a silver Harp.

The loss of *Evan* the Harper is a great breach.

Dae Maenan has his holyday's reward in heaven.

The Pencerdd *John ab Rhys*, with his divine choruses, is no more!

Sweet *Robin ab Reinallt*, God have mercy upon his soul!

Likewise that eminent musician *James Eaton*, with his chiming *Crwth*;

And that wise and brave professor of the string, *John ab Rhys Guttin*.

The interment of the nimble-fingered *Robert Llwyd* left us in a trance.

The sweet notes of the harp, by that boon of pleasure *Evan Penllyn*, are lost.

The melodious and neat *John Ednyved*, may he be in heaven!

Richard ap Sion from famed Anglesey, continuer of the charming sounds of *Howel Grythawr*.

And the tolerably skilful *David ab Howel Grigor*.

The pure strains of that proficient's Harp, *Lewis ab Howel Gwyn*.

Also, according to our belief, we suffer a loss for *Morgan Celli*.

And the esteemed, able Crowther, *Thomas Glyn Gwy*.

The noted and never-failing *Robert ab Evan Llwyd*.

“Praise the Lord with cheerful voice,” in *Esther*: “Hark! he strikes the golden lyre,” in *Alexander Balus*: and “I’ly, malicious spirit,” in *Saul*, &c.

Having now conducted nearly to our own times the short history I intended; I make a little pause, before I bring it to its conclusion, and examine somewhat more minutely the causes that conferred such peculiarity and excellency on the Poetry and Music of Wales. The laws, manners, and fortunes of nations have a principal influence in giving an original character to national arts. The first care of the Welsh laws was the freedom of the people. They were free, and their manners accordingly were at once generous and impetuous; gentle, hospitable, and social among their friends, and full of resentment and revenge against their enemies. They inhabited a country where they found, in the works of nature, what they afterwards copied into their own, the beautiful and the sublime. They were equally addicted to love and war: when they forsook the camp, they did not return to agriculture, commerce, or the mechanic arts, but past their leisure in hunting, and other manly sports and games, in converse with the fair¹, and in recounting their exploits, amidst libations of mead, at the tables of lords and princes. Hence they learnt to write verse and found the Harp.

Another cause, which operated with equal power on our poetry, was the strength and beauty of the language in which it was conveyed; if it may not with greater truth be said, that by the Poetry those inherent properties of the language were called forth. The character of Welsh Poetry, and its dependence on the language, have been so well displayed in a dissertation on the subject by the Reverend Mr. *Walters*², that I am unwilling to make use of his sentiments in any other words than his own.

“The Welsh language (he observes,) is possessed of native ornaments and unborrowed treasures. It rivals the celebrated Greek in its aptitude to form the most beautiful derivatives, as well as in the elegance, facility, and expressiveness, of an infinite variety of compounds, and deserves the praise which has been given it by an enemy³, that, *notwithstanding the multiplicity of gutturals and consonants with which it abounds, it has the softness and harmony of the Italian, with the majesty and expression of the Greek.*”

*Ni phrovais, dan ffurvawen,
Gwe mor gaeth a'r Gynraeg wen⁴.*

Of all the tissues ever wrought
On the Parnassian hill,
Fair *Cambria's* web, in art and thought,
Displays the greatest skill.

“The glory of a language is a copious rotundity, a vigorous tone, and a perspicuous and expressive brevity; of which a thousand happy instances might be produced from the Cambro-British MSS.⁵ Their compass reaches from the sublimity of the ode to the conciseness of the epigram. Whoever explores these ancient and genuine treasures will find in them the most melodious numbers, the most poetical diction, the most nervous expression, and the most elevated sentiments, to be met with in any language.”

A language, however fortunate in its original construction, can never attain such perfection without a very high degree of cultivation⁶. It is evident therefore that at some remote period the Welsh themselves were highly cultivated, and had made great progress in learning, arts, and manners; since we discover such elegance, contrivance, and philosophy, in their language. Some authors have attributed this refinement of the Cambro-British dialect to the Druids. From this opinion I dissent: because I observe that *Taliesin* and his contemporaries, by whom they were followed and imitated, do not afford such specimens of polished numbers and diction as the Bards who lived under the later princes have exhibited. The *Eisteddvod* was the school in which the Welsh language was gradually improved, and brought at last to its unrivalled perfection. “The Bards,” says the ingenious critic I have before quoted, “have been always considered by the Welsh as the guardians of their language, and the conservators of its purity.”

The metre of Welsh poetry is very artificial and alliterative; possessing such peculiar ingenuity, in the selection and arrangement of words, as to produce a rhythmical concatenation of sounds in every verse. To

¹ Lord Lyttelton from *Giraldus Cambrensis*. Hist. of *Henry II.* vol. II. p. 69.

² A Dissertation on the Welsh Language, 8vo, Cowbridge, 1771.

³ The author of the Letters from Snowdon.

⁴ *Edmund Prys*, D. D. Archdeacon of Meirionydd.

⁵ See also *Cyminach y Beirdd*, or the Secret of the Poets, in *Gaule's History of England*, vol. I. page 33.

⁶ Dr. *Leavellyn* ingeniously refers the curious and delicate structure of the Welsh language to its peculiar property of varying artificially, *euphonia gratia*, its mutable initial consonants; making it superior in this respect to the *Hebrew* and the *Greek*. See *Historical and Critical Remarks on the British Tongue*, 8vo, London, 1769, p. 58, &c. Likewise *Antiquæ Linguae Britannicæ*, by Dr. *Davies*, 8vo, London, 1621.

an English reader it may seem a laborious way of trifling: but every language has peculiar laws of harmony. The ancient languages of Greece and Rome were not clogged with a superabundance of consonants, and were chiefly composed of polysyllabic words and vocal terminations. Their poets therefore made their metre consist in quantity, or the artful distribution of long and short syllables. The old British language abounded with consonants, and was formed of monosyllables, which are incompatible with quantity; and the Bards could reduce it to concord by no other means than by placing at such intervals its harsher consonants, so intermixing them with vowels, and so adapting, repeating, and dividing, the several sounds, as to produce an agreeable effect from their structure. Hence the laws of poetical composition in this language are so strict and rigorous, that they must greatly cramp the genius of the Bard, but that there is, in the language itself, a particular aptitude for that kind of alliterative melody, and is as essential as harmony in Music, which constitutes the great beauty of its poetry. To the ears of natives, the Welsh metre is extremely pleasing, and does not subject the Bard to more restraint than the different sorts of feet occasioned to the Greek and Roman Poets⁷. There are traces of *Cynghanedd*, or rhythm, in the poetical remains of the Druids. It was known to the Bards of the sixth century, but they used it sparingly, and were not circumscribed by the rules, that were afterwards adopted. From the Norman conquest to the death of *Llywelyn* the last, they were more strict. From *Llywelyn* to *Elizabeth* the laws of alliteration were prescribed and observed with the most scrupulous exactness. A line not perfectly alliterative was condemned as much, by the Welsh grammarians, as a false quantity by the Greeks and Romans⁸.

The Bards, like other poets, were ostentatious of their wealth; for, they had no sooner learnt the extent of their power than they began to wander at will through all the mazes of *Cynghanedd*.

They gave other relative proofs of an unrivalled profody. Not content with the mellifluousness of this couplet, written on a harp,

*Mae mill o leisiau melyson,
Mae mêl o bŷd ym mola hon⁹:*

Within the concave of its womb is found,
The magic scale of soul-enchanting sound:

they sought after more liquid measures, and produced such specimens as the following *Englyn gorchesfol i Bryn Sidan*, or skilful Epigram on the Silk-worm, composed entirely of vowels,

*O'i wiw ŵy i weu é á, a'i weuau
O'i ŵyau y weua;
E' weua ei wé aia',
A'i, weuau yw icuau id¹⁰.*

“ I perish by my art; dig mine own grave:
“ I spin my thread of life; my death I weave.”

In grandeur the following distich on Thunder could not be surpassed:

*Tân a dŵr yn ymwrïaw,
Yw'r taranau dreigiau draw¹¹.—D. G.*

The roaring thunder, dreadful in its ire,
Is water warring with aerial fire.

But it is exceeded in difficulty by the subsequent *Englyn*, composed entirely of vowels and the consonant *n*:

*Unwn enynwn yn noniau—cin lôn,
Yn ynni 'n awenau;
Eön awn yn y iarwn iau,
Uniawnwn ein anianau¹².*

L. Hopkin.

Such specimens deserve not to be read with ridicule or disgust: they were not designed to display the skill of the poet, but the powers of the language.

Something now remains to be said of Welsh Music. Though the supernatural power and effects, fabulously ascribed to the Music of antiquity, are now held in just derision; it is not difficult to conceive, that (notwithstanding its known simplicity) by its association with poetry, which it rendered more articulate and expressive, it might operate with much greater success, on the mind and affections, than the artificial melody and complicated harmony of modern times. The ancient fragments of melody and poetry are beautiful, because they resemble the beauties of nature; and nature will ever be beautiful while it resembles those beauties of antiquity.

⁷ Northern Antiquities, 8vo, London, vol. I. p. 401, &c.
⁸ The Welsh had six or seven different kinds of this consonant harmony. Northern Antiquities, vol. II. p. 197, &c.
⁹ *Walters's Dissertation on the Welsh Language*, p. 52.
¹⁰ *Tŷfan yr hen Ofsedd*, by Lewis Morris. See this *Englyn* inge-

niously answered in another, composed in like manner of vowels, by the Rev. Mr. Gronow Owen; *Dihlanwch Teuluaidd, Gwaith Beirdd Mon*, 8vo, London, 1763, p. 35.

¹¹ *Walters's Dissertation*, p. 53.
¹² From a Manuscript.

There is a certain style of melody peculiar to each musical country, which the people of that country are apt to prefer to every other style. Some of the dignified old Welsh Tunes convey, to our ideas, the ancient manners and conviviality of our ancestors. There are others that recal back to our minds, certain incidents which happened in our youth, of love, rural sports, and other pastimes; they likewise excite in us a longing desire of a repetition of those juvenile pleasures; and perhaps it is on account of these effects they produce, that they are so well remembered, and continue to be sung with such delight by the natives. The attachment to national tunes, when once established, instead of offending by repetition, is always upon the increase. The music, as well as the poetry, of Wales, derived its peculiar and original character from the genius of the country: they both sprang from the same source; its delightful valleys gave birth to their soft and tender measures, and its wild mountainous scenes to their bolder and more animated tones¹³.

And where could the Muses have chosen a happier residence? Here the eye is delighted with woods and valleys at once wild and beautiful: in other parts, we are astonished with a continued tract of dreary cloud-capt country, "hills whose heads touch heaven"—dark, tremendous, precipices—rapid rivers roaring over disjointed rocks—gloomy caverns, and rushing cataracts. *Salvator Rosa's* extravagant fancy never indulged itself in grander or more savage prospects! Nor has *Claude Lorraine's* inimitable pencil ever delineated scenes that excelled some of the valleys of Wales!

It is not to be wondered at, that the venerable *Cambrian songs* possessed such influence on the minds of our ancestors, when we consider their beautiful and various change of style and time; transitions abrupt as the rocky prospects of the country, and sudden as the passions of the people.

The most ancient style of Welsh music is the *grave* and *solemn*, which was consecrated to religious purposes¹⁴. The next, distinct from the former, is strikingly *martial* and *magnificent*¹⁵. Another is *plaintive* and *expressive of sorrow*, being appropriated to elegies and the celebration of the dead¹⁶. Another is of the *pastoral* kind, and of all perhaps the most agreeable; coming nearest to nature, and possessing a pleasing melancholy and soothing tranquillity, suitable to genial love¹⁷. There are also, dancing Tunes, or jigs, which are extremely gay and inspiring¹⁸.

Of these ancient melodies I have recovered some genuine remains; and their effects are not wholly lost or forgotten. A new era of Cambria-British harmony has risen in our times, and the wonderful things related of it in former ages have been already realised.

The trembling strings about her fingers crowd,
And tell their joy for every kiss aloud:
Small force there needs to make them tremble so;
Touch'd by that hand, who would not tremble too?

Waller.

The harp in the hands of the British fair¹⁹, has acquired new honours and a more irresistible influence; and never produced such transport and enthusiasm when struck by a *Cybelyn*, or a *Cadwgan*²⁰, as it now excites, assisted by the liquid voice, and distinguished beauty of our modern female Bards.

EDWARD JONES.

¹³ Whoever desires to see this idea pursued to some length, may find it ingeniously and philosophically developed, with reference to the native music of Scotland, in Dr. Beattie's Essays on Poetry and Music.

¹⁴ The fine old *Psalms*, which are chanted in some of the churches in *Wales*, particularly in those where modern singing is not introduced. Likewise *Côr-Ardan*, *Côr-utrwain*, *Côr-urrogog*, *Côr-Alchan*, *Côr-Ffinwr*, *Côr-y-goborn*, *Côr-Elwyn*, *Hob y deri Danno*, *Hai Down*, &c. Some specimens of these Choral Songs, are carefully displayed from an ancient manuscript in the original musical notes, supposed to be Druidical, which the reader will see engraved on a book, delineated in the print of the musical instruments, farther on in this volume.

¹⁵ *Triban*, or The Warriors Song, *Triban Morganwg*, *Gorhoffedd Gwyr Harlech*, *Rhyvelgyrch Cŵn Morgan*, *Dowch i'r Ffrowdr*, *Erdidigan troi'r tant*, *Shenkin*, *Syr Harri Dilu*, *Sibyl*, *Ffarwael trwy'r Pwll*, *Torriad y Dydd*, *Cwlyn Gwyn*, *Blodau'r Grog*, *Ufula*, *Tŷ y Tywysog*, &c.

¹⁶ *Morwa Rhuddlan*, *Y Galen Drom*, *Davydd Garre: wen*, *Gorddinen*, *Didlanwch Gruffudd ab Cynan*, *Cwynvan Brydain*, *Anbarwdd ymaduel*, *Mwynen Môn*, *Symlen ben Bŷs*, *Yr Hên Don*, *Gadael y Tŷ*, &c.

¹⁷ *Nôs Galan*, *Tân y Ceiliog Dŷ*, *Mwynen Cynwyd*, *W'nifreda*, *Yr Eos Iais*, *Ar hyl y Nôs*, *Colliad yr Hedydd*, *Blodau'r Dyffryn*, *Craigiau'r Bryri*, *Distyll y Donn*, *Serch Hudol*, *Iffarwael Piengetid*, *Y Fwyna'n Iŷw*, *Merch Megan*, *Pen Rhaw*, *Mentra Gwen*, *Dlver-*

iad y Gerwyn, *Erdidigan Caer-Waen*, *Absen Dôn*, *Croeso'r Weny-nen*, &c. *Dall Dau*, *Mwynnder Meirionydd*, &c.

¹⁸ *Hoffedd Modryb Marged*, *Ceffylyn Rhygyngog*, *Gyrru'r Bŷd o'm blaen*, *Fiddle Fadde*, *Tri banner Tân*, *Conjet Davydd ab Gwilym*, *Hob y Dyllw*, &c.

¹⁹ "The harp is the favourite instrument of the fair sex, and nothing should be spared to make it beautiful; for, it should be a principal object of mankind to attach them by every means to music, as it is the only amusement that may be enjoyed to excess, and the heart still remain virtuous and uncorrupted." *Dr. Burney's History of Music*, vol. I.

"Their business should be to practise merely for the amusement of themselves, their own family, and particular friends, or rather for domestic comfort, which they were by Providence designed to promote; viz. To calm the boisterous passion—to relieve the anxieties and cares of life—to inspire cheerfulness—to appease the nerves, when irritated with pain, sickness, or labour of mind or body—to soothe the peevishness of infancy and old age—and to raise the mind to a feeling and love of order. She who shall improve the natural talents, with which women are born, of doing all these things, will not have mis-spent her time by applying a few years to music."

Stillingfleet's Principle and Power of Harmony, p. 151.

²⁰ *Cybelyn*, and *Cadwgan*, were celebrated performers on the Harp, and composers of Welsh Music. See p. 38.

Y GYSSSEVIN DENNOD,
 O DDI CÔV YNYS YXPDALIN.

OR

THE FIRST CHAPTER,

OF THE

THREE MEMORIALS OF BRITAIN.

The following curious narrative, describing the principal profession of the *Bards*, is extracted from an ancient folio manuscript, which was pointed out to me in the *Bodleian Library*, Oxford, by the Rev. Mr. Price; marked KKK, and page 207, &c. — I did not think myself at liberty to make any alterations in this transcript, farther than to modernize the old orthography, so as to make it more intelligible to the generality of readers.

THE office or function, of the British or *Cambrian Bards*, was to keep and preserve *Tri Chôv Yrys Prydain*: that is, the Three Records, or Memorials, of Britain, otherwise called the British Antiquities; which consists of three parts, and are called *Tri Chôv*: for the preservation whereof, when the Bards were graduated at their Commencements, they were trebly rewarded; one reward for every *Côv*, as the ancient Bard *Tudur Aled* recites, and also his reward for the same, at his commencement and graduation at the royal wedding of *Evan ab Davydd ab Ithel Vychan*, of Northop in Inglefield, Flintshire, which he, in the *Cerdd Marwnad* of the said *Evan ab Davydd ab Ithel*, records thus:

*Cyntav neuadd i'm grâddwyd,
 Vu oror llys v' Eryr llwyd;
 Am dri chôv i'm dyrchavodd,
 Yn neithior — llyma 'r tair rhôdd.*

The first Hall wherein I was initiated,
 Was the Court of the Grey Eagle;
 For by the *Tri Chôv* I was elevated,
 In the Nuptial Feast: behold the three gifts!

Which shews that he was exalted, and graduated at that wedding for his knowledge in the said *Tri Chôv*, and was rewarded with three several rewards.

The First of the three *Côv* is the history of the notable acts of the Kings, and Princes of Britain and Cambria.

The Second of the three *Côv* is the language of the Britons, of which the Bards were to give an account of every word and syllable therein, when demanded of them; in order to preserve the ancient language, and to prevent its intermixture with any foreign tongue, or the introduction of any foreign word in it, to the prejudice of their own, whereby it might be corrupted or extirpated.

The Third *Côv* consisted of the pedigrees, or descents of the nobility, their division of lands, and blazoning of arms²¹.

The

²¹ *Arms* took their origin from the example of the Patriarchs: for, holy writ informs us, that the 12 Tribes of Israel were distinguished by signets. See *Exodus*, chap. 28, and chap. 39; *Numbers*, chap. 2; *Psalms* 103; and *Daniel*, chap. 6.

Coats-of-Arms were in use among the *Old Britons* from the remotest period; although, arms were not generally diffused among different nations until the Holy Wars.

The *Cymbri*, or Britons, had their bodies and shields decorated with various colours; animals, birds, &c. which at first denoted valour, afterwards the nobility of the bearer; and, in process of time, gave origin to armorial ensigns. See *Tacitus* IV. 22; *Cæsar's Commentaries*, Book V. chap. 10; and *Plutarch's Life of Marius*. Also it is recorded that K. Arthur bore on his shield, in the battle of *Coed Celydion*, the image of the Virgin Mary. See *Lewis's Ancient Hist.* p. 183; and pp. 7, 8, 9, and 10, of this work. Also, *Guilim's Heraldry*.

The *Arwyddwardd*, Knight-Bard, or Herald at Arms, whose

duty was to declare the genealogy, and to blazon the arms of nobles and princes, and to keep the record of them; and to alter their arms according to their dignity or deserts. These were with the kings and princes in all battles and actions. As for their garments, I think, they were such as the *Prydyddion* had; that is, a long apparel down to the calf of their legs, or somewhat lower, and were of divers colours. Also, the Song of Victory describes, that the Ancient Chiefs wore divers colours. *Judges*, chap. 5, ver. 30.

According to the primitive law of *Dynawal Moelmlid**, the Ancient Britons divided this land according to this manner; *Tri bylly gromm baidd*, or thrice the length of one barley-corn, maketh a *modvedd*, or inch; three *modvedd*, or inches, maketh a *paw* or palm of the hand; three *paw*, or palms, maketh a *troedvedd*, or foot; three feet, or *troedvedd*, maketh a *cam*, pace, or stride; three *cam*, or strides, to the *naid*, or leap; three *naid*, or leaps, to the *grom*; that is, the breadth of a butt

* *Dynawal Moelmlid*, (or, *Dynwalle Moelmlid*), was supreme king of Britain, and the first monarch that constituted laws in this island, and the first that wore a crown of gold. He reigned about 447 years before the time of Christ. *Ponticus Fortunatus* says, that *Dynawal* was a very comely person, and had yellow hair, curling down to his thighs. *Lewis's Ancient Hist. of Britain*, p. 39; and *Brompton Monach. Jacobus ante Hist. Angl. Script. Antiq. Col.* 956. 3.

The *ancient Bards* had a stipend out of every plow-land in the country, for their maintenance; and also a perambulation, or a visitation, to make once every three years, to the houses of all the gentlemen in the country, which was called *Cyleb Clera*, being for the preservation of the said *Tri Chôv*: at which perambulation they collected all the memorable things that were done and fell out in every country that concerned their profession to take notice of, and wrote them down; so that they could not be ignorant of any memorable acts, the death of any great person, his descent, division or portion of lands, coat of arms, and children, in any country within their district. At these perambulations, the Bards received three rewards, being a fixed and certain stipend, from every gentleman in whose house they were entertained; and this reward was called *Clera*.

Cerdd Voliant is a poem of laud, or praise, composed in commendation of a gentleman or lady in his or her life-time.

Cerdd Varwnad is an elegiac poem, composed to record the actions and to lament the death of renowned persons.

Those men, that are termed above by the name of gentlemen, are called *Gwŷr Bonbeddig*²; and there is no man by the law entitled to the appellation of *Gwŷr Bonbeddig*, but he that is paternally descended from the Kings, and Princes of Britain; for *Bonbeddig* is equivalent to *Nobilis* in Latin: and the paternal genealogy of every gentleman must ascend to some royal personage, from whom he originally held his land and his arms. A gentleman, so descended by father and mother, is styled, or titled by the law, *Bonbeddig Cynbwynarwl*, which signifieth, a perfect nobleman by father and by mother. This title, *Bonbeddig*, is the highest that a man can have; and remaineth in his blood from his birth to his death; and cannot be conferred by any man whatever, nor any, that hath it really, be deprived of it. All other titles may be taken from man; may become extinct by his death, or other casualties; but this cannot; for, he inherits it from his birth, and it is not extinguished by his death, but remaineth in his blood to his posterity, so that he cannot be severed from it. Common persons of late years have taken upon them the title of *Bonbedd*, or Noble; but they are not really so, though so called by courtesy, by reason of their wealth, offices, or merit; these, however, being only personal, and *Bonbedd* being permanent. You may understand hereby that the gentry of the country had a special interest in the *Tri Chôv*, or the histories where the acts and deeds of their ancestors and kinsmen, and the preservation of the language, arms, descents, and divisions of lands, were recorded; and, therefore, the stipend paid by them to the Bards was not instituted without good cause; nor their entertainments in their perambulations allowed them without good reason; as all the histories and

of land, or *ŷr*: and *m* of those *ŷr*, maketh a *milltir*, that is, a thousand *ŷr*, or a mile: and that was their measure for length, which has been used from that time to this day: and yet, and for superficial measuring, they made three *hyd gromun bardd*, or barley-corn length to the *modvedd*, or inch; three *modvedd*, or inches, to the *palv*, or hand's-breadth; three *palv* to the *troedvedd*, or foot; four *troedvedd*, or feet, to the *veriau*, or the short yoke; eight *troedvedd*, or feet, to the *mai-iau*, and twelve *troedvedd*, or feet in the *geffiliau*; and sixteen *troedvedd* in the *biriau*; and a pole or rod so long, that is, sixteen feet long, is the breadth of an acre of land; and 30 poles or rods of that length is the length of an *erw*, or acre by the law; and four *erw*, or acre, maketh a *tyddyn*, or messuage; and four of that *tyddyn*, or messuage, maketh a *rhandir*; and four of those *rhandir* maketh a *gavel*, or tenement or holt; and four *gavel* maketh a *trew*, or township; and four *trew*, or townships, maketh a *maenol*, or *maenor*; and twelve *maenol* or *maenor*, and *dwy drew*, or two townships, maketh a *comawd*, or *Comot*; and two *comawd* or *Comot* maketh a *cantrew* or *cantred*, that is, a hundred towns or townships: and by this reckoning, every *tyddyn* containeth four *erw*; every *rhandir* containeth sixteen *erw*; and every *gavel* containeth sixty-four *erw*. Every town or township containeth two hundred and fifty-six *erw*, or acres; these *erws* being fertile arable land, and neither meadow, nor pasture, nor woods; for there was nothing measured but fertile arable land, and all others were termed wastes. Every *maenol* containeth four of these townships; and every *comawd* containeth fifty of these townships; and every *cantred* a hundred of these townships, whereof it hath its name. And all the countries and lord's dominions, were divided by *cantreds*, or *cantrews*; and to every one of these *cantreds*, *comots*, *maenols*, towns, *gavels*, were given some proper names. And *Gwlad*, or country, was the dominion of one lord or prince, whether the *Gwlad* were one *cantred*, or two, or three, or four, or more; so that when I say he is gone from *gwlad* to *gwlad*, that is, from country to country, it is meant, that he is gone from one lord or prince's dominion to another prince's dominion; as, for example, when a man committeth an offence in *Gwynedd*, or *North Wales*, which containeth ten *cantreds*, and flecth or goeth

to *Powys*, which is the name of another country and prince's dominion, which containeth ten other *cantreds*, he is gone from one country, or dominion, to another, and the law cannot be executed upon him; for, he is gone out of the country. *Tegings* is a country, and containeth but one *cantred*; and *Dyffryn Clwyd* was a country, and did contain but one *cantred*. And when any did go from *Tegings* to *Dyffryn Clwyd*, for to fly from the law, he went out from one country to another: and so every prince or lord's dominion was *Gwlad*, or Country, to that lord or prince; so that *Gwlad* is *Pagus* in my judgement. Sometimes a *cantred* doth contain two *comots*, sometimes three, or four, or five; as the *Cantrew* of *Glamorgan*, or *Morganwg*, containeth five *comots*. And after that the Normans had won some parts of the country, as one lord's dominion, they constituted in that same place a *Senescal*, or *Steward*, and that was called in the British tongue *Swyddog*, that is, an Officer; and the lordship that he was steward of, was called *Swydd*, or Office, and of these *Swydden* were made shires. And *Swydd* is an Office, be it great or small; and *Swyddog* is an Officer also of all states; as a Sheriff is a *Swyddog*, his Sheriffalty, or Office, and the shire whereof he is Sheriff is called *Swydd*: so that *Swydd* doth contain as well the shire as the office of a Sheriff, as *Swydd Amwythig* is the shire or office of the steward, Senescal, or Sheriff of Salop, &c.

¹ See pp. 26, and 33, of this work.

² The greatest and highest degree was *Brenin*, or *Teyrn*, that is, a King; and next to him was a *Tawysog*, or a Duke; and next to him was a *Jarll*, or an Earl; and next to him was an *Arghoydd*, or a Lord; and next to him was a *Baron*, or Baron; and next to that is the *Breir*, or *Uchelwr*, which may be called the Squire; next to this is a *Gwŷr-cang*, that is, a Yeoman; and next to that is an *Allud*; and next to that a *Caeth*, which is a Slave, and that is the meanest amongst these nine several degrees. And these nine degrees had three several tenures of lands, as *Maerdir*, *Uchelordir*, *Priordir*. There be also other names and degrees which be gotten by birth, by office, and by dignity; but they all are contained under the nine aforesaid degrees. See *Leges Walleicæ*, p. 155, and *Silas Taylor*, on *Gavel-kind*.

acts of the kings and nobility were collected, and all the battles recorded by them, and expressly remembered in the *Cerdd Volians* of such noble persons as had performed services in the field, and in their *Cerdd Varwnad*; so that there could be no perversion of truth, in composing histories from three years to three years. There was, besides, a severe punishment inflicted by the law upon the Bards, of long imprisonment, loss of place and dignity, besides great disgrace, if any of them should set down, for truth, but the truth, in any historical treatise whatsoever.

No man described any battle but such as had been an eye-witness thereof; for, some of the chief Bards were marshals of all battles: they sat in council in the field, and were the king's or general's intelligencers how the action went on; so that they could not be ignorant of any circumstance, or thing, done in the field. They did not write of battles by hearsay, and affairs by relation, unless it were some sudden or unexpected fight or skirmish; for, in all battles of moment, they were present, as I shall prove at large in another place.

Our histories were not written by a school-master, that travelled no farther for his knowledge than a child's journey from his breakfast to his lesson; nor by any monk, that journeyed no farther than from mass to meat; nor by any apprentice, that had no other education than from shop to market; nor by any person of low birth, condition, or calling; but by Bards nobly descended, barons, and fellows to lords and princes. King *Arthur* and two of his knights, *Sir Tryslan*, and *Sir Lambroch*, were Bards, as this verse testifies.

*Arthur aefdwn a Thryslan,
A Llywarch ben cyvarch cân.*

*Arthur, with broken shield, and Tryslan's woo'd
The muse; but Llywarch was the most beloved.*

The *Pen-bardd*, or *Bardd Teulu*, was of so high a vocation, that he sat at meals next to the *pen-teulu*, (who was called *princeps familiae*,) and had such respect and honour done unto him, that it was the office of the *pentulu*, who was the fourth person of the land, to present the Harp to him, when he performed a song, in the presence of the king, at the principal festivals of the year, Christmas, Easter, and Whitsuntide.

The chief Bards were very often of the king's council; and, *the chief Bard in the land* was besides allowed a chair in the royal palace on festivals, when the king and his family sat in state. As a symbol of this, at the commencement of the Bards, for their graduation, their chiefest title was *Pencerdd*; and the head *Pencerdd* had a jewel in form of a chair bestowed upon him on his creation, or graduation; which he wore suspended from his neck by a ribband or chain. He then was called *Bardd Cadeiriawg*, which is a chaired Bard, and he sat in a chair in the king's house, or any where else, by virtue of his dignity as supreme Bard; which it was not lawful for any other Bard to claim, but only the *Bardd Cadeiriawg*, who had won the chair upon disputation openly before the king at commencement-time, or at a royal wedding.

When the *Bardd Cadeiriawg* was dead, that formerly enjoyed the said jewel, it was sometimes yielded to the chief Bard of knowledge and worth by the others, without disputation, (if his sufficiency in his profession was known to surpass all the rest; and so he had it *pro confesso*,) that he was the chief Bard of knowledge in that dominion. But, if any Bard whatsoever challenged to dispute for it, it could not be given him (*pro confesso*;) but he disputed for it, and thereby accomplished the proverb, (*viz.* win it and wear it;) for, he could not wear it, unless he did win it upon trial, or it was yielded unto him by all the other Bards, upon conviction of his pre-eminence, and singular knowledge and worth, above all the rest; for, the dignity of a Bard amongst the ancient Britons was very honourable. The Bards were men of high descent, often of the blood royal, and called the kings and princes by the title of cousins and fellows, as *Blëddyn Vardd* called *Llewelyn ab Iorwerth*, (whom the English style *Leolinus Magnus*,) Prince of *Cambria*, his cousin, in these verses:

*Collais a gerais o gâr, ac Arglwydd,
Erglyw ein tramgwydd, trymgwyn anwar;
Collais chwè teyrn cedyrn cydvar,
Chwè Eryr cedwyr cadr eu darpar;
Llewelyn a'i blant blaengar — vrodorion,
A'i haelion rhyrion;— oer eu galar!*

I have lost him I loved, my kinsman and my lord;
Pity our dire fall; sad and violent is our complaint.
I have lost six mighty chiefs, who were one in wrath;
Six warring eagles, of irresistible onset.
For *Llewelyn* and his sons, a forward race,
And his generous grandsons, direful is our moan!

That was *Llewelyn* himself, and *David* and *Gruffyth*, his sons; and *Owain gôch*, *Llewelyn*, and *David*, the three sons of *Gruffyth ab Llewelyn*. So did *Cynddelw*, the great Bard, who called *Madog ab Meredydd*,

¹ *Sir Tryslan* was so eminent a performer on the Harp, that he charmed *Lu Bel Isod*, daughter of the king of Ireland. See | *Dr. Hanmer's Chronicle*, p. 521 and pp. 12 and 14 of this work.

the Prince of Powys, his lord and fellow, or fellow-lord, in his poem made in commendation of the said Madog, viz.

Cyvarchaw i'm rbi rad obaitb
Cyvarchaw, cyvarchais é canwaith;
Yn provi prydu o v'iaith-eurgerdd,
Ym arglwydd gydymaitb.

I will greet my prince, hopeful in grace :
 A hundred times have I greeted him
 In essaying poetic lore, in my language of golden song,
 To my lord and companion.

And, in like manner, *Iolo Gôch* claims kindred with *Ithel ab Robert*, of *Coed y Mynydd, Tegengl*, in his poem made to the said *Ithel*, wherein he writes as follows :

Hŷd ar untro clo y clôd,
Er ūn llwyth o Ronwy Llwyd,
Post dievrydd, pais drywrwyd ;
A'n hên-veistr gwys yn hanvod :
Cyd werfôg Cêu diweir-falm,
Vŷm ac ev yn dolew dalm.

Highest in the temple of Fame
 Is the great grey-headed *Gronwy* ;
 A staunch pillar, clad in the close-woven coat of mail ;
 It is known that we are of the same stock as our aged chief :
 Often have he and I sung together with the voice of gladness ;
 Sweet to me is the thought.——

Thus we find, that the ancient Bards, in the time of the kings and princes, were their kinsmen ; and in the following age, after the princes, they were a-kin to the nobility of the country ; as *Iolo Gôch* to *Ithel ab Robert*, of *Coed y Mynydd* ; and *Llewelyn Gôch ab Meurig Hên* to the noble family of *Nannau*. Neither could any mean person, in the time of the *Cambrian* kings, presume to study the learning or profession of a *Bard* ; but, when the princes were extinct, this limitation ceased also, and men of inferior birth, having good qualities, were admitted to study the science of the Bards, and to proceed in their profession to their graduation ; but under the title and vocation of *Prydyddion*.

After the dissolution of the ancient government of *Cambria*, and the reduction thereof under *Edward* the First, that monarch, not respecting the honour nor the dignity of the ancient British laws, antiquities, or rights, endeavoured, to the utmost of his power, (as did all his successors, until *Henry* the Seventh's time,) to destroy and extinguish both them, their fame, and antiquities⁴.

At this time the nobility and barons of *Wales* received such old Bards, after the death of the princes, as were then in being, into their protection ; and encouraged them to take pupils that were fit and apt for that profession, and gave them all their stipend rights, privileges, and entertainments, as fully as when the law was in force⁵. But now, alas ! the great knowledge of the Bards, their credit and worth, are altogether decayed and worn out ; so that they are extinguished amongst us.

The *Prydyddion*, or Poets, at this time, likewise are of no estimation, for divers reasons : neither did the Bards continue their records, since the law was extinguished by the death of the princes, whose acts they were bound to preserve ; so that there is no history written by them since the death of *Llewelyn ab Gruffyth ab Llewelyn*, the last Prince of *Cambria* ; for, they had no princes of their own to set forth their acts, and all the worthy acts of the Welsh, since the death of their princes, and their annexation to the crown of *England*, were all assumed by the English kings, under whom they served as subjects : thus all the actions and deeds of the *Cambrians* were drowned under the *English* title, and shadowed by the *English* banner ; as *Virgil* saith ;

“ *Hos ego versiculos feci, tulit alter honores ;*
 “ *Sic vos non vobis,*” &c.

As for the acts of some of our countrymen, since the reign of our princes, I will (God willing !) another time, and in another place, set them forth. And, in respect to the language of the Britons, as that is one of the *Tri Chôv*, and part of the antiquity of *Britain*, I intend to write concerning the same, so that it may be more easily read and perfectly understood. I shall then proceed to the history of the kings of *Britain*, and *Cambria*, as I have found it in some of our ancient books ; one whereof I have set forth, at this time, as the foundation of a greater work hereafter, which must have its chief dependance upon this book ; and therefore, before I enter upon that of antiquity, which treateth of the acts and deeds of the Kings, and Princes of *Britain*, and *Cambria*, I will begin with the foundation of grammar, and treat of the letters and characters with their true and perfect sound, tone and accent thereof, as they are used in our modern language⁶.

⁴ See p. 38 of this work : and *Warrington's Hist. of Wales*.

⁵ Hail, Bards triumphant, born in happier days.

⁶ It seems probable, that the preceding account, of the three Memorials of Britain, was written by *Humphrey Lhoyd*, the Welsh Historian, who flourished A. D. 1560 ; or, by *William Salisbury*, Esq. of *Cae Idd*, *Llantannan*, in *Denbighshire*, author of a *Welsh and English Dictionary, Grammar*, and one of the translators of the *Bible into Welsh* ; he flourished A. D. 1547.

these little sonnets, is their singular merit, and the affection with which they are remembered. Some of the old English songs, which have been a thousand times repeated, still continue to please; while the lullaby of the day is echoed for a time, and is then consigned to everlasting oblivion. The metres of these stanzas are various; a stanza containing from three to nine verses; and a verse consisting of a certain number of syllables, from two to eight. One of these metres is the *Triban*, or Triplet; another the *Awdl Gywydd*, or *Hên ganiad*, The memorial Ode of the ancient strain; another, what in English Poetry would be called the Anapæstic. There are several kinds of *Pennill* metres, that may be adapted and sung to most of the following tunes; and some part of a tune being occasionally converted into a symphony. One set of words is not, like an English song, confined to one tune, but commonly sung to several.

The skill of the *pennill*-singers in this is admirable. According to the metres of their *penillion*, they strike into the tune in the proper place, and conduct it with wonderful exactness to the symphony, or the close. While the Harp to which they sing is perhaps wandering in little variations and embellishments, their singing is not embarrassed, but true to the fundamental tune. This account explains the state of our Music and Poetry, described by *Giraldus* as they existed in his time; when the Welsh were a nation of Musicians and Poets; when *Côr's*, or Musical Bands, were frequent among them; and when their children learnt from their infancy to sing in concert¹.

In his time it was usual for companies of young men, who knew no profession but that of arms, to enter without distinction every house they came to. There they enjoyed the free conversation of the young women, joined their voices to the harmony of the Harp, and consumed the day in the most animated festivity². "Even at this day some vein of the ancient minstrelsy survives amongst our mountains. Numbers of persons of both sexes assemble and sit around the Harp, singing alternately *Pennillion*, or stanzas, of ancient or modern compositions."

"With charming symphony they introduce
 "Their pleasing song, and waken raptures high;
 "No voice exempt, no voice but well can join
 "Melodious part."

"The young people usually begin the night with dancing; and, when they are tired, assume this species of relaxation. They alternately sing, dance, and drink, not by hours, but by days and weeks; and measure time only by the continuance of their mirth and pleasure. Often, like the modern *Improvvisatori* of Italy, they sing extempore verses; and a person, conversant in this art, readily produces a *Pennill* opposite to the last that was sung." Many have their memories stored with several hundreds, perhaps thousands, of *Pennillion's*, some of which they have always ready for answers to every subject that can be proposed; or, if their recollection should ever fail them, they have invention to compose something pertinent and proper for the occasion. The subjects afford a great deal of mirth: some of these are jocular, others satirical, but most of them amorous, which, from the nature of the subject, are best preserved. They continue singing without intermission, never repeating the same stanza, (for, that would forfeit the honour of being held first of the song,) and, like nightingales, support the contest through the night. The audience usually call for the tune: sometimes a few only sing to it, and sometimes the whole company. But, when a party of capital singers assemble, they rarely call for the tune; for, it is indifferent to them what tune the Harper plays. Parishes are often opposed to parishes; even counties contend with counties; and every hill is vocal with the chorus³."

In these rural usages, which are best preserved in the mountainous counties of *Meirionnydd* and *Caernarvon*, we have a distant pleasing glimpse of ancient innocence, and the manners of a golden age, enjoying themselves with Metre, Music, and Mead.

Mannau mroyn am wîn a mêdd,
Lannau miwsg tôn mafwedd!

"See golden days, fruitful of golden deeds,
 "With joy and love triumphing, and fair truth."

Whoever considers the unaffected sense and unadulterated passions conveyed in these fine little pieces of antiquity—sentiments which all would hope, but few are able, to imitate—together with the sweet and soothing air of our musical compositions, which are mostly in the Lydian measure, will not wonder that,

¹ *Cambria Descriptio*, cap. 12, and 13. See also pp. 29. and 35. of this work.

² See *Lord Lyttelton's History of Henry II.* vol. II. p. 69.

³ This custom appears to have been very early; for Sacred

History informs us, that "Solomon's wisdom excelled all the wisdom of the East, &c. he spoke 3000 Proverbs; and his Songs were 1005." *First Book of Kings*, chap. 4.

⁴ See *Pennant's Journey to Snowdon*.

like our national proverbs, they have been so long preserved by tradition, that the same stanzas are remembered in all the counties of Wales, and that the natives are so enamoured with them as to be constantly chanting them whenever they meet with a *Harp*, or a *Crwth*. Nor will he blame my presumption, when, for an effusion of tender simplicity, I place them in competition with the affecting tales of the Scots Ballads, and the delicate *επιγραμμα* of the Greek Epigrams.

“ From words so sweet new grace the notes receive;

“ And Music borrows help, she us'd to give.”

P E N N I L L I O N*.

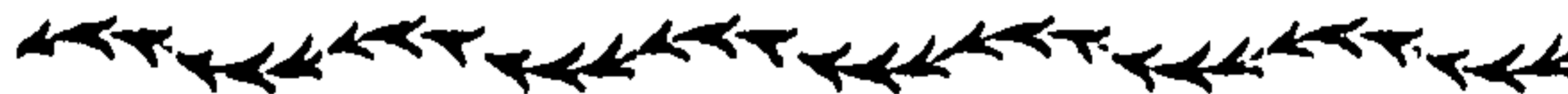
*Mwyn yw llŷn, a main yw llais,
Y Delyn varnais newydd;
Hæddlai glôd, am vôd yn vwyn,
Hl ydyw llwyn llawenydd:
Ve ddaw'r adar yn y man,
I diwnio dan ei 'dnydd!*

Beauteous in form the Harp appears,
Its music charms our ravish'd ears;
Let's varied strains awake the grove,
Fill'd with the notes of spring and love:
Hither the Muses oft shall throng,
Inspire the theme, and swell the song!



*Hardd ar Verch yw llygaid dŷ,
Hardd ar Vab yw bôd yn bŷ;
Hardd ar Varch yw pedrain tydan,
Hardd ar Vilgi yw myn'd yn vuan!*

'Tis Man's to conquer, fierce in arms,
Woman prevails by gentle charms;
Firm vigour marks the generous Steed,
And lightning wings the Grey-hound's speed.



*Ve ellir myn'd i lawer ffair,
A cherdded tair
O oriau,
A charu Merch o lawer plwy,
Hæb wybod prwy
Sydd orau;
Mae'n anhawdd dewis derwen dŷg,
Hæb ynddi wrŷg,
Tn rbyzole!*

From wake to wake, from plain to plain,
The curious swain may rove;
A perfect Nymph he seeks in vain,
To meet his constant love:
Frequent and fair, like saplings tall,
Whole beves throng around;
But ah! what sapling of them all,
Without a flaw is found!



*Tn Sir Vôn y mae suo tannau;
Tn Nyffryn Clwyd mae coed avalau;
Tn Sir Fflint mae tân i 'mdwymno,
A lodes lândeg i'w chowleidio!*

In *Mona's* isle, melodious notes resound,
In *Clwyd's* rich vale, nectareous fruits abound;
Fflint's verdant tract conceals the useful ore,
Much for its minerals fam'd, for lovely women more.

* Every language has peculiar beauties. The thoughts and words of these *Pennillion* are so uncommonly simple and expressive, that I do not presume to offer the annexed English stanzas as an adequate translation, but merely (for the sake of the English reader) as an imperfect sketch and idea of them. At the same time, I must not omit my grateful acknowledgements to the Rev. James Lambert, and the Rev. R. Williams, of Vron, for their poetical assistance in several of the following English verses.

Few have been so happy in the concise style of writing as my countryman Mr. *John Owen*, of *Plis Du*, *Llanarmon*, near *Pwllheli*, *Gwyneddshire*, the noted Epigrammatist, and Poet Laureat to Queen Elizabeth; who died A. D. 1621, and was buried in St. Paul's Cathedral, London: he wrote several books of Latin Epigrams, which are much admired for their brevity, and sterling wit.

“ How does the little *Epigram* delight,
“ And charm us with its miniature of wit!
“ While tedious authors give the reader pain,
“ Weary his thoughts, and make him toil in vain;
“ When in less volumes we more pleasure find;
“ And what diverts, still best informs the mind.”

Talder.

1.

*Tro yma d'wynneb venaid vŵyn,
A gwrando ar gŵyn dy gariad;
Gwn nad oes un mab yn vrw
Na fercha liw dy lygad!*

2.

*'R ydwyv yma val y gweli,
Heb na chyvoeth na thylodi;
Os meiddi gyda mi gyd-vydio,
Di gei ran o'r vuchedd bonno?*

*Llŷn y Delyn, llŷn y tannau,
Llŷn Cyweirgorn aur yn droiau;
Tan ei vffedd O! na v'asai,
Llŷn vy nghalon union innau!*

*Dy liw, dy lŷn, dy law, dy lygad,
Dy wên dŷg, a'th ysgavn droediad;
Dy lais mwyn atb barabl tarwcl,
Am peryglodd am vy hoedl!*

*Blodeu 'r vlwyddyn yw v' Anwlyd;
Ebrill, Mai, Mehevin, hevyd;
Llewyrch haul yn t'wynnu ar gyfod,
A gwenithen y genethod.*

*Dod dy law ond wyd yn coelio,
Dan vy mron, a gwilia 'mriwo;
Ti gei glywed, os gwrandewi,
Swm y galon vâch yn torri!*

*Owl vy nghalon, torr os torri,
Pabam yr wyd yn dyval boeni!
Ac yn darvod bôb 'n ychydig,
Val iâ glâs ar lechwedd lithrig!*

*Er melfyned gwallt ei phen,
Gwybydded Gwen
Lliw'r cwyn;
Vod llawer gwreiddin chwerveu 'n 'r ardd,
Ac arno bardd
Vloddeilyn!*

1.

Turn, lovely *Gwen*, be good and kind,
And listen to thy lover's pray'r;
Full well I know, there's none so blind,
But must adore my charming fair.

2.

Despise me not for being poor,
I am not very rich, 'tis true;
But if thou canst my lot endure,
I shall be rich enough in you!

The Harp in *Howel's* arms reclin'd,
Warbles responsive to his mind;
What joys would thrill this ravish'd breast
So to his manly bosom prest!

Thy colour, shape, thine eye, thine hand,
Thy nimble step, and witching smile;
Sweet voice, soft speech, my life command,
And nearly did my life beguile!

My love's the blossom of the year,
The summer months in her appear;
The shade enlightens as she passes,
She is the gem of charming lassies.

If doubtful of my truth you stand,
Place on my breast your lovely hand;
Yet gently touch; nor aid the smart
That heaves my fond expiring heart!

O break at once, my heart, in twain,
Nor pine with slow unceasing pain:
Nor thus with gradual woes decay,
As ice on mountains melts away.

What though the ringlets of her hair
May with the radiant gold compare,
The charming maid should know;
That many lovely flow'rs that rise
From bitter roots, and scent the skies,
In many a garden grow!

*Gwyn eu byd yr adar gwyltton
 Ilwy gânt vyn'd i'r van y vynnion ;
 Weitbiau i'r môr, ac weitbiau i'r mynydd,
 A dyvod adrev yn ddigerydd.*

How happy is the wild-fowl's state !
 To the sea, or mountains flying ;
 True and constant to its mate,
 Free and happy, living, dying.



*Blin yw caru yma ac accw,
 Blin bôd heb, y blinder brunnw :
 Ond or blinderau, blina blinder,
 Cîr anivyr, caru yn over !*

A mighty pain to love it is,
 And 'tis a pain, that pain to miss :
 But, of all pains, the greatest pain,
 It is to love, and love in vain.



*Rhaid i gybydd gadw ei gaban,
 Rhaid i ieuengelid dorri allan ;
 Ilyd y' mêdd mae'n rhaid i minnau,
 Ganlyn nwynion dynnion dannau.*

In his lone cell the miser stays ;
 The young man walks abroad, and plays :
 And I, till death my passport brings,
 Must sound the harp's extended strings.



1.
*Aelwyd ferch fydd rhwng vy nwyron,
 Tanwydd cariad ydyw'r galon ;
 A'r tân brunnw, byth ni dderwydd,
 Tra parhâo ddim o'r tanwydd !*

1.
 My heart's the seat of fond desire ;
 Affection fans the gentle fire ;
 And constancy augments the flame
 That burns eternally the same !

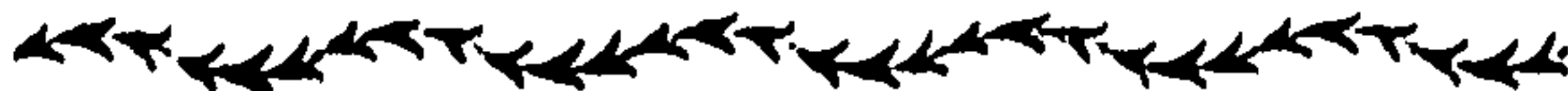
2.
*A ffyddlondeb yw 'r meginau
 Sydd yn chwythu 'r tân i gynnau,
 A maint y gwrês nid rhyvedd gwelod,
 X dŵr yn berwi, dros vy llygaid !*

2.
 What wonder then, my throbbing breast
 Is with such inward heat possess'd ?
 Whence all the melting passions rise,
 And burst in torrents from my eyes.



*Hawdd yw d'weddyd daccw'r Wyddva
 Nid eir drosti ond yn ara' ;
 Hawdd i'r iâch, a vo 'n ddiddolur
 Beri'r clâv gymmeryd cyffur.*

To speak of *Snowdon's* head, sublime,
 Is far more easy than to climb :
 So he that's free from pain and care
 May bid the sick a smile to wear.



*Yn Havod Elwy 'r Gôg ni chân,
 Ond llais y vrân
 Sydd amla ;
 Pan vo hi decca, ym mhob tir,
 Mae hi yno 'n wir
 Yn eira.*

From *Elwy* far, the Cuckoo sings,
 And suns adorn the sky ;
 But there the Raven flaps his wings,
 And snows eternal lie !



*Weitbiau yn brudd, ag weitbiau yn llawen,
 Weitbiau a golud, weitbiau ag angen ;
 Weitbiau ag aur, ac arian ddigon ;
 Weitbiau yn brin o ddŵr yr awon !*

Sometimes grave, and sometimes merry ;
 Sometimes rich, and sometimes needy ;
 Sometimes stor'd with gold and silver,
 Sometimes scant of river water.

1.

*Mi ddymunais, vil o weitbiau,
Vod vy mron o wydr golau,
Val y gallai 'r Ván gael gweled
Vod y galon mewn caethiwed.*

2.

*Ni bu verch erioed gan laned,
Ni bu verch erioed gan wynned,
Ni bu nêb o verched dynion,
Nês na hon i dorri 'nghalon.*

1.

How oft, transported, have I said,
Oh! that my breast of glass were made!
Then might she see, angelic fair,
The love; her charms have kindled there!

2.

There never was a maid so fair,
There never was such shape and air;
There never was of woman kind,
One half so suited to my mind.



*Trom yw 'r plwm, a thrwm yw'r cerrig,
Trom yw calon pob dŷn unig;
Trymma peth dan haul a lleuad,
Canu 'n iach, lle byddo cariad!*

Sad and heavy sinks the stone,
On the lake's smooth surface thrown;
Man oppress'd by sorrow's weight
Sadly sinks beneath his fate;
But the saddest thing to tell,
Is to love, and bid farewell!



*Gwych gan gerlyn yn ei rwely,
Glywed fôn y troellau 'n nyddu!
Gwych gan innau Duw a 'drycho,
Glywed fôn y tannau 'n tizonio!*

Gay the miser e'er will be,
His wealth to see augmenting round;
But that's gay and pleases me,
When notes agree with voices crown'd!



*Gwynt ar vŵr, a haul ar vynydd,
Cerrig llwydion yn lle coedydd;
A grŷylanod yn lle dynion,
Och! Duw pa vodd na thorra i 'nghalon!*

Wild o'er the main the tempest flies,
The radiant sun deserts the skies;
Grey stones the naked heath deform,
And loud and pitcous howls the storm;
Shrill screams, the hungry gulls between,
And desolation blasts the scene.
What heart such terrors can endure,
Save in thy aid, my God, secure!



