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Title of extract: **Preiddeu Annwn and the Figure of Taliesin**

Name of Author: **Haycock, M.**

Title/Author of book/edition (if applicable)

Name of Visual Creator or other acknowledgement (if applicable):

Journal details –title/Vol/Year (if applicable): **Studia Celtica Vol 18/19 (1983/84)**

Publisher: **University of Wales Press**

Pages scanned: **52 - 78**

Course of Study (Module name and number): **Celtic Arthur CYCS7021**

Name of Designated Person

authorising scanning: *E-L. Harris*

Date authorised: 27.03.17.

Moodle/Powerpoint

'Preiddeu Annwn' and the Figure of Taliesin

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'PREIDDEU ANNWN',¹ an early medieval Welsh poem preserved in the *Book of Taliesin* (Aberystwyth, National Library of Wales MS Peniarth 2; first quarter fourteenth century), has attracted much attention,² especially from Arthurian scholars and those who are interested in the delineation of the Celtic Otherworld. The purpose of this article, however, is to examine the language of 'Preiddeu Annwn' in rather more detail than the incomplete edition of R. S. Loomis,³ and more particularly to reinstate the poem in its own manuscript context. The *Book of Taliesin* is the most valuable source we have for the dark underside of the early tradition, for the oracular, pseudo-learned facets of early poetic activity in Wales,⁴ and I believe that it is only by setting 'Preiddeu Annwn' alongside the other declamations which purport to emanate from the omniscient Taliesin persona that we may come to a fuller understanding of the poem's form and diction, its content and purpose.

It will be seen below (p. 60) that the text has been set out in a somewhat unconventional way: this is in order to draw attention to the internal line divisions and the movement of the poem in regular couplets of meaning. Most of the lines have a definite caesura, not exactly in central position, but somewhat nearer the end of the line. The second section of the line, therefore, is consistently shorter than the first section. There are some eighteen poems in the *Book of Taliesin* which use this particular variety of long line,⁵ the features of which may be summarized thus: it contains four accents, two to each part, together with an unfixed number of unaccented or secondary-accented syllables. Such a line generally contains between seven and twelve syllables. The second part, as already indicated, is shorter than the first part, and there is a marked bias towards a semi-fixed final cadence, rhythmically and syllabically more stable than the first part. In functional terms, this would appear to be a 'home-base' which reinforces the end-rhyme in marking the end of the metrical line.⁶ The two parts of the line are linked by internal rhyme or alliteration or assonance, or by any combination of the three.

This class of line was used extensively in the pre-Gogynfeirdd period, and in a variety of poems: prophecy (e.g. *Armes Prydein Vawr*⁷); formal praise and lament (e.g. *Gweith argoet llwyfein*,⁸ 'Moliant Cadwallon',⁹ 'Marwnad Cynddylan',¹⁰ *Etmic dinbych*,¹¹ and in many of the *Gododdin* awdlau¹²); it is used in elegies for mythological characters (e.g. *Marwnat corroi m. dayry*¹³). All of these poems share the basic characteristics outlined above. Interestingly enough, this class of line is used, in part, in BT 33. 1-34. 14, *Golychafi gulwyd*, a poem which has an affinity with 'Preiddeu Annwn' in that it too gives a passing description of the Otherworld, *kaer sidi*. I will return to that poem presently.

The line pattern in 'Preiddeu Annwn', therefore, corresponds to a well-established type. It may be noted that a few lines (e.g. lines 3, 8, 10, 13, 22, etc.) are tripartite in structure. I believe that this different rhythm was used by the

poets to introduce a small element of variety into the metre. The final line of awdlau I-VI, *namyn seith / ny dyrreith / o gaer . . .*, for example, is tripartite, and this was undoubtedly intended to form a clausula to round off each individual awdl. Where the tripartite line is used elsewhere, it may be in order to lend an emphatic note, e.g. line 8, *Ac yt urawt / parahawt / yn bardwedi*. It is perhaps significant that awdlau VII and VIII do not make use of this feature, and that the first parts of the lines there tend to be shorter than those in the first six awdlau.¹⁴

There is no doubt that 'Preiddeu Annwn' displays an unusual degree of technical skill; of course the poet has used the long line which allows more scope for 'ornament'—particularly internal rhyme—than the short line (two accents; four-six syllables) which is so often used in the poems pertaining to the Taliesin persona in the *Book of Taliesin*. One notes, too, the tendency for the poem's content to unfold by paired lines. Unity is given to the individual awdlau I-VI by the incrementally repeated *namyn seith / ny dyrreith / o gaer . . .* and other repeated words and phrases, such as *tri* and *seith*, and by parallelism of syntax. Awdlau VII and VIII, once again, stand slightly apart from the rest of the poem in this respect, although they themselves are linked by similar devices. The length of the poem is roughly the same as *Etmic dinbych* and 'Marwnad Cynddylan' (ninth century¹⁵ and ?seventh century¹⁶ respectively), and it shares with them a similar pattern of division into awdlau or monorhyme sections. No comparable patterning is to be seen in the *Poems of Taliesin* corpus, neither do the *gorchanau* in the *Book of Aneirin*¹⁷ (which are of similar length) exhibit any clear subdivision into individual awdlau. By the tenth century the form was well established, as we can see in *Armes Prydein*; the Gogynfeirdd, in their turn, took up this form and expanded it to its bearable limits.

These formal considerations are not mentioned purely to show how skilful the poet who composed 'Preiddeu Annwn' was. An understanding of the organizational basis of the metre employed may actually help us to make decisions when tackling the meaning of a line. Secondly, and less certainly perhaps, the overall form of the poem and its division into awdlau may be a consideration to be borne in mind in trying to put a date to the poem. On the grounds of form alone, I would venture that a date in the ninth or tenth century might be argued by comparison with the remarkably similar form of *Etmic dinbych*. Naturally, there are plenty of objections to this method of dating and it should only be used in conjunction with other approaches, some of which are discussed below.

Who is the imagined speaker of the poem? This question was clearly of secondary interest to R. S. Loomis.¹⁸ To begin with, it is as well to look at the *Book of Taliesin* as a whole. I would maintain that the concept of the figure of Taliesin with his portmanteau nature is the 'key' to the manuscript collection, just as the much later designation *Llyfr Taliesin*¹⁹ would have us believe. In this respect, Ifor Williams was quite right when he said that in the manuscript, 'fe gasglwyd at ei gilydd gruglwyth o waith tybiedig Taliesin, caneuon hanesyddol, daroganau, canu crefyddol, diwinyddol a dewinyddol, Cell Gymysg o bob peth a gredai'r copïwr oedd yn gynnyrch awen Taliesin—ac yr oedd yn gredwr dal!'²⁰ In other words, the Taliesin persona is the pivot of the collection and the variety of the poems within the manuscript is a direct reflex of his kaleidoscopic nature. Only one poem bears an explicit attribution to Taliesin (*Marwnat dylan eil ton. tal. ae cant*, BT 67. 8-17²¹), and this might imply that the attribution of the poems to the persona is an unspoken assumption for the whole collection.

Four titles which contain his name (e.g. *Kadeir taliessin*, *Mabgyfreu Taliessin*, etc.) point to the same conclusion. In the context of the manuscript collection, at least, the Taliesin persona, as Loomis rightly concluded, is the obvious candidate for the speaking role.

A closer look at 'Preiddeu Annwn' confirms this hypothesis. The Taliesin persona, as archetypal poet, asserts in many other poems that he is familiar with the nature and the fount of the *awen*,²² and that he has been to those regions of 'otherness' which are connected with inspiration. He is clearly not bound by time or space, consorting freely as he does with a wide spectrum of historical and mythological figures. His most frequent companions are the demigods of the family of Dôn, and the other characters of the *Pedair Cainc*—Lleu, Math, Manawyd, Pryderi, Brân, and Dylan. It is perfectly in order that the same character, in 'Preiddeu Annwn', should be holding forth about a perilous expedition to the Otherworld.²³ It is not surprising, either, that the Taliesin persona has insinuated himself into the company of Arthur: in other poems, he has become attached to major historical personages such as Brochfael Powys and Maelgwn Gwynedd²⁴ who loomed large in the native conception of life on the historical horizon of the sixth century. Moreover, *PKM Branwen*, a story which has clear affinities with the material of 'Preiddeu Annwn' and, as W. J. Gruffyd suggested,²⁵ may be a rationalized version of it, mentions that Taliesin was one of the *seithwyr* who returned to Britain after the calamitous expedition to Ireland.²⁶ An explicit reference to that episode occurs in *BT* 33. 1-34. 14, *Bum y gan vran yn iwerdon / Gweleis pan ladwyd ymordwyd tyllon*.²⁷ These points again suggest that the Taliesin persona is the speaker of 'Preiddeu Annwn'.

As we shall see presently, the vaunting of knowledge and the taunting of monkish readers in the second half of the poem is depressingly familiar from other poems in the collection. The questions posed are the same old teasers; the special areas of learning which, by implication, the persona has mastered, are of a type with those found elsewhere (see, in particular, the poems *Angar kyfyndawt*, *BT* 19. 1-23. 8; *Mabgyfreu Taliessin*, *BT* 27. 13-28. 21; *Kadeir taliessin*, *BT* 31. 23-32. 25; *Prif gyuarch geluyd*, *R* 1054 f.).

If further proof is needed to confirm that the Taliesin figure is indeed our speaker, we would do well to note that Geoffrey of Monmouth's *Vita Merlini*, especially lines 731-940 in Clarke's edition,²⁸ portrays Taliesin as a scientific sage who is able to instruct his companion Merlin in the mysteries of the universe, the winds, the tides, the seas, the water-cycle, the four elements, the chronology of the Creation, and other matters of natural history and geography. At the end of that particular discourse, Taliesin describes the *Insula Pomorum*²⁹ staffed with nine sisters and tells of how he went with the company which ferried the injured Arthur there after the battle of Camlan. It is significant that Geoffrey should have latched on to the native conception of Taliesin as a repository and a focus for exotic learning, and as a figure who is well acquainted with the Otherworld realm. By contrast, Merlin's role in the *Vita Merlini* is more concerned with prophecy.

All in all, then, we must conclude that the Taliesin persona is the speaker of the poem. I have laboured the point somewhat, but I do think that is important: the rich and varied mix of elements in the poem can only really be accounted for by assigning a pivotal role to the Taliesin figure. It is he who holds the poem together like an elastic band around a set of index cards.

I would like to turn to the classification of these various elements, and to look

very briefly at their affinities with other material, both within the *Book of Taliesin* and elsewhere. The first thing which strikes me on reading the poem is that, in its first half, it has a certain measure of narrative, a feature so unusual in early Welsh poetry that it seems to be worth mentioning in passing. Admittedly it is not developed to any significant extent; the tone is largely allusive, not explanatory, as though the poetry were designed to lock into a layer of known story material already laid down in the minds of contemporary audiences. What precisely these stories, anecdotes, episodes, beliefs, and traditions were is not recoverable; we can only speculate. Perhaps there is a danger in trying to force the poem's allusions into the mould suggested by the *chwedlau*, since it is certain that episodes found in the *Pedair Cainc*, for example, were circulating in many guises, in poetry as well as in prose tales, some centuries before the *Pedair Cainc* assumed their literary form as preserved in the extant manuscripts.³⁰ The same is true of 'Culhwch ac Olwen'. Coming at 'Preiddeu Annwn' 'cold' as it were, without thinking too much about the *chwedlau*, one would surmise that the following stories and episodes would have been part of the audience's mental furniture, enabling them to enjoy the poem to the full: (a) a voyage by Arthur and his men in the ship Prydwen to capture a magic cauldron which has a special *cynneddf*, and possibly an animal, *yr ych brych*. A character called Lleog (if my interpretation of line 18 is correct) is instrumental in making the seizure, together with one Llemenog (which may possibly be another designation for Arthur). Only seven survive the perilous mission. (b) A story about the imprisonment of Gwair in the Otherworld and possibly, though not certainly, his release by Arthur. His story is connected in some way to one about Pwyll and Pryderi. (c) In addition to these, the audience's conception of the Taliesin persona was such that he could easily be credited with a familiarity with the events alluded to in the poem.

All these, of course, have affinities with material in the Triads, the *Pedair Cainc*, *Tri Thlws ar Ddeg Ynys Prydain*, 'Culhwch ac Olwen', early Irish tradition, and so forth. I do not wish to pursue them here as they have been adequately rehearsed by R. S. Loomis.³¹ For that reason, only the most obvious correspondences have been noted in my commentary. In any case, the comparative material, as I see it, is only useful in that it can flesh out the bare skeleton outlined above when we are speculating about the stories and traditions which *may* have been known to the audiences who listened to the poem—and it is as well to remember that that may have been about a thousand years ago.

In addition to the story allusions, we have actual description, and in this respect the poem is far more forthcoming. It contains, indeed, the fullest description of the Otherworld that we have in the early Welsh material, and it should be taken together with the portion of *Golychafi gulwyd* where the Taliesin persona dwells for a few lines on *kaer sidi*:

ys kyweir vyg kadeir yg kaer sidi.
Nys plawd heint aheneint auo yndi.
ys gwyr manawyt aphryderi.
teir oryan y am tan agan recdi.
Ac am y banneu ffrydyeu gweilgi.
Ar ffynhawn ffrwythlawn yssyd oducht.
ys whegach nor gwin gwyn ylln yndi.³²

Taking the two poems together, we can make the following observations.

