



Y GWIR YN ERBYN Y BYD.

# BARDIDAS;

OR, A COLLECTION OF ORIGINAL DOCUMENTS, ILLUSTRATIVE OF THE THEOLOGY, WISDOM, AND USAGES OF

## The Bardo-Druidic System

OF THE ISLE OF BRITAIN.

WITH

TRANSLATIONS AND NOTES.

BY

**THE REV. J. WILLIAMS AB ITHEL, M. A.,**

RECTOR OF LLANYMOWDDWY, MERIONETHSHIRE;

AUTHOR OF "THE ECCLESIASTICAL ANTIQUITIES OF THE CYMRY." &c., &c.

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Barddas.

—  
Bardism.

Privilege and Usage.

## **THE VOICE OF GORSEDD.**

THIS is the Voice of Gorsedd of the Bards of the Isle of Britain, in which may be seen the Privileges and Usages of the Bards of the Isle of Britain, as originally exercised and confirmed. With them also are the Triads of the Bards of the Chair of Glamorgan,, and other matters intended for Bardic instruction.

The Cymry first came into the Isle of Britain with Prydain, son of Aeddan the Great. And when they were safely settled in the country, there arose among them three men, whose names were Plennydd, Alawn, and Gwron, each of them having Awen from God, and who consequently were Bards. These were the first who devised the Privileges and Usages of the Bards of the Isle of Britain, which they appointed for instruction, custom, and law in the Isle of Britain; nor were there any Bards previous to these men. The Bards maintained these usages, and improved them by means of Awen

from God, so that the Bardism of the Bards of the Isle of Britain became the supreme learning and wisdom; and many of the wise men of distant countries desired to learn it, 1 but they impaired and corrupted it by means of

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Awen which was not from God, until at last there was no pure Bardism in any country or place in the world, but among the Bards of the Isle of Britain, who were of the nation of the Cymry. The following treats of the Privileges and Usages, which the Bards of the Isle of Britain ought to preserve by means of the memorial of vocal song, and to recite with the Voice of Gorsedd: that is to say;--

1. The principal usages of the Bards of the Isle of Britain are to 'maintain the memory and teaching of peace, truth, and justice in a country, and to bestow praise upon the good, and dispraise upon the bad; and all this by means of Awen from God.
2. They are not to bear a naked weapon in the presence of, or against any one; and it is not lawful for any one to bear a naked weapon where there is a Bard.
3. There are three kinds of Primitive Bards. The Bard positive, of original appointment, or a Poet, in virtue of discipleship, whose duty it is to preserve order and rule, in respect of the Privilege, Usage, and Voice of Gorsedd, so that Bardism be not lost, but be maintained and preserved, in right of original usage, uncorrupt and unchanged. And it is incumbent upon a Poet to sing praise and dispraise, according to what is just and requisite, and, by means of song and oration, to preserve the memory of the Privileges and

Usages of the Bards of the Isle of Britain, and their appurtenances. A Poet is adjudged to be one of presidency after three Chairs, that is, when he shall have gained the privilege of three Chairs; and every office and employment, in respect of song and Bardism, are free to him in virtue of his Chair; and he may exercise the function of Poet, Ovate, and Druid, as he pleases, in virtue of occasion, without a degree, without a grant. In this particular he is the chief of the Bards, and no one can be made master of song who is not a presiding Bard. His dress is to be of serene sky blue, and unicoloured, for unicolour is of the same hue as truth, and the serene sky blue is of the same hue as peace, a Poet, or a privileged Bard, being a man of

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peace and truth;--he is also called a Licensed Bard, a privileged Licentiate, and Primitive Bard positive. Nor is it lawful for him to bear arms, nor for any one to bear a weapon, where he may be in his unicoloured vestment, by which he is to be distinguished. The second of the primitive Bards is the Ovate, and it is incumbent upon him to be acquainted with literature, that is, to read and write, and to know the kinds of arts which may be beneficial to Bards and to the world, and to exhibit them in their authenticity before a Gorsedd or Chair, or a Bard of presidency. It is incumbent upon him, also, to collect and to search for knowledge, and to impart instruction in it, after it shall have obtained the judgment and privilege of Gorsedd; he is not bound to do more, except in virtue of a degree and grant. The dress of an Ovate is to be green, being of the same colour as knowledge and learning, which grow like the green vegetation of spring; and in the attainment of knowledge the

Ovate is the chief of the Bards. The third of the primitive Bards is the Druid, and it is incumbent upon him to teach, according to reason, nature, obligation, and choice, what he sees to be true, of the original learning, usages, and judgment of the Poets, as preserved in the memory and by the voice of Gorsedd, and of the learning, art, and attainment of the Ovate-bard. And his principal function is to teach divine knowledge, and justice, truth, and peace; and in respect of learning and knowledge, according to reason, nature, and obligation, the chief of the Bards is the Druid. From knowing how to sing and exhibit a song of his own composition before a Gorsedd, which shall confer upon it the privilege of a Chair, he will be entitled to the privilege of a Poet, that is, a Bard of privilege, without either a degree or a grant. The dress of a Druid is to be of unicoloured white, being thus of the same colour positively as the sun and light, and consequently of the same colour as holiness of life, purity of godliness, and sanctity. If he cannot compose a song, a Druid has nothing to do with the function of a Bard of Privilege, except by grant and courtesy; but he

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is privileged, without either a degree or a grant, to perform what may be necessary, and what may seem good to him, in the employment and office of an Ovate. Should a Druid be an original Bard of Privilege, he has no need of either a degree or a grant, but will act according to privilege. 1

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4. Discipleship is the instruction of a master, who is a presiding Bard; that is, he who desires to receive instruction and privilege in

respect of song and Bardism, must apply to a presiding master, and put himself under his charge, and must attend every Gorsedd of song with his master. Those who seek instruction and privilege in respect of song are called Aspirants, Disciples, privileged Licentiates, and Protected, because protection will be afforded to them, that they should bear no arms, and that none should bear arms where they are. Aspirants have no more privileges, until they obtain a degree in right of a Gorsedd; and no degree can be conferred upon an Aspirant until the end of three years of discipleship, though in right of an Ovate he may have a degree sooner, where there is a presiding Bard, who will aver on his word and conscience that the candidate is competent to be a Bard. No man can be admitted into discipleship, who knows not his right hand, how to count a hundred, the names of the months of the year, and the four parts of the world, namely, south, east, north, and west, and who knows not his mother's tongue in such a way as it may be easy to understand him. When he shall have been a disciple for three years, he is privileged to become a candidate for the degree of a Primitive Bard Positive, if he has a beard; if he has no beard, let him wait until he has, or let him seek the degree of an Ovate. And when he obtains a beard, he is privileged to become a candidate for the degree of a Primitive Bard, if he has been a disciple for three years, or is an Ovate; and if he cannot at that time answer poetically and judiciously, according to the instruction of Privilege and Usage, a degree must be forbidden to him,

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unless he is better acquainted with his necessity, his feat, and his employment, in which case he is privileged to obtain a degree.

An Ovate is to be graduated, as before mentioned, in virtue of a presiding Bard, who shall aver on his word and conscience, that the candidate is competent to become a Bard, or according to the judgment of a Gorsedd, to which application has been made, or from having been a disciple for less than three years, if he can answer the questions put to him by an Ovate. An Ovate of privilege is a Bard of privilege, or a Druid, who exercises the vocation of an Ovate, or verifies the claim of an Ovate candidate, or an original Ovate; and there is no need to a Bard of privilege, or a Druid, of a degree or grant, since they are entitled by privilege to assume the office of an Ovate.

The privilege of grant, or privilege by the courtesy of Gorsedd, is that, when a Bard must needs exercise a function, which is not his by privilege and degree, as when an Ovate, or original Druid, in case of necessity, exercises the vocation of a Primitive Bard Positive, where that person is wanting; or when an Ovate, in case of need, exercises the vocation of a Druid. Some say, that an Aspirant of three years, can, in right of courtesy, and of the grant of usage, engage in the office of a Primitive Bard Positive, where there is none, or a sufficient number of such already; and in the same manner, engage also in the offices of an Ovate and a Druid. It is not lawful for any one to assume the office of degree and gorsedd, in right of the gift of courtesy, except where there is a deficiency of presiding Bards, or of Bards of institutional degree and privilege.

A person may share in the privilege of grant and courtesy, by giving notice of a year and a day; and unless an institutional Bard enters his protest against it before the expiration of that time, then all, who have enjoyed grant and courtesy, are entitled to the privilege



of usage; this is the privilege of necessity, lest Bardism should be lost.

Where there are three presiding Bards, there is the privilege

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of an institutional Gorsedd. Where there are not three, there can be no institutional privilege, but the privilege of grant, or the privilege of courtesy, in virtue of a year and a day, when it becomes institutional, in case the claim has not been negated.

Positive privilege takes place where there is only one presiding Bard, such being ordained lest Bardism should become lost. That is to say, the presiding Bard is empowered to confer the privilege of degree and gorsedd upon three persons, if he pleases, for the sake of holding a Gorsedd, which takes place at the end of an institutional year and a day; after that, they become presiding in right of three Chairs, or three Gorsedds.

Where there is not one presiding Bard, or chief of song, and hence there is a prospect of Bardism being lost, let those, who know the usages and privileges of the Bards of the Isle of Britain from the lips and voice of country, or from Book and Coelbren, or from a very old song, give public notice of a year and a day throughout the country, in the name of the Bards of the Isle of Britain, who are adjudged to be always living. And when the year and a day are expired, it is lawful for them to hold a Gorsedd, according to what is institutional, as indicated by the memory and voice of country, and the memorial of Book and Coelbren. And at the end of a year and a day after that they will be Bards of privilege and usage,

according to claim and acknowledgment, and unless they are protested against before the end of a year and a day after that by an institutional Bard of Gorsedd, under the privilege of the primitive Bards of the Isle of Britain, then they will be privileged and institutional, as well as their Gorsedd, since they will now be Bards according to privilege and usage in virtue of the same notice, grant, and courtesy, which first of all conferred privilege and usage upon the Bards of the Isle of Britain, that is, the privilege of necessity.

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### **Footnotes**

11:1 p. 10 "Even now those who wish to become more perfectly acquainted with it, for the most part repair thither [to Britain] for the sake of learning it." De Bell. Gall. lib. vi, c. 13.

17:1 p. 16 The three Degrees here mentioned, Bard, Ovate, and Druid, are frequently alluded to in the compositions of the Poets, from Taliesin to the present day. To notice a few examples:

TALIESIN, 520-570.

Ef gwneif *beirdd* byd yn llawen.

He will make the *Bards* of the world merry.

Dysgogan *Derwyddon*

Tra mor tra Brython.

The *Druids* predict,  
That the Britons will continue as long as the sea.

MEUGANT, 600--650.

Cred i Dduw nad *Derwyddon* darogant  
Ban torrerr Din Breon braint.

Trust to God that the *Druids* will not predict,  
When the privilege of Din Breon will be violated.

BEDDAU Y MILWYR, about the 9th century.

Bet gwrgi guychit--  
A bet llaur llu *ovit*  
Yg gwarthav guanas gnir yssit.

The grave of Gwrgi the hero--  
And the grave of Llawr, the *Ovate* of the host,  
Are indeed in the height of Gwanas.

HYWEL AB OWAIN GWYNEDD, 1140-1172.

Ked bwyfy karyadawc kerted *ouyt*  
Gobwylled uy nuwy uy nihenyt.

Whilst I wander as an *Ovate*, impressed with love,  
May God prepare my latter end.

GWALCHMAI, 1150-1190.

Un mab Maredud a thri meib grufud  
Biau bid *beird* weini.

The one son of Maredudd, and the three sons of Gruffudd,  
Own the benefit of the administration of *Bards*.

Och Duw na dodyw  
Dydbrawd can deryw  
*Derwydon*--

Would to God the day of doom were arrived,  
Since *Druids* are come.

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CYNDDELW, 1150-1200.

Beirniaid am regyd *beird* am ragor,  
A'th folant *feirddion derwydon* dor.

*Bards* are constituted the judges of excellence,  
And *Bards* will praise thee, even robed *Druids*.

Mwyn *ouyt* y veirt y ueith goelvein rann  
Meirch mygyruann kynkan kein.

As a gentle *Ovate*, to the *Bards* of the ample Coelvaen, he imparts  
The fair, lofty coursers, and the harmonious song.

LLYWARCH AB LLYWELYN, 1160-1220.

Mi ym detyf wyf diamrysson,  
O'r *prif ueirt* ym *prif gyfeillyon*.

By my institute, I am opposed to contention,  
Of the order of *primitive Bards*, who have been my early  
companions.

Dywawd *derwyton* dadeni haelon  
O hil eryron o eryri.

*Druids* have declared that liberal ones should be born anew,  
From the progeny of the eagles of Snowdon.

PHILIP BRYDYDD, 1200-1250.

Kadeir vaelgwn hir a huberit y *veird*  
Ac nyt yr *goueird* yt gyuerchit  
Ac am y gadeir honno heddiw bei heiddit  
Bod se ynt herwyd gwir a breynt yd ymbrouit  
Bydynt *derwyddyon* prydyon prydein.

The Chair of Maelgwn the Tall was prepared for *Bards*,  
And not to *poetasters* was it given to compliment:  
And if, at this day, they were to aspire to that Chair,  
They would be proved, by truth and privilege, to be what they  
really are:  
The *Druids*, the chroniclers of Britain would be there.

MADOG DWYGRAIG, 1290-1340.

Yn nheir llys y gwys gwaig ddygnedd nad byw  
Llun teyrnaidd lyw llin teyrnedd  
Balch y *beirdd* bobl heirdd hardded Hu.

In three halls is felt the oppression of anguish, that he lives not,  
The chief of princely form, of the royal and proud line  
Of the *Bards*, a dignified race, the ornament of His.

DAVYDD AB GWILYM, 1300-1360.

Ciliawdr còf neud wyf *Ofydd*.

The chaser of memory, truly I am an *Ovate*.