*Mae gan amled yn y varchnad,
Groen yr Oen, a chroen y Ddavad;
A chan amled yn y llan,
Gladdu'r Verch, a chladdu'r Vam!*

As oft in the market the skin of the lamb
As the skin of the wether is seen:
Nor more common in church-yards to bury the dame,
Than her daughter of blooming fifteen.



*Myn'd i'r ardd i dorri prwysf,
Gwrthod lavant, gwrthod lili,
Gwrthod mintys, a rhôs cochion,
Dewis prwysf o ddanadl poethion!*

For my breast a nosegay chusing,
Every fragrant flow'r refusing;
I pass'd the lilies, and the roses,
And of the nettle made my posies *!

* Alluding to the choice of a wife.

1.

*Gwyn vy myd, na vawn mor happus,
Yn y bŷl, a chael vy newis,
Mi ddewiswn o flaen cyvoeth,
Lendid prŷd, a chariad perffaith!*

2.

*Ve gair cyvoeth ond cynnilo,
Ve gair tir ond talu 'm dano;
Ve gair glendid ond ymovyn;
Ni chair mwynder, ond gan Rywun.*

3.

*Rhywun fydd! a Rhywun etto!
Ac am Rywun 'r wy'n myvyrio!
Pan wawv drynma'r nŷ yn cysgu,
Ve ddaw Rhywun, ac am deffry!*

*Os collais i vy nghariad lân,
Mae brân i wrân
Yn rhywle;
Wrth ei bôdd y bo hi byw,
Ag 'wllys Duw
I minne'!*

*Ni chân Cŷg ddim amfer gaua',
Ni chân Telyn heb ddim tannau;
Ni chân Calon hawdd i'ch' wybod
Pan vo galar ar ei gwaelod!*

*Clywais diladwrdd, clywais ddwondrio,
Clywais ran o'r bŷl yn beio;
Eiried ni chlywais neb yn datgan,
Vawr o'i hynod veiau ei hunan!*

*Gweli na 'r gwîn yw 'r Môdd pêr hidlaid,
Diod Beirdid yr hên Vrutaniaid;
Gwîn a bair ynwydrwydd cynnen,
Ond yn y Môdd mae dawn yr Awen!*

*Yn hên ac yn ieuangc, yn gall ac yn ffôl,
Y merched sy'n gŷbra, a minnau ar yr ôl;
Pam y mae 'r meibion i'm gwyled mor wacl,
A minnau gan laned a merched sy'n cael?*

6

1.

From pleasure's universal stores,
Nor wealth, nor power, my heart implores;
But beauty's fair, ingenious face,
And faithful love's sincere embrace.

2.

Beauty, too venal, may be hir'd,
And land be purchas'd, wealth acquir'd;
But happiness that ne'er was bought
Must in One fair one's arms be fought.

3.

Some Fair there is, some chosen Fair,
Whose charms, my constant thought and care,
My sleeping breast too keenly move,
And wake me from the dreams of love.

Should I lose my fairest love,
For a dove there's still a dove
Somewhere or other to be found;
At heart's-ease may she ever be!
Whatever heav'n designs for me,
May she in peace and joy abound!

In wintry months the Cuckoo will not sing;
Nor will the Harp resound without a string;
With one bright thought the bosom cannot glow,
Oppress'd by grief, and overcome by woe.

Whispers I've heard, and harsh report,
And half the world reprove the rest,
But none in all this vast resort
Who much of their own faults confess.

On Mead.

Nectar of bees, not Bacchus, here behold,
Which British Bards were wont to quaff of old;
The berries of the grape with furies swell,
But in the honeycomb the Muses dwell!

See also page 21.

The men will be courting, tho' me they despise,
Young women and old, both the foolish and wise;
Ah, why am I doom'd to escape their fond view,
When I am as fair as the Nymphs they pursue?

Caniad

Caniad y Gôg i Veirionydd.*

1.

*Er a welais dan y sêr,
O lawnder, gletoder gwledydd;
O gwrw da, a gwyr i'w drîn,
A gwîn ar vîn avonydd:
Goreu bîr, a goreu bwyd,
A ranwyd i Veirionydd.*

2.

*Da ydyw'r gwaith, rhaid d'weyd y gwir,
Ar vryniau sîr Veirionydd,
Golwg oer o'r gwaela gawen;
Mae hi etto'n llawen llawenydd:
Pwy ddisgwyliat' camai 'r Gôg,
Mewn mawnog yn y mynydd?*

3.

*Pwy fydd lân o bryd a gwedd,
Ond rhyvedd mewn pentrewydd?
Pwy fy mbob byfswiaeth dda,
Yn gwltwm gyd â 'i gilydd?
Pwy fy'n ymyl droyn vy ngbo' ?
Morwynion bro Meirionydd.*

4.

*Glân yw'r gleisiad yn y llyn,
Nid ydyw hyn ddim newydd;
Glân yw'r wronvraith yn ei thŷ,
Dan danu ei hadenydd:
Glanach yw, os d'wedai 'r gwir,
Morwynion tir Meirionydd.*

5.

*Anwyl yw gan adar bŷd,
Eu rhyddid hyd y coedydd;
Anwyl yw gan vaban laeth
Ei vammaeth, odiaeth ddedwydd,
Ob! ni ddywedron yn vy myrw,
Mor anwyl yw Meirionydd.*

6.

*Mwyn yw Telyn o veron tŷ,
Lle byddo Teulu dedwydd;
Parob â'i bennill yn ei gwrs,
Ileb sôn am bwrs y cybydd:
Mwyn y cân, o ddeutu 'r tân,
Morwynion glân Meirionydd.*

7.

*Er bod vy nghorpb meron buven bŷd,
Yn rhodio bŷd y gwledydd,
Yn cael plefer môr a thir,
Ni chaw yn wir mor llonydd;
Myned adre' i mi fy 'raid:
Mae'r Enaid ym Meirionydd.*

The Cuckoo's Song to Meirionydh.

1.

Whate'er I've seen beneath the stars,
Where fruitful climes abound;
Of social youths, and streaming jars,
When mirth and wine go round:
All these are only found complete,
In fair *Mervinia's* sweet retreat.

2.

Mervinia's rocks perhaps are seen,
To threaten want and dearth;
Cold and barren, void of green,
Yet full of joy and mirth;
Who thinks the nightingale to hear
On mountains chanting all the year?

3.

Where greater beauty can you find?
Each villager has charms!
Discretion's to the housewife join'd,
The pleas'd beholder warms:
In thee, *Mervinia*, dwell the fair,
Who rule all hearts, or cause despair!

4.

How bright's the salmon in the stream!
How beautiful the thrush!
With wing expanded seems to gleam,
All spangling in the bush:
And yet how far the maids excel,
Who in *Mervinia's* valleys dwell!

5.

As sweet as to the feather'd kind,
To range through every grove;
As sweet as to the infant-mind,
To sip the milk they love:
Could I, I would explore to thee,
How sweet, *Mervinia*, thou 'rt to me.

6.

O tuneful Harp! melodious sound!
When friends united are;
The odes alternately go round,
Unthinking of the miser's care.
How sweet their voices round the fire,
When fair *Mervinians* join the lyre!

7.

Although in pleasure's maze I'm lost,
And range new joys to find;
Command what seas, and land, can boast,
Uneasy's still my mind:
To thee, *Mervinia*, I'll return,
My soul for thee doth ever burn.

* This sonnet is the composition of the late Lewis Morris, Esq. and was translated by the late William Vaughan, Esq. of Cors y Gedol.

*Mi du oddi-yma i'r Havod Lom,
Er bdd yn drom vy siwrnai ;
Mi gadu yno ganu caingc,
Ac eiste' ar vaingc y simnai ;
Ac ond odid dyna 'r van,
Y byddau dan y borau.*

What though the journey's long I trow,
Yet hence to *Havod Lom* I'll go ;
There chanting many a tuneful fit
Safe in the chimney-corner sit,
And, haply, on that happy fill,
The morn's return shall find me still.



*Rhaid i barwb newidio bŷd,
Ve wŷr pob ebud angall ;
Pa waeth marw o gariad pŷr,
Na marw o ddolur arall ?*

The stage of life we all must leave,
And death will yield us ease ;
As well may love our breath bereave
As some more slow disease.



*Gwna Havdŷ clymmedig,
Ac adail o goedwig ;
A thyn y glau ewig i glywed y Gŷg
A newid yn ffyddlon,
Gusanau n' gysonion,
Tan dirion coed irion cadeiriog.*

Now the twining arbour rear,
Now the verdant seat prepare ;
And wooe thy fair and gentle love
To hear the Cuckoo in the grove :
Through the smiling season range,
And with faithful lips exchange
Mutual kisses with the maid,
Seated in the folding shade.



*O! v'arglwydd Dduw cyvion, pa beth sy'n eich brŷd,
A'i dringo pob cangen, o'r bŷn hyd y brŷg ?
Y brigyn fydd uchel a'r codwm fydd vawr,
Ve geir eich cwmpeni, pan ddeloch i lawr !*

Ye Gods ! is it possible you should intend,
With courage undaunted this tree to ascend ?
The branches are lofty, the falling is fore,
Your former acquaintance may see you once more !



*D'accw Llwyn o vedw gleifson,
D'accw'r Llwyn sy'n torri 'ngalon ;
Nid am y llwyn yr wy'n ochneidio,
Ond am y Verch a welais ynddo !*

See where the verdant grove of birches grows,
That grove so fatal to my heart's repose :
Yet not for that I sigh in such despair,
But for the maid I saw (enamour'd) there.



*Ond ydyw byn ryveddod,
Vod dannedd merch yn darvod ;
Ond tra bo yn ei genau chwŷth,
Ni dderwydd byth mo'i thavod.*

A woman's charms will pass away,
Her eyes grow dim, her teeth decay ;
But, while she breathes the vital gale,
'Tis strange her tongue should never fail.



Pemill ar y Dêg Gorchymmyn.

An Epigram on the Ten Commandments.

*Arver o bump, riv aur borth,
Ymogel y faith magl swrth ;
A gwna 'r Dêg yn ŵr di-warth,
A dôs i Nêv, dewis nerth.*

R. Cain.

Use well five, fly from seven ;
Keep well ten, and go to Heaven.



*A mi 'n rbodio 'monvent eglwys,
Lle 'r oedd amryw gyrph yn gorphwys ;
Trauon vy nbroed wrth vedil vy 'nwylyd,
Clywn vy ngalon yn dymchwelyd !*

Along the church-yard as I stray'd,
Where many a mould'ring corpse is laid :
My conscious heart its pain confess,
As on my love's green sod I prest !

1.

*Dioval ydyw 'r aderyn,
Ni hau, ni vëd, un gronyn;
Heb ddim goval yn y bÿd, ond canu hÿd y vlwyddyn!*

2.

*Ve vwytty ei swpper heno,
Nis gwyr ym mh'le mae 'i ginio;
Dyna 'r môdd y mae 'e'n byw, a gadaw i Dduw arlwyo!*

3.

*Ve eistedd ar y gangen,
Gan cdrych ar ei aden;
Heb un geiniog yn ei gôd, yn llywio bôd yn llawen!*

1.

Blythe is the bird who wings the plain,
Nor sows, nor reaps, a fingle grain;
Whose only labour is to sing,
Through Summer, Autumn, Winter, Spring.

2.

At night his little meal he finds,
Nor heeds what fare may next betide,
The change of seasons nought he minds,
But for his wants lets Heaven provide.

3.

Oft on the Branch he perches gay,
Oft on his painted wing looks he,
And, pennylefs, renews his lay,
Rejoicing in unbounded glee.



Kân Kerniw.

1.

*Pa le er ew why moaz môz vean whêg,
Gen alaz thêg bagaz blëu melyn?
Mi a moaz a ha leath ha sirra whêg,
A delkiow sevi gura muzi tég!*

2.

*Ka ve moaz gan a why, môz vean whêg,
Gen alaz thêg bagaz blëu melyn?
Gen oll an collan sirra whêg,
A delkiow sevi gura muzi tég!*

3.

*Pa le 'r ew an Bew, môz vean whêg,
Gen alaz thêg bagaz blëu melyn?
En park an mow, ha sirra whêg,
A delkiow sevi gura muzi tég!*

A Cornish Song.

1.

Where are you going, my Fair little Maid,
With your rosy cheeks and your golden hair?
I am going a milking, Sir, she said:
The Strawberry-leaves make Maidens Fair¹.

2.

Shall I go with you, my Fair little Maid,
With your rosy cheeks and your golden hair?
With all my heart, kind Sir, she said,
The Strawberry-leaves make Maidens Fair.

3.

Where is the Cow, my pretty little Maid,
With your rosy cheeks and your golden hair?
In Parken-pig, kind Sir, she said,
Where Strawberry-leaves make maidens Fair.



THE inhabitants of *Wales* and *Cornwal* are the only *Aborigines*² of this island now remaining; both of which, as well as their fraternal tribe of *Bretagne*, in France, all speak the *ancient British language*³; allowing their dialects to be now greatly corrupted, owing to the length of time they have been separated. The *Welsh language* was common to all *Britain*, prior to the *Saxon* invasion. The natives of *Cornwal*, and part of *Devonshire*, began to lose their *old Celtic dialect*, in the reign of Elizabeth, and is now almost extinct; although the people of *Cornwal* still retain many of their ancient customs and diversions; such as hunting, hawking, archery, wrestling⁴, hurling⁵, and singing three men's songs; also, they used to perform what they call *Chware-mirkl*, miracle-play, or *Cornish Interludes*⁶. At *Redruth*, there were, till very lately, the evident remains of an amphitheatre, and another near the church of St. Just, vulgarly denominated a round; and the uses of those rounds anciently were to act religious and other interludes. There is a MS. of a Cornish play, with an English translation, in the *Harleian Library*: and two other Cornish MSS. in the *Bodleian Library*, NE. B. 5. 9. which contain several interludes, or *Ordinalies*.

¹ A similar custom still prevails in Wales: when women have freckled faces, they frequently wash themselves with Tansy and Buttermilk to make them fair.

² *Cæsar* says, that the inland parts of Britain were inhabited by Aborigines of the soil. *Bell. Gall.* V. 10. and *Diodorus Siculus*.

³ See also the first page of this book, and page 37.

⁴ See *Sir Thomas Parkyn's Cornish-hug Wrestler*. 3d Edition.

⁵ At a village called *St. Cleere*, in *Cornwal*, there are the remains of an ancient monument distinguished by the name of the Hurlers. See *Borlase's Antiquities of Cornwall*.

⁶ *Carew's Survey of Cornwall*, p. 71, &c. *Lhwyd's Archaeologia Britannica*. And *Pryce's Archaeologia Cornu-Britannica*.

*Peth brŵ yw hŵ a hawdduyd;
Peth brŵ yw ysgaem iechyd;
Peth brŵ yw arlan yn y pwrs;
Peth brŵ yw cwrs yr ie'ngŷlid!*

*V' anwylyd oedd dy ddau lygedyn,
Gwn mai arian byw fydd yndyn';
Yn dy ben y muent yn chwareu
Val y fŷr ar nofwaith oleu?*

*Bu'n eddiar ŵl o weithiau,
O waith siarad gormod ciriau;
Ni bu erioed mor vath beryglon,
O waith siarad llai na digon.*

*Tebyg ydyw'r Delyn dynner,
I Verch wen a'i chnawd melusber;
Wrth ei tbeimlo mewn cyrinach,
E ddaw honno vwynach, vwynach.*

*Union natur vy Mŷn odiaeth,
Yw nacdu a 'mroi ar unwaith;
Gweiddi beddwch, goddev teimlo,
D'wedyd paid; a gudacl iddo!*

*Nid oes ymorol vawr am ferch,
Na chwaith am verch naturiol;
Y'mbôb lle mae cryu a gwan,
Am arian yn ymoroll!*

*Pan bassio Gŵr ei ddeugain oed,
Er bôd val coed
Yn deilio;
Ve wydd fŷn goriadau'r Bêdd,
Yn peri i'w wêdd
Newidlo!*

*Ow v'anwylyd, rhêd ar gais,
I worando ar luis
Yr adar,
I'r llwyn bedw tecca erioed,
Dan gysgod llingoed
Llangar.*

*V' Arglwydd Dduw, pa beth yw hyn,
Ni vedra 'nd fyn
Veddylio?
Lle bo midb yn vwoya 'i ferch,
Ni vyn un verch
Mo hono.*

*Groeso 'r Gwanwyn tazwel cynnar;
Groeso 'r Gôg a'i llawen lavar;
Groeso 'r Tês i rodio 'r gweinydd;
A Gair llonn ag awr llawenydd.*

*Os ei i'r coed i dorri gwialen,
Meddwl vôd yn gall vy machgen;
Gwedi ei chael, a myn'd i'w nyddu,
Gwel vôd llawer ŷn yn methu.*

*Tebyg ydyw Morwyn ferchog,
I Vacgen drwg yn nbŷ cymmydog;
A vynni vwoya? na vynnau mono:
Ac etto er bynny, marw am dano!*

*Mwyn a mwyn, a thra mwyn yw merch,
A mwyn iawn, lle rhoddo ei ferch;
Lle rho merch ei ferch yn gynta',
Dyna gariad byth nid oera.*

1.

*Gwae a garia vaich o gwrw,
Yn ei vol i vôd yn veddw;
Trymma baich yw hwn o'r beichiau,
Baich ydyw o bechodau!*

2.

*Itwn yw mam y cam, a'r celwydd,
Murdwr, lledrad, ac anlladrwydd;
Gwna'r cryu yn wan, a'r gwan yn wannach,
Y ffel yn ffôl, a'r ffôl yn ffôlach!*

*Tra bu mi yn wŷr cynnes am lloches yn llawn,
Vy marnu yn fynbwyrol ragorol a gawn;
Troi 'n ynwyd a wnaethym pan aethym yn ôl,
Di-râs a di-refwm, a phenarwm a ffôl:
Vy anwyl gymdeithion a droeson'y drych,
Yrŵan ni's gwelan' ofgoewan wds gwŷch:
Ileb un gair o gellwair pe i gallent yn rhwydd,
Ynghysgod rhedynen hwy 'mguddien' o'm gwydd!*

*Robin-gôch ddacth at y rhiniog
A'i ddwy aden yn anwydog;
Ac we dd'wreudu mo'r ysmala,
Mae bi 'n oer, we ddaw yn eira.*

*Mae llawer Aval ar wrig Pren,
A melyn donnen iddo;
Ni thâl y mwydion dan ei groen,
Mo'r cym'ryd poen i'w ddringo!
Itwnno wydd cyn diwedd Ila'
Debycca a siwra o furo.*

*Mae'r coedydd yn glâfu,
Mae'r meillion o'm deutu,
Mae dail y briallu,*

*Yn tyvu ymhob trwyn;
A'r adar dinirwed,
Yn lleisio gan vwyned,
Iw clywed, ai gweled,*

Mewn gwirw-lwyn. E. Morris.

*Mae'n y Bala vlawd ar werth,
Mae'n Mawddwy berth i lechu;
Mae'n Llyn-Tegid ddŵr a grô,
Mae'n Llundain o yn pedoli:
Ag'n Ngastell Dinas Brân,
Mae ffynnon lân i'molchi!*

*Blin yw dawnfio ar bigau dŵr
A blin yw cŵr y galon!
Blinach ydyw colli'r Vun
A hitbau ei hŵn yn vodlon!*

*Derwydd aur, a derwydd arian,
Derwydd melwed, derwydd sidan;
Derwydd pŵb dilledyn helaeth,
Etto er hyn, ni dderwydd hiraeth!*

*Rhois vy serch ar vlodau'r Dyffryn,
A rhoes hitbau ei serch ar rywun;
Ve rhoes hwnnw ei serch ar arall,
Pa'r un o'r tri sy' vwyav anghall?*

*Tro yma dy wyneb, gwen tro'n inion,
Gida yr golwg Gwen tro'r galon;
A chyda'r galon Gwen tro'r 'wyllys,
I iachâu carcharor clwyvus.*

*Betty bâch anwyl sydd lodes bŵr-lân,
Ai gwyneb gwynn gwridog, a dannedd mân mân;
Ai dau lygad gleision, a dwy-ael vel gwawn,
Vy ngbalon a'i carai pe gwyddwn y cawn.*

*Ni bydd tân heb wrês lle byddo,
Ni bydd dŵr heb wlybrwydd ynddo,
Ni bydd 'wallen dda heb 'valau;
Na bywiol ffydd heb dduwiol ffrwythau.*

*Tr wy'n dy garu er yn Eneth,
Er yn Vorwyn, er yn Vammaeth;
Er yn Wraig ni vedra'i beidio,
Ni wna'i lai, na'tb garu etto.*

A Welsh farmer had been sowing barley, and, on his return from the field, was asked, what he had been doing? upon which he returned the following sprightly witticism:

*“Bum yn claddu hên gydymmaith,
A gododd yn vy mben i ganwaith;
Ac yr wy'n ammeu, er ei briddo,
Y cyvyd yn vy mben i etto.”*

*Och, na bawn i draw'n y vron,
Braich ymmraich a Gwen ei bron;
Yn cŵd seinio yn gywir galon,
Bedair braich tan bedair bron.*

*Minnau glywais vŵd yn rhyw-vŵdd,
I'r Bŷd hwn wyth ran ymadrodd;
Ac i'r Gwragedd anghlod iddynt,
Vyn'd a faitb o'r wythbran rhyngddynt!*

*Os collais i vy nghariad orau,
Colli wnelo'r coed eu blodau;
Coll'i cân a wnelo'r adar,
Duw a gadwo ffrwyth y ddaear.*

*Mentra Meinir tyr'd ar v'ôl,
Di gei ragorol Gariad;
Ni thynav arnad léd y dŵs,
Ond wyt yn dewis Dywad!*

*Pedwar pŵr mesur mirwsig
Ar bugain sydd vreisgwydd vrig;
Doedyd y gwyddyd eu gwau,
Ni wyddost mo'u rhinweddau.*

*Ni chlywai nêb ag oflev bêr,
Ond pobl Aber-yddon;
Y rbain a'u llais a geidw eu lle,
I ddilyn tannau tynnion.*

*Tros y môr y mae vy ngbalon!
Tros y môr y mae vy'cbneidion!
Tros y môr y mae v'anwlyd,
Sŷ'n vy meddwl i bob munyd!*

*Darvu'r caru darvu yr cerdded,
Darvu i'r Veinir gael bodlondeb;
Darvu i minnau vwrw'r galar,
Am bŵb siwrnai a rois yn over.*

To the tune of Morva Rhuddlan.

Ladies glân vawr a mân;
 Dynu gân gynnes;
 Clôd i Vîn, bardd ei llân,
 Lîwdeg v un lodes:—
 Trwyn a gên, tég ei gwên,
 Elen angyles;
 Llygad main, blodau 'r drain,
 Talcen brenhines:
 Ni bu goes yn ein boes,
 O! bath gan Saefnes;
 Ni bu 'rïoed y vath droed,
 Ar helw Gwyddoles.

L. Morris.

Chwertbid mwyalch meron celli,
 Nid ardd, nid erddir iddi;
 Nid llawenacb nêb na bi!

Moes dy law, cei law am dani;
 Moes dy grêd, cei grêd os mynni;
 Moes dy veddwol addwyn ffyddlon;
 Yn lle rhuin, cei gorpb a ebalon?

V'antwylyd benna o veron y bŷd,
 A ddoi di gŷd a myvi;
 Ti a gei vwynder yn dy vrw,
 Os cawn gan Dduw gŷd-oesi?

Y Vereb edrycho yn uwch na'r fêr
 A ollyngo ei hamfer beibio;
 Ni cbeiff bonno yn ei rhan,
 Ond marchnad dan ei dwylo!

Main a chymwys val y vedwen,
 Berth ei llân val bardd veillionen;
 Tég ei gwawr val bore havddydd,
 Ilon yw nôd, holl glôd y gwledydd!

Serchog iawon yw blodau 'r meusydd,
 Serchog bevyd Cân, a Cbywydd:
 Ond y ferch fy'n dwyn rbagoriaetb,
 Yw fêrbogrwydd meron cym'dogaetb!

I ba betb y byddai brâdd,
 A throi llawenydd beibio;
 Tra bwy 'n iwange ac yn llon,
 Rhow hwb ir galon esto:
 Hwb ir galon doed a ddêl
 Mae rbai na wêl mo'u digon,
 Ni waetb punt na chant mewn côd,
 Os medrir bôd yn vodlon.

1.

Dŷn a garo Grwtb, a Thelyn;
 Sain Cyngbanedd, Cân, ag Englyn;
 A gar y pethau mwya tiron,
 Sy'n y Nêw ymbliith angylion.

2.

Yr un nic baro Dôn, a Chaniad,
 Ni chair ynddo naww o Gariad;
 Ve welir hwn tra bytho byw,
 Yn gâs gan ddŷn, a chês gan Dduw.

Da gan adar mân y coedydd;
 Da gan wŷn veillionog ddolŷdd;
 Da gan i brydyddu 'r havddydd,
 Yn y llwyn a bôd yn llonydd!

Lawer gwaith y bu vy mworiad,
 Gael Telynior immi 'n gariad;
 Gan velysed fŷn y tannau,
 Gyd ar hwyr, a chydu 'r borau.

O! mor gynnes mynwes Meinwen,
 O! mor vwyn yw llwyn Meillionen;
 O! mor velus yw'r Cusanau,
 Gyda Serch, a mwynion eiriau!

Gwŷch ydyw 'r dyffryn, a gwenith ag ŷd,
 Mwynddil a maenol ag aml le cŷd;
 Llinos ag Eos, ag adar a gân;
 Ni cbeir 'n y mynydd ond marwnen a thân.

1.

Betty vel lili bêr lân,
 Dynes llawri doniau cyffurgan;
 'Ioyw beartes twys bŷrlan,
 Dirion a mwyn, danedd-mân.

2.

Genetb a bronau gwynnion,
 Angyles yngolwg y meibion;
 Vy-ngbywely, wy-nghalon,
 Veindw bardd, v'enaïd yw bon.

Pan vo seren yn rbagori,
 Ve vydd parwb ai okreg arni;
 Pan ddaw unwaith gwmnwol drofli,
 Ni bydd mwy o sôn am dani.

Pan vo'r haul yn t'wynnu 'n wrefog,
 Y mae cweirio gwair veillionog;
 Yn cich blodau gwen lliw 'r eira,
 Y mae 'n oreu i chwithe wra.

Mae nhw 'n dwedyd hyd y Sîr,
A minnau 'n diwyr wrando,
Nis gwyr undyn yn y wlad,
Pwy ydyw 'nghariad etto;
Ac nis gwn i 'n dda vy hân,
Oes gennyv ŷn a'i peidio.

Siân wryn, Siân vain,
Siân gain, Siân gu,
Siân druan hynny beno;
Siân beraidd lais, Siân bŷredd lwys,
Siân gymrwys imi ymgomnio:
Tra bo uchel hediad brân
Ni 'llyngai Siân yn angô'! R. Cain.

Siân liwus, Siân lawen,
Siân aurbleth-benvelen;
Siân dyner ei thonen,
Siân ŷrwen yw hon:
Siân ini yn gariad,
Siân lana 'n y tair-gwlad;
Siân drwyad, Siân doriad, Siân dirion. H. Morys.

Dy ddwy wevus Besi bŷr
Sydd iraidd dyner aeron,
Ac mor velveddaidd gain-wedd gŷ,
Vel gweunydd blŷ dy ddwyvron:
Ond yw ryvedd tŷg ei lliw,
Mor galed yw dy galon!

Pennill, to the tune of Ar hŷd y Nŷs.

Nid ai i garu wŷth ond hynny,—ar hŷd y nŷs;
Am cydymmaith evo myvi,—ar hŷd y nŷs:
Rhag i hwnnw brivio 'n ffalswŷr,
Dwyn vy mwŷd oddiar vy nbrenŷwr,
Dyna 'r gwaith a wnaeth e' neithiwr,—ar hŷd y nŷs.

Cŷr y Gybydd gŷd ag Arian;
A phwy ŷydd na chŷr ei hunan?
Myvi ŷy 'n caru Merch yn anghall,
Ag yn bychanu pŷb peth arall.

Llawen wŷyv, a llawen vydda',
Tra bwyv ar y ddacar yma;
A llawenydd ŷydd i'm cadw,
Tra bwyv byw ni byddav marw.

Yn y Bala mae hi 'n bydio,
A'i dwoy vron vel eira 'n lluchio;
Dygwon vy ngorchymyn atti,
Marged wŷyn ach Iwan ydi!

Tŷg ei phrŷd o'i chrŷd yr aeth,
I vreichiau gwŷw yr bwn a'i gwnaeth;
Dedwydd yw'r blodau yn ŷyrthio ŷydd,
Cyn y delo gwrŷs y dŷdd.

Siân ŷydd wryn, a Siân ŷydd lŷn,
A Siân ŷydd gyvlawn govlaidd;
Pe cawn i Siân rhwng braich a bron,
Mi waŷgwn hon yn galed.

Yvais attoch glŷs eich llygad,
Trwy bŷr ŷerch, a ŷyddlon gariad;
Ywch chwŷthau, dwy-ael veinion,
At y mwya' à gŷr eich calon.

Yn y mŷr y byddo 'r mynydd,
Sydd yn cuddio Brŷ Meirionydd;
Na chawn unwaith olwg arni,
Cyn i'r galon dirion dorri.

Nid oes i-mi ond dau elyn,
Gwyn vy mwŷd, pe byddwn rhyngddyn;
Pan vo Meinir yn vy mreicchau,
Y gelynon wydd y gliniau! Parch. Wm. Wynne.

Och i'r mŷr am vŷd mor erwin,
Och i'r tonnau am dawlŷ cymmin!
Och i'r gŷg na ddoe i ganu,
Ar vryn tŷg wrth ben Ballawndy*.

* A place in Angleŷy.

Lle bo cariad ve ganmolir,
Odid vawr yn wvy na ddylir;
Ond lle bŷ'r eiddigedd creulon,
Ve wydd beiau mwy na digon.

Telyn wen a thannau mŷn,
A mwŷws arian bydol;
A bair i lawer mŷb drwy ŷerch,
Gael cwmni merch naturiol.

Awel iachus ŷy 'n mben Berwyn,
Lle i weled llawer dyffryn;
Ac oni bae y' Rennig ddiffaeth,
Gwelwn wlad vy ngenedigaeŷb.

Culwas wvy yn celu ŷerch
Curio mŷn y cŷr i'm ŷis,
Curio mawr yw caru merch,
Canu 'm lliŷ, am cwyn i'm llais.

Mae'r Gŵg yn bêr lewerydd,
 A'i miwsig yn y meusydd,
 A gwenu y mae'r gweunydd,
 Dan dywydd birddydd bŵv:
 Ar gerdd ynghaerau gwyrddion,
 Y tir gan wyelech taerion,
 Llawenydd pynciau llawion,
 Y aon byvrydion vrbv.

Ciwen ei brest, a gwen ei bronau,
 Ciwen pôb man, ond gwrîd ei gruddiau;
 Gleision bygaid, doeth ymadrodd,
 Ciendid hon yn llwyr am llactlodd.

Harodd-ŵyd i ddydd yr Awen,
 Pan oedidw'n gynt yn vachgen;
 A chyda'r Gŵg yn canu 'n vwyn,
 Yngbyvor llwyn yn llawen.

Glân vraich, glân ddeuvraich, glân ddwyoron,
 Glân enaid, glân anadl a chalon;
 Urddedig glân vorddwydion,
 A glân bŷth pe bai glo 'n y bôn.

Yr hwn y bore gwyrdd-lîs vŷdd,
 A gwaror o newydd arno;
 Ond pan y torer ev brydnawn,
 T'n vuan iwon mae 'n gwywo.

Chwi, rai ysgarv ar eich troed,
 T'nprymus oed eich blodau;
 T'monêwch i ffoi, a chwi 'gewch gŵld;
 O diengwch rhag nâd Angau.

* * * To give the English reader a more just idea of the elegance, simplicity, and brevity of these Welsh Sonnets, I have selected a few stanzas from the English poets, which possess that similarity of style and beauty, except the harmony of *Cynghanedd*, or concatenated alliteration, which is peculiar to the Welsh poetry. See also page 54.

O thou by Nature taught,
 To breath her genuine thought,
 In numbers warmly pure, and sweetly strong:
 Who first on mountains wild,
 In fancy, loveliest child,
 Thy babe, and pleasure's, nurs'd the powers of song!
Collins's Ode to Simplicity.

By foreign hands her dying eyes were clos'd;
 By foreign hands her dying limbs compos'd;
 By foreign hands her humble grave adorn'd;
 By strangers honour'd, and by strangers mourn'd! *Pope.*

On a pack of Hounds.

Llais y cŵn a'u fŵn yn feinio,
 A wna i ddyffryn union ddeffro;
 Aeth eu llêv trwy'r boll bentrewydd,
 Bryniau gwylltion bronau gellydd:
 Rbêd eu miwsig'r bŷd y meusydd,
 Sain eu presgerdd sy'n y prysgwydd,
 I'w llwys agwedd a'u llais bygar,
 Clywch eu llêv vêl clych eu llavar! *Ed. Didd. of Margam.*

Mae bagad yn teuru,
 Vy môd i'n eich caru,
 A minnau sŷ' velly
 Heb ammau;
 Ni welai nêb purach
 I'ch caru ffyddlonach,
 Ddirgelach na mwynach
 Nu minnau.

Fair Okwen has such wond'rous charms,
 'Tis Heav'n to be within her arms;
 And she's so charitably given,
 She wishes all mankind in Heaven.

This in the morn is green and bright,
 And of the freshest cast;
 But, ah! cut down before the night,
 Fades by a sudden blast.

Ye, light of foot, who run for Fame,
 With manly bloom elate;
 Out-strip—you'll gain a deathless name—
 The winged shaft of Fate.

O come soft sweetest Sleep,
 Thy balmy blessings give;
 For death is life with thee,
 Without thee death to live. *Anonymus.*

I'll sing of Heroes,—and of Kings,
 In mighty numbers,—mighty things;
 Begin, my Muse,—but lo the strings,
 To my great song—rebellious prove,
 The strings will sound—of nought but love. *Cowley.*

The Rose is fragrant, but it fades in time;
 The Violet sweet, but quickly past the prime;
 White Lilies hang their heads, and soon decay;
 And whiter Snow in minutes melts away. *Dryden.*

On wor'dly blessings.

The first of human gifts is Health,
 The next on Beauty's pow'r attends;
 The third, possessing well-earn'd Wealth,
 The fourth is Youth, enjoy'd with Friends.

Englyn I Gŵsan Merch.

*Sippias védd, gwirwedd gyvion, go vafwedd,
Gwevysau melysion!
Daw a vwriondd diwrion,
Mél-garvod, byd davod hon!**

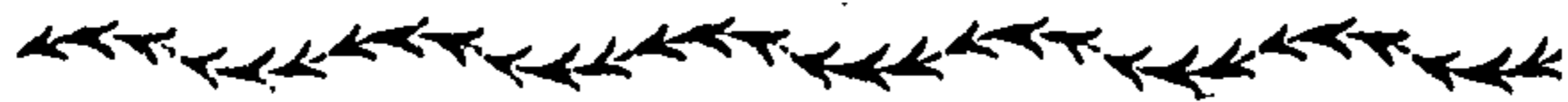
* So sweet a kiss the golden Sun gives not,
To those fresh morning drops upon the rose;
Nor shines the silver Moon one half so bright,
Through the transparent bolom of the deep.

An Englyn upon a Woman's kiss.

From lips delicious in their bloom
Rich mead I sipp'd that breath'd perfume,
And kindling rapture drew!
For Heaven hath on my Fair-one's lip
(Which ev'n the bee might love to sip,)
Distill'd Ambrosial Dew!

(or thus)

Rich mead I sipp'd, my heart delighting,
From lips deliciously inviting;
Lips, that such Honied sweets distill,
I ne'er can kiss, and sip my fill!

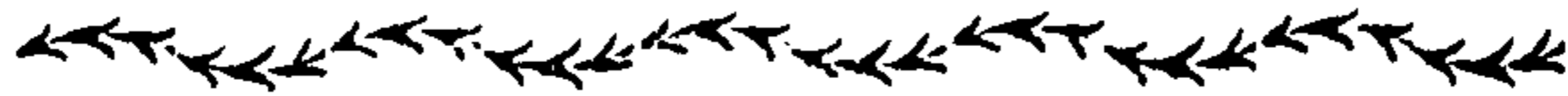


ENGLYN upon the celebrated Greyhound of Prince Llywelyn ab Iorwerth.

*Claddwyd Cilhart † celwydd, ymlyniad
Y'mlaenau Eivionydd;
Parod ginio i'w gynydd,
Parai'r dydd, yr heliai Nfydd!*

The remains of fam'd *Killhart* so faithfull and good,
The bounds of the Cantred conceal;
Whenever the doe, or the stag he pursued,
His master was sure of a meal.

† There is a general tradition in North Wales, that a wolf had entered the house of prince Llywelyn. Soon after the prince returned home, and, going into the nursery, he met his dog *Killhart*, all bloody, and wagging his tail at him; prince Llywelyn, on entering the room, found the cradle where his child lay overturned, and the floor flowing with blood; imagining that the greyhound had killed the child, he immediately drew his sword and stabbed it; then, turning up the cradle, found under it the child alive, and the wolf dead. This so grieved the prince, that he erected a tomb over his faithful dog's grave: where afterwards the parish church was built, and goes by that name, *Bedd Cilhart*, or the grave of *Killhart*, in *Caernarvonshire*. From this incident is derived a very common Welsh proverb. "*Yr wy'n ediwau cymmaint a'r Gŵr a laddodd ei Fylgi,*" i. e. "I repent as much as the man who slew his greyhound." Prince *Llywelyn ab Iorwerth* married *Joan*, a daughter of king *John*, by *Agatha*, daughter of *Robert Ferrers*, earl of *Derby*; and this dog was a present to the prince, from his father-in-law, about the year 1205.



Bronwraitb bêr araith bererin, deilgoed

*A Duwiol-gerdd ddiolin;
Oer voreugwaith ar wrigin,
Cywir-ddoeth wýdd cerdd o'b win!*

Gwell mewn bêdd oerodd weryd—yw gorwedd

*Nag aros mewn drygwyd;
Gwell angau pe i'm gollyngyd,
Gwell ocs ver, na gwallus a'yl.*

Lle bo cariad, brád mewn bron, yn llechu,

*I loches yr annerchion,
Vo drág llusgiad llygad llon,
Llwybr y goel, lle bo'r galon.*

The unfatiable kisser.

*Mhín lân! moes gisfan, moes gant; moes ddwsin,
Moes ddau-faith bedwarcant:
Ddi-nacca moes ddau nawcant,
Dri wyth mîl, dyro o'th mant? ‡ Dawydd ab Gwilym.*

Englyn i Gŵsan.

*Cysylltiad sippiad swpper Gov iefin
Gwevysau'r melysber,
Gwân solas o gain seler,
Siwgrovan parch, cysegrvin pêr. John Humphreys.*

*Dy gusan bychan di bechod, digriw,
Val deigrin o wirod;
Medrusaidd medri ofod,
Er mwyn Duw, ar wy mîn dôd.*

*Ni châr, yr wy'n glâw o gkecyon, fy oer,
Lc'i siarad a'm Gwenvron;
Na gyrru serch, na gair sôn,
Na'm gwel un o'm gelynion!*

*Tiriondeb d'wyneb a'm denodd, da clw,
Dy olwg a'm dallodd,
Y galon vâch, gâl iawn vâdd,
Dy degwech di a'i dygodd.*

‡ He first solicits of the Fair, one sweet kiss, then a hundred and twelve; fourthly, five thousand six hundred; fifthly, one thousand eight hundred; and lastly, twenty four thousand. The sum total of kisses demanded, is 31,513.

*Moes gusan i'm rhan er hwy, moes ŵil,
Moes ddwy-ŵil, moes ddeu vwy,
Moes ugein-mil, moes gan-mwy;
Moes yma, am v'oes im vwy.*

*Moes gusan am ei geisio, wen imi
Dan ammod eu rhivo,
Val hyn moes i'm ŵil beno,
Aur grair, moes rivedi 'r grô.*

Corcheffion hynodol Hugb Morys.

*Clywais, nid gwag-lais, gwiw-gloch, y boreu
Bereidd iawn blygein-gloch;
Wawch o'i benglog chwiban gloch,
Mâb lâr, mawt clacar mal clôch!*

Un arall o gyngor.

*Bydd vwyn wrth vwyn o'th vôdd,
Bydd anwyn wrth anwyn o'th anvodd;
Un anwyn nid da'n unvodd,
Na rhy vwyn, ond mewn rhyw vôdd.*

A riddle on a Bee-hive.

*Twysog coronog cu rinwedd, cestog
Mewn castell yn gorwedd;
A mil o weision meluswedd,
Gyda hwn i gadw bêdd.*

Englyn i Vilgi Melyn.

*Nôdyn, Ci melyn cymalau, gwiw-lwybr
Gelyn bydd brŷch-zwinau;
Nid cynt yw na gwynt yn gwau,
Nid yw'r gwynt gynt nag yntau.*

*Ison gron, lon linon lâth,
Ddwys lws liw curlliw ir llath;
Bigog vachog vechan vâch,
Tŵ yr ffon gron lon linon lâth.*

I'r Gôg.

*I'r Gôg luofog liw asur—iaith gynnar
A'th ganiad mor eglur,
Boreu virefig brau vesur;
Gelyu eiddig farrug sîr.*

*Mae 'n dŷg eŷg Cogan,
Hoyw organ irgoed;
Da maefgoed o'i mwysgan,
A goreu 'i gwaith yw gwau 'r gân.*

Four devout Englynion, by four different Bards,
who flourished about A.D. 1390.

*Duw 'mharch, Duw 'nghyvarch, Duw 'nghô,
Duw 'meddwl—Duw maddau 'ngham dybio;
Un Duw bŷth, rwy 'n d'obeithio,
Ni'm cair heb Dduw Ne' i'm cŷ! Gruffydd Grŷg.*

*Duw 'n Tdd, Duw 'n cennad, Duw 'n cynnydd,
Duw 'n gwbl—Duw 'n gobaitb tragwydd!
Duw 'n lluniaeth, Duw 'n llawenydd;
Duw da weddiwn bôb ddŷd! Davydd ab Gwilym.*

*Duw tyner, Duw Nêr, Duw Nêv,
Duw ewgled—Duw Arglwydd goruebar!
Duw, yw vy mywyd am dav,
Duw bŷth, ni's di-obeithiau! Iolo Gôch.*

*Duw 'n pen, Duw 'n perchen, Duw 'n Pêr,
Duw dy nawdd—Duw dy nerth anbecor:
Duw dod rds, Duw da drysor,
Duw dâd Nêv, Duw didwn Iôr! Watkin Clywedog.*

*Ar ôl pŷb man, llan a lle, a chwrrw,
A charu merchede';
'R ôl rhodio, treiglo pŷb trê,
Têg edrych tuag adre!*

*Goreu yn y Siroedd gowir iawn Seren,
Gynnwys vain ganol gynes vwyn geinwen;
Gariad wen ebrwydd goreu dan wybren,
Dâwnus i llwyrch daionus a llawen:
Eli gardd, Gwen bardd, privardd ai praw,
Hon o vawl bylaw vel Helen.*

William Cynwal's prognostication upon the
colour of the new Moon.

*Gwiliad bawb, bob gwlad y b'ock,
Y lloer lûs y llawr a wŷch:
Llawer o'r gwynt yw'r lloer gôch;
Lloer wen ydyw 'r seren fŷch!*

Arwyddion i'r Tywydd, o waith Davydd Nanmor.

*Cresswch wawr o vawr i vâch,
Y Lloer lûs llawer a wŷch;
Llîd a gwynt yw 'r Lleuad gôch,
Un wenn y fy'n anian fêch.*

*Tri pheth, a bariaeth y bŷd, o'm gwirvodd,
Am gyrodd mewn adwyd,
Tannau a'i bodlau o bŷd,
Tevyrn, a Merched hevyd.*

The following *Englyn* is said to have been an extempore composition of *Davydd ab Edmunt*, at an *Eisteddfod* for the chair :

Dŵ'r, Tán, Awyr, Sér, Terra, a Maen,
A wnaeth mab Marïu:
Angylion Nêw, plant Eva;
Gwyllt, Gwâr, Gwêllt, Gwŷdd, Nôs, a Dydd da!

Englyn i'r Eira.

Mae têw glôg hyd teiau 'r glyn,
Gwe'r awyr yn gorewi'r dyffryn;
Cirôd barrug ar gnawd Berwyn,
Hulin mewn gwêdd, halen gwyn. H. Morys.

Clywch hyn celu o châr,
Cusanav o'm cufenir;
Gwen ara' liw gwaewn oror,
Gwn i'w lliw, ganu llawer.

Cael Telyn wiw ddŷn oedd iach, a phennill
A phcnnu cyvrinach;
A man o'r lŷd meinir bâch,
Wŷch a wŷdd a chyveddach.

Englyn, a Thelyn, a Tŷân; a Choden
Ag ychyaig Arian;
Cwrw iachus, a Chûsan,
Y Vûn kwys, dyna wyw'n lân. D. G.

Englyn i Wallt Merch.

Euraid sad iawonblaid sidanbleth, uwch ben
Gwych Baenes ireiddbleth;
Dwys glirblaen a disgleirbleth,
Gwawr ddinam yn fflam ei plêth. D. E. 1758.

To a pack of Hounds.

Clywais wawl argais vel organ,—beraidd
Y boreu 'r eis allan;
Pob mân-lais, pibau mwynlan,
Hyd y Coed, buaid a'i cadn.—
Cydlais yw'r adlais erioed—yn c'weirio,
Carol prywes vein-droed;
Llais mwyn glan-gais mewn glyn-goed,
Cainc hŷdd cwm, cadn cywydd coed. E. Morys.

Melus-lais eu-adlais cŵn,—y boreu,
Sy' beraidd ar wyndwn;
A Chorn fŷdd yn chwyrnu fŷwn
Yn ganiad,—awn ac unwn!

Siôn Tudur yn gyrru cenadon at ei Gariad.

Dŵ'r Clwyd di arswyd diweirferch,—dy donn;
Di 'dwaenost bôb llanerch:

Dwg arwydd, dwg sadrwydd ferch,
Dwg Ann wen deugain annerch.

Llwynog dau eiriog diriaid—dos ymaitb,
(Da fioni Vytbeiaid)

Dwg arwydd iawn rhwydd mae 'n rbaid,
I'm gwawr Ann, a'm gwîr enaid.

Y Wennol wybrol obrŷ—hêd unwaitb,

Di 'dwaenost hôll Gymru;

Hêd at Ann, rbaid it hynny,

Mae nytb it y'mben ei thŷ.

Y Gwynt trawws helynt tros hêolydd,—brôn,

A bryniau a gelltydd;

Annerch Ann-wen, seren fydd,

Gain ei phryd, gan ei Phrydydd.

Siôn Tudur, o Wicwair yn Swydd Fflint, 'twr bonheddig,
a'i Cânt, 1580.

Rhivodi Cymmydau Môn.

Menai, a Malldraeth, rai mwynion—Twr celyn,

Tŷr calcd Talebolion;

Llawen yw Cwmwrod Lliwon;

Tindaethwy; nid oes mwy 'm Môn.

Englyn i Tom, Clôch Eglwys Crist yn Rhyd-ychen.

A'i Tom yw 'r Glôch drom a glywch draw, 'n rhô

Mae 'n rhywyr ymadaw;

A digllon wyr a 'u degllaw,

Cyn y nôs yn canu nâw. Y. Parch. W. Wynn.

A description of a celebrated Oak-Tree, 180 feet in length, which grew at *Ganllwyd*, near *Dolgellu*, in *Meirionethshire*.

Derwen velen-wen vlaenwych, Gwmpassog

Gampusol i'w bedrych;

Coeden rwyddwen ireiddwych,

Vawr rywiog wêdd, wrigog-wŷch.

Brenbinbren brith-len y berth-lwyd, Mês-bren

Dewis-braff i'th roddwyd;

Union tw' gwych pren tég wŷd,

Tri'gain-llath, twr y Ganllwyd.

Pennill on the same.

Brenkinbren y Ganllwyd,

Oedd dirion a dorwyd,

Mewn bariaeth ve 'i bwriwyd,

O'r aelwyd lle 'r oedd;

Ve dyvodd yn gâdpen

(Ni wistodd un vesen)

Ar goedydd Glyn Eden,

Glân ydoedd.

Craig y Deryn, near Towyn Meirionydd, is one of the most beautiful and striking features of the rocky mountains of Wales; and is called *Craig y Deryn*, or the Rock of Birds, on account of the immense number of cormorants, rock-pigeons, crows, hawks, and other smaller birds, which inhabit and breed in that rock. The late Rev. Evan Evans has described it very elegantly, as well as the melody of its birds, in the following *Englynion*, about A. D. 1773.

1.

*Brynn yr Aderyn ar droed, uchel
Iachaw man dan 'Nevocedd;
Caer * gynt yn y creigiau oedd,
I wilwyr mewn rhyfelocedd.*

2.

*Muen' weithbian yma 'n nythu, mân Adar
Mwyn ydynt yn canu;
Clywir luis y claiar lû,
Yn diddan gybydeddu.*

3.

*Mae 'r Vrdn, a'r Aran ar Oror, y graig
Yn groyw yn eu tymmor;
Unan' yn y gân in' gôr,
Peraidd yw llais pŵb pŵror.*

4.

*Hedyddion mwynion uwch mynydd, feiniant
Yn gyssonawl beunydd;
Wi! o'r sain goelwain gelwydd,
Mwyn yw y dŵn ym min dydd.*

5.

*Clywch ddehbol siriol vesurau, mwyn ydynt
Mân Adar y Creigiau;
Eu hakan wrŷ a'u cŵn wrau,
Pencerdd nis gwyr eu pynciau.*

6.

*Mirefig sydd ddiddig i ddŷn, naturiol
Yw Cantorion Telyn;
Melysach, rbywyddach er hyn,
Yw d'araitb, Graig Aderyn!*

Specimens of *Englynion* in Latin.

Englinici, seu Rythmi, Brittanico more concatenati.
Vellem a carne vili, qua premor
Cum primis dissolvi,
Cupio a te capi
Salvator amator mi. *Edm. Prifcus, Archid. Meirion.*

Quò ego vado vides, jam dico
Me ducunt ad vermes;
Para te nam prout es
Fui heus audi soles. *D. Lloyd, de Henblas.*

Palium non dedi puellæ (ut dicis),
Non decit amare;
Senex ego sum sane,
Tardus et rarus in ré.

*Gardd lûs, gardd ddulas, gwyrdd ddeiliog; Glâsorig
Eglwysforon dra gwreiddiog;
Gwyrdd goed enw, gardd gadwynog,
Gloyw is y glynn, glâs ei glôg. Disgybl W. Penlyn.*

*Englyn disgwyliad am y Beirdd:
Daw Machno beno 'i bunau.—gyda Chain,
A Chynwal berffeithlan;
A Dwn vel gŵr glerwr glân,
A Phylip oni ffuelian. Gruffydd Bobwrda.*

*Englyn i saith weithred Trugaredd:
Dôd Vwŷd, a Dîod par Dŷ—a Dillad,
Diwalla 'r Garchardy;
Gwilia 'r Clâw yn y gwely,
I'r Marw par gael daear dy.*

*Englyn Diolchgarwch i Dduw:
Moliant gogoniant gwiw gynnydd—i Dduw
Am ei ddawn dragywydd;
Y wô roes, y wô a rŷdd,
Yn ddi boen i'n dda beunydd. Rhisiart Phylip.*

*Yn Ffrainc y mae gwîn yn ffraceth; yn Llundain,
Mae llawnder cynnaliactb;
Yn Holand 'menyn helaeth;
I' Nghymru, Llymrû a Llaeth†. Hugh Llwyd Cynvael.*

* Upon Bryn y Penmaen, close by Llanvibangel y Pennant, in the hundred of Ystum auer, formerly stood Castell Trêw Seri.