(a) The Otherworld, as in the Irish tradition, was known by a multiplicity of names: being 'other', it could embrace paradoxical features. (b) It is set in or under the sea: presumably some other liminal area could equally well form a division between the mortal world and the Otherworld. (c) One of its characteristics is music/poetry: *teir oryan* play, and song is heard there in 'Preiddeu Annwn'.³³ (d) Another characteristic is an abundance of intoxicating liquor, wine in particular. (e) Its inhabitants are similarly marked out as being 'other' by the fact that sickness and old age do not afflict them; in 'Preiddeu Annwn' there is a reluctance, or an inability to speak.³⁴ (f) The equipment there, as one would expect, is either exotic (?*oryan*³⁵) or magic (e.g. our cauldron). (g) The Otherworld fortress is similarly exotic: square rather than the native round shape; 'Preiddeu Annwn's problematic *pedyr ychwelyt* (see below on line 12) may imply that it is able to revolve. (h) *Pen Annwfyfyn*, the enigmatic 'chief of the Otherworld', is its ruler.

Some elements of the description may well have been influenced by biblical and apocryphal sources and some conflation with the Christian Hell is obvious in 'Preiddeu Annwn'. Much attention has been directed to the poem's description of the Otherworld by Loomis and others,³⁶ and doubtless much remains to be discussed. From the point of view of the Taliesin persona who is speaking, it is important that a fairly full and graphic picture be presented in order to convey his familiarity with the realms of 'otherness'. In terms of the poem's function, this is in fact more important than the story of what happened on the expedition.

Because Loomis omitted to translate the final four *awdlau*,³⁷ too little has been said about the braggadocio element of the poem. One might almost argue that the whole point of the work is to demonstrate the omniscience of the persona in various fields—in the native *senchus*, his knowledge of the Otherworld, his familiarity with the characters of history and legend, his poetic ability, and his command of arcane information relating to the Creation,³⁸ to the mysteries of day and night, fire and wind and water.³⁹ I have indicated elsewhere that many of the questions posed by the persona in the *Book of Taliesin* are ones which plagued early medieval authors and commentators, such as Isidore of Seville and Bede, whose works circulated widely, providing a base of knowledge which was disseminated largely as an auxiliary to biblical study. Some of these ideas seem to have been exploited freely and unsystematically by the poets who were responsible for the composition of many of the *Book of Taliesin* poems, and it is not usually possible to pin down exact sources. But *Kanu y byt mawr* (BT 79. 9–80. 6) clearly has its inspiration in a *De Natura Rerum* type of work, perhaps that of Bede, which we know to have been studied at Llanbadarn Fawr.⁴⁰ In the poem *Kadeir Kerrituen* the persona, after holding forth about the nature of the seas, acknowledges his intellectual debt to Bede in a rather smug sort of way, implying his familiarity with that class of learning: BT 36. 18–19, *Nyt wy dyweit geu llyfreu beda*, 'the books of Bede do not tell lies'.⁴¹ Another poem, dealing with the exploits of Alexander the Great, owes much of its substance to Orosius' *History*,⁴² far and away the most popular historical textbook of the early middle ages.

All this implied knowledge is going to be more effectively shown off and given a certain pointedness if the Taliesin persona is pitted against a dramatic opposition. The monks were always fair game because they set themselves up as the purveyors of true learning; their social stereotyping, in Wales as in Ireland, must have made them an easy butt for the kind of casual banter which

besets men in uniform. I do not think that this necessarily implies that there was a real breach between the native learned orders, who presumably would have been composing poems such as 'Preiddeu Annwn', and the personnel of the Church, such as we might assume if we had only Gildas' fulminations to go by.⁴³ Indeed, the reality must have been, as in Ireland,⁴⁴ that there was a good deal of fruitful intercourse between the two classes, and that the native orders were, in due course, drawn, either through education or actual secondment, into the ecclesiastical orbit. The very fact that poems in the *Book of Taliesin* make use of elementary school-learning, the existence of the *Juvencus englynion*,⁴⁵ *Armes Prydein*,⁴⁶ and other pieces of evidence⁴⁷ point to the same conclusion that a wide rift between the Church and the native learned orders is scarcely tenable. We must remember, too, that the picture of the *ymryson* in 'Preiddeu Annwn' may well be retrospective, i.e. it may purport to be set in the past and reflect a belief that there had been some initial enmity between the bardic and the religious orders.

To us today there seems to be a paradox that the Taliesin persona should, on the one hand, be castigating the monks, and on the other hand, be larding his declamations with pious invocations to the deity and trying to impress the audience with bits of dog-Latin. But as the other poems in the collection show only too clearly, religious and scriptural material, and the ultimately book-derived learning which accompanied it, were just as much grist to the mill as any other type of knowledge in the conception of the magpie persona.

Dating 'Preiddeu Annwn' is not easy. As far as the language is concerned, I cannot see anything which is genuinely and convincingly archaic. Plurals in *-awr* and imperfect 3 sg. *-i* are not very telling since they continue to be used by the Gogynfeirdd. Recently John T. Koch has treated the verbal forms *clywanawr*, *gwidanhor*, and *gwidanhawr*, arguing that these are deponent forms.⁴⁸ Even if he is right, their presence does not necessarily mean that the poem is exceptionally old, given the extremely conservative nature of poetic diction and the survival of other deponent forms.⁴⁹ As I have indicated in the notes to the poem, various collocations such as *gwledic/pendeuc*, while they may be old in origin, offer no firm basis for dating the poem or any of its individual lines, since many of them continue to be used by the Gogynfeirdd.

I have already drawn attention to the form and the metre of the poem, mentioning in particular its affinities with the structure of *Etmic dinbych*. There are one or two instances where we may assume copying from an exemplar in Old Welsh, but that does not necessarily take us back very far either,⁵⁰ especially when we remember that the orthography of a manuscript like the *Black Book of Carmarthen* (c.1250⁵¹) shares some features with Old Welsh orthography. For what it is worth, the poem is far less corrupt than the *Poems of Taliesin* corpus and much of the material in the *Book of Aneirin*, and it seems to have been reasonably well understood by the scribes. In my present imperfect state of understanding, I would assign the poem to a date between the ninth and the twelfth centuries.

Finally, we come to the question of who would compose such a poem, and what was its purpose. It is not obviously functional in the sense that formal praise poetry and elegy is. It seems to be primarily for entertainment. The skilful composition, coupled with the fact that it has been preserved at all, implies that we might well be dealing with the trained court poets who are in this instance wearing a different hat. In other words, court poets might have composed poems such as 'Preiddeu Annwn' with an eye to providing

entertainment of a fairly sophisticated kind; they chose to do so by setting aside their ceremonial *gravitas* and assuming the persona of a poet who was regarded by them as one of their founding fathers. By stressing the omniscience of the Taliesin figure, his familiarity with mythology and legend, his Otherworld connections, his mastery of exotic learning, they would, in a way, be swelling their own prestige and emphasizing the archaic origins of their poetic order. This would indirectly increase their standing and even enhance their authority in the society. From the point of view of the court poets, it would not be politic for the Taliesin persona to be seen purely as a worn-out old druid, desperately making a last stand for paganism; it was imperative that the concept of Taliesin moved along in Christian terms too, absorbing the latest elements of learning as well as retaining the key to the mysteries of the *cynfyd*.

1. An earlier version of this paper was delivered at Jesus College, Oxford, on 12 May 1984. I am indebted to those who were present at that seminar for their criticisms: Professors D. Ellis Evans and Brynley F. Roberts, Miss Sarah Higley, Mr John T. Koch, Miss Frances White, and Dr Juliette Wood. I would particularly like to thank Professor J. E. Caerwyn Williams and Dr Patrick Sims-Williams for their help in preparing the paper for publication.

2. Previous editions, translations, and substantial discussions include: *FAB* i. 265 ff.; John Rhys, *The Arthurian Legend* (Oxford, 1891), 300 ff.; idem, introduction to F. J. Simmons (ed.), *The Birth Life and Acts of King Arthur* . . . (London: Dent, 1893) = introduction to *Le Morte D'Arthur* (London: Dent, Everyman's Library, 1908), vol. 1, xxi; R. S. Loomis, 'The Spoils of Annwn', *PMLA* lvi (1941), 887-936, reprinted in an amended form in *WAL* 131-78; Proinsias Mac Cana, *Branwen*, 146-54, 175-6, 192; Thomas Jones, 'Datblygiad Cynnar Chwedl Arthur', *BBCS* xvii (1958), 245-6 = 'The Early Evolution of the Legend of Arthur' in *Nottingham Mediaeval Studies* viii (1964), 13-15; Kenneth Jackson, 'Arthur in Early Welsh Verse', *ALMA* 15-18; A. O. H. Jarman, 'The Delineation of Arthur in Early Welsh Verse' in Kenneth Varty (ed.), *An Arthurian Tapestry: Essays in Memory of Lewis Thorpe* (Glasgow, 1981), 10-15; Patrick Sims-Williams, 'The Evidence for Vernacular Literary Influence on Mediaeval Welsh Literature', *IEME* 243-8.

3. *WAL* 131-78. Loomis translated and annotated the first four *awdlau*. He was singularly fortunate in having the assistance of several scholars, particularly Ifor Williams, John Lloyd-Jones, and Kenneth Jackson, in preparing his edition and translation.

4. *LITARA* is a preliminary study of the contents of this manuscript.

5. *Ibid.* 524-613.

6. *Ibid.* 572-83.

7. *AP*.

8. *PT* 6-7.

9. Ed. R. Geraint Gruffydd, *AH* 27-34.

10. Ed. idem, *Bardos*, 10-28.

11. Ed. Ifor Williams, *BWP* 155-72.

12. E.g. *CA awdlau* II-VIII, XV, XXV, XXXI, XXXII, etc.

13. *BT* 66. 18-67. 8, ed. Patrick Sims-Williams, *IEME* 248-56.

14. There are, however, clear thematic links between *awdlau* VII-VIII and *awdlau* IV-VI, in particular the castigation of the *llawyr/myneich* for their ignorance. The lines 59-60 echo lines 1-2, and the enveloping *dûnadh* thus created indicates that the eight *awdlau*, at some stage in the transmission of the text at least, were felt to constitute a complete poem.

15. c.875, *BWP* 161.

16. *Bardos*, 13.

17. *CA* lines 1258-480.

18. See *WAL* 177-8.

19. The title seems to have been used for the first time in Lhuyd's list of the MSS at Hengwrt, *Archaeologia Britannica* (1707), 261. The designation may have been Robert Vaughan's.

20. *ChT* 18.

21. Ed. Haycock, *YB* xiii (forthcoming).

22. Early poetic terms have been discussed in *LITARA* 615-55.

23. For 'shamanistic' parallels, see Mircea Eliade, *Shamanism: archaic techniques of ecstasy* (trans.), rev. edn. (London, 1964).

24. E.g. *BT* 33. 19; 40. 7; 41. 26; 33. 7.

25. *Rhiannon*, 11. See also *WAL* 60, n. 28 and A. O. H. Jarman, *LIC* iv (1956-7), 129-34 for light on Gruffydd's views. Proinsias Mac Cana has discussed more fully the possible links between 'Preiddeu Annwn' and *PKM* 2 in *Branwen*, 146-54, 175-6, 192.

26. *Sef seithwyr a dienghis, Pryderi, Manawydan, Gluieu Eil Taran, Talyessin, ac Ynawc, Grudyeu uab Murvel, Heilyn uab Gwyn Hen. PKM* 44.

27. 'I was with Brân in Ireland. I saw when Morddwyd Tyllion was struck' (following *PKM* 207-8 and taking M. T. as a personal name or sobriquet). Mac Cana, op. cit. 162-5 discusses further possible interpretations.

28. *VM* 90-102. See also discussion in J. J. Parry, *Vita Merlini* (University of Illinois Studies in Language and Literature, Urbana, 1925), Appendix.

29. *VM* lines 908-40.

30. Glyn Jones, 'Y wledd yn Harlech ac yng Ngwales ym Mabinogi *Branwen*', *BBCS* xxv (1972-4), 384-5.

31. *WAL* 137-78.

32. *BT* 34.8-13, 'Harmonious is my ?composition in Caer Siddi. Sickness and old-age do not afflict those who may be there. Manawyd and Pryderi know it. Three instruments around a fire play before it. And around its turrets/corners (are) the streams of the ocean. And it is the fruitful fountain which is above it. The drink therein (i.e. Caer Siddi) is sweeter than white wine.' Cf. *IEME* 244 and references cited there, n. 34. *kadeir*, of course, may be translated as 'bardic chair', but I believe that 'composition, metre' is preferable here, as elsewhere in the Taliesin persona poems, see *LITARA* 635-7. *oryan* < *L. organum* is possibly, though not necessarily, an organ in the usual sense: that instrument was known in Europe from the eighth century onwards, see *LITARA* 197-8. The *ffynhawn ffrwythlawn* is either a kenning for the sea or else a reference to a phenomenon similar to that mentioned in *VMD* 149, 'a large stream rose up out of the strand of the island, and went like a rainbow over the whole island, and flowed into the other strand of the island'. (That particular stream contained fish.) If the latter, *yllyn yndi* could refer to the *ffynhawn* rather than to Caer Siddi itself.

33. Below, lines 7, 11, 23.

34. Below, line 32; cf. *HB* cap VII, 13.

35. See n. 32.

36. See *WAL* 127-52 and references cited.

37. See n. 14.

38. See below on lines 36-7, 44-5.

39. See below on lines 36, 51, 52, 55-7.

40. Daniel Huws, 'A Welsh Manuscript of Bede's *De Natura Rerum*', *BBCS* xxvii (1976-8), 492-504; for other evidence of knowledge of Bede's writings at Llanbadarn Fawr, see Alison Peden, 'Science and Philosophy in Wales at the Time of the Norman Conquest', *CMCS* ii (Winter, 1981), 28.