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LLYWELYN COCH Y DANT, 1440-1480.

Yma 'ddoeddem ni ddeuddeg  
O *Feirdd*, un, sy fyw, ar ddeg.

Here were we twelve *Bards*,  
Eleven are now living.

GRUFFUDD AB DAVYDD YCHAN, 1450-1480.

Yma o *Brif-Feirdd* ymbrofw  
O dair gradd i dorri grwn.

Here let us, the three degrees of Primitive Bards,  
Try to break up a ridge.

LEWYS MORGANWG, 1500-1540.

Ba ddyrnod his ddoe arnom!  
*Beirdd* Tir Iarll bu orddod drom! p. 19  
Duodd gwawd ac oedd gadarn,  
Diweddu *Beirdd* fel dydd barn.

What a blow befel us yesterday!  
A heavy stroke fell on the *Bards* of Tir Iarll!  
The song that was strong was overcast;  
There was an end to *Bards* as in the day of doom.

## **THE TRIADS OF PRIVILEGE AND USAGE.**

1. The three primary presiding Bards of the Isle of Britain: Plennydd; Alawn; and Gwron.

2. For three reasons are Bards called Bards according to the privilege and usage of the Bards of the Isle of Britain: one reason is, because it was in the Isle of Britain that Bardism was first understood; the second, because no other country in the world had ever a just comprehension of systematic Bardism; the third, because genuine Bardism cannot be upheld except in virtue of the usages, systems, and voice of Gorsedd of the Bards of the Isle of Britain. On that account, of whatever country they may be, they are called Bards according to the privilege and usage of the Bards of the Isle of Britain. 1

3. There are three kinds of Bards of the Isle of Britain: Primitive Bards before Christianity; after that, the Bards of Beli; and the pseudo-Bards, that is, the Poets, who are not regulated by the ancient privileges and usages of the Bards of the Isle of Britain. 2

4. There are three Bards of equality, namely: the Primitive Bard; the Druid; and the Ovate; for there should not, and cannot be supremacy to one over another of those three, though each has a privilege over the other, according to the privilege and speciality of office and obligation.

5. There are three colours, which differ one from the other in the robes of the three principal kinds of Bards of the Isle of Britain, namely: blue, 3 the colour of the sky,

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distinguishes the dress of the Primitive Bard Positive, who is called Licentiate of Privilege, inasmuch as he has a gratuitous privilege, and a free license from the day he is dismissed from under the hands of his teacher before a Gorsedd or Chair of systematic vocal song; the robe of the Druid-bard is white; 1 and the robe of an Ovate-bard is green. 2 And there ought not to be two or more colours in the robe of one or other of these three, for a variety of colours in one or other of them is contrary to usage and order, and inconsistent with reason.

6. There are three things symbolized by the three colours of the Bards' robes. The colour of the Primitive Bard is blue, and the signification of that colour is peace, tranquillity, and love, it being the colour of heaven in 3 sunshine and serenity--accordingly, peace and tranquillity, in respect of kind and excellence, ought to have the upper hand and supremacy over every other thing--therefore the Primitive Bard is chief, by privilege and usage, in respect of every memorial and record of primitive sciences. Green is the colour of the Ovate, and under the sign of this colour are placed all the sciences of awen and reason and cogency, as distinct from what belongs to the principal sciences of Bardism, and all the improvement of sciences of whatever kind they may be, so that they are good. That is to say, they are assimilated to the green vegetation of the growth of earth, woods, and fields, which delights



the heart and eye of those who behold them. In right of an Ovate and his art, or Ovatism, and his degree of Gorsedd, memorial and record are enjoined until the period of efficiency, and from that time for ever afterwards they will be distinct from the memorial and record of a primitive Bard. White is the symbol

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of truth, and a Druid bears it as the colour of his robe, for truth is of the same hue as light and the bright colour of day, and it cannot admit of a variety of colours. Truth is also represented under the sign of unity of colour in the robes of each of the three kinds of Bards. Nor will the justice of privilege, or sciences, or improvements consist in any thing whatsoever other than in the stability of truth. Each of the Bards, when he shall have been privileged until the period of efficiency, has the privilege of wearing which ever robe he likes, but he has not the privilege of following any office and art other than that which belongs to the robe he may have chosen to wear.

7. Three scientific offices have been, by special privilege, attached to the colours of the robe. The function of a Primitive Bard is to hold a Gorsedd, judgment, and supremacy of testimony, and to maintain the memorial and record of the primary and original sciences of the Bardism of the Bards of the Isle of Britain, in two ways, namely: by means of the voice of Gorsedd, that is, the recitation of every memorial and record publicly at a Gorsedd and Chair, so that they may be heard by country and nation, or by all who resort to the Gorsedd or Chair, at which the Primitive Bard may attend, according to his office and duty, and what is required

of him--and he is entitled, under the sanction of his hearing, to the authorized recitation of a Primitive Bard, and his word is a word above all in Chair and Gorsedd; his second memorial is the memorial of song, that is, vocal poem, warranted by the judgment of Gorsedd. The function of an Ovate is to amplify and to improve good sciences in virtue of awen, reason, and circumstance, that is, inevitable obligation; on this account, the Gorsedd does not enquire concerning his teacher, when he is privileged a Bard, but merely concerning his sciences, his art, and his life. Those particulars are enquired after; and, it is in virtue of what he has of them, that he is privileged by the judgment and verdict of Chair or Gorsedd of vocal song. Two memorials and records appertain to him,

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namely, the memorial of vocal song, and the memorial of letters. And when his memorial and record are imposed upon a Primitive Bard by the verdict of Gorsedd, then those sciences will depend systematically upon the voice of Gorsedd, which cannot take place before an efficient judgment is pronounced upon what is so imposed. The function assigned to a Druid comes from the grant and privilege of the lord of the territory, in the comot and town where it may be necessary; and the extent of country, which is placed under him, is called his office, and in his office he is to maintain instruction and worship; that is to say, he is to teach, as it behoves a licensed teacher, all good and methodical sciences, which are authorized by the voice of an efficient Gorsedd, and he ought to hold a meeting of worship in the place where it is required, and in the place which is regular and warranted by the memory

and custom of country and nation. And his privilege is, that no naked weapon be borne in the approach to the place, where he holds it, because a Druid is a man under the protection of country and nation, and under the protection of God and His peace.

8. Three persons who are to carry neither a sword nor a horn: a Bard; a metallurgist; and a female.

9. Three arts that are under the protection of the Bards of the Isle of Britain: instrumental and vocal song; mensuration; and metallurgy; even if such men of arts and sciences be strangers, they are so privileged. 1

10. The three monarchs of country, namely: a Bard, who is the teacher of good sciences for the education of country and nation; a judge, who enacts justice and law, for the sake of order and peace in country and nation; and a lord, that is, a king or prince of a territory, who is guardian and protector, for the sake of defending country and nation:--and from the co-operating union of the three conies every verdict of country and nation, under the protection of God and His peace. Others say: a lord; a judge; and a Bard.

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11. There are three particular and distinct persons, who may be lawfully privileged, though they be aliens and strangers, in virtue of the verdict of country and border country, that is, the conventional verdict of Cymru universally: a lord; a Bard; and a judge. From the time they are so privileged, they are adjudged to be innate; and neither they nor their posterity can become disfranchised, because

privilege is privilege, and there can be no lack of privilege from privilege, nor privilege from lack of privilege.

12. The three fortunes of a Bard: to make a country inhabitable; to civilize a nation; and to improve sciences. Others say: to civilize a nation; and to maintain sciences.

13. Three things which cannot be dispensed with in a Primitive Bard: poetical awen; the sciences of Bardism; and the qualities of such as lead harmless lives.

14. The three misfortunes of country and nation: a lord without power; a judge without justice; and a Bard without sciences.

15. The three special privileges of a Bard: free passport in whatever country he may travel; that no weapon be borne against him in whatever place he may be; and that his word be paramount in respect of sciences in whatever place he may be. Others say: the three privileges of a Bard wherever he may be, whether in a country or in a border country: free passport; that his word should be paramount in respect of sciences; and that no naked weapon be borne in his presence, wherever he may be.

16. There are three primary laws enjoined upon a Bard: that he should keep his word; that he should keep his secret; and that he should maintain peace and tranquillity.

17. The three institutional laws of a Bard: to maintain peace and tranquillity wherever he may be; to exhibit instruction in regular and commendable sciences and usages, improving and amplifying them; and to keep a regular memorial of what is meritorious in respect of the sciences and systems of country and nation.

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18. There are three things forbidden to a Bard: to bear the arms of war; to bear a wrong pedigree; and to introduce falsehood into his vocal song.

19. Three things monstrous in a Bard: immoral usages; inaffability arising from a morose temper; and ignorance with regard to his art and office of vocal song.

20. The three odiums of country and nation: a proud lord; a deceitful messenger; and a petulant Bard.

21. The three souls of the art of a Bard: to preserve the memorial and record of systematic sciences; to improve the usages of courtesy; and to increase amusement.

22. Three things unbecoming in a Bard: to preserve the memorial of what is dishonourable and monstrous; to corrupt the usages of courtesy; and to impugn amusement.

23. There are three disusages, for which a Bard will inevitably lose the privileges and chattels, which he possesses in respect of song: fighting; falsehood; and adultery--these things being adjudged contrary to law and right.

24. There are three disusages, for which a Bard will lose the chattels, which he possesses in respect of song, to the end of three years: defect in his memorial and record; habitual drunkenness; and the practising of irregular employments and trades, such as a Bard or a Poet ought not to practise--for instance, to maintain

himself by instrumental song, and other things, which are forbidden to a Bard, or to a man of vocal song.

25. There are three things which cannot be contravened: the memorial of the voice of Gorsedd; an old song, warranted by a memorial proceeding from the judgment of Gorsedd; and the warranted usage of Chair and Gorsedd.

26. The three memorials of the Bards of the Isle of Britain: the memorial of the voice of Gorsedd; the memorial of song, warranted by the judgment of Gorsedd; and the memorial of Coelbren, that is, the memorial of letters.

27. The three columns of the voice of Gorsedd: vocal song; institutions; and Triads. Others say: song; voice; and institution.

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28. The three licenses of the Bards of the Isle of Britain. Five free acres for every Bard in right of his office and art; or where that is not the case, a plough penny, that is to say, a contribution from every plough in his official district; and where that cannot be, a spear penny, namely, a contribution from every land owner--this license, in whichever of the three ways it may be, is irrespective of the five free acres, which he is entitled to in right of an innate Cymro. The second are the remunerations made, to him for his vocal song, and his roll of pedigrees, that is to say, the memorial of marriages and births, and the memorial of commendable deeds. The third is his circuit of minstrelsy every three years to the houses of the natives and other gentry. And where he does not obtain his provision of five acres, or, in lieu of those, his plough penny, or

spear penny, he is to bring an action at law in the court of country and lord, in respect of usage, which cannot be contravened.

29. Three men who ought not to be made Bards: a natural liar; an habitual wrangler; and one who is inevitably ignorant: for such persons can not have Awen from God, or any apprehension of the sciences of Bardism.

30. Three things in man, which demonstrate Awen from God, and that he is competent to become a Bard: natural affection; integrity of life; and manly reason occupied with honourable sciences.

31. The three necessities of a Bard and Bardism: to keep the memorial and record of all that is honourable and good, in respect of truth and sciences; to teach and explain political sciences; and to impose peace and tranquillity upon those who are out of the pale of justice and law. Others say: to instruct in good sciences; to confer memorial and praise upon all that is excellent and good; and to impose peace and rights of judicature upon those who are out of the pale of justice and law.

32. The three repulsive necessities of a Bard: the compulsory concealment of a secret, for the sake of advantage

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and peace; vituperative complaint, required by justice; and to unsheath a sword against the unjust and lawless.

33. The three doctrines required of a Bard: a song according to reason and wisdom; voice according to the memorial and usage of

Gorsedd, and the resort of worship; and conduct according to good usages and habits.

34. There are three laws of avoidance incumbent on a Bard: to avoid idleness and sloth, since he is a man of ambition; to avoid contention and strife, since he is a man of love and peace; and to avoid folly, since he is a man of reason, understanding, and Awen from God.

35. The three columns of privilege and usage: custom before the memory of country and nation; the memorial and record of letters; and the judgment of an efficient Gorsedd. Others say: and the authority of an efficient Gorsedd.

36. There are three incidental Gorsedds, the day and time of which cannot be specified, but which are regular and customary as to place, and also of equal privilege with those which are regular and customary as to day and time: the marriage day of the king, or the son, brother, or lineal kinsman of the king, that is, a royal marriage; the day on which the king wears his crown, or golden torques; and the day of the horn of peace between country and border country. There will be a feast for three days on each of those times, and a concert of music and joy by means of voice and instrument.

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## **Footnotes**

25:1 p. 24 "The institution is thought to have originated in Britain, and to have been thence introduced into Gaul; and even now those who wish to become more accurately acquainted with it, generally



repair thither, for the sake of learning it." Cæs. De Bel. Gal. lib. vi. c.  
13.

25:2 William Cynwal (1560--1600) makes a distinction between a Bard and a poet in the following lines:--

Taeraist yna trwst anhardd  
Y mynwn fod a'm enw 'n *fardd*,  
Ni chleimiais, dodais bob dydd,  
Gwrdd pridwerth and gradd *Prydydd*.

Thou didst assert with unseemly clamour,  
That I would have my name as a *Bard*;  
I did not claim--I appointed every day  
An ardent ransom--save the degree of *poet*.

25:3 p. 25 Llawdden, at the Eisteddvod, which was held at Caermarthen in the 15th century, thus describes the costume of a Bard:--

Gwn glas oll yn las a'r lliw 'n lân--ysgawn,  
Glas esgid a braccan,  
Gloyw ei sas, a glas hosan  
Glas i gyd glwys yw i gân.

A blue gown, all blue, of pure colour--and light,  
A blue shoe and brogue,  
A bright sash, and a blue stocking,  
Altogether blue--this becomes a song.