† The origin of this Englyn is too curious to pass over. Hugh Llwyd Cynvael was an excellent poet, and lived at Cynvael, in Ardudwy, Meirionethshire, about the year 1620. When a young man, he made a stone bench to put at his door; his sister-in-law, (or wife's sister) was the first that sat on it. Molly, said he, you have had the maidenhead of this bench, and you must pay me three kisses for it? The demand was satisfied. Some time after, his wife died, whereon he went to London; leaving his sister-in-law, now married, and her husband, in possession of the house. He entered into the army of Oliver Cromwell, wherein he had a commission; and was in the army of General Monk, at the restoration of K. Charles II. After having been from home a great many years, and grown old, he returned to his native country; and, going to his own house, in a fine summer's evening, he saw his sister-in-law, her husband, and children (all grown up), sitting on the stone-bench, eating slummary and milk (Wallace *Llymrû a Llaeth*); he asked them in English if they would lodge him that night? but none of them knew a word of English; they, however, conjecturing what he wanted, shewed him a bed, the bell in the house, and asked him to partake of their fare; which he did; and, being satisfied, he, in Welsh, recited the above Englyn. What, then you are a Welshman, my good friend? exclaimed his sister-in-law. Yes, said he, I am; it is many years since I had three kisses from the lady who first sat on this bench! This made him known, and all was joy. He then took out of his pocket a large purse filled with gold, and gave it to his sister-in-law; here, said he, take this, as a reward for your hospitality to the old English stranger, who is now more than fourscore years of age; he requires no more for it than a bed every night, and slummary and milk every day, whilst he lives.

1. Let us now praise famous men, and our fathers that begat us.
2. The Lord hath wrought great glory by them, through his great power from the beginning.
3. Such as did bear rule in their kingdoms, men renowned for their power, giving counsel by their understanding, and declaring prophecies.
4. Leaders of the people by their counsels, and by their knowledge of learning, meet for the people, wise and eloquent in their instructions.
5. Such as found out musical tunes, and recited verses in writing.
7. All these were honoured in their generations, and were the glory of their times. *Ecclesiasticus, Chap. XLIV.*

“ For thee my tuneful accents will I raise,
 “ And treat of arts disclos’d in ancient days;
 “ Once more unlock for thee the sacred spring.”

I HAVE selected some documents which tend farther to elucidate the occupation of the bards and musicians, their privileges and maxims; which are extracted from the old Welsh laws*, from the Ancient British Triades of the island of Britain, and from all the principal Triades.

* The Druids were supposed to be the first framers of Laws in Britain. The first written laws are said to be those of *Dyvnwal Moelmud*, king of Britain, about 440 years before Christ (called the Moelmutian laws). After that, the laws of *Martia*, queen of Britain (or the Mercian law), which were afterwards translated into Saxon by king Alfred. Then the laws of king *Howel*, about A. D. 920, which contain most of the former laws of Britain, and are translated by Dr. Wotton, and Moses Williams, and called *Cytreibieu Howel Dda, ac Eraill*; the laws of king Howel the good, and others; or, *Leges Wallicæ*. And from those laws many of these Triades are extracted. See also *Origines Juridicæ*, by Dugdale, p. 54. And *Silas Taylor, on Gavel-kind*.

Tri anhepgor Brenbin ynt:
Ei Offeiriad wrth vendigo ei wwyd a chanu offeren:
A'i Yngnad liys wrth ddoſbarth pethau pedius:
A'i Deulu wrth ei anghenau. *Leges Wallicæ, p. 310.*

Tri Anhepgor Gwrda, (alias) Breyr:
Ei Delyn, A'i Vryccan, A'i Dawlwrdd. *L. Wall p. 301.*

Tri meib rbydd o gaeth:
Ysgolhaig, Bardd, A Gôv. *L. Wallicæ, p. 364.*

Tair Celwyddyd ni ddyly mab Tacog ei dysgu heb gennad ei Arglwydd:
Ysgoleicdod, a Barddoniaeth, a Govaniaeth: Canys o dioddeu yr Arglwydd hŷd pan rodder corun i'r Ysgolhaig, neu yn i el y Gôv yn ei cwail, neu Vardd wrth ei gerdd, ni ellir eu cacthio gwedy hynny. *L. Wallicæ, p. 307.*

Tri wŷr Ilûl a Lledrith Ymys Prydain:
Menyw mab Teirgwaedd, Eiddilig Gôr, a Mâth mab Mathonwy. *Triodd Ymys Prydain 31.*

Tri prîw Ilûl Ymys Prydain:
Ilûd Mâth mab Mathonwy, a ddyfgodd i 'Wydion mab Dôn; a Ilûd Uthur Pendragon, a ddyfgodd i Venyw, mab Teirgwaedd; a'r trydydd, Ilûd Rhuddlwm Gawr, a ddyfgodd i Coll mab Collvrewi. *Triodd 32.*

The three things indispensable for the King:
 His Chaplain to say grace at meat, and to chant prayers:
 The Judge of the court to investigate dubious things:
 And his family ready to attend his necessities.

The three things indispensable for a Gentleman, or a Baron.
 His Harp, his Cloak, and his Chess-board.

Men became freemen of slaves when they were of the three following professions:
 A Scholar learned in the languages, a Bard, and a Smith.

The three Arts which the son of a Tenant ought not to follow, without the consent of his Lord.
 Literature, Bardism, and a Smith's trade: for if a Lord suffered it until the scholar was polled, or until the Bard composed a Song, or until the Smith entered a Smithy, they could not be deprived of their freedom afterwards.

The three men who were Magicians and Enchanters of the Isle of Britain:
 Menyw, the son of Teirgwaedd, Eiddilig Gôr, and Mâth, the son of Mathonwy.

The three chief Magicians of the Isle of Britain:
 The Magician of Mâth, the son of Mathonwy, who taught Gwydion, the son of Dôn; the Magician of Uthur Bendragon †, who taught Menyw, the son of Teirgwaedd; and the third was the Magician of Rhuddlwm Gawr ‡, who taught Coll, the son of Collvrewi §.

† This was Myrddin Emrys. ‡ Gwythelin Gôr, A. D. 460. In some manuscripts he is called *Bleddyn Cloyth* (Bleddyn the magician); *Leland* says, his great knowledge of natural philosophy got him that name among the vulgar. He built *Caer-Badon*, or Bath, and is said to be the founder of the hot-baths. *Stow* says, *Bleddyd*, or *Bladud*, erected an university at *Stanford*, which continued till *St. Austin's* time; and that he was the first who taught necromancy in Britain.—*Brut y Breinoekel*, by *Tyffilio*; and *Lewis's Ancient History of Britain*, p. 34. *Camden* calls him *Bleddyn Ddaeth*, or *Bleddyn* the sooth-sayer; and says, *Pliny* assures us, that this art magic was in such wonderful esteem among the Britons, that even the *Parſians* learned to have hence derived it. *Pliny, Lib. III. cap. 1.*

Tri Prŵ Lledrithiauw Ynys Prydain :
Coll, mab Collvrewi; Menyw, mab Teirgwaedd; a Drych,
mab Cibddar. *Triodd 33.*

Y Tri Sanŷtaidd llinys Ynys Brydain :
Llinys o Joseph o Arimathea;
A Llinys Cunedda Wledig;
A Llinys Brychan Brycheiniawg. *Triodd 42.*

*Drewy I ogyr bu dair gwelygordd,
O Saint Cymru'n neuu'r Nordd,
Ac ym Mon ac uwch Corwy,
O ryw y tair e road idwy. L. G.*

**Tri Tblws Cenedl, ni ddylir eu rhannu eithr berwydd eu
ffrwythau: Melin, Cored, a Pherllan §.**
(Ar rbai hynny ni ddylir eu rhannu na' i cychwynnu,
namyn rhannu eu ffrwythau i'r neb a'i dylu.) *Sev achos
y gelwir yn dri Tblws Cenedl, wrth allod o barwb o'r
genedl vdd yngbyd am danynt.*

§ Gwerth cyvraith y sydd ar bob awallen o'r berllan.
Leges Wallieae, p. 416.

**Tri Aniwaill y sydd cymmaint gwerth eu Troed a'i
benaidd :**
March, Hebog, a Milgi. *L. Wallieae, p. 302.*

Tri Arw cyvreithiol :
Cleddyv, a Gwayw, a Bwa d deuddeg facth. *L. Wall.*

Tair Gwledd anrhydeddus Ynys Prydain :
Gwledd Caswallon yn ôl gyrru Iwlcassar o'r Ynys hon;
Gwledd Emrys Wledig, ar ol Gorebwygu y Saeson;
A Gwledd Arthur Vrenin, Yngbaer-Lleon ar Wysg.
Triodd.

¶ Caswallon, or Cassibelan, in a pitched battle gave Caesar a complete overthrow, in which Caesar made a speedy retreat, and embarked in his scattered fleet about midnight for the Continent, leaving all his baggage behind him. *Lucan* says, "Territa quæsitæ ostendit terga Britannis;" i. e. He fought the Britons out, and then he fled. And *Propertius* says, "Te manet invictus Romano parte Britannus;" i. e. By Roman force unconquered yet. See an account of the Banquet in page 6, note 5.—*Harleian Library N^o 6067, pp. 7, 8, and 22.* *Drych y Prŵ Orfordd.* *Dio Cassius, cit a C. p. xliii.* And *Sammes Britannia, p. 193.*

Julius Caesar was very fond of jewels, and all sorts of curious toys, which he frequently gave to his favourite ladies. Pearls were then the great mode, and there was a fishery of them in Britain; partly on which account he was said to have visited this island. He made a present of one of them to his beloved *Servilia*, valued at no less than £.50,000. *Blackwell's Memoirs of the Court of Augustus, Vol. III. p. 270.*

* Emrys Wledig, or Aurelius Ambrosius, a warlike monarch over all Britain, about A. D. 487. After his conquest of Hengist, and other Saxon chiefs, he summoned all the nobility and clergy of Britain to Mount-Ambri, in Wiltshire, to celebrate a grand feast of Pentecost, the solemnity whereof he continued the three following days. *Gildas C. 26.* *Tyffilio's Hist. of British Kings, B. 8. C. 12.* *Bede, L. 1. c. 16.* And *Lewis's Hist. of Brit. p. 169.*

†† Arthur, son of Uthur Pendragon, after he overcame the Saxons in 12 battles, was made chief sovereign over all Britain and Ireland. He took Norway, and placed *Lot* on the throne; he then set sail for Gaul, to assist his nephew *Howel* against *Frollô*, whom he slew in single combat, and after that took the city of Paris. When Arthur returned to Britain, he instituted *The order of Knights of the Round Table*; and further, to celebrate his victories, he gave a magnificent Pentecost feast to all the nobles of Britain, and those of other countries where he had conquered; which was held at *Caer Leon*, on the river *Usk*, in *Monmouthshire*, about the year 530. See more in page 37. *Brut y Breninodd.* *Euderic's History of Wales, p. 195.* *Lewis's History of Brit. p. 186.* And *Munby's Chronicle.*

Tair prŵ Iŷs Arthur :
Caer-lleon ar Wysg, y Nghymru;
Celliwig, yn Nyvnaint, neu y Nghernyw;
A Pheurbryn Rhionedd, yn y Gogledd. *Triodd 57.*

Tri Dyn a gyvannedda Iŷs :
Bardd Cdw, Bardd Tant, a Bardd Crwth.

The three chief Enchanters of the Isle of Britain:
Coll, the son of Collvrewi; Menyw, son of
Teirgwaedd; and Drych, the successor of Cibddar.

The three Holy Lineages of the Isle of Britain:
The Lineage of Joseph of Arimathea *;
The Lineage of Cunedda Wledig †;
And the Lineage of Brychan Brycheiniawg ††.

* Arrived in Britain, A. D. 63.

† Reigned about A. D. 350.

†† Reigned about A. D. 440.

The three Family Beauties:
A Mill, a Wear, and an Orchard ||.
(These things ought not to be separated nor removed, because their produce is to be divided amongst those who have an interest in them) The reason they are called the three Family Beauties, is, because all of the tribe can participate in them.

|| There is a lawful price on every apple-tree in an orchard.

There are three Animals whose foot is as valuable as their body:
A Horse, a Hawk, and a Greyhound.

The three lawful Weapons:
A Sword, a Spear, and a Bow with twelve arrows.

The three honourable Feasts of the Isle of Britain:
The Banquet given by King Caswallon, after repelling Julius Caesar from Britain ¶;
The Feast of Aurelius Ambrosius, after he had conquered the Saxons ***;
And the Feast of King Arthur, after his conquests ††.

The three chief palaces of King Arthur:
Caerlleon, on the river *Usk*, in *Wales*;
Celliwig, in *Devonshire*, (or *Cornwal*);
And *Penrhyn Rhionedd*, in the *North*.

There are three privileged persons who frequent palaces:
The Ensign Bard, the Bard of the String, or Harp,
and the Bard of the Crwth.

Tair Cerdd raddol y sydd :
Prydydd, Telynwr, a Chrythor.
Tair unben gerdd y sydd :
Prydu, Canu Telyn, a dywedyd Cyvarwyddyd.

Tri chyffredin bŷd :
Gwraig, a Cblawr-tawlbwrdd, a Thelyn.

Tri Chôw Beirdd Ynys Prydain :
Côw Clyw, côw Cân, a chôw Coelbren.

Dêg tri Arbennig :
Dêg prenau Paradwys ;
Dêg tant Telyn Davydd Brophwyd ;
A Dêg gair Deddv.

Tri pheth gweddus i ŵr eu bôd yn ei Dŷ :
Ei Wraig yn ddizwair ;
Ei Glustog yn ei gadair ;
Ai Delyn yn gywair.

Tri pheth y sydd ddawnus i Ddŷn :
Meddwl yn dda, a dywedyd yn dda, a gwneuthur yn dda.

Tri pheth a ddylai dŷn ystyried :
O bá lé y daeth ; yn mbá le y mae ; ac i bá le yr á.

Tair bendith ni adant ddŷn merwn newyn a noethni :
Bendith ei Beriglor ; Bendith Cerddor o llin Cerdd ;
a Bendith ei Arglwydd priodawr.

Tri pheth y ddylai pawb ddiolch am dano :
Gwahodd, Rhybydd, ac Annerch.

Tri chás-beth Doethion Rhuwain :
Milgi hwyr ; a Bardd annigriv ; a Gwraig bagr ddrwóg.

Tri Chadarn Bŷd :
Arglwydd, a Drúd, a Diddym.

Tair Sail Doethineb :
ŷeuentid i ddysgu ; Côt i gadw'r addysg ; a Synhwyroedd
i ddatgan y dŷsg.

Tri phriv anhepgor Awen :
Llygad yn gweled anian ; Calon yn teimlarw anian ; a
glewder à vaidd gydvyned ag anian.

Tair dyledswydd Bardd :
Iawn ganu, iawn ddysgu, ac iawn varnu.

Tair rhagorgamp ar Gerddawr :
Cyularw ddynodiant ar bôb petb ; cyulwyr vanegiant ;
a chyulwys ganiadaeth.

Tri dyledogrwydd Cerddawr :
Grymusfer atbrylith ; cyularwnder dŷsg ; a glendid ei
gampau.

There are three Graduated Songsters, or Musicians:
 A Poet, a Harpist, and a Crwthist.

There are three Primaries of Song:
 To compose Verses, to perform on the Harp, and
 to recite i history.

The three universalities of the world:
 A Wife, a Chefs-board, and a Harp.

The three Memorials of the Bards of the Island
 of Britain.

Memorials of Tradition, memorials of Song, and
 memorials of Letters.

The three primary Triads of Tens:
 The Ten Trees of Paradise, (or Eden);
 The Ten Strings of David's Harp;
 And the Ten Commandments.

Three things proper for a man to have in his house:
 A virtuous Wife;
 His cushion in his Chair;
 And his Harp in Tune.

Three things commendable in a man:
 To think well, to speak well, and to act well.

Three things a man ought to consider:
 Whence he came; where he is; and where he
 is to go.

Three things that will secure a man from hunger
 and nakedness:
 The blessing of his Pastor; the blessing of a Bard, a
 true descendant of Song; and the blessing of his
 Lord proprietor.

Three things for which every one ought to be
 thankful.
 Invitation, Warning, and Compliment.

The three hateful things of the wise men of Rome:
 A slow Greyhound; a Bard without pleasantry; and
 an ugly wicked Wife.

The three Mighties of the world:
 A Lord, a valiant Hero, and a Nonentity, (or Vacuum).

The three foundations of wisdom:
 Youth to learn; Memory to retain instruction; and
 Abilities to illustrate it.

The three primary requisites of Genius:
 An Eye that can see Nature; a Heart that can feel
 Nature; and Boldness that dares follow it*.

The three duties of a Bard:
 Just composition, just knowledge, and just criticism.

The three honours of a Musician:
 Strength of imagination; profundity of learning;
 and purity of morals.

The three excellences of a Minstrel:
 Profound discrimination of all things; complete il-
 lustration; and luminous composition.

* Poetic Triads, in a Dissertation on Bardism, p. lxxv. of the Preface, to the *Heroic Elegies of Llywarch Hân*, by Mr. W. Owen.

Tri diben Cerdd :

*Gwelldu'r deall; gwelldu'r galon;
a diddanu'r meddwl.*

Tri pheth a bair cassdu Cerddawr :

Cybyddiaeth, Dyvrllydrwydd, a goganu dynnion dd.

Y pethau byn à ddyly Cerddor eu gochel :

Llynnu, Puteinia, a Chlerwriaeth.

Tri ambeggor gŵr-wrth-gerdd :

Lldw, a Throed, a Chlust.

Tair dwysogaeth Serchog :

Digrivwch, Haclioni, a Syberwyd.

Tair ymlidiad Serch :

Cowydd, Englyn, a Llatai.

Tri llavarwch Serchog :

Ilvddydd; Cóg; a Llatai.

Tri chyvodiad ferch :

Annerch, Caru, a Chusan.

Tri o wŷr y cyngan ferch arnynt :

*Gŵr digriv diwladaidd; Gŵr hael dewr;
a Gŵr bonheddig tég.*

Tri Bardd Caw y fydd :

Prŷv-vardd; Pof-vardd; ac Arwydd-vardd.

* The primitive Bard, and heraldic Bard are extinct; the harp Bard, and Poetic Bard are those that remain.

Tri rhyw gerddor y fydd :

Clerwr; Teulŵr; a Pbrydydd.

Tri pheth à berthyn ar Clerwr :

Goganu; Gwartbruddio; ac Ymbil.

Tri pheth à berthyn ar Deuluwr :

Haclioni; Digrivwch; a Derbyn dá beb ymbil.

Tri pheth à berthyn ar brydydd :

*Clôdvori, Digrivbau, a Gwrtbwynebu gogangerdd
y Clerwr.*

Tair prŷv vesur prydyddiaeth: sev,

Englyn; Cowydd; ac Awdyl.

Tair Enaid Cerdd Davawd fydd :

Synwyr; Mesur; a Chyngbânedd.

Tri pheth à berthyn ar vesuro :

*Ymddangos yn eglur; Cudw rheol Athrawon;
a bôd yn warrant i'r Disgyblion.*

Tri braint y fydd i bennill o Gowydd :

*Penceirddiaidd; Ddysgyblaidd; ac iselrdd, neu
dinceirddiaidd.*

Tri pheth fydd gymbwys i gynghorwr :

Celwyddyd; Dwyn ewyllys da; a Rhyddid ymadredd.

The three intentions of Song :

To improve the Understanding; to correct the Heart;
and to soothe the Mind.

Three things that will cause a Musician to be hated :
Covetousness, Sottishness, and Slandering good men.

These things a Musician ought to refrain from :
Drinking, Fornication, and Strolling.

The three indispensibles for an instrumental Musician :
A Hand, a Foot, and an Ear.

The three conductors to Love :
Mirth, Liberality, and Elegance.

The three procurers of Love :
A Poem, a Song, and a Confidant.

The Lover's three incitements to Eloquence :
A Summer's day; the Cuckoo's note; and a Mes-
senger with Love-gifts.

The three excitors to Love :
A Present, a Courtship, and a Kiss.

The three persons who shall prosper in Love :
A man that is merry, without ill manners; a Gallant
liberal man; and a Handsome man, of noble birth.

There are three ensign Bards, or Bards of the
bandage :

The primitive, or chief Bard; the lyric or modern
Bard; and the heraldic Bard *.

There are three sorts of Songsters :

The provincial, circuit, or itinerant Songster; the
family Songster; and the historic Poet.

Three things belong to the circuit Songster :
To lampoon; to put one to the blush; and to intreat.

Three things appertaining to a family Songster :
To promote Liberality; Pleasantry and Wit; and to
receive Gifts becomingly.

Three things requisite for a Poet :
To celebrate, to delight, and to oppose the satire of
the itinerant rhapsodists.

The three principal kinds of Welsh Metres :
Unirhythm or close Metre; Parallel Metre; and the
Ode, or Lyric. *See page 30.*

The three Essences of vocal Song :
Sense; Metre; and Consonancy, or Alliteration.

Three things belonging to Composition :
Clearness of style; adherence to the rules of the
Doctors of the Art; and to be a true standard for the
Disciples.

There are three Gradations in poetical Compositions :
That of the head Bard, or Master; that of the
Disciple; and that of the lowest order, or Poetaster.

Three things proper for a Counsellor :
Learning; bearing good will; and fluency of speech.

Llymma

*Llymma ddewis betbau Gŵr: nid amgen,
Nai Vrenin yn gyviawn, a'i Arglwydd yn hael;
A'i Varch yn vawr, a'i Vilgi yn vuan,
A'i Hebog yn chwannog; a'i Dŵr yn dirion,
A'i Tchain yn gryvion, a'i ddevaid yn rbywiog,
A'i Vôch yn hirion: a'i Vwyd yn iachus,
A'i Ddioid yn vain, a'i Dán yn oleu,
A'i Ddillad yn glŷdion, a'i Dŷ yn ddiddos,
A'i Wely yn esmwyth, a'i Wraig yn ddiwair;
A'i Vorwyn yn lanwaith, a'i Wds yn ddiwyd,
A'i Vâb yn gywir, a'i Gâr yn garedig,
A'i Gymmydog yn ddiidwyll; a'i Velin yn agos,
A'i Eglwys ymbell; a'i Dád ysprydawl yn gall,
A'i Dduw yn Drugarog.*

These are the choice things of man:
His King just, his Lord generous;
His Horse vigorous, his Greyhound swift,
His Hawk full of desire; his Land fertile,
His Oxen strong, his Sheep of a good breed,
His Swine long: his Victuals healthy,
His Drink pure, his Fire bright,
His Clothes comfortable, his House dry,
His Bed easy, his Wife chaste;
His Maid notable, his Servant industrious,
His Son orderly, his Kinsman affectionate,
His Neighbour without deception; his Mill near,
His Church far off; his spiritual Father wise,
And his God merciful.——

*Saith Gamp à ddylai vôd ar ŵr:
Bôd yn Athraw yn ei Dŷ;
Bôd yn Oen yn ei Ystafell;
Bôd yn Vardd ar ei Vwrdd;
Bôd yn Ddâ yn ei Eglwys;
Bôd yn Ddoeth yn ei ddadl;
Bôd yn Llêw yn y drîn;
Bôd yn Varch yn ei wely.*

The Seven Excellences which a man ought to possess:
To be an Instructor in his House;
To be a Lamb in his Chamber;
To be a Bard at his Table;
To be Devout in his Church;
To be Wise in Debate;
To be a Lion in Battle;
And Vigorous in his Bed.——

*Y Saith brŵ Addysg; neu, Saith Vreiniol Gelwyddydan:
Geiriaduriaeth, neu Llythyreg.
Areithyddiaeth, neu Arawduriaeth.
Darbwylleg, neu Ddadlyddiaeth.
Cerddoriaeth.
Rhyvyddiaeth.
Meidroriaeth, neu Daear-vesuriaeth.
Séryddiaeth.*

The Seven Liberal Sciences.
Grammar.
Rhetoric.
Logic.
Music.
Arithmetic.
Geometry.
Astronomy.——

O F T H E P O E T S.

ACCORDING to the Welsh, the Metrical Bards were divided into three Classes; and the Subjects they treated of were as follows.

The *Clérŵr*, or Circuit Vocal Songster*; and his Profession comprehended the following particulars:

<p>{ To Satirize; To Ridicule, or Taunt; To Mimick, or Take off; To Sue for, or Intreat; To Lampoon; To Reproach.</p>	<p>“ Two <i>Clérŵyr</i> usually stood before the company, one to give in rhyme at the other's Extempore, to excite mirth and laughter with their witty quibbles.”</p>
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* This satirical poet generally touched upon, and corrected, in sharp and invective verse, the vices of men, and of the times; which is called *Ymfennu*, *Dychan*, or *Gogannu*; i. e. Lampooning, and Censure. It is not only written, but is composed extempore, with wonderful quickness, both of memory and genius, by the gymnastic, or controversial poets of this kind. This is also called, by the common people, *Canu Serthedd*, a *Brynti*, a *Mafwedd*; to ridicule reciprocally, to sing colloquially, to mock, and to disgrace; vulgarly termed, to sing levities, or obscenities.

The *Teuluwr*, Family Songster, or Bard of Domestic Eloquence §; whose profession required the following branches: To dwell with, and to solace, his patron; that is, to divert and enliven the time by mirth and pleasantry. To infuse liberality, to receive guests, and to solicit, in a polite becoming manner.

§ The province of the Domestic Bard is wit; he expresses, in most facetious verse, those things in particular which excite laughter and delight beyond expectation, by some happy double *entendre*. It is commonly called *Canu Digriw-gerdd*, a *'Thefllynniaw trwy cirieu amnwy*, ac *ynddyvalu yn ddigriw gwera tra gwera*; that is, to compose songs of mirth, to pun with equivocal words, and to characterise in dialogues. The poets of this class composed as well extempore, as in writing. They also sang love songs, or Amatory verses, in every kind of metre, with delicacy and elegance, without giving offence; such as honest arguments, tales of lovers, and married folks; and are called *Canu Gerdd o gariad, neu Gorrdderch-gerdd*; that is, to sing courteously, to sing of love, or to woo.

Prydydd, a *Bardd*; or a Poet, and Bard †; whose occupation was versifying, &c. to which appertained the following branches; viz.

To Teach aright :
 To Sing aright :
 And to Judge properly of things.
 His three Excellences were; { To Satirize without ribaldry :
 { To Commend a married woman without obscenity :
 { And to Address a Clergyman suitable to his calling.
 He was to commend a pleasant disposition of mind; to praise Liberality; and to celebrate the Science of Music, and the Art of Poetry.
 To delight his hearers; to oppose the bitter invective of the *Clerwyr*; and to avoid satirizing any other person. To be obedient, liberal, chaste, and to make himself perfectly beloved.
 He was to avoid steadily the seven deadly sins; which are, Extortion, Theft, Pride, Fornication, Gluttony, Indolence, and Envy; because, these things destroy the Genius, Memory, and Imagination, of the Poet.

Metaphysical, and that, either, { † *Prophetic*, consisting of verses that foretel events, or soothsaying; and by those who, conceiving in their minds divine impulses, think they foresee things that will happen, called *Prophwyddoliaeth*, or *Durogan*. Such are the compositions of those whom we call *Myrddin Wyllt*, *Myrddin Emrys*, *Taliesin*, chief of the Bards; *Rhobin Ddu*, of *Anglesey*; *Rhys*, the Bard, &c.
 { *Theology* was also recited in every sort of verse, whatever relates to God, and the knowledge of things divine. This is termed *Canu o Dduw a'i Saint*, ac o *Dilaioni*, ac *yn erbyn pechawd*; to sing of God and his saints, in praise of good, and detestation of evil; as are the Poems of *John Cent*, *Cynddelw*, *Teilo*, *Taliesin*, &c.
 { *History* was recited in all kinds of verse; and comprized the actions, together with the praise, or censure, of noble persons. These poets are vulgarly called *Pos weirdd*.
 { *Heraldic*, which describes the pedigrees and genealogies of noblemen and gentlemen, together with the arms and bearings upon their dresses and standards; what different actions they have themselves performed, and the quarterings received from others; that the rewards of their merits, after the custom of the ancients, which were heaped upon them as ornaments of praise and glory, or on account of their own valour, or that of their ancestors, may be known and ascribed to their respective owners. The poets that record this subject, and bestow these rewards, are called *Arwydd-weirdd*, or *Heraldic Bards*; who should be well skilled in the genealogies of kings, and in the histories of the three primitive Bards of the island of Britain.
 { *Elegiac*, mournful, or Songs of Lamentation or Sorrow, in which the Welsh, at their funerals, lament the loss of the deceased. This is commonly called *Gerdd Marwnad*, and *Cynwydd*, neu *Awoll Marwnad*, neu *Alar-gerdd*. *Epitaphical*, is also placed on the monuments of the dead, to commemorate, or as an encomium on them; and that is called *Bedd-gerdd*, or *epitaph*.
 { *Ethic*, and *Gnomologic*, in which not a few moral precepts, or laws, are written by the Bards, in rhyming verses.
 { *Mathematical*, in which many things relating to Geometry, Music, Arithmetic, Astronomy, and Astrology, are celebrated by the Welsh Poets and Bards.
 { *Physiological*, in which discourses are made of nature, in Welsh poetry: not a few of our countrymen have handled these matters in their native tongue, which are commonly called *Gerdd anionawd*.
 { *Georgical*, in which many of our poets have treated of fishing, hunting, agriculture, together with the times and seasons of country matters; and of Mechanical employments.

Neither have there been wanting among the Welsh, ancient poets in the comic, tragic, buffoon, and medical, line; many of whose works are still preserved by our countrymen in ancient manuscripts. They have also written innumerable works of Welsh poetry not to be despised, many of which still remain among us.

By these things, it appears, that there were three branches of Vocal Song, which are, { *Clerwriaeth*, the calling of an Itinerant Musician.
 { *Teuluwriaeth*, the calling of a Family Musician, or Bard of Domestic manners.
 { *Prydyddiaeth*, the calling of a Poetical Rhapsodist.

The three Edifying Songsters were, { *Prydydd*, a Poet;
 { *Bardd*, a Bard;
 { *Hanesydd*, an Historian.

Three things are the effects of an edifying song: it cherishes the mind; increases the memory and affection; and suppresses evil thoughts.

There were three frivolous Songsters, *Pseudo Bards*, or Minstrels: { *Clerwr*, the low Itinerant Minstrel:
 { *Bardd y Blawd*, the Meal Minstrel:
 { *Hádawl*, the Juggler, or performer of Legerdemain.

And the consequence of these trifling Songsters or Minstrels were; their songs, being vulgar, and defective of sense, tended to corrupt morals and increase sin.———Translated from *Dr. J. D. Rhys's Welsh and Latin Grammar*.

The Various Degrees of Bards and Musicians * :

There are eight orders of Musicians: viz.	The four Graduated orders of Bards: viz.	<p><i>Prydydd, neu Bardd Caw, a bwnw o dri rhyw; feu, Telynawr; Crythawr; Datceiniad:</i></p> <p>That is, The Poet, or Invested Bard; of which there were 3 kinds: viz. the Harpist; the Crwthist; and the Singer.</p>	<p><i>Priv-vardd</i>; the Primitive, Inventive, or Chief Bard: <i>Pos-vardd</i>; the Diplomatic, or Modern Bard: <i>Arwydd-vardd</i>; the Ensign, or Heraldic Bard. Whoever would be a Heraldic Bard, should be well versed in the Histories and Genealogies of Kings and Princes; and entirely acquainted with the excellences of our three Primary Bards; such as, <i>Myrddyn Emrys, Myrddyn ab Morvryn, and Taliesin Pen Beirdd</i>; and in the science of Heraldic Bardism, or perfect skill with respect to the ensigns, arms, families, and noble deeds, of the princes, and nobility of Wales.</p>
		The four Inferior orders, Non-Graduates, or Minstrels: viz.	<p>The Piper; The Juggler; The Crowder that plays on the three-stringed Crowd; And the Tabourer.—</p> <p>And the Fee of each of these four Minstrels was a penny, and they were to perform standing.</p>

* *Cambrobrytannicæ Cymraecæve Linguae Institutiones*, by Dr. John Davydd Rhys, pp. 146, 147, and 303.

† *Michael Drayton*, in Song the IVth of his *Poly-olbion*, elegantly and faithfully records the various personages concerned in the *Eisteddvod*, or Congress of the Bards, where they contended for the prize:

'Mongst whom, some *Bards* there were, that in their sacred rage,
Recorded the Descents and Acts of every age.
Some with their nimbler Joints that Struck the warbling String;
In fingering some unskill'd, but only us'd to Sing
Unto the other's Harp; of which you both might find
Great plenty, and of both excelling in their kind,
That at the '*Steddva* oft obtain'd a Victor's Praise;
Had won the *Silver Harp*, and worn *Apollo's Bays*:
Whose verses they deduc'd from those first golden times,
Of sundry sorts of Feet, and sundry suits of Rhimes.
In *Englyn's* some there were, that on their Subject strain;
Some makers that again affect the Loftier Vein,
Rehearse their high conceits in *Corwydd's*; other-some
In *Awdel's* theirs express, as matter haps to come;
So Varying still their Moods, observing yet in all,
Their Quantities, their Rests, their Cesures metrical:
For, to that Sacred Skill they most themselves apply;
Addicted, from their Births, so much to *Poesy*,
That, in the Mountains, those, who scarce have seen a Book,
Most skilfully will make, as though from Art they took.

From the *Druids, Bards, and Ovyddion*, the above various Orders originated; which again were corrupted, particularly among the English, and branched into a variety of other professions; such as Minstrels; Jesters, or Fools; Magicians, Conjurers, Fortune-tellers, and Witches.—

The following were the Fees, or Donations appointed by the *Statute of Prince Gruffydd ab Conan*, about A. D. 1100, to be given to all the Bards and Musicians, according to their different degrees, by all his Subjects and Vassals who possessed an estate by inheritance of Five-pounds a year and upwards. In another MS. I find it was regulated, that only One should go to a person whose domain was Ten-pounds a year, and Two to a Yeoman who had Twenty pounds a year; and, according to that proportion, to a person of a higher rank.

	Fees at each of the three great Festivals; viz. Christmas, Easter, and Whitsuntide.	Fees at Royal Weddings.	Fees at common Weddings, Wakes, and <i>Cylob Clera</i> , or <i>Clera</i> Circuits, once in three years.	Fee for a Pedigree of a Bride and Bridegroom, at their Wedding.	Fees for a Poem.
<i>Pencerdd, neu Vardd</i> ; Head Bard, Chief Bard, or Presiding Bard of the district:	XL pence, and some gift extraordinary.	XL pence; and if appointed <i>Cyff Clér</i> his fee was doubled.	XXIV pence.	—————	LXXXI pence, and if a Teacher, he was to have a garment, a weapon, a medal, or any other extra gift.
<i>Disgybl Pencerddiaidd</i> ; Primary Student, or a Candidate for the degree of a <i>Pencerdd</i> :	XL pence.	XL pence.	XII pence, his <i>Clera</i> fee.	—————	LXXXI pence.
<i>Disgybl Disgybliaidd</i> ; Secondary Student, or a Disciple disciplined:	XXIV pence; another MS. says 26 pence.	XXIV pence, or XXVI.	VIII pence.	—————	XL pence for his <i>Cowydd</i> .
<i>Disgybl ysbás Graddol</i> ; Probationary Student, or the lowest class of Graduates:	XII pence.	XII pence.	VI pence.	—————	—————
<i>Disgybl ysbás heb Rádd</i> , or Under-Graduates:	VI pence.	VI pence.	No fixed salary, but the good will of the donor. ———	—————	—————
<i>Taulunor</i> ; Family Bard, and Genealogist:	—————	—————	If he went with other Bards upon a musical peregrination, he was entitled to a double fee; according to <i>Howel's Laws</i> .	II pence; but, if he knew the pedigree of only one of them, a penny, and the bounty of the guests.	—————
<i>Cyff Clér</i> ; the butt, or object of ridicule, being always chosen out of the most witty and satirical Chief Bard:	—————	LXXX pence, and the best doublet but one, of the Bridegroom. ———			

Y Clérwyr, the Provincial, or Itinerant Bards, were to have a Penny* for every plough; that is, for every day's tilling that a layman did on his farm: and, where money could not be had, they were to recover by distress of goods.

Here follows a part of the *Statute of Prince Gruffydd ab Conan* †, by the consent of the sovereign of the kingdom, with full licence, namely, that there should be privileges for the profession of Vocal Song, and for Instrumental Music of the Harp, and of the *Crwth*, to enjoy *Five free acres*, which are called *Pump erw rydd Beirdd a Chantorion*. By *erw*, here is not meant an acre of land, &c. but the appropriated time wherein the Bards were to go about their *Clera*, or Musical Circuit, and is called *erw-rydd*, because they were at liberty of so doing within the limited time: viz. 1st, *erw-rydd*, from Christmas-day to the Purification of the Virgin Mary; 2d, from Easter-day to Ascension-day; 3d, from Whitsunday to *Sál y Creiriau*, or the Sunday of Relicks; 4th, when a gentleman built a mansion-house, he was to give fees to all the Bards within his province, according to their degrees; but this building-fee was afterwards annihilated by consent of the gentry; and another, at their annual Wake, constituted in its place; 5th, at Weddings, or the gift of a Virgin; and, if she married a second time, then the musicians received no fee.

And of the three sciences above-mentioned, namely, Vocal Song, Harp Music, and *Crwth* Music, there are three degrees in each; that is to say, Graduated, or highest order; the Discipline; and the lowest, or Vagabond Minstrelsy. ———

* It will be necessary to observe, that the comparative value of a penny, in the year 1100, was equivalent to 9 pence or 10 pence now.

† It was incumbent on every teacher to have a copy of this regulation, containing the Laws of the Bards, to shew to his disciples, when they came to receive his instruction in Lent, &c. Prince *Gruffydd ab Conan*, the law giver and reformer of the abuses of the Bards, died A. D. 1137, (according to *Caradoc of Llancarvan's History of Wales*;) after he had reigned above fifty years.—The above extracts of the *Statute of Prince Gruffydd ab Conan* are translated from a parchment roll in the Ashmolean Museum, Oxford; from a manuscript in my collection; and

from *Cambrobrytannicæ Cymraecæ Linguae Institutiones*, a very rare book, written by Dr. *John Davydd Rhys*, of *Llanvaethlu*, in *Anglesey*, printed in 1592, and page 295. He took his Doctor's degree at *Sienna*, but was educated at Oxford. He returned to his own country, where he practised with great success. At the request of Sir *Edward Stradling*, of *St. Donat's*, he composed this book. He tells us, he wrote the first part at Mr. *Morgan Meredydd's*, in *Radnorshire*; the rest at a place of his own in *Brecknockshire*, as he says, at the age of seventy, and under the shade of a hawthorn grove. *Vide* his Preface, and *Pennant's Tour in Wales*.

The following curious and concise memorandums of several of the Bards, and of what they have written, were transcribed from a manuscript at Mr. *Evan Bowen* of *Pen yr Allt*, in the parish of *Llanidloes*, Montgomeryshire, and now first translated into English. The original appears to have been written by the celebrated Herald Bard, *Rhys Cain*, about A. D. 1570.

Richard Brocleton, one of the council for the Marches of Wales, wrote the History of all Britain; searching the records in the Tower of London for what was lost amongst the Bards.

George Owen Harry, Lord of *Kemeys*, in *Pembrokeshire*, (query, *Kemeys*, in *Montgomeryshire*,) wrote a History of Britain.

John Lewis, esq. barrister at law, wrote the History of Great Britain, from the first inhabitants thereof, till the death of *Cadwalader*; and of the kings of Scotland to *Eugeneu*, or *Owen*, &c. which work was printed in a folio volume in A. D. 1729.

Ieuan Llwyd, ab *Davydd*, ab *Sion*, esq. wrote of all Britain.

Thomas Jones, of *Tregaron*, wrote of Great Britain.

John Mill, of *Trê'r Delyn*, gent. wrote the History of all Britain.

Thomas ab Llywelyn, ab *Ithel*, of *Bôd-Vary*, wrote the History of all Britain.

John, ab *William*, ab *John*, gent. of the same county, wrote the History of Britain

Of the county of *Glamorgan*:

Sir Edward Mansel, knight, wrote the History of the Island of Britain, and other countries.

Sir Edward Stradling, knight, wrote the History of Great Britain, &c. about 1560; and I received from him much information.

Rhys Amheuryg, of *Cottrel*, gent. wrote concerning all Britain; his book is one of the fairest and most intelligent works in Wales; and he communicated much to me.

Anthony Powel, of *Tir Iarll*, gent. wrote of all Britain, and other places; he was a learned Poet, and a Chief Bard.

Hywel Swardwal, Master of Arts, and chief of Song, wrote the History of the Three Principalities of Wales, from Adam, to the first king, in a fair Latin volume; and from Adam to the time of king *Edward the I.*; also, he wrote a Welsh Chronicle, which is now with *Owain Gwynedd*, Chief Bard, and a teacher of his science.

Lewis Morganwg, Chief Bard, wrote the History of the Three Provinces of Wales, in a liberal manner. And *Meyryg Davydd*, and *Davydd Benwyn*, Bards, of *Glamorgan*, had his books, which were valuable and well written.

Howel Davydd ab Ieuan ab Rhys, M. A. a Poet, and chief Bard, wrote the History of all Britain, in Latin; and of the Three Principalities of Wales, in Welsh; and his books were well written, and valuable.

Ieuan ab Hywel Swardwal, A. M. wrote a fair book, in Welsh, of the Three Principalities of Wales, from the time of *Cadwalader* to that of king *Henry the VI.*; and he was a Primitive Bard of transcendent merit.

Iolo Gôch, A. M. and Chief Bard of North Wales, wrote of the Three Principalities of Wales. He was one of the most celebrated Bards, of the Primitive Order, that ever was known.

Gutyn Owen, Chief Bard, of *Maelawr*, wrote an account of the Three Principalities; and those were very perfect, and the books fairly written.

Ieuan Brechva, of *Deheubarth*, in South Wales, wrote a well-authenticated History of the Three Provinces; and his books I have seen with *Hugh ab Davydd*, of *Kidwelly*, gent. and I received in them, from that gentleman, a great deal of valuable information. May God bless him!

Davydd ab Edmund, who won the Bardic Chair of South Wales, in a Royal Congress of Bards, he (was of *Hanner*,) wrote an account of the Three Principalities, as appears by his books.

Gutto'r Glyn, Chief Bard, and one of the Bards of *William Herbert*, earl of *Pembroke*, wrote liberally of the Three Principalities; which was well approved.

Davydd, ab *Howel*, ab *Howel ab Evan Vychan*, Chief Bard, wrote of the Three Principalities; and his books are fair and valuable. (Probably this was *Prydydd Brycheiniog*, who flourished about 1440.)

Hywel ab Sir Matha, wrote a History of all Britain, and his books are to be seen with me; they are fair, valuable, and intelligent.

Gruffydd Hiraethog, chief Bard, and deputy Herald at Arms; for all Wales under *Garter*; wrote a History of all Britain, and other countries. And amongst his disciples were, *Simwnt Vychan*, chief Bard; *William Llyn*, chief Bard; *William Cynwal*, chief Bard; and *John Philip*, chief Bard, have his books, which are fair, and valuable.

John Brwynog, chief Bard, of the Isle of *Anglesey*, wrote the History of the Three Principalities; and his books are fair and perfect.

John Wyn, ab *Griffri*, of *Montgomeryshire*, gent. wrote the History of all Wales; and his books are, as far as they go, good authorities to all Wales; I have some of them that may be seen.

Robin Jachwr, or the Genealogist, of North Wales, about A. D. 1610, wrote of the Three Principalities of Wales; and he was a good recitative Poet, good vocal Songster, and well versed in Ancient Poetry.

Morys ab Dacyn, ab *Rhys Trevor*, of *Bettws*, in *Cydwain*, gent. wrote a History of all Wales; and his books are in my possession, to be seen at this day.

Rhys Cain. ————— *Cætera desiderantur.*

There are several Welsh manuscripts of *Bonedd y Saint*, ac *Achau'r Saint Ynys Prydain*, or the noble descent and genealogies of the Saints of the British Isle, who were the original founders of Churches, and religious houses in Britain, which still go by their names. There is also a Latin manuscript of the Lives of the Welsh Saints, in the *Cotton Library*, marked *Vespasian*, A. XIV. which is said to be written by *Rybmarch*, archbishop of *St. David's*, the son of bishop *Sulien*, about the year 1090. He was a man of the greatest piety, wisdom, and learning, that had flourished a long time in Wales, excepting his father, under whose tutelage he was educated.

T Gréal, which implies a Miscellany, or a Collection. *St. Gregory*, and others, call it *Sain Gréal*, or *St. Gréal*. This Holy Collection of Legends, was an Ancient Book of divers Anecdotes, or Stories, written in Welsh; which I have formerly seen, (says my author, *Lewis Morris*,) at *Hengwrt Library*, in *Meirionethshire*, very fairly written on vellum, containing 560 pages in 4to. And there is another copy of the same book in *Sir Roger Mostyn's Library*. *Vincentius*, in his *Specul. Hist.* mentions the same book of histories, and says it was called *Gréal*, from a *Gallice* word, (Welsh, I suppose,) *Gradalis*, or *Gradale*, signifying a little dish, where some choice morsel was put; and that it was not to be found in Latin, but common in *Gallice*. *Dr. Davies*, in his Dictionary, says, *Gréal* is a certain Historical Book, containing various Histories; and that it was very difficult to be got, because it was so scarce.—“On all the parchments of *Emrys*, room could not be found for all the information of this man; his reports were to us in *Iâl*, like those of the *Gréal*, &c.” *L. M.* the Bard, says this to *Eliffé ab Gr. ab Einion*, who was uncommonly versed in history.—In *Mr. Edward Llwyd's Archaeologia Britannica*, p. 262, it is titled *Ystoriae Saint Gréal*; and in the British Triads, No. 61, it is called *Ystoria y Gréal*. In an ancient table, once belonging to *Glastonbury*, this work is quoted: *Ac deinde secundum quod legitur in libro quo dicitur Graal*. *Joseph ab Arimathea*, &c. *Usher prima*, p. 16, Dublin edition. *Capgrave*, in the Life of *Joseph of Arimathea*, quotes a book: *Qui sanctum Gréal appellatur*, &c.

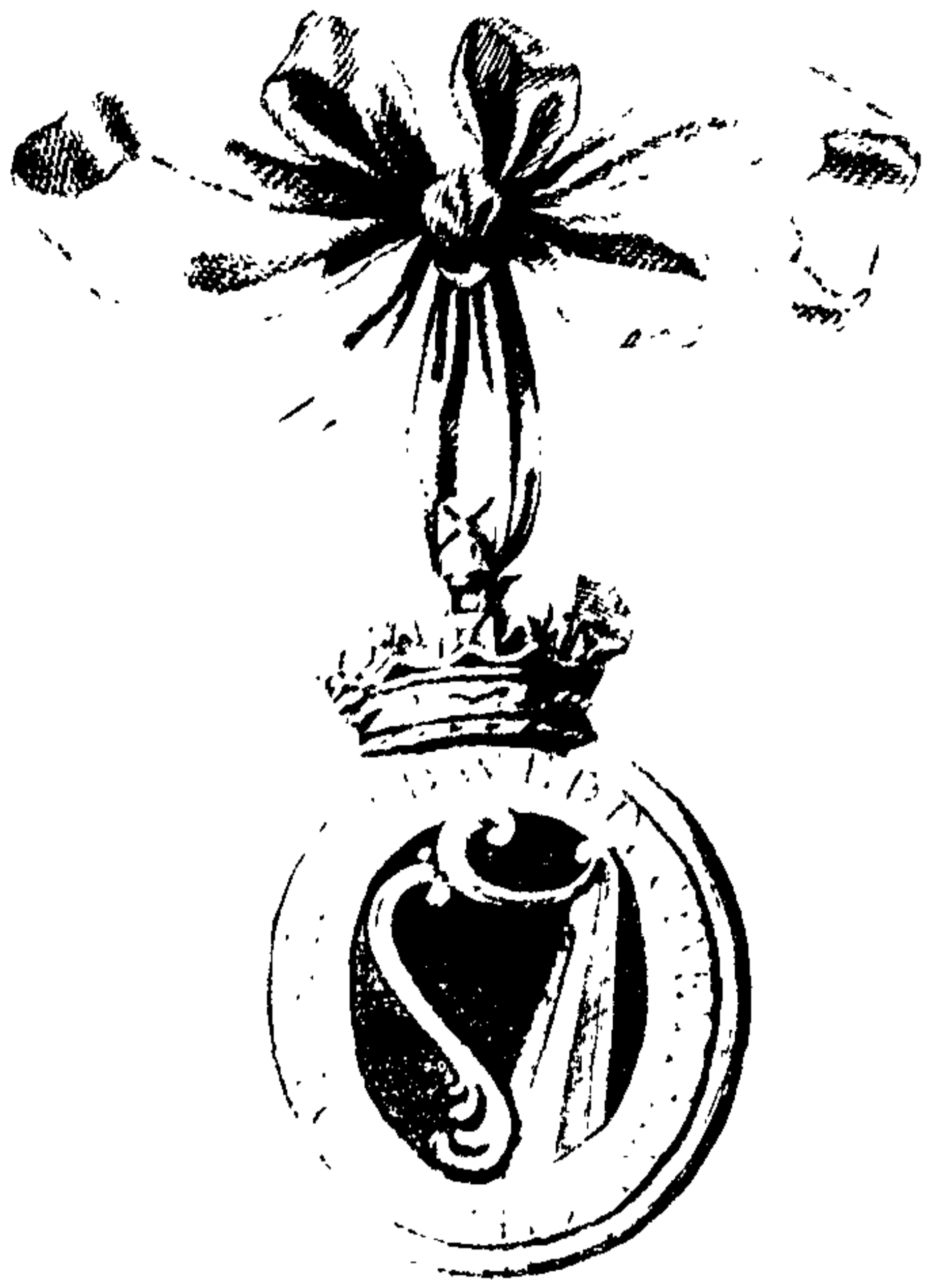
Anian, bishop of *Bangor*, about the year 1291, procured a commission from Chancery, to enquire into the tenures of the bishoprick; which survey, called *The Bishop's Extent-Book*, is still in being. He also drew up, as I judge, by agreement of his clergy, (that seeming to have been part of the acts consented to, and determined at his ecclesiastical synod, held at *Llanvair Garth Branau*,) a *Missal*, or *Pontifical*, for the service of his church and diocese; which *Missal* I take to be one of those diversities or uses in singing, heretofore observed and practised in our church, and taken notice of in the Preface, or Order, which follows the Acts of Uniformity, printed before our *Liturgy*, or Common Prayer Book. This *Missal* was lost in the troubles in Wales, in the reign of *Henry the IVth*; and again in the time of the great Rebellion; afterwards it was happily recovered, and restored to the church, where it still remains. This *Pontifical*, or *Liber Bangor*, is a folio of a moderate thickness, and contains 32 offices, and has abundance of Anthems, with musical notes to them for singing.