41. It is interesting that the line should occur immediately after a line which talks of the *efnys afon* (i.e. the waters of the sea) because Bede was particularly interested in the movements of the tides and was able to draw upon his own experience in order to add to the accounts of the classical *auctores*. Capita 36-42 of *De Natura Rerum* (ed. C. W. Jones, *CCSL* cxxiii (1975), pp. 173-234) deal with seas and rivers; *HE* i. i also lays emphasis on the movements of the seas around Britain. Bede, it must be remembered, was accused of heresy after writing *De Temporibus*, and we know from his letter to Pleguine that he was hurt to the quick by the accusation (see Peter Hunter-Blair, *The World of Bede* (London, 1970), 266-70 for details). The line *Nyt wy dyweit geu llyfreu beda* may possibly be a reference to this affair; more probably, it is a simple expression of respect for Bede's authority in these matters, cf. *R* 1205, *Beda mawr wybodeu*.

42. There are two poems concerned with Alexander in the manuscript: *BT* 52. 18-53. 2 which is a short *marwnad*, and *BT* 51. 1-52. 5 (incomplete) which traces the main events in his career. It is the latter poem which is derived, directly or indirectly, from Orosius' *Historiarum adversum Paganos Libri Septem*. I hope to publish an edition of these two poems; see *LITARA* 391-411.

43. See J. E. Caerwyn Williams, 'Gildas, Maelgwn and the Bards' in *Welsh Society and Nationhood*, edd. R. R. Davies, R. A. Griffiths, I. G. Jones, and K. O. Morgan (Cardiff, 1983), 22 ff., and Patrick Sims-Williams, 'Gildas and Vernacular Poetry' in *Gildas: New Approaches*, ed. M. Lapidge and D. N. Dumville, Studies in Celtic History (Woodbridge, 1984).

44. See J. E. Caerwyn Williams, *Traddodiad Llenyddol Iwerddon* (Caerdydd, 1958), 59-60, 69-70.

45. Ed. Ifor Williams, *BWP* 89-121; see also T. Arwyn Watkins, 'Englynion y Juvencus' in *Bardos*, 29-43, and J. C. T. Oates, 'Notes on the Later History of the Oldest Manuscript of Welsh Poetry: the Cambridge Juvencus', *CMCS* iii (Summer, 1982), 81-2.

46. *AP* pp. xxv f. for the suggestion that the poet of *Armes Prydein* was 'not only a man of south Wales, but that he was a member of a monastic community'. See also, in the same vein, Gwyn Thomas, 'Sylwadau ar *Armes Prydein*', *BBCS* xxiv (1971-3), 263-7.

47. E.g. the scrap of early Welsh poetry concerning Cyrrwen, the *baculus* of St Padarn. It was written at Llanbadarn towards the end of the eleventh century (ed. and discussed by Ifor Williams, *BWP* 181-9).

48. John T. Koch, *BBCS* xxxi (1984), 87-92.

49. *LP* 306-7; see also W. Meid, *ÉC* xiii (1972), 346-8 on *gêyr*, which, he argues, may not be deponent.

50. D. N. Dumville, 'Palaeographical Considerations in the Dating of Early Welsh Verse', *BBCS* xxvii (1976-8), 249-51.

51. According to E. D. Jones, *LIDC* xxiv.

Below I give the text of the poem from the *Book of Taliesin* (later manuscripts of the poem all derive, directly or indirectly, from this) followed by a tentative translation. The emphasis of the notes is on establishing the most likely meaning of the lines rather than on citing all the possible content analogues.

TEXT

(*BT* 54. 16-56. 13; title in a fourteenth-century hand: *preideu Annwn*)

I

1	Golychaf wledic	pendeuc gwlat ri.
2	py ledas y pennaeth	dros traeth mundi.
3	bu kyweir karchar gweir	yg·kaer sidi.
4	trwy ebostol pwyll	a·phryderi.
5	Neb kyn noc ef	nyt aeth idi.
6	yr gadwyn trom/las	kywirwas ae ketwi.
7	A·rac preideu annwfyn	tost yt geni.
8	Ac yt urawt parahawt	yn·bardwedi.
9	Tri lloneit prytwen	yd aetham ni idi.
10	nam seith ny dyrreith	o·gaer sidi.

II

11	Neut wyf glot geinmyn	cerd ochlywir.
12	yg·kaer pedryuan	pedyr·ychwelyt.
13	yg kynneir or peir	pan leferit.
14	O anadyl naw morwyn	gochyneuit.
15	Neu peir pen annwfyn	pwy y vynut.
16	gwrym am y·oror	a·mererit.
17	ny beirw bwyf llwfyr	ny ry tyghit.
18	cledyf lluch lleawc	idaw rydyrchit.
19	Ac yn llaw leminawc	yd·edewit.
20	A·rac drws porth vffern	llugyrn lloscit.
21	A·phan aetham ni gan arthur	trafferth lethrit.
22	namyn seith ny dyrreith	o gaer vedwit.

III

23	Neut wyf glot geinmyn	kerd glywanawr.
24	yg kaer pedryfan	ynys pybyrdor
25	echwyd a·muchyd	kymyscetor
26	gwin gloyw eu gwirawt	rac eu gorgord.
27	Tri lloneit prytwen	yd aetham ni ar·vor.
28	namyn seith ny dyrreith	o·gaer rigor.

IV

29	Ny obrynaf lawyr	llen llywyadur
30	tra chaer wydyr ny welsynt	wrhyt arthur.
31	Tri vgeint canhwr	a seui ar y mur.
32	oed anhawd ymadrawd	ae gwylyadur.
33	tri lloneit prytwen	yd aeth gan arthur.
34	namyn seith ny dyrreith	o·gaer golud.

V

35	Ny obrynaf y lawyr	llaes eu kylchwy
36	ny wdant wy py·dyd	peridydw pwy.
37	py awr ymeindyd	y ganet cwy.
38	Pwy gwnaeth ar·nyt aeth	doleu defwy.
39	ny wdant wy yr ych brych	bras y·penrwy.
40	seith vgein kygwng	yny aerwy.
41	A·phan aetham ni gan arthur	auyrdwl gofwy.
42	namyn seith ny dyrreith	o gaer vandwy.

VI

43	Ny obrynafy lawyr	llaes eu gohen.
44	ny wdant py·dyd	peridydw pen.
45	Py awr ymeindyd	y ganet perchen.
46	Py vil a gatwant	aryant y·pen.
47	Pan aetham ni gan arthur	afyrdwl gynhen.
48	namyn seith ny dyrreith	o gaer ochren.

VII

49	Myneich dychnut	val cunin cor.
50	o gyfranc udyd	ae gwidanhor.
51	Ae vn hynt gwynt	ae vn dwfyr mor.
52	Ae vn vfel tan	twrwr diachor.

VIII

53	Myneych dychnut	val bleidawr. (MS Mynych)
54	o·gyfranc udyd	ae gwidyantawr

- 55 ny wdant pan yscar deweint a·gwawr.
 56 neu wynt pwy hynt pwy y·rynnawd.
 57 py va diua py tir a·plawd.
 58 bet sant yn·diuant a·bet allawr.
 59 Golychaf y wledic pendefic mawr.
 60 na bwyf trist crist am gwadawl.

TRANSLATION

I

- 1 I praise the Lord, the Sovereign of the royal realm,
 2 Who has extended his sway over the tract of the world.
 3 Gwair's prison in Caer Siddi was in order
 4 Throughout the course of the story concerning Pwyll and Pryderi.
 5 No-one before him went into it—
 6 Into the heavy grey chain which was restraining the loyal youth.
 7 And on account of the spoils of Annwfn he was singing bitterly
 8 And our (own) poetic invocation shall continue until Judgement(-Day).
 9 We went, three full loads of Prydwen, into it;
 10 Apart from seven, none came back up from Caer Siddi.

II

- 11 I am one who is splendid in (making) fame: the song was heard
 12 In the four-turreted fort, fully-revolving.
 13 It was concerning the cauldron that my first utterance was spoken:
 14 It (i.e. the cauldron) was kindled by the breath of nine maidens.
 15 The cauldron of the Chieftain of Annwfn: what is its faculty?
 16 —Dark (ornament) and pearls around its rim—
 17 It will not boil the food of a coward; it has not been (so) destined.
 18 The flashing sword of Lleog was ?thrust into it
 19 And it was left behind in Llemenog's hand.
 20 And before the door of Hell's gate a lamp was burned.
 21 And when we went with Arthur—resplendent toil—
 22 Apart from seven, none came back up from the Fortress of the Mead-Feast.

III

- 23 I am one who is splendid in (making) fame; the song is heard
 24 In the four-turreted fort, the island of the radiant door.
 25 Fresh water and jet are mixed.
 26 Sparkling wine (is) their drink (set) before their host.
 27 We went, three full loads of Prydwen, by sea;
 28 Apart from seven, none came back up from the Fort of Intractability.

IV

- 29 I do not deserve (i.e. I deserve better than) ?readers concerned with the literature
 of the Lord
 30 Who had not seen Arthur's valour beyond the Glass Fort.
 31 Six thousand men were standing on its wall;
 32 It was difficult to converse with their watchman.
 33 Three full loads of Prydwen went with Arthur;
 34 Apart from seven, none came back up from the Fort of Impediment.

V

- 35 I do not deserve (i.e. I deserve better than) ?readers, their shields hanging down,
 36 Who do not know on what day . . .
 37 What time . . . was born . . .
 38 Who made him/them who did not go to Dolau Defwy.
 39 They do not know about the brindled ox, stout his collar,
 40 (With) seven score links in its fastening.
 41 And when we went with Arthur—a lamentable expedition—
 42 Apart from seven, none came back up from Caer Fand(d)wy.

VI

- 43 I do not deserve (i.e. I deserve better than) ?readers, feeble their intent,
 44 Who do not know on which day the Lord ?was created,
 45 What time . . . the owner was born,
 46 What animal they guard, silver its head.
 47 When we went with Arthur—a woeful encounter—
 48 Apart from seven, none came back up from Caer Ochren.

VII

- 49 Monks throng together like a wolf pack
 50 Because of the encounter of the masters to whom is made known
 51 Whether the wind (goes along) a single path, whether the sea (is) a single (mass
 of) water,
 52 Whether fire—an invincible tumult—is (composed of) a single spark.

VIII

- 53 Monks throng together like wolves
 54 Because of the encounter of the masters to whom (it) is made known.
 55 They (i.e. the monks) do not know when the darkness and the light divide,
 56 Or the wind, what is its course, what is its onrush,
 57 What place it devastates, what land it strikes,
 58 ?How many saints in the void, and how many on earth.
 59 I praise the Lord, the great Sovereign;
 60 May I not be sad: Christ will reward me.

NOTES TO TEXT AND TRANSLATION

1. **Golychaf:** *G g(w)olwch, g(w)olych* 'moli, addoli, gweddio, erfyn'. Most of the examples of this verb in *BT* are used in religious contexts, e.g. *BT* 6. 12 *golychan gobrynant ran yn nefod*; *BT* 33. 1 *Golychafi gulwyd arglwyd pop echen*; *BT* 40. 4 *Golychaf wledic pendefic pop wa*; *BT* 40. 14 *Golychafi wledic pendefic gwlat hed*; *BT* 67. 16 *Golychafi tat duw douydat gwlat heb omed*; *BT* 79. 9 *Gvolychaf vyn tat. vyn duw vyn neirthat*; line 59 below, *Golychaf y wledic pendefic mawr*; cf. *R* 1149. 35–6 *rex rysgollychwyf rwyf ryuedeu* and *Hend.* 7. 5 *Gwollychaf ym reen rex awdyr*. The 1st sg. is frequently used in an opening benivolum to God, either at the beginning of a poem or at the start of a new *awdl* (e.g. *BT* 33. 1, 40. 4, 40. 14, 79. 9, *Hend.* 7. 5, and the present example) or towards the close of a poem (e.g. *BT* 67. 16 and line 59 below). In the light of this convention, and more particularly since lines 59–60 (which echo lines 1–2) invoke the deity, we can be certain that *gwledic* refers to God.

The simplest way of understanding the line is to respect the caesura, announced here (as in lines 2, 6, etc.) by the first member of the internally rhyming pair *wledic/pendefic*, and to see in this line a parallel construction to that in *BT* 33. 1 *Golychafi gulwyd—arglwyd pop echen*, *BT* 40. 4 *Golychaf wledic—pendefic pop wa*, *BT* 40. 14

Golychafi wledic—pendefic gwlat hed, line 59 below, *Golychaf y wledic—pendefic mawr*. In these examples, the second part of the line (noun + genitive, or noun + adjective) is in apposition to the object of *golychaf*. Translate accordingly: 'I praise the Lord, the Sovereign of the realm of the King' ('the realm of the King' = Heaven). Other translations (e.g. *WAL* 134 and n. 17 'I worship the Lord, the Sovereign, the King of the Realm (i.e. heaven)', and *IEME* 244) regard the line as tripartite, but the last section of such a line (*gwlat ri*) would be unusually short. These translations, in any case, fail to furnish an explicit contrast to the earthly realm (see below on line 2, *traeth mundi*) which has also come under the dominion of God. *W. ri*, like *OI ri*, is frequently used as term for the deity, cf. J. E. Caerwyn Williams, *Canu Crefyddol y Gofynfeirdd* (1977), 23-4.

The two sets of words *gwlat/gwledic* and *pendeuic/gwledic* continued to be useful collocations into the Gogynfeirdd period, used singly, or together, as in, e.g., *Hend.* 220. 5 *Pendeuic gwledic gwlad amgyffred naf* and *Hend.* 196. 7 *pendeuic gwledic gwlat gorchordon*. Such collocations may be archaic in origin (see John T. Koch, *BBCS* xxx (1983), 220-2), but they were tenaciously continued by generations of poets, and do not therefore offer a firm basis for dating a given line.