27:1 p. 26 William Cynwal alludes to a distinctive dress of the Druids:--

E'th folant feirddion, *Derwyddon dor*.

Bards and *robed Druids* will praise thee.

27:2

Fy swydd gyda f' arglwyddi,  
Hynn fydd, a'u car hen wyf i,  
Darllain mydrwaith rhuglwaith rhaid,  
Syful im cyfneseifiaid,  
*Gwisgaw* o beflaw bob un  
*Gwyrdd* roddion gwrdd o'r eiddun.

My function with my lords,  
Is this, who am their aged kinsman,--  
To read poetry, which is an easy task,  
Courteously to my relatives, p. 27  
And to *wear*, from the fair hands of each,  
*Green* and strong gifts, made by them.

Ll. Goch ab Meurig Hen, (1330-1370.)

27:3 Al. "and."

31:1 p. 30 Or, "even if such men of privileged arts and sciences be strangers."

# **THE TRIADS OF THE BARDS.--THE TRIADS OF PRIVILEGE AND USAGE.**

(From the Book of Llywelyn Sion.)

The following are the Triads of the Bards of the Isle of Britain, and the memorials and records thereof, as preserved by the voice of Gorsedd of the Bards of the Isle of Britain--together with their essence and nature.

When the Cymry first came into the island of Britain from the Country of Summer, where they had been previously

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from the age of ages, the primitive knowledge, and original wisdom, were preserved in memory and record, and taught by the Gwyddoniaid.

## **THE TRIADS OF PRIVILEGE AND USAGE.**

1. The three primary Bards of the Isle of Britain: Plennydd; Alawn; and Gwron. Before them there were no Bards according to the privilege and usage of Gorsedd, but the Gwyddoniaid were at the head of instruction.

Others say:

The three primary presiding Bards of the Isle of Britain: Plennydd; Alawn; and Gwron; and before them there were no Bards, but the Gwyddoniaid were the poets and teachers of country and nation. The first of the Gwyddoniaid was Tydain, the father of Awen, and it was he who first invented Cymric vocal song.

Others say:

The three primary Bards of privilege and usage of the Isle of Britain: Plennydd; Alawn; and Gwron; who lived in the time of Prydain, son of Aedd the Great.

2. For three reasons are the Bards called Bards according to the privilege and usage of the Bards of the Isle of Britain, namely: first, because Bards and Bardism originated in the Isle of Britain; secondly, because genuine Bardism has not been found in any country besides the Isle of Britain; thirdly, because genuine Bardism cannot be maintained except in virtue of the usages, instruction, and voice of Gorsedd of the Bards of the Isle of Britain. Therefore, of whatever country a Bard may be, he is called a Bard according to the privilege and usage of the Bards of the Isle of Britain.

3. Bardism was obtained originally from three things: Awen from God; instruction by man; 2 and the tendency of nature.

4. Three ways in which the genuine Bardism of the Bards of the Isle of Britain is maintained: the memorial of Gorsedd; the usage of Gorsedd; and the song of Gorsedd.

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Others say: the usage; voice; and song of Gorsedd.

5. The three memorials of the Bards of the Isle of Britain: the memorial of the voice of Gorsedd; the memorial of song; and the memorial of usage. 1

Others say: the memorial of the voice of Gorsedd; the memorial of efficient song; and the memorial of Coelbren.

6. Three things that cannot be contravened: the usage and voice of Gorsedd; an ancient song of Gorsedd; and the verdict of country and lord. That is to say, by means of these three are the memorial, authority, privileges, and usages of the Bards of the Isle of Britain, maintained.

Others say:

Three things that cannot be contravened: 2 the usage of Gorsedd; the voice of Gorsedd; and an ancient song bearing the privilege of Gorsedd.

7. There are three primitive Bards of original disposition. 3 A Bard of privilege, or poet, being a Primitive Bard Positive, according to the privilege, usage, and voice of Gorsedd; and his function is to

rule, and to preserve the memorial and record of Bardism, according to the three memorials, and to compose eulogy, instruction, and memorial--his origination being from the Gwyddoniaid. The second is an Ovate, according to awen, exertion, and circumstance; and his function is to poetize according to imagination, circumstance, and art, and to defer to the judgment of Gorsedd, until it becomes efficient. The third is the Druid, according to reason, nature, and Gorsedd; and his function is to teach, according to the necessity of country and nation; and every priest or worshipper is adjudged to come under the privilege of a Druid, when he attends the Gorsedd of the Bards of the Isle of Britain.

8. The three branches of learning of the Bards of the Isle of Britain. Bardism, or poetry; in respect of which it is incumbent to poetize, and to maintain the memorial of song, voice, and usage of Gorsedd, and to maintain and improve the art of poetry. The second is Druidism; and it is incumbent upon a Druid to teach according to reason,

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nature, and Gorsedd, as order, morality, and the mysteries of godliness require. The third is Ovatism; and it is incumbent upon an Ovate to endeavour after learning and knowledge, as he can, by means of hearing, seeing, and devising. That is, a poet ought to maintain all learning and knowledge which may be privileged by an efficient Gorsedd; an Ovate ought to improve and amplify learning and knowledge, and to submit them to the judgment of Gorsedd, until it becomes efficient; and a Druid ought to teach,

according to the original usage and privilege of an efficient Gorsedd, and according to any new discovery, in respect of reason, nature, and cogency.

Others say:

The three branches of learning of the Bards of the Isle of Britain. Poetry by a primitive Bard; and it is incumbent upon a Poet to poetize, and to maintain the memorial of song, voice, and usage, and to make arrangements according to privilege, for he is gorseddog and chaired, Ovatism; and it is incumbent upon an Ovate to endeavour and seek after learning, as far as he can, by means of the hearing and voice of the world, of sight and contingency, and of attempt, awen, and imagination. Druidism; and it is incumbent upon a Druid to teach and instruct, in respect of what is original and made efficient by Gorsedd, and in respect of new discovery, according to reason, nature, and cogency.

9. The three distinguishing privileges of the Bards of the Isle of Britain: maintenance wherever they go; that no naked weapon be borne against them; 1 and that their word should be a word above all men.

10. There are three duties, according to the requirement and occasion of country and nation, incumbent upon a Bard. The first is to celebrate worship on all the quarter days 2 of the moon, so as to impart instruction in godliness and wisdom, and proper demeanour, and all due and good qualities. The second is to carry on ambassadorial negotiation between country and country, and between country and nation and

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border country and border alien nation, in respect of commerce and conference, between a nation and border aliens. The third is to maintain peace and concord between native and native, and between native and border alien, in right of his office of Bard, though he may not be sought or called by country and nation.

Others say:

The three offices incumbent upon a Bard, according to the need and occasion of country and nation, namely: to celebrate worship; to be an ambassador between country and border country, and between nation and border aliens; and to promote peace and concord where there is contention, whether between native and native, or between nation and border aliens.

Others say:

There are three common offices incumbent upon a Bard, which are required by the necessity of country and nation, namely: worship; embassy; and pacification.

11. There are three primary laws of duty incumbent upon a Bard, in respect of his duty according to the necessity and occasion of country and nation: to examine truth; to keep a secret; and to conduct himself morally in reference to peace and justice.

12. There are three cogent necessities laid upon a Bard, according to the necessity and occasion of truth and justice: to tell what he knows, where nothing else can be found which is right and just; to raise the cry of re-assertion, 1 where oppression and lawlessness



take place; and to exercise judgment over devastation and spoliation.

13. Three offices, in virtue of original usage, belong to a Bard: to compile the memorial and record of every thing that is commendable; to maintain the song of voice and Gorsedd so that they should become the memorial and instruction of Bardism and poetical art, their usages and privileges; and to agitate the progression and extension of knowledge, by exhibiting the Chairs of song ritually and habitually with the cry of restoration. 2

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14. The three demonstrations of the Bards of the Isle of Britain: the demonstration of Bards, where a thing was not known; the demonstration of the convention of Gorsedd and Chair, where it was not seen; and the demonstration of the knowledge of truth and justice, where it was not understood. The three demonstrations ensue under the proclamation and notice of a year and a day, and from thence unto the period of efficiency they take place by means of the cry of restoration.

15. There are three loud cries of the Bards of the Isle of Britain: the cry of restoration, which resuscitates and agitates every thing that is not known; the cry of re-arrangement, 1 in respect of what is done contrary to usage, from the necessity of time and occasion, such as holding a Chair and Gorsedd irregularly as to place and time, for instance, at the unseasonable points of the sun and moon, or where it is not in the face of the sun and the eye of light--that being done from obligation and necessity--but what is done in virtue of the cry of re-arrangement cannot be efficient, until it

becomes customary by means of a Gorsedd according to privilege and usage; and the cry of re-assertion, against what may be done by devastation and wrong, and by lawless oppression, and against what may be done, in respect of song, without privilege, usage, art, knowledge, and truth. The cry of restoration, and the cry of re-arrangement, are to be made under the proclamation and notice of a year and a day, and thence until they become efficient; and the cry of re-arrangement is to be made under the proclamation and notice of necessity and cogency, until the occasion for it, according to the need of country and nation, disappears, and what is done under it cannot be efficient, unless it formally receives the judgment of Gorsedd, consequent upon the cry of restoration, and the cry of re-assertion, covocally and simultaneously issued. For without that, the privilege of Gorsedd ought not to be given to what is obliged to be done contrary to usage and law; nor is it fitting that it should have any privilege whatever,

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except its day of necessity, until, in the way mentioned, it obtains claim and avouchment, lest poetry, and Bardism, and the privileges and usages of the Bards of the Isle of Britain, should suffer corruption.

16. Three things that are submitted to judgment, under the proclamation and notice of the cry of re-assertion: devastation and pillage; non privilege and non usage on the part of country and lord, owing to the want of understanding or exertion; and non poetry, or that which may be other than what is required according

to the privileges and usages of the Bards of the Isle of Britain, after it has become habitual and customary to Bard and Gorsedd.

17. For three reasons ought the Bards to hold a Chair and Gorsedd, and a voice and recitation, conspicuously and manifestly, in the sight and hearing of country and lord, and in the face of the sun and the eye of light. First, that there may be a privilege, not to be gainsaid, for all to resort to the place and spot. Secondly, that all things cognizable by the eye, ear, and intellect, may be seen and heard, and that there may be no lack of law, usage, and truth, among kindred, and on the face of country, which cannot be again known. Thirdly, that proper instruction may be obtained for all the nation, and for all who resort to Chair and Gorsedd, since proper, natural, and pointed instruction ought to be uniformly imparted to true and loyal men of country and nation, for there can be no country and law without instruction in respect of truth and justice—hence proceeds fraternity.

18. There are three things indispensably attached to the rite of Chair and Gorsedd, namely: that they should be conspicuous and manifest, in the sight and hearing of country and lord, as to place and spot; in the face of the sun and eye of light, that is, while the sun remains in the firmament, in respect of the time of day; and on the points of the sun and moon, in respect of the time of year; in order that whatever is done, recited, and taught, may be familiar to all the men of country and nation, and border

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country and aliens, and that the places, times, and men, and the importance and privilege of all, be fully known; and without these

things there can be no Chair and Gorsedd according to usage, law, and just privilege.

19. Three things in respect of the usages of Bards and Bardism, which ought to be open to all. First, the place and spot where is the convention of Chair and Gorsedd, which is to be opened in virtue of the proclamation and notice of a year and a day, if the place be not already open. The second are the times, namely, the customary ones as to the part of day and time of year, which are none other than the points of the sun and moon. The third is the instruction, which ought to be open to all, in respect of the mode of reciting and demonstrating it, so that there should be no concealment or secrecy of learning and true and just knowledge. Therefore, these things are called the three open ones: being open place and spot; open day and time; and open instruction and recitation; and no judgment can be pronounced by wise men, and country, and nation, upon what is otherwise.

20. There are three places and times, adjudged to have the privilege of open and customary places and seasons, at which it is lawful to hold a Chair and Gorsedd of song, namely: the places and seasons at which there is the resort of worship; the resort of judicature; and the resort of verdict of country in a conventional Gorsedd; for they are known to all. Therefore they are adjudged to be open, as if in the sight and hearing of country and lord, and in the face of the sun and eye of light, though they may be under cover and roof; for these things are to be according to reason, nature, and necessity, and consequently according to the privilege and usage of the Bards of the Isle of Britain.

21. The three maintenances of a Bard: his five free acres; his oblation; and his tribute.

22. The three tributes of a Bard: messes of food and liquor; vestments; and money. Others say: the three domestic tributes, &c.

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23. The three common oblations of a Bard: one is milk contribution, which is offered on Alban Hevin; the second is meal contribution, on Alban Elved; the third is honey contribution, which is offered on Alban Arthan; and portions of each of the three on Alban Eilir, that is, when new songs are privileged. And the poor, aliens, and strangers are to have their portions from the three oblations at those times, since they have no due maintenance from land and chattels.

24. There are three places of open Gorsedd: an exposed elevation 1 before memory, or in virtue of the proclamation and notice of a year and a day; a church; and a court of judge and law.

25. There are three seasons of an open Gorsedd: the points of the sun and moon; Sunday and festival; and the day of court and law.

26. There are three meetings of federal country: the meeting of Bards in Gorsedd; the meeting of worship; and the meeting of court and law.

27. There are three common proclamations: the resort of worship; the field of a lord; and the Gorsedd of Bards; and in them are to be issued every notice, every loud cry, every denial, every word and contradiction unto the end of a year and a day.

28. The three columns of claim of the Bards of the Isle of Britain: an ancient son;; the old memorial and voice of Gorsedd; and verdict of country. 2

29. There are three horns of proclamation belonging to the Bard: the verdict of country, composed of three hundred men; the cry of murder; and the signal of peace and concord; and they take place under the notice of a year and a day, when they receive the privilege of Bards, country, and king.