Sir William Gruffydd, of *Penrhyn*, knight, and chamberlain of North Wales, about the year 1523, whose generous care and industry were great, in preserving the ancient records from perishing, and collecting as many of them as he could retrieve from moth and corruption; and then causing those scattered rolls and fragments, to be fairly written by one *Jenkyn Gwyn*, in two large volumes of parchments, for the information of posterity. One whereof is that book kept always in the Chamberlain's office, called by the name of *The Extent of North Wales*; and the other he transmitted into the Auditor's-office at London, where it is preserved to this day. Also, *Sir John Wynn* had formerly a copy of *The Extent of North Wales*. ————— *E. J.*

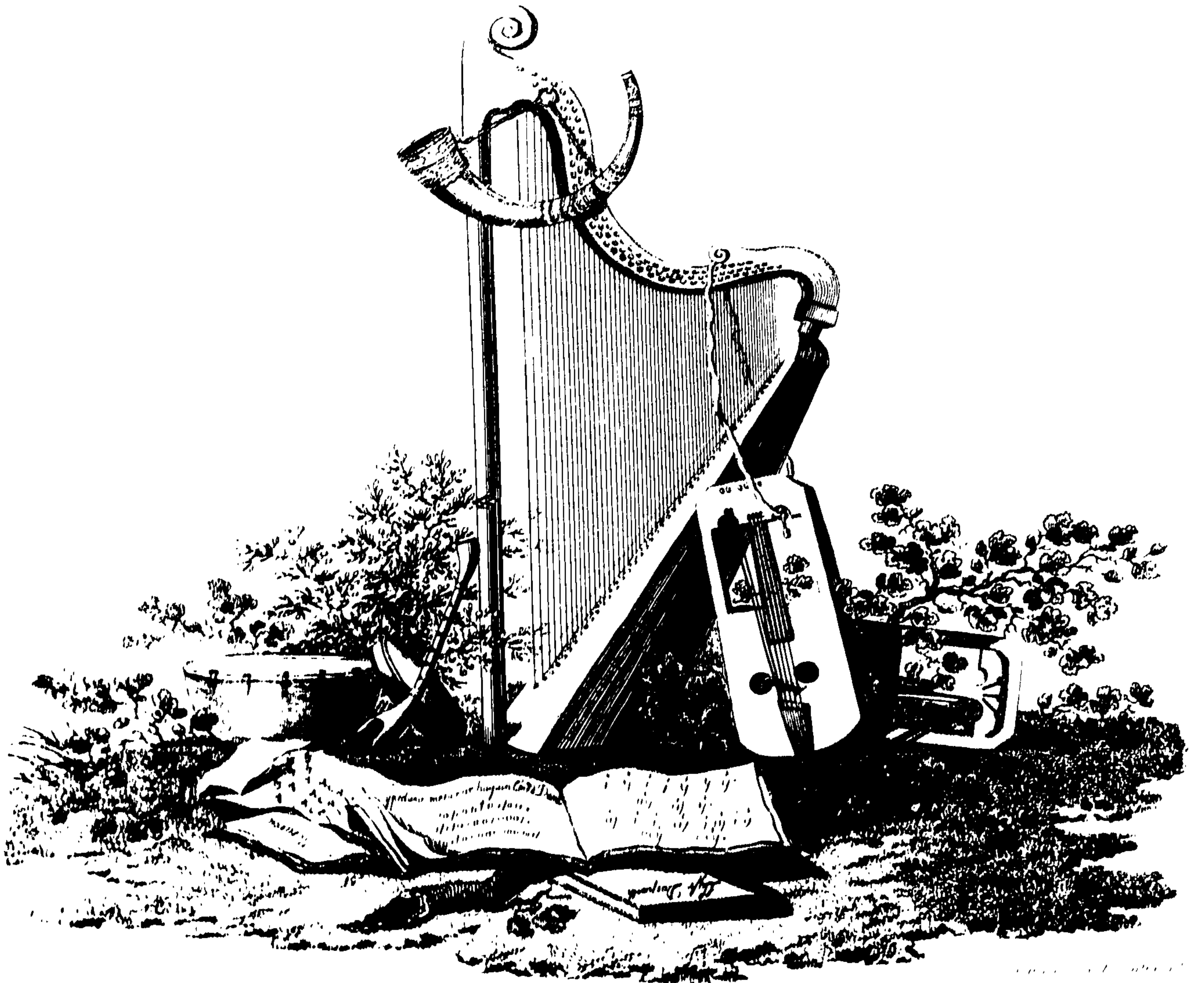
The Names of some of the early Bards, Poets, &c. which were omitted in pp. 13, 14, 15, and 16:

	A.D.		A.D.
Câw, a Bard who flourished about the year mentioned by Cynddelw; <i>Cathlau clau Cerddau Caw</i> : (probably, this was the father of Ancurin; see a note in page 17.)	450.	Evan Drwch y Daran, a Poet, —	1570.
Gwyddelyn, Gwyddyl Gôr, or Eiddilig Gôr, a noted Bard, and magician to Rhuddlwm Gawr, about the year — —	460.	Rhÿs Cain, a Herald Bard, —	1580.
Teilo, or Teilaw, a Bard, and bishop of Landaff, (<i>Teilaw ab Enfyeb, or Linllaig, mab Hudwn dwn,</i>) about the year —	514.	Davydd Benwyn, Prydydd o Vorganwg	1586.
Ugnach ab Mydno, of Caer Sëon, near Conway, a celebrated Bard, about —	540.	Captain Wiliam Middleton, a Poet, —	1590.
Yscolan, a Bard, about —	570.	William Salisbury, of Cae Dû, in Llanfannan, was very learned; he translated the New Testament into Welsh; published an English and Welsh Dictionary, in the year 1547; and a Grammatical Introduction to the British or Welsh Tongue, in the year	1567.
Gwrnerth, a Bard, about —	610.	Arthur Kelton, Historian, —	1548.
Affer, a famous writer, and bishop of St. David's, in the year — —	905.	Dr. David Powel, of Rhiwabon, Historian,	1550.
Melkin, or Maclgyn, wrote a book, " <i>De Arthurii Mensa Rotunda.</i> " —		Humfrey Llwyd, of Denbighshire, D. M. and Welsh Historian, — —	1550.
Gwgan Brydydd, a Bard, about —	1090.	Dr. John Dû, or Dec, of Nant-y-Groes, Radnorshire, a famous Astrologer, —	1570.
Gruffydd ab Gwrgeneu, a Bard, —	1200.	Sir Jn. Price, of Llanvyllin, British Historian,	1573.
Einion ab Madawg ab Rahawd —	1250.	John Owen, of Plâs Dû, in Caernarvonshire, the famous Epigrammatist, —	1600.
Gwilym Ryvel, a Bard, — —	1260.	Robin Jachwr, a Herald Bard, —	1610.
Elidyr Sais, a Poet, — —	1290.	James Howel, of Bryn-Llangammarch, near Brecknock, Historiographer, —	1620.
Hywel Voel ab Griffri ab Pwyll gwyddel,	1300.	Lord Herbert, of Cherbury, in Montgomeryshire, the famous knight-errant, and Historian,	1624.
Casnodyn Vardd, — —	1380.	Hugh Llwyd, of Cynvael, a Poet, of Meirionethshire, about 1620. See p. 78.	
Iorwerth Beli, a Bard —	1380.	Robert Vaughan, Esq. of Hengwrt, in Meirionethshire, Antiquarian, and Historian,	1660.
Llywelyn Ddû ab y Pastard, a Poet,	1370.	Nicolas Lloyd, of Flintshire, wrote <i>Dictionarium Historicum</i> , — —	1660.
Gruffydd Grÿg, a Poet, — —	1380.	John Gwilym, of Herefordshire, a Herald, and <i>Rouge Croix poursuivant</i> ; he published his celebrated work, entitled, "The Display of Heraldry," in folio, about —	1610.
Dr. Siôn y Cent, a Bard, —	1390.	Myles Davies, of Tre'r abbat, in Flintshire, wrote <i>Athenæ Britannicæ</i> , or Critical History of the Oxford and Cambridge Writers.	
Llywelyn Llogell, a Poet, —	1400.	Dr. John Davies, Canon of St. Asaph, (was the son of a weaver at Llanverres, in Denbighshire;) he was a famous linguist, and author of <i>Antiquæ Linguae Britannicæ</i> , a Welsh and Latin, and Latin and Welsh, Dictionary; which he published in the year 1632. He assisted also in translating the Bible into Welsh, which was correctly published in the year	1620.
Robert Leia, a Herald Bard, —	1460.	Edmund Prÿs, of Trawsvynydd, or Tyddyn Du, Rector of Ffestiniog and Maentwrog, and Archdeacon of Meirionydd; was interred under the Communion-table at Maentwrog, in the year 1623. He was the most celebrated Bard of his time, and one of the translators of the Bible into Welsh, and versifier of the Psalms.	
Davydd ab Edmund, a Poet, —	1460.		
Rhÿs Nanmor, a Poet, near St. David's,	1460.		
Davydd Nan'mor, a Poet, of Nanhwynan, in Meirionydd, — —	1460.		
Lewis Dwn, a Poet, — —	1460.		
Tudur Penllyn, a Poet, —	1460.		
Icuan ab Tudyr Penllyn, a Poet, —	1480.		
Tudur Aled, a Poet, who lived at Garthgeri, in Chwiban, near Llanfannan,	1490.		
Llywelyn ab Gytlyn, a Poet, and <i>Crythwr</i>			
Davydd Llwyd ab Llywelyn ab Gruffydd.	1480.		
Inco Brydydd, a Poet, —	1480.		
Meredydd ab Davydd Vychan, a Poet,	1490.		
Davydd Gorlech, a Poet, —	1500.		
Evan Dyvi, a Meirionyddshire Poet,	1500.		
Rhÿs Brychan, a Poet, — —	1500.		
Rhÿs Gele, y Prydydd Brith. — —			
Rich ^d . Davis, Bard, and Bishop of St. Asaph,	1560.		
Tr. ab Gr. ab Il ^l . y Gadair, of Anglesey,	1580.		
Bedw Havesp, a Poet, about —	1590.		
Rhÿs Gôch, o Lyn Dyvrdwy, a Poet,	1540.		

For the list of succeeding Bards, I refer my readers to the end of Dr. Davies's Dictionary; and to Mr. Ed. Llwyd's *Archæologia*, p. 255.



Faint, illegible text, possibly a dedication or inscription, located between the two illustrations.



The musical instruments, anciently used in *Wales*, are as different from those of other nations as their music and poetry'.—These instruments are five in number, the *Telyn*, or Harp; the *Crwth*; the *Pibgorn*, or Horn-pipe²; the *Tabwrdd*, Tabret, or Drum; and the *Corn-buelin*, Cornet, or Bugle-horn. Of these an accurate representation is attempted in the opposite trophy.

The Harp, the principal of those I have enumerated, which appears to be the most ancient, and indeed the queen of all musical instruments, derives its origin from the remotest period. The *Seventy*³, as well as *Josephus*⁴, have rendered *Kinnor* to be the same as the Harp: and we find, in sacred history⁵, that *Jubal*, the seventh from Adam, is styled, *The Father of all such as handle the Kinnor*, (or Harp,) and the *Hugab*, (or ancient Organ,) which were before the flood; and the origin of any invention cannot well be carried higher.

Job, who lived among the *Idumeans*, about 1520 years before Christ, does not only speak of music and singing, but also gives us the names of the musical instruments then in use⁶. *Ezekiel*⁷ and *Isaiab*⁸ represent *Tyre* as a city wholly given up to music. The antiquity of music appears also from the history of *Jacob*; who, having stole away from his uncle *Laban* without acquainting him of his design, was pursued and overtaken by him on the mount of *Gilead*, where he upbraided him for what he had done, in this manner, *Wherefore didst thou flee away so secretly, and steal away from me? and didst not tell me, that I might have sent thee away with mirth and with songs, with Tabret and with Harp*⁹?

It will be necessary to observe, that the musical instruments of the *Greeks* and *Latins* came to them from the Hebrews. The *Greeks*, a vain-glorious boasting-people, pretended that the greatest part of their musical instruments were the invention of their gods or their ancient poets. They seldom represented *Mercury*, *Apollo*, *Orpheus*, *Arion*, or *Pan*, without some musical instrument in their hands: but this false pretension of theirs is sufficiently contradicted by the Holy Scriptures themselves. Religion, the gods, music, or poetry, owe not their origin to *Greece*, but are the growth of a far more distant soil¹⁰. The *Latins* are more sincere and ingenuous; they acknowledge they received their musical instruments from the East. *Juvenal* says,

*Jam pridem Syrus in Tyberim defluxit Orontes,
Et linguam, et mores, et cum tibicine chordas
Obliquas, nec non gentilia tympana secum
Vexit*¹¹.—————

It is very extraordinary, that all authors who have treated on this subject, have not discerned that the *Harp* and the *Grecian Lyra* were two distinct instruments; and it is evident, that neither the *Greeks* nor the *Romans* ever had our Harp, nor is it to be found on their coins and sculptures. Another proof may be educed from *Venantius Fortunatus*, (the bishop of Poitiers, about A. D. 609,) who says, that both the *Harp* and the *Crwth* were instruments of the Barbarians, or Britons.

*Romanusque Lyra*¹², *plaudat tibi, Barbarus*¹³ *Harpâ,*
Græcus Achilliad, Crotta Britannâ canat.

Venantius Fortunatus, Lib. 7, Carm. 8.

The

² See *Venantius Fortunatus*, lib. 7. carm. 8.

³ The dances which are called hornpipes probably derive their name originally on account of their being played upon the Horn-pipe.

⁴ *Psalms*, XLIII. v. 4; XCII. v. 3; XXX. v. 2, 3; CXLIV. v. 9.

⁵ *Josephus's Antiquities of the Jews*, book VIII. chap. III. 8.

⁶ *Genesis*, chapter IV. verse 21. And *Ecclesiasticus*, chap. XI. IV. v. 1, 5.

⁷ They send forth their little ones like a flock, and their children dance. They take the timbrel and harp, and rejoice at the sound of the organ. *Job*, XXI. verse 11, and 12.

⁸ *Ezekiel*, chap. XXVI. verse 13.

⁹ Take an harp, go about the city, thou harlot that hast been forgotten; make sweet melody, sing many songs, that thou mayest be remembered. *Isaiab*, chap. XXIII. verse 16.

¹⁰ *Genesis*, XXXI. verse 27.

¹¹ *Ecclesiasticus*, chap. 44; and in the account of *Seth*, and *Enos*, &c.

¹² *Juvenal*, satyr III.

¹³ In *Horace's Hymn to Mercury*, book I. ode the 10th. The origin of the lyre is said to be as follows:

“Thou God of Wit (from *Ailas* sprung)
“Who by persuasive power of tongue,
“And graceful exercise, refin'd
“The savage race of human kind;
“Hail, winged messenger of *Jove*,
“And all th' immortal powers above,
“Sweet parent of the bending lyre,
“Thy praise shall all its sounds inspire, &c.———

“O *Mercury*, (since the ingenious *Amphion* moved rocks by his voice, you being his tutor,) and thou, my *Testudo*, expert to rebound with seven strings, formerly neither vocal nor pleasing, but now agreeable to the tables of the wealthy, and the temples of the Gods,” &c.—*Horace*, book III. ode 11.———

Mercury is called the parent of the lyre, because, having found the shell of a tortoise, and fitted strings to it, he first formed an idea of that kind of music. Hence *testudo* signified a lyre, by reason that it was originally made of the black or hollow shell of the *testudo aquatica*, or sea-tortoise, which *Mercury* found on the banks of the Nile.

The antiquity of poetry is another argument for that of music; as they are both supposed to be coeval with man. Nature furnishes art with all her materials, and lays the foundations of all her improvements. As poetry and music were inseparable among the ancients¹, who knew no poet that was not at the same time a musician, and who called making verse *singing*, and verses *songs*. What has been said of poetry may likewise be applied to music. There is a natural music which preceded and gave birth to the artificial: both tend to the same end, namely, to express the sentiments of the poet in such sounds and terms as have a correspondence to what he feels within himself and would inspire others with.

David, the second King of Israel, was the greatest master of the *Harp* of his time, as well as a poet; he composed a great number of the *psalms*, or *hymns*, both for voices and instruments; which he instituted in the tabernacle of the Lord, to inspire mens hearts, and to sweeten their affections towards God². (This accomplished prince, may truly be called a priest, prophet, and bard.) The prophet *Elisba*, likewise, thought music necessary to excite him to a fit disposition for receiving the impression of the spirit of God; and said, "but now bring me a *Minstrel*; and it came to pass, when the *Minstrel* played, that the hand of the Lord came upon him³."

We have every reason to believe that music was in a degree of perfection among the Hebrews towards the latter part of *David's* reign, and in the time of King *Solomon*, &c; and, we are informed that *Asaph*, *Heman*, and *Jeduthun*, were the princes, or presidents, of all the temple-music, in those reigns. *Asaph* had four sons, *Jeduthun* six, and *Heman* fourteen. These four and twenty *Levites*, sons to the three grand presidents of the music, were set over four and twenty bands, or companies of musicians. Each of them had under him eleven officers of an inferior rank, who presided over the other fingers, and instructed them in their art. These several companies seem to have been distinguished from one another by the instruments on which they played⁴, and by their places in the temple. Those of the family of *Kobath* stood in the middle; those of *Mirari*, on the left; and those of *Gerson*, on the right hand⁵. The sons of *Jeduthun* played on the *Kinnor*, or *Harp*; the sons of *Asaph*, on the *Nebel*, or *Pfaltery*; and the sons of *Heman* on the *Metslothaim*, a kind of tinkling bells, or *Cymbals*. "The number of them, with their brethren that were

In ode 32, *Horace* invokes his *lyre*, and calls it *Barbiton*. "We are now called upon. If, in idle amusement in the shade with you, we have played any thing that may live for this year and many; come on, assist me with a lyric ode in Latin, my dear *Barbiton*,—first tuned in *Greek* by the Lesbian citizen *Alcaeus*," &c.

¹ *Alcaeus* was the contemporary, countryman, and friend, of *Sappho*. *Horace* says, in book II. Ode 13, that *Alcaeus* played with a golden *plectrum*, (an instrument with which they struck the strings of the *lyre*.) Likewise, probably the instrument called *petta*, or *petten*, is so termed, from its being played with a stick, or a quill.

Virgil describes *Dido's* feast to *Aeneas*, *Lib. I. v. 744*, &c. In which, the same instrument is termed *Cithara*. "The long-haired *Jopas* sounded on the gilded *Cithara* what great *Atlas* had taught; he sang of the changing moon, and the course of the sun; the origin of mankind and other animals; the nature of the elements, the heavenly constellations, and the causes which operate the change of seasons."—*Homer* calls the instrument, on which *Achilles* played, the *Phorminx*, which implies the same as *Tessudo*. *Iliad*, book IX.

The *Greeks* call the *Lyra*; *Kithara*; *Barbiton*; *Phorminx*; and *Chelys* †. The *Romans* have made use of the same terms, to which they have added *Tessudo*; all of which imply a tortoise, a shell, or an instrument made of that form. (The back of the lute and the guitar are frequently carved in that shape.) The *lyra* of *Mercury* had at first but three strings; *Orpheus* is said to have added a fourth; and *Pindar* mentions his *lyre* as having seven. It is evident, from *Maccabees*, that the *kinnor*, or *harp*, and the *cithara*, or *guitar*, are not the same, since they are mentioned in the same place as two different instruments. I. *Maccabees* IV. v. 54; and XIII. v. 51.—Notwithstanding all the accounts, given by the *Greeks* and *Romans*, it is not improbable but the *cithara*, or *guitar*, is derived from the *Cithern* of the *Hebrews*; (which, according to *Morfenus*, is a kind of fiddle with six strings). See also *Maccabees*, as before quoted.—*Galilee* uses the term *lyre* for the lute, and other instruments of that class; but the true distinction between the viol and the violin species arises from the difference of size, and the number of their strings, re-

† *Pliny* mentions a fish called *Citharus* or a folio. And another called *phorminx*.—*Pliny*, XXXII. and 11.

spectively, the viol, meaning that for concerts, of what size soever it be, having six strings; and the violin, whether it be the treble, the tenor, the violoncello, or the bass, having uniformly four. In short, all the instruments of that genus are characterized by the appellation of the *Cithara*, whether a lute, a viol, a fiddle, or a kit.

The *English* make use of a similar loose and vulgar term, when they want to express any musical instrument which they do not well know the name, by the term *hurdy gurdy*; which in fact is an old *English* instrument that consists of a bladder upon a stick, with a string or two stretched across the bladder, which are fastened to each end of the stick, and played upon with a bow.

The *rebeck* is a three-stringed fiddle. The *cithern* has six strings; also, a *mandolin*, or a small guitar played with a quill, is sometimes called a *cithern*. The *lute* is esteemed to be a very ancient instrument, as being mentioned in *Psalms* lxxxi. &c. it originally had six strings, but now has a much greater number. The *theorba*, or *arch-lute*, is sometimes called *cithara bijuga*, from its having two necks, with a great number of strings: the *Spanish lute*, and the *guitar*, are called *cithara Hispanica*. The *lute* is always strung with gut, and played upon with the fingers. The *orpharian*, *bandore*, or *guitar*, are generally strung with wire, and mostly played with a quill. (*Salinas* asserts, that the instruments of the above class take the name of *lute*, from their *balentic*, or boat-like, form.) The *crwth*; *fiddle*; *viol d'amour*; *viol da gamba*; the *bariton*; &c. are all played with a bow.—

² *Cæsar*, in his *Commentaries*, book IV. chap. 22, &c. calls the *Britons*, *barbarians*; and *Tacitus* the same.—"The appellation of *barbarians* was given by the *Greeks* to all the world but themselves: the *Romans* gave it to all the world but the *Greeks*. T." A note from *Mr. Beloe's* translation of *Herodotus*.

³ *Timagenes* says, that music was the most ancient of all studies; *Lord Herbert*, of *Cherbury*, on the *Religion of the Gentiles*, page 204. *Plutarch*, *Libello de Musica*.—*Quintil.* *Lib. I.* or 10, 1.

⁴ I. of *Chronicles*, chap. XXV. v. 6 and 7.—II. *Chronicles*, chap. XXIX. chap. V. v. 12.—Of the dresses of the *Levites*, &c. see *Exodus*, chap. XXVIII. chap. XXXIX. and *Isaiah*, chap. III. I. *Chronicles*, chap. XXIII. v. 5. chap. XIII. v. 8.

⁵ II. *Book of Kings*, chap. III. v. 15.

⁶ I. *Chronicles*, XXV. 1, 3, 5, 6. II. *Chron.* chap. V. v. 12.

⁷ I. *Chronicles* VI. 33, 34, 39.

instructed in the songs of the LORD, *even* all that were cunning, was two hundred, fourscore, and eight¹.—
 “Moreover, four thousand praised the Lord with the instruments which I made, (*said David*), to praise *therewith*².”

Less perhaps is known concerning the musical instruments of the ancient *Hebrews* than any other part of the holy scriptures. The writings of *Moses*, the *Prophets*, and the *Chronicles*, mention eleven sorts of musical instruments: but, according to *Calmet's Critical Dissertations*, they had sixteen³. And, as the *Cymry*, Ancient Britons, or Welsh, are said to be originally of the Tribe of *Gomer*⁴, the eldest son of *Japheth*; therefore, their musical instruments, probably, were thence derived.

The instrument, upon which *King David* performed, was the כִּנּוֹר *Kinnor*, or Harp⁵; which is likewise called the *Hafur*; that is, the tenth, or *ten-stringed instrument*: This is the instrument *David* played upon before *Saul*⁶. It was made of the wood of the *algum-tree*⁷; a species of fine *cedar*. It was the Harp that the *Babylonian* captives hung upon the willows, growing upon the banks of the *Euphrates*⁸. Also, the women played upon this instrument⁹. It was very common at *Tyre*¹⁰; and was chiefly designed for the eighth band of musicians belonging to the *tabernacle* in the time of *David*¹¹. This ancient *Kinnor*, which is so often mentioned in scripture, and called by *Daniel*, *Kitros*¹², was, according to all the fathers who have given us a description of it, an instrument of a triangular-form, whose strings were stretched from the top to the bottom, and whose hollow part, whence the sound proceeded, was at the bottom; they played upon it at the top, with the fingers¹³. The *Kinnor*¹⁴ (or Harp) is rendered in the *Septuagint*, by *Kinnyra*, *Psalterion*, and *Cythara*¹⁵. It was in use before the flood¹⁶.—

The *Nable*, *Nebel*, or *Psalterion*, was likewise a musical instrument of very near the same shape with the Harp; only, it had twelve strings¹⁷. And, *Ovid* tells us, they played upon it with both hands, as we do on our Harp¹⁸:

*Disce etiam duplici genialia Nablia palma
 Pletere: conveniunt dalcibus illa modis.*

Sopater, quoted in *Athenæus*, tells us¹⁹: the *Nable* of the ancients was a stringed instrument; and called *Sidonian*, because the *Phœnicians* were supposed to be the inventors of it. The *septuagint*, commonly translate *Nebel* by *Psalterion*²⁰, and that it was of the form of the letter *delta*²¹ Δ; it was made use of in the pompous and solemn ceremonies of religion. The *Rabbins* say, that they never made use of less than two *Nables* in the temple, nor more than six²². The *Nable* and the *Hafur* would seem to be the same, were they not expressly distinguished in *Psalms* XCII. *upon the Hafur, and upon the Nable*; and by the distinct number of their strings.—

The ancients speak likewise of a stringed instrument called *Trigónos*, or triangular; which, by the resemblance of its figure, appears to be the same with the Harp. *Juba* says it was invented by the *Syrians*²³, others give it the epithet of *Phrygian*, or *Persian*²⁴. *Diogenes*, the *tragedian*, quoted in *Athenæus*, says, that the *Bœtlian* and *Phrygian* damsels worshipped the goddess *Diana*, in shady groves, with the sound of

¹ I. *Chronicles*, chap. XXV. v. 7.
² I. *Chronicles*, chap. XXIII. v. 5.
³ *Calmet's Critical Dissertations* on the Old and New Testament, done into English, with additional notes, by *Tindal*. Quarto, p. 71.
⁴ *Genesis*, chap. X.
⁵ *Psalms*, XLIII. v. 4; XCII. v. 3; XXX. v. 2, 3; CXLIV. v. 9. And *Josephus's Antiquities of the Jews*, book VIII. chap. III. 8.
⁶ I. *Samuel*, chap. XVI. v. 23.
⁷ And the servants also of *Hiram*, and the servants of *Solomon*, which brought gold from *ophir*, brought *algum trees*, and precious stones. And the king made, of the *algum-trees*, terraces to the house of the Lord, and to the king's palace, and *harps* and *psalteries* for singers. And there were none such seen before in the land of *Judah*.—II. *Chronicles*, chap. IX. v. 11 and 12.—I. *Kings*, chap. X. v. 12.—II. *Samuel*, chap. VI. v. 5.
⁸ *Psalms*, CXXXVII. 2.
⁹ *Isaiab*, XXIII. 16.—I. *Chronicles*, XV. 20.
¹⁰ *Ezekiel*, XXVI. 13.—*Isaiab*, as before cited.
¹¹ I. *Chronicles*, XV. 21. (*Psalms* VI. and XI.) Our English translation of this place is thus: with harps on the *Sheminith* to

excel; which, according to *Calmet*, should be, with harps to preside over the *Sheminith*, or eighth band of musicians.
¹² *Daniel*, III. 5, 7, 10.
¹³ *Calmet's Critical Dissertation*.
¹⁴ כִּנּוֹר Kithara, Ψαλτήριον Kinnorá.
¹⁵ *St. Jerom*, who wrote about the year 400, says, the ΚΙΘΑΡΑ, (*kithara*, or *cithara*), is of the shape of the Greek letter *delta*, Δ, had 24 strings, and was played upon with the fingers.
¹⁶ *Genesis*, chap. IV. v. 21.
¹⁷ I. *Kings*, X. 12, and II. *Chronicles*, IX. 11. *Psalms*, XCII. v. 3. *Josephus's Antiquities of the Jews*, book VII. chap. XII. 3.
¹⁸ *Ovid*, Lib. 3. de Arte.
¹⁹ *Athenæus*, lib. 4, cap. 23, p. 175, and *Eusebius*, in *Psalms* XXX.
²⁰ The *Psaltery*, as handed down to us, is a flat instrument, or a kind of dulcimer of a triangular form. I have seen others of the upright sort, which had strings on both sides of them, one of which was brought from Germany.
²¹ *Cassiodorus*, (and *St. Isidorus*), *Prefat.* in *Psalms*.
²² *Calmet's Critical Dissertations* by *Tindal*.
²³ *Athenæus*, l. 4. c. 23, p. 175.
²⁴ *Vide eundem*, l. 14. c. 49, p. 636.

the *Pælis* and *Persian Trigonos*. A Greek author, named *Josephos*¹, says, the Egyptian priests played upon it on their festival days. The *Trigon*, or a kind of triangular Harp, is represented, in *Voyage Pittoresque de Naples*², from an ancient painting in the museum of the King of Naples³.—

Having now investigated the probable origin of the Harp amongst the *Hebrews*, it will be necessary to endeavour to trace its source, use, and progress, among the *Ancient Britons*, or *Welsh*; and, what will greatly assist to elucidate this subject is, that the *Cymry*, or *Aboriginal Britons*⁴, have retained their primitive customs more pure than any other *Celtic* tribe. “Every nation have their particular taste, genius, temper, and fancy, indelible by any revolution of time, government, or education.”

Cæsar says, that *Druidism* is supposed to have originated in Britain⁵. This religious order was a branch of the Bardic System; also, we are informed, by *Ammianus Marcellinus*, (and others,) that, *The Bards sang of the exploits of valiant heroes in sweet Tunes adapted to the melting notes of the melodious Harp*. Therefore, the Harp was a Bardic instrument, and was played by them, from the earliest period, both at their sacred ceremonies and at their other celebrations⁶.

Diodorus Siculus, who wrote about 45 years before Christ, speaking of the Britons, or *Celts*, says, “Among them they have poets, that sing melodious songs, whom they call *Bards*; who, to their musical instruments like unto Lyres, chant forth the praises of some and the censures of others. There are likewise among them philosophers and divines, whom they call *Druids*, and are held in great veneration and esteem. Prophets, likewise, they have, whom they highly honour, who foretel future events⁷.”

Diodorus Siculus, out of *Hecateus*, describes the *Hyperboreans*, (which are the Britons, according to *Carte's History of England*, *Rowland's Mona Antiqua*, and others,) and says, “There is an island in the ocean over against *Gaul*, (as big as *Sicily*,) under the *Artic Pole*, where the *Hyperboreans* inhabit, so called because they lie far north. That the soil there is very rich and fruitful; and the climate temperate, inasmuch as there are two crops in the year. They say that *Latona* was born there, and therefore that they worship *Apollo* above all other Gods; and, because they are daily saying songs in praise of this god, and ascribing to him the highest honours, they say that these inhabitants demean themselves as if they were *Apollo's Priests*, who has there a stately grove and renowned temple of a round form, beautified with many rich gifts. That there is a city likewise consecrated to this God⁸, whose citizens are most of them harpers, who, playing on the Harp, chant sacred hymns to *Apollo* in the temple, setting forth his glorious acts. The *Hyperboreans* use their own natural language: but, of long and ancient time, have had a special kindness for the *Grecians*; and more especially for the *Atbenians* and the *Delians*. And that some of the *Grecians* passed over to the *Hyperboreans*, and left behind them divers presents, (or things dedicated to the Gods,) inscribed with Greek characters; and that *Abaris*⁹ formerly travelled thence into *Greece*, and renewed the ancient league of friendship with the *Delians*¹⁰.” To these accounts are added, *schools of philosophers*, which could be no other than those of the *Druids*, *Bards*, and *Ovyddion*¹¹.

¹ *Josephus*, apud Thom. Galle, Not. ad Jamblic.

² *Voyage Pittoresque de Naples et de Sicile*, par Mr. Saint Non; tom. 2d, p. 45; et p. 137.

³ The Hebrew *Schalishim* is another sort of instrument, which the *Septuagint* have rendered by *Cymbala*, and St. *Jerom* by *Sistra*. It is mentioned but once in all Scripture^{*}, and that is in the description of *David's* triumph after his victory over *Goliath*. The women came out to meet *Saul* and *David*, singing and dancing, with *tabrets* and with *Schalishim*. This term is derived from a root signifying *three*; and therefore some will have it to be an instrument of three strings, others an instrument of a triangular form, which seems to be the most probable. Those, who now play on the cymbal, were wont formerly to accompany it with the sound of a triangular instrument, made of a rod of steel, on which were rings, that moved up and down the triangle, by means of an iron rod, which they had in their left hand, whilst they held up the instrument in their right by a ring, to give it a free motion. It is not unlikely but that the scriptures, by the word *Schalishim*, mean this ancient instrument †.

^{*} 1. *Samuel*, XVIII. 6.

† *Calmel's Collection of Critical Dissertations on the Old and New Testament*, with additional notes by *Tindal*, pp. 93, 98.—And *Pignorius de Servis*, p. 88.

⁴ *Cæsar's Commentaries*, book V, chap. 10.

⁵ *Cæsar's Commentaries*, book VI, chap. 13. But *Borlase's Antiquities of Cornwall* gives the fullest account of the *Druids*.

⁶ See p. 3. and p. 27.—*Ammianus Marcellinus*, book XV, chap. 9, (who lived in 390).—*Carte's History of England*, vol. I. p. 61 and p. 43.—*Athenæus*, lib. VI.—*Strabo*, lib. I. lib. IV.—*Diodorus Siculus*, lib. V. chap. 2; and lib. II. chap. 3.—*Lucan*, lib. I. 447.—And *Tacitus*, lib. IV. cap. 54; lib. XIV. 30, 31.—*Tyffilio's British History*—*Fabian's Chronicle*, p. 32, ed. 1533.—and *Lewis's History of Britain*, chap. XXXV. lib. 67.

⁷ *Diodorus, the Sicilian*, translated by Booth, book V, chap. II. p. 189.

⁸ *Lewis's History of Britain*, p. 35, says there was a temple of *Apollo* in London.

⁹ *Abaris* is said to have taught *Pythagoras* the doctrine of transmigration of souls. *Carte's History of Britain*, p. 61 to 69; and *Lewis's Ancient History*, p. 7. See some account of *Abaris*, the British Philosopher, or *Druid*, in p. 8 of this work.

¹⁰ *Diodorus, the Sicilian*, translated by Booth, book II. chap. III. and p. 77, &c.

¹¹ *Carte's History of England*, vol. I. p. 61, 62, 63, 64, 65, and 67.—*Strabo*, lib. IV.—*Ammianus Marcellinus*, lib. XV, chap. 9.—*Herodotus*, lib. IV.—*Pythagoras*, chap. XIX.—And *Rowland's Mona Antiqua*, p. 76.

Blegywryd ab Seisyllt, King of Britain, about 160 years before Christ, is said to have been a celebrated musician, and performer on the Harp, &c. and therefore he was called the *God of Music*¹. Likewise, the *ancient Welsh Laws* mention the Harp as one of the indispensable accomplishments for a gentleman²; and they enumerate three distinct Harps; thus;

Tair Telyn gyvreithiawl y sydd:

1. *Telyn y Brenin*;
2. *Telyn Pencerdd*;
3. *A Tbelyn Gwrda*.

Gwerth y ddwy gyntau: chwengaint a ddi bob un; a pbedair ar bugaint ar eu Cyweirgorn. Telyn Gwrda, triugaint a dal, a'i Chyweirgorn deuddeg ceiniawg. Leges Wallicæ, pp. 415, 226, 267, and 307.

Three Harps are allowed by the Law:

1. The Harp of the King;
2. The Harp of a doctor of music;
3. And the Harp of a gentleman.

The two first were valued at 120 pence, each; and the Tuning-key at 24 pence. The Harp of a gentleman (or baron) was valued at 60 pence; and its Tuning-key 12 pence³.—

Therefore, from all these various instances, we may fairly infer, that the aboriginal Britons had the Harp, prior to any other nation⁴, except the Hebrews⁵.—

In former times, a professor of this favourite instrument, the Harp, had many privileges; his lands were free, and his person sacred, by the law⁶. It was the office of the ancient Bard, to sing to his Harp before, and after battle; the old song, called *Unbeniaeth Prydain*, or the Monarchal Song of Britain; which contained the exploits of the most worthy and distinguished heroes, and to inspire others to imitate their glorious example⁷.

“ But heed, ye Bards, that for the sign of onset
 “ Ye sound the ancientest of all your rhymes,
 “ Whose birth tradition notes not, nor who fram'd
 “ Its lofty strains.”—

The famous *Hallelujah* victory deserves to be mentioned, which was gained by the Britons, under the conduct of *Germanus*, over the united forces of the Saxons and Picts, about A. D. 447, at *Gwyd-grug*, (or Mold,) in Flintshire; where the place of battle is called to this day *Maes Garmon*, i. e. the field of German⁸. Likewise the church of *Llanarmon* is dedicated to St. German, and called after his name; and probably the image, which is still to be seen in the church-wall, was intended to represent that saint.—

When *Colgrin* was besieged in the city of York by king *Arthur*, in the fifth century, *Badulf* assumed the character of a Harper, and by that stratagem he gained admission to devise with his brother⁹. King *Alfred* also made use of the same disguise, and by that means he had an opportunity to reconnoitre the Danish camp, which was then in Somersetshire¹⁰.—

In the beginning of the tenth century, *Anlaf*, king of the Isles, invaded the north of England with a prodigious army of *Danes*; he was resolved to explore the situation of the *English* camp, and the condition of their army, before he engaged; and, disguising himself like a minstrel, went into it as far as the king's tent, where he played upon his Harp with so much skill, that he was easily admitted. King *Athelstan* was then at dinner with his chief officers, who were all agreeably entertained with the music; but, the repast being over, the musician was dismissed with an handsome reward; which disdainingly to carry off, he buried it in the ground. A soldier, who had formerly served under him, observing this action, was confirmed by it in his suspicion that the disguised Harper was *Anlaf*, and gave notice of it to *Athelstan*, who blamed the man for not discovering it sooner, that he might have seized his enemy. However, in consequence of the informa-

¹ See the 1st and 2nd page.—*Tyffilio's British History*.—*Fabian's Chron.* l. 32, ed. 1533.—And *Lewis's Hist. of Brit.* p. 67, and chap. XXXV

² *Leges Wallicæ*, published by Dr. Wotton, and Moses Williams, p. 301.—And p. 56 and 79 of this book.—*Beale, lib. IV. cap. 24.*

³ See pp. 10, 11, 12, 26, 27, and 28, &c. of this work. Likewise, the *Ancient British Triads*, in p. 79, 80, 81, 82, 83, 84, 85, and 86.

⁴ “Over the Celts reigned *Bardus*, a man famous for his invention of verses and music. And *Caius* says, “*Quin et primos musicos (teste Cesare.) Britannia peperit, quos Bardos olim dicebant, atque adhuc Cambri dicunt, a Bardo quodam Britannorum Rege, homine inventione carminum et mulices inclito, ut *Berefus* memorisæ tradidit.*” *Lewis's History of Britain*, p. 8. chap. VI.—See also p. 26, 27, and 79, of the Bards.

⁵ *Genesis*, chap. IV. verse 21.

⁶ See pp. 27, 28, and 79.—*Leges Wallicæ*, p. 35, 68, 307, and 364.

⁷ See p. 27 of this book, and *Leges Wallicæ*, p. 36.—*Diodorus Siculus*, lib. V. chap. 2, says, “The Celts, in time of war, march, observing time and measure, and sing the *Pœans*, when they are just ready to charge the enemy.”

⁸ *Mason's Caractacus*.

⁹ *Carte's History of England*, vol. I. p. 182. *Gildas*, a British author, who wrote in the sixth century, alludes to this victory as obtained by the blessings of God, without any human assistance. *Gildas Epist. n. 17, 18.*—*Usher's Antiq. Brit.* pp. 179, 180.

¹⁰ *Tyffilio's British Hist.* Book IX. Chap. I.—And *Lewis's Hist.* p. 181.

¹¹ *Spelman's Life of Alfred*, p. 63.

tion, *Athelstan* prepared himself for the danger, and proved victorious the following day. This happened at *Weondune*, near *Brunsbury*, in *Northumberland*.—

Giraldus Cambrensis, who wrote a description of *Cambria*, about the year 1188, speaks of the hospitality and liberality of the Welsh, in his time, as follows; “There is no beggar among these people; for their hospitality is common to every body: generosity they prefer to every other virtue. Travellers, when they enter a house, deliver their arms to be laid by, and immediately are hospitably entertained, being offered water to wash their feet, which is the manner of invitation with this nation. Their young men, therefore, who are devoted to arms, and hunting, roam from house to house, and make every place their home, unless they are called out to defend their country. Those who come at early hours are entertained with the conversation of young Women, and with Tunes on the Harp, all along to the evening: for here every family hath its damsels, and Harps assigned for this purpose.

Every family too is here well skilled in all the knowledge of the Harp. In the evening, when strangers have ceased coming, an entertainment is prepared, according to the number and dignity of the guests, and according to the abilities of the family; when the kitchen is not loaded with divers dishes, and with incitements to appetite; nor is the house adorned with tables, and towels; these people study nature more than ornament. They lay before the guests large dishes of herbs. The master and mistress of the feast are carefully serving their guests, nor do they ever eat themselves before the company have been satisfied; that, if there should be deficiency, it may fall to their own share.”

“*Ireland* makes use of only two instruments, namely, the Harp and the Drum. *Scotland* has three, namely, the Harp, the Drum, and the Crwth. And *Wales* has the Harp, the Pipes, and the Crwth. The Irish too make use of strings of brass oftener than those made of hide or gut.”

Giraldus likewise gives a curious account of the effects of music, and says, “The sweetness of music not only delights with its harmony, it has its advantages also. It not a little exhilarates dejected minds; it clears the clouded countenance, and removes superciliousness and austerity. Harmony is a kind of food to the mind. Whatever be our pursuit, music assists application, and quickens genius. It gives courage to the brave, and assists the devotions of the pious. Hence it is, that the bishops, abbots, and holy men, in *Ireland* are used to have the Harp about them, and piously amuse themselves with playing it; for which reason, the Harp of holy *Kejinius*¹ is held in such great estimation by the original inhabitants. Besides, the warlike trumpet sends forth a musical consonance, when its clangor gives the signal for the attack. Music has its effects on the vicious as well as the virtuous. The story of *Alexander* is well known; so is likewise that of *David* driving the evil spirit from *Saul*. Music has a power to alter our very nature. Hence the Irish, the Spanish, and some other nations, amidst their funeral wailings, bring forth musical lamentations, either to increase, or diminish their grief. *Isidor* hath said, that without Music no institution of discipline is perfect. The very world is said to have been Harmoniously created.”—

*Galileo*², in his Dialogue on Ancient and Modern Music, written in the year 1582, has given a very interesting passage respecting the Harp, which I shall insert here literally translated: “Among the stringed instruments now used in *Italy*, we have, in the first place, the Harp; which is in fact nothing but the ancient *Cithara*, with a great number of strings, differing somewhat in form, but that chiefly owing to the taste of the artists of those times, the number of strings, and their degree of tension; the extreme highest and lowest comprising upwards of three octaves. This very ancient instrument was brought to us from *Ireland*, (as *Dante*³ has recorded,) where they are excellently made, and in great number; and the inhabitants of which island have practised on it for many and many centuries; its being also the particular badge of the kingdom, and, as such, frequently painted and sculptured on their public edifices and coins, the people alleging, as the cause of it, that they are descended from the Royal prophet *David*. The Harps used by them are much larger than ours, and they are usually mounted with strings of brass, and some of steel, in the acute part, of the same kind as the Clavichord, (or a kind of Spinnet.) The performers upon them

¹ *Cantuar' History of England*, vol. I. p. 321.—And *Malmesbury*, lib. II.

² *Cambria Descriptio*, chap. X.—For a further account of the music of the Welsh, see p. 35 of this book.—*Lyttelton's Hist. of Hen. II.* Book II. p. 60, 4to.—³ *Giraldus's Topog.* of *Ireland*, chap. XI.

⁴ Probably this was *St. Coemgen*, *Keivin*, or *Coemgenus*, who flourished about the latter end of the fifth century; scholar of *St. Patrick* the Briton. *Coemgenus* founded the celebrated mo-

nastery of *Glendaloch*, in the county of *Wicklow*.— *Lives of the British Saints*, vol. I. p. 336, 4to.—And *Hammer's Chronicle*, p. 60, fol.

⁵ *Giraldus Cambrensis*, Chap. XII.

⁶ *Vinc. Galileo's Dialogue on Ancient and Modern Music*, p. 143, &c. folio edition, printed at *Florence* in 1582, and after that in 1602. *Galileo* was an admirable performer on the Lute.

⁷ *Dante* flourished about the year 1300.

are wont to let the nails of both their hands grow to a considerable length, trimming them with great care in the manner we see the quills on the jacks of the Spinnets. The number of strings are 54, 56, and as far as 60; whereas we read, that among the Jews the *Cithara* or *Psalterion* of the prophet, had only 10 strings. The distribution of the strings of one of these Harps, (which I obtained a few months ago, by means of a very obliging gentleman of Ireland,) I found, on careful examination, to be the same as that of the Harp with a double row of strings, which was a few years ago introduced into Italy; although some (without a shadow of reason) assert, that they have lately invented it, endeavouring to persuade the vulgar, that none but themselves can play upon it or understand its temperament, which they hold in such great estimation, that they have ungratefully denied it to many; in spite of whom, however, I will here describe it, for the sake of those who may desire it: "The 58 strings, which are mounted on the Harp, contain four octaves, and one tone; not major or minor, as some have imagined, but of the measure which I have above said to be contained in a key instrument. The lowest string, therefore, as well for a sharp as for a flat, is double C; and the highest string is D in *alt*: when they are to be tuned for B flat, the 16 lower strings on the left side are to be distributed according to the nature of the common diatonic, and the 14 that are in the opposite row to these, that is, on the right side, (leaving apart the unison of D and A,) must give, as we may say, the chromatic kind, agreeable in its nature to the said diatonic. The 15 that follow next, ascending the scale, are to be tempered diatonically, according to the mode of the 16 lower ones, on the left side. The 13, that follow next above the first 16, are now to do the office of the lower ones on the right, as may be seen in the example². If then you want to play in B natural, let the flats of each diatonic be altered, and tuned in one or the other of the chromatics, instead of the B flat; and let these be put in the place of those in the diatonic, both on the right and the left. This mode of proceeding was so ordered by its author for the convenience and facility of the fingers of both hands, particularly in making diminutions, and lengthening sounds. We find thus among the said strings: five times C, five D, four E, four F, four G, four A, four B flat, and four B natural. Four unison of D, four unison of A. Four sharps of *c*, four sharps of *f*, four sharps of *g*, and the four flats of *e*; which in all make the number of 58 strings. But there are wanting, for the perfection of the diversity of harmony, the four sharps of *d*, and the four flats of *a*; for which, in those modes, or melodies, where these strings occur, their unisons, which are among the chromatic strings, are accommodated to them; which unison produces a great facility in the diminutions, as appears manifestly in practice; which facility is the cause that they are generally distributed in the manner I have mentioned.

The *Harp* is so similar to the *Epigonium* and the *Simicum*³, that it may with reason be said to be one of them; nor do I think he would be much mistaken, who should maintain, that the strings were tuned in the same manner and proportion in the one as in the other instrument, seeing that these instruments were not introduced till after they began to play in consonant parts; and what distribution is best adapted to this, has been fully explained.

¹ *Galileo* continues as follows: "And let all others of so bad a disposition remember, that if those men, distinguished in divers noble professions, had not, with so much labour of their own, and for the benefit of posterity, left behind so many volumes concerning those arts, they would now be perfectly ignorant of them, and the fame of those would now be wholly obscured. Whereas, by means of the excellence of their writings, they live for ever in our memory, and every one may thereby become very skilful, and at the same time (we may truly say) happy; if in fact happiness in this world consists in nothing but to know and understand the truth of things. Prompted by whose example, the noble and virtuous minds of our times readily take pains to learn the sciences, for no other purpose but to facilitate and illustrate them by their writings, without ever refusing, or concealing, any thing they know, to those who do not know it, and wish to learn it. Those ungrateful persons do not perceive, that, the little they know, they have learnt from the one and the other; who, if they had been tenacious, or unwilling to impart these, must needs have been very unhappy."

² In the plate, or scale of the strings of this Harp, described in *Galileo*, p. 144, it had 29 strings in each of the two rows; that is, D at top, and DD at bottom, in the right-hand row; and C at top, and CC at bottom, in the left-hand row. It seems they were tuned in different keys, as occasions required them; and part of one row and part of the other served for the incident

tal flats and sharps; the remainder were unisons in both rows.

³ "To tell you briefly what I think of the *Epigonium*, and the *Simicum*, I hold that the matter and form was a wooden frame, in both somewhat similar to that of a Harp. However, I submit to the better judgement of those who understand the matter better than I do. The *Epigonium* was invented by *Epigonius* of *Ambacia*, the head of a famous sect, a little before, or after, *Socrates*, as we are told by *Porphyrius*, in his notes upon the music of *Ptolemy*. Which *Epigonius* (as is asserted by *Julius Pollux*) was the first who used to strike the strings with the fingers, instead of the plectrum; which manner of touching the strings, together with the number of them, argues that he played in consonant parts; which manner was afterwards (as we learn from *Suetonius Tranquillus*) followed also by *Nero*; that author telling us, that *Nero*, having once appeared publicly in the theatre, in the midst of several musicians, first played a very pretty prelude with his fingers, and then began to sing." *Galileo's Dialogue on Music*, p. 39.—As to the *Simicum*, some say it was invented by *Simicus*, and that it had 35 strings; that is, 22 diatonic notes, beside the unisons, and perhaps chromatics. Probably it must have been invented prior to the *Epigonium*, which had 40 strings; 20 of them are said to have been diatonics, and the others were unisons and chromatics.—*Grassineau's Musical Dictionary*, p. 149. And *Galileo*, pp. 39 and 40.

Returning now to the invention and origin of modern instruments, I say, that (on account of the agreement of the name, of the form, and of the number, disposition and matter of the strings, although its professors in Italy say, that they have invented it;) from the Harp, most probably the Harpsichord had its origin, which instrument is nothing but a horizontal Harp; and, from it, may be derived the key instruments of touch¹.—

We have likewise another proof that the Italians had not the Harp; *Dionysius of Halicarnassus*, (a writer in the reign of *Augustus*;) speaking of *Evander* and *Carmenta*, says, that, among other inventions, they introduced into Italy the use of the *Lyre*, the *Trigon*, and the *Lydian Pipes*, when, before, pastoral Reeds formed the only musical instruments².—

The most ancient Irish Harp now remaining is that which is said to have belonged to *Brian Boiromb*, king of Ireland, who was slain in battle with the Danes at Clontarf, near Dublin, A. D. 1014. His son *Donagh*, having murdered his brother *Teige*, in the year 1023, and being deposed by his nephew, retired to Rome, and carried with him the crown, Harp, and other regalia of his father, which he presented to the Pope, in order to obtain absolution. *Adrian the IVth*, surnamed *Breakspear*, alledged this circumstance as one of the principal titles he claimed to this kingdom, in his bull transferring it to *Henry II*. These regalia were deposited in the Vatican, till the Pope sent the Harp to *Henry VIII*. with the title of *Defender of the Faith*; but kept the crown, which was of massive gold. *Henry* gave the Harp to the first earl of *Clanricard*, in whose family it remained till the beginning of this century; when it came by a lady of the *De Burgh* family into that of *Mac Mahon*, of *Clenagh*, in the county of *Clare*, after whose death it passed into the possession of commissioner *Mac Namara*, of *Limerick*. In 1782 it was presented to the right honourable *William Conyngham*, who deposited it in *Trinity College Library*, *Dublin*; where it still remains. This Harp had only one row of strings, is 32 inches high, and of extraordinary good workmanship; the sound-board is of oak, the pillar and comb, of red fallow; the extremity of the uppermost bar, or comb, in part is capt with silver, extremely well wrought and chiseled. It contains a large crystal set in silver, and under it was another stone, now lost. The buttons, or ornamental knobs, at the sides of the bar, are of silver. On the front of the pillar are the arms, chased in silver, of the *O'Brien* family; i. e. the bloody hand, supported by lions. On the sides of the pillar, within two circles, are two Irish wolf-dogs carved in the wood. The string-holes of the sound-board are neatly ornamented with escutcheons of brass, carved and gilt; the sounding-holes have been ornamented, probably with silver, as they have been the object of theft. This Harp has 28 string-screws, and the same number of string-holes to answer them, consequently there were 28 strings³. The bottom, where it rests upon, is a little broken, and the wood very rotten. The whole bears evidence of an expert artist⁴.—

¹ *Galileo*, p. 143, &c. *Kircher* likewise imagines that the Harp first furnished the idea of a Harpsichord.

² *Dionysius*, *Lib. I.* p. 26, edit. 1586.—*Dion. Hal. Lib. II.*—*Carmenta* was a prophetess, and mother of *Evander*: she left *Arcadia*, and came into Italy, with her son, about A. M. 2760. *Polybius*, *Lib. IV.* speaks at large concerning the delight of the *Arcadians* in Music: for he says, "That science is useful to all men, but even necessary to the *Arcadians*, who are accustomed to great hardships. For, as their country is rough, their seasons inclement, and their pastoral way of life hard, they have this only way of rendering nature mild and tractable; therefore they train up their children, from their very infancy, till they are 30 years of age, in singing hymns in honour of Gods and Heroes. It is no disgrace among them to be unacquainted with other sciences, but to be ignorant of Music is a great reproach. From these manners of the *Arcadians* arose the fiction of the Poets, that *Pan*, the god of the *Arcadians*, invented the pipe, and was in love with the nymph *Echo*. For, *Arcadia*, being mountainous and full of woods, abounds with echoes; whence not only the inhabitants of that country, but also the mountains, woods, and trees, are said to sing." See the VIIIth Eclogue of *Virgil*, and the Xth, &c.