The pattern of alliteration seems to imply that the poem's audience would perceive a morphophonemic alliteration between radical *gw(l)-* and its lenited counterpart *w(l)-* (cf. between *p/ph* in line 4, etc.); see, in particular, *AH* 117-19.

2. **py ledas**: the usual meanings of *py* before a verb ('what?', e.g. *BT* 21. 13 *py geidw ydidan*; 'why?', e.g. *R* 1032. 31 *Duw reen py bereist lyvwr*, *GMW* 76) do not seem to be suitable here. The possibilities are: (1) to emend with Ifor Williams and Jackson, *WAL* 134 n. 18, to *ry* (for its use in a relative clause see *GMW* 62-3). This gives good sense and creates a chain alliteration between *ri*, line 1, and *ry*. These two words, in OW orthography, would have been identical, and this may have caused some confusion. *p* and *r* are not dissimilar in form in some early Welsh MSS (e.g. Cambridge Univ. Lib. MS Ff. 4. 42; Cambridge Univ. Lib. MS add. 4543, see W. M. Lindsay, *Early Welsh Script* (Oxford, 1912), 52-3 for examples, and *BBCS* xxix (1982), 607 and nn. 6, 7). On the other hand, the alliteration with *pendeuic* and *pennaeth* (= *bennaeth*) is lost. (2) The second alternative, suggested by John T. Koch in an unpublished paper, is that the interrogative pronoun, or a form like it, was used as a relative pronoun. I am unaware of any other Celtic parallels, however, which would confirm this hypothesis.

It is interesting to note a similar collocation in *AP* line 175, *Llettaut eu pennaeth tros yr echwyd*, see *AP* 67 n. The word *pennaeth* in these two examples is to be understood as 'sovereignty, dominion', cf. *OI cennacht*.

traeth mundi: Latin words (e.g. *dominus*, *rex*, *celi*, *deus*, etc.) are fairly common in early religious poems and in the work of the Gogynfeirdd. It would seem that *mundus* here means 'the world' as it does in *HGC* 14. 16 *Pan dhescenno Deus / ynghanol mundus / dirvawr ofn a vydh / ar y petwar defnydh*. *LS* note also 'universe . . . esp. heavens and heavenly bodies (cf. Gk. *cosmos*)' and its euphemistic use for 'the lower world, infernal regions'. Despite Ifor Williams's misgivings about *W. traeth* < *L. tractus* (*CA* xxxii f., cf. *EL* 22), the derivation is in order. The usual meaning 'glan (afon), glan (môr)' is hardly satisfactory unless extended to mean 'margin, edge, limit, boundary'. If *traeth* (OW *tract*?) here retains something of the range of meanings the word had in *L.*, we might consider these listed by *LS*: 'track, course (e.g. of planets); stretch, extent, track (of a thing); territory, district, region; tract of land; course, progress, movement'.

dros traeth: see n. on line 1.

3. **kyweir**: see *G*, *GPC*, and *PKM* 107. 'Ordered, arranged, prepared' seems preferable to 'harmonious' here, although the latter should not be dismissed out of hand given the references to song/music in the Otherworld in lines 7, 11-13, 23-4 and in *BT* 34. 7-8 *ys kyweir vyg kadeir yg kaer sidi* (see above, p. 59) and *BT* 34. 10 *teir oryan y am tan agan recdi*. Another possibility is that *kyweir* is a misreading of *kyueir* (Mod. W. *cyfair*), *G* 'cyfair, cyfeiriad; lle, ardal, rhanbarth, rhan, cylch'. One would then translate 'the place of Gwair's imprisonment was in Caer Siddi'.

karchar: see *G*, *GPC*, and *CA* line 558 for the meaning 'prison'; on the related meaning 'llyffethair, hual, rhwymyn, ysnoden', see *PKM* 17. 4 and 135-6.

gweir: this is a fairly common name, see *G* and *TYP* 377-8; on the derivation, see *BBCS* xi (1941-4), 82-3. Our *Gweir* is to be identified as the *Gweir ap Geirioed* of triad 52 (*TYP* 140-2), the third of the *Tri Goruchel Garcharawr Ynys Brydein* after *Llyr Lledyeith* and *Mabon ap Modron*. Arthur has been added as an afterthought by someone who confused his role as releaser of prisoners with the category of famous prisoners. In *CO* (*WM* cols. 492-3), we appear to have a variant on this triad: *Mabon uab Modron yssyd yma ygcarch[ar]. ac ny charchar6yt neb kyn dostet yn ll6r6 carchar ami. na charchar llud ll6 ereint. neu garchar greit mab eri*. As Rachel Bromwich remarks (*TYP* 141), it is strange that the 'author' of *CO* was not familiar with the story of Gwair's imprisonment.

Ifor Williams suggested that the title *Mabinogi Mynweir a Mynord* which is given to that portion of *PKM Manawydan* which describes the imprisonment of Pryderi and Rhiannon, contains the personal name *Gweir*, *PKM* 248-9; W. J. Gruffydd (*Rhiannon*, 13 ff.) maintained that *Gweir* = Gwri Wallt Euryn. On *Ynys Weir*, see *TYP* 141.

yg-kaer sidi: the form *sidi* (Mod. W. *siddi*) has been dealt with by P. Sims-Williams, *IEME* 243-8, who concludes that *sidi* is probably a learned literary borrowing from *OI side*, the gen. sg. or pl. or nom. pl. of *sid* 'abode of the gods (later "fairies") especially a tumulus ("fairy-mound")'. The reference to *Cadair Sidi* (Mod. W. *sidi*) in *IGE* 335 is probably derived from the poems in *BT* or poems like them. This is doubtless true of Elis Gruffydd's *Kaer Sidia* too (Aberystwyth: *NLW* MS 5276D, pp. 380 f.) and there is certainly nothing to suggest that the word gained any real independent currency in Wales. On the possible sources for the borrowing (part. Hiberno-Latin writings), see *IEME* 246-8.

kaer sidi is the first in a series of alternative names for the Otherworld mentioned in this poem, and one might compare the multiplicity of names current for the Otherworld in the Irish *echtraí* and *imrama* tales. *kaer sidi* itself occurs, too, in *BT* 34. 8 (see above, p. 59), where it is set either in or under the sea: *Ac am y banneu ffrydyeu gweilgi* is ambivalent, but if the *ffynhawen ffrythlawen* is a kenning for the sea, then it would seem that it was sometimes conceived of as being under water, not merely an island, but a submerged one. Is this why the verb-form *dyrreith*, etymologically 'arose, ascended', is used in lines 10, 22, 28, etc.?

This line has a tripartite structure with various features binding the three parts: the first two are stitched together by the extended rhyme *kyweir/gweir* and by alliteration on *k* (the *ch* in *karchar* may have been regarded as a further embellishment). Parts 2 and 3 have a *proest* between the two *lleddf* diphthongs in *gweir/kaer*, see *CD* 254-5, and matching sets of *k/r*. Similar tripartite lines with various linking devices are found, e.g., in *CA* lines 242 *a minheu om gwaetfreu gwerth vy gwenmwawt* and 286 *diebyrth e gerth e gynghyr*.

4. The main difficulty I see here (unlike previous translators) is to ascertain the precise force of the prep. *trwy*. *GMW* 211-12 lists 'through' of time, 'through, by means of', and 'through, because of, from' (causal). Loomis translates 'according to' but I have yet to find a parallel usage; (*h*)*erwyd* (*GMW* 194) is the more usual way of conveying 'according to' in Mod. W., e.g. Bleg. 98-9 *Tri ryw vrawtwyr yssyd . . . herwyd kyfreith Hywel Da*; *WM* col. 191. 29-31 *Aherwyd y kyuarwydyt petweryd mab idaw uu lleuelis*; *PKM* 92 *herwyd y dyweir y kyuarwydyt*. Until I find examples of *trwy* in the sense 'according to', I would prefer to adhere to the range of attested meanings, viz. 'throughout the story, because of the story' etc.

ebostol: see *G* 'epistol, llythyr'; 'hanes, chwedl' and *GPC* 'epistle, portion of Holy Scripture, homily following epistle, letter; tale, story'. On the derivation, see *PKM* lii-liii and *GPC*. The use of the word to mean 'tale, story' of a secular kind is extremely rare. The phrase *ebostol pwyll a-phryderi* leads us to believe that the story of the father and son was regarded as an entity by the poet who composed this poem.

pwyl a-phryderi: on the similarity in meaning between the two names, see *TYP* 496-7 and references cited. Pryderi fab Pwyl belongs to the same class of name as *Dylan Eil Ton* ('Sea son of Wave'), *Nerth fab Cadarn*, *Pryder ap Dolor Deifyr*, etc.

This line has a central caesura after *pwyl*. The generic alliteration between *p* and *ph* binds the two parts, and it is not impossible that the *-b-* in *ebostol* (from L. intervocalic *-p-*) constituted a further harmony.

5. Neb kyn noc ef nyt aeth idi: see *GMW* 173 on the syntax. I take line 5 with line 6, not with line 4, and the ornamented initial *N* perhaps confirms this. I therefore concur with *WAL* 134 and *IEME* 244 in taking the *idi* as referring to the *cadwyn trom/las*, noting the similar way *idi* at the end of line 9 is explained by *o-gaer sidi* at the end of line 10.

Alliteration on *n* and the vowel correspondence *kyn/nyt* are the only stitching features in this line.

6. yr gadwyn: it is true that the article is generally eschewed in the *hengerdd* and the poetry of the Gogynfeirdd, probably on stylistic grounds; however, it does seem to have been more acceptable when used after prepositions *y*, *o*, the conjunctions *a*, *na*, *no*, etc. (e.g. *BT* 4. 17, 5. 17, 7. 3, 11. 23, 28. 19, etc.). We have further examples in this poem: line 13 *or peir*, line 39 *yr ych brych*.

trom/las: the word *trom* occurs at the end of a MS line, with *las* at the head of the following line. If this were a close compound, the scribe would have added a continuation mark since that is his normal practice. In this instance, he may have been copying an exemplar where the two elements were written separately (cf. Chad 1 *Grip iud* 'Gruffudd' etc.). More simply we may have two separate adjectives. The non-realization of the lenition of *trom* after the fem. sg. noun *cadwyn* is consistent with the orthographic treatment of lenited *t* (and *p*) in this MS, cf. *BT* 36. 24 *heb traet*, *BT* 51. 25 *as gwenwynwys ywas kyn noe trefret*, below, line 57 *py tir*. On balance, *tromlas* is best taken as a compound (as *G* thought, see s.v. *glas*). *Glas* is an adjective which is very frequently compounded with other adjectives, e.g. *dulas*, *gloywlas*, *gwynlas*, etc. Both *glas* and *trwm* are eminently suitable in the context of a metal chain, and *glas*, in particular, is frequently used of metal (e.g. *CA* line 7 *kledyuawr glas glan*; *CA* line 960 *ry duc oe loflen glas lavnawr*; *BBC* 96. 10 *kin gloes glas vereu*, etc.).

kywirwas ae ketwi: this is an unusually long final section (4-5 syllables is the norm), and *G* suggests deleting *ae* and taking *ketwi* as the verbal noun, translating presumably 'keeping a faithful youth', although *WAL* 134 n. 20 notes his opinion as 'it was a faithful youth that it guarded'. The deletion gives good sense, and the insertion of *ae* and the non-lenition after it can be explained as follows: (1) a scribe at some stage mistook the verbal noun *ketwi* for a 3 sg. impf., and added the relative *ae* in order to clarify the meaning. (2) The scribe of our MS (who normally shows the lenition of *c*) may have been misled by the older form of the relative particle *ae* into thinking that it consisted of relative particle *a* + infixed pronoun 3 sg. (no following lenition).

The alternative is to leave the line intact, to take *ae* as relative particle (explaining the non-realization of lenition as above), and *ketwi* as 3 sg. impf. of *kadw/ketwi*, cf. *cen* line 7. The ending is often regarded as 'archaic' but one should note a good number of examples in *Hend* (e.g. *renni*, *gweli*, *gorelwi*, *aroy*, *gorseui*, *differi*, *dirperi*, etc.; *ketwi*, incidentally, occurs in *Hend* exclusively as a verbal noun, e.g. *Hend*. 224. 9 *eryri getwei gat olystaf*, etc.). The prose evidence suggests that this verb-ending was pretty well obsolete as a living form by the twelfth century, cf. *GMW* 121, *AH* 74.

7. rac preideu annwfy: the precise force of the preposition *rac* is difficult to ascertain. The different usages are discussed by J. E. Caerwyn Williams, *ÉC* vi (1952), 11-20: (1) 'before, in front of', (2) 'by reason of, because of, on account of', (3) 'for the sake of, for', etc. The ambivalence of *preideu* has been noted before (*WAL* 134, n. 21); on balance 'spoils' (i.e. the cauldron, etc.) seems to be the most sensible choice and one which accords with Arthur's raid on Ireland in *CO* (*WM* cols. 498-9), which may be a version of the story alluded to in the poem, see further *WAL* 153-4. On the other hand,

the related meaning 'herds of animals' may be relevant here: wondrous herds are frequently encountered in the Irish Otherworld (see *VMD* 125, 145-7, 153, 161, 177; *IT* iii. 516; *SG* ii. 482, 530; *Ériu* ii (1905), 20 ff.

annwfy: the possible derivations have been rehearsed by *GPC* following *PKM* 99-101.

tost yt geni: see n. on line 6 on the verb-ending. We have the 3 sg. impf. of the verb *canu*, or a form of *ken* 'cwyn, cyni; gofidio'. The former seems more likely here. The Irish Otherworld, like the Christian Hell, resounds with sorrowful weeping (e.g. *VMD* 129; *RC* xiv (1893), 22 ff.; and see St. John D. Seymour, *Irish Visions of the Otherworld* (London: SPCK, 1930), 22 ff.). *Tost* is used to describe *gawr* 'cry' in *PT* 11. 10 *Mal tonnawr tost eu gawr dros eluyd*.