30. There are three horns of proclamation belonging to the king, and he has the right of issuing them in the Gorsedd of the Bards: war; the court of country and law; and the feast of country and nation; but this is not lawful

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for other than king and lord; and they are to take place in the hurry of forty days.

31. There are three common horns, which ought to be used in every convention of federate country: the horn of murder and waylaying; the horn of oppression of border country and stranger; and the horn of devastation and pillage. And in virtue of these is the horn of deliverance; for they will have the privilege of the verdict of country and nation.

32. The three protections of the Bards of the Isle of Britain: to protect learning, that is, the art of knowledge; to protect peace and tranquillity; and to protect truth and justice. That is to say, they ought to be protected even unto death, when there is occasion, for it is on their account that a Bard exists, and he is no Bard who does

nothing in their behalf, and there is nothing which is not a duty, arising from these things.

33. The three cares of the Bards of the Isle of Britain, namely: to support science; to elucidate truth; and to cherish peace and tranquillity.

34. The three non usages and non qualifications of the Bards of the Isle of Britain: encroachment upon sciences; contradiction of truth; and the impugning of peace and tranquillity; for by perpetrating these things one becomes deprived of privilege and exposed to warfare.

35. The three necessary functions of a Bard: to teach and explain all things in the face of the sun and the eye of light; to praise all that is excellent and good; and to substitute peace for devastation and pillage.

36. There are three branches of Bardism: Poetry; Ovatism; and Druidism; and these three branches are adjudged to be of equal privilege and of equal weight, for one cannot have supremacy over the other; though they are distinct in object, they are not distinct in privilege.

37. There are three Bards of equal importance, who are the three proprietary primitive Bards, namely: an innate licensed Bard, or a Poet, according to privilege and usage;

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an Ovate-bard, according to poetical learning; and a Druid-bard, according to the sense of godliness and morality. They are said to

be of equal importance, because one cannot be better than another, or one superior to another, in respect of office and movement; but they are co-equal, and of like dignity, in respect of duty, aim, and object, which are instruction, truth, and peace.

38. The three branches of the office of a Bard: duty; aim; and object; and they are for the sake of instruction, truth, and peace.

39. Three times have Bardism and the Bards of the Isle of Britain been submitted to the verdict of country and nation, (the verdict of country being the asseveration of three hundred men, who enquire into the hearing, knowledge, and judgment of country and nation until the expiration of a year and a day.) First, in the time of Prydain, the son of Aedd the Great, when the Bards conformed to privilege and usage, judiciously and in order, according to the verdict of country and nation, which privilege and usage are the same as what are now called the privilege and usage of the Bards of the Isle of Britain. No objection or protest has ever after been made against those privileges and usages, but previously there was neither privilege nor usage, except from a sense of courtesy, and according as any one was pleased to judge in regard to Bards and Gwyddoniaid. (Al. and it was judged at will in regard to Bards and Gwyddoniaid.) The second occasion was in the time of Maxen the Sovereign, <sup>1</sup> lest the primitive Bardism should become lost and forgotten, when it was recovered in its integrity, and according to the original privileges and usages; it was submitted to the judgment and verdict of country and nation, when the ancient privileges and usages, the ancient import and instruction, and the ancient sciences and memorials



were confirmed, lest they should fail, become lost, or forgot-ten;-- nor was there an objection or protest made against them. The third occasion on which they were submitted so, was in the time of Ithel, king of Gwent; 1 when Bardism was found perfect, without decay, without blemish, without injury, without deterioration, in respect of the meaning, sciences, instruction, memorial, and voice of Gorsedd, and in respect of privileges and usages; wherefore, it was adjudged, decreed, and privileged accordingly without contradiction or objection.

40. \* Three times were Bardism and the Bards submitted to the verdict of country, but could not receive the verdict of nation. The first was in the time of Cadwalader the Blessed, 2 when protest and objection were offered on the part of the nation, because the sciences, memorials, privileges, and usages were altered and falsified. The second occasion was in the time of Bleddyn, son of Cynvyn, 3 when the verdict of nation was not sought, neither was it given. The third occasion on which they were so submitted was at the Gorsedd of Caermarthen, 4 when the Bards of Glamorgan, Gwent, Ergyng, Euas, and Ystrad Yw, entered an objection and a protest against the said Gorsedd, under the claim of the Bards of the Isle of Britain, and under the privilege of the ancient sciences, memorials, and instruction, and the ancient art of song, and the ancient privileges and usages, because of the falsification and infraction to which they were there subjected; and opposed them.

41. Three times were Bards and Bardism arranged, without being submitted to the verdict of country and nation. The first, in the time of the emperor Arthur. 5 The

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second, in the time of Gruffudd, 1 son of Cynan, king of Gwynedd. And the third occasion on which they were so arranged, was in the time of king Edward the Second, 2 in the Castle of Caernarvon. There is no privilege of Gorsedd, however, to what was arranged on those occasions, but merely the courtesy of country, according to reason and necessity, to which Bards and Bardism are entitled, as long as they do not infringe, falsify, and contravene the ancient sciences of song and Bardism. And now the Bards and Bardism of the Isle of Britain, the ancient privileges and usages, the ancient memorials and sciences, the ancient import and instruction, the ancient art of song, and the ancient sense of Bardism, are preserved in the memory and by the voice of the Gorsedd of the Chair of Glamorgan, Gwent, Euas, Ystrad Yw, and Ergyng, and are subject to the judgment and authority of that Chair, under the formal and ritual proclamation and notice of a year and a day unto the period of efficiency, without contradiction or objection; and therefore are under the privilege and protection of the verdict of country and nation--which proclamation and notice were issued by the lord William Herbert, earl of Rhaglan and Pembroke, and prince of Glamorgan, in every court and church, and by the horn of country, and the cry of restoration formally throughout all his territory, unto the period of efficiency, as it has been said.

42. There are three arts which the son of a villain ought not to learn without the permission of his lord, namely: scholarship; Bardism; and metallurgy; for if the lord should bear until the tonsure is given to the scholar, or until the Bard takes up his song, or until the smith enters his smithy, they will be free, and cannot afterwards be enslaved.

43. There are three persons free from the bond: a Bard; a scholar; and a smith. Others say: the three free persons from the bond, namely: a Bard; a scholar; and a metallurgist. For no person can be bond, who knows one of the three privileged arts, namely: scholarship;

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Bardism; and metallurgy. Those three arts are privileged, and cannot be followed by any one but a gentleman; and whoever knows them is entitled to the privilege of nobility, social rights, and the maintenance of an innate Cymro; for those arts are adjudged to be noble, and privileged arts of country and nation.

44. There are three common places of protection, in which no weapon can be raised against any person whatsoever, namely: the Gorsedd of Bards; the court of country and lord; and the precincts of worship.

45. There are three principal claims and avouchments of the nation of the Cymry, which ought to be supported in the Gorsedd of the Bards of the Isle of Britain. The first, a king who is a free-born Cymro. The second, the fruition of five free acres for every innate and free-born Cymro. The third, the right of progress for every

innate Cymro as far as he likes in respect of country and border country in the island of Britain, without let and without hindrance, as long as his hand is not about to strike, and as long as he has no claim or is not sued, in respect of oath and law. These privileges are due to the nation of the Cymry, because theirs in right of original condition, possession, and community, is the island of Britain.

46. The three principal objects of the Bards of the Isle of Britain, in virtue of original usage: system of knowledge and learning; to manifest justice; and to maintain peace.

47. By three methods is the genuine Bardism of the Bards of the Isle of Britain maintained: by the usage of Gorsedd; the voice of Gorsedd; and the song of Gorsedd.

48. The three memorials of the Bards of the Isle of Britain: the memorial of usage; the memorial of song; and the memorial of the voice of Gorsedd. Others say: the memorial of usage; the memorial of song; and the memorial of Coelbren.

49. There are three presiding primitive Bards: Primitive Bard Positive, who is also called Bard of Privilege, Licentiate of Privilege, and Licensed Bard; Druid; and Ovate.

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Others say:

There are three kinds of primitive Bards: Bard of privilege in virtue of original appointment; Druid, according to reason, nature, and cogency; and Ovate, according to exertion, imagination, and contingency.

50. From three things has Bardism been obtained: Awen from God; the intellect of man 1 and the disposition of nature.

51. The three privileges of the Bards of the Isle of Britain: maintenance wherever they go; that their word should be paramount; and that no naked weapon be borne where they may be.

52. The three branches of learning of the Bards of the Isle of Britain: Bardism, on which depends the maintenance of the usage, voice, and song of Gorsedd, as well as the regulation of matters; Druidism, it being incumbent upon a Druid to teach and instruct according to reason, nature, and cogency; and Ovatism, which has to do with the sciences 2 of country, imagination, and contingency.

53. Three things which a Bard ought to do: to listen; to look; and keep secret. Al. to listen; to expect; and to be silent.

54. Three persons who cannot be made Bards: the idle; the proud; and the liar.

55. Three things which a Bard ought to establish: knowledge; truth; and peace.

56. Three things which a Bard ought to do, namely: to improve and extend sciences; to soften morals and habits; and to solace the mind.

57. In three ways is a Bard graduated, namely: first, a Bard of privilege is graduated after discipleship, or after the notice of a year and a day; a Druid is graduated by the decree of Gorsedd, according to a majority of votes; and an Ovate is graduated after a

presiding Bard shall have affirmed upon his word and conscience that the candidate may be made a Bard.

58. The three ministers of knowledge of the Bards of

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the Isle of Britain, namely: song; symbol; and letter; of which song is considered the best, because there will be need only of the person who commits it to memory, without manual labour or art, and because a song can be conveyed by means of the tongue and memory from man to man, and from country to country, and from age to age, without any thing to support it other than memory and understanding. This cannot be the case with symbol and letter; therefore, the best means of maintaining and preserving sciences is song, according to the privilege and usage of Gorsedd.

59. The three ministers of knowledge: song; chronicle; and letter. The best is song, inasmuch as it is the easiest to learn and remember, and the most difficult to alter and corrupt, being arranged and ordered according to the art of song and the metres of poetry. Wherefore, awen and the art of song and poetry are indispensable to a Bard.

60. The three ministers of instruction: song; symbol; and letter. Al. song by a poet; symbol by a herald-bard; and letter by a post-bard. 1

61. There are three kinds of Triads under privilege and usage by the Bards of the Isle of Britain, namely: Triads of privilege and usage; Triads of Bardism; and Triads of song.

62. The three authorities of statute and law: their being published under the proclamation and notice of a year and a day in every court and church in the territory; their being submitted to the verdict of country and nation, that is, the oath of three hundred true men of country and territory, each of them being an efficient man and head of kindred; and their being submitted to the judgment of court

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and judge, as the court may be from immemorial usage, in three Gorsedds, in each of the three provinces of Cymru, judgment being formed according to the memory, usage, and confirmation of Gorsedd and court.

63. The three authorities of vocal song, when it shall have been sanctioned by an efficient Gorsedd: correctness of language and versification, for what is otherwise cannot be admitted according to the privilege of a poet; correctness of meaning and object, for what is otherwise ought not to receive judgment from the word of a poet's conscience; and privilege received from the judgment of an efficient Gorsedd; and they ought not to be contradicted, because of the word and privileges of the Bards of the Isle of Britain.

64. There are three warrants in virtue of which any one may be admitted a Bard: the word of a presiding Bard of poetic lineage, who shall say upon his word and conscience that the one who desires to be a Bard <sup>1</sup> can be made a Bard; the word of twelve true and loyal men of country and nation <sup>2</sup> judicially and legally pronounced under the privilege of innate Cymry; and the word of the sovereign of country or judge of court, who shall say that the

one who seeks to be a Bard may receive a faculty, because he is a loyal man of country in respect of descent and privilege, and that his lord gives him that freedom.

65. The three stocks of competition: 3 a Bard; a judge; and a king.

66. The three mutual bonds of a country: Bardism; judicature; and kingship. Al. The three characteristics of government, &c.

67. The three national duties of a Bard: to praise the good; to impart instruction and advice; and to preserve the memorial and record of what is worthy.

68. The three credibilities of the Bards of the Isle of Britain: the memorial and voice of Gorsedd; symbol and picture; and letter and writing.

69. Three things which a Bard ought to recite in Gorsedd under the privilege of the nation of the Cymry who

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may require it of him, that is to say: to recite the points of the Cymric language; the privileges and usages of the Bards of the Isle of Britain; and the privileges and usages of the nation of the Cymry, and their sovereignty.

70. The three rudiments of the Bards of the Isle of Britain: word; letter; and symbol. Al. word; symbol; and letter.

71. Three men who are entitled to the endowment of country: a Bard; a judge; and a warrior.



72. The three primary descriptive mediums of the Bards of the Isle of Britain: song; allegory; and usage.

73. The three stocks of law: conscience; truth; and cogency. Al. and occasion.

The three materials of every rite and law: truth; knowledge; 1 and conscience.

74. The three relics of oath 2 and asseveration of the Bards of the Isle of Britain: the ten commandments; the gospel of John; and averment in the face of the sun and light. Others say: the ten commandments; the gospel of John; and a Bard declaring upon his word and conscience. According to others: a Bard; a judge; and a juror declaring upon his word and conscience.

75. The three especial instructions which the nation of the Cymry obtained: the first was that of the Gwyddoniaid before the time of Prydain, son of Aedd the Great, from the age of ages; the second was Bardism, as taught by the Bards, after they were instituted; the third, the faith in Christ, which was the best of the three. That is to say, first, the Gwyddoniaid were the principal philosophers and teachers of the nation of the Cymry, and when privilege and usage were conferred upon them in the time of Prydain, son of Aedd the Great, they were called Bards, 3 and what they knew was designated Bardism. There is no memorial or knowledge of the Gwyddoniaid, except the name of Tydain, the father of Awen, who first of all men composed a Cymric song; and it was from his song that the best comprehension of Bardism and poetry was obtained,

and hence were instituted Bards of privilege and usage, by means of the counsel and instruction of the three primary ones, Plennydd, Alawn, and Gwron.