We learn from *Iamblichus*, that the found of the smith's hammers taught *Pythagoras* to invent the *Monochord*, an instrument for measuring the quantities and proportions of sounds geometrically. This philosopher, observing that the diversity of sound

was owing to the size of the hammers, suspended four equal strings, sustaining weights of twelve, nine, eight, and six pounds; then, striking alternately the strings which sustained the twelve and six pounds, he found that the *diapason* or octave was formed by the proportion of two to one. The twelve and eight pound weights taught him, that the *diatente*, or fifth, was in the proportion of three to two; and the twelve and nine pounds, that the *diatessaron*, or fourth, was as four to three. I must refer the curious reader, for farther satisfaction, to the twenty-sixth chapter of *Iamblichus*, *de Vita Pythagorae*.—

³ The Harp of Mr. *Jonathan Hehir*, of *Limerick*, which was made by *John Kelly*, in the year 1726, contains thirty-three strings, is five-feet high, and seems to be made of red fallow. It does not appear that the Irish Harp had any more than one row of strings, until *Robert Nugent*, a Jesuit, introduced the Harp with a double row of strings, in the 15th century. *Grat. Lucius*, p. 37. Though it is more probable that the Irish had it from the Welsh; because, the Bard, *Davydd Benwyn*, who flourished about the year 1589, mentions his Harp having 29 strings, or more; which probably were in two rows.—And *Mersenne's Treatise on Music*, published in the year 1632, describes a Harp with three rows of strings; and I never heard of any country's having a triple Harp but the Welsh.

⁴ *Collectanea de rebus Hibernicis*, Number 13. *Encyclopædia Britannica*; printed at *Edinburgh*, 4to. Vol. VIII, Part 1.

How the Harp originally came to be the armorial ensign of Ireland is a matter which has often been a subject of investigation among the curious. According to Tindal's History¹, all the ancient pennies that have the head in a triangle were Irish coins, which triangle is supposed to represent the Irish Harp. Others think the triangle alludes to the Trinity. King *John*, and his two next successors, were the earliest monarchs who used the triangle constantly on their money²: From this triangle, perhaps, proceeded the arms of Ireland. There is a groat of king Henry the VIIIth, which has on one side of it the arms of England, on the reverse a Harp crowned, and *Franc. Dominus Hiber.* which is the first time that the Harp appears distinctly represented on the coins. It was struck about the year 1530³.

According to a paper which was delivered to the Royal Irish Academy, Dublin, the following account is given of the arms of Leinster⁴: "In the *suite* of the first Milesian princes were a celebrated Bard and a Harper, both in great favour; on the partition of the country, *Heber* wanted to retain both; this was opposed by his brother *Heremon*, equal in power: to avoid disputes the choice was to be determined by lot, which fell to *Heber*, who chose the musician; and, as this contest happened in *Leinster*, to commemorate the event, as well as their love of music, the Harp was assumed as the provincial arms." See farther in the preceding page.

There is a coin which seems to have relation to Ireland, where a crowned king is, or David playing on the Harp, over which is the crown of England and *Floreat Rex*; on the reverse, a mitred Bishop (or *St. Patrick*, the Briton, who reformed the Irish⁵), holding a double cross, and standing between a church and a serpent, which he seems to drive away. There is another of *St. Patrick* preaching to the people, with a trefoil in his right-hand⁶.

It appears by *Sir William Segar's* MSS. in the Heralds Office, London⁷, that he was present when it was debated before the privy-council, and the commissioners for executing the office of earl-marshal, on the accession of James the First to the throne of England, what would be the proper mode of quartering the Royal arms; and, it being determined that the Harp for Ireland should be in the third quarter; Henry Howard, earl of Northampton, one of the council, who (as *Segar* says) shewed no affection to suffering the same, rose up, and said, "that the best reason he could observe for the bearing was, that it resembled the country, in being such an instrument, that it required more cost to keep it in tune than it was worth."

Staniburff's History of Ireland⁸ relates, "that, whilst the Irish were at supper, a Harper usually attended, who was often blind, and by no means skilled in music, so that he sometimes offended the accurate ears of a connoisseur. Yet, by striking the strings, he uniformly delighted the commonalty with his rude harmony." Again, he says, "there lives in our age (*viz.* about the year 1584) a man of the name of *Crusus*, who, according to every one's opinion, is very eminent on the Harp. He very much abhors that confused sound which is produced from unstretched strings, and are in themselves discordant. On the other hand, he keeps such rules with regard to his measure, and agreement of melody, and observes so much concord in his music, that he wonderfully delights his auditors, insomuch that they do not hesitate to declare, that he is rather the only than the greatest Harper. Whence it may be deduced, that the Harp has not hitherto been wanting to Musicians, but Musicians to the Harp. The Irish also use the Bagpipes, which appears amongst them an incentive to warlike valour; for, as other soldiers with the sound of Trumpets, so these, with the sound of the Pipes, are inspired with ardour for the fight⁹."

¹ *Tindal's History of England*, Vol. I. p. 281.

² *Ibid.* p. 387.

³ *Simon's Essay on Irish Coins*, 4to. And *Ware's Antiquities of Ireland*, Vol. II. chap. 32. It seems probable that the Harp was borne in the arms of the Kings of England prior to Henry the VIIIth, because, *Cole*, viscount Enniskellen, traces his descent from Henry the III. &c (Sir John Cole was created lord Ranelagh, and the present descendant is *Charles Jones*, viscount Ranelagh) another reason that favours this opinion is, they bore a golden Harp with silver strings in their coats of arms, which I believe is the only family that has it, except the Royal Family, and the motto is, "Worship God—Serve the King." I have some recollection of having seen the Harp in the armorial bearings of Henry the IIIrd, or the IVth, though I cannot be certain, and I only mention this in hopes that some judicious person will take the trouble to investigate farther in ancient and authentic Books of Heraldry. The city of Dorchester assumes the Harp in its bearings, or arms of England. Likewise, the archbishop-see of Derry, in Ireland, has the Harp for its ensign.

⁴ A paper written by Mr. *O'Halloran*, on the arms of Ireland,

which was sent to the president of the Royal Irish Academy, Dublin, in the year 1786.

⁵ *Giraldus Cambrensis's Topography Hiberniæ*, Chap. 16: and the notes in p. 13 of this work.

⁶ *Evelyn on Medals*, p. 133. And *Ware's Antiq. of Ireland*, Vol. II. chap. 32.

⁷ Vol. III. 1132, in *Coll. Armor.*

There is a most perfect Harp on the great-seal of king James the I. who was the happy uniter of three kingdoms under one head, and called it *Great-Britain*; and the first of our monarchs that quartered the arms of those three kingdoms in one shield, by the addition thereto of the insignia of *Scotland* and *Ireland*, to which his motto of *Tria in uno Juncta* seemeth to have respect, which is also stamped on his coins. *Saunder's Genealogical History*, p. 526.

⁸ *Richard Staniburff, Dublinensis, de rebus Hiberniæ Gestis*, p. 38, &c. See more in *Hollinshed's Hist.* Book II. Chap. 8. And in *Spenser's View of the State of Ireland*.

⁹ It does not appear that the Irish had the pipes in *Giraldus's* time; see the preceding page 95.

About the year 1400, the science of music had made such progress in Scotland, that one of its princes, *James Stuart*, the first of that name, (who was educated while a prisoner in England, at the command of *Henry the Fourth*,) is represented by the Scotch historians as a prodigy of erudition. He civilized the Scotch nation. Among other accomplishments, he was an admirable musician, and particularly skilled in playing on the Harp¹. *John Major* mentions, that this Monarch's *Cantilenæ* were commonly sung by the Scotch as the most favourite composition, and that he played better on the Harp than the most skilful Irish, or Highland Harper².

“The amusements of the Highlanders by their fire-sides were, the telling of tales, the wildest and most extravagant imaginable: music was another: in former times the Harp was the favourite instrument, covered with leather, and strung with wire³, but at present is quite lost⁴.”

Buchanan, in his History of Scotland, speaking of the inhabitants of the Hebrides, says, “Instead of a Trumpet, they use the Bag-pipe. They delight very much in music, especially in Harps of their own sort, some of which are strung with wire, others with intestines of animals; they play on them either with a *plectrum*, or with their long nails. Their only ambition seems to be to ornament their Harps with much silver and precious stones. The poorer sort deck theirs with chrystal instead of gems. They sing verses not unskilfully composed, which almost always consist of the praises of their men of valour, nor do their Bards treat of hardly any other subject⁵.” *Munro's Account of the Natives of the Western Islands of Scotland*, says, “They delight in music, especially in Harps or *Clairse'chau* decked with silver, after the manner of the Britons⁶.”

It appears the Bards were formerly in high estimation in Scotland, as well as in Wales and Ireland, and were retained in the family of every great lord. I find there is some vestige of it still remaining, that of *Tulli-bardin*, in the county of Perth, whence the duke of Athol derives the title of marquis of *Tulli-bardin*. Likewise, the present earl of Eglington informed me, that he has a portion of land amongst his estate, near Eglington-castle, in Scotland, called the *Harper's-land*, which used to be allotted by his ancestors to the Bard of the family⁷.

I am informed, that, about the close of the last century, John Glas and John Macdonald, Bards by profession, who resided, and were respected as such, in the houses of two Highland Chiefs, travelled fifty miles, and met by appointment in *Lochaber*, to vindicate their own honour, and that of their respective Chiefs, at a public meeting, in a poetic and musical contest.——

I shall now quote a foreign author, as it tends to elucidate farther information respecting the Harp, and one who, I should imagine, was no bad judge of such matters, both as a theorist and a practitioner. His name is *Thom. de Pinedo*, who wrote notes upon *Stephanus de Urbibus*, in the year 1678; where he has inserted a short Dissertation on Music, in which are these words: “I was incited to give an account of musical intervals, by the learned dissertation of *Joan. Albert. Bannus*, in which he desires some one will give a new constitution of music, by placing hemitones between all the tones, so that the art of music may be rendered complete, and fit to move the passions. I will gratify his desire, which I am enabled to do by my skill on the Harp with two rows of strings, the *queen* of all musical instruments; in which, on account of the number of its strings, viz. 39, may be seen, as in a glass, all the musical intervals; and by whose sweet harmony, arising from the discordant agreement of strings, struck with the fingers instead of a *plectrum*, I have long not only amused myself, but have also relieved the misery attending an undeserved banishment from my native country⁸.”

For a considerable length of time has the Harp contributed to keep alive the elegant pleasures of several polished nations, but more particularly the courts of Britain; and probably this instrument was afterwards acquired by other nations, when the British tribes spread themselves over the neighbouring isles and countries.

¹ *Lesley, de Reb. Gest. Scot. Lib. VII. pp. 257, 266, 267. Edit. 1675, 4to.*

² *Major, Gest. Scot. Lib. VI. cap. 14. fol. 135. Ed. 1521, 4to.*

³ Strings of gold, or of silver wire in Harps, or Harpsichords, I think would yield a sound almost twice as strong as those of brass, and those of steel; the latter produces a feebler sound than those of brass, as being both less heavy and less ductile than gold.

⁴ *Major. And Pennant's Tour in Scotland, p. 167; 8vo. edit.* It will be necessary to observe here, that the Scotch have no such a thing as an *Ancient and Authentic Manuscript*, like what the Irish, or the Welsh have. Those, who wish for a further proof, I refer to *Dr. Johnson, Mr. Pinkerton, and others.*——

⁵ *Buchanan's History of Scotland, Book I. (Written about the year 1565.)*

⁶ *Munro's History. And Lewis's Ancient History of Great-Britain, p. 234, fol.*

⁷ Also, *Gilbert le Harp* held lands in Chesterton, Warwickshire, of the king, by grand serjeantry,—*Blount's Tenures, by Beckwith, p. 152.*

The surname of *Harper*, without doubt, first originated from that profession. A Harp was formerly borne by the name of *Harpham*, and was confirmed to *Robert Harpham*, of Marfleet, in the county of York, by *William Ryley, Esq. Norroy at Arms*, about A. D. 1657. *Guilim's Heraldry, sixth edition, p. 295.*

⁸ *Stephanus de Urbibus; Artic. Timoth. And Benjamin Stillingfleet's Principles and Power of Harmony, Chap. V.*

To confirm what I have said before, that the Harp was the most noble and favourite instrument of the *Cymry*, or Ancient Britons and Gauls, I will cite some documents, which tend to elucidate its progressive improvements, from the works of the old Bards, and from the best English and other writers; nor could authors express their opinions of it strongly enough, but by inculcating that it was used in Heaven. In the book of *Revelation of St. John*, it is called “the Harp of God.”—“And I heard the voice of Harpers harping with their Harps: And they sang as it were a new song before the throne.”

“With faintly shout, and solemn jubilee,
 “Where the bright seraphim in burning row
 “Their loud up-lifted angel-trumpets blow,
 “And the cherubic host, in thousand quires,
 “Touch their immortal Harps of golden wires;
 “With those just spirits that wear victorious palms,
 “Hymns devout and holy psalms
 “Singing everlastingly.”—*Milton. And Revelation, Chap. XV.*

“And the sound,
 “Symphonious, of ten-thousand Harps, that tun’d
 “Angelic harmonies.”—*Milton.*

“Sing unto the Lord with thanksgiving, sing praise upon the Harp unto our God.”—*Psalms 147, v. 7.*
 “Take the Psalm, bring hither the Tabret, the merry Harp, with the Lute.”—*Psalms 81, v. 2.*

“*Mi vum yngwynvryn, yn llys Cynvelyn;*
 “*Mi vum vardd Telyn i Léon Llychlyn.*”

Divregwawd Taliesin.

I have been at the court of Cynvelyn, on Tower-hill;
 I have been chief Bard of the Harp to Léon of Lochlin.

The Serious Muse, by Taliesin, A. D. 540.

“*Dimmai ni thalai 'r Telynorion;*
 “*Neud llai y pryddai y Prydyddion.*”

Dofbarth yr ymryson, Taliesin.

The Harpers were not worth a halfpenny;
 But never the worse were the Poet's lays.

Criticism on the contest, by Taliesin. See note 5, in page 26.

“*Telynior tal ei arwenydd,*
 “*Trwythaw beirdd mewn traethau bydd.*” *G. Glyn, 1450.*

This Harper, blest with lofty Muse,
 The Bards in briny floods imbrues.—*Owen's Dictionary.*

Englyn i'r Isgywair Vâch.

“*Per! per! Isgywair oes cainc, mawr voliant*
 “*Mor velus gan ievainc;*
 “*Aml o ofgedd mêlus-gainc,*
 “*Aur bibau cerdd ar bôb cainc.*”

Stanza on the *Isgywer*, or small Harp *.

How sweet, *Isgywer*, is thy charming sound,
 Which makes the youthful heart with transport bound!
 Thy various notes, mellifluous and strong,
 Flow tuneful as the golden pipes of song!

* So called from the key which it was tuned in; or, perhaps, a little Harp, such as was formerly used to play on horseback, the bottom of which had two cross feet, something like a camp stool, to keep it steady on the horse's shoulders.

My countryman, *Sir John Gower*, the father of English poetry, and preceptor to *Chaucer*, has the following passage;

He taught hir till she was certayne
 Of Harp, Citole, and of Riote,
 With many a towne, and many a note.

Confessio Amantis, wrote about the year 1380, fol. 178.

An elegant Couplet which was written on a Harp:

“*Mae mêl o leisiau melyson,*
 “*Mae mêl o byd ym mola hon.*”

Within the concave of its womb is found
 The magic scale of soul-enchanting sound.

“His word is more than the miraculous Harp.”—*Shakespeare's Tempest, Act II. scene 1.*

“The office of a physician is to put the curious Harp of a man's body in tune.”—*Bacon.*

1 *Revelation, Chap. XV. verse 2.*
 2 *Revelation, Chap. XIV. verses 2 and 3; and Chap. V. verses 8 and 9.*

We know not what they do above,
 Save, that they sing, and that they love.

3 D. Samwell.

4 Query, Whether Citole is the same with Cittern, or Guittar; or derived from *Cistella*, a little chest, meaning the dulcimer; a performer upon it was called Cyteller, or Cysteller.

5 See more in page 16.

"For now to sorrow must I tune my song,
"And set my Harp to notes of saddest woe."——Milton.

"Angelic Harps are in full concert heard,
"And voices chaunting from the wood-crown'd hill."——Thomson's Seasons.

"Yon white-rob'd Bards, sweeping their solemn Harps,
"Shall lift their choral warblings to the skies."——Mason's Caractacs.

"Hark, his hand the Harp explore!
"Bright-eyed fancy hovering o'er."——Gray's Ode.

"A golden Harp with silver strings she bore."——Cowley's Complaint.

"A bevy of fair women, richly gay
"In gems and wanton dress; to th' Harp they sang
"Soft amorous ditties, and in dance came on."——Milton.

Englynion Molawd y Delyn.——Poetical Blossoms in praise of the Harp.

Telyn i bôb Dŷn doniazwl—divafswedd
Ydoedd Viwfig neuawl;
Telyn wwyn-gân ddiddanawl!
Llais Telyn a ddychryn Ddiawl!

Nid oes hawl i Ddiawl ar Ddŷn—mwyn cywraint,
Y mae'n curu 'r Gelyn;
Bwriwyd o Saul ysbryd fyn,
Diawlaidd, wrth ganu 'r Delyn.

Rev. Gwenthy Owen, who flourished about the year 1750.

Ni ddaw diawl i annedd dŷn,
At hael, lle byddo Telyn;
Velly Davydd i' berwydd byn, a ganodd
E giliodd y gelyn.

Pan vo meddwl dwl mewn dŷn—ac ysbryd
Drwg asbri 'n ei ddilyn;
Dwylaw ar dannau 'r Delyn,
A dola van gwaethau gwŷn.

W. Jones, Llangaduan, 1770.

In expression and variety the Harp has no rival, which will be acknowledged by all who know how the heart is soothed by its delicate and softer sounds, as well as animated by its more powerful and sprightly tones. This is elegantly expressed by a Welsh Bard in the following stanza:

Divyrwch, didruch, didrais, tawelaidd,
Yw Telyn hyrydlais;
Cry' odlau cywir adlais,
Neuolaidd wiw kwysaidd lais.

See more on the same subject in pp. 62, 72, and 77; and in the note below †.

O Harp! within thy magic cells
Light, airy glee, and pleasure dwells,
And gentle rapture rings;
While clear-voic'd echo sends around
The heavenly gale of tuneful sound,
From all th' according strings.

† The following list of poems were written by different Bards to solicit a Harp, or in its commendation, &c.

Cowydd i olyn Telyn, a chyweirgorn Arian dros Mr. Siôn Trevor, o Drev-alun, gan Mr. Siencyn Gwyn, o Lanidlos; o waith *William Llŷn*; written about A. D. 1550.

Cowydd a barodd *Davydd ab Gwilym*, bencerdd Telyn, (nid y Bardd o'r Deheudir,) ei wneuthur i olyn Telyn gan Edward Sirik, bencerdd, o Delyniôr, o waith *Hynwel Reinallt*; about 1480.

Cowydd i Delyniôr, o waith *Tudur Aled*; about 1490.

Awdl i Esgob Bangor am esguluso Prydydd, a mawrhau Crwth trithant; o waith *Iorwerth Beli*; about 1340.

Cowydd i olyn Telyn i Siôn Rhisiart o geu Cner, dros Humphrey Wynn o Ynys y Maengwyn, a ganodd *Siôn Phylip*; 1580.

Cowydd i olyn Telyn Rawn gan Ivan ab Davydd, a ganodd *Gweryll*, verch Guttyn, Tavarnwrnig Tal-y-farn; 1560.

Cowydd *Davydd Benwyn*, i erchi Telyn Rawn; 1584.

Cowydd i olyn Gordderch a Thelyn i Syr William Gruffydd, Siambren Gwynedd, o waith *Syr Davydd Trevor*, o Lanallgo, ym Môn; 1480.

Cowydd i olyn Telyn gan Siôn Salsbri, o Leweni, o waith *Thomas Prys*, o Blâs Iolyn, Esgl; 1580.

Cowydd *Risiart Cynwal*, i erchi Telyn. 1680.

Cerdd Volawd i'r Delyn, o waith *Davydd Jones*.

Cerdd i olyn Telyn i Siôn Prys, gan un ni enw *William Llwyd*, Llangedwyn, o waith *Cadwaladr Roberts*.

Cyffelybiad rhwyng Morvudd a'r Delyn, o waith *Davydd ab Gwilym*. See page 206 of his works.

Cowydd yn dangos pr gyvarwyddyd a ddylu vôt mewn Bardd, o waith *Ievan ab Ll. Vychan*, 1470.

Cowyddau *Edmund Prys*, where he mentions the primitive Bards, &c.; N^o 26, the 7th and 8th poems of this Bard's works, in the Welsh school: 1600

"A Deuddeg o Brydyddion, yn dalais dêg dilyn Dôn."——

Awdl Glera, o waith *Rhobin Clidro*.

Marwnad Rydderch Dauwaedd, Delyniôr, o waith *Lewis Morganwg*; about A. D. 1520.

Mi glywnis lawer iawn o fôn,
Am *Robert Siôn*, o Namffach *;
Mi adwen hwn pe'dai ym Môn,
Wrth lais ei ebillion bellach.

* *Namffach* is near *Cerrig y Drudion*, in Denbighshire.

An Epitaph intended for the late blind Parry, the Harper, who died October the 7th, 1782. See also page 50.

Gwel vedd, a diwedd nr dôn, fain peraidd
Siôn Parry, Rhiwabonl
Blaenor y Telynorion,
Carai 'r iaith, a geiriau'r Iôn.

The Bard, *Davydd ab Gwilym*, who flourished about the end of the 14th century, has given such droll and interesting particulars respecting the Irish Harp, as well as the Welsh Harp of that period; that I am unwilling to omit any thing which may throw light on the subject; therefore shall avail myself of it, by giving a literal translation of his *Cowydd y Delyn Ledr*, or *Poem on the Leathern Harp*; which is as follows: "Grant, bounteous God, that the blessings may dawn of the mirthful manners of Wales in times of yore! The choicest spot; a fair garden, for the enjoyment of life thou wert, whilst the time of *Clera* continued, and the learning of the good old *Cymry*! Now, alas! cold the news; there is a noisy strumming amongst us, of dismal crazy-sided Harps, or Leathern wickets. *David* had not one string from dead sheep; long prosper the faith. The Minstrels of the serious prophet *David*, with all the cunning of their divination, never formed one Harp exquisitely pleasing, but of shiny hair, yet pure the song! Wise is the easy and sprightly description of the Harp strung with black glossy hair.—The hair-strung Harp, a worthy gift! by the bounty of Heaven which came complete to *David*, and was, and henceforth shall continue, from the beginning of the world: an ample thought! till the day of doom; awful contemplation!

There is none who would wish for life amongst us, should he be skilled in music; for, there is nothing but the din of this Leathern Harp; (fie on the office!) prosperous it shall not be, played with a horny nail of unpleasant form; only the graceless bears it. For a learner, it will be difficult in a month to put it in tune—the copper-tinted strumpet; an ugly plague, like the naked curve of the rainbow, a frightful form. It is the murmur of young sprawling crows, a pleasing brood affected by the rain.—Having an ardent thirst for perfection, I loved not its button-covered trough, nor its music; nor its guts, sounding eventful disgust; nor its yellowish colour, nor its gaudiness, nor its unconnected angle, nor its bending pillar: it is the vile that loves it. Under the pressure of the eight fingers, ugly is the swell of its belly, with its canvas smock: its trunk, and its hoarse sound, were but formed for an age-worn Saxon. It is like the wild neighing and dismal roar of some bay mare after horses. The unceasing din through the night is a perfect sister to the *frightful yellow Hag of Rhôs*¹.

It is the noise of a lame goose amongst the corn; a squealing, foolish, Irish witch; it is the rumbling of the mill-stream of crazy leap; and like the shrieking, wry-necked, hare. It is the wooden fiddle of a prude of yore, or the tottering shin of an old woman."

"Let every musical Professor, from the English marches, as far as *Mona's* isle, learn to play upon a fair Harp, with jetty hair; and to impart instructions, as was usual in the time of our old forefathers: I proclaim it! As for the other, gistleless, twanging one, let no disciple bear it in the face of day*."——

According to the above poem, *Davydd ab Gwilym* seems partial to the Harp strung with glossy hair, which formerly was curiously plaited²: yet, it appears evident, from the ancient Welsh laws, that only the under-graduates were obligated to use the hair-strung Harp until they took a degree³. It seems also, that the body of some of the ancient Harps were covered with leather⁴; (somewhat similar, perhaps, to

¹ The yellow plague, in the sixth century; figuratively described to be a terrible fiery serpent.——

* *Barddoniaeth Davydd ab Gwilym*, p. 277.
Sold by Williams in the Strand.

² *Telyn Llywelyn*, (all oedl.)
I T'wyfog ben braint o'fodid;
A thanneu rharwn, waith iawn rhwydd,
Ar eur-glud cainc yr arghwydd.
From a Poem by *Rifart Cymwal*, to solicit a Harp, about A. D. 1680.

The translation.

The Harp of *Llywelyn*, the Prince: most honoured through ages, was completely filled with hair strings, curiously braided, to hymn golden praise to the Lord.——

³ "Eve a ddyly i gan bob Cerddorion ievanc, pan ymadawont a Thelyn rawn, a mynnu bod yn Gerddawr cyweithas, ac yn circhiad hedair ar hugaint o ariant yn ei obrwy."—*Leges Walliae*, Lib. 1. p. 69. See also, pages 28 and 32 of this book.

⁴ *Lleddu lathr gawn wygr ysgawn vaich,*
Llun calon rhwng bron a brach;
Tân a Swm o'r Tannau fydd,
Bid i'r dŵn bedwar deunydd,
Pren, Croen, a Rhawn, cwbl-ddawn cŵ,
Ag Esgryn, rhaid i gwasgu.
From a Poem of *Siôn Phylip*, about A. D. 1580.

The translation of the same.

The sweet polished trunk, fair and light the load,
the form of a heart, between the breast and the arm;
a tone and sound the strings produce;
To effect this tone, four things concur;
wood, skin, and hair, lovely and complete the gift;
which with bone must be tightened.——

A Minstrel, of nearly the same period, likewise gives a description of himself and Harp, in the following words:

"If I have my Harp, I care for no more,
"It is my treasure, I keep it in store;
"For, my Harp is made of a good mare's skin;
"The strings be of horse-hair, it maketh a good din.
"My song, and my voice, and my Harp doth agree,
"Much like the buzzing of an humble bee;
"Yet in my country I do make pastime,
"In telling of prophecy which be not in rhyme."——

The first Book of the Introduction of Knowledge, by Andrew Borde.

the ancient *Coruogl*, Coracle, or British boats, which were made of hoops, and covered with horses hides, as mentioned by *Cæsar* and *Pliny*.) I am informed by Mr. William Williams, that, when a boy, he had an old leathern Harp, which he used to play upon. The body of it was hollowed, or scooped, out of a piece of wood, and covered over with an ox's skin, which was sowed extremely tight at the back; and the pegs, which the strings were screwed with, were made of bone, or of ivory.

With regard to the compass of the ancient Welsh Harp, it is now difficult to ascertain with precision, as it received various alterations, and improvements at different periods; therefore, it is the fruit of deep researches of divers speculative lovers of music. The late Mr. Lewis Morris attributes its rise and progress to the *Bardic Druids*, who had a great knowledge of music when it was at the lowest ebb with all the other European nations¹. There appears to have been a great deal of thought and art employed upon the formation of this instrument, and that it was not a work of chance! It may be a question worthy a mathematician to answer, what curve the strings will form, so as to bear all an equal stress, supposing them to increase in thickness, from the shortest Treble to the longest Bass, so that none of them will be more liable to break than another, and yet be equally tight under the fingers, according to their length, when put in tune?

On a farther investigation, I find there are musical compositions still in being, which I have already mentioned in pages 28 and 29, that decidedly point out the compass of the Harp at a very early period; some of those melodies are said to have been played about the year 520², and they extend from G, the first line in the bass, to D in *Alt*; (that is, 26 diatonic notes.) There are also other pieces, in the same manuscript, of about the year 1100, and some later, which extend from double C in the bass to G in *Alt*. According to *Merfennus*³, the *Cithara Antiqua*, or Ancient Harp, had but one row of strings, which consisted of twenty-four chords; viz. from G, the first line in the bass, to G, the fifth space in the treble.

It appears by an address, written to solicit a Harp, in the reign of Elizabeth, that, "twenty-nine strings, or more," were then about the extent of the Harp⁴. I saw an old Harp, that formerly belonged to *William ab Owen*, of *Penraig Inco*, in *Caernarvonshire*, which is said to have been made upwards of two hundred years ago, about the reign of *Elizabeth*. It had one row of strings, consisting of thirty-three. It was four feet nine inches high, and made of *Pren Mafarn*, or Sicamore wood, as all the Harps and Viols are still made of, except the sound-board, which is made of deal. Query, Whether the *fine Cedar* would not be better for making stringed instruments of, as King *David* and King *Solomon* made all their Harps and Psalteries of *Algum trees*, or *Cedar*⁵?

In early time, the *single Harp* was small and portable, and rather confined in the number of strings. It was always obliged to be tuned when the key required to be changed; but, when any accidental sharp was requisite in the middle of a tune, the performer ran up his hand close to the comb, and stopped the string dexterously with his thumb, while he played it with his finger. Likewise, some of the single-row Harps had *Gwrachod*⁶, which were, a kind of angular pegs; the longest end of each, served as a pin, to keep the bottom, or knot end of the string, fast in the sound-board; and the shortest angle of each of them served for the string to vibrate against, so as to cause a tremulous continuation of the sound, not very unlike the effect of a trumpet-marine. Sometimes these pegs were turned off the strings, about one-fourth round, so as not to produce the jarring tone.—

¹ Mr. Lewis Morris's letter to the *Cymmrodorion Society*, on the structure of the Welsh Harp. Also, *Peter Ramus* says, "that Britain had twice the honour of instructing *Gaul* by the *Druids*"². and by *Alcuin* †; which last was of singular service to *Charlemagne*, in establishing the University at Paris."

² *Cæsar's Commentaries of his wars in Gaul*, Book VI. chap. 13.

† *Alcuin flourished in the latter part of the 8th century*.

Giouff's Camden, Vol. I. p. cvii. of the Introduction.

³ See also, *Pennant's Tour in Wales*, Vol. I. p. 459, of the second edition.

⁴ *Merfennus, Liber Primus, de Instrumentis Harmonicis, proposito XLIII. p. 70, 1632.*

⁵ *Angyls bër rhwng ceraint,
A llunaidid yw, llaw o ddaint;
Nodais do, ond ydyw 'fôr,
Naw a'r hugain, neu 'n rhagor,
A rhain yn ffîn er's ennyd,
Y'n bër iawn o'r rharun ar hyd.*

Davydd Benwyn, A. D. 1584.

This poetical petition probably was written for an under graduate, because it mentions hair strings:—

⁶ See page 92.—The first kind of cedar is the cedar of Lebanon. It is sometimes kept in the gardens of the curious: the wood is of a reddish colour, something resinous, of a strong agreeable smell, and it is said, it never will decay. Also, it is used in physic, as a sudorific.—

⁷ The angular pegs are called *Gwrachod*, probably from their being crooked, like an old flag.

In process of time, the *Double Harp*, or *Harp* with two rows of strings, was invented, which supplied the deficiency, and obviated the difficulty, in some degree, of the flats and sharps; though they had a method of producing them long before, which was by tuning, and by judiciously stopping the strings; the latter they executed, with great skill, whilst they were playing: but, query, whether the sound of these could be so clear as the other strings? I have already described the *Double Harp*, in the preceding pages of 96 and 99. —

The next improvement was the *Triple Harp*, or *Harp* with three rows of strings; which probably was invented in the fourteenth century; though I have not been able to find any particulars respecting it sooner than about the year 1450, in a monody on the bard, *Sion Eos*, which contains the following passage:

*Ve aeth dy gymmar yn wld,
Durtur y Delyn Deirtud!
Ti fydd yn tewi a son,
Telyn aur y Telynorion!*

O, *Reinallt!* thy rival is dumb,
The turtle of the triple-stringed Harp!
Alas! thou hast consigned to silence
The golden Harp of Harpers. —

Davydd ab Edmwn. See p. 44, &c.

Another poem, or petition, to solicit a Harp, has the following couplet:

*Y digynnwr' g'weiriwr gorau,
Tra phér dynniad Tri phar dannau.*

The best and gentle harmonizer,
of sweetest touch with Three sets of strings.

Cadwaladyr Roberts.

Galileo, in the year 1582, describing the double Harp, mentions the number of strings in Harps of that period; viz. "fifty-four, fifty-six, fifty-eight, and as far as sixty:" consequently, it seems more than probable, that the latter was a triple Harp which he alludes to, as having sixty strings. *Mersennus*, likewise, in the year 1632, has delineated the triple Harp; and says, it extended four octaves, but consisted altogether of seventy-five strings².

The present *Triple Harp* extends to the compass of five octaves, and one note³. The two outside rows are the diatonics, which are both tuned in unisons, and in any key that the performer means to play in: the treble row of them consists of twenty-seven strings; that is, from A in *alt* down to C in the bass; and the opposite row, or unisons, (which are played with the bass hand,) extends from A in *alt* as low as double G in the bass, which is thirty-seven strings: and the middle row, being the flats and sharps, extends from *alto* G sharp, down to double B natural in the bass; consisting of 34 strings. All the three rows together amount to ninety-eight strings. See this Harp delineated in the trophy of the Musical Instruments, in page 89. — In playing upon the Welsh Harp, as well as the Irish Harp, it has always been customary to incline it against the left shoulder, and to play the treble with the left hand, and the bass with the right hand. But, the contrary is now more usual in performing on the Pedal Harp, which is, to rest it against the right shoulder, so as to play the treble with the right hand, and the bass with the left. This recent custom originated, probably, for the sake of making it more uniform and familiar to those who play on the Harpsichord. Though, at the same time it is evident that the Harpsichord first originated from the Harp⁴.

There is one idea worthy of remark, the *Druidic-Bards* had an extraordinary veneration for the number

² *Vinc. Galileo's Dialogue on Ancient and Modern Music*, p. 143, &c.

³ *Mersennus, Liber Primus, de instrumentis Harmonicis, Proposito XLIII.* p. 68 and 69.

⁴ Some of its present appendages were the additions of the latter centuries. I saw a painting of an old Triple Harp, which had only fifty-seven strings. Now there are some Triple Harps that have above a hundred strings, including the three rows together.

It appears, by a Welsh Surza, that *Davydd Morris*, of Dôlgam, near Llanrwst, who lived about 140 years ago, was an eminent Harp-maker at that time. Also it seems that a white Harp, unvarnished, or uncoloured, was then not uncommon.

Old Evan, who lived in London about the beginning of the last century, is said to have been a famous Harp-maker, and instructor of *John Richards*, of Llanrwst, in his art.

After him, *John Richards*, who died about twelve years ago, was the most celebrated maker of the Triple Harp of his time. In the latter part of his life, he was retained as a pensioner at Mr. Gwynn, of Glan-bran, (a great lover of music, in Caermarthenshire;) during that period, *John Richards* made him upwards of twenty harps, because Mr. Gwynn had such a high opinion of his instruments, that he despaired of ever attaining a good one, when *John Richards* died. —

⁴ The *Manichordij*, *Clavicytherium*, or *Clavicymbalum*, was originally a kind of an upright Spinnet, or Harpsichord; and supposed to have been constructed from the Harp. Afterwards, it was made horizontal, and called *Clavichord*, *Clarichord*, or *Virginal*, because, it was played by Nuns, and young Virgins. After that it was sometimes termed Harp couched, or Spinnet: then Harpsichord; Piano Forte, &c. — *Mersennus de Instrumentis Harmonicis*, Lib. I. p. 65. — *Luscinius's Musurgia*, p. 8 and 9. And see the preceding page 97. —

*Three*¹; for instance, their Triads²; their Triplet verses³; their Harps being triangular, and their tuning keys having three arms⁴; likewise, about three centuries ago, the Harp received the addition of a triple row of strings. The Harmonical Triad, or musical consonance (of a fifth, a third, and fundamental note.) The Triple time, or measure, in music: A Trio; A Canon⁵; &c.—

The next improvement on the Harp was the *Pedals*, by which addition this instrument was again reduced nearly to its original size, and former simplicity of a single row of strings. The *Pedal Harp* is usually tuned in the key of E flat; and the use of the Pedals is to make the occasional sharps, and to alter it into the different keys without the trouble of tuning; therefore, by these mechanical pedals, it evades those inconveniences which are subject to the Triple Harp, and is rendered much less complicated and commodious. At the same time I am rather an advocate for the Triple Harp, because I admire its venerable and stately appearance; and particularly the sweet re-echoing effect of its unisons, which are played with both hands, and are peculiar to that instrument. Notwithstanding, when it is compared with the Pedal Harp, which has modern elegance as well as conveniences blended, it must be acknowledged in favour of the latter. The usual compass of the Pedal Harp is from double G at bottom to G in *alt.* consisting of thirty-six strings: also, there are some that go as high as D in *altissimo*. Sometimes the Pedal Harp is called the German Harp, because its pedals are said to have been invented by a German. However, I shall quote here what Dr. Burney says on the subject: "The Pedal Harp is very much practised by the ladies at *Brussels* as well as at *Paris*: it is a sweet and becoming instrument, and less cumbrous and unwieldy than our double Welsh Harp. The compass is from double Bb to F in *altissimo*; it is capable of great expression, and of executing whatever can be played on the harpsichord: there are but thirty-three strings upon it, which are the mere natural notes of the diatonic scale; the rest are made by the feet. This method, of producing the half-tones on the Harp by pedals, was invented at *Brussels*, about thirty-seven years ago, by *M. Simon*, who resides in that city. It is an ingenious and useful contrivance, in more respects than one: for, by reducing the number of strings, the tones of those that remain are improved; as it is well known that, the less an instrument is loaded, the more freely it vibrates⁶."—

"The Harp passed for the most majestic of instruments; and, on this account, the French romancers place it in the hands of their greatest heroes, as the ancient Greek-poets did the Lyre. It was in such general favour, in the fourteenth century, that the old Poet, *Macbaw*, has made it the subject of a poem, called *Le Diel de la Harpe*, (the Dirty, or Poem, upon the Harp,) and praises it as an instrument too good to be profaned in taverns, or places of debauchery, saying that it should be used by Knights,

¹ What mystery might be in the number *Three*, among the Britons, is not easy to determine, unless it were in regard to its perfection, as being the first of odd numbers, and containing in it, a beginning, a middle, and an end. For this reason it has been said, that *three* was *all*. It is likewise called the holy number, and was thought the most proper and fit for every thing that related to religion. There is now extant a treatise in folio, intitled, *Mystica Numerorum Significationis*, written by one *Peter Bonus*, and published at *Bergamo*, in the year 1585; the sole end of which is to unfold the mysteries, and explain the properties of certain numbers —

² See the *Triads*, in pages 10, 11, 12; and in 79, &c.

³ See page 4 and 5.

⁴ Also, *Trimarchwys* or a British war chariot, had three horses, a charioteer and two attendants. "*A tri March, a gwys or Gwriston.*" The *Trefail* was much revered, and accounted the husbandman's Almanack, by reason, when it shutteth in the leaves, it foretelleth rain. Their ancient seats are also three-footed, or tripod's, as well as their trevets, kettles, and other implements. And *Morgan* says, that of old, the letter T (*Tau*,) was the Hieroglyphick of security.

⁵ A *Canon*, or song, in two, three, or more, parts. It is extraordinary, though a fact, that the term *Canon*, appears as far back as the sixth century, in *Aneurin's* poem on the Months; which runs thus: "*Mis Medi mydr y-nghanon.*"

In September comes the metrical Canon.

A *Canon* is again mentioned by a Bard of the middle ages, in a poem of thanks for a bow:

*Bravud gwyn a byrlai ganon,
Teg yw o Lan-garwg Idu.* — *Thomas Dorrlyff.*

It is impossible that the Ancient British Bards should be ignorant of *Harmony*, they certainly knew it, long before *Guido's* time. In the first place, the Harp is the earliest instrument, it had the greatest number of strings, and it was the first played with the fingers of both hands. Therefore, is it probable, that the Britons should have performed on the Harp from time immemorial; and were obliged to study twelve or fifteen years before they past their degrees; and to use both hands, and ten fingers, and yet to avoid falling into something like *counterpoint*, or compositions in parts? In fact, a third, a fifth, or a chord, are more easily struck on the Harp, than a single note, because the strings lie convenient and natural for the hand. If any one wishes farther illustration on this head, see pages 29, 35, and 36, of this work. And proofs from Ancient writers in Mr. *Stillingfleet's* Principles and Power of Harmony, p. 132 and 133. —

⁶ *Burney's present state of Music in Germany, Netherlands, and United Provinces*, Vol. I. p. 59, second edition, octave. Likewise, *Dr. Burney* mentions, that when he was at *Vienna*, about twenty-two years since, "*M. Mut*, a good performer, played a piece on the single Harp, without pedals, which renders it a very difficult instrument, as the performer is obliged to make the semitones by brass rings with the left hand, which, being placed at the top of the Harp, are not only hard to get at, but disagreeable to hear, from the noise, which, by a sudden motion of the hand they occasion. The secret of producing the semitones by Pedals, is not yet arrived at *Vienna*; and the Double Harp is utterly unknown there. This player, though highly esteemed, did not fulfil all my ideas of the power of that instrument." *Ibid*, Vol. I. p. 284.

Esquires, Clerics, persons of rank, and ladies with plump and beautiful hands; and that its courteous and gentle sounds should be heard only by the elegant and good. (At that period,) it had twenty-five strings; to each of which the poet gives an allegorical name: calling one *liberality*, another *wealth*, a third *politeness*, a fourth *youth*, &c. applying all these qualities to his Mistress, and comparing her to the Harp¹.”

It does not appear that the Saxons had the Harp, nor letters², prior to their arrival in Britain, which was about the end of the fifth century, in the time of *Gortheyrn*.

About the beginning of the eighth century, the Harp appears to have been in high estimation among the Saxons. *Venerable Bede* records, that at one of their feasts, for the sake of conviviality, it was agreed that all the guests should sing in their turn: as soon as *Cædmon* saw the Harp approach near him, he rose up, for shame, from the table, and retired home³. About that period also, it was usual to learn both to read and sing at schools⁴.

The manner of singing with the Harp, among the Britons, I have already mentioned, in pages 34, 35, 60, and 61, of this work. *Shakespeare* alludes also to this custom of singing to the Harp, amongst the English, in the time of Henry the Fourth⁵.

The grand Coronation of Henry the Fifth, held at Westminster in the year 1413, is recorded by *Elmhambam*, from whom the following is literally translated: “What festival, I beseech you, can be deemed more important than one which is honoured with the presence of so many royal personages; by such a multitude of chiefs, and ladies; where the tumultuous sounds of so many trumpets compel the Heavens to re-echo with a noise like thunder. The harmony of the *Harpers*, drawn from their Instruments, struck with the rapidest touch of the fingers, note against note, and the soft angelic whispering of their modulations, are gratifying to the ears of the guests. The musical concert also, of other instruments, which had learnt to be free from all sort of dissonance, invites to similar entertainment⁶.”

St. Dunstan, who lived in the tenth century, is represented by a writer of his life, that he could, like *David*, take the Psalter, handle the Organ, touch the Cymbal, and strike the Harp. And as *David*, with his instrument, calmed the disturbed spirit of *Saul*, so did *Dunstan*, by his music, exhilarate the heart of his Prince, after his being harassed by worldly cares⁷. This Saint's Harp was indeed endued with a miraculous power, which *David's* never possessed; for, when suspended on the wall of *Dunstan's* cell, it would, without the interposition of any visible hand, pour out the most harmonious sounds⁸.

This reminds me of *Æolus's Harp*, invented by Kircher, about the year 1649⁹: which is simply a box with about 15 strings, or more, all tuned in unison, or with an octave: when this instrument is put in a window, the wind sounds it, and sometimes produces a wonderful effect of harmony, and swelling and diminishing of sounds. If it was possible to add air and time to it, it would be the most perfect of all instruments. The *Æolian Harp* is exquisitely described, in a poem by Thomson¹⁰, and by others.

¹ “Burney's History of Music,” Vol. II. p. 262. And *Re Médes de Fortune*, par Mr. Machau.—On an antique ewer, dug up near Soissons, is a representation of some musicians, one of which is a player on the Harp. The chapel of *St. Julian des Menestriers*, at Paris, was built in 1331, by *Jaques Groce* and *Hugues de Lorrain*, two of the *Jongleurs*, or Minstrels, of Philip de Valois, and on the p. rtico of which are some minstrels depicted. See *Burney's History of Music*, Vol. II. page 264. Likewise, I am informed, there is another church at Paris, called *St. John des Menestriers*, and founded by the Minstrels, in 1130.

² See *Lloyd's* Preface to his *Archæologia Britannica*; *Aty Cymry*. “Lewis's Ancient History of Great Britain, page 61, of the Introduction.” And note 10 in pages 7 and 8, and as far as page 16, of this work of the Bards.

³ *Beau's Ecclesiastical History*, lib IV. cap. 24. Among the Greeks, also, music was esteemed a necessary accomplishment; and an ignorance in this art was regarded as a capital defect. Of this we have an instance, even in *Themistocles* himself, who was upbraided with his ignorance in music. *Cicero Tusc. lib. 3.*—The whole country of *Cynathe* laboured under a parallel reproach; and all the enormous crimes committed there were attributed by the neighbouring States to the neglect of Music; which may be found, in some measure, to comprehend religion, policy, and morality. *Athenæus*, *Idylbus*, and *Aristotle*.—When the lyre came more into use, it was usual for all who were at their entertainments to play upon it alternately till it passed round the table. *Plutarch symp. l. 1. p. 1. sithen. Disp. l. XV. Plato, de Leg. l. ii.*

⁴ *Bede*, lib. V. cap. 6.—lib. II. cap. 20.

⁵ In the first part of Henry the IVth. Act. III. Sc. I. *Owen Glyndwr* thus addresses Hotspur:

I can speak English, Lord, as well as you,
For I was trained up in the English court;
Where, being young, I framed to the Harp
Many an English duty.

⁶ *Thome de Elmham Vit et gest. Henry V. Edit. Hearne*, cap. XI, p. 25.

⁷ *Osburnus de vita Dunstani, et angl. Sacr. Vol. II. p. 93, 94 &c.*

*Sumpsit secum ex more Citharam suam,
Quam paterni Lingua Harpam vocamus.* Cap. ii. n. 12.

⁸ *Thorpe's Antiquities of Kent*, p. 95 and 102. Darwent Church, in Kent, is said to have been built about the year 947, and upon the font is sculptured the figure of King David, playing on the Harp, which probably was executed in the time of *Dunstan*. *Ibid.* p. 94, fol.

⁹ *Kircher's Musurgia*; and *Hawkins's Hist. of Music*, Vol. IV. p. 218.

¹⁰ *Dodley's Poems*, Vol. III. p. 4 of the 5th edition; Vol. IV. p. 267. And *Thomson's Castle of Indolence*, Canto III, 39, 40, and 41.

Since I have deviated a little from the subject, I will mention likewise, the *Bell Harp*¹; and the *Jews-Harp*, which properly should be *Jaws-Harp*, from its being played with the mouth².

The

¹ The Bell Harp is so called, probably, from the players swinging it about, as a bell on its bias, for the sake of varying the tone. It is a small flat instrument, about three feet long, and strung with steel or brass strings, which are fixed at one end, and stretched across the sound-board, and screwed at the other end: its compass is about two octaves. In performing on this instrument, it is held at the sides, and played only with the thumbs, which are both equipped with a little quill, for that purpose. Its shape is totally different from the Harp, and rather more of the Lyre kind. But there is no reason to suppose that the Bell Harp is ancient, as I find no mention of it under that name.

² The Welsh name is, *Tfymant*, and implies, the mouth in motion; which removes all doubt, that *Jaws Harp*, is a corruption of *Jaws Harp*, or *Jaws Trump*: neither is it to be found in the plate of Jewish musical instruments, given to us by *Calmet*. The earliest mention of it, that I can find, is in *Davvid ab Gwilym's Ode on the wind*, written about the year 1370, thus: "*Tfymant yr yfformydd*."—Mr. *Pennant* informs us, (in his *Tour to Scotland*, p. 195.) that one of gilt brass was found in Norway, deposited in an urn. Likewise, there is a print of a *Jaws Harp*, in *Lusignan's Musurgia*, p. 28; published in 1536. Therefore, from all these circumstances, it seems rather ancient.

There is a most admirable *Burlesque Ode*, written in the year 1763, which greatly tends to illustrate this instrument as well as several other of the inferior English Minstrel instruments, that are now but little known; therefore, I am induced to quote it here, as well, also, on account of its poetical humour as for information.

"AN ODE ON SAINT CECILIA'S DAY, adapted to the ancient British Music: viz. *The Salt-Box, The Jews Harp, The Marrow-Bones and Cleavers, The Hurdy-Gourdy, &c*—With an Introduction, giving some account of these truly British Instruments: by *Bonnel Thornton, Esquire*.

Cedee, Tibanus, Taly, wactate, Galls;
Lusitimus, dhis, cedite, Tibanus
Cedite, Tibanus, wactate dhis, quaterque
Tibanus dhis, cedite, Tibanus.

Alex. Hemson.

Translation of the Motto.
Yield, yield, ye bublers, French, Italians,
Yield, yield, I say again.—Ridiculous.
One, two, three, Times I say, Fiddlers, give o'er;
Yield ye, I now say, Times 1, 2, 3, 4.

OVERTURE.

As the *Musical Instruments*, to which the following *Ode* is peculiarly adapted, have (on account of the *false taste* which has long prevailed) grown into disrepute, and are consequently very little known in the polite world, it will be proper to give some account of them.

The *Judaic*, or (as it is commonly called) *Jews Harp*, speaks its origin in its appellation; and, indeed, the very twanging of its sound seems admirably qualified to accompany the guttural Hebrew language: though a learned critic of my acquaintance is rather inclined to think, that this instrument is of a more modern invention; and from its position, when played upon, he conjectures, that *Jews Harp* is only a corruption of its original name, *Jaws Harp*.

I am sorry I can give no certain account of these two incomparable instruments, the *Salt-Box*, and the *Hum-Strum*, or *Hurdy-Gourdy*; but it is reasonable to conclude, that the first was usually performed on at festivals, and the other at funerals, and on serious occasions.

The *Marrow-Bones and Cleavers* are undoubtedly our own invention, and do honour to the British nation. These were originally made use of in our wars; when our brave ancestors rushed on their enemies, (like the ancient Gauls,) clashing their weapons, and ready to knock or cleave them down with those very instruments, on which they could beat so terrible an alarm. Indeed, since the pernicious introduction of fire-arms, the *Marrow-Bones and Cleavers* have quitted the scenes of human slaughter, and are now confined entirely to the *Stamblers*.

If this *Ode*, and the performance of it, contributes to lessen our false taste in admiring that foreign music, now so much in vogue, both the writer's and the composer's intention will be answered.

Dryden and *Love* have been immortalized for their *Odes on St. Cecilia's Day*: But these were unhappily adapted to the common instruments, which ignorance and false taste have introduced among us. I make no doubt, but that all, who shall be present at the performance of this *Ode* at *Ranelagh* on the tenth of June, will at least commend me for my endeavours to bring these noble long-neglected instru-

ments (*the Salt-Box, the Jaws-Harp, the Marrow-Bones and Cleavers, and the Hurdy-Gourdy*) in a notice, whatever opinion they may have of the *Ode* itself.

N. B. I have strictly adhered to the rule of making the sound echo to the sense.

May 30, 1763.

AN ODE ON SAINT CECILIA'S DAY.

Part I. Overture. — Recitative accompanied.

Be dumb, be dumb, ye inharmonious sounds,
And music, that th' astonish'd ear with discord wounds:
No more let common rhymes profane the day,

Grand Chorus.

Grac'd with divine *Cecilia's* name;
Let solemn hymns the awful feast proclaim,
And heav'nly notes conspire to raise the heav'nly lay.

Recitative accompanied.

The meaner melody we scorn,
Which vulgar instruments afford;
Shrill Flute, sharp Fiddle, bellowing Horn,
Rumbling Balloon, or tinkling Harpsichord.