There is no discernible ornament in this line, but lines 7-8 are bound together by *cymeriad llythrennol* and by the juxtaposition of two kinds of singing: that of Gwair and that of the Taliesin persona or his companions, see below on line 8.

8. yt urawt: *hyt urawt* is a common phrase (cf. Chad 2 *hit Did Braut*; *OI co bráth*) and the scribe of our MS wrote it correctly in *BT* 17. 23-4, 18. 20, 36. 20, 40. 14. Here he was either led astray by the use of orthographic *h-* in his exemplar, as he was, perhaps, in *BT* 33. 22-3 in a similar phrase and context (*Ac yt vrawt parahawt gan gerdoryon*), or else he made a genuine slip after having written *yt geni* earlier in the same MS line. One might also bear in mind the preposition *behet*, *bet*, *G* 'hyd, hyd at': its lenited form could have been wrongly modernized by a scribe who was working from an exemplar where the letter *e* was orthographically ambiguous.

parahawt: 'will last', *GMW* 119. To understand the thrust of this line it is necessary to take into account the following examples of *brawd/parhau* collocations:

1. *BT* 36. 20 *A hyt vrawt parawt yn europa*
2. *BT* 40. 13-14 *Yn uwyt yn diawt hyt vrawt yt parha*
3. *BT* 33. 21-3 *yssit imi teir kadeir kyweir kysson | Ac yt vrawt parahawt gan gerdoryon*
4. *BT* 23. 7-8 *Mitwyf taliessin | ryphrydaf iawnllin | parahawt hyt ffin | yg kynnelw elphin* (I include this example because *hyt ffin* has the same meaning as *hyt urawt*)
5. *BT* 80. 3 *hyt vrodic yt para*
6. *Hend*. 107. 23-4 *Eil digabyll parabyll parhawd | Per awen parhaus hyd urawd*
7. *BBC* 100. 13 *hid braud parahaud y ertiwul*
8. (cf. *BT* 17. 23 *Etmyccawr hyt vrawt*)

In all these examples except 2 and 5, the verb *parhau* is used of song or poetry which will be continuous until the Day of Doom, i.e. will last for ever. The Taliesin persona says in examples 1, 3, and 4 that his *own* compositions will survive *hyt urawd*. These parallels would lead us to expect a similar formula in the present example.

yn-bardwedi: there are several possibilities:

1. We take *yn* to mean 'our'.
2. We take *yn* to mean 'in', Mod. W. 'mewn'. This would be normally be written *ym bardwedi* by our scribe, but if he was working from an exemplar with suspension marks denoting final nasals, he might have wrongly expanded the contraction *y*.
3. *Yn* could correspond to Mod. W. *yn ein* (cf. *ym* 'yn fy' etc.).
4. Another possibility is that we have *fy/y* 'my', cf. *yg keinyon*, *ym pedwar prifgas*, etc. Again we would have expected the scribe to have written *ym bardwedi*, but the same sort of error as outlined in 2 above may have occurred.
5. It could be *y* 'his', again misunderstood.
6. It could be the article (simply *y* misunderstood, or the old nasal article).

I would prefer, on the basis of the parallels cited above, to take *yn* as either 1, 3, or 4. I favour 1, *yn* 'our', because the Taliesin persona is the spokesman, as it were, for those who returned from the expedition in keening the demise of the others.

Bardwedi is an unique compound and *G* suggests '?moliant' as a meaning. The use of *gwedi* 'gweddi, ymbil, deisyfiad' in mainly religious contexts suggests that a poetic entreaty (to God) may be meant here, cf. *WAL* 134 and n. 22.

This line has a tripartite structure similar to that of line 3:

Ac hyt urawt	parahawt	yn-bardwedi
R	AR	AR
AWT	AWT	
V < B		B

9. **Tri lloneit prytwen yd aetham ni idi:** *lloneit* 'fullness', *pace* WAL 134 'shipload'. *Prytwenn* is Arthur's ship in *CO* (WM cols. 493, 498-9), see Ford's discussion of Arthur's regalia in *BBCS* xxx (1983), 270. The internal rhyme *tri/ni*, which anticipates the end-rhyme *idi*, and the *yd/idi* correspondence are the only embellishments. The internal rhyme suggests that affixed pronouns are *not* hypermetrical in the early verse.

10. **nam seith:** restore *namyn*, cf. lines 22, 28, 34, etc. We have here the motif of the small number of survivors (cf. 1/3 from Catraeth, see *AH* 151-64; 3/7 from the battle of Camlan, see *TYP* 161-1, *WM* col. 463; one in *CO*, *WM* col. 502 *hyt na diengis dyn yn vyw onadunt namyn vn gwr*; and cf. *AP* line 74 for a precise parallel to the syntax of this line: *mawr watwar namyn petwar nyt atcorant*). The most striking correspondence, however, is with the *seithwyr* who returned from Ireland in *PKM Branwen*, more particularly since *Talyessin* was one of their number (*PKM* 44).

ny dyrreith: see above on line 3; on the form, see *CA* 270, *G*, *GPC*. Once again, a tripartite line, with copious ornament:

namyn seith	ny dyrreith	o-gaer sidi
N NS	N R	RS
EITH	EITH	AI

The less usual tripartite line concludes the first six *awdlau*.

11. **Neut wyf glot geinmyn:** *WAL* 135, 'I am illustrious'. I translate a little differently, 'I am one whose fame is splendid', taking *clot* not in the sense of the poet's own renown (although that is not impossible), but rather as referring to the *clot* which he fashions in his poetry and bruits abroad on behalf of others. Note that *ceinmyn* is similarly collocated with *kyrd* (sg. *kerd*) in *Gorchan Cynfelyn*, *CA* lines 1380-1 *Gochawn kyrd keinmyn / yw gwarchan kynvelyn*. If we take the caesura after *geinmyn*, the second section of the line, *cerd ochlywir*, leads into line 12. Lines 13-14 then give more detail about the *cerd* which was heard there, explaining that Taliesin's first utterance was about the cauldron. Alternatively, *cerd ochlywit* might be taken as a *sangiad*, cf. line 21 *trafferth lethrit* or line 41 *auyrdwl gofwy*. If so, translate, 'I am renowned of fame—the song was heard—in Caer Bedryfan . . .'.
cerd ochlywir: *WAL* 135 'if song be heard', and see n. 23. Emend with *G* to *ochlywit* for the sake of the rhyme. The question of whether the impersonal verb would be mutated in this position requires further investigation (cf. *llugyrn lloscit*, line 20). *Clot* and forms of *klybot*/*gochlywet* are frequently collocated (e.g. *R* 1056. 41 *gochlywir y glot*; *R* 1210. 2 *Dihagyr oed glybot yglot gan gler*, etc.), more particularly in the *Gogynfeirdd* corpus. They are, of course, from the same root **kleu*: and may, therefore, be an archaic *figura etymologica*.

The correspondences can be charted as follows:

Neut	wyf	glot	geinmyn	cerd	ochlywit
N	G < C	G < C	N	C	CH < C
	L			L	
D	D				D
	O			O	

12. **kaer pedryuan:** on *pedry-* 'four-, four-square, perfect' see *CA* 98, *LP* 189, *BWP* 4, *TYP* 279. The second element is *ban(n)* *G* 'pen, blaen, brig, uchelfan' which is used in a similar context, of Caer Siddi, in *BT* 34. 11 *Ac am y banneu ffrydyeu gweilgi* (see above, p. 59). The phrase *bann caer* occurs in *BBC* 106. 11 and *WM* col. 489. 15 and appears to mean 'pinnacle, turret of a fort'. I translate *pedryuan* accordingly, cf. *WAL*

135 'Four-Cornered Fortress'. The description of the Otherworld stronghold may well be influenced by biblical descriptions (e.g. Rev. 21: 9; for Irish parallels, see H. R. Patch, *The Otherworld according to Descriptions in Medieval Literature* (Cambridge, Mass., 1950), 89, 116. There may be a deliberate ambiguity in the word *pedryuan*, incidentally. As well as the more obvious meaning outlined above, it could be construed as 'perfect ?verse' (see *GPC* s.v. *ban*, and cf. *BT* 35. 4). Playing on words is precisely a feature which one might expect in a poem of this nature. See further on line 49.

pedyr-ychwelyt: *G* connects this with *chwel* 'tro, rhawd, cyfnod; cynnwrf, terfysg' (cf. *dychwelyd*, *dymchwelyd*, etc.). If he is right, the translation 'perfectly/fully turning; turning in all four directions' is possible, and one thinks, in this connection, of the rotating palaces in other traditions (e.g. that of Cú Roí; see F. N. Robinson (ed.), *The Complete Works of Geoffrey Chaucer*, rev. edn. (Cambridge, Mass., 1957), 787; J. A. W. Bennett, *Chaucer's 'Book of fame'* (Oxford, 1968), 165-70). If the word, however, is unconnected with *chwel*, it is difficult to see what the second element might be. *WAL* 135 'four-sided' is deduced from the context; see further, *WAL* 135, n. 24 for Williams's suggestion. Lloyd-Jones is quoted as favouring a verb-form (3 sg. pres. ind. or impv. or impf. or aor. impersonal), perhaps 'it was borne'. The presence of a similar line in a sententious-gnomic poem *Gossymdeith llefoet wynebclawr: R* 1055. 40 *pedryfan dwfn pedry-ychwelit* (trans. by Williams, *WAL* 135, n. 24 'four-cornered is the world, four-sided') is tantalizing but it is of little help in elucidating the precise meaning of *pedyr-ychwelyt*/*pedry-ychwelit*. It would seem that the word was unfamiliar to the *BT* scribe.

13. **yg kynneir:** with *yg* 'my' cf. *BT* 26. 16, 33. 10, 34. 6, 35. 5, etc. *kynneir:* *GPC* 'eulogy', *G* 'cân o fawl, cerdd'; lit. 'first song or utterance, foremost utterance' (cf. *Hend.* 206. 14 *Kynneir om cadeir cadarn ganu rys*).

or peir pan leferit: on the syntax, see *CA* 110 on *CA* line 131 *O vreithyell gatraeth pan adrodir* 'it is related concerning the battle of Catraeth . . .'. Similarly *BT* 51. 19-20 *o gadeu afon pan atrodet* 'it was related concerning the battles with Porus . . .'. I would translate here 'my first utterance was spoken concerning the cauldron'. In favour of this interpretation is the way the poet goes on in lines 14-19 to give the essence of his *kynneir*. The alternative is to translate, with *WAL* 135 and Jackson, *ALMA* 16, 'it is from the cauldron that it was spoken'; this might be sustained by a reference to the belief that a cauldron was one of the sources of poetic inspiration, as established in these examples from *BT*: *BT* 35. 3-4 *Bannach pan lefeir / Ban pan doeth o peir / Ogyrwen awen teir*; *BT* 33. 9-11 *Neut amuc yg kadeir o peir kerritwen*; *BT* 22. 8-9 *pw y enw y deu eir / ny eing yn vn peir*; *BT* 36. 8 *?vyg kadeir am peir am deduon*; and many later references. Both interpretations are possible. The words *kadeir*/*peir*/*lefeir* are often collocated in poetry.

The line is tripartite, and as well as the usual binding features, it is bound by *cymeriad* *yg-k* and alliteration on *c* and *p* with the preceding line.

14. **O anadyl naw morwyn gochyneuit:** the agent of the impersonal verb is denoted by *o*. In *VM* 101 ff. Telgesinus explains the characteristics of the *Insula Pomorum* to Merlinus, and mentions the nine sisters who staff it (see *VM* 260-7 for notes, and *WAL* 154-6). The number nine brings to mind the nine witches who trained Peredur, the *naw porthawr* in 'Culhwch ac Olwen', etc. *gochyneuit* 'was kindled' refers to the *peir*, not the *kynneir*.

15. **Neu peir pen annwfyn:** the nuance of *neu(t)* is difficult to convey in translation; for details of *neu(t)* used as copula, see J. E. Caerwyn Williams, *Celtica* xi (1976), 278-85. On magic cauldrons in general see *WAL* 156-8, *TYP* 242, 246. The Irish cauldron in *PKM Branwen* (*PKM* 34, 44) is a cauldron of rebirth (*Peir Dadeni*) and may be the same as the *peir diwrnach wydel*, one of the *anoetheu* in *CO* (WM cols. 498-9), and the cauldron which is one of the *Tri Thlws ar Ddeg Ynys Prydain*. *Pen Annwfyn* is the title which Pwyll receives after his stay in Annwfyn (*PKM* 8), see J. K. Bollard, *CMCS* vi (Winter, 1983), 71-2.

pw y vynut: we need -it or -yt for the rhyme. I suggest a question here 'what is its ...?' which is answered in line 17. Cf. especially the form of the following questions in *BT*: *BT* 28. 6-7 *eneit pw y hadneu / pw pryt y haelodeu* and line 56 below, *pw yrynnawd*. There are two likely candidates which may be restored here: (1) *(g)wr(h)yt* 'length, stature, size' or (2) *(g)wryt* 'cryfder, cadernid, nerth, gwyrt'. Either would yield good sense and would create an alliterative concatenation with *gwrym* at the head of line 16. I favour 2, however, and translate accordingly. The only matter which remains is the end-rhyme between *gochynueit/mererit* and the proposed *(g)wryt*. This would seem to be in order: similar examples are found in *BT* 12. 16 *cryt/crogyssit*; *BT* 20. 15 *dygyfrensit/gyt*; *BT* 20. 19 *tynnit/gweryt*; *BT* 24. 22 *senyssit/vryt*; *BT* 51. 1-2 *byt/gwledychysit*; *BT* 54. 11-12 *kyt/pregythyssit*; *BT* 58. 20 *rothit/byt*.