76. From three things was Bardism obtained: from memory and knowledge from the age of ages; from the song of Tydain, son of Tudno, 1 that is, Tydain, the father of Awen; and from Awen from God by means of reason, sense, and understanding.

77. A Bard will be three things, namely: a chief and a bridge, being resembled to a bridge, because he conveys over the morass of ignorance; security where there is insecurity, because there will be no weapon against him or against his fellow traveller; and a privilege for the unprivileged, that is, his protection. Accordingly it is said: he who would be chief, let him be a bridge; he who would be a bridge, let him be a Bard; from being a Bard, let him be a chief; from being a chief, let him be a bridge. 2

78. There are three common announcements, and whether it be notice, assertion, cry, or denial that is issued, it ought to be according to one of the three, under the notice of a year and a day, namely: the field of a lord; the resort of worship; and the Gorsedd of Bards. 3

Or thus:

There are three common announcements: the resort of worship; the field of a lord; and the Gorsedd of Bards. Otherwise: three places in which proclamation and notice are to be issued until the expiration of a year and a day, &c., and in them are to be uttered every cry of restoration, of re-assertion, and of re-arrangement.

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79. The three firm Gorsedds of the Isle of Britain: the Gorsedd of country and lord; the Gorsedd of Bards; and the Gorsedd of federate support. Others say: the three principal Gorsedds of the Isle of Britain, &c.

80. The three principal Gorsedds of the Isle of Britain: the Gorsedd of Meriw hill; the Gorsedd of Beiscawen; and the Gorsedd of Bryn Gwyddon. Al. the hill of Evwr; Beiscawen; and Bryn Gwyddon.

81. Three times was Bardism submitted to the verdict of country and nation, namely: first, when it was originally arranged and privileged in the time of Prydain, son of Aedd the Great; secondly, in the time of Bran, son of Llyr; thirdly, in the time of Gruffudd, son of Cynan, and it was so secured that no one should be initiated in any song or learning whatsoever, but under the privilege and protection of the Bards of the Isle of Britain.

82, The three characteristics of a community: a Bard teaching; an artist defending; and a labourer providing food; and they are entitled to the privilege of innate loyalists of the country and nation of the Cymry, of whatever country and nation they may be.

83. Three things which cannot be contravened: an ancient song; an ancient memorial; and an ancient art of poetry. 1

84. Three men who socially constitute a court: 2 a Bard; a smith; and a harpist. Al. a Bard; a metallurgist; and a harpist. Or: a Bard; a man of instrumental song; and a metallurgist.

Three men who establish a social habitation wherever they may be: a Bard; a smith; and a harpist. 3

85. Three principal things required of a Bard: to preserve memorial and knowledge; to preserve peace and courtesy; and to preserve instruction and morality.

86. The three maintenances of a Bard: his five free acres; his circuit of minstrelsy; and his fee for what he does, in virtue of his art, to another.

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87. The three licentiates of court: a Bard; a judge; and a worshipper.

88. The three supports of government: Bardism; judicature; and labour.

89. There are three common departures: the resort of Bards to Gorsedd and worship; the resort to a convention of country and lord, which is regulated by jury and law; and the resort to aration; both male and female being privileged to resort to them.

90. There are three peculiar departures, a female being privileged to join in them: hunting; warfare; and a convention of federation.

91. In respect of three things ought a Bard to regulate matters, and to be a man of Chair: nuptial festivities, which he ought to chronicle and register; the royal games, that is, the twenty-four games of the nation of the Cymry, which he ought to see are

conducted in peace and morality, and which he must arbitrate justly; and the genealogy of the nation and territory where his Chair and endowment may be, in respect of which he ought to keep a memorial and system, lest innate privilege should suffer oblivion, and blemish, and consequently loss; if he attends not to these things, he shall lose the remuneration of his song for three years.

92. Three men who ought not, and cannot be made Bards: the idle; the proud; and the liar.

93. There are three guarantees which will enable any one who wishes to be made a Bard: the word of a Bard of poetic lineage, who shall affirm upon his conscience; the word of a chief, that is, a lord, or a judge; and the word of twelve true and loyal men of country. A priest is adjudged to have the same privilege as a Bard of poetic lineage, since he is a Druid in virtue of office and duty.

94. The three first points, which a Bard ought to teach and consider: to believe every thing; to disbelieve every thing; and to believe it matters not what. Others say: the three first points of Bardism; or, a Bard's three first points of instruction, &c.

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95. The three relics of belief and asseveration of the Bards of the Isle of Britain: the ten commandments; the gospel of John; and the face of the sun and eye of light.<sup>1</sup> And when one makes an asseveration, he is to fold his two hands, placing the fingers of the one between those of the other, and pressing them on the breast, towards the relics mentioned.

96. There are three authorities of vocal song: just language and versification, since none other can be believed according to the privilege of a poet; just import and recitation, since none other can be believed according to reason and nature in respect of the duty and privilege of a poet; and the privilege of Gorsedd, that is, the judgment and favour of three Chairs of song, which are held according to the privileges of the Bards of the Isle of Britain, being called by the Bards the privilege of an efficient Gorsedd.

97. In three ways is the Bardism of the Bards of the Isle of Britain properly maintained, namely: by means of the voice of Gorsedd; an efficient Gorsedd; and usage according to the memory of country and Gorsedd. Others say: the voice of Gorsedd; the song of Gorsedd; and the usage of Gorsedd. Others say: the memorial of song; the memorial of voice; and the memorial of Coelbren, that is, letter.

98. The three sorts of the primitive Bards of the Isle of Britain: a Bard of privilege, or poet, to rule, and to record; a Druid, to teach; and an Ovate, to improve learning and knowledge.

99. There are three endeavours, which are obligatory upon a Bard: one is, to accumulate and teach sciences; the second is, to instruct; and the third is, to pacify, by introducing concord and tranquillity where there is contention and quarrelling, and putting an end to strife; for it is not according to usage, or becoming, that a Bard should do contrary to these things.

100. There are three pursuits which are lawful to a Bard, and to every other native of country and nation, that

is to say: hunting; tillage; and pastoral cares; for it is by means of those things that all persons obtain food, and they ought not to be denied or prohibited, nor should such as may desire them be restrained. 1 Others say: tillage; pastoral cares; and medicine; for these are pursuits of improvement, consequent upon peace and morality, and are called the three common pursuits.

101. Three things which a Bard is not privileged to engage in, since they are not proper for him. Metallurgy, with which art he has nothing to do, except to improve it, according to his reason, learning, knowledge, and doctrine, for he is a man of literature. War, since there ought to be no naked weapon in his hand against others, for he is a man of peace and tranquillity. The third is commerce, for he is a man of primary law and justice, and he ought to attend to his office of instructing country and nation. And because of these things it is deemed that a Bard ought not to have any trade other than his office and art, in respect of song and Bardism, lest what ought to belong to Bard and Bardism should suffer loss and deterioration, and lest a Bard, by following a trade, may not be able to practise meditation in respect of the things which are suitable to Bard and Bardism, and to literature and genial sciences; nevertheless, the three common pursuits are proper for him.

102. The three common feasts, which are conducted and arranged by the Bards of the Isle of Britain, namely: the first are the feasts of the four albans; the second are the feasts of worship at the quarters of the moon; the third are the feasts of country and nation, because

of a triumph and deliverance; which are to be held under the proclamation and notice of forty days.

Others say:

There are three contributory feasts under the protection of the Bards of the Isle of Britain, at which all have their portion of the three tributes, namely, honey, meal, and milk, that is to say: the feasts of co-aration under the proclamation of forty days; the feasts of alban; and the feasts

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of worship. It is privileged for Bards to preside over them, and to receive presents at them out of the three contributory gifts, which are corn, milk, and honey; 1 and they are called the Bards' gifts of co-aration, because they refer to the plough.

103. There are three other feasts, which by courtesy a Bard regulates, namely: the feast of the head of kindred; the feast of marriage; and the feast of the fire back, which takes place where five fire back stones are raised as a station of social abode. In them the gifts of the comot and nation are presented, as far as the ninth generation; and the Bards receive a portion of the contributory gifts of those feasts, being taken from tith, fold, and wood covert, according as it may be easiest to obtain and to give them. They are given by courtesy to a Bard, for it is only the right of courtesy that a Bard is entitled to at these three feasts.



104. There are three proclamations. One is a proclamation under the notice of a year and a day, and it is under that proclamation that every substantial cry should be issued, such as the cry of restoration, the cry of re-assertion, and the cry of re-arrangement, which are to be published in every Gorsedd of country and lord, in every Gorsedd of Bards, and in every resort of worship. The second is the proclamation of forty days, according to which every common feast of country and nation, and every Gorsedd of oppression are held--a Gorsedd of oppression being the name given to that which requires to be held in consequence of oppression by a border country or stranger, or of depredation and pillage in a country, whereby there is a peremptory occasion for country and lord, or Bards, or others, in the cause of country and nation, to assemble in Gorsedd, and to blow the horn of country preparatory to war, defence, and deliverance. This proclamation is to be made in every resort of worship, and in every court of comot, and by sound of horn in every town, which contains five inhabited houses. The third is the ready proclamation, such as the recitation of juridical peace in the Gorsedd of country and

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lord, in the Gorsedd of Bards, in the Gorsedd of convention, in every court of judge and law, and in every resort of worship. And when juridical peace is proclaimed, it is not lawful for any one to bear a naked weapon of offence, whilst it is lawful for all, in respect of country and nation, alien and stranger, to be present, as long as they shall remain under the protection of the juridical peace, without a weapon, without assault; whereas he who conducts himself otherwise is not allowed to enjoy juridical peace, but is

adjudged to be a man deprived of privilege and exposed to warfare. Twelve true and loyal men of country and nation have the privilege of meeting together, without a weapon, without assault, in right of juridical peace, which must be proclaimed, before they perform what is necessary; and when the juridical peace is proclaimed, they must go to court, in respect of what is necessary, and there awake the horn of country under the proclamation of forty days, and submit to the verdict of country and nation, which verdict is privileged to awake the horn of country. And they must proceed to deal with their wants and requirements under the proclamation and notice of a year and a day, either in the Gorsedd of country and lord, or in the Gorsedd of convention, or in the Gorsedd of Bards. The court of twelve true and loyal men, constituted as already mentioned, is called the court of agitation, and the agitation of country, since they can have nothing to do with the necessity and occasion otherwise than by means of the agitation of the court and Gorsedd of which there is need.

105. Three things which it is lawful for a Bard to exact in his circuit of minstrelsy, being the three principal provisions, namely: corn; milk; and honey; nor is it lawful for a Bard to exact provisions, except the three contributory provisions, for nothing else may be given which is a provision under the protection of God and His peace. And from the three contributory provisions are all contributory gifts in the feasts of the four albans, and in the feasts of

worship, and in every other feast, which may be under the protection of God and His peace.

106. There are three feasts which are deemed under the protection of God and His peace, namely: the feasts of the four albans; the feasts of deliverance of country and nation, which take place under the proclamation of forty days, when gifts are presented from the three contributory aids by all men of the nation; and a portion of those gifts is for Bards, the poor, and stranger, who are under the protection of God and the Bards of the Isle of Britain.

107. There are three other feasts which are by courtesy under the protection of God and the Bards of the Isle of Britain, namely: the feast of the head of kindred; the feast of co-aration; and the feast of the fire back; at which gifts are contributed from the three principal provisions. Others say: from tilth; fold; and wood covert; with a portion to the Bard, the poor, and the stranger, who may be under the protection of God and His peace, that is, under the protection of the Bards of the Isle of Britain pursuant to the proclamation of forty days. Others say: the three oblations: one from tilth; another from fold; and another from wood covert:--or, of honey, or the juice of the fruit of trees.

108. The three privileged specialities of country: Bardism; judicature; and metallurgy; since they cannot be maintained except by privilege, and all are not required to know them. Others say: scholarship; judicature; and trade. Others say: scholarship; trade; and commerce.

109. The three branches of Bardism: Ovatism; poetry; and worship.

110. The three branches of artizanship: metallurgy; carpentry; and medicine.

111. The three branches of scholarship: Bardism; judicature; and chancellorship.

112. The three landless ones who are privileged: a Bard; a smith; and a carpenter; for they have the privilege of free maintenance, though they may not be possessed

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of the privilege of innate nobility, and consequently endowed with land.

113. There are three privileged proprietors of land: a Cymro of innate nobility, that is, he who is a Cymro in the ninth descent, and every one who is such is entitled to his five free acres; a Bard, or judge, who makes firm peace between country and border country, that is, where they are not subjected to juridical verdict, and are at variance; and a foreign army that may win a battle and victory in behalf of the nation of the Cymry, 1 over their enemies, for they are entitled to land and the privilege of innate Cymry.

114. Three free allotments which are due in common to every innate Cymro: five free acres of landed property; the benefit and privilege attached to the function of science; and corporal freedom. These should not be denied to any native who is a genuine Cymro. Others say: free land; knowledge; and liberty. Others say: the work of God the Father; knowledge; and liberty; for no one should be denied his share of these three things.

115. There are three shares which are not free for all, that is, none but the possessor is allowed to participate in them. One, the things, which are of God's creation, such as strength of body and intellect, a wife, and children. The second is, what man makes of his own reason, understanding, art, and bodily faculties, such as a house, furniture, dresses, and implements, and every thing that is produced by his own ability, devise, and material--he being privileged to have the whole of what he makes and obtains by means of his own skill, art, and science. Thirdly, no one is entitled to the incommunicable privilege which another receives from a person, or from country and nation, or from men of office and system, as duly deserving it, such as the privilege of a king, or a judge, or a Bard, or any other office whatsoever according to the requirement of man, or of country and nation.

116. The three proper subjects of praise, and of the memorial of song and Bardism: every quality and usage

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that are pure and good; every form and appearance that are beautiful and lovely; and every contrivance and art for the benefit of the public and life, which are not productive of disadvantage and uselessness of equal weight with its utility.