Air.

In strains more exalted the *Salt-Box* shall join,
And clattering, and battering, and clapping, combine
With a rap and a tap while the hollow side sounds,
Up and down leaps the flap, and with rattling rebounds.

Recitative.

Strike, strike, the soft *Judaic Harp*,
Soft and sharp,
By teeth coercive in firm distance kept,
And lightly by the volant finger swept.

Air.

Buzzing twangs the *Iron Lyre*,
Shrilly thrilling,
Trembling, tiling,
Whizzing with the waving wire.

A Grand Symphony, accompanied with *Marrow-Bones and Cleavers*.

Air.

Hark, how the banging *Marrow-Bones*
Make clanging *Cleavers* ring,
With a ding dong, ding dong,
Ding dong, di g dong,
Ding dong, ding dong, ding dong, ding
Raise your uplifted arms on high;
In long-prolonged tones
Let *Cleavers* sound
A merry merry round
By banging *Marrow-Bones*.

To be repeated in FULL CHORUS.

Recitative accompanied.

Cease, lighter numbers: hither bring
The undulating string
Stretch'd out, and to the tumid bladder
In amity harmonious bound;
Then deeper swell the notes and sadder
And let the hoarse base slowly solemn sound.

Air.

With dead, dull, doleful, heavy hums,
With mournful moans,
And grievous groans,
The sober *Hurdy-Gurdy* * thrums.

* This instrument, by the learned, is sometimes called a *Tum-Strum*, or *Bladder and String*; and sometimes a tin canister is used instead of a bladder.

PART II.

In order that the hearers, as well as the performers, may have some relief, it has been judged proper to divide this *Ode* into two parts; but the pause, in the performance, is intended to be very short:

Recitative accompanied.

With magic sounds, like these, did *Orpheus' Lyre*
Motion, sense, and life, inspire;
When, as he play'd, the list'ning flood
Still'd its loquacious waves, and silent stood;
The trees, swift-bounding, danc'd with loosen'd stumps,
And sluggish stones caper'd in active jumps.

Air.

The *Minstrels* of the Saxons appear to be so similar to the latter *Bards* of the Welsh, that there cannot be a doubt but they first originated from them¹; about the time when the itinerant Bards began to degenerate, and to branch into various occupations, when they lost the patronage afforded them at the death of their own Princes: indeed they were nearly annihilated altogether, by the savage policy of Edward the First, and by the cruel edicts of the Henries²: and, what strengthens this opinion is, their laws seem so congenial, that they must have been modelled from those of the Bards; only with this difference, that the course of discipline was far less strict amongst the Minstrels, and that they took the liberty of introducing Fable into their Songs; which was quite contrary to the laws of the Bards³. It is rather extraordinary, that no good history of the Minstrels has yet appeared, though many of their songs have: nor is their profession rightly understood, for want of some judicious person to undertake to collect and publish their institution, laws, occupations, immunities, pay, dress, &c; and to give them, *verbatim*, to the public: when that is done, I am convinced, that the true character of a Minstrel will be found different to what it has generally been represented⁴. But, in order to convey some idea of that profession, I shall exhibit here, a copy from a curious manuscript, of the Steward's charge to the Minstrels; (which I was favoured with from Mr. Douce:)

“ The

dir.

Each ruddy-breasted Robin
The concert bore a bob in,
And ev'ry hooting owl around;
The croaking frogs,
The grunting hogs,
All, all conspir'd to raise th' enliv'ning sound.

Recitative.

Now to Cecilia, heav'nly maid,
Your loud united voices raise,
With solemn hymns to celebrate her praise,
Each instrument shall lend it's aid.
The Salt-Pox with clattering and clapping shall sound,
The Iron Lyre
Buzzing twang with wav'ring wire,
With heavy hum
The tabor Hurdy-Gourdy thrum,
And the merry merry Tarrow-Bones ting round.

Last Grand Chorus.

Such matchless strains Cecilia knew,
When audience from their heav'nly sphere,
By harmony's strong pow'r, she drew,
Whilst list'ning angels gladly stoop'd to hear.”

I am informed, that the famous Dr. Arne had formerly a Benefit Concert, in the Little Theatre, in the Haymarket, where he introduced all these instruments, and allotted to each of them a Solo part; and that this was the *Order* to which he adapted them.

¹ See pages 33, 34, 85, 86, and p. 102, note 4. And more particularly, see *The Battle of Flodden Field*, an heroic poem; with notes by Benson; page 2.

² King Edward the First, and his successors until Henry the Sixth's time, enacted special laws, that Welshmen should not enjoy their former liberties and customs; although, they and their posterity had been so liberal in granting privileges to the Saxons, who came into this island. According to various edicts and decrees, especially one of Henry the Fourth, the Welsh were kept under the yoke of servitude, and their own proper laws abolished, and the English laws brought in; providing, by general command, that no man should use the Welsh tongue in any court or school. *Breviary of Britain*, by Humphrey Lloyd. See also, pages 38 and 59 of this work; and *Leges Wallicæ*, p. 543, 547, and 548.

³ See pages 31 and 52.

⁴ In case any person should undertake such a work, I beg leave to suggest a few more hints, which may be useful in such an undertaking. To obtain farther particulars, it will be necessary to investigate the religious ceremonies in monastic records, where Minstrels were employed¹; public celebrations; Games and Sports²; Revels³; of dancing, masking, and serenades; festivals at Christmas, Easter, and Whitsun-tide: church feasts of saints; church-ales; Whitsun-ales⁴; Wakes⁵; Bridals; and Interludes⁶; All-hallows; feast of St. Erkenwald; feast of Purification of our Lady; Midsummer-Day, &c. Of Jesters or Fools⁷; Waits⁸; Mummers⁹; Morris-dancers¹⁰; merry-Andrews; Magicians¹¹; Jugglers, &c.—

¹ See page 11 of this work.—Bede's Church History.—*Britannia Sancta*, or Lives of the most celebrated British, English, Scottish, and Irish Saints, in two volumes quarto.

² See the *Ancient British Games*, in page 26; which are said to be as old as the time of King Arthur. Also, Brand's Popular Antiquities, chap. xviii. p. 201, &c.—King Charles's declaration to his subjects, concerning lawful sports to be used.—And the downfall of May-Games, by Tho. Hall.

³ See an account of the *Master of the Revels*—Also, Dugdale speaks of the Revel of Lincoln's Inn, as appearing in 9th Henry VI.—*Houliet's History of Music*, Vol. IV. p. 392. Vol. II. p. 113, 117.—King Henry the VIIIth. had a masquerade at Greenwich.—Likewise, see *Popular Antiquities*, by Brand.

⁴ *Haukyn's Hist. of Music*, Vol. IV. p. 323. And the Anatomy of Abuses, by Philip Stubbs.

⁵ Brand's Popular Antiquities, p. 299.

⁶ Interludes are common in Wales, and they used to be the same in Cornwall.

⁷ A jester is well characterized in *Shakespeare's Tempest*; and is commonly a principal character in the Welsh interludes: It first originated, probably, from the *Teuburn*, see page 84.

⁸ Waits are musicians of the lower order, who commonly perform upon wind instruments, and they play in most towns, under the windows of the chief inhabitants, at midnight, a short time before Christmas; for which they collect a Christmas-box, from house to house. They are said to derive their name of *Waits* from being always in waiting to celebrate weddings, and other joyous events, happening within their district. Also, see Brand's *History of Newcastle upon Tyne*, Vol. II. p. 351 and 717. There is a building at Newcastle, called *Waits Tower*, which was formerly the meeting-house of the town-band of musicians. *Ibid.* Vol. I. p. 16.

⁹ It is customary in North Wales, about Christmas, for the young farmers, both men and maids, to go about to their neighbours houses, disguised in each others clothes, and sometimes in masks. They are called *Gwrachod*, probably from their assuming odd characters, or wizards. They act various antic diversions, and dance, and sing; for which they get good cheer; or ale, apples, and nuts. Likewise, to convey a more perfect idea of the *Mummers* in England, I shall insert here a traditional sort of thing, which is still acted in Oxfordshire, about Christmas, by the *Mummers*

THE MUMMERS:

A Knight enters with his sword drawn, and says:

Room, room, make room brave gallants all,
For me and my brave company!
Where's the man, that dares bid me stand;
I'll cut him down with my bold hand?

St. George. Here's the man, that dares bid you stand,
He defies your courageous hand!

The Knight. Then mind your eye, to guard the blow,
And shield your face, and heart also.

St. George gets wounded in the combat, and falls.
Doctor, Doctor, come here and see,
St. George is wounded in the knee;
Doctor, Doctor, play well your part,
St. George is wounded in the heart!

The Doctor enters.
I am a Doctor, and a Doctor good,
And with my hand I'll stop the blood.

The Knight. What can you cure, Doctor?

The Doctor. I can cure coughs, colds, fevers, gout,
Both pains within, and aches without:
I will bleed him in the thumb!

St. George. O! (will you so?) then I'll get up, and run!

Some more Mummers, or Minstrels, come in, and they sing the following stanza, accompanied by the Hurdy-Gourdy.

“ My father he killed a fine fat hog,
“ And that you may plainly see;
“ My mother gave me the guts of the hog,
“ To make a Hurdy-Gourdy.”

Then they repeat the song in full chorus, and dance.

In former times, it appears, that the first nobility went about at Christmas, in the character of Mummers. See Brand's *Popular Antiquities*, chap. XVI. p. 196, &c. In the third year of Henry the VIIIth an act was made against Mummers; vide the Statutes.

" The Charge delivered in the Music Court of the Honour of Tutbury.

" Gentlemen of these Inquests !

" The annual custom and usage of this honourable and ancient Court having now called you together, something, I suppose, is expected should be said of the delightful Art and harmonious Science you profess."

" Gentlemen, The nature of your Art consists in raising and skilfully regulating harmonious sounds. All sounds (as the philosopher observes,) arise from the quick and nimble elision, or percussion, of the air, being either divided by the Lips, or reeds, of Pipes, Hautboys, Flutes, or other wind instruments, or else struck and put into motion by the tremulous vibration of strings, yields an agreeable sound to the ear. Now, it is your business, Gentlemen, to regulate, compose, and express, these sounds, so as to cause the different tones, or notes, to agree in concord, to make up one perfect concert and harmony.

As for the Antiquity of Music, it will suffice, that we read of *Jubal*, the son of Lamech, the seventh from Adam, (whom some will have to be the Apollo of the Heathens,) being the father of all such as handle the Harp and Organ, and probably, most other sorts of music. After the Flood¹² - - - - - are first said to have had this Art; and, about the time of the confusion of tongues, Misraim, the son of Ham, is said to have carried this Art, with its company, into Egypt, where it was so much practised and improved, that succeeding generations, who knew not the writings of Moses, believed the Egyptians were the first inventors of music. Laban, the Syrian, expostulated with his son in law, why he would not let him send him away with Mirth, and with Songs, with Tabret and with Harp.

But the Heathen writers are much divided about the author or first invention thereof: some say Orpheus, some Lynus; (both famous poets and Musicians;) others Amphion; and the Egyptians ascribed the invention to Apollo; but, as I before observed, the sacred History puts an end to this contest, by telling us, that *Jubal*, the son of Lamech, and brother of Noah, was father of all such as handle the Harp and Organ; and, probably, many other kinds of music: for, what variety of inventions, as well as improvements, of musical instruments, might not be expected from such a genius, in the space of seven or eight hundred years experience? This *Jubal* (as I before said) is by the learned thought to be the Apollo of the Heathens; but, as sacred and profane History make them cotemporary, we may reasonably infer, that the Egyptians held this science in the highest esteem, from their making Apollo (the God of Wisdom) the god of it.

There is not the smallest orb we behold amidst the glorious canopy of the Heavens, nor the minutest species of the animal or vegetable creation throughout the terraqueous globe, as well in its make, motion, and appendances, but in its motions, composition, and œconomy, like an Angel sings. For, when we consider the exquisite Harmony that visibly appears through the whole creation, and the feathered race, as one heavenly chorus, continually warbling forth their praise to the Great Creator; I say, when we permit such thoughts as these to have due influence upon us, we must conclude that the universal frame is derived from Harmony; and that the eternal mind composed all things by the laws of music; and which gives plain and evincing hints to mankind, that, as nothing but beauty, symmetry, and true Harmony are discovered through the creation, so their duty to the Great Creator would be best expressed by a chain of harmonious actions, agreeable to reason and the dignity of their natures, and such as would really bespeak God's service to be the most perfect freedom.

Thus is music a representation of the sweet content and harmony which God in his wisdom has made to appear throughout all his works. With what noble and sublime contemplations ought the melodious science of music naturally to inspire our minds!

Thus Holy *David*, the Royal Psalmist, well experienced the powerful effects of music. You seldom meet him without an instrument in his hand, and a psalm in his mouth. Holy metres and psalms he

¹¹ The Morris-dancers are fully described in the last edition of Johnson and Stephen's *Dictionary*, in the notes at the end of the first part of *Henry the Fourth*, and a print of them from an ancient painted window. See also, the notes to *Love's Labour's Lost*, act III. There is a very curious picture that contains a group of Morris-dancers, at Lord Fitz-Williams's House, in Richmond Green, which formerly was brought from the old palace there. It was painted by *Pentecost*, about the reign of Charles the First; and there is a bad print taken from it, engraved by Godfrey, in 1774. Query, whether *Morris* is derived from *maior-morsus*, powerful, warlike; or from *moris*, a sea-faring hero? (Dr. Johnson derives it from the Moors, and says it was probably a kind of Pyrrhic or military dance; see the sword-dance described in *Wood's Populus Antiquities*, chap. XIV. and the appendix,

p. 424.) In some Counties the Morris-dancers go about at Whitsuntide. But *Plot's History of Staffordshire* mentions the Hobby-horse dance, at Christmas, chap. X. 66.—Some imagine that this dance first took its rise from the Druids, as well as many other festival entertainments, and characters; that of the Rutloon, or Merry Andrew, who usually bears a principal part in the Morris dance, is said to have been originally intended as a ridicule on the Druids, or a mock Druid. However, I refer the curious to more on this subject, in *Wood's Populus Antiquities*, chap. XIV. p. 174, 175; and the appendix, p. 499, and 400.—L. C. wife, *Hawkins's History of Music*, Vol. II. p. 135.—*Paullet on Amans*, by Weaver, 12mo. p. 171.

¹² See p. 70, &c.

¹³ See *Encyclopædia*, Chap. XLIV. &c.

dedicated to his chief musician Jeduthun, to compose music to them; he was one in whom the Spirit of God delighted to dwell; no evil spirit can subdue that mind where music and harmony are lodged. When David played before Saul, the evil spirit departed immediately. The use of music was continued in the Jewish church until the destruction of the Temple and Nation by Titus, and the use of it began in the Christian church in the time of the Apostles. The Christian Emperors, Kings, and Princes, in all ages, and all Nations, to this day, have had this divine science in great esteem and honour, as well for divine as civil uses; not only Jews and Christians, but most of the heathen poets and philosophers, were skilful musicians. Homer, who was a skilful master in that science, introduces Achilles quelling his rage against Agamemnon by the help of music. And the poet feigned that Orpheus drew trees, stones, and floods; since nought, so stockish hard and full of rage, but music, for the time, doth change its nature. Plutarch tells us of Terpander's appeasing a seditious insurrection in Lacedaemonia by his harmonious lays. Pythagoras is said to have softened fierce Minas; Asclepiades to have put a stop to sedition; Damon to have reduced a drunken man to sobriety, and petulant men to a modest behaviour; and Xenocrates to have brought madmen to themselves, and all by the help of musical sounds. The evil spirit was removed from Saul, and he prophesied, and this by the efficacy of music. And Elisha, when he was consulted by the three Kings that marched against Moab, called for a Minstrel; and, when the Minstrel played, the hand of the Lord came upon him. Music expels poison by rarifying and exhilarating the spirits. Persons bit by the tarantula have been (as by good authors we are inform'd) cured by music. Amphion was so great an orator and musician, that, by the power of his oratory, and powerful touch of his musical Lute, the stones that built Thebes, a city in Egypt, danced after him to the place where they should be laid; and his moving oratory, sweet harmony, and musical sounds, did so creep unto the ears, and steal upon the hearts, of a people, rude and uncivilized, as engaged them to live peaceably together at Thebes, where he was King.

Musical sacrifices and adorations claimed a place in the laws and customs of the most different nations. The Grecians and Romans, as well as Jews and Christians, unanimously agreed in this, as they disagreed in all other parts of their ceremonies. The Greeks and Romans had their college, or society of musicians, whose art they thought useful to introduce virtue and excite courage. Tully tells us, that the ancient Grecians (the politest people of the age) did not think a gentleman well-bred, unless he could perform his part at a concert of music, insomuch that Themistocles (though otherwise a great man) was taxed for being defective in this accomplishment.

But, to come nearer to ourselves, history tells us, that the ancient Britons had Bards before they had Books; and the Romans, by whom they were conquered, confess the mighty power the Druids and Bards had over the people, by recording in their Songs the deeds of heroic spirits, and teaching them both Laws and Religion in Rhymes and Tunes.

And the long continuance of this very Court of Minstrelsy is a testimony of the antiquity of Music amongst us.

Theodoric, in an epistle to Boëtius, says, when this queen of the senses comes forth in her gay dress, all other thoughts give way, and the soul rallies its powers to receive the Delight which she gives; she cheers the sorrowful, softens the furious and enraged, sweetens sour tempers, gives a check to loose, impure, wanton, thoughts, and melts to pure and chaste desires; she captivates the straying faculties, and moulds them into a serene, sober, and just, œconomy.

I say, Gentlemen, the force of music is wonderful; how strangely does it awaken the mind; it infuses an unexpected vigour, makes the impression agreeable and sprightly, gives a new capacity as well as satisfaction; it rises and falls, and counterchanges the passions; it charms and transports, ruffles and becalms, and governs with an almost arbitrary power; there is scarcely any constitution so heavy, or reason so well fortified, as to be absolute proof against it. Ulysses, as much a hero as he was, durst not trust himself with Syren's voices. Timotheus, a Grecian, was so great a master of music, that he could make a man storn and swagger like a tempest, and then, by altering his notes and time, he would take him down again and sweeten his temper in a trice. One time, when Alexander was at dinner, this man played a Phry-

¹ The *Minstrels* seem to have been the genuine successors of the latter Bards. The word *Minstrel* does not appear in use in England before the Norman conquest. The Minstrels continued down to the reign of Elizabeth, in whose time they had lost much of their dignity, and were sinking into contempt and neglect. See Statutes 39 of *Elizabeth*, c. 4, s. 2. And 43 *Eliz. Cap. XV.*

gian air, the prince immediately rises, snatches up his lance, and puts himself in a posture of fighting; the retreat was no sooner sounded by the change of the notes, but his arms were grounded, and his fire extinct, and he sat down as orderly as if come in from one of Aristotle's lectures.

Have you, Gentlemen, never observed a captain at the head of a troop or company, how much he has been altered at the sound of a Trumpet, or the beat of a Drum, or what a vigorous motion, what an erected posture, what an enterprising visage? all on a sudden his blood changes in his veins, and his spirit jumps like gunpowder, and seems impatient to attack the enemy. Music is able to exert its force, not only upon the affections, but on the parts of the body, as appears from Mr. Derham's story of the Gascoign Knight that once had disoblighed him; and, to be even with him, caused, at a feast, a Bagpipe to be played when he was hemmed in with the company, which made the knight to be-p—s himself, to the great diversion of the company.

But farther, Gentlemen, not only mankind, but the very beasts of the field, are delighted with music. The beasts of the plough, their toil is rendered easy, and the long fatigue they daily undergo, is insensibly shortened by the rural Songs and cheering Whistle of the drivers. Not only dogs and horses, (those docile and sagacious animals,) but even the rugged bears themselves, dance to the sound of pipes and fiddles.

Do but note a wild and wanton herd, or race of youthful and unbacked colts fetching mad bounds, bellowing and neighing aloud, (the hot conditions of their blood,) if they perchance to hear a Trumpet sound, or any music touch their ears, you shall perceive them make a mutual stand, and their savage eyes turned to a modest gaze, by the sweet powers of music.

The famous Mr. John Playford tells us a remarkable story to this purpose; that himself, once travelling near Royston, met a herd of stags, about 20, upon the road, following a Bagpipe and Violin: when the music played they went forward, when it ceased they all stood still; and in this manner they were conducted out of Yorkshire to the King's palace at Hampton-court.

But not only brute beasts, but even inanimate bodies, are affected with sounds. Kircher mentions a large stone that would tremble at the sound of one particular organ-pipe. Mersennus also, among many relations, tells us of a particular part of a pavement that would shake as if the earth would open when the organ played; this is more probable than what he relates about antipathy, (to wit,) that the sound of a Drum, made of a wolf's skin, would break another made of a sheep's skin; and that poultry would fly and cackle at the sound of a Harp-string made of a fox's gut. The great Boyle also tells us, that he tried an arch that would answer to C fa, and had done so 100 years; and that an experienced builder told him, any well-built vault would answer some determinate note; and Mr. Derham tells us, that one Nicolas Petter, a Dutchman, could break round glasses with the sound of his voice.

It is the common or civil use of music that concerns you Gentlemen, that owe suit and service to this Court; and in that the world has not wanted examples, even of Emperors, Princes, and the greatest and most illustrious persons that have not disdained both to learn and practise your art. It is music which gains you admittance and acceptance in courts and palaces. In short, Gentlemen, what feast, what play, assembly, or ball, what country wakes, merriment, or entertainment, can be well held without some of your society. Our great dramatic poet says,

“ The Man that hath not Music in his soul,
 “ And is not mov'd with concord of sweet sounds,
 “ Is fit for treasons, stratagems, and spoils;
 “ The motions of his spirit are dull as night,
 “ And his affections dark as Erebus:
 “ Let no such man be trusted.”——

And now, Gentlemen, having spoke a few words of the nature, antiquity, usefulness, and wonderful effects, of music, I shall now proceed to inform you, that, as long as the ancient Earls and Dukes of Lancaster, who were ever of the Blood Royal, had their abode, and kept a liberal hospitality at their Honor of Tutbury, there could not but be a general concourse of people from all parts, for whose diversions all sorts of musicians were permitted likewise to come to pay their services; amongst whom, some quarrels and disorders now and then arising, it was found necessary, after a while, that they should be brought under Rules and Laws, and that the end of your attendance and service at this time is the preservation of the

the

the dignity of this noble Science, and for putting those Laws into execution, by punishing all abuses and disorders happening by any of your society within this Honor; for which end you have a Governor appointed you, by the name of a King, who has several officers under him to see to the execution of the several Laws and customs belonging to this ancient community.

1st. Gentlemen, you are to inquire into the behaviour of the several Minstrels, within this Honor, since the last Court.

2d. Whether any of them have abused or disparaged their honourable profession by drunkenness, profane cursing and swearing, singing lewd and obscene Songs, playing to any company or meetings on the Lord's day, or by any other vice or immorality, or by intruding into any company unsent for, or by playing for any mean or disgraceful reward?

3d. Whether any of the Minstrels within this Honor, that should be the known masters of concord and harmony, have been themselves guilty of any brawls, quarrels, or disorders?

4th. Whether the Minstrels within this Honor have been decent in their apparel, and skilful in their art, and respectful to their supreme, the King of the Minstrelsy? Whether their last year's officers of the Minstrelsy have well performed the duty of their respective offices?

5th. Whether any Minstrels, that owe Suit and Service to this Court, have appeared and done their Suit?

6th. Whether any Minstrels have exercised their Art within this Honor, not being allowed and inrolled in this Court? And, if you find any Minstrels within this Honor to have offended in any of these particulars, you are to present them.

And, in the last place, Gentlemen, it must be recommended to you, that you chuse Skilful and Good Men to be Officers of the Minstrelsy for the ensuing year. The King is to be chosen out of the four Stewards for the preceding, and one year out of Staffordshire, and another out of Derbyshire, interchangeably; and the four Stewards, two out of Staffordshire, and two out of Derbyshire, three of them to be chosen by you, and the fourth by the Steward of this Court and the Bailiff to the Earl of Devon¹."

The original *Charter* granted at *Tutbury*, in Staffordshire, to the King of the Minstrels, by John of Gaunt, duke of Lancaster, dated the 22d of August, 1380, in the fourth year of the reign of sweet Richard the Second, and intitled, *Carta le Roy de Ministrals*, which was written in old French; see *Dugdale's Monasticon Anglicanum*, Tom I. p. 355, and Tom II. p. 873, 2d edition; and partly translated in Plot's History of Staffordshire, Chapter the Xth, 69, 70, &c. and in *Blount's Ancient Tenures*, by *Beckwith*, p. 303, &c. with a farther account of the manner of electing the King of the Minstrels, and his Officers. Likewise, in all probability, there must be more information on this subject to be found among the ancient records in the *Dutchy Court of Lancaster, London*; and in the possession of the present *Duke of Devonshire*, lord of *Tutbury*.

I must not omit to mention a remarkable anecdote of the origin of the *Minstrel Jurisdiction*, in *Cheshire*, which happened about the year 1214; and perhaps, the earliest instance of the kind among the English. *Ranulph Bowen Blaendaval*², or *Blundeville*, the sixth earl of *Chester*, who is said to have achieved several military enterprizes against *Llewelyn ab Iorwerth*, Prince of *Wales*; but one time meeting with the said Prince, and being sensible of his inability to withstand him, he was obliged to retire for refuge into the castle of *Rkuddlan*, in *Flintshire*, wherein *Llewelyn* besieged him: in consequence of this, he sent expresses with the utmost privacy to his General, *Roger Lacy*, constable of *Chester*, and earnestly desiring his immediate relief. These expresses found *Lacy* at *Chester*, during the anniversary of the *Midsummer Fair*; and, as the occasion was critically urgent, from the imminent peril of the earl's life, the General immediately marched with a tumultuous croud of *Players, Musicians*, and all the persons he could possibly assemble; of whom great numbers had been tempted to *Chester*, by the celebration of this festal anniversary. *Llewelyn*,

¹ The steward who presided at the court of the Minstrels at *Tutbury*, in Mr. *Blount's* time, was the *Duke of Ormond*, and *Mr. Edward Foden* his deputy. The earl of *Devon* was then Prior. The districts of the Honor of *Tutbury*, under the King of the Minstrels, anciently comprehended the counties of *Stafford, Derby, Nottingham, Leicester, and Warwick*; and all the Musicians within those counties paid their suit and service to the King of the Minstrels. *Blount's Ancient Tenures of Land*, by *Beckwith*, pp. 309, 311, &c. ed. 1784.

In the reign of *Edward the Fourth*, a serjeant of the king's Minstrels occurs; and in a manner, which shews the confidential

character of that officer, and his facility of access to the King, at all hours, and on all occasions. *Warton's Hist. of English Poetry*, Vol. II. pp. 105, 134, &c.

² The *Cheshire* Minstrel meeting was discontinued in 1758; and *Tutbury* in the year 1778. *Shakspear* flourished about the year 1610; *Playford* about 1670; *Dr. Derham*, and *Boyle* about 1680; who are all mentioned in the above *Charge to the Minstrels*; therefore, it must have been delivered some time afterwards.

³ This *Ranulph* took the name of *Blaendaval* from being born in *Powis*, at *Album Monasterium*, near the town of *Oswestry*.

alarmed at the approach of this vast multitude, raised the siege with the utmost precipitation; and, after earl *Ranulph's* return in triumph, the effusions of his gratitude formed his first acts of sovereignty, by rewarding *Lacy* with an *exclusive prerogative* over those particular *trades and mysteries*, which had been exercised by these fortunate and signal instruments of his royal preservation. The constable's son, John Lacy, reserved his *exclusive privilege* over some of those mechanic occupations, but granted the *Minstrel prerogative* to *Hugh Dutton*, of *Dutton*¹, and his heirs; the son of that *Ralph Dutton* who is supposed to have particularly marched at the head of the band of *Minstrels*. Thus consigning the rule and jurisdiction over this *Musical profession* to that family, whose ancestor had so valiantly commanded them, in the capacity of a body of victorious soldiers².——

It may be necessary to add one thing more on the subject, which I ought to have mentioned before. The Welsh term for the *Harp* is *TELYN*³, which is not only of very high antiquity, but its etymology indicates, that it was applied to the *first stringed instrument*, for, it means a *thing stretched*, or *on the stretch*; a name which could not, with any propriety, be applied to any one particular instrument, if there were a variety of them when it was so applied. The root of *TELYN* is *Tél*, i. e. *what is straight, even, or drawn tight*; whence also *ANNEL*, a *stretch, a tension, a prop, a springe*; and *ANNELU*, to *stretch, to bend a bow, to take aim*. Hence it is very evident, that the name *TELYN* is coeval with the knowledge of a stringed instrument amongst the *CYMBRI*; and it followed, as a matter of course, that all the varieties invented in after-times must have some other appropriate appellation⁴. The antiquity of the word *TELYN* is singularly corroborated by the circumstance of the coast of France, where *Toulon* is situated, being anciently called the promontory of *Citharistes*⁵, and the town itself *Telo Martius*⁶.

The Anglo-Saxon name for *Telyn* is *Deapp*, or *Dapp*, which is used through both the Teutonic and Roman dialects⁷; and, I believe, the earliest mention of it under that name is by *Venantius*, about the year 600⁸. In a manuscript of about the seventh century, in the monastery of St. Blasius, quoted by *Gerbertus*, the prince Abbot of that monastery⁹, there is a representation of a Harp, intitled, *Cithara Anglica*, which is precisely the same shape as the present Harps, only more simple, and with a fewer number of strings. We find Harps sculptured, both in stone and in wood, on several of the most ancient Cathedrals in England and Wales¹⁰; and drawn in old missals and illuminated manuscripts.——

¹ The mansion and lordship of *Dutton*, in Cheshire, are now the property of Mrs. Bullock, wife of John Bullock, esq. of Falkborne-hall, and representative of the borough of Maldon, in Essex.

² See more on the subject in *Lloyd's History of Wales*, by David Powell, edition of 1584, pages 296, 270. Sir Peter Leicester's *Antiquities of Cheshire*, Part II. Chap. VI. p. 141, &c.; and particularly in *King's Vale Royal of England illustrated*, Part II. p. 29.—*Doomsday Book, Gloucestershire, Berdie, Faculator Regis, baba iii willas et ibi V. car. nil redd.* See *Audis, Ord. Gart.* ii. 303. *Joseph Keble's Statutes at large*, 39 Elizabeth, Chap. IV. § 2. 10.—*Stat. 43 Eliz. Cap. IX.*—*Stat. 4 Henry IV. Cap. XXVII.*—*Stat. 1 Jac. I. Cap. XXV.* &c.—*Walter Heming's Chronicle*, Chap. XXXV. p. 591.—*Hawkins's History of Music*, Vol. II. pp. 48, 54, 63, 64, 106, 290, 296, &c. Vol. III. p. 479, &c. Vol. IV. pp. 265, 277, &c.—*Burney's Hist. of Music*, Vol. II. pp. 268, 367, &c.—*Stow's Survey of London* continued by *Strype*.—*The Account of Queen Elizabeth's Entertainment at Killingworth Castle, Warwickshire, &c.*—And *Warton's Hist. of English Poetry*, Vol. II. p. 10.——

³ *Telyn* is mentioned by *Taliesin* about 540; see p. 100.—Also, in *King Howell's Laws*, as early as the year 914, and probably much earlier, (because those laws were only collected, and part written at that period, by *Blegabed*;) which statutes were since published under the title of *Leges Wallice*; pp. 70, 162, 266, 267, and 415, of that book; and pp. 94, 95, of this work.

Likewise, there is a township in Montgomeryshire, called *Tre'r Delyn*; and another place near Llanarmon, in Glamorganshire, called *Cae'r Delyn*, or *Llan Carr Delyn*.——

Two *Englynion* to solicit a Harp-key:
Eforch ygwyrn cildwrn coel-dant, chwip dyllwyr
Chwip dwyllwyr y mwyndant;
Rheolwr tendwr yndant,
Cil arw tŷ cywirva tant.
Cwpplyfforch awdorch irdeg, cu rowndorch
Cyweindch bleth landeg;
Gain tridorch canu aurdeg,
Cyweirfforch yn deirfforch tŷ.——

⁴ I am indebted to Mr. William Owen for his assistance in the above etymology; whom also on other occasions I have often consulted in obscure passages, owing to his singular knowledge in the Ancient British language; and when his *Geiriadur Cymraeg a Saesneg*, or Welsh and English Dictionary, is completed, it will throw much light on Welsh literature; which work is now publishing by Williams, No 11, in the Strand.——

⁵ *Illy.*——*Cough's Camden*, Vol. I. p. 15, of the account of the first inhabitants of Britain.

⁶ *Antoninus.*——*Camden* says, if you ask our Britons what they call a Harp, they presently will answer you *Telyn*. And if you could raise an ancient *Phanician*, and ask him, what are songs played on the Harp? and he would answer you *Telin*.—*Sammes's British History*, p. 67.

⁷ *Johnson's Dictionary*.

⁸ *Venantius Fortunatus*, Lib. 7, Carm. 8.—Also, see pp. 92, and 94, of this work.

⁹ *Gerbertus, De Musica Sacra*, Tom. II. in Calcem.

¹⁰ There is a Harp carved on the entrance into the Chapter-house of *Westminster-Abbey*; another in the groin of the roof, over one of the North doors of the *Abbey*; and another in the east cloister, over the door of the record-office, of the *Abbey*.—Another on one of the capitals of the columns in the French church at *Canterbury*, supposed to be of about the year 900; *Antiquarian Repository*, Vol. I. p. 57. There are two Harps carved on the outside of a door of the South side of the nave of *Bly cathedral*, and on the under-part of the seats of the choir of that cathedral; which latter was erected in the year 1328. And, on the front of *Litchfield cathedral*, there is a statue of King David playing on the Harp. Also, there are all sorts of ancient musical instruments faithfully delineated in *Carter's Specimens of Ancient Sculpture and Painting*, Numbers 12, 13, 25, &c.—On the *Staffordshire Clogg*, or Ancient perpetual Almanack, there are hieroglyphics to express the festival days; from the first of March a Harp is the symbol, shewing the feast of St. David, who used to praise God on that instrument.—*Plot's Hist. of Staffordshire*, Chap. X. pp. 420, 429, &c.

The *Crwth* is the second in rank of the Welsh musical instruments: its antiquity is such among the ancient Britons, that there is every reason to believe it to be the prototype of the Violin, and all the fiducial instruments¹. The *Crwth* is so called from its protuberant or bellying form, whence it is also a term for a box, or trunk; as *Crwth balcn*, a salt-box². The sound of the *Crwth* is very melodious, and was frequently used as a tenor accompaniment to the Harp; but is now become extremely rare in Wales³.

After all the most diligent investigation into Greek, Roman, and other, antiquities, the only thing that ever I met with, which had any similitude of form with our Harp, (the Hebrew excepted, which I have already mentioned,) was in a folio book intitled, *Ser Turchische Schau-plak*, &c. (or a Series of Prints, said to have been drawn from natural Turkish figures,) engraved by *Melchior Lorick de Fleusbourg*, printed at Hamburg, A. D. 1685, and plate 86, where there is a *Harffenspielerin*, or female Harpist delineated, playing on a kind of Harp; the body of which instrument is exactly the shape of an Indian canoe set up an-end, and continued by a bar, nearly in a horizontal position on one side of the bottom of it; which both together form an angle, (somewhat of the figure of a short-footed scythe with its blade upwards,) and filled with strings which are screwed in the bottom bar. The upright body, or boat-like curve of this instrument, must have been made of very pliant wood, and perhaps the only possible way it could have been formed to sustain the great tension of the strings without a pillar. The figure of this Harp appears so extremely simple, that one is rather led to believe there was such an instrument, and not altogether fancy. Likewise, I have seen an illuminated East-India drawing, where there was an Angel, or a Cupid, playing on a similar kind of Harp, formed somewhat of the shape of a lizard. Notwithstanding the possible existence of this instrument, after all the diligent enquiries which I have been able to make respecting it, I am informed, from good authority, by Gentlemen who have travelled over those countries, that no such an instrument is now used either in Turkey, Persia, nor India; therefore, since it is not to be found in those regions at present, it still remains a doubt, whether it ever existed; and originated only from the imaginations of the draughtsmen.

The Coromantee negroes of the gold coast, in Africa; play upon a musical instrument called the *Beutwo*, which is something in the form of an archer's bow, and made of a piece of hoop of about three-quarters of a yard long, and strung with two strings.

Respecting the *Theban Harp*, which was communicated by Mr. Bruce to Dr. Burney, and said to have been drawn from an ancient painting in one of the sepulchral grottos of the first kings of Thebes: On this instrument Dr. Burney makes the following observations: "The number of strings, the size and form, and the elegance of its ornaments, awaken reflections, which, to indulge, would lead us too far from our purpose, and indeed out of our depth. The mind is wholly lost in the immense antiquity of the painting in which it is represented. Indeed the time when it was executed is so remote as to encourage a belief, that arts, after having been brought to great perfection, were again lost, and again invented, long after this period." If one may offer a conjecture, after so judicious a critic as Dr. Burney, we have great reason to doubt the authenticity of the *Theban Harp*. In the first place, its antiquity, ornaments, and elegance, are suspected; and particularly the want of a pillar to support the comb of it, which could not easily be contrived to withstand the tension of the strings, even if it was made of mettle, and with that lightness with which it is described. In the next place, it is delineated as if it was made to stand without support in an equilibrium manner, which certainly is a very recent invention, even so late as when the pedals were added to the Harp; that is, about 37 years ago.

Query, Whether the *Theban Harp* originated in a phantasm? or else the drawing must have been greatly exaggerated, from the simplicity of the original painting. At the same time it is a doubt whether painting was known at the early period which Mr. Bruce describes; or; granting it was, is it possible that it should be preserved so long as to exist at this day? After all, in all probability, the first idea of the *Theban Harp* must have been taken (though considerably altered) from the print, or from an imaginary India drawing, which I have just mentioned in the beginning of this note.

¹ *Romanusque Lyra, plaudat tibi, Barbarus Harpa, Græcus Achilliaca, Crota Britannia canat.*

Vanantius Fortunatus, Lib. VII. Carm. 8.

² *Pôb pnceirid o'r a estynno Arglwydd swydd iddo, yr Arglwyddid ddyly geisfaw iddo Offer, nid amgen, Telyn i un, Crwth i un arall,*

Pibau i'r trydydd: ac wyntau pan vont meirw a ddylyant eu gadaw i'w Harglwydd." *Leges Wallicæ*, pp. 69 and 70.

"Every chief Bard, to whom the prince shall grant an office, the prince shall provide him an instrument; a Harp to one, a *Crwth* to another, and Pipes to the third; and, when they die, the instruments ought to revert to the prince."

"*Wythved yw y Bardd Teulu; Telyn a gaiff gan y Brenin, a modrwy aur gan y Vrenines pan rodder ei swydd iddo, y Delyn ni ad byth i gantho, nac ar werth nac yn rhad, tra'vo byw.*" *Leges Wallicæ*, pp. 35. 37.

"The eighth officer of the household is the Family Bard, who should have his Harp from the king, and a gold ring from the queen, when initiated into his office; the Harp he is not to part with, neither by sale or gift, as long as he lives." And, see the preceding page 94.

"*Tri gwyfystyl ni ddygwydd yn benvaddeu: Telyn, a Phaeol, a Phlu. Os rhoddai dyn o'i wodd un o'r tri hyny i wdd yn benvaddeu, eve a ddygwydd wal gwyfystyl arall, canys ewe ei hun a lygrwys ei wraint, pan y gwyfystlod.*" *Leges Wallicæ*, p. 355.

i. e. "The three pledges that shall not be parted with; a Harp, a Bowl, and Feathers. If a man shall wilfully give either of these three to be conditional, it shall go like another pledge, but without redemption; for, it is he himself that has disgraced his privilege in pledging them."—*Giraldus Cambrensis's Topography of Ireland, Chap. XI. and Hawkins's Hist. of Music, Vol. 11. p. 273.*

There is a basso-relievo, of an angel playing on the *Crwth*, carved on the under part of the seats of the choir of Worcester cathedral, which was built by King Edgar in the year 957. See *Carter's Specimen of Ancient Sculpture and Painting, No. 13.* Also, I am informed there is the figure of the *Crwth* among the outside ornaments of the abbey of Melros, in Scotland, which was built in the time of Edward the Second.

² The *Crwth*, *Crowd*, or *Crota*, was invented by the Britons, (for, by some of the poets it is called *Crota Britannia*;) which is commonly termed violin. *Croth*, or *Crwth*, by the Britons, signifies the calf of the leg, the womb, or belly; as also by the Syrians *קרוט* (*Crath*;) and by the Grecians *Κρωσός*, signifies the womb, or a water-vessel. *Baxter's Glossarium Antiquitatum Britannicarum*, p. 92. And *Richard's Welsh Dictionary*.

³ In praise of the *Crwth*:

"*Aur-lais gwin dyvais gan-dant, ar wiw grwth*

"*Gwir iaith pencerdd moliant;*

"*Gavael-grwth chwimmawth ei chwant,*

"*Crŷ athrylith Crwth Rolant.*" *Margaret Davies, o'r Coedno-du.*

Also, *Rhys Grythor*, who flourished about 1580, was esteemed a good performer on this instrument. And *John Morgan*, of Newburgh, in Anglesey, who lived about the beginning of this century, was one of the last good performers on the *Crwth*. See likewise pp. 38, 49, &c.

The *Crwth* is corrupted to *Crowd* in English; and a player upon it was called a *Crowther*, or *Crowder*, and so also is a common fiddler to this day; and hence, undoubtedly, is derived the common surname of *Crowther*, or *Crowder*. Butler, with his usual humour, has characterized a common fiddler, and given him the name of *Crowdero*, in the following passage:

"I'th' head of all this warlike rabble,
"Crowdero march'd, expert and able.
"Instead of trumpet and of drum,
"That makes the warrior's stomach come,
"Whose noise whets valour sharp," &c.

Hud. Part I. Canto II. v. 105.

Also, Dr. Johnson, in his Dictionary, derives the fiddle from the *Crwth*.

"Hark, how the Minstrels 'gin to shrill aloud
"Their merry music that resounds from far;
"The Pipe, the Tabor, and the trembling *Crotd*,
"That well agree withouten breach or jar."

Spenser's Epith.

"His Fiddle is your proper purchase,
"Won in the service of the churches;
"And by your doom must be allow'd
"To be, or be no more, a *Crowd*." *Hudibras.*

Dyvaliad Crwth, yn ol Gruffydd Davydd ab Howel:

*Prenol iŷg brda a gwregls,
Pont a brân, punt yw ei brîs;
A thalaith ar waith olwyn,
A'r bwa ar draws byr ei drwyn,
Ac o'i ganol mae dolen,
A gwâr bwn megis gŵr hên;
Ac ar ei wrest gywair wrîg,
O'r Masarn vo geir Miwfig.
Chwe yspigod o's codwn,
A dynna holl dannau bwn;
Cbwe' thant a gaed o vamtais,
Ac yn y llaw yn gan llais;
Tant i bbb bîs ysbys oedd,
A dau-dant i'r vawd ydoedd.*

The length of the Crwth is 20 $\frac{1}{2}$ inches, its breadth at bottom 9 $\frac{1}{2}$; towards the top it tapers to 8 inches. Its thickness is 1 $\frac{1}{16}$, and the finger-board measures 10 inches in length. This instrument is much more extensive in its compass than the violin, and capable of great perfection, therefore deserves to be considered. It has six strings, viz.

1. Y crâs-dant,	}	1. The acute string,
2. a'i vyrdon.		2. and its burden.
3. Byrdon y llorv-dant,	}	3. The accompaniment of the low string,
4. Y llorv-dant.		4. The low string.
5. Y Cywair-dant,	}	5. The key note,
6. a'i vyrdon.		6. and its base.

The strings of the Crwth explained, and the usual method of tuning them¹:



The two lower strings of the Crwth are often struck with the thumb of the left hand, and serve as a bass accompaniment to the notes sounded with the bow; something in the manner of the *Bariton*. The bridge of this instrument differs from that of a Violin, in being less of a convex at the top, a circumstance from which it is to be inferred that two or three strings are to be sounded at the same time, so as to afford a succession of concords. The bridge is not placed at right angles with the sides of the Crwth, but in an oblique direction; and, which is farther to be remarked, one of the feet of the bridge serves also for a sound-post; it goes through one of the sound-holes, which are circular, and rests on the inside of the back; the other foot, which is proportionably shorter, rests on the belly before the other sound hole; which the reader will observe, on casting his eye on the delineation of it in the trophy, at bottom of page 89.

¹ According to a transcript from an old Welsh manuscript in Sir John Sebright's library, which mentions a clue that might lead one to find out the ancient notes of the Crwth; it tells me, "that one finger of the Crowder keeps 3 keys, viz. *Isgowair*, *Craf-gowair*, and *Llediv-gowair*; and that his indicial finger keeps the *Ge-gowair* and *Bragod-gowair*." This hint might help a zealous investigator of antiquity to unravel the mystery; but unfortunately I have been deprived of my Crwth by a fire, as well as other irreparable loss of manuscripts, &c.—

The following manner of tuning the Crwth was copied from a manuscript of the late Mr. Lewis Morris:

"*T modd i gywairio Crwth:*
"In gyntav codwch y Craf-dant (1st) gywair ag y gellir heb ei dorri; yno codwch y Cyweirdant (5^d) bump nôt yn ts; a chodwch y 6^d wyth nôt yn ts na'r Cyweirdant; ac yno gellir ei alw yn wurdôn neu'n vâs iilid: cyweirwch yr ail dant (2^d) wyth nôt yn ts na'r cyntav, ac vo wydd ynteu yn vyrdon i'r cyntav; a chyweirwch y trydydd tant (3^d), bump nôt yn ts na'r cyweirdant; yno codwch y llorvidant (4^d) wyth nôt yn uwch, ac velly vo wydd y 3^d yn vyrdon i'r 4^d, ar Crwth yn ei gywair naturiol."

There

There was likewise the *Crwth Tritant*, or Three-stringed *Crwth*, which was a sort of Violin, or more properly, a *Rebeck*; see the musical trophy: the performers, or Minstrels of this instrument were not held in the same estimation and respect as the Bards of the *Harp* and *Crwth*; because the three-stringed *Crwth* did not admit of equal skill and harmony, and consequently its power was less sensibly felt: see more in the preceding pages 33 and 85.

“ When the merry bells ring round,
 “ And the jocund *Rebecks* found,
 “ To many a youth and many a maid,
 “ Dancing in the checker’d shade.” *Milton.*

The *Pib-gorn*¹, or Hornpipe, is so called, because both extremities are made of horn. In blowing, the wind passes through it, and sounds the tongue of a reed concealed within. It has seven holes, besides the aperture, and measures about 19 inches in length. Its tone is a medium between the flute and the clarinet, and is remarkable for its melody. This instrument of peace, or rural Pipe, is now peculiar to the Isle of Anglesey, where it is played by the shepherds, and tends greatly to enhance the innocent delight of pastoral life. A species of a country dance termed Hornpipe, originally derived its name from *horn—pipe*, and in being commonly danced to this instrument. Also, there is a sort of Pipe used in some parts of South Wales called *Cornicyll*, (from *Cornig*, a diminutive of *Corn*,) which has a concealed reed on the same principle as the above, and the mouth-piece screws off in order to introduce it; in other respects, this instrument is made like a common clarinet.

The *Pibau*, or Bagpipes, I have omitted to enumerate at the beginning of this dissertation, which evidently appears to have been a common instrument amongst the old Britons at a very early period, and is recorded in *King Howel’s Laws* about the year 942²: and *Morvydd’s* pipes are mentioned as early as the seventh century; see the preceding page 26. Likewise, according to *Giraldus Cambrensis*³, in the year 1187, it appears, that neither the Irish, nor their descendants the Scots, had the Pipes at that period⁴. A praise-poem on the warrior, *Sir Howel y Vwyall*, written by the Bard, Iolo Gôch, about the year 1400, contains the following couplet:

“ *Acherdd Ckwibanogl a Chôd,*
 “ *Gwawr boenus, a gwôr bynod.*”

With the music of the Bag-pipes,
 enlivened by the presence of a noted Hero.

Afterwards, it seems that the Irish had the pipes, which they used as an incentive to valour; see p. 98. The Bagpipe was formerly a pastoral instrument in England; and *Shakespeare*, who is faithful to national customs, mentions the *drone of a Lincolnshire Bag-pipe*⁵: also, *Spenser*⁶, and others, mention it. But, in the

¹ The *Pib-gorn*, or Hornpipe, was formerly a common instrument in Cornwall, as well as in Wales, which is evident by the following passage from *Chaucer*:

“ Controu he would, and foule faile
 “ With Hornpipes of Cornwaile.
 “ In Flutes made he discordance,
 “ And in his musick with mischance
 “ He would seine,” &c.

Roman of the Rose, fo. 135, ed. 1561.

“ Merry Michael, the Cornish poet, piped thus upon his oaten pipe for merry England.” *Camden.*

The musical instruments used by shepherds were at first made of oat and wheat stalks; then of reeds, and of the elder-tree; afterwards of the leg-bones of cranes, and horns and bones of animals; and, of late years, pipes and flutes are excavated of the box-tree, plumb-tree, cherry-tree, &c.

There is a sort of flute called the English flute, *Fistula dulcis*, *seu Anglica*, or the beaked flute. *Mersennus* says, that some of these flutes were a present from England to one of the kings of France, therefore were also called *Fistulas regias*, or royal flutes. The Recorder seems to have been the same as the Flageolet, Fife, or Helvetian Flute with seven holes, including the blowing aperture; likewise, there is a pipe with only three holes, which is the associate of the Tabor. *Mersennus* mentions *John Price*, who was a famous performer on these instruments.

Pan was esteemed, by the ancient Greeks, to be the God of shepherds, and to preside over rural affairs. He is said to make fine melody with reeds, and to sing as sweet as a nightingale; he is said to wear the spotted skin of a lynx. *Pan’s Siringa* was

composed of seven reeds, unequal in length, and of different tones, joined together with wax. *Theocritus* indeed mentions a pipe consisting of nine reeds, but seven was the usual number. “ *Nec te pœniteat calamo trivisse labellum.*” *Virgil, Ecl. II. 31. 36.* *Pindar Pyth. Ode XII.—Lucret. Lib. V.—*And see the preceding page 97, which appears evident that the Romans derived their musical instruments from the Greeks, and the Greeks had theirs again from the Hebrews.—

² *Leges Wallicæ*, p. 70; and the preceding page 85 of this book; and note 1 in p. 114.

³ *Giraldus’s Topography of Ireland*, chap. XI.—And pages 35 and 95 of this work. In the most ancient account of this instrument among the Welsh, it is called *Pibau*, (*Fistulas*;) or Pipes:—*Leges Wallicæ*, p. 70. Therefore, we have reason to believe that the Britons blew it with the mouth, instead of the bellows, like the Irish pipes; (See *Staniburgh’s Dublinensis de rebus Hiberniæ Gestis*, p. 38, &c.) nor did they use the drone as the Scots do, until a later period. A poet of the fifteenth century, in an *Englyn* on a piper, describes it thus:

“ *Garw-lais o tlywais nid clûd, i Bibydd,*
 “ *Ar bati bras gofod,*
 “ *Gerwin ynglew, gryn anglod*
 “ *Gwyld gam yn gweiddi o’i Gôd.*”

⁴ See p. 95, and the notes in p. 114.

⁵ The first part of Henry the Fourth; and the Merchant of Venice, Act IV. sc. 1.

⁶ Shepherd’s Calender.—Fairy Queen, Book VI. Chap. 10, s. 18.—And *Evans’s Old Ballads*, V. 1. No. 3.—

latter centuries, the *Pibrach* is more generally used in the highlands of Scotland than in any part of England or Ireland; and it has a most extraordinary influence, even at this day, on the native highlanders, in the time of action. The victory at Quebec, in 1760, is attributed by them to the inspiring effect of the *Pibrach*¹. The term *Pibra'ch* implies the *Arm—pipe*, from its being blown by the arm.

The *Tabrwd*, *Tabret*, or *Drum*, was anciently an instrument of mirth, used upon festivals, public dancings, and at celebrations, to accompany other instruments². Subsequently, it was used in war, to direct the soldiers in their march, attack, retreat, &c.; for which purpose a larger drum was used than the *tabor*. This instrument is said to be an Oriental invention.