16. gwrym am y-oror a-mererit: I take this as a descriptive *sangiad* before line 17 which answers the question posed in line 15. *gwrym* could be interpreted (as noted in *WAL* 135, n. 28) as *gwrym* or *gwrym*. The latter word, *G* 'gwrym, crychiad, pletan; cefnen, truman' (cf. Eng. *rim*), is possible, although the examples cited in *G* and *GPC* are rather late (1450-). *Gwrym* (Mod. W. *gwrm*), however, is frequently attested in the early poetry in the context of arms, ornamental horse-trappings, cloaks, leather, eyebrows, etc. Not only can it mean a dark colour (blue-black, grey, dark brown), but any material or metal of that colour, see *G*. On the derivation, see *BBCS* xxix (1980-2), 224, n. 6. The spelling with the inorganic *y* is the norm in *CA* (e.g. lines 373, 568, 719, 833, 860, 868, 902). I favour the second interpretation and take *a* as 'and', noting the similar structure of *PT* I. 5 *Cant armell ym arffet / a phympwnt cathet* and *PT* III. 10 *angheu a gawssant / a mynych godyant*. *WAL* 135 (and Williams, n. 28) suggests a reference to enamel work on the cauldron; perhaps niello (black sulphide of silver) is meant, see D. M. Wilson, *Anglo-Saxon Ornamental Metalwork 700-1100* (London, 1964), 21-2.

The possible correspondences are these:

gwrym am y-oror	a-mererit
GW A Ø < GW	Ø < G
R R R R	R R
M M	M

17. ny beirw: see *TC* 356-7 on non-lenition of non-relative *ny*. Non-lenition of following *b* and *m* continued to be the norm in Med. W., the poetry of the Cywyddwyr, and in certain cases, in Mod. Lit. W. (e.g. *ni bydd*). There is no lenition of the object of *beirw* (see *TC* 207-8).

ny ry tyghit: lenition of *t* is not realized, see above on line 6. The *cynneddf* of the cauldron here accords with that of the *peir* in *Tri Thlws are Ddeg Ynys Prydain* (cf. *NLW* MS 5626. 77-8 *os rhoid ynddo Gig i wr llwfr i ferwi ni ferwai byth, os i wr dewr fe a ferwai ddigon yn y man* and the version from *NLW* MS Peniarth 77, 213. 5 quoted in *WAL* 157. See further Eurys Rowlands, *LIC* v (1958-9), 33-69.

18. cledyf lluch lleawc: *cledyf lluch* 'flashing sword', *pace* *WAL* 135, 'The sword of Lluch Lleawc', with *WAL* 135 n. 30. The two words are found together in *Hend*. 17. 9 *Llachar uyg cleteu lluch yt ardwyl glew* and *Hend*. 17. 23 *Llachar vyg cletyf lluch y annwyd yg cad*. I am unconvinced by Loomis's attempt to associate *lluch* with the personal name *lluch llauynnauc* of *BBC* 94. 13 and the *llwch llawwynnyawc* of *CO* (*WM* col. 466), *WAL* 161 ff. Williams, *WAL* 135, n. 30, took *lleawc* as an adjective 'destructive, death-dealing', presumably connecting the word with the element *lle* (as in *dileaf: dileu*, etc.). This gives good sense. It is, all the same, an amazing coincidence that in *CO* the character who kills Diwrnach, thus enabling Arthur and his men to seize the cauldron, is called *llen(n) l(l)leawc v/wyddel* (*WM* cols. 464, 466, 498). The meaning of this personal name would be 'one who reads literature' and since this is a tautological construction, it may well be that *lleawc* was an earlier, or a variant form of the name. I would not wish to push this idea too strenuously, but it is a possibility and I have ventured to translate

accordingly. This translation has the virtue of creating a parallel between lines 18 and 19 (a personal name in each).

idaw rydyrchit: see *WAL* 135, n. 31 for comments. Although the verb *dyrchaf: dyrchu* 'dyrchafu, cyfodi, esgyn', etc. is not recorded until the sixteenth century, it gives excellent sense. The related verb *dyrchafu* is used of arms in *PT* vi. 15 *dyrchafwn eidoed oduch mynyd* and elsewhere. The safest course at present seems to be to take *rydyrchit* as *ry* + impersonal pret. of *tyrchu* 'pierce, burrow, upturn', although we would expect the scribe of *BT* to have written *rytyrchit*.

If the line as we have it is correct, then the following correspondences are to be noted:

cledyf lluch lleawc	idaw rydyrchit
C DD LLCH LL	DD D CHD
AW	AW

19. leminawc: lenition after a fem. sg. noun. *leminawc* means 'the leaping one' and a variant of it is found as personal name in *LILL* 174 *Lemenic*. See further *CA* 152, *CLIH* 242, *TYP* 419-20; *AP* xliii-xliv and *HGK* 58 discuss the use of *llyminauc* in vaticinary poetry as a term for a *mab darogan*. It is possible that the name in this line is another designation for Arthur.

20. A-rac drws porth vffern llugyrn lloscit: one could restore full internal rhyme by emending *llugyrn* to *llugern* (< *L. lucerna*), although that is not strictly necessary since we have *proest* as the line stands. The most interesting thing about this line is the conflation of the Christian Hell with the Otherworld, and the flaming entrance which is mentioned in the Bible and in apocryphal sources (e.g. Matt. 13: 42; 25: 30; Rev. 20: 14, 19: 20; see Patch, *op. cit.* 14, 87, etc.). In the Welsh *Purda Padrig*, we have a similar picture, *gyr bronn porth uffern deri tanllyt* (J. E. Caerwyn Williams, *Breuddwyd Pawl a Phurda Padrig* (MA Wales: Bangor, 1936), 197). For a similar fusion of the pagan Annwn and the stereotyped image of Hell, cf. *TA* 392, *ffyrnau Annwn sy fwy yn gall no gafn gun*.

22. o gaer vedwit: Loomis's translation 'Fortress of Mead-Carousal' (*WAL* 135) hinges on taking *vedwit*, radical *medwit* as an abstract noun synonymous with the more frequently attested *medwdawd* and *medweint* (and possibly *medut*). I would prefer to see here a compound of *med* 'mead' and *gwit*, *GPC* *gwid* 'feast, banquet, liquid, fluid, honey'.

The following translations are thus possible: (1) 'the fort of the mead-feast'; (2) 'the fort of the honey-mead'. Both accord with the emphasis, in both pagan and Christian traditions of the Otherworld, on the liquid largesse to be found there (cf. *BT* 34. 13 above, p. 59; line 26 below). See further *WAL* 164.

23. kerd glywanawr: we would expect a fairly close parallel to the meaning of *cerd ochlywit* in line 11, see above. *glywanawr*, recte *glywanor* (for rhyme), is a nasty crux and has now been discussed fully by Koch, *BBCS* xxxi (1984), 87 ff.; he follows *VGK* ii, cap. 623, in classifying this as a deponent form. I have followed *CA* 298-9, 369-70 in my translation, noting however that 'are heard' is possible and that *kerd* might be a mistake for *kyrd* (pl.); the subsequent *kerd*, which was understood to be sg. led a scribe to substitute *-(h)awr* (sg. form) instead of *-or*. As in line 11, I would take *kerd glywanor* together, connecting the end of this line with the beginning of the next, thus: '(the) song is/will be heard in Caer Bedryfan . . .'. Alternatively, as before, *kerd glywanor* may be construed as a *sangiad*.

24. kaer pedryfan: note that the scribe has changed his orthography from -u- to -f-. He did the same thing with *pendeuic* (line 1), *pendefic* (line 59).

ynys pybyrdor: see *WAL* 135, 164-5. Doubtless, *dor* should be understood in its concrete meaning ('door, entrance'), not in its figurative meaning ('protector'). If *pybyr* is taken to mean 'radiant, flaming' (see *PKM* 286 and *CA* 355 on the confusion between *pybyr* and *pefr*) then we have a connection with line 20 *A-rac drws porth vffern llugyrn lloscit*. If it means 'strong, stout', translate with Loomis 'the isle of the strong door'; see further *WAL* 136, n. 36.

25. **echwyd a-muchyd kymyscator**: see *WAL* 136, n. 37. William's suggestion that *dwfyr* be restored before *echwyd* adds nothing to the meaning, and its only virtue is that its initial *d* concatenates with the lenited *d* in *pybyrdor*—an embellishment which is clearly not obligatory. One notes, however, the use of the phrase *dwfyr echwyd* in *BT* 32. 20, *R* 1184. 28–9, *BBC* 88, etc. The mixing of water and jet to create fire may be a learned reference to a belief mentioned in Isidore of Seville's *Etymologiae* xvi. iv, ed. W. M. Lindsay (Oxford, 1911), 2 vols., that jet is set on fire by water, but see *WAL* 136, n. 27 for other possibilities.

26. **gorgord**: read *gosgor*. *Gosgord* has displaced *gosgor*, too, in *CA* line 1436, *BT* 21. 26, etc. Initial *gw*- would enrich the alliteration. The precise force of *rac* is again problematic (see above on line 10). The words *gwin*, *gloyw*, *gwiawt*, and *gosgor(d)* are found in various collocations: *CA* lines 251–2, 797, 236, 160, 424, 703–4, *BBC* 72. 6–7, 79. 2, *Hend.* 200. 20, 95. 12, etc. For some reason, *gwin* and *gloyw* are not collocated by the Gogynfeirdd. With this line, cf. *BT* 34. 12–13 *ys whegach nor gwin gwyn yllyn yndi* and line 22 above.

28. **o gaer rigor**: *IEME* 244, n. 33 tentatively connects *rigor* with *L. frigor, frigoris* (see *RC* xlvii (1929), 134–42 on the coldness in Hell, and also J. E. Caerwyn Williams, *Canu Crefyddol y Gogynfeirdd*, 29 ff. I would prefer to leave *rigor* as it stands, noting these meanings in *LS*: 'stiffness, inflexibility, rigidity, numbness, hardness, firmness, vigour'. The first four meanings seem to give tolerable sense bearing in mind the sleepwalking, static nature of the fortress's inhabitants (cf. line 32). For a host of other possibilities, see *PMLA* lvi (1941), 917–25, and *WAL* 165. Ifor Williams apparently favoured *Rigor*, radical *Grigor*, a reference to Gregory the Great whose works disseminated ideas about Purgatory and were exceedingly popular in Northumbria and in Ireland.

29. **Ny obrynafi**: *ny* with following lenition of *g(w)*- as in *BT* 12. 8–9 *ny wydyem pan oed ti a grogem* and lines 36, 39, 44, etc. below. There are also examples where no lenition is shown: *BT* 10. 9–10 *ny ganet yn dyd plwyw / neb kystal a duw*; *BT* 19. 26–7 *ny gwybyd nebawt*; *BT* 24. 19–20 *ny goreu emwyd*; *BT* 27. 3 *ny ganet*; *BT* 64. 2 *ny golychaf*, see *TC* 357. It is difficult to translate here within the range of meanings which *G* and *GPC* assign to this verb: 'haeddu, teilyngu, ennill' (although these meanings are suitable in *BT* 6. 12–13 *golychan gobrynant ran / yn nefoed . . .* and in the *BBC* examples. Ifor Williams's suggestion (*WAL* 136, n. 39) is 'I set no value on', but although it yields good sense, no other precise parallels can be adduced to confirm this meaning. Since the verb *prynu* involves an element of exchange, a transaction of one thing for another, perhaps consider understanding *gobrynu* as 'deal with, altercation with'; again, there is no comparative usage which can substantiate this nuance of meaning. In my translation I have adhered to the usual meaning, 'I do not deserve', taking this to imply 'I deserve something better (than to be classed with)', 'I do not deserve (to be put in the company of)'.

lawyr llen llywyadur: the caesura seems to fall after *lawyr*, implying that *llen llywyadur* go together. *llawyr* is clear enough: 'small or insignificant men' (*llaw* 'bychan isel', *CA* 87, *GPC* *llaw*² + *gwŷr*) but I am tempted to emend to *llewyr* 'readers' which would be eminently suitable with *llen*. One could explain the substitution of *llawyr* for *llewyr* by the fact that the verb *darlleaw/darllein* and associated nouns took over from the older *lleaf*: *lleu* and that *llewyr* was not immediately familiar to the scribe of *BT* or one of his predecessors. *llen llywyadur* is difficult because *llywyadur* is regularly used both for a secular ruler and for God (cf. *ri*, line 1). Since the poet is clearly attacking the *myneich* here, as in lines 35, 43, 49, and 53, I think that *llywyadur* is best taken as God, and that *llen llywyadur* is a phrase which means 'the literature appertaining to the (Heavenly) Ruler; religious literature in general'. Although *gŵr llên*, pl. *gwŷr llên*, has an exact counterpart in *OI fer léiginn*, *GPC* does not record its use until the fifteenth century and we are not bound to take *lawyr llen* together. Ifor Williams (*WAL* 136, n. 39) suggested emending *llywyadur* to *llyadur* ('reader') and by application of the *lectio difficilior*, he may be justified. However, that would involve forfeiting the *llawyr/llyw*-correspondence (or *llewyr/llyw*- if one were to emend the former word as suggested above).