117. The three deprivations of the world: a lord without justice; a judge without mercy; and a Bard without learning.

118. The three stabilities of the social state: a just lord; a merciful judge; and a learned and moral Bard.

119. The three sanctuaries of country and nation: the Chair of Bards; the courts of country and judge; and a plough at work. 1

120. The three essences of vocal song, and where they are not found, it cannot be in accordance with the instruction of the Bards of the Isle of Britain: the doctrine of goodness; the memorial of what is commendable in man and circumstance; and harmless amusement; and it was with the view of confirming these that the system of Bards and Bardism was ordained.

121. The three firm laws of the Bards of the Isle of Britain and the nation of the Cymry: judgment according to the privilege and usage of Gorsedd, by means of the verdict of presidents, and which is formed by a majority of votes; judgment according to the verdict and usage of country and nation under proclamation and notice, submitted to the silence and voice of country and nation by a majority of votes; and impulsive judgment according to reason and nature brought about by necessity and obligation, where neither of the other two can be obtained.

122. There are three graduated Bards: the Primitive Bard; the Druid-bard; and the Ovate-bard. Others say: There are three kinds of Primitive Bards: a Poet, or licensed Bard, on whom it is incumbent to poetize, and to maintain the memorial and supremacy of Gorsedd, and to maintain, that is, to rule in Gorsedd, and his word is to be paramount in Chair and Gorsedd; an Ovate, on whom

it is incumbent to genialize and to improve learning and sciences; and a Druid, on whom it is incumbent to maintain instruction and a meeting of worship--and where there is no regular Druid having a Chair degree, the Poet is privileged to maintain instruction and worship, for it belongs to him in virtue of original requirement and offices, and obligation of art to maintain the instruction of worship.

123. There are three firm Gorsedds of song: a Gorsedd according to the primitive practice and usage of the nation of the Cymry from the age of ages, before memory and knowledge, its times being the points of the sun and moon; an institutional Gorsedd within memory, its times being the three principal and special festivals, namely, Easter, Whitsunday, and Christmas; and an incidental Gorsedd, its times being unknown, such as the marriage day of a king, the day of coronation, and the day of the horn of peace. 1

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## Footnotes

41:1 p. 40 Al. "Alan."

41:2 Al. "the sense and understanding of man."

43:1 Al. "Coelbren."

43:2 Al. "are not."

43:3 Al, "of original discovery and order."

45:1 p. 44 Al. "in their presence."

45:2 "Ban ac adfan;" division and subdivision, i.e. the new and full moon, and the first and third quarters.

47:1 "Adneu," compounded of *ad* and *neu*. It is usually translated a *pledge*, or a *deposit*.

47:2 "Adwedd," compounded of *ad* and *gwedd*, a return to a former state or appearance.

49:1 p. 48 "Adfann," from *ad*, and *man*, a place, or *ban*, a point or division, whether of time or place; the reversal, or re-arrangement, of the usual seasons and localities, for holding a Gorsedd.

55:1 p. 54

Yn nghyfarfod clod cludfeirdd *dyle*.

In the convention of fame, on the *area* of the assembling Bards.

Ll. P. Moch.

55:2 Al. "the verdict of three hundred men."

59:1 p. 58 Maxen Wledig, the Welsh title of Clemens Maximus, who commanded the Roman forces in Britain, and revolted against the emperor Gratian in A.D. 383. According to an ancient document printed in the *Greal*, he was the son of Llwydrod, the son of Trahaiarn, who was the brother of Elen Luyddawg, the mother of Constantine the Great. According to the Welsh accounts, he married Elen, the daughter of Eudav, or Octavius, a powerful nobleman, who is called in the Bruts, earl of Ergyng and Euas, districts now comprised in Monmouthshire and Herefordshire. Maxen having defeated Gratian, and thus p. 59 obtained



possession of Britain, Gaul, and Spain, exercised imperial power until 385, when he was defeated and put to death by Theodosius.

61:\* p. 60 The number entered in MS. is 41, and the succeeding ones are arranged accordingly. The reason is, that 40 was inserted by mistake before the third part of No. 39.

61:1 Ithel succeeded his brother Meurig, as king of Glamorgan and Gwent, in the year 843. He was slain A.D. 848. "Iudhail rex Guent a viris Brocenciauc occiaus est."--Annales Cambria, p. 13.

61:2 Cadwalader the Blessed succeeded his father Cadwallawn ab Cadvan, about A.D. 634, and was the last of the Welsh princes, who assumed the title of chief sovereign of the Britons.

61:3 p. 61 Bleddyn, son of Cynvyn, was sole prince of Gwynedd and Powys from about 1068 until 1072, when he was slain in battle by Rhys, son of Owain, son of Edwyn.

61:4 This Gorsedd was held under the patronage of Gruffudd, son of Nicholas, who had obtained a commission from Edward IV. for that purpose.

61:5 The celebrated king Arthur, in the 6th century.

63:1 p. 62 Gruffudd, son of Cynan, reigned over North Wales from 1075 until his death in 1137. His biography, a very interesting document, written in Welsh soon after his decease, is printed in the second volume of the Myvyrian Archaology.

63:2 Edward the Second reigned from 1307 to 1327.

67:1 p. 66 Al. "the sense."

67:2 Al, "the voice."

69:1 p. 68 "A preceptive Bard, a teaching Bard."--Dr. O. Pughe's Dict.

Tewch chwi *bosfeirddion*.

Be silent, ye *teaching* Bards.--Bustl Beirdd.

Yn *bosfardd*, ba fardd a fo.

'R hyd bysedd rhaid ei bosio;

A thrwy bwys uthr o bosiad

Graddau gynt o'u gwraidd a gad.

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*A didactic Bard*, whatever Bard would be,

On the fingers it is necessary to question him;

And through the weight of a solemn interrogation

Degrees from their source were given of yore.

Edm. Prys.

71:1 p. 70 Al. "to attach himself to song."

71:2 Al. "territory."

71:3

Cynnadl cerdd cerennydd gymhen

Cein Venwas heb gas heb gynnen.

The competition of song, among witty friends,  
Splendid talent, without hatred, without strife.

73:1 p. 72 Al. "learning."

73:2 Al. "belief."

73:3 Al. "the name Bards was bestowed upon them."

75:1 p. 74 Al. "Tydain, son of Tydnaw." Tud-nawf, qu. Noah?

75:2 There is evidently an allusion to this Bardic dogma in one of the Mabinogion:--"Bendigeid Vran came to land, and the fleet with him by the bank of the river. 'Lord,' said his chieftains, 'knowest thou the nature of this river, that nothing can go across it, and there is no bridge over it?' 'What,' said they, 'is thy counsel concerning a bridge?' 'There is none,' said he, 'except that he who will be chief let him be a bridge. I will be so,' said he. And then was that saying first uttered, and it is still used as a proverb. And when he had lain down across the river, hurdles were placed upon him, and the host passed over thereby."--Mabinogi, Branwen the Daughter of Llyr.

Gwilym Tew (1433--1470) describes our Saviour as

*Ein pont ein pen.*--Our *bridge* and our *chief*.

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And Lewys Daron, (1580-1600,) in his Elegy on Tudur Aled, applies the same expressions to him:--

Pwy a fu *benn*, pa fab oedd,

Pwy and Tudur, pont ydoedd.

Who was *chief*? What son was he?

Who but Tudur? He was a bridge.

75:3 Qu. Whether the Glamorgan expressions, "Gwadu coed, maes, a mynydd," "Cyhoeddi coed, maes, a mynydd," &c., are derived from these announcements?

77:1 p. 76 Al. "and an ancient usage."

77:2 Al. "a court and village."

77:3 Al. "a labourer."

81:1 p. 80 Al. "and looking in the eye of the sun and the face of light."

83:1 p. 82 "Al. "nor should they be restrained from such as may desire them."

85:1 p. 84 Al. "corn contribution; milk contribution; and honey contribution."

87:1 p. 86 Al. "privileged."

91:1 p. 90 Al. "a foreign army that wins in behalf of the nation of the Cymry"

93:1

Ni nawdd fydd arad heb heieirn, heb had.

The plough is no sanctuary without the irons, or without seed.

Taliesin.

95:1 p. 94 I.e. the proclamation of peace by means of a horn.

## **THE TRIADS OF THE BARDS OF CYMRU,**

Extracted from the Old Books by Richard Iorwerth, and exhibited by him in the Chair of Tir Iarll, and adjudged before it as authoritative; after that, they obtained a Chair in each of the three provinces.

### THE TRIADS OF THE BARDS OF CYMRU.

The following are the Triads which were exhibited before the Chair of Tir Iarll by Richard Iorwerth, son of Iorwerth the Grey-haired. 2 From the Book of Thomas Hopkin 3 of Llangrallo--one of the Books of Thomas, son of Evan, 4 of Tre Bryn.

1. There are three Banded 5 Bards. The first is the Primitive Bard, or Poet, whose function and art are to

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poetize, and to preserve the memorial of every thing that is commendable in man or deed--to celebrate in song every thing that is commendable and good, as would be fitting in respect of what is meritorious and deserving--to teach in song every thing that is good in respect of doctrine and usages, and to maintain the memorial and teaching of the art of song, and all the privileges and usages which have been conferred upon the Bards of the Isle of Britain, and to teach them in methodical song, according to the proper art of vocal song of the Bards of the Ancient Cymry; And it is his duty to arrange and systematize matters, according to the privileges and usages of the Ancient Cymry, in every Chair and Eisteddvod, and Gorsedd of vocal song; it is incumbent upon him

also to preserve and maintain the Cymric language free from degeneracy and corruption, and to teach it correctly, according to its quality and original and proper arrangement. The second is the Herald-bard, whose office and art are memorial, instruction, and history--to symbolize good and laudable deeds, and to record in book and writing the genealogies and descent of the nation of the Cymry, their privileges and usages, so that they may be known, lest there should happen to the nation of the Cymry that degeneracy and ignobleness which impoverish the descent and privileges of a nation, and hence ensue non privilege and false privilege, and every lack of system, as has been the case with those unlearned nations, among which neither Awen from God, nor Bards, nor Bardism proceeding from that Awen, have been found. It is his duty to learn to read and to write the Cymric language, and to commit it to book and song properly and correctly, and to know the privileges and usages of the Bards of the nation of the Cymry, with their nature and essence. He ought also to impugn all ignobleness, all lack of privilege, all false privilege, and all illegality and disusage, lest the nation of the Cymry, their privileges and laudable usages, their language, innateness, and celebrated antiquity should suffer corruption. The third is the Post-bard, whose art is vocal song according to the inventive

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instruction and skilful art of the later Bards, and to impart instruction in every science, wisdom, arts, and good and laudable usages, and to systematize new sciences according to kind, number, time, place, occasion, and dignity. <sup>1</sup> And this is the distinction between the Primitive Bard and the Post-bard: the Primitive Bard

ought to bring with him what has been behind him from old ages, and the Post-bard ought to call to him what he sees before him; whilst the Herald-bard arranges these things according as the advantage, requirement, nature, essence, time, and dignity of them may demand; and to bestow instruction, sciences, wisdom, art, dignity, and honour out of them upon the nation and country of the Cymry, as befits what is good and praiseworthy.

2. There are three supremacies of song: to poetize; to play the harp and stringed instrument; and to teach history.

3. There are three kinds of men of vocal song. The first is the Poet, whose function is to poetize, and to sing methodically, according to the art of song--being of warranted authority, of learned pursuit, of genial imagination, of discreet intention, and of regular purpose, to keep the memorial of privilege, usage, and instruction derived from ancient song, to pronounce judgment upon vocal song, to keep laudable memorial of every man and deed that are adjudged to be commendable, to preserve a record of the genealogies and descent of the nation of the Cymry--their derivation and condition, and to sing poetically upon a subject in such a manner as would be easiest to understand, learn, and remember the song, for the instruction and amusement of those who may learn, recite, and hear it. The second is the Family Bard, or a minstrel who is a poet of warranted authority, as becomes a poet according to the privilege and usage of the Ancient Cymry; and his function is to sing domestically upon a subject and proposition, to sing with a clear imagination, and with affectionate meditation, to regulate and teach good, noble, and moral usages,



and to sing love without frivolity, praise without flattery, satire without reproach, instruction in an amusing way, and amusement in an instructive way, as may be easiest to learn, understand, and remember the song. Upon him and his song are conferred the system and judgment of the Chair and Eisteddvod of the territory, in which may be his abode; but, in conformity with good usages, and such as are meet to be practised, he must neither sing nor teach in song what is not fitting to be heard or taught. He is a brother in the faith and companion to a Poet, who is a Chaired Bard, authorized by, and under the protection and privilege of his Chair. It is lawful to refer a domestic song to a Chair, and it ought to be judged according to the kind of system which is peculiar to it, for its system is not the same as that which belongs to the extraordinary song of a Chaired Poet, who has to maintain his Chair against his fellow competitors, but is arranged according to its Cymraeg, the goodness of its instruction, the lucidity of its meditation and Cymraeg, and the facility of learning, understanding, and remembering it, and of clothing it in harmony and music. The third is the Minstrel, who is authorized to stroll, to censure, to satirize, to reproach, to mock, to abuse, to supplicate, and to recite lyrics in a dialogue, for the sake of amusing and rejoicing the mind. Neither he nor his song is endowed with a system, judgment, or privilege of Chair, nor is there any usage attached to his office or art, further than that they are subject to the judgment of country and law, and that he should do nothing against them. These three persons of vocal song are called Chair Bard, Family Bard, and Irregular Bard; and to them belong the

three branches of vocal song, namely, Bardism, that is, Poetry, Domesticity, and Minstrelsy.

4. There are three occasions for Bards and Bardism: to maintain and preserve just memorial of what were formerly, whether man, or deed, or sciences; to teach good usages, and sciences which promote social inhabitation, whether they be art, or wisdom, or morality; and to amuse, rejoice,

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and occupy the mind, intellect, and affection, and to while away the time not unwisely. For they are what make country and district socially inhabitable, and whereby the arrangement and system of country are conferred upon nation and tribe, in the way found to be most practicable, most diverting, and most permanent.