The old English march of the foot was formerly in high estimation as well abroad as with us; its characteristic is dignity and gravity, in which respect it differs greatly from the French; which, as it is given by *Mersennus*, is brisk and alert. *Sir Roger Williams*, a gallant Welsh soldier of queen Elizabeth's time, (and who has therefore a place among the Worthies of *Lloyd* and *Winstanley*,) had once a conversation on this subject with *Marshal Biron*, a French general. The Marshal observed, that the English march beaten on the Drum was slow, heavy, and sluggish: "that may be true," answered *Sir Roger*, "but, slow as it is, it has traversed your master's country from one end to the other".

The last, which perhaps should have been mentioned before, is the *Corn Buelin*, or *Bugle-Horn*. This instrument was usually made in the form of a semi-circle, and received its general appellation from its being the horn of the Bugle, Buffalo, or wild Ox, an animal formerly common in this island. In the reign of *King Howel*, there were three principal Horns belonging to the Royal palace; the account of them I shall extract literally from the ancient Welsh laws:

"Tri Chorn Cyweithas y sydd i'r Brenin,
ac a ddylyant vdd yn Vuelin:
Ei Gorn Cyvedd, a yvo y Brenin o honaw;
a'i Gorn Cychwyn, a vo yn ei gyweithas yn wasiad;

a Chorn Hela yn llaw y Pencynydd:

A phunt yw gwerth pob un o honunt."
Leges Wallicæ, pp. 266. 311.

"Or d y Pencynydd yn anrhaith gan Deulu y Brenin,
neu gan Lâ, caned ei Gorn pan vo iawn iddo, a dewised
eidion o'r anrhaith."

Leges Wallicæ, p. 42.

¹ The *Bagpipe* seems to have been long in use, and probably invented about the same period as when the bellows was added to the *Regal*, or to the pipes of the *Organ*. Toward the close of *Nero's* reign, he vowed he would bring on a (*Hydraulam, Choraulam, and Utricularium*), *Water-Organ, a chorus of Flutes and Bag-pipes*.—*Suetonii Tranquilli*, Lib. II. Cap. 54.—And *Hughes's Translation of the same; vide Nero*. This is the earliest mention of any thing of this kind that I can find. Also, according to the *Supplement to Montfaucon's Antiquities*, translated by *Humphreys*, Vol. III. Book VIII. Chap. 1. which says, the Latin name of the *Bag-pipe* is *Tibia Utricularis*, and in Greek ἀρχαυλος. It farther mentions a bas-relief of this instrument in the court of the palace of *Prince Santa Crota*, at *Rome*; and a similar one under the arms of a shepherd, in the cabinet of *Cardinal Albani*. One thing more I shall notice respecting the *Bag-pipe*, which in French is sometimes called *Musette Gallica*, and *Cornamusæ Bourdois*; the latter term evidently originated from the Welsh *Byrdôn*, and, whence the English word *Burden* or *Drone* is derived.—When any thing is got into general circulation, this old proverb is commonly applied to it:

"Ev a aeth bynny ar Gyrn a Phibau."

I. e. "That is become the note of the Horns and Pipes."

² *Genesis* XXXI. 27.—*Exodus* XV. 20.—*Judges* XI. 34.—*Psalms* CXLIX. 3.—*Virgil's Georgics*, Lib. IV. 64.—And p. 85 of this work.

Three social Horns are allotted for the use of the King, and those should be of the Buffalo: viz.

His Banqueting, or drinking Horn;
the War Horn of his retinue, which was always in readiness;

and the Horn of the Chace in the hands of his chief huntsman:

And the value of each of them was a pound.—

If the master of the hounds went out on a foraging expedition, with the family of the King, or with his army, he blew his Horn when it was necessary, for which service he was to choose an ox from the military booty.—

"Rhegain garm rhyw gawn gormes,

"Rhuglgyron, yn rhoi gwlarw a gwres."

A Poem on Thunder by *David ab Gwilym*; see p. 81 of his *Work*.

³ *King Arthur*; and, *Henry the Vth*, both conquered France.

The above *bon-mot* is recorded in one of those entertaining little books written by *Crouch*, under the fictitious name of *Robert Burton*, entitled, *Admirable Curiosities, Rarities, and Wonders of England, Scotland, and Ireland*.

The following poetical effusion on the Drum, by *Scott*, is so pretty and descriptive, that I cannot forbear introducing it here:

"I hate that Drum's discordant sound,
Parading round, and round, and round;
To thoughtless youth it pleasure yields,
And lures from cities and from fields,
To sell their liberty for charms
Of tawdry lace, and glittering arms;
And when ambition's voice commands
To march, and fight, and fall in foreign lands.

I hate that Drum's discordant sound,
Parading round, and round, and round;
To me it talks of ravag'd plains,
And burning towns, and ruin'd swains,
And mangled limbs, and dying groans,
And Widow's tears, and Orphan's moans;
And all that Misery's hand bestows,
To fill the catalogue of human woes."—

He likewise sounded his signal Horn in hunting, to animate the hunters and the dogs, and to call the latter together¹. The master of the royal hounds had the same power of protection within the sound of his Horn, while he was hunting², as the Chief Bard possessed while performing on his Harp³. When his oath was required in a court of justice, he swore by his Horn and his Leashes⁴. By the old Welsh hunting laws it was decreed, that every person carrying a Horn was obliged to know the Nine Chaces; and that, if he could not give a proper account concerning them, he should lose his Horn⁵.

This instrument had lids occasionally at the ends of it, and was the cup out of which our forefathers quaffed mead, for which they valued it as much as for its cheering and warlike sound⁶. The merry Horn was sometimes a subject of the Cambrian Muse. There is a charming spirited poem in the Rev. Mr. Evans's Specimens of the Welsh Poetry⁷, and versified in Mr. Pennant's Tour in Wales⁸, entitled, *Hirlas Owain*, from a large drinking Horn used at feasts in his palace, and composed by the Bard *Owain Cyveiliog*, Prince of Powys, about the year 1160, and immediately after his great victory over the English at Maelor, which will give my Reader some idea how our famed ancestors used to regale themselves after battle in the days of Yore.

Hirlas ⁹, the Drinking Horn of Owen.

UP-ROSE the ruddy dawn of day,
The armies met in dread array
On *Maelor Dreved's*¹⁰ field;
Loud the *British* clarions sound,
The *Saxons*, gasping on the ground,
The bloody contest yield.—
By *Owen's* arm the valiant bled;
From *Owen's* arm the coward fled
Aghast with wild affright;

Let then their haughty lords beware
How *Owen's* just revenge they dare,
And tremble at his fight.—
Fill the *Hirlas Horn*, my boy,
Nor let the tuneful lips be dry
That warble *Owen's* praise;
Whose walls with warlike spoils are hung,
And open wide his gates are flung
In *Cambria's* peaceful days.—

¹ From Christmas until the month of February the Master of the Hounds ought to be with the King whenever he thinks fit. And, from the first week of the month of February, he ought to take his dogs, his horn, and his leashes, to go a hunting of the Roes during the spring; and from that time until the feast of St. John, at Midsummer, he ought to hunt the roes. From the ninth day of October it is right for him to go to hunt the wild Boars, and from that time until the first of November. *Leges Wallicæ*, pp. 40 and 41.

² *Leges Wallicæ*, p. 42.

³ See the preceding page 27.

⁴ *Leges Wallicæ*, p. 40.

⁵ See the Welsh Hunting-laws at the end of *Dr. Davies*, and *Richard's* Welsh Dictionary.

⁶ *Corn Canu pieusio llynnag, davygeiniarog a dâl.* *Leg. Wal.* p. 274. i. e. A common sounding Horn of every denomination, was valued at two pence.—

⁷ In the Royal Palace of the Ancient Britons, the Patron of the Family received a hornful of the best liquor from the hand of the King, another from the Queen, and the third from the Steward of the household. *Leges Wallicæ*, pp. 16 and 17.

The Comptroller of the Household was allowed the length of his middle finger of fine ale, and up to the middle joint of the same finger of braggot, and up to the first joint of mead. *Leg. Wal.* p. 23.

The Master of the Royal Hounds was allowed three hornfuls of mead in every banquet; that is, one from the King, another from the Queen, and the third from the Comptroller, or from the Patron of the Family. *Leges Wallicæ*, p. 39.

The Cup-bearer; his province was to keep the mead cellar, and whatever it contained, complete; also, to serve out the liquor, and distribute it to every one according to his right. He was entitled to a lawful wassail from every feast in which there was mead; that is, as much as the vessels that served would contain of ale, and half their fill of braggot, and the third of mead. *Leges Wallicæ*, pp. 15 and 16.

The royal Porter had a vessel in the hall for receiving his wassails: the comptroller, and all the cup-bearers with him, on the three primary festivals, viz. Christmas, Easter, and Whitson-tide, complimented the porter, by giving wassail into his vessel

out of the horns and the bowls. He was also allowed a hornful from the King, another from the Queen, and the third from the Master of the Horse, out of the wassail of the followers, which was styled *Gwirawd yr Ebyfilyl*, or the *Wassail Cup* of the *Apostles*; whom they probably invoked at the time of drinking.

Leges Wallicæ, pp. 47 and 48.

This custom was in frequent use in old times. The Danes invoked the highest powers to assist the mighty draught: *Help Got unde MARIA.*—(*Pennant's Journey to London*, 179.) And the Saxon ULPHUS, when he conveyed certain lands to the church of York, quaffed off the horn, *Deo et St. Petro*. Ulphus's curious horn is still preserved in the cathedral at York—(See the *Archæologia*, published by the Antiquarian Society, Vol. III. p. 8.) On less serious occasions, on festive days, the horn was emptied at one tip, and then blown to shew that there was no deceit.

Pennant's Journey to Wales, p. 287.

In former days, Mead was the Nectar of the Ancient Britons, and the Bards often celebrate it. Prince Llywarch Hên says, in one of his Poems, "*Yn weiddo wedd Trên.*"

i. e. The mead of Trên made me jovial.—

"*Cyn myned mab Cynan y dan dywawd.*"

"*Ceffid yn ei gyntedl Vêdl a Bragawd.*" *Meilir.*

Before the son of Cynan was laid under the sod, the Mead and Braggot were liberally received in his hall.—

"*Gwlad Powys mamwys y môdd.*" *Dr. J. D. Rhys's Grammar.*

The region of Powys, the mother of mead.—

"*Chayw vit, cryw wêdl,*"

"*Côw yw cyveidl.*" *S. Vychan*, 1790.

Pleasing is the remembrance of the clear ale and strong mead in the banquet.—

There is a place in Anglesey called *Llanerch y Môdd*, or the Lawn of Mead. See the Mead Song by *Taliesin*, in p. 21. Also, the Welsh formerly used *Clary wine*, and *Mulberry-wine*.—

⁷ Specimens of Welsh Poetry, p. 7.

⁸ Page 288.

⁹ *Hirlas*, the epithet of the Horn, from *hir*, long, and *glâs*, blue, or azure.

¹⁰ *Maelor* is a part of the counties of Denbigh and Flint, according to the modern division.

This hour we dedicate to joy ;
Then fill the *Hirlas Ilorn*, my boy,
That shineth like the sea ;
Whose azure handles, tip'd with gold,
Invites the grasp of *Britons* bold,
'The Sons of Liberty.—

Fill it higher still, and higher,
Mead will noblest deeds inspire.
Now the battle's lost and won,
Give the horn to *Gronwy's* son ;
Put it into *Gwgan's* hand,
Bulwark of his native land,
Guardian of *Sabrina's* flood,
Who oft has dy'd his spear in blood.
When they hear their chieftain's voice,
'Then his gallant friends rejoice ;
But, when to fight he goes, no more
'The festal shout resounds on *Severn's* winding shore.—

Fill the gold-tip'd horn with speed,
(We must drink, it is decreed.)
Badge of honour, badge of mirth,
That calls the soul of music forth !
As thou wilt thy life prolong,
Fill it with *Metbeglin* strong.
Gruffudd thirsts, to *Gruffudd* fill,
Whose bloody lance is us'd to kill ;
Matchless in the field of strife,
His glory ends not with his life :
Dragon-son of *Cynwyn's* race,
Owen's shield, *Arwyflli's*¹ grace.
To purchase fame the warriors slew,
Dire, and more dire, the conflict grew ;
When flush'd with mead, they bravely fought,
Like *Belin's* warlike sons, that *Edwin's* downfall
wrought.—

Fill the horn with foaming liquor,
Fill it up, my boy, be quicker ;
Hence away, despair and sorrow !
'Time enough to fight to-morrow.
Let the brimming goblet smile,
And *Ednyved's* cares beguile ;
Gallant youth, unus'd to fear,
Master of the broken spear,
And the arrow-pierced shield,
Brought with honour from the field.
Like an hurricane is he,
Burling on the troubled sea.

¹ *Arwyflli*, the name of one of the cantreds of Powys.

² *Garthau*, the name of a fort or castle, somewhere near the Severn.

³ Probably this alludes to the famous battle of *Bannor y Gwygyr*, in Flintshire, fought A. D. 633.

⁴ *Talgarth*, near Machyollaeth, in Montgomeryshire.

See their spears distain'd with gore !
Hear the din of battle roar !
Buckler, swords, together clashing,
Sparkles from their helmets flashing !
Hear ye not their loud alarms ?
Hark ! they shout—to arms ! to arms !
Thus were *Garthau's*² plains defended,
Maclor fight began and ended.
There two princes fought, and there
Was *Morach Vororan's* seal exchange'd for rout and fear.

Fill the horn ; 'tis my delight,
When my friends return from fight,
Champions of their country's glory,
'To record each gallant story.—
'To *Tnyr's* comely offspring fill,
Foremost in the battle still ;
Two blooming youths, in counsel sage,
As heroes of maturer age ;
In peace, and war, alike renown'd,
Be their brows with garlands crown'd ;
Deck'd with glory let them shine,
The ornament and pride of *Tnyr's* antient line !—

To *Selyv* fill, of eagle-heart,
Skill'd to hurl the fatal dart ;
With the wolf's impetuous force
He urgeth on his headlong course.
To *Tudor* next, great *Madoc's* son,
They the race of honour run
Together in the tented field,
And both alike disdain to yield.
Like a lion in the fray,
Tudor darts upon his prey.
Rivals in the feats of war,
Where danger call'd, they rush'd from far ;
Till shatter'd by some hostile stroke,
With horrid clang their shields were broke ;
Loud as the foaming billows roar,
Or fierce contending winds on *Talgarth's*⁴ stormy shore.

Fill the horns with rosy wine,
Brave *Morciddig* claims it now,
Chieftain of an antient line,
Dauntless heart, and open brow.
To the warrior it belongs,
Prince of battles, theme of songs !
Pride of *Powys*, *Mocknant's* boast !
Guardian of his native coast !

But, ah! his short-liv'd triumph's o'er,
 Brave *Morciddig* is no more!
 To his pensive ghost we'll give
 Due remembrance, while we live;
 And in fairy fiction dress'd,
 Flowing hair, and fable vest,
 The tragic Muse shall grace our songs,
 While brave *Morciddig's* name the mournful strain
 prolongs.—

Pour out the horn, (tho' he desire it not,)
 And heave a sigh on *Morgan's* early grave;
 Doom'd in his clay-cold tenement to rot,
 While we revere the memory of the brave.—

Fill again the *Hirlas Horn*,
 On that ever-glorious morn,
 The *Britons* and their foes between,
 What prodigies of might were seen!
 On *Gwestyn's* plains the fight began;
 But *Gronwy* sure was more than man!
 Him to resist, on *Gwestyn's* plain,
 A hundred *Saxons* strove in vain.
 To set the noble *Meirig* free,
 And change his bonds to liberty,
 The warriors vow'd. The God of day
 Scarce darted his meridian ray,
 When he beheld the conquerors steep'd in gore,
 And *Gwestyn's* bloody fight, ere highest noon was o'er.

Now a due libation pour
 To the spirits of the dead,
 Who, that memorable hour,
 Made the hostile plain their bed.
 There the glitt'ring steel was seen,
 There the twanging Bow was heard;
 There the mighty press'd the green,
 Recorded by the faithful Bard.
Mudoc there, and *Meilir* brave,
 Sent many a *Saxon* to his grave.

Their drink was Mead, their hearts were true,
 And to the head their shafts they drew;
 But *Owen's* guards, in dread array,
 Resistless march along, and make the world give way.—

Pour the sweet transparent Mead,
 (The spear is red in time of need,)
 And give to each departed spirit
 The honour and reward of merit.
 What cares surround the regal state,
 What anxious thoughts molest the great,
 None but a prince himself can know,
 And Heav'n, that ruleth Kings, and lays the mighty
 low.—

For *Daniel* fill the horn so green,
 Of haughty brow, and angry mien;
 While the lets'ning tapers shine,
 Fill it up with gen'rous wine.
 He nor quarter takes, nor gives,
 But by spoils and rapine lives.
 Comely is the youth, and brave;
 But obdurate as the grave.
 Hadst thou seen, in *Maelor* fight,
 How we put the foe to flight!
 Hadst thou seen the chiefs in arms,
 When the foes rush'd on in swarms!
 Round about their prince they stood,
 And stain'd their swords with hostile blood.
 Glorious bulwarks! To their praise
 The prince devotes his latest lays.—
 Now, my boy, thy task is o'er,
 Thou shalt fill the horn no more.
 Long may the King of Kings protect,
 And crown with bliss, my friends elect;
 Where Liberty and Truth reside,
 And Virtue, Truth's immortal bride!
 There may we all together meet,
 And former times renew in heav'nly converse sweet!
 R. W.

I was fortunate in meeting with one of these celebrated Horns at *Penrhyn*, near *Bangor*, in *Caernarvonshire*, formerly the spot where *Roderick Molewynog* Prince of Wales's palace stood, and afterwards the seat of the *Griffiths's*. By the initials, and a crest on the Horn, I find that it belonged to Sir *Rhys Gruffydd*, and subsequently to his gallant son Sir *Piers Gruffydd*, a distinguished naval officer, who shared in the honour of defeating the *Spanish Armada*, and other valiant actions; he was living in 1598. This Horn was found many years ago in removing some rubbish close to the tower of the old house¹; from the top of which, probably, it had been dropped or lost, because every chief Lord of a district formerly possessed a similar Horn, which occasionally was blown from the highest turret of his house, as a signal to call around his vassals in a case of danger. I made a correct drawing of it, which I have caused to be engraved in the trophy of the musical instruments in p. 89, where the Reader will see it hanging on the top of the

¹ The present owner of *Penrhyn* is now Lord Penrhyn, who married a descendant of Archbishop Williams, and by which

triple Harp. The original is the most elegant antique I ever saw; it is tipped with sculptured silver, and decorated with a beautiful silver chain¹.

In the time of the princely Bard *Llywarch Hen*, about the year 560, the Bugle Horn was then in equal estimation, both to excite heroism, as well as for a mead cup, as appears by the following fragments:

Y Corn a'rh roddes di URIEN, Urien, loudly sound the Horn that I gave thee,
A'i arweſt aur am ei ên, with the golden chain around its brim;
Cbwyth ynddarw o'rh ddaw angen. found it when thou art put to extremity.—
From Llywarch Hen's Elegy on his Sons.

Anoeth bydd brawd yn cynnull, It will be a cruel task for a brother to circulate the bugle-horns.
Amgyrn buelyn am drull, It grieves me to think of convivial banquets,
Rbebydd viled Rheged dull! since the lord of *Rheged's* numerous troops are slain.

Anoeth bydd brawd yn cynnwys, 'Tis unmeet to permit the circulation of the
Amgyrn buelyn, amwys drinking horns! 'tis ambiguous,
Rbebydd viled Rhegedwys. whether the noble Lord was imprecated or not.

Handid Eurddyl awlawen benoeth, *Eurddyl* is sorrowful and aged;
A lluoſydd amgen, stript of her ornaments; deprived of a general
Yn Aber-Lleu lladd Urien! that had no rival: at *Aber-lleu* was *Urien* slain! —
From Llywarch Hen's Elegy on Urien Rexed, King of Cumbria.

St. Patrick, the Briton, who was educated at *Glastonbury Abbey*, and being illustrious for his sanctity, was sent to Ireland, in the reign of *Laogaire*, son of *Nial* the great, about A. D. 432, to reform the Irish to Christianity. *Giraldus* farther relates, "that *St. Patrick* had a Horn, which was not of gold but of brass; that Horn was afterwards brought to Wales from Ireland; but, what is remarkable of that Horn is this, that, by applying the opening of the larger end to the ear, one may hear a sweet-sounding noise emitted through it, like the melody which is usually sent forth by the naked Harp gently touched."

The Bugle Horn appears also at a very early period among the Gauls; for, *Cæsar*, in the account of his wars, says, "there is an animal in the *Hercynian Forest* called the *Uri*, (or Buffalo,) and they who kill the greatest number, and produce their horns in public as a proof, are in high reputation with their countrymen. The natives preserve them with great care, tip their edges with silver, and use them instead of cups on their most solemn festivals²."

The *Udgorn*, or Trumpet: God himself vouchsafed to give direction to *Moses* for the making of that instrument; saying, "Make thee two Trumpets of silver; of a whole piece shalt thou make them; that thou mayest use them for the calling of the assembly, and for the journeying of the camps³." Among the Hebrews, the privilege of sounding the *Sopbar*, or Trumpet, in religious ceremonies, was reserved to

¹ The dimensions of the Horn are the following: the diameter of the semi-circle 13 inches and $\frac{1}{4}$. The whole line of the semi-circle 21 inches and $\frac{1}{2}$. The diameter of the drinking end 2 inches and $\frac{1}{2}$. The diameter of the blowing end rather above $\frac{3}{4}$. And it contains about half a pint.—

² *Giraldus's Topography of Ireland*, Chap. XVI.

Amongst some papers of the late Mr. Edward Llwyd, the antiquary, dated 1706, I find the drawing of a brazen horn which was found at *Bellinivor*, near *Carick fergus*, about 20 years before; two others were found at the same time. This horn was then in the custody of Mr. *Malcolm of Bellimagari*, in Antrim, in Ireland; it resembles a low-gelder's horn, but has no aperture in the smallest end, and probably the cap was on, as there is a ring at the point. It is above two feet long, and of a curve shape.

In *Staffordshire*, formerly, there was a white *Hunter's Horn*, decorated in the middle and at each end with silver, gilt; to which also was affixed a girle of fine black silk, adorned with buckles of silver, in the middle of which is placed a coat of arms, supposed to be that of *John of Gaunt*, duke of Lancaster, about the year 1390. That horn was the instrument by which the *Escheator* and *Coroner*, through the whole honour of *Tutbury*, in the county of *Stafford*, and the *Bailiwick of Leyke*, held his office. Mr. *Samuel Foxlow*, of *Stavely*, in *Derbyshire*, now enjoys the pole above-mentioned by this tenure, and in virtue of his being in possession of the said *Hunter's Horn*. The offices conveyed by the Horn were those of feodary, or bailiff in fee; *i. e.*

Hereditary Steward of the two royal manors of *East and West Leake*, in *Nottinghamshire*, *Escheator*, *Coroner*, and *Clerk of the Market*, of the honour of *Tutbury*; the second of which offices, *viz. Escheator*, is now in a manner obsolete." *Blount's Ancient Tenures*, by *Beckwith*, pp. 186, 302; second edition.

Alan Sylvesteris received the *Bailiwick of Wirral-forest* by the delivery of a Horn. See *Cheshire*, in *Camden's Britannia*.

The *Pusey* family in *Berkshire* have a Bugle Horn which formerly was presented to one of their ancestors by *King Canute*, the Dane, about the year 1019; and by which instrument they still hold their lands. There is a print of that curious Horn in the *Archæologia*, published by the *Antiquarian Society*, Vol. III. p. 13; as well as of the *Borstal Horn*, in p. 1; and Mr. *Bruce's Horn*, in p. 25 of the same volume. Likewise, I am informed, there is a Bugle Horn belonging to the chapter or church of *Durham*; and another at *Corpus Christi College, Cambridge*. —

The *Jager Horn*, or hunter's mutic of *Russia*, used by the grand Master of the Hunt to her Imperial Majesty, is made of thin brass, and in form resembling the *Tuba* of the ancients, that is, straight, excepting a small part of the blowing end, which is bent nearly at a right angle. —

³ *Cæsar's Commentaries*, Book VI. 26.

⁴ *Numbers*, Chap. X. &c. *Numbers*, XXX. v. 1, &c. *Diodorus Siculus* says, the Gauls had Trumpets after the Barbarian manner; Book V. Chap. II.

the priests alone¹; and we find they performed this office in the war against the Midianites².

“ Sound an alarm, your silver Trumpets sound,
“ And call the brave, and only brave, around.”——

I have now concluded the account I intended of the Musical Instruments of the Ancient Welsh, viz. the *Harp*, the *Crytbau*, the *Bagpipes*, the *Pibgorn*, the *Cornicyll*, the *Bugle-Horn*, and the *Tabret*; that is, Six in number, the two *Crwth*s being the same species of instrument; the *Pibgorn* and the *Cornicyll* being likewise something similar to each other, consequently I include them as one. Two of the above instruments were unfortunately omitted in the musical trophy, at the beginning of this Dissertation; that is, the *Bagpipes* and the *Cornicyll*, as they are not now general in Wales, and were therefore forgotten to be inserted till after the engraving was executed.——

The following are the National Melodies, or *Bardic Tunes of the Aboriginal Britons*, (or Welsh, who formerly inhabited all this Island,) which have been handed down to us by tradition, and some of them from very remote antiquity: These have often resounded through the *Cambrian* halls, in the days of festival, with an unlimited harmony of *Harps*, *Crwth*s, *Pipes*, and *Voices*. The original melodies of the *Airs* are preserved here with the most scrupulous fidelity; the only licence I have taken is the addition of new *Basses*, with *Variations* to several of the *Tunes*; because, since the regular *Eisteddfodau*, or *Bardic Congresses*, have been discontinued, which were the conservators and correctors of our Music, Poetry, and History, the performers of the *Harp* and *Crwth* of the latter ages have forgot and mutilated the original harmony of these ruins of genius. Most of them were never before committed to writing, at least not in modern notes. I have collected these Songs of the Bards with infinite pains, from hearing the old Musicians, or Minstrels, of Wales, play them on their instruments, and from their being chanted by the Peasantry, as well as the *Pennillion*, or Poetical Blossoms, which are usually sung to the *Tunes*, and were retained in the same oral manner³. What is most pleasing to the generality of people is that which is most familiar and common, and which accounts, in some degree, for these venerable remains of Music and Poetry having so long been preserved by tradition.

The striking merit of many of these native Melodies is that of their being so extremely characteristic of their origin: part of them probably were extempore compositions of the Bards⁴, excited by incidental events at various periods. Some are Mournful and Pathetic; others breathe a spirit of Heroism⁵; some are tinged with Gaiety and Mirth; others again with Rurality, Simplicity, and Love, as refined taste is always most favourable to love and friendship. But, the choicest style of music of the Welsh themselves is that in the *Bragod Gywair*, (compound, or mixed, key,) which generally expresses a plaintive content, or a pleasing tranquility⁶. Even the most inferior of these *Tunes* and *Ballads* are not destitute of harmony or nature. Some of the *Airs* undoubtedly are very ancient; and the latest of them were probably composed previous to the reign of Elizabeth⁷. See farther on the subject in the preceding pages 54 and 55, and in the following Music.——

In the early ages the character of a Druidic Bard was perhaps the most revered and accomplished of all others; and anciently, it seems, Music was so united with Poetry, Mythology, Philosophy, Government, Manners, and Science in general, that an universal knowledge was requisite to complete that master of literature⁸.——

¹ “ And the Levites stood with the instruments of David, and the priests with the Trumpets.” 2d *Chronicles*, Chap. XXIX. v. 26.
“ And seven priests shall bear before the ark seven Trumpets of rams-horns: And the seventh day ye shall compass the city seven times, and the priests shall blow with the Trumpets.” *Joshua*, Chap. VI. v. 4.—1 *Kings*, Chap. I. v. 34 and 39.—“ Blow up the Trumpet in the new moon, in the time appointed, on our solemn feast-day.”—*Psalms* LXXXI. v. 3.——

² *Numbers*, Chap. XXXI. v. 6.—2 *Chronicles*, Chap. V. v. 12. *Deuteronomy*, Chap. XX. v. 1.—1 *Maccabees*, Chap. III. v. 58. —*Exodus*, XIX. v. 19.——

³ “ By the loud Trumpet which our courage aids,
“ We learn that sound, as well as sense, persuades.” *Waller*.
The Cornet was a different instrument from the Trumpet, and probably blown by the Chiefs. See the 2d Book of *Samuel*, Chap. VI. v. 5.—*Daniel*, Chap. III. v. 5.—1 *Chronicles*, Chap. XV.—*Judges*, Chap. VII. v. 18, and 22.——

⁴ The tone of the Bugle-Horn is more melodious and soft than the brazen Trumpet, and possibly it would be farther heard.

The Welsh terms for a Trumpet are *Uilgorn*, *Tolgorn*, or *Llu gorn*; and a Trumpeter is called *Bardd-hirgorn*, or Bard of the Long Horn; therefore, probably the Welsh Heralds founded the Trumpet.—See also the preceding pages 30 and 58.—2 *Chronicles*, XX. v. 21, 28.—And 1 *Chronicles*, XV. v. 5 and 28.——

⁵ See the *Pennillion* and *Sonnets* in p. 60, &c.——

⁶ “ These venerable ancient Song-enditers

“ Soar’d many a pitch above our modern writers;

“ With rough majestic force they mov’d the heart,

“ And strength and nature made amends for art.” *Rowe*.

⁷ If Heroic Songs had still been continued to be sung, as they were formerly, I am well persuaded that our modern warriors would have fought with greater success than they sometimes have done.——

⁸ The resources in music are inexhaustible; and Dr. Johnson says, that *Music is the only sensual pleasure without vice*.——

⁹ *Vide* the explanatory notes to the different *Tunes*.

¹⁰ See the seven excellences in p. 83; the games in p. 36; And, the separation of the Bardic profession in pp. 29, 83, 84, and 85.



✂ A few years ago I published a similar work; but, having since collected very important and more considerable documents on the subject, I thought it more judicious, instead of giving an additional volume, to blend the chief matter of the former publication with the present; by which means every thing is here arranged in its proper place, and endless references and confusion are avoided. It is now augmented to much more than double the size of the former.

C O R R E C T I O N S.

The Reader is requested to correct the following errors which have escaped the press.

- In page 1, in the thirteenth line of the 1st Note, read *Conan*
 Ditto, in the twentieth line of the 2d Note, read *Dyvnwal*,
 And, in the ninth line of the 3d Note, read *Llyyd's*
 In page 2, the Reader is requested to take notice, that the etymological account of the *Derwydd*, *Bardd*, and *Owydd*, was given only upon conjecture; but, having since found that venerable system, of which these are the terms of its different degrees, as still preserved in a part of Wales; it now appears, that what is advanced respecting them is essentially wrong. Instead of what is there said, the *BARDD* is to be considered as the *title of the primary class, or foundation of the order*; the *OYDD* is the *honorary degree*, by which a man was admitted on account of his learning and scientific knowledge; and the *DERWYDD* was such of either of the other two classes as was destined to *instruct, and conduct the religious ceremonies.*—
 In page 2, in the third line of the Notes, read *Lewis's History, p. 67, Chap. XXXV.*
 In page 5, in the thirteenth line of the 2d Note, read p. 42.
 In page 8, after Note 10, add the following: *Dr. Borlase has preserved a series of British Coins before their intercourse with the Romans: See Borlase's Antiquities of Cornwall, Chap. XII. p. 259, &c. and plate XXIII, of the second edition.*—
 In page 13, to the Note with the star, add the following: *Tri chynwigion Beirdd gorseiddog Ynys Prydain, Plennydd, Alawn, a Gwron: The three primitive Institutional Bards of the Island of Britain were, Plennydd, Alawn, and Gwron.*—
 In page 14, in the eighth line of the Notes, instead of *were*, read *was*,
 In page 29, in the second column of the 1st Note, read *Fflum Gwrgan*.
 In page 34, in the thirtieth line, read *philosophical*
 In page 36, in the fifth line, read *excursions*
 In page 38, in the eighth line, read *Cybelyn Vardd ab Gwyn-wardd*;
 In page 49, the ninth and tenth lines, read *John Gwynedd, Dr. of Music, a native of North Wales, about the year 1533.*
 In page 50, instead of *Laurel of Fame*, read *Oak-wreath of Fame*,
 In page 52, in the thirty-eighth line, read *buried*
 In page 60, in the seventeenth line of Note 10, read *Llanrwst*
 In pages 61, 63, 65, 73, &c. in the titles, instead of *Welsh Sonnets*, read *Poetical Blossoms, or Epigrammatic Stanzas, and Pastorals.*
 In page 69, the last word of the Text, read *Ordinales*.
 In page 74, in the last Welsh stanza, instead of *gold*, read *glod*;
 In pages 79 and 80, in the Title, instead of *Triades*, read *Triads*.
 In page 96, in the sixteenth and in the twentieth lines, read *chromatic*,
 In page 97, in the ninth line of Note 3, read 1580,
 In page 107, in the second line of the fourth stanza of the Ode, read *combine*,
 In page 117, in the fifth line, read *Tabwrdd*,
 In page 118, in the tenth line of Note 6, read *Comptroller.*—

“ Such were the sounds, that o’er the crested pride
 “ Of the first Edward scatter’d wild dismay,
 “ As down the steep of Snowdon’s shaggy side
 “ He wound, with toilsome march, his long array.”—*Gray's Bard.*

Corhoffedd Gwyr Harlech. — The March of the Men of Harlech.*

Majestic

The musical score consists of three systems of two staves each. The first system is marked 'Majestic' and features a treble clef with a common time signature (C) and a bass clef. The melody is written in the treble staff, and the accompaniment is in the bass staff. The second and third systems continue the piece with similar notation, ending with a double bar line and repeat dots.

* Harlech Castle, in Merionethshire, was formerly a celebrated Fortress, and is said to have been built by that warlike Prince Maelgwn Gwynedd, about A.D. 530. In the beginning of the sixth Century it was called *Tŵr Bronwen*, *y Brenkinoedd*; from Bronwen, the Daughter of Prince *Llyr*, of Harlech, who probably lived in the Castle; and the highest Turret of it, to this day, goes by the name of *Bronwen's Tower*. This Castle was rebuilt, or repaired, about the Year 877, by *Collwyn ab Tangno*, one of the fifteen Tribes of North Wales, and Lord of *Evionydd*, *Ardudwy*, and part of *Llyn*; and from him it was called *Caer-Collwyn*; or *Collwyn's Castle*. This venerable Castle is perhaps the most ancient remains of all the British Forts; and it is a most stately structure of exceeding strength both by Art and Nature; being situated on a lofty Rock, which commands a fine bay of the sea, and the Passage of entrance upon that Coast. *Nennius's Brit: Hist:* and from an old MS.

Mwynnder Meirionydd.† — The Courtesy of Meirioneth.
neu, Marged fwy'n uch-Iſſin.

Affectionately

The musical score consists of three systems of two staves each. The first system is marked 'Affectionately' and features a treble clef with a 3/4 time signature and a bass clef. The melody is written in the treble staff, and the accompaniment is in the bass staff. The second and third systems continue the piece with similar notation, ending with a double bar line and repeat dots.

† The County of Meirionydd has always been famed for Music, Poetry, and Hospitality.

Tribann *The Triplet, or Warrior's Song.*

Maestoso

Musical score for 'Tribann' in G major, 2/4 time. The score consists of four systems of piano accompaniment. The first system is marked 'Maestoso'. The melody is primarily in the right hand, with a supporting bass line in the left hand. There are dynamic markings such as 'f' and 'r' throughout the piece.

Wyres Ned Puw *Ned Pugh's grand-daughter.*

Amoroso

Musical score for 'Wyres Ned Puw' in D minor, 2/4 time. The score consists of four systems of piano accompaniment. The first system is marked 'Amoroso'. The melody is primarily in the right hand, with a supporting bass line in the left hand. There are dynamic markings such as 'f' and 'r' throughout the piece.

Con Spirito

Erddigan Caer Waun. — The Minstrelsy of Chirk Castle.*

With Energy

The first system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). The music is marked 'With Energy'.

The second system of music consists of two staves, continuing the melody and accompaniment from the first system.

The third system of music consists of two staves. The upper staff changes to a 6/8 time signature, while the lower staff remains in common time. The key signature remains one flat.

The fourth system of music consists of two staves, returning to a common time signature for both parts.

Variation.

The first system of the variation consists of two staves. The upper staff features a complex melodic line with many triplets, while the lower staff provides a steady accompaniment.

The second system of the variation consists of two staves, continuing the intricate melodic and harmonic patterns.

The third system of the variation consists of two staves, showing further development of the musical themes.

The fourth system of the variation consists of two staves, concluding the variation with a final flourish.

* Castell y Waun, or Chirk Castle, in Denbighshire, is the grand Mansion of the Middletons, and the most perfect habitable Castle in Wales; It stands upon an eminence, and commands a most beautiful picturesque Country. When it was occupied by its ancient Barons it appears to have been the receptacle of Bards.

*Gogerddun.**

Graceful

* Gogerddun is the name of a Seat near
Hambodarn, in Cardiganfhire; which was
the residence of the Famous Bard, Rhydderch
ap Ieuan llwyd, about the year 1394, and
is now the patrimony of Edw! Loveden Esq!

Mallod Dôlgettes. — The Gallantries of Dôlgettes.

Slow and
Expressive

* *Eryri Wen. — White Snowden*

Moderate time

* This Monarch of the Cambrian mountains was anciently held in the highest veneration among the Britons.

Hob y Deri Danno - Away my herd to the Oaken grove. 128

This favourite Air is sung very differently in South Wales to what it is in North Wales, & both so pretty that I am perplex'd in the choice; therefore, shall present my readers with both.

The Burden - perhaps should be sung by another Person

Mi ari ben y bryn rhag bodd-i; Hob y de-ri dan-no: Siân fwyn, Siân!
 Mi-af i'r a-fon fawr rhag llofg-i; Dynaganu et-to Siân fwyn Siân!
 Mi-af im gwely rhag to'-ri' ngydd-w; Ocho dru-an Siân. Os fy nghar-iad
 i-fu far-w; Siân fwyn, tyrd i'r llwyn; *Ni Ion-lai ond am Siân-tan fwyn: Siân fwyn Siân!

*An invitation to the Oaken Grove was usual with lovers in former times; also, to drive Hogs to feed on Acorns.

Hob y Deri Dando. - Away my herd under the green Oak.

A. sung in south Wales.
Cheerful

The Burden

Ca-ru'mhell a charu'n a-gos, Hob y de-ri dando: Newid Ca-riad pob py-thef-nos
 Dy-na ga-nu etto. Er hyn i gyd ni all fy ngha-lon, Siân fwyn Lai na char-u'm
 hen gar-ia-don, o'r brwyn, de-re de-rer llwyn; ni foniai fwy am Siân-tan fwyn.

There is another very Ancient Tune that bears a similar name to the above; A Rhapsody of it, as formerly used with the Cowydd Pedwar, concludes each stanza as follows.

"Nawdd Mair a nawdd y grôg, - - - - - The protection of Mary & protection of the Cross;
 Hai down i'r deri danno." - - - - - Come let us hasten to the Oaken-Grove.

Which is the burden of an old Song of the Druids, sung by the Bards and Vades, to call the people to their religious assemblies in the Groves. Also, it is evident that the old English Song,

"Hie down, down derry down?"

Also, "In Summer time when leaves grow green,
 Down, a down, a down?"

are borrowed from that Druidical Song. - - -

Mwynen Cynwyd. — The Melody of Cynwyd.*

Tenderly

The musical score for 'The Melody of Cynwyd' consists of four systems of music. Each system includes a vocal line in the upper staff and a piano accompaniment in the lower staff. The tempo is marked 'Tenderly'. The key signature has one flat (B-flat), and the time signature is 6/8. The piece concludes with a double bar line.

Cynwyd was a man's name, and Cynwydion was the name of the Clan and Land; from which the Village of Cynwyd in Merionethshire derives its name.

Difynruch Grojr Dyfi. The Delight of the Men of Dorey.*

Tenderly

The musical score for 'The Delight of the Men of Dorey' consists of two systems of music. Each system includes a vocal line in the upper staff and a piano accompaniment in the lower staff. The tempo is marked 'Tenderly'. The key signature has one flat (B-flat), and the time signature is 6/8. The piece concludes with a double bar line.

Variation.

The variation consists of two systems of music. Each system includes a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is 6/8. The piece concludes with a double bar line.

* Aber Dyfi — is a Seaport in Merionethshire, also a considerable river which divides North and South Wales.

Tôn y Ceiliog Dû. — The Tune of the Black cock.



** This beautiful bird is an inhabitant of the Mountains of Wales, and is sometimes call'd the Heathcock, or Black-game; which species of mow-game is now become very rare.*

**A Song of the wooing of Queen Catherine by Sir Owen Tudor,
a young Gentleman of Wales.**

Whilst King Henry VI was pursuing his conquest in France, Charles VI: unable to resist his victorious arms, came to a treaty with him, and in the year 1420, King Henry was married to Catherine, the daughter of Charles; by virtue of which the latter acknowledged Henry, Regent of France, during his lifetime, and after his death absolute sovereign of that kingdom. The Christmas following King Henry brought his Queen over to England, where she was crowned on the 24th Feb^y. 1421. The season of taking the field being come, and the Dauphin having levied fresh forces, King Henry hastened over to France, whither his Queen could not accompany him, being at that time with child, and on the 6th of December following she was deliver'd at Windsor of Prince Henry, who succeeded his Father. The April following she pass'd over to France with large reinforcements for her husband; he being at that time very ill of the Dysentery, of which he shortly after died. Soon after, Queen Catherine return'd to England. It was impossible that a young handsome widow, of her dignity could live without a number of admirers; and in the foremost rank appear'd Sir Owen Tudor,† of Pen-Mynydd Môn, in Anglesey; who was a graceful and most beautiful person, and descended from the ancient Welsh Princes. (This Owen was son of Meredith ab Tudor ab Gronw ab Tudor, ab Gronw, ab Ednyfed Fychan, baron of Brinffenygl, in Denbigh-land, Lord of Gricoth; and so lineally descended from King Beli the great. His genealogy was drawn out of the chronicles of Wales, by order of King Henry the seventh, and is to be found in the appendix of Caradoc's history of Wales, the last edition.) Sir Owen Tudor was an officer of the Queen's household, and being comely and active, he was desired to dance before the Queen; & in a turn not being able to recover himself, fell into her lap, as she sat upon a little stool with many of her ladies about her. Soon after, he won her heart and married her; and by him she had three sons; of whom Edmund the eldest, was created Earl of Richmond, and was Father to King Henry the 7th. The second Son was Earl of Pembroke. Queen Catherine survived this husband also, and then retired into the Nunnery of Bermondsey in Surry, where she died in the 14th year of the reign of her son Henry the VI.

† *Hall's Chronicle, describes Owen Tudor as follows.*

'A goodly Gentleman & a beautiful person, garnished with many Godly gifts both of nature & of grace, called Owen Teuthor; a man brought forth & come of the noble lineage & ancient line of Cadwalader the last King of the Britons.' — Tudor married Queen Catherine in the year 1420; by whom he had three Sons, & some Daughters; Edmund, Jasper, Owen, &c. — See more in Princes's Wives, Vol. 2^d p. 250.

Tudor.

Tudor & Catherine!

Translated from the Welsh

I fa-lute thee, sweet Princess, with ti-tle of grace, for Cu-pid commands me in
heart to em-brace: Thy ho-nours, thy vir-tues, thy fa-vour, and beau-ty,
with all my true ser-vice, my love and my duty. Courteous kind gen-tle-man,
let me request, how comes it that Cu-pid hath wounded thy breast, And chain'd thy
heart's lik-ing my ser-vant to prove, That am but a stranger in this thy kind love?

Tudor.

If but a stranger, yet love hath such power,
To lead me here kindly into the Queen's bower;
Then do not, sweet Princess, my good will forsake,
When nature commands thee a true love to take.

Queen.

So royal of calling and birth am I known,
That matching unequal, my state's overthrown:
My titles of dignity thereby I lose,
To wed me and bed me, my equal I'll chuse.

Tudor.

No honors are lost (Queen) in chusing of me,
For I am a Gentleman born by degree,
And favors of Princes my state may advance,
In making me noble and fortunate chance.

Queen

My robes of rich honors most brave to behold,
Are all o'er imbosked with silver and gold,
Not therewith adorn'd, I lose my renown,
With all the brave titles that wait on a crown.

Tudor

My country, sweet princess, more pleasure affords,
Than can be expressed by me here in words:
Such kindly contentments by nature there springs,
That hath been well liked of Queens & of Kings.

Queen

My courtly attendants are trains of delight,
Like stars of fair heaven all shining so bright:
And those that live daily such pleasures to see,
Suppose no such comfort in country can be.

Tudor

In Wales we have fountains, no crystal more clear,
Where murmuring music we daily may hear,
With gardens of pleasure, and flowers so sweet,
Where true love with true love may merrily meet

Queen

But there is no tilting nor tournaments bold,
Which gallant young ladies desire to behold,
No masks, nor no revels, where favours are worn,
By Knights, or by Barons, without any scorn.

Tudor

Our maypole at Whitsuntide maketh good sport,
And moves as sweet pleasures as yours do in court,
Where on the green dancing for garland and ring,
Maidens make pastime and sport for a King.

Queen

But when your brave young men and maidens ^{meet}
Whilst silver-like melody murmuring keeps,
Your musick is clownish and foundeth not sweet,
And locks up your senses in heavenly sleeps.

Tudor

Our Harps,our Tabors and Crwth^{drones,}s sweet humming—
For thee,my sweet Princess,make musical moans:
Our morris maid-marrians desire to see
A true-love knot tied,between thee and me.

Queen

No pleasure in country by me can be seen,
That have been maintain'd so long here a Queen,
And fed on the blessings that daily were given,
Into my brave palace,by angels from heaven.

Tudor

Our green-leav'd trees will dance with the wind,
Where birds fit rejoicing according to kind;
Our sheep with our lambs will skip and rebound,
To see thee come tripping along on the ground.

Queen

What if a kind Princess should so be content,
By meekness thus moved to give her consent,
And humble her honors,and bafe her degree,
To tye her best fortunes,brave Tudor,to thee?

Tudor

If to a Kingdom I born were by birth,
And had at commandment all nations on earth,^{feet,}
Their crowns and their sceptres should lye at thy—
And thou be my Empress,my darling so sweet.

Queen

I fear not to fancy thy love-tempting tongue,
For Cupid is coming,his bow very strong;
Queen Venus once mistress of heart-wishing pleasur^{re}
We over-kind women repent us at leisure.

Tudor

May never fair morning shew forth his bright ^{beams,}
But cover my falsehoods with greatest extremes,
If not as the turtle I lye with my Dove,
My gentle kind Princess,my Lady,my love.

Queen

Hie then into Wales,and our wedding provide,
For thou art my bridegroom,and ill be thy bride,
Get gloves and fine ribbons,with bride-laces fair,
Of silk and of silver for ladies to wear.

Tudor

With garlands of roses,our house-wifely wives,
To have them adorned most lovingly strives;
Their bride-cakes be ready,our Pibgorns do play,
Whilst I stand attending to lead thee the way.

A Duet: Both together.

Queen.
Then mark how the notes of our merry town bells, our ding-dong of pleasure most cheerfully tells.

Tudor.
Then mark how the notes of our merry town bells, our ding-dong of pleasure most cheerfully tells.

Then ding-dong fair ladies and lovers all true, this ding-dong of pleasure may satisfy you.

Then ding-dong fair ladies and lovers all true, this ding-dong of pleasure may satisfy you.

Dynwared yr Eos. or. Mock-Nightingale.*

Expressive

* Pendulfe brwyn, or the Black-cap, is a Bird that sings very finely; and on that account is called the Mock-nightingale; but whether this Tune alludes to that Bird, or is an imitation of the Nightingale, I will not determine.

C'roeso'r Wenyne. Welcome the Bee

Minuet

Blodeu'r Gwynnydd. - The Blossom of the Honey-suckle

Minor

Disyll y Donn. - The Ebb of the Tide

Gayly

This is a key peculiar to the Ancient Welsh Music, which is call'd Gogywair: The E, or third above the Key-note being flat.

Serch Hudol. — The Allurement of Love.

Pathetic

The first system of music for 'Serch Hudol' consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music is in 3/4 time and features a melodic line with many slurs and ornaments, and a supporting bass line.

The second system continues the piece. It includes a trill (tr) above the first measure of the upper staff. The melody continues with various rhythmic patterns and slurs.

The third system concludes the piece. It features a trill (tr) above the final measure of the upper staff. The piece ends with a double bar line and repeat dots.

Cerdd yr hen nŵr o'r Coed. — The Song of the old man of the Wood.

Slow

Dymma ha - nes gwych iw gofio, I'r fawl fydd ac 'wll - ys ganddo;

The first system of music for 'Cerdd yr hen nŵr o'r Coed' is in 3/4 time. It includes the lyrics 'Dymma ha - nes gwych iw gofio, I'r fawl fydd ac 'wll - ys ganddo;' written below the notes.

I fol - ian - u Duw yn ffyddlon, Mae'n ddi-ddan-wch mawr i ddynion. &c.

The second system continues the piece with the lyrics 'I fol - ian - u Duw yn ffyddlon, Mae'n ddi-ddan-wch mawr i ddynion. &c.' written below the notes.

Ffariwel Ffieuengyd. — Adieu to my Juvenile Days.

Rather gay

The first system of music for 'Ffariwel Ffieuengyd' is in 3/4 time. It features a lively melody with many slurs and ornaments. The tempo is marked 'Rather gay'.

Var 1

The second system includes a trill (tr) above the first measure and a section labeled 'Var 1' with triplets in the upper staff. The music continues with a similar lively character.

or, the Bass may be play'd an Octave higher

The third system provides an alternative bass line for the piece, with the instruction 'or, the Bass may be play'd an Octave higher' written below the notes.

Var. 2.

The first system of music for Variation 2 consists of two staves. The treble staff begins with a melodic line of eighth and sixteenth notes. The bass staff provides a rhythmic accompaniment with eighth notes. A repeat sign is placed at the end of the first measure.

The second system continues the musical material from the first system, with the treble staff showing more melodic development and the bass staff maintaining the accompaniment.

Var. 3.

The first system of Variation 3 features a trill marking (*tr*) above a note in the treble staff. The bass staff has a triplet of eighth notes. A repeat sign is present at the end of the first measure.

The second system of Variation 3 shows a triplet of eighth notes in the treble staff. The bass staff continues with a steady accompaniment.

The third system of Variation 3 concludes the variation with a double bar line. The treble staff has a melodic flourish, and the bass staff has a few final notes.

Var. 4.

The first system of Variation 4 is marked *Pia* (piano) in the bass staff. It features a complex, dense texture with many sixteenth notes in both staves. A repeat sign is at the end of the first measure.

The second system of Variation 4 continues the dense, intricate texture of the first system, with rapid sixteenth-note passages in both hands.

The third system of Variation 4 concludes the variation with a double bar line. The treble staff has a melodic line, and the bass staff has a few notes.

Ursula.

(query, whether this was St. Ursula, Daughter of Dumotus King of Cornwall, that was demanded in marriage by Conan Meriadoc, the conqueror of Brittain in France; and who embarked with a Colony of Virgins, to match with the British Legions settled in that Province) Brit: Sancta.

Gracful

The musical score for 'Ursula' consists of four systems of piano and violin parts. The first system is marked 'Gracful'. The piano part features a melodic line with triplets and a bass line with chords. The violin part has a more active, melodic line with slurs and accents. Dynamics include *tr* (trill), *p* (piano), and *f* (forte). The key signature has two flats, and the time signature is common time.

Höfedd Abram ab Ifan. — The Delight of Abram son of Ewan.

Slow

The musical score for 'Höfedd Abram ab Ifan' consists of two systems of piano and violin parts. The tempo is marked 'Slow'. The piano part has a steady, rhythmic accompaniment with chords. The violin part has a melodic line with slurs. The key signature has two flats, and the time signature is 3/4.

Tyb y Tympog. — The Prince's Air.

Graceful

The musical score for 'Tyb y Tympog' consists of two systems of piano and violin parts. The tempo is marked 'Graceful'. The piano part has a rhythmic accompaniment with chords. The violin part has a melodic line with slurs and accents. The key signature has two flats, and the time signature is common time.