30. **ny welsynt wrhyt arthur**: the absence of a point at the end of the preceding line might be an indication that the *ny* introduces a relative clause. The examples quoted above, line 29, illustrate the orthographic ambiguity. *Gwelsynt* is 3 pl. pluperf. and causes following lenition (*TC* 205). The poetry sources display a confusion between *gwrhyt* 'size, stature' and *gwryd* 'valour' (frequently spelt with an *-h*-, e.g. *CA* lines 2, 117, 643, 651, 792, 994, etc., but also without it, e.g. *CA* lines 289, 413, 436, 1419). The second word seems more appropriate here, but the first is not impossible.

tra chaer wydyr: *tra* 'over, beyond' with regular realization of spirantized *c*. *gwydyr* is surely 'glass' here, a material associated with 'otherness', cf. *HB* viii. 13 for an exact parallel of a glass tower in the middle of the sea, whose inhabitants are not able to reply when spoken to. Further refs. to glass forts may be found in *LIC* v (1958–9), 45 ff., *TYP* 474, and *IEME* 246. Since *gwydyr* is also evidenced as an adjective 'gloyw, disglair', 'the radiant fortress' is another possibility. The *ceyrydd* in the poem are generally called *Caer* + genitive noun, however.

31. **Tri vgeint canhwr a seui ar y mur**: cf. *AP* line 73 *naw vgein canhwr*. The internal rhyme between *tri* and *seui* argues against elision to *trigeint*; that would weaken the force of the repeated *tri* (lines 9, 27, 33, etc.) and the *cymeriad* with *tra* in line 30. On the imperfect forms in *-i*, see above on line 6). Non-agreement of person: perhaps delete *a* (if the construction conforms to the *beird byt barnant wyr o gallon* type).

34. **o-gaer golud**: as it stands, we have *odl Wyddelig* with *arthur*, cf. lines 59–60 *mawr/gwawdl*. Since lenited *c* is generally shown in the orthography of *BT* it is possible that we have *colud* 'perfedd, ymysgaroedd'. *Golud* 'atal, rhwystr; oediad' is another possibility, although one might have expected the scribe to have shown lenition of *g* as he did in *caer wydyr*. *Colur* is another less likely candidate. My translation rests on understanding *golud* 'impediment', cf. perhaps line 28, *caer rigor*.

35. **Ny obrynaf y lawyr llaes eu kylchwy**: see above on line 29. The incremental repetition suggests a close parallel with that line, and the obvious caesura after *lawyr* here tends to confirm the above interpretation of line 29. *Llaes eu kylchwy* is a dig at the monks who do not take up arms, whose round shields hang limply at their sides. Metaphorically, they may not be ready for poetic combat with the Taliesin persona. It is worth noting that *llaes* 'slack, trailing' is used of unraised shields in *CLLH* vi. 8 *neur laesswys vgy kylchwy* and in *CA* line 448 *wyre llu llaes ysgwydawl*. It is less likely, therefore, that *kylchwy* here means 'cengl, gwregys' (*G*) and refers to part of the habit of the monks (but cf. *R* 583 *Ny chymmeraf gymun gan ysgymun wyneich ac eu twygeu ar eu clun*).

36. **ny wdant wy**: the *ny* may introduce a relative clause as in line 30. Once again the scribe has omitted the point at the end of the preceding line. Note the active inflexion of *gwybot* (cf. *PT* III. 9 *lloegrwys ae gwydant* in rhyme position), the presence of which weakens Koch's case for taking *gwidanhor* and *gwidyanhawr* (lines 50 and 54) as deponent forms.

peridydd: the possibilities are these: (1) noun, 'Creator, instigator', cf. the *-idydd* termination in *llamhidydd*, *trenghidydd*, etc. This seems to be the meaning in *BBCS* vii (1933–35), 27, *Gollychaf perif peridydd*. (2) More problematically, we may have a verb-form with the ending *-ydd* (see *GOI* 365; Sims-Williams, article forthcoming in *TPS* (1984), nn. 11 and 20) attached to *perit*. The difficulty is that we only have examples of this ending attached to the present tense (see *GMW* 119: *ni glivit, a uedyd, nit egid*, etc.). *Berwidyd* (*BT* 32. 22) is treated as a verb by *G*, 'a ferwa', with the ending *-ydd* attached to the 3 sg. absolute form. 'Is created' would seem to be the most likely translation.

One of the characteristics of the Taliesin persona poems is the vaunting of knowledge of an esoteric kind frequently concerned with natural phenomena—winds, tides, animal behaviour, chronology, and statistics of various kinds. The poems are full of statements introduced by *gogwn* 'I know' (e.g. *BT* 20. 10–11 *Gogwn dedyf radeu / awen pan deffreu*; *BT* 20. 24–5 *gogwn trws llafnawr / am rud am lawr*; *BT* 20. 25 *gogwn atrefnawr / rwg nef*

allawr; BT 21. 18 *Gogwn da adrw*; BT 21. 21 *Gogwn gogeu haf* / *Auydant ygayaf*; BT 21. 22-3 *Auon kyt beryt* / *Gogwn ygwyrhyt*; BT 21. 24-6 *Gogwn pan dillyd* / *gogwn pan wescryd* / *Gogwn py pegor* / *yssyd ydan vor* / *Gogwn eu heissor* / *pawb yny oscord*; BT 22. 3-5 *Gogwn i nebawt* / *py lenwis auon* / *arpobyl pharaon*). Frequently 'I know' is implied rather than stated explicitly. Taliesin's knowledge is his most obvious characteristic. Monks and inferior grades of poets make up the dramatic opposition and they are constantly taunted for their ignorance in his areas of knowledge (e.g. BT 27. 15-6 *myneich aleit* / *pyr nam dyweit* . . .; book-learning takes a knock in BT 28. 5-7 *ryfedaf yn llyfreu* / *nas gwddant yn diheu* / *eneit pwy y hadneu* / *pwy pryt y haelodeu*). The same sort of scenario obtains in this poem and we shall see below that the questions posed by the Taliesin persona are of a kind with those in the other poems. Here the monks seem to be ignorant of the details of the chronology of creation, perhaps a reference to their ignorance of the Genesis story or native creation legend.

37. py awr ymeindyd y ganet cwy: I cannot make much of this line. G lists *meindyd* (*meinyd*) as a compound of *dyd*; if the first element is *mei*—'middle', BBCS i (1921-3), 36-8, CA 102, one would expect *meidyd*. WG 93 suggests however that *meinyd* BT 31. 24 and *meindyd* are formed by analogy with *mein(y)oeth* 'midnight'. Cwy does not make sense as it stands. One might suggest that it is a metathesis of *cyw* (see WG 277 and xxvii) 'chick' or in its figurative meaning (see examples in G s.v. *kyw*). More likely, however, is G's proposed emendation to *dwy* 'God' which has lines 44 and 45 in its favour. If he is right, we may consider emending *pwy* line 36 to *plwy(w)* since these two words are sometimes rhymed with each other. If these emendations were to be implemented, lines 36-7 might be understood thus: ' . . . who do not know on what day the ?human race is (?was) created (nor) at what time ?of the day God (i.e. Jesus) was born'.

38. Pwy gwnaeth ar-nyt aeth doleu defwy: 'who made him/them who did not go to Dolau Defwy'. The thrust of the line and its relationship to line 37 are unclear. Although *defwy* occurs elsewhere (PT VIII. 34 *Vn yw yn dewwy pan ofwy y werin*, see PT 102-3; *Hend.* 291. 30 *ardal dwfyn hoewal am dal dewwy* (with regional names *lleyn*, *aruon*, *ardudwy*)), the identification of *defwy* is unknown. A river-name is likely with *doleu* in the present example, but *-wy* occurs as a termination in regional, tribal, and personal names too. If it is a river-name, perhaps connect the first element with *dyf-/def-* 'black' as in *Dyfi*, EANC 139-40. Is this some early Welsh counterpart to the Styx? Other possibilities are discussed by G s.v. *dewwy*: he calls attention to the use of *Dolen Teifi* (in oral tradition) for 'corona borealis'. Alternatively we may have the termination *-wy* (cf. *Math/Mathonwy*) attached to some form of *dwyrw/dyrw* (perhaps influenced by *dewin*, also used for God, see G s.v.), i.e. *dyrwy*, OW *diuui* which was falsely modernized. This would give a translation 'the plains/meadows of God, i.e. Heaven'. Or might we simply emend to *nefwy*, on which see BBCS vii (1933-5), 30, 'llys, neuadd, caer'? The line remains an enigma.

39. ny wdant wy yr ych brych: see above on line 29: the *ny* would appear to be non-relative here. The *ych brych* makes another appearance in CO (WM col. 480) where he is yoked with *Melyn Gwanhwyn*, another of *Gwlwlyd Wineu*'s oxen. He is found, too, as one of the *Tri Phryf Ychen Ynys Prydein*, triad 45, TYP 117-18. Interestingly enough, the Peniarth 47 version of this triad describes the animal as *ych brych bras y beuren*. See also GLM 330, n. 526. The point of all this seems to be to pinpoint those areas of knowledge in which the monks are lacking, i.e. in addition to knowing nothing about the creation or the origin of things/people in lines 36-7, they are ignorant of the native *senchus* and the traditions about the Otherworld. The Taliesin persona knows all this because he has been there.

40. kygwng: GPC 'joint, knuckle, link in a chain', etc., cf. OI *cocung*. The BT scribe normally writes *g* for final [ŋ]. Note *seith* again.

41. auyrdwl gouwy: *gouwy*, G 'ymweliad, hynt' etc., see BBCS ii (1923-5), 109. *auyrdwl* (*afyrdwl* by line 47, cf. *pendeuic/pendefic*) is most usually an adjective, G 'trist,

aflawen, *anffodus*, *chwithig*', and one would expect the realization of lenition in *gouwy* as in *afyrdwl gynhen*, line 47, but cf., perhaps, *caer golud* in line 34, discussed above.

42. o gaer vandwy: the orthography of BT does not differentiate between *-nd-* and *-nnd-*, using *d* in both cases (e.g. *handit*, *trindawt*; *yndi*), therefore *vandwy* could represent *vanddwy* or *vandwy*. If, however, this is the same place as BBC 99. 2 *kaer wantwy*, *mantwy*, then we must understand the radical form to be *Manddwy* (etymology uncertain). If this is a different name, however, consider *ban(n)+dwy* 'God'. There is a further complication in *Hend.* 134 *Rutbres kad beityad beirt wantwy* / *Rutbeir bar lachar ban llatwy*. Here *beirt wantwy* describes Owain Cyfeiliog, and it looks as though it should mean something like 'refuge, shelter of poets'. G classes this example under *gwantwy/-ddwy* and tentatively assigns to it the meaning 'canlyn, cynnal, cydymaith, cynhaliath'. GPC does not list *gwantwy* or *gwanddwy*. If the BT scribe was writing a form he knew, we would expect him to have written *caer wandwy* if *gwantwy* is indeed the form here. Perhaps the safest course at present is to identify our *caer vandwy* with the BBC *kaer wantwy*.

43. llaes eu gohen: see above on line 35, comparing line division of line 29. *gohen*, G 'cyrch, ergyd, nod, amcan, bwriad, ewyllys, tueddiad'.

44. ny wdant py-dyd peridyd pen: see above on line 36. *pen* is uncertain here because it occurs in rhyme position again in line 46. It could mean 'ruler, chieftain' (cf. *Pen Annwffyn?*) and may be used for God (as is *perchen*). If one were to emend, *nen* is possible, and it too is used in the sense of 'arglwydd' in BBC 42. 9 where, incidentally, it rhymes with *perchen*. On the other hand, *pen* and *perchen* are also rhymed in a line of *rhupunt* in BBC 77. 2-3 *Prydus perchen priodaur ben. pen pop kinweint*. Emendation would deplete the alliteration (but conversely, the alliteration may have led to the miscopying). It would seem that lines 44 and 45 are saying essentially the same thing.

45. Py awr ymeindyd y ganet perchen: see above on line 37. For *perchen* used of God, see BBC 42. 8-10 *Vy maurhidic nen. vy perchen. vy parch*.

46. Py vil: the *vil* 'animal' is presumably the *ych brych* of line 39. It is difficult to know what is the subject of the verb. It could be the *llawyr*, or the *pen* and the *perchen*, or the inhabitants of the Otherworld.

48. o gaer ochren: ?connect *ochren* with *ochr*, 'enclosed fort'. See TYP 206-7 and CLIH 1 on *Cad Achren* and its Otherworld connections.

49. dychnut: see G and GPC on the two possibilities: (1) to connect the verb with the verb *udo* 'ubain, udo'; (2) to connect the verb with the noun *cnut* 'pack (of wolves)' from the same root as *cnwd*, comparing *dychludo*, *dyfforthi*, *dychrynu*, etc. The latter would give 'flock together, gather, herd together (like wolves, dogs)'.

cunin cor: GPC derives *cunin* from *cun* 'pack of dogs or wolves; throng, host' and assigns the meaning 'cenau, cenawon' to it (sg. or coll. noun). *Cunin cor* would then mean 'wolf/dog pack'. But there may well be a play of words here since *cunin*¹ (from *cun* 'lord, chief, ruler') might be construed as an adjective 'royal' according to GPC, e.g. in R 1219. 28-9, 1313. 19-20. A similar ambiguity exists with the word *cor* which could be a loan-word from L. *chorus*, or the native *cor* 'host, company, assembly', both treated under *côr*¹ by GPC. Given the ambiguity of the three words *dychnut*, *cunin*, and *cor*, one cannot help but feel that the poet is deliberately playing on words—and this, one may add, is a characteristic of early Welsh poetry, most noticeable in CA, see R. M. Jones, 'Amwysedd mewn Llenyddiaeth Gymraeg' (forthcoming in THSCymm.).