5. There are three things, which, according to their arrangements, a Bard, who is a Chaired Poet, ought to know. The first is the system of vocal song, its art, and appurtenances. The second is the system of the privileges and usages of men of vocal and instrumental song, and how to arrange and regulate them, for that is the duty of a poet who is a primitive Bard. The third is how to arrange Bardic history and sciences, or the principal features of the wisdom of the Ancient Cymry, and the genealogies and descent of the nation of the Cymry, their kings, princes, and innate nobility, with their laudable deeds, and the excellences of the nation of the Cymry; and to place the whole on the record of song, and in proper arrangement, according to the usages of the Bards of the Ancient Cymry.

6. The three special duties of a Bard according to the privilege and usage of the Ancient Cymry: to preserve and maintain the privileges of the nation of the Cymry; to preserve and maintain the Cymric language free from corruption; and to preserve and maintain good and laudable usages and sciences--and all this by means of a systematic vocal song, under the protection and privilege of Chair and Eisteddvod. That is, it was for the purpose of preserving and maintaining these things that vocal song, Bards, and Bardism were devised and appointed; and on the same were conferred privilege and obligation in Chair and Eisteddvod.

7. There are three things which are forbidden to a Bard, being a Chaired Teacher: an immoral and wicked art or learning; immoral acts and usages; and intercourse with immoral men and society; for these things will spoil the social inhabitation of country and nation. On that account, immorality, its kind or form, are not becoming to

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a Poet, since a Bard is the ballustrade of morality and social inhabitation, according to his office and duty; and it was to confirm the same that he was invested with the protection of country and border country, and distinctive privilege, that he might preserve and maintain social inhabitation and morality, and teach them accurately.

8. There are three things indispensable in a Bard, namely: that he should sing properly; that he should teach properly; and that he should judge properly.

9. There are three things in right of primary obligation, by special protection and privilege, to which a Bard according to the privilege and usage of the Ancient Cymry is entitled: that his land should be free, namely, his five free acres; that his wassail should be gratuitous, wherever he may go, in virtue of his office and art of song--the same being supplied to him by the lord of the territory, which he may visit; and that his word should be paramount, no person's word being superior, as long as his degree and Chair remain to him.

10. There are three disciplinary degrees attached to vocal song and Bardism, namely: the first is a probationary Disciple; the second is a pupil Disciple; the third is a master Disciple. A probationary Disciple ought to know the system of syllables and sentences, according to the Books of the system of metricities, and how to arrange the metres of domestic song, for that belongs to the discipline of vocal song, and to sing in five of those metres poetically according to the opinion of a master of song, who shall say upon his word and conscience that he is competent to be a poet; he ought also to know the laws and usages which relate to his discipleship. A pupil Disciple ought to know, in addition to what a probationary Disciple knows, the system of metres and resumptions, and to be able to sing in the nine primary metres, and to exhibit the same as his own composition, warranted by the word, or under the hand of his Teacher; he ought to know, and to avoid the fifteen common faults; he ought also to know the

usages necessary in holding a Chair and Eisteddvod, and to be skilled in the genealogies of the nobility, and in history. A master Disciple ought to know the whole that the pupil Disciple ought to know, and therewith to sing like a disciple in all the chaired metres, to know the system of their quality and kinds, to avoid all the faults, to be skilled in history, as taught by the primitive Bards according to the privilege and usage of the Ancient Cymry, to trace the pedigrees of the innate princes and noblemen of the nation of the Cymry, to be acquainted with the history of all their laudable deeds and usages, to know the privileges of the nation of the Cymry, their substance and quality, to be able to record all these things before a Chair, to commit the whole methodically to book, to regulate and arrange a Chair and Eisteddvod, according to the judgment of a Bard, who is a chaired master of song, and to know the articles of the wisdom of the Ancient Cymry, and proper arrangement of the Cymric language, and all its syllables, words, and sentences, and to write them properly and systematically; he ought to know in memory and viva voce all the privileges and usages of the Bards of the Ancient Cymry, and their proper arrangement, and the memorial and knowledge respecting the ancient primitive Bards, their songs, and Books, and all the history which is derived from then. And when, by means of his own singing, he shall exhibit all the chaired metres, according to their kinds founded upon primary quality, to be a masterly science of music, he is entitled to a Chair; and when he shall have obtained three, he will become a Chaired Teacher, and be entitled to the protection and privileges conferred upon Bards according to the privilege and usage of the Ancient Cymry. And before he obtains a Chair, he is deemed as the companion of a chief of song.

11. There are three apportionments of the fees of Bards, in respect of the degrees of their discipleship and quality. The fee of a probationary Disciple for his song, on each of the three special festivals, is twenty-four pence, if he be

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warranted by the word, or under the hand of his Teacher; and courtesy is free to him, though it is not lawful for him to seek more than the customary fee. The fee of a pupil Disciple for his song, if warranted, is forty pence, that is, three shillings and a groat; and he is not, of claim and requirement, entitled to more, though he is entitled to courtesy. The fee of a master Disciple is eighty pence, that is, six shillings and eight pence, warranted, as he must be, by the word or hand of his Teacher, and he has no claim to any thing beyond that, except the reception of courtesy. These fees are received from the lord of the territory, for the song of memorial and instruction which is sung, and for the history which is analyzed, or for the pedigrees of descent which are traced, in pursuance of some lawful cause, such as a claim for land, the privilege of the nation of the Cymry, and nuptial festivity--each Disciple being authorized under the hand, or by the word, of his Teacher, and his Teacher being authorized by the judgment, privilege, and degree of Chair. And if a fee be received for a song or narrative on one of the festivals, a fee shall not be received on any of the others for the same exhibition. A fee is due also to a Bard, according to his degree, from those to whom he may sing, or exhibit a narrative; and these gifts shall constitute the travelling provisions of Bards during their discipleship.

12. There are three provisions for a Bard, according to the privilege of his office and art: five free acres; a penny from every plough in the comot assigned to him by the lord of the territory; and his customary fees in respect of his office and art.

13. For three things ought fees to be paid to a Bard, according to his degree: for the vocal song which he shall sing at the bidding and desire of him who hears it; for the pedigree and information which he shall supply in every claim for land, and in every claim for the nobility and privilege of nation and country; and for any required information which he shall give under his hand, respecting what occurred formerly, and respecting what is desired to be

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learned of the Cymric language, as to the reading, writing, and arranging of it. These things belong to a Bard in virtue of the claim, justice, and privilege of his office and art of song.

14. There are three laws incumbent upon a Bard, who is a Chaired Teacher, relative to his Disciples. The first is, that he take to himself only one of each degree at once. The second, that he suffer them not to take disciples, or to make disciples, for it is not fitting that a disciple should make another disciple. And the third, that the men of vocal song associate not with men of instrumental song, by playing the violin or harp, or that they follow and practise no trade or art whatsoever, except the art of vocal song and its appurtenances.

15. Three things which a Teacher ought to guard against in his Disciples, lest they should become irregular, oppressive to country and family whither they may go, and where they may be, illiterate as to their art, and consequently unsociable. The first is, that they should not commit any immoral deeds, or practise any immoral usages, or frequent any immoral places; that is, that they should not habituate themselves to theft, treachery, waylaying, fighting, adultery, fornication, contentions, quarrels, deceit, oppression, blaspheming, reproaching, scoffing, lampooning, mocking, mimicking, and drunkenness, that they should tell no falsehood of any man or thing, or repeat it after another, that they should compose no immoral or indecent rhymes to displease man and country, to bring corruption into good qualities, and to corrupt commendable usages, that they should not go to taverns, and places where there are illegal plays, and which are the resort of drunkards, perjurers, thieves, traitors, harlots, all kinds of vagrants, tramps, all evildoers, and those who are disaffected to the government, such as those who alloy the king's money, and abuse his writs, that they should not commit or practise any immoral plays, such as cards and dice, that they should not play such plays for money, or any goods, profit, or gain

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whatsoever, that they should not frequent any secret, illegal places, that they should not make use of immoral and treasonable charms, that they should form no intimacy with any evil persons, whether male or female, and that they should show no discourtesy whatsoever to either wife or maid, wherever they may be. But if they, the Disciples, should do these things against the will of their



Teachers, and contrary to their advice and system, they shall forfeit their minstrelsy and fees, and all the goods attached to their song, until the expiration of three years, and bear the penalty of a fine and imprisonment, being tried by the judgment of law, and all being officers over them, and divesting them of the amount of goods, which may be attached to their song in their respective circuits. For men of song ought to practise good, sociable, peaceable, and just usages, to use fair, amiable, and pacific speeches, to be kind, obedient, and neighbourly, and to be at the necessity and requirement of king, country, lord, and judge, to direct, support, and guide them in all things that they, and their officers, may do. The second duty of the Teacher towards his Disciples is to teach them the art of vocal song, and all that belongs to it, all the privileges and usages of the Bards according to the privilege and usage of the Ancient Cymry, as to their arrangement, quality, and substance, all the privileges of the nation of the Cymry, and the commendable usages and sciences, which ought to be remembered and known by the Bards of the Cymry, and which it appertains to Bards to know and to teach dogmatically; he ought also to teach them the Cymric tongue, as to the correctness of its arrangement, to write it correctly, to teach the system and order of history, and to trace the descent of nobility, and what belongs to such privileges; he ought also to teach them the order of recording what is known and learned in respect of the system which appertains to that branch of Bardic art, that is, the mode of recording in song, speech, usage, and book; and the Teacher ought to judge what the Disciples do, whether it be vocal song or history, to see that

such be regular, and to guarantee it upon his word, and under his hand. His third duty is to arrange systematically the strolling minstrelsy of his Disciples, and he ought to confer with them a month at least before every holiday and festival, on which it is customary for Bards to hold their visitation and go on circuit, such as the three principal festivals, the nuptial feast of a gentleman, who is an innate freeholder, the feast of the patron saint, and the feast of Chair and Eisteddvod, which is held at the end of every three years, and in which gifts from the lord of the territory are presented. Before these holidays and festivals the Teacher ought to judge the song of his Disciples, to guarantee, upon his word and under his hand, whatever is right, whether it be vocal song or history, and to show every one where he is to go, lest too many of them should go to the same place, and that no more than one should go to the house of a person whose rental is ten pounds a year, and two to the house of a freeholder, whose property is twenty pounds a year, and in proportion to the house of a person whose rental is higher, unless a different number be invited by the householder, being a proprietary gentleman. It is not becoming that a Bard should visit an ignoble person, lest he be corrupted, and hence trace descent unjustly and differently to what it ought to be. None of these men of vocal song should depart from the house he came to at first, whilst the said holiday, or feast, or wake, lasted, at the invitation of another, without the permission of the master of the house; and if he should do so, he shall forfeit his right of minstrelsy. Should he go from house to house, he must be apprehended as a vagrant, and a lawless tramp, without warranty,

without authority, be divested of his right of minstrelsy, and placed in the situation of the poor. If he get drunk at the feast, or commit any other act of discourtesy, he shall forfeit his fee and right of minstrelsy. And if the Teacher guard not in respect of the particulars here shown, he shall lose his privilege and Chair until the end of three years, nor will it be lawful for him to have Disciples after such irregularity.

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16. For three things ought a Bard to be deprived of his degree and privilege of song, and be rendered incapable of recovering them as long as he lives. The first, for divulging a secret which he holds, in respect of his office and privilege of song. The second, for murder and waylaying, and for enlisting as a soldier, thus exposing himself to weapons, so that he cannot visit country and border country at the call and necessity of country and lord, and in pursuance of a treaty between country and border country, according to his office and privilege of song and Bardism, and his protection of federate country in right of a federal treaty between the kings of the Cymry, and the system which appertains to it. The third, for pertinaciously telling a falsehood in his song, so that his word cannot become paramount, and cannot avail between country and border country, or in any investigation between country and territory. Should he do these three things, he cannot, whilst he lives, have privilege, protection, and property in right of song and Bardism.

17. From three places in a Bard is blood to be drawn, when he is degraded, namely: from his forehead; from his breast; and from his groin; that is, from the receptacles of life and the soul, and their

vicinities. It is drawn by the king of the territory with the point of the sword before an Eisteddvod of Bards, before the court of country and lord, before the court of judge and law, and before the country and people, in three churches on the Sundays which occur at the periods of the three principal festivals, within the territory where he may be, and, during life, the man so degraded cannot have privilege, or protection, or any property whatsoever in right of song and Bardism.

18. For three things will a Bard lose his privilege, protection, degree, and all the goods which he possesses in right of song, until the end of seven years, namely: for theft; adultery; and pugnacity; for a Bard ought not to be guilty of these things.

19. For three things will a man of song lose his degree

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until the end of three years: for adultery; for drunkenness; and for associating with people of an immoral and bad character.

20. For three things will a Bard, who is a Chaired Teacher, fall to the rank of primary discipleship, and what befits his illiterateness and immorality: first, for a fault in his song, which he cannot, and knows not how to correct; secondly, for immorality in respect of conduct and life unbecoming a Bard, who is a teacher; thirdly, where he cannot keep and maintain his Chair against his fellow competitors.

21. There are three minstrels, who are permitted to stroll in their lawful circuits within the territory, in which they may be, once a year, and three times a year through the whole of Cymru

universally. The first is a Bard, who is a chaired chief of song, the fee due for his song, or any other performance of his office and art, being eighty pence, where there has been no previous contract, and where it is not lawful for him to demand more than six score pence in the way of fees or chattels, or their value in any form, under the pain of forfeiting his right of minstrelsy, the goods attached to his song, and whatever he possesses; and the same shall be given up in behalf of the king of the territory, where the immoral party shall have committed the wrong. The second is a pupil Disciple, whose fee is four score pence, if he be probationary; if disciplinary, then forty pence, and if chief of song, four score pence. It is not lawful to contract before hand for a greater remuneration without the warranty of his Teacher; and if he does so, he shall forfeit his right of minstrelsy. The fee of a chief of song Disciple is four score pence; and in respect of pre-contract the same law stands for him as for the other Disciples, for the Disciples ought not to judge their own works, but their Teacher will judge for them, and there can be no contract without judging what is bound by the contract made. For a Chaired Teacher is bound by the judgment of his Chair, protection, and privilege, according to his degree;

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and a Disciple of every degree by the judgment of his Teacher. The third is the Minstrel, who may be a maimed person, such as blind or lame; it will be lawful for him to perform his minstrelsy and to sing standing, until he be requested to do otherwise. The permission of the lord of the territory ought not to be given to other than these to go on circuit, where they have no chaired degrees.