Codiad yr Haul. - The Rising Sun!*

Majestic

Musical score for 'Codiad yr Haul' in G major, 6/8 time. It consists of two systems of grand staff notation (treble and bass clefs). The first system is marked 'Majestic'. The second system features a repeat sign at the beginning. The piece concludes with a double bar line and repeat dots.

*The Subject of this Air M^r Handel has borrowed, and introduced it in the Duet of "happy we" in his Oratorio of Acis & Galatea.

Ffrec Bâch. - The little Babbler.

Cheerful

Musical score for 'Ffrec Bâch' in G major, 7/8 time. It consists of two systems of grand staff notation. The first system is marked 'Cheerful'. The second system features a repeat sign at the beginning. The piece concludes with a double bar line and repeat dots.

Gyrru'r Bijd o'm blaen. - Drive the World before me!

Animation

Musical score for 'Gyrru'r Bijd o'm blaen' in G major, 9/8 time. It consists of two systems of grand staff notation. The first system is marked 'Animation' and includes the tempo marking 'Allegro'. The second system features a repeat sign at the beginning. The piece concludes with a double bar line and repeat dots.

Var.

Musical score for the variation of 'Gyrru'r Bijd o'm blaen'. It consists of two systems of grand staff notation. The first system features a repeat sign at the beginning. The second system features a repeat sign at the beginning. The piece concludes with a double bar line and repeat dots.

Ysgin Aur. — The Golden Robe.

Moderately
soft.

The first system of musical notation for 'The Golden Robe'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 7/4. The melody in the treble staff is characterized by eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The second system of musical notation, continuing the piece. It maintains the same key signature and time signature as the first system. The treble staff features a melodic line with some grace notes, and the bass staff continues with a steady accompaniment.

The third system of musical notation. The treble staff shows a more active melodic line with some sixteenth-note passages. The bass staff accompaniment remains consistent in style.

The fourth system of musical notation. The treble staff has a melodic line with some triplet-like rhythms. The bass staff accompaniment provides a solid harmonic base.

Ysgin Aur;

as played in some other parts of Wales; which may serve as a Variation to the above.

The first system of musical notation for the variation 'Ysgin Aur;'. It features a different time signature of 7/8. The treble staff has a more rhythmic and active melody compared to the first piece. The bass staff accompaniment is also more rhythmic.

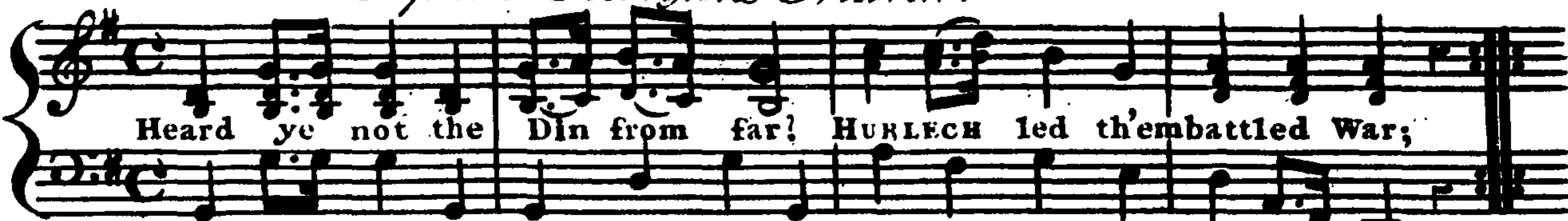
The second system of musical notation for the variation. The treble staff continues with a melodic line that includes some sixteenth-note runs. The bass staff accompaniment is steady.

The third system of musical notation for the variation. The treble staff has a melodic line with some grace notes. The bass staff accompaniment continues with a consistent rhythm.

The fourth system of musical notation for the variation. The treble staff has a melodic line with some sixteenth-note passages. The bass staff accompaniment provides a solid harmonic base.

*Rhyfelgyrch Caidpen Morgan**
Captain Morgan's March.

Maestoso



2
 Wolves, that hear their young ones cry,
 Tamer on the Spoilers fly:
 Harvests, to the flames a prey,
 Perish flower still than they.

3
 Thine, swift CYMAN, thine the race
 Where the Warrior's line we trace:
 Brave TYNDAETHWY, boast to own
 HURLECH for thy braver Son.

4
 Swift the rapid Eagle's flight,
 Darting from his airy height:
 Swifter HURLECH's winged speed:
 When he bade the battle bleed.

5
 Strong the Stream of OGWEN deep
 Thund'ring down his craggy Steep:
 Stronger HURLECH's matchless might,
 Raging thro' the ranks of fight.

6
 WYDDFA's snows for ages driv'n,
 Melt before the bolts of Heav'n:
 Blasted so by HURLECH's Eye
 Hearts of Heroes melt and die.

7
 Stung with terror fly the deer,
 The Packs wild uproar bursting near:
 So, by HURLECH's voice dismay'd,
 Hofts of Heroes shrunk and fled.

8
 "Raise your Harps, your Voices raise,
 Grateful e'er in HURLECH's praise:
 HURLECH guards GWYNEDDIA's Plain,
 Bloody HENRY thirsts in vain!

9
 Louder strike, and louder yet,
 Till the echoing Caves repeat;
 "HURLECH guards GWYNEDDIA's Plain,
 Bloody HENRY thirsts in vain.

10
 Hence aloof, from CYMRU far
 Rage, thou Fiend of horrid War;
 CYMRU's Strength in HURLECH's Spear
 Mocks the Rage that threatens here!

11
 Long, too long, a Ruffian Band,
 Murd'rous SAXONS spoil'd the Land:
 HURLECH rose: the Waste is o'er.
 Murd'rous SAXONS spoil no more.

12
 LLOEGER now shall feel in turn
 CYMRU's Vengeance too can burn
 Thirst of Blood, and Thirst of Spoil,
 On the Plund'ers Heads recoil.

13
 Fly the Doves when Kites pursue?
 Dastards! so we rush on you:
 Flight shall fail, nor Force withstand,
 Death, and Horror fill your Land. ---

I am much indebted to the Rev. Mr Lambert, for this animated and faithful version of the Poem by Meirion Goch of Eryri.
 * Probably, this Morgan was Captain of the Glamorganshire Men, about the year 1294; who gallantly defended his Country from the incursions
 of the Saxons, and who dispossessed the Earl of Gloucester of those lands which had formerly been taken from Morgan's forefathers.
 But afterwards, this brave Warrior was betrayed and made a prisoner, at the instigation of King Edward the First. See, Howell Hist. of Wales p. 206
 2d Ed.

Erddigan tro'r tont — Awake, Harmonious Strings.

Animato

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music is written in a rhythmic, flowing style with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5. A '4 2' marking is present in the lower staff.

The second system continues the piece. It features a variety of rhythmic patterns, including triplets and sixteenth-note runs. Fingerings are clearly marked throughout the piece.

The third system shows a change in texture with more sustained notes and chords. Dynamics like 'p' (piano) and 'f' (forte) are used. Fingerings continue to be indicated.

The fourth system contains a double bar line, indicating a section change. The music becomes more intricate with complex rhythmic figures and many sixteenth notes.

The fifth system includes dynamic markings such as 'p' (piano) and 'tr' (trill). The rhythmic complexity remains high.

The sixth system features a 'f' (forte) dynamic marking and a 'tr' (trill) marking. The music is highly rhythmic and detailed.

The seventh system concludes with a repeat sign and 'w/w/w' markings, likely indicating a trill or a specific performance instruction.

Spirito

The eighth system is marked 'Spirito' and begins with a 'p' (piano) dynamic marking. The music is more rhythmic and energetic.

Probably to this animated Music, the Welsh warlike songs were sung.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, featuring a treble and bass clef with various notes and rests.

Cudyn Gwyn — White locks.

Maeftofo

Third system of musical notation, featuring a treble and bass clef with various notes and rests.

Fourth system of musical notation, featuring a treble and bass clef with various notes and rests.

Fifth system of musical notation, featuring a treble and bass clef with various notes and rests.

Sixth system of musical notation, featuring a treble and bass clef with various notes and rests.

Yr Hen Dôn — The Old Ditty.

Largo

Seventh system of musical notation, featuring a treble and bass clef with various notes and rests.

Eighth system of musical notation, featuring a treble and bass clef with various notes and rests.

Morva Rhuddlan. — The Marsh of Rhuddlan.

Elegiac

The 2^d & 3^d Variation may be play'd to Accompany the Voice

Fair on old HAVRENS bank The modest violet blooms, & wide the scented air Its breath perfumes.

Bright shines the glorious Sun amidst the Heaven, When from its chearing Orb the clouds are driven;

A Form more beauteous still adorn'd the flood, GWENDOLEN'S fatal form LEWELYN'S Blood!

2

For Her in Arms oppos'd,
Contending Warriors strove,
'Twas Beauty fir'd their Hearts
GWENDOLEN'S Love.

On MORVA RHUDDLAN'S Plain the Rivals stood,
Till MORVA RHUDDLAN'S Plain was drench'd in Blood:
Not all proud LLOGERY'S might could CYMRU quell,
Till foremost of his Band young GRIFFITH fell.

3

GWENDOLEN saw him fall,
And "O the Maiden cried;
Could Maiden Prayers avail
Thou hadst not died!

Distracted to the Plain GWENDOLEN flew,
To bathe her Hero's Wounds, her last Adieu!
Fast o'er her Hero's Wounds, her Tears she shed
But Tears alas! are vain—his Life was fled—

4

O then for GRIFFITH'S Son,
Ye Maids of CYMRU mourn;
For well the Virgins Tear
Becomes his Urn.

Nor you, ye Youths, forbid your Tears to flow,
For they shall best redress, who feel for Woe.
Sweet sleeps the lovely Maid wept by the Brave
For, ah! she died for him she could not save!

MORVA RHUDDLAN, or the Red Marsh, on the banks of the CLWYD in FLINTSHIRE, was the scene of many Battles of the Welsh with the Saxons. At the memorable conflict in 795, the Welsh were unsuccessful and their Monarch CARADOC slain. It is unknown whether this celebrated Tune took its name from this or some later occasion. The words now adapted to the Tune are verified from a fragment Published in the Letters from Snowdon. This plaintive Style, so predominant in Welsh Music, is well adapted to melancholy Subjects. Our Music probably received a pathetic tincture from our distresses under the oppression of the Saxons.

See Powell's Hist. of Wales

Variation 1st

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key and features a complex, flowing melody in the treble with a supporting bass line.

Second system of musical notation, continuing the piece with similar melodic and harmonic development.

Var: 2^d

Third system of musical notation, beginning with the variation label 'Var: 2^d'. The treble staff shows a more intricate and rapid melodic line compared to the previous systems.

Fourth system of musical notation, continuing the variation with dense melodic textures.

Fifth system of musical notation, showing further development of the variation's themes.

Sixth system of musical notation, featuring a mix of melodic and harmonic elements.

Seventh system of musical notation, concluding the variation. The word 'Volta' is written in the right margin of the system, indicating a repeat sign.

Var: 3^d

The first system of music for 'Var: 3^d' consists of two staves. The upper staff is in treble clef and contains a complex, flowing melodic line with many sixteenth and thirty-second notes. The lower staff is in bass clef and provides a steady accompaniment with quarter and eighth notes.

The second system continues the piece. The upper staff features several trills marked with 'tr' and some slurs. The lower staff continues with a similar accompaniment pattern.

The third system shows further development of the melodic line in the upper staff, with some slurs and trills. The bass line remains consistent with the previous systems.

Var: 4th

The first system of 'Var: 4th' begins with a double bar line. The upper staff has a very dense, rapid melodic passage. The lower staff has a few notes, including a prominent G-sharp.

The second system of 'Var: 4th' continues the dense melodic texture in the upper staff, while the lower staff provides a simple harmonic support.

The third system of 'Var: 4th' shows the continuation of the rapid melodic line in the upper staff and the accompaniment in the lower staff.

The fourth system of 'Var: 4th' concludes the piece with a final flourish in the upper staff and a simple ending in the lower staff.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex, flowing melody in the treble clef and a more rhythmic accompaniment in the bass clef.

Second system of musical notation, continuing the piece. The treble clef part shows more intricate melodic patterns, while the bass clef part provides a steady accompaniment.

Var 5th

Third system of musical notation, marked with a forte 'f' dynamic. This system features a dense texture with rapid sixteenth-note passages in both the treble and bass clefs.

Fourth system of musical notation, continuing the dense texture. It includes dynamic markings of forte (f) and piano (p) in the bass clef part.

Fifth system of musical notation, featuring a forte (f) dynamic marking at the beginning. The melody in the treble clef is more prominent here.

Sixth system of musical notation, showing a continuation of the complex melodic and harmonic material.

Seventh system of musical notation, concluding the page with a final cadence. The piece ends with a double bar line and repeat dots.

y Gŵlon Drom - The Heavy Heart.

Pathetic

p *f* *tr*

This musical score is for a piano piece titled 'The Heavy Heart'. It consists of three systems of two staves each. The first system is marked 'Pathetic'. The second system begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The third system also features a forte (*f*) dynamic and includes a trill (*tr*) in the right hand. The music is written in a minor key and features a somber, expressive melody.

Twll yn ei boch. - The Dimpled Cheek.

Cantabile

This musical score is for a piano piece titled 'The Dimpled Cheek'. It consists of two systems of two staves each. The first system is marked 'Cantabile'. The music is written in a 3/4 time signature and features a gentle, lyrical melody with a soft accompaniment.

Ffarwel Ffranfes.

Affettuoso.

This musical score is for a piano piece titled 'Ffarwel Ffranfes'. It consists of three systems of two staves each. The first system is marked 'Affettuoso'. The music is written in a 3/4 time signature and features a more active and expressive melody with a rhythmic accompaniment.

Ffarwel Ned Pwv.

Maestoso

Musical score for 'Ffarwel Ned Pwv.' consisting of three systems of piano accompaniment. Each system has a treble and bass clef staff. The music is in 3/8 time and D major. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The tempo is marked 'Maestoso'.

Plygiad y Bedol-fâch The bond of the little horse Shoe.

Maestoso

Musical score for 'Plygiad y Bedol-fâch' consisting of two systems of piano accompaniment. Each system has a treble and bass clef staff. The music is in 3/8 time and D major. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The tempo is marked 'Maestoso'.

Tri hanner Tôn. Three half Tunas.

Gig.

Musical score for 'Tri hanner Tôn' consisting of two systems of piano accompaniment. Each system has a treble and bass clef staff. The music is in 2/4 time and D major. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The tempo is marked 'Gig.'.

Diddanwch Gruffydd ap Cynan The Delight of Gruffydd ap Cynan.*

Andante Affetoso

8 6 7 8 6 6

Musical score for 'Diddanwch Gruffydd ap Cynan' consisting of two systems of piano accompaniment. Each system has a treble and bass clef staff. The music is in 3/4 time and D major. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The tempo is marked 'Andante Affetoso'. The score includes fingerings (e.g., 8, 6, 7, 8, 6, 6) and a 'Cresc.' marking. The word 'Adagio' is written at the end of the piece.

* Prince GRUFFYDD AP CYNAN, the great Patron and reformer of the Bards; Flourished AN: DOM: 1100.

Rhyban Morfydd & Morffylhiskiband.

Goffeg, or Prelude

Ad Libitum

Pia

Musical score for 'Goffeg, or Prelude'. It consists of two systems of grand staff notation (treble and bass clefs). The first system is marked 'Ad Libitum' and 'Pia'. The second system is marked 'For' and ends with a double bar line and repeat dots.

Merch Megan. Megan's Daughter.

Amoroso

Musical score for 'Merch Megan. Megan's Daughter.'. It consists of two systems of grand staff notation. The first system is marked 'Amoroso'. The second system includes dynamic markings 'p' and 'f', and ends with a double bar line and repeat dots.

Glân meddwod mwyn. Good humour'd & Fairty Topsy.

Tempo di Minuetto

Musical score for 'Glân meddwod mwyn. Good humour'd & Fairty Topsy.'. It consists of two systems of grand staff notation. The first system is marked 'Tempo di Minuetto'. The second system includes a 'tr' marking and ends with a double bar line and repeat dots.

Blodau'r Grûg. The Flowers of the Heath.

Brilliant

Musical score for 'Blodau'r Grûg. The Flowers of the Heath.'. It consists of two systems of grand staff notation. The first system is marked 'Brilliant'. The second system includes a 'tr' marking and ends with a double bar line and repeat dots.

Winifreda.*

Tenderly

Away; let nought to love displeasing,

my WINIFREDA, move your care. Let nought delay the

heavenly blessing, nor squeamish pride, nor gloomy fear.

2
What thò no grants of royal donors
With pompous titles, grace our blood!
We'll shine in more substantial honors,
And to be noble we'll be good.

3
Our Name, while Virtue thus we tender,
Will sweetly sound where-e'er 'tis spoke:
And all the great ones, they shall wonder
How they respect such little folk.

4
What thò from fortune's lavish bounty,
No mighty treasures we possess,
We'll find within our pittance plenty,
And be content without excess.

5
Still shall each kind returning season
Sufficient for our wishes give;
For we will live a life of reason,
And that's the only life to live.

6
Through Youth and Age in love excelling,
We'll hand in hand together tread;
Sweet-smiling Peace shall crown our dwelling,
And babes, sweet-smiling babes, our bed.

7
How should I love the pretty creatures,
While round my knees they fondly clung;
To see them look their Mother's features,
To hear them hiss their Mother's tongue.

8
And when with envy time transported,
Shall think to rob us of our joys;
You'll in your Girls, again be courted,
And I'll go wooing in my Boys.

Moderato

Reged.

*The above beautiful address to conjugal love, is a translation from the Welsh; and I believe, was first printed in a Volume of Miscellaneous Poems, published by D. David Lewis, 1726. and now set to the old Tune called, Hen Silyt.

Ar hŷd y nŷs. The live-long night.

Maeftoso

Chorus

Chorus

Er bod rhai yn taer - u'n gal - ed,
Fain would some with vows persuade me,

Ar hŷd y nŷs.

Ddar-fod i - mi goll - i'nghariad;
That my faithful swain has fled me;

Ar hŷd y nŷs.

Min-au fydd heb fed - ru coel - io, I mi goll - i'nghariad etto, I mi goll - i'nghar - iad et - to.
But my beat - ing heart will fal - ter, Ere it thinks his heart can alter, Ere it thinks his heart can al - ter.

Chorus

Variation 1st

Ar hŷd y nŷs.

Var: 2^d

Harmonic

Var: 3^d

Var: 4th

Var: 5th

Ffarwel Ednyfed Fychan

Moderato

EDNYFED FYCHAN, LORD of BRYN FFENIGL, held great power & authority in Wales, in the former part of the XIIIth century. He was chief Counsellor & Minister to LEWELYN the GREAT, & leader of his Armies against the SAXONS. He usually fought with great success, & bringing back from one of his battles the heads of three Saxon Generals whom he had slain with his own hands, was rewarded by that Prince with a new coat of Arms; a CHEVRON between three SAXON HEADS, proper, couped. Of him descended OWEN TUDOR, of Penryn-ydd, in the Isle of Anglesey, who married QUEEN CATHARINE, Wife of HENRY V.

Mulltraeth.

Moderately

Musical notation for the first system of 'Mulltraeth', Moderately. It consists of a grand staff with a treble clef and a bass clef, both in D major. The time signature is 3/4. The melody is in the treble clef, and the accompaniment is in the bass clef.

Musical notation for the second system of 'Mulltraeth', Moderately. It continues the melody and accompaniment from the first system.

Mulltraeth is the name of a district of Land on the Sea Shore in Anglesey.

Dorch in Fryde. Come to Balle.

Majestic

Musical notation for the first system of 'Dorch in Fryde', Majestic. It consists of a grand staff with a treble clef and a bass clef, both in D major. The time signature is common time (C). The melody is in the treble clef, and the accompaniment is in the bass clef.

Musical notation for the second system of 'Dorch in Fryde', Majestic. It continues the melody and accompaniment from the first system.

Hob-y Dylif. The Porpoise

Frisky

Musical notation for the first system of 'Hob-y Dylif', Frisky. It consists of a grand staff with a treble clef and a bass clef, both in D major. The time signature is 6/8. The melody is in the treble clef, and the accompaniment is in the bass clef.

Musical notation for the second system of 'Hob-y Dylif', Frisky. It continues the melody and accompaniment from the first system.

Fiddle Fiddle.

A Dance

Musical notation for the first system of 'Fiddle Fiddle', A Dance. It consists of a grand staff with a treble clef and a bass clef, both in D major. The time signature is common time (C). The melody is in the treble clef, and the accompaniment is in the bass clef.

Musical notation for the second system of 'Fiddle Fiddle', A Dance. It continues the melody and accompaniment from the first system.

Dafydd y Garreg-wen

Elegiac

It is a general tradition in CAERNARVONSHIRE, that a Bard of this name lying on his death-bed, called for his Harp, and performed this plaintive Tune, which he desired should be repeated at his Funeral. ever since it has been called by his name and that of GARREG-WEN, the house where he lived in that county, which still remains. whether it was of higher antiquity, or was originally conceived by the dying Bard, is uncertain.

Languid
and Slow

Cil y Fwyalch — The Black birds Retreat:

From a Manuscript

Cantabile

Codiad yr Hedydd The Rising of the Lark:

Moderato

First system of musical notation, Moderato tempo. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 2/4 time. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment. A repeat sign is present at the end of the system.

Second system of musical notation. It continues the piece with similar notation to the first system. The upper staff has a melodic line with some slurs and accents. The lower staff has a bass line with some fingerings indicated (e.g., 7, 6, 6, P, 6, 4, 5, 3). A repeat sign is at the end.

Varia: 1st

First variation of the piece. The notation is more complex, featuring sixteenth-note patterns in both the treble and bass staves. The upper staff has a more active melodic line, and the lower staff has a dense accompaniment. A repeat sign is at the end.

Second variation of the piece. This system continues the sixteenth-note patterns from the first variation. The upper staff has a melodic line with some slurs, and the lower staff has a rhythmic accompaniment. A repeat sign is at the end.

Varia: 2^d

Or Octave higher

Second part of the second variation. The notation is similar to the first part of the variation, featuring sixteenth-note patterns. The upper staff has a melodic line, and the lower staff has a rhythmic accompaniment. A repeat sign is at the end.

Third variation of the piece. This system features a very active melodic line in the upper staff, consisting of many sixteenth notes. The lower staff has a rhythmic accompaniment. A repeat sign is at the end.

Fourth variation of the piece. This system continues the sixteenth-note patterns from the third variation. The upper staff has a melodic line, and the lower staff has a rhythmic accompaniment. A repeat sign is at the end.

Varia: 3^d

Third variation of the piece. This system features a melodic line in the upper staff with some slurs and accents. The lower staff has a rhythmic accompaniment. A repeat sign is at the end.

Digan y Pibydd Coch. — *The Red piper's Melody.*

Cantabile

Hwb y Dyrif. — *The Debating Song.*

a fragment.

The verses, formerly sung to this fragment of *Hwb y Dyrif*, were of the Lampoon cast, and often performed with great humour, all rante; somewhat in the manner of the Swains, in Virgil's Eclogues. It is now but little known in Wales, but I hope to be able to give it more fully in my second Volume

Megen a Gollodd ei *gardas**. *Margaret that lost her garter.*

Majestic

Musical score for 'Megen a Gollodd ei gardas'. It consists of three systems of staves. The first system is a grand staff with a treble clef on the top staff and a bass clef on the bottom staff, with a 3/4 time signature. The second system is a grand staff with a treble clef on the top staff and a bass clef on the bottom staff, with a 3/4 time signature. The third system is a grand staff with a treble clef on the top staff and a bass clef on the bottom staff, with a 3/4 time signature. The music is in a key with one flat (B-flat major or D minor). There are various musical notations including notes, rests, and ornaments. The word 'Pia' is written above the second system, and 'For' is written above the third system.

Dewis Meinwen. *The Fair one's Choice.*

Tempo di Minuetto

Musical score for 'Dewis Meinwen'. It consists of three systems of staves. The first system is a grand staff with a treble clef on the top staff and a bass clef on the bottom staff, with a 3/4 time signature. The second system is a grand staff with a treble clef on the top staff and a bass clef on the bottom staff, with a 3/4 time signature. The third system is a grand staff with a treble clef on the top staff and a bass clef on the bottom staff, with a 3/4 time signature. The music is in a key with one flat (B-flat major or D minor). There are various musical notations including notes, rests, and ornaments.

Abſen-dên *The Absence Song.*

Arioso

Musical score for 'Abſen-dên'. It consists of two systems of staves. The first system is a grand staff with a treble clef on the top staff and a bass clef on the bottom staff, with a 3/4 time signature. The second system is a grand staff with a treble clef on the top staff and a bass clef on the bottom staff, with a 3/4 time signature. The music is in a key with two sharps (D major or F# minor). There are various musical notations including notes, rests, and ornaments.

*In the reign of King Edward the third, The Queen or the Countess, newllbury, is said to have dropt her Garter, in dancing a Minuet at Court. (Quere, whether it was Margaret, wife of Sir W. Peito; the A. More, in 24 & 25, which the King pickt up, and, in a time of his nobles spiles, he said what followeth, in a way of wit, to wit, that all things which has ever since been the Motto of the Garter, do shew that it should be done to that filken tie, that the best of the men should be proud to enjoy these honors that way.

*Triban Gwyr Morgannwg**
The War Song of the Men of Glamorgan.

Majestic

Sibyl.

Moderato

*Morgannwg, signifies Morgan's Territory; so called from Morgan Mwynwyr, who was a great warrior and a popular Prince of Glamorganshire: (In the latter part of his reign he was called Morgan Hen, because he lived to be a hundred years old; and died at his Palace now called Margam, in the year 972) But whether this Tune Originated at that period, or from some later occasion, is uncertain.

Nôs Galun * — New year's Night.

Oh! how soft my hair and blossoms! *fal la! &c.* — — — — — Oh! how sweet the grove in blossom! *fal la &c.* — — — *dadalla.*

(1) mor gynnes myn-wes mein-wen, fal la! &c. *(2) mor fwyn yw llwyn Mei llio-nen, fal la! &c.*

Oh! how blessed are the kisses, *dadlen dadlen fal la! la;* Words of love, & mutual Kisses. *fal la! &c.*

(1) mor fel yn yw'r cusan-au, *(2) Gyda ferch a mwyn-ion eiriau. fal la! &c.*

Var: 1.

Var: 2.

Var: 3.

Var: 4.

* The Druids always commenced their celebrations from the preceding Night, as far as Commentaries Book 6 Chap: 16. So, feasting and mirth are universal in Wales, to this day, on the Eve of the New year.

Harmonic

Var: 5

Var: 6

Tros y Garreg. A Leap over the Stone.

Jig
Allegro

Anharodd ymradol — Leath to Depart.

Andante

Tr

Varia: 1.

Var 2.

Varia: 3.

Varia: 4.

Ymdaith Mwngc. — *The Monks March.*

Maestoso

Poco Allegro

Probably this is the Tune of the Monks of Bangor (I caed, in Flintshire, when they march'd to Chester to assist Brochuwal Yffythry, Prince of Powis, with their prayers; against the invasion of Ethelfred, King of Northumberland, about the year 603

Torriad y Dydd - The Dawning of Day.

Moderato

Musical score for 'Torriad y Dydd' in C major, 2/4 time. It consists of two systems of grand staff notation. The first system is marked 'Moderato' and includes a trill (tr) in the right hand. The second system concludes the piece with a repeat sign and a final cadence.

Symlen ben-bÿs* - *The beckoning Fair one.*

Andante
Affettuoso

Musical score for 'Symlen ben-bÿs' in C major, 2/4 time. It consists of two systems of grand staff notation. The first system is marked 'Andante Affettuoso' and includes several fingerings (6, 8) and a trill (tr). The second system includes a 'Pia' marking. The piece concludes with a trill (tr) in the right hand.

Arioso **Breuddwyd y Frenhines.** - *The Queen's Dream.*

Musical score for 'Breuddwyd y Frenhines' in D major, 2/4 time. It consists of two systems of grand staff notation. The first system is marked 'Arioso' and includes a trill (tr). The second system concludes the piece with a trill (tr).

* SYMLLEN BEN BÿS, was a favourite Tune of the great Pastoral Poet DAFYDD AB GWILYM, who flourished about the Year 1400. He wrote a Poem in its praise, wherein he informs us that he had learned to play it on his Harp. See Dafydd's Collection of Breuddwyd Cymru, page 15. &c.

Alexander Salmon — Solomon's Laby. 164.

Amoroso

The first system of music consists of a treble and bass staff. The treble staff contains a melodic line with many sixteenth and thirty-second notes. The bass staff contains a bass line with various fingerings indicated by numbers 1-5. The tempo marking 'Amoroso' is written above the treble staff.

The second system of music continues the piece. It features a treble and bass staff with complex rhythmic patterns and fingerings. A first ending bracket is visible at the end of the system.

The third system of music continues the piece. It features a treble and bass staff with complex rhythmic patterns and fingerings. A first ending bracket is visible at the end of the system.

The fourth system of music continues the piece. It features a treble and bass staff with complex rhythmic patterns and fingerings. A first ending bracket is visible at the end of the system.

Mentra Gwen — Venture Gwen.
Alluding to matrimony.

Cantabile

The first system of music for 'Mentra Gwen' consists of a treble and bass staff. The tempo marking 'Cantabile' is written to the left of the treble staff. The music is in a 2/4 time signature.

The second system of music for 'Mentra Gwen' continues the piece. It features a treble and bass staff with complex rhythmic patterns and fingerings. A first ending bracket is visible at the end of the system.

See this Air in page 129.

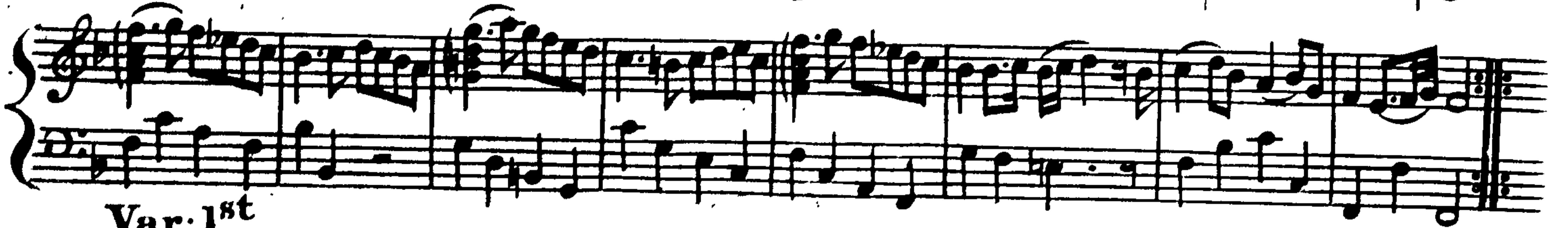
Cantabile

The third system of music for 'Mentra Gwen' continues the piece. It features a treble and bass staff with complex rhythmic patterns and fingerings. A first ending bracket is visible at the end of the system.

The fourth system of music for 'Mentra Gwen' continues the piece. It features a treble and bass staff with complex rhythmic patterns and fingerings. A first ending bracket is visible at the end of the system.

*Pen Rhaw.**

Moderato



Var: 1st



Var: 2^d



* DR. RIEY'S Grammar makes mention of a Bard named GRUFFYDD BEN RHAW, and probably this Tune was Composed about the beginning of the Fifteenth Century, or at least acquired this title at that time.

The first system of music consists of two staves. The upper staff is in treble clef and contains a complex, flowing melodic line with many sixteenth and thirty-second notes. The lower staff is in bass clef and provides a harmonic accompaniment with a steady, rhythmic pattern.

Var: 3^d

The second system is labeled 'Var: 3^d'. It follows the same two-staff format as the first system, but the melodic line in the treble staff has been altered to create a new variation of the piece.

The third system continues the musical development, with the treble staff showing further elaboration of the melodic theme and the bass staff providing consistent accompaniment.

The fourth system shows a change in the bass line, which becomes more active and rhythmic, while the treble staff continues its melodic progression.

Var: 4th

The fifth system is labeled 'Var: 4th'. It features a very active and repetitive melodic line in the treble staff. A significant portion of the bass staff in this system is obscured by a large black ink blot.

The sixth system shows a return to a more traditional accompaniment style in the bass staff, with a clear rhythmic pattern supporting the treble melody.

The seventh system continues the melodic flow in the treble staff, with the bass staff providing a steady accompaniment.

The eighth system concludes the piece, featuring a final melodic phrase in the treble staff and a cadential bass line.

Maldod Arglwyddes Owen. Lady Owen's Favourite.

Arlofo moderato

Mantell Siani - *Jenny's Mantle.*

Allegro

Y Gerddinen - *The Mountain Ash, or Service-tree.**

Andante

Blodau'r Drain - *The Blossom of the Thorns.*

Cantabile

*It is not to be wondered at, that our Ancestors admired the Mountain Ash, or Quicken-Tree; being certainly the most beautiful of all the trees, when it is deck'd with berries; which the peasantry of Wales gather to make Diod Crinvol of or Crinvol drink, which is somewhat like Cider, and esteemed very healthy and good when it is old.

Amynnen Môn - The Melody of Mona. 168

Consèt Dafydd ap Gwilym

Y Gâdlŷ's. - The Camp of the Palace - or, Of Noble Race was Shenkin.

This old Heroic Song was such a general favourite at one time, that it was written in English, Welsh, Latin, Greek, & Hebrew.

Cynghan sail Cymry. — The Welsh Ground.

Maestoso

Variation 1st

Varia: 2^d

Varia: 3^d

Varia: 4th

Varia: 5th

Varia: 6th

Varia: 7th

Varia: 8th

The famous PURCELL admired this Welsh Ground so much, that he imitated it in a Catch.

Varia: 9th

Musical notation for the 9th variation, marked piano (p). The piece features a complex, flowing melody in the right hand with many sixteenth and thirty-second notes, while the left hand provides a steady accompaniment.

Varia: 10th

Musical notation for the 10th variation, marked forte (f). The right hand has a more rhythmic, dotted-note melody, and the left hand has a simple accompaniment of quarter notes.

Varia: 11th

Musical notation for the 11th variation, marked fortissimo (ff). The right hand features a simple melody with some triplets, and the left hand has a more active accompaniment.

Varia: 12th

Musical notation for the 12th variation. The right hand has a complex, sixteenth-note melody, and the left hand has a simple accompaniment.

Varia: 13th

Musical notation for the 13th variation. The right hand has a complex, sixteenth-note melody, and the left hand has a simple accompaniment.

Varia: 14th

Musical notation for the 14th variation, marked piano (p). The right hand has a complex, sixteenth-note melody, and the left hand has a simple accompaniment.

Varia: 15th

Musical notation for the 15th variation, marked forte (f). The right hand has a complex, sixteenth-note melody, and the left hand has a simple accompaniment.

Varia: 16th

Musical notation for the 16th variation. The right hand has a complex, sixteenth-note melody, and the left hand has a simple accompaniment. The piece ends with the word "Volta" written in a cursive hand.

171 Varia: 17th

Musical score for Varia: 17th. The piece is written for piano in 2/4 time. The right hand features a complex, rhythmic melody with many sixteenth and thirty-second notes. The left hand provides a steady accompaniment with quarter and eighth notes.

Varia: 18th

Musical score for Varia: 18th. The piece is written for piano in 2/4 time. The right hand has a fast, repetitive melodic pattern. The left hand has a similar rhythmic accompaniment. Dynamic markings include *p* and *f*.

Varia: 19th

Musical score for Varia: 19th. The piece is written for piano in 2/4 time. The right hand features a melodic line with frequent slurs and ties. The left hand has a simple accompaniment. Dynamic markings include *p*, *crec.*, and *f*.

Varia: 20th

Musical score for Varia: 20th. The piece is written for piano in 2/4 time. The right hand has a very fast, repetitive melodic pattern. The left hand has a simple accompaniment.

Varia: 21st

Musical score for Varia: 21st. The piece is written for piano in 2/4 time. The right hand features a melodic line with frequent slurs and ties. The left hand has a simple accompaniment.

Varia: 22^d

Musical score for Varia: 22^d. The piece is written for piano in 2/4 time. The right hand features a melodic line with frequent slurs and ties. The left hand has a simple accompaniment.

Varia: 23^d

Musical score for Varia: 23^d. The piece is written for piano in 2/4 time. The right hand features a melodic line with frequent slurs and ties. The left hand has a simple accompaniment.

Varia: 24.

Musical score for Varia: 24. The piece is written for piano in 2/4 time. The right hand features a melodic line with frequent slurs and ties. The left hand has a simple accompaniment. The text "Or Harpigen" is written below the first few notes of the left hand.

Croesfan Gwraig y Tŷ. — The Welcome of the Guests.

Cheerful

Musical notation for the first piece, consisting of two staves (treble and bass clef) in G major and 6/8 time. The melody is lively and rhythmic.

Continuation of the musical notation for the first piece, showing the second system of two staves.

Blodau Llundain. — The Flowers of London.

Expressive
and Slow.

Musical notation for the second piece, consisting of two staves in G major and common time. The tempo is slow and expressive.

Continuation of the musical notation for the second piece, showing the second system of two staves.

Höfedd Modryb Marged. Aunt Margaret's Favourite.

A Jigg

Musical notation for the third piece, consisting of two staves in G major and 9/8 time. The tempo is a jig.

Continuation of the musical notation for the third piece, showing the second system of two staves.

Variation

Musical notation for the variation of the third piece, consisting of two staves in G major and 9/8 time.

Continuation of the musical notation for the variation of the third piece, showing the second system of two staves.

Crott y Goed — The Wood-bunch.

Quarry, the Mistletoe Bush.

Poco Allegro

Dilyn Serch — The pursuit of Love.

Cantabile

Syr Harri Ddu — Black Sir Harry.*

Amoroso

Hûd y Bibell — The Allurement of the Wife.

Affettuoso

* *Black Sir HARRY, or HENRY SALISBURY, of the family of Hlewenny in Denbighshire, lived in the latter part of the 14th Century.*

A picture of that warrior, dressed in black armour is still preserved in the Gothic Hall at Hlewenny.

Gadael y Tir*

Leaving the Land.

Allegretto

Er a wel-ais dan y fer, O lawnder glew-der gwledydd, O
 gwrwda, a gwyrw drin, A gwin ar fin a von-ydd Go-reubir, a go-reubwyd, a ranwyd i Feirionydd

The musical score for 'Gadael y Tir' consists of two systems of piano accompaniment. The first system is in 2/4 time, marked 'Allegretto', and features a treble and bass clef. The second system continues the piece, ending with a double bar line. The lyrics are written below the notes.

*This Tune whose Title is LEAVING THE LAND, implies the departure of the Britons from their native Country, either in marching to War, or emigrating to Ireland, or Armorica. The words now adapted to it are modern; see page 67

Y Fwyna'n fyw. *The kindest Fair alive.*

Adagio Affetuoso

The musical score for 'Y Fwyna'n fyw' consists of three systems of piano accompaniment. The first system is in 3/4 time, marked 'Adagio Affetuoso', and features a treble and bass clef. The second and third systems continue the piece, ending with double bar lines. The tempo and mood are indicated by the first system.

Hela'r yfgyfarnog. *Hunting the Hare.*

Allegro ma non troppo.

The musical score for 'Hela'r yfgyfarnog' consists of two systems of piano accompaniment. The first system is in 6/8 time, marked 'Allegro ma non troppo', and features a treble and bass clef. The second system continues the piece, ending with a double bar line.

Y-Stwffwl. *The Deer-Clapper.*

Moderato

The musical score for 'Y-Stwffwl' consists of one system of piano accompaniment. It is in 3/4 time, marked 'Moderato', and features a treble and bass clef. The piece ends with a double bar line.

Bwrn Cofal ymwith. — Cast away Care.

Moderately

The first system of music for 'Bwrn Cofal ymwith' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The tempo marking 'Moderately' is written to the left of the staves. The music features a melodic line in the upper staff and a supporting bass line in the lower staff, with various note values and rests.

The second system of music continues the piece. It features a piano introduction in the upper staff, marked with a hairpin crescendo and a fermata. The tempo marking 'Moderately' is also present in this system.

The third system of music continues the piece. It features a piano introduction in the upper staff, marked with a hairpin crescendo and a fermata. The tempo marking 'Moderately' is also present in this system.

Blodau'r Dyffryn. — The Flowers of the Vale.

Expressive

The first system of music for 'Blodau'r Dyffryn' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The tempo marking 'Expressive' is written to the left of the staves. The music features a melodic line in the upper staff and a supporting bass line in the lower staff, with various note values and rests.

The second system of music continues the piece. It features a piano introduction in the upper staff, marked with a hairpin crescendo and a fermata. The tempo marking 'Expressive' is also present in this system.

Croyfian Brydain. — The Lamentation of Britain.

Very slow and Pathetic

The first system of music for 'Croyfian Brydain' consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The tempo marking 'Very slow and Pathetic' is written to the left of the staves. The music features a melodic line in the upper staff and a supporting bass line in the lower staff, with various note values and rests.

The second system of music continues the piece. It features a piano introduction in the upper staff, marked with a hairpin crescendo and a fermata. The tempo marking 'Very slow and Pathetic' is also present in this system.

The third system of music continues the piece. It features a piano introduction in the upper staff, marked with a hairpin crescendo and a fermata. The tempo marking 'Very slow and Pathetic' is also present in this system.

Freddigan Dansau. — The Harmony of the Strings.

With
Expression

Musical score for 'Freddigan Dansau' in G major, 3/4 time. It consists of three systems of piano accompaniment for strings. The first system is marked 'With Expression'. The second system includes a repeat sign. The third system is marked '1^o' and ends with a double bar line.

Dadl Dau — Flaunting Two.*

This Tune is commonly sung by two persons, who answer and contend with each other in extemporary themes; somewhat in the manner of a Catch.

Cheerful

Musical score for 'Dadl Dau' in G major, 6/8 time. It features a vocal line with lyrics and piano accompaniment. The lyrics are: 'Mae nhw'n dweu - dyd na chai fa - wr, gi - da gwawr o gow - aeth; Bôd - lon yd - w - i os cair' Fûn, fôd heb yr ûn gein - iog - werth. Hwi d'ac-cw hi! Hwi d'ac-cw hi! a hwi d'ac-cw hi'r lân E - - neth. Hwi d'ac-cw hi! hwi d'ac-cw hi! a hwi d'ac-cw hi'r lân brÿd - ferth.' The score includes a 'To be answered by the other' section and an 'Aufward' section.

**I am respectfully informed that this Air was a favourite of King Henry the Fifth, when he was Prince of Wales; that he used playing it with his ventriloquist companions at the wars; and that, in the reign of this Prince, that, in the reign, are better known in England than most other Welsh songs, or were at a time having been introduced by an Italian Opera.*

He that replied before, sings the following stanza; except when 'tis repeated by the former.

Eif - - iau ar - i - an me - - ddai rhai, mae hyn - ny'n fai gwn wei - - thiau;

Eif - - iau 'mod yn lân - ach dyn, a ddaeth im her-byn in - - nau.

Aufward
Hwi d'ac-cw hi! hwi d'ac-cw hi! a hwi d'ac-cw hi'r lân E - - - neth!

Aufward
hwi d'ac-cw hi! hwi d'ac-cw hi! a hwi d'ac-cw hi'r lân ben - - blêth.

Var. 2d
Quick

Hai Down. Come let us go.

A Druidical Tune: See pages 128,

& 173

Slow

Craigiau's Eryri. The Castle Rocks or The Rocks of Snowden.

Cheerful

Castell Tonyn. - Tonyn Castle*

Majestic

The first system of music for 'Castell Tonyn' is marked 'Majestic'. It consists of two staves: a treble clef staff with a 3/4 time signature and a key signature of one flat (B-flat), and a bass clef staff. The melody in the treble staff begins with a triplet of eighth notes. The piece concludes with a double bar line and repeat dots.

The second system of music continues the piece. It features a treble clef staff with trills (tr) and a bass clef staff. The piece ends with a double bar line and repeat dots.

* There are no remains of a Castle visible at present, only a hill near Tonyn Merionnydd that still retains the name of Reynny Castell, or Castle Hill.

Sarull y Bunch. - The Cow's Heel.

Slow

The first system of music for 'Sarull y Bunch' is marked 'Slow'. It consists of two staves: a treble clef staff with a common time signature and a key signature of one flat (B-flat), and a bass clef staff. The melody in the treble staff includes a trill (tr). The piece concludes with a double bar line and repeat dots.

The second system of music continues the piece. It features a treble clef staff with a triplet and a trill (tr), and a bass clef staff. The piece ends with a double bar line and repeat dots.

The third system of music continues the piece. It features a treble clef staff with a key signature change to two flats (B-flat and E-flat) and a bass clef staff. The piece ends with a double bar line and repeat dots.

Ceffylun Rhwyngog. - Galloping Nig.

A Jig

The first system of music for 'Ceffylun Rhwyngog' is marked 'A Jig'. It consists of two staves: a treble clef staff with a 6/8 time signature and a key signature of one flat (B-flat), and a bass clef staff. The piece concludes with a double bar line and repeat dots.

Variation 1!

The first system of music for 'Ceffylun Rhwyngog Variation 1!' consists of two staves: a treble clef staff and a bass clef staff. The piece concludes with a double bar line and repeat dots.

Var: 2.

Musical notation for Variation 2, featuring a treble and bass staff with chords and a melodic line.

Var: 3.

Musical notation for Variation 3, featuring a treble and bass staff with a continuous melodic line.

Var: 4.

Musical notation for Variation 4, featuring a treble and bass staff with a 2/4 time signature and a piano (p) dynamic marking.

Musical notation for Variation 4, featuring a treble and bass staff with a 2/4 time signature.

Var: 5.

Musical notation for Variation 5, featuring a treble and bass staff with a forte (f) dynamic marking and sixteenth-note patterns.

Musical notation for Variation 5, featuring a treble and bass staff with sixteenth-note patterns.

Var: 6.

Musical notation for Variation 6, featuring a treble and bass staff with a 6/8 time signature and a piano (p) dynamic marking.

Musical notation for Variation 6, featuring a treble and bass staff with a forte (f) dynamic marking and a concluding cadence.

Yr Eos-tais. - The Nightingale's Song.

From a Manuscript.

With
Expression

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time and features a melodic line in the treble with a supporting bass line. The key signature has one flat.

The second system of musical notation continues the piece with two staves. It includes various rhythmic patterns and rests, maintaining the melodic and harmonic structure.

The third system of musical notation features a dynamic marking 'P' (piano) at the end of the system. The melody continues with intricate phrasing.

The fourth system of musical notation includes a dynamic marking 'F' (forte) in the middle of the system. The piece concludes with a double bar line and repeat dots.

The same Air, as it is usually played now in Wales.

The first system of the second version of the piece, showing a different arrangement of the melody and accompaniment.

The second system of the second version, continuing the alternative arrangement.

The third system of the second version, featuring a double bar line and repeat dots.

The fourth system of the second version, concluding with a dynamic marking 'P' (piano).

Some of the notes which I find in an old manuscript, I found the following names: 'Poffard' or 'Poff' or 'Poff', 'Poffard' or 'Poff' or 'Poff', 'Poffard' or 'Poff' or 'Poff', 'Poffard' or 'Poff' or 'Poff'. Probably one of these alludes to the above. See also pages 17 & 18.

First system of musical notation, featuring a treble and bass clef with a key signature of one flat. The piece begins with a forte dynamic marking 'F'. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a simple accompaniment of quarter notes.

Variation

Second system of musical notation, labeled 'Variation'. The treble clef part features a more complex, flowing melody with many slurs and ties, while the bass clef continues with a steady accompaniment.

Third system of musical notation, continuing the variation. The treble clef part shows intricate sixteenth-note patterns, and the bass clef part remains accompanimental.

Fourth system of musical notation, featuring triplets in the treble clef. The treble part has a busy, rhythmic texture, while the bass part provides a consistent accompaniment.

Fifth system of musical notation, showing further development of the variation. The treble clef part is highly rhythmic and complex, with many slurs, while the bass clef part continues its accompanimental role.

Sixth system of musical notation, continuing the intricate melodic and rhythmic patterns of the variation in both staves.

Seventh system of musical notation, featuring a dynamic marking of 'f' (forte) in the treble clef. The treble part has a very active and rhythmic character.

Eighth system of musical notation, concluding the variation. The treble clef part features a final flourish of sixteenth notes, and the bass clef part concludes with a few simple notes.

Dijeried y Gernwyn. The Droppings of the Wash tub.

Minuet
time

Musical notation for the first system of 'Dijeried y Gernwyn', featuring a treble and bass clef with a 3/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef.

Musical notation for the second system of 'Dijeried y Gernwyn', continuing the melody and accompaniment from the first system.

Phygied y Bedol. The Bend of the Horse shoe.

Gracefully-
-caly

Musical notation for the first system of 'Phygied y Bedol', featuring a treble and bass clef with a 3/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef.

Musical notation for the second system of 'Phygied y Bedol', continuing the melody and accompaniment from the first system.

Suo gan. The Lullaby Song — which the Welsh Nurfes sing to compose the Children to sleep.

Andante & Slow.

Musical notation for the first system of 'Suo gan', featuring a treble and bass clef with a 3/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. Lyrics are written below the treble staff.

Hw-i hwi, hw-i; hw-i hwi plentynbâch hwi hwi; hw-i; hwi hwi druánbâch.

Dijeried trwy'r puell. Farewell through the puddle.

Moderately
-fast

Musical notation for the first system of 'Dijeried trwy'r puell', featuring a treble and bass clef with a 3/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef.

Musical notation for the second system of 'Dijeried trwy'r puell', continuing the melody and accompaniment from the first system.

Musical notation for the third system of 'Dijeried trwy'r puell', concluding the piece with a double bar line and repeat sign.

FINIS.

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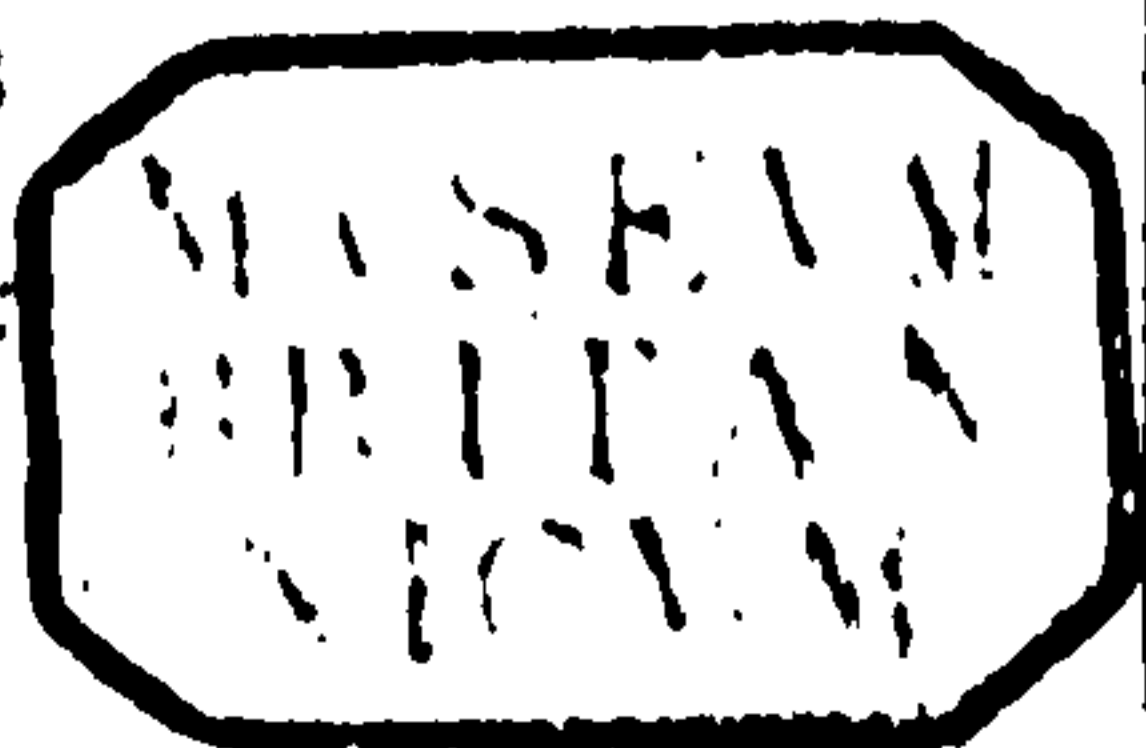
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