50. Koch, BBCS xxxi (1984), 91, translates '(shrinking) from encounter with the lords who know . . .'. *o* in this sense is slightly odd; one would expect *rac*. I translate 'as a result of, because of'. *cyfranc*'s basic meaning is 'meeting, encounter, clash; battle, combat, attack, contest' but see also GPC s.v. *cyfranc* (b) 'affair, concern, incident, adventure, story (of battle etc.), tale, narrative; conversation, discussion'. It is difficult

to know which of these meanings is most suitable here; since we have a scenario in which the speaking person is pitted against a monkish opposition, the first class of meaning is perhaps preferable.

udyd: this may be the plural of *ud* 'lord, master', see *PT* 85, but since *-d-* can denote intervocalic *-d-* (e.g. *gwledic*) we may have a noun connected with the verb *udo*.

ae gwidanhor: see *BBCS* xxxi (1984), 91 for the opinion that this is a deponent form, 'who know'. I prefer to take *gwidanhor* as impersonal present of *gwyddiannu* or *gwybot*, perhaps influenced by the word *gwiddon* (s.v. *GPC*) as far as the orthography is concerned. We have no early attestations of *gwyddiant*, it is true, but we have parallel formations (e.g. *par-/peiryant*, *mawl/moliant*, *cawd/codyant*, *clwyf/clwyfiant*, etc.) which make *gwyddiant* and its verb **gwyddiannu* likely formations. In a poem of this arcane nature, we might expect a 'one-off' form like this to be used, especially in rhyming position.

51. Ae vn hynt gwynt ae vn dwfyr mor: I interpret this as corresponding to Mod. W. 'Ai un hynt (yw'r) gwynt, ai un dŵr (yw'r) môr?', i.e. does the wind always go along the same track/a single course? Is the sea all composed of one mass of water? These sorts of questions are in keeping with the kind of knowledge which the Taliesin persona claims to have at his call in other poems. Early medieval commentators were similarly exercised by such mysteries as the movements of the waters (fresh and salt), the water-cycle, the course of winds, the succession of day and night, and so forth. That Taliesin was conceived of as omniscient in the *De Natura Rerum* type of learning is also evident in sources such as *VM* lines 732-940 where he pontificates on these matters. Note especially the prominence given to the winds and the seas in that passage, for Merlin had sent for him, initially, 'to learn what winds and rain-storms were'. The passage also lists the chronology of the Creation (cf. perhaps lines 36-7, 44-5 above).

52. Ae vn vfel tan twrwf diachor: see above on line 51. 'Is fire (composed, does it have its origin in) a single spark?' i.e. is fire, which is such an invincible rush, in effect a single (massive) spark? The nature of fire is another of the natural mysteries which the persona purports to have mastered: he has actually been many of these things during the course of his various transformations (e.g. *BT* 23. 17-19 *bum tant yn telyn | lletrithawc naw blwydyn | yn dwfyr yn ewyn | bum yspwrg yn tan | bum gwyd yn gwarthan*). The *twrwf diachor* describes the *tan*, although all three things mentioned here, *gwynt*, *mor*, *tan*, could be described as *twrwf diachor*. However, *tan* and *twrwf* are collocated elsewhere (e.g. *CA* line 124 *en gynnan mal taran twryf aessawr*; *CA* line 791 *twryf tan a tharan a ryuerthi*; Hend. 218. 27 *kynnwryf tan lluch faran llacheu*. *Twryf* is also used of a large conflagration (*goteith*) in *BBC* 73. 3 *turuf goteith ar diffeith minit*, *BBC* 104. 9 *Turuw gruc yg gotuc goteith*; and of the sea, cf. *BBC* 75. 8-9 *Dreic angerdaul turuf moroet maur*. In *BT* 37. 10 (*Kanu y gwynt*) the adjective *diachor* is used of the wind *ef yn anhebcor | ef yn diachor | ef yn dieissor*. It is unlikely that *vn* 'pleasant', *PT* VIII. 30-42, see *PT* 102, is relevant here: 'is the course of the wind pleasant', etc., seems to lack the point which my translation conveys.

53. Myneich dychnut val bleidawr: the incremental repetition and the change of end-rhyme denote a new *awdl*, but the scribe has failed to ornament the initial *M*, as is his custom in the other *awdlau*. I wonder whether the original poem had seven *awdlau*, echoing the seven who returned from Caer Siddi? *Etmic dinbych* has seven original *awdlau* (see *LIDC* xliii); *AP* has nine; the Gogynfeirdd often use seven or nine divisions or *englynion* in their poems.

54. o-gyfranc udyd ae gwidyanhawr: see above on line 50.

55. ny wdant pan yscar deweint a'ngwawr: see above on line 39. The *ny* must be non-relative here, and the subject of the verb is *myneych*. The reckoning of time is patently within the compass of the persona's repertoire (e.g. *BT* 28. 1 *Awdosti cwd uyd | nos yn arhos dyd*; *BT* 21. 26-22. 1 (*Gogwn*) *Pet gygloyt yn dyd | pet dyd ym blwydyn*). *deweint* (see *G* and *GPC*) is often contrasted with *dyd* and *pylgeint* (e.g. *BT* 35. 23; 40. 23

ystidi auedyd dylif deweint adyd; *R* 1186. 14; *R* 1046. 40, etc.). *pan* could mean either 'when' or 'why'.

56. neu wynt pwy hynt pwy y-rynnawd: the construction is similar to that of line 15 *Neu peir pen annwffyn pwy y vynut (recte, wr(h)yt)*. See above on line 51 for the wind. I would restore *y* before *hynt*. *pwy* in both instances means 'what is?', as in *BT* 20. 23-4 *dayar pwy y llet | neu pwy y thewhet* and *BT* 35. 7 *pwy enw y teir kaer*. *hynt* and *gwynt* is a common collocation. On *rynnawd* 'rhuthr', see *CA* 181.

57. py va diua py tir a-plawd: *G* suggests *py va a diua* 'what place does it destroy/strike' and I would agree. The destructive force of the wind is mentioned in *BT* 37. 17-18 *ef a antrefna | ny diwc a wna*. The second part of the line is similar in meaning (a technique common in the early poetry): 'what land does it strike?' The lenition of *p* tends not to be realized in the orthography of *BT* (cf. *y-pennaeth*, *bras y-penrwy*, *y-pen*, etc.).

58. bet sant yn diuant a-bet allawr: *bet* may be a lenited form of *pet* 'how many' (but see note on line 57) or a mistake for it. *allawr* could mean 'altar' but it does not yield very good sense. Perhaps restore *ar llawr* 'on/in the world' (if *allawr* is not a dissimilated form of it). A pair of questions would be in keeping with the tenor of the preceding lines.

59. See above on line 1.

ABBREVIATIONS

AH	Rachel Bromwich and R. Brinley Jones (edd.), <i>Astudiaethau ar yr Hengerdd</i> (Caerdydd, 1978)
ALMA	R. S. Loomis (ed.), <i>Arthurian Literature in the Middle Ages</i> (Oxford, 1959)
AP	Ifor Williams (ed.), <i>Armes Prydein</i> (English version by Rachel Bromwich) (Dublin, 1972)
Bardos	R. Geraint Gruffydd (ed.), <i>Bardos: Penodau ar y Traddodiad Barddol Cymreig a Cheltaidd</i> (Caerdydd, 1982)
BBC	J. Gwenogvryn Evans (ed.), <i>The Black Book of Carmarthen</i> (Pwllheli, 1907)
BBCS	<i>Bulletin of the Board of Celtic Studies</i>
Bleg.	Stephen J. Williams and J. Enoch Powell, <i>Cyfreithiau Hywel Dda yn ôl Llyfr Blegywryd</i> (Caerdydd, 1961)
Branwen	Proinsias Mac Cana, <i>Branwen Daughter of Llŷr</i> (Cardiff, 1958)
BT	J. Gwenogvryn Evans, <i>Facsimile and Text of the Book of Taliesin</i> (Llanbedrog, 1910). <i>BT</i> is also used in referring to the MS
BWP	Ifor Williams, <i>The Beginnings of Welsh Poetry</i> , ed. Rachel Bromwich (Cardiff, 1972)
CA	Ifor Williams, <i>Canu Aneirin</i> (Caerdydd, 1938)
CCSL	<i>Corpus Christianorum Series Latina</i>
CD	John Morris-Jones, <i>Cerdd Dafod</i> (Rhydychen, 1925)
CLIH	Ifor Williams, <i>Canu Llywarch Hen</i> (Caerdydd, 1935)
CMCS	<i>Cambridge Medieval Celtic Studies</i>
CO	'Culhwch ac Olwen'
ChT	Ifor Williams, <i>Chwedl Taliesin</i> (Caerdydd, 1957)
EANC	R. J. Thomas, <i>Enwau Afonydd a Nentydd Cymru</i> (Caerdydd, 1938)
ÉC	<i>Études Celtiques</i>
EL	Henry Lewis, <i>Yr Elfen Ladin yn yr Iaith Gymraeg</i> (Caerdydd, 1943)
FAB	W. F. Skene, <i>The Four Ancient Books of Wales</i> (Edinburgh, 1868), 2 vols.
G	John Lloyd-Jones, <i>Geirfa Barddoniaeth Gymnar Gymraeg</i> (Caerdydd, 1931-63)
GLM	Eurys Rowlands, <i>Gwaith Lewys Môn</i> (Caerdydd, 1975)
GMW	D. Simon Evans, <i>A Grammar of Middle Welsh</i> (Dublin, 1964)
GOI	R. Thurneysen, <i>A Grammar of Old Irish</i> , translated by D. A. Binchy and Osborn Bergin (Dublin, 1946)
GPC	<i>Geiriadur Prifysgol Cymru</i> (Caerdydd, 1950-)
HB	<i>Historia Brittonum</i> , ed. T. Mommsen, <i>Monumenta Germaniae Historica, Chronica Minora</i> , vol. iii, fasc. 1 (Berlin, 1894)
HE	B. Colgrave and R. A. B. Mynors (edd.), <i>Bede's Ecclesiastical History of the English People</i> (Oxford, 1969)

- Hend.* J. Morris-Jones and T. H. Parry-Williams (edd.), *Llawysgrif Hendregadredd* (Caerdydd, 1933)
- HGC* Henry Lewis, *Hen Gerddi Crefyddol* (Caerdydd, 1931)
- HGK* D. Simon Evans (ed.), *Historia Gruffudd vab Kenan* (Caerdydd, 1978)
- IEME* D. Whitelock, R. McKitterick, and D. N. Dumville (edd.), *Ireland in Early Medieval Europe* (Cambridge, 1982)
- IGE* H. Lewis, T. Roberts and I. Williams (edd.), *Cywyddau Iolo Goch ac Eraill* (Caerdydd, 1972)
- IT* Windisch and Stokes (edd.), *Irische Texte*, vols. I-IV (Leipzig, 1880-1909)
- L.* Latin
- LLl* J. Gwenogvryn Evans (ed.), *The Text of the Book of Llan Dâu* (Oxford, 1893)
- LP* Henry Lewis and Holger Pedersen, *A Concise Comparative Celtic Grammar* (Göttingen, 1937)
- LS* *A Latin Dictionary*, ed. Lewis and Short (Oxford, 1879)
- LIC* *Llên Cymru*
- LIDC* A. O. H. Jarman (ed.), *Llyfr Du Caerfyrddin* (Caerdydd, 1982)
- LITARA* Marged Haycock, *Llyfr Taliesin: Astudiaethau ar Rai Agweddau* (unpublished Ph.D. thesis, Wales: Aberystwyth, 1983)
- Med.W.* Medieval Welsh
- Mod. (Lit.) W.* Modern (Literary) Welsh
- NLW* National Library of Wales, Aberystwyth
- OI* Old Irish
- OW* Id Welsh
- PKM* Ifor Williams (ed.), *Pedeir Keinc y Mabinogi* (Caerdydd, 1964³)
- PMLA* *Publications of the Modern Language Association of America*
- PT* Ifor Williams (ed.), *The Poems of Taliesin* (English version by J. E. Caerwyn Williams) (Dublin, 1968)
- R* J. Gwenogvryn Evans (ed.), *The Poetry in the Red Book of Hergest* (Llanbedrog, 1911)
- RC* *Revue Celtique*
- Rhiannon* W. J. Gruffyd, *Rhiannon: An Enquiry into the First and Third Branches of the Mabinogi* (Cardiff, 1953)
- SG* S. H. O'Grady (ed. and tr.) *Silva Gadelica*, vols. 1 and 2 (London, 1892)
- TA* T. Gwynn Jones, *Gwaith Tudur Aled* (Caerdydd, 1926), 2 vols.
- TC* T. J. Morgan, *Y Treigladau a'u Cystrawen* (Caerdydd, 1952)
- THSCymm.* *Transactions of the Honourable Society of Cymmrodorion*
- TPS* *Transactions of the Philological Society*
- TYP* Rachel Bromwich, *Trioedd Ynys Prydein* (Cardiff, 1961)
- VGK* Holger Pedersen, *Vergleichende Grammatik der keltischen Sprachen* (Göttingen, 1909, 1913), 2 vols.
- VM* Basil Clarke (ed.), *Life of Merlin: Geoffrey of Monmouth, Vita Merlini* (Cardiff, 1973)
- VMD* H. Oskamp, *The Voyage of Maelduin* (Groningen, 1970)
- WAL* R. S. Loomis, *Wales and the Arthurian Legend* (Cardiff, 1956)
- WG* John Morris Jones *A Welsh Grammar* (Oxford, 1913)
- WM* J. Gwenogvryn Evans (ed.), *The White Book Mabinogion* (Pwllheli, 1907), reprinted Caerdydd, 1973, with an introduction by R. M. Jones
- YB* J. E. Caerwyn Williams (ed.), *Ysgrifau Beirniadol* (Dinbych, 1965-)