22. A Bard has three claims, and he is not entitled to his fee or degree, where he acts not according to them. The first is, to maintain in a methodical song the memorial of the commendable deeds of princes, lords, wise men, innate proprietors, and every worthy servant of the nation of the Cymry, for their own praise, and in order to shew the present and future generations what is incumbent upon them in respect of usage, act, conduct, and aim in all that is praiseworthy, for the instruction, promotion, and maintenance of these things to the nation of the Cymry, and for the amusement which arises from the knowledge of them. The second is, to uphold the Cymric language, and to teach it, as to its substance, quality, and arrangement, to such as may desire, to teach the proper writing of it, and to teach what in it refers to Bardism, vocal song, and their appurtenances. The third is, to maintain the memorial of genealogies, and nuptial feasts, lest any proprietary and innate family of the nation of the Cymry should happen to suffer degeneracy. The man's descent should be traced from the ninth generation, when it cannot be traced from a proprietary lineage, the derivation of which is known before memory, the same being a princely tribe or a baronial tribe. This is, lest the privilege and protection, which are due to no man whatsoever, except to a proprietary Cymro, or an innate Cymraes, should befall the degenerate, the alien, the foreigner, and the unprivileged villain. The woman's descent should be traced on the father's and mother's side, as to posterity and origin, from innate Cymry, such being a privilege to her, being an innate Cymraes, which cannot be to a foreign woman, or to the daughter of an alien; for the latter does

not possess the privilege of a proprietary Cymraes, though an alien or a foreign woman does not corrupt the lineage and descent of her husband and children. For these reasons the genealogical descent of the nation of the Cymry ought to be traced, kept in memory, and preserved accurately, in order to distinguish between noble and mean descent, and in respect of native and foreigner, and of alien and baron. On this account, in right of his office, and the art of his song, a Bard is entitled to his fee by privilege and usage, and a penny from every plough; and where money cannot be obtained, he should make a seizure, and submit it to the judgment of twelve men of country. And because of this system, in every nuptial feast it is right and proper that the Bard should be under the privilege of a Chair and Gorsedd; and it appertains to the lord of the territory to make that arrangement, lest the five free acres should lack privilege. It was, in order that these particulars should be conducted rightly and duly, that the system of compiling the lineages of descent was first arranged.

23. There are three things required in him who says he is a Herald-bard. One is, that he should know the genealogies of the princes, kings, and nobles of the Cymry. The second is, the information of the primitive Bards. The third is, a properly authorized and exhibited warranty of his degree and Chair. He who says that he is a Herald-bard without possessing these requisites must be apprehended as a vagrant, and put in prison until the lord of the territory gives him deliverance.

24. There are three things required in him who says that he is a Primitive Bard. One is, the art of song and its relatives, and what belongs to it according to the system of the Bards of the Ancient Cymry. The second is, the information of the Bards of the Isle of Britain, according to the system into which it is reduced. The third are, commendable usages and irreproachable conduct. Whoever possesses these qualifications is entitled to his Chair.

25. There are three things required in him who says

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that he is a Post-bard. One is, the art of song, according to the inventive skill of the later Bards. The second is, to be able to read Cymraeg, and to write it accurately. The third is, to be able to answer questions put to him according to the sayings of wise men.

26. There are three things required in him who says that he is a Bard, in virtue of being a Chaired Teacher. One is, that which is required in a Primitive Bard. The second is, that which is required in a Herald-bard. The third is, that which is required in a Post-bard. If he is possessed of these qualifications, he is entitled to his degree and privilege as a Chaired Teacher.

27. In three places ought a Chair and Eisteddvod of Bards and men of vocal and instrumental song (a Chair in the case of men of instrumental song, and an Eisteddvod in the case of Bards) to be held. One is, an open yard, in the light of the sun, that is, whilst the sun is in the firmament, and in the sight and knowledge of country and nation, according to usage and law; and unless the place has had the usage of three years, it must be submitted to the



knowledge and hearing of country and lord by means of a legal notice under the proclamation of a year and a day, the notice being given under such a proclamation for three years. The place will then be institutional, having the privilege of Bards and Chair. The second are, the courts of the lord of the territory and his judges, for they are deemed open places, in respect of the privilege which belongs to them. The third are, the sacred enclosures, or churches, for they are deemed open, and as being in the light of day, and in the knowledge and hearing of country and nation, and lord and law. There can be no warranty or authority, or privilege, or word, in respect of Chair and Eisteddvod, or anything that is done relative to vocal song as to privilege and security, but for what is done in the open places, according to the privilege and usage of country and law.

28. In three places is notice to be given under the proclamation of a year and a day. One is, in every court of

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lord, and judge, and law. The second is, in every llan 1 and church in the territory. The third is, in every fair and market in the territory. Then what is rendered under the protection of the said notice after the proclamation of a year and a day is privileged, and ought to receive no opposition except what may be offered before the end of the three years, according to the privileges and usages of the Ancient Cymry, and the privileges and usages of the Bards of the Isle of Britain. For it was under the protection of such a notice that the Ancient Cymry began all privileges and usages, every law and contract, and every order and system according to the privilege,

and under the protection of country and nation, relative to those who practise and have practised the arrangements of the nation of the Cymry. And nothing should ever be done either by country or by lord, by claim or by counter claim, other than according to, and in virtue of, this order of the systems of country and nation.

29. There are three guarantees and authorities of Chair of song and Eisteddvod of Bards, if it be held in one or other, as may be convenient, of the open and privileged places, and at its open time in the light of the sun. One is, the counsel and communion of three men of song who are Chaired Bards according to the privilege and usage of the Bards of the Isle of Britain, for the testimony of their word, wherever they may be, will be a warrant for vocal song, and Bardism, and whatever appertains to the same in respect of privileges and usages. The second is, the protection and privilege of twelve proprietors, being true men of country and territory, under lawful proclamation and notice, which protection is given where there are no three Chaired Bards in Chair, as if where there are only two or one, or only men of song by claim, who have not been chaired previously. The third is, the protection of the lord of the territory, or of three of his judges--nevertheless it is said that the protection of one territorial judge will avail, if given under lawful notice and proclamation; and the protection of the lord of the territory will suffice, if warranted under his hand,

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though he himself may not be present. And unless there be one or other of these three, an institutional and lawful Chair or

Eisteddvod, according to the privilege and usage of the Ancient Cymry, cannot be held.

30. There are three open times, on which it is lawful to hold a Chair and Eisteddvod. One is, the three principal periods of the sun, that is, the days, their festivals, and their third days, on which the sun enters the point of the equinox of spring, the point of the long day of summer, the point of the equinox of autumn, and the point of the short day of winter. The second, the three principal festivals, namely, Easter, Whitsunday, and Christmas. The third, the days of court and law, in the places, and at the time of day, where and when those courts are held, and in no other place. But where there may be need and occasion for other times, notice of them must be given under the proclamation of a year and a day, according to usage and law.

31. In three ways is a Bard graduated. The first is, after discipleship, under a Teacher who is a Chaired Bard, until he shall have known the art of song, and what belongs to it in respect of office and duty, and until he shall have known the privileges and usages of the Bards, and the other sciences which appertain to Bard and Bardism, and become capable of answering for himself where he is examined under the privilege and protection of his Teacher. Being possessed of these qualifications, he is entitled to a degree and Chair. The second is, in virtue of sciences, and from being skilled in the art of vocal song, and its appurtenances, and the privileges and usages of Bards and Bardism, and what belongs to them, and from having exhibited methodical and faultless singing of his own composition, and being able to read Cymraeg accurately, and to write and arrange it properly, because it is from those things, and

not otherwise, that his sciences can accrue without the teaching of discipleship. It is required of him to exhibit all these things before a Chair and Eisteddvod, and where there can be no objection, he is entitled to a degree and Chair in virtue of his sciences, and

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they are called the degree and Chair of faculty, or, as it is otherwise said, a faculty degree, since it is by the judgment and faculty of Chair and Eisteddvod, and not by means of discipleship and teacher, that he is graduated. The third is, where no customary Chair and Eisteddvod can be obtained, and hence there is an impossibility of receiving the judgment of song and Bardism, through the want of Bards and Chaired men, by submitting to the judgment of country and nation under the notice and proclamation of a year and a day; and where there can be no objection, or just opposition, then a degree ought to be conferred upon the Bard. The said notice ought to be issued under the proclamation of a year and a day until the end of three years, when a degree and Chair should be confirmed to him. And in this crisis, his sciences and art cannot receive other than the judgment of country and nation and its wise men, and they can have no system other than judgment according to reason, nature, and cogency, because other than this cannot be had from the want of Bards, nor can system arise from the lack of system other than in virtue of reason, nature, and cogency, the same being submitted to the firm judgment and verdict of country and nation, under legal notice and proclamation until the end of the three years. It was after this manner that the primary Bards were graduated by the nation of the Cymry, and the system of Bards and Bardism, and of the privileges and usages which befit

them, before there was either a Bard, or Teacher, or Chair, or arrangement of any thing whatsoever relative to vocal song and Bards and Bardism. This degree is called the long-established and firm degree and chair of country and nation, under the primary privilege and protection of the country and nation of the Cymry. And this arrangement or system, after notice under the proclamation of a year and a day, is called the firm verdict of country and nation, for it is the firmest of all verdicts and systems. There cannot, in any other way, be a beginning properly of any arrangement and system in respect of country and nation, as to law and contract, and

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privilege and usage; nor can any thing whatsoever be renewed, when it has once perished. Therefore, firm above all that is firm is this verdict and system adjudged to be; and it is lawful for every proprietor, native, and innate man of the nation of the Cymry, to appeal to it; whether his claim be just or unjust, the country and nation will judge it.

32. There are three customary vocations among the Bards of the Isle of Britain. One consists of the Bards according to the privilege of Chair and Gorsedd, which includes all Bards that are graduated in Chair and Eisteddvod, in respect of the systems which are attached to them. The second are the Bards according to the privilege and usage of the Bards of the Isle of Britain, and includes such as are graduated in any way whatsoever, in respect of the system which is attached to those particulars. The third are the Bards according to the privilege and usage of the Ancient Cymry,

which include none other than a Primitive Bard, being a Poet, for he existed before the two other degrees of Bards, namely, the Herald-bards, and Post-bards, and before they had a system, or order, or degree, or name; and before the arrival of the Cymry in the Isle of Britain, they had Primitive Bards, being Poets, who possessed privileges, usages, and a system. It was in the Isle of Britain that the two other degrees of Bards were appointed, as well as their system and requirements, and the privileges which appertain to them. Therefore, a Poet only, or a special primitive Bard, ought to be designated a Bard according to the privilege and usage of the Ancient Cymry, though he may be already a Bard according to the privilege of Chair and Gorsedd; and also according to the privilege and usage of the Bards of the Isle of Britain. And although Tydain, the father of Awen, and Rhuawn the Aged, and Madog, son of Alchnoe, and Cadog the Peasant, and Erddyled the Luminous, and Arianrod, daughter of Mynwar, were Bards and Bardesses, according to the privilege and usage of the Ancient Cymry, it is not right to call them according to the privilege and usage of the Bards of the Isle [of Britain],

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because they did not originate in those times. Nevertheless, others say, that Bards according to the privilege and usage of the Bards of the Isle of Britain should be called Bards according to the privilege and usage of the Ancient Cymry, because it was by the Ancient Cymry that they were first instituted in the Isle of Britain, though there may be Bards now who are not so appointed, and yet are Bards according to the privilege and usage of the Ancient Cymry. Of this kind ought to be deemed the wise, ingenious, and skilful

Poets, who are found whilst a Chair and Eisteddvod are dormant; for at that time they can exhibit no mark or obligation, except Awen from God, understanding, and the judgment of country and nation, similarly to what was the case with the primary Bards of the nation of the Cymry, before they had any other privilege, usage, or system.

33. The three primary Bards of the Isle of Britain: Plennydd; Alawn; and Gwron; who lived in the time of Prydain, son of Aedd the Great. It was these three persons that first legally arranged and systematized Bards and Bardism, and conferred on them the privileges and usages of Chair and Gorsedd, the protection of country and nation, the connecting protection of federate country, and the protection of lord and territory. And the reason why this was done was, in order to preserve the memorial and record of what was formerly most worthy and commendable in respect of man and deed, law and usage, and of what was good and praiseworthy, and in order to teach wisdom and all good sciences, and to encourage the good and subdue the evil. This was effected by the verdict of country and nation, and under legal proclamation and notice, Prydain, son of Aedd the Great, being supreme of jury and supreme of princes, at the time. Thus did originate the class, called Bards according to the privilege and usage of the Bards of the Isle of Britain.

34. There are three privileged protections to the Bards of the Isle of Britain. One is, the protection of country and nation, that is, his five free acres in right of his art and

office of song, and every privilege of viaticum. The second is, that there shall be no weapon against him, and that he shall not bear a weapon in the march and onset of war. The third is, that his word shall be a word superior to all, and that the word of nobody shall be superior to him. The second protection is the connecting privilege of a federate country, that is, that he shall be permitted to go into country and border country, opposed by neither weapon nor force, neither word nor contradiction, whether the countries which he visits shall be at peace or war. This is done, that he may be enabled to go, as necessity requires, to introduce peace and justice between the countries which bring war and ambuscade one against the other. The third protection is the protection of his Chair; that is, whoever defers to its protection cannot, except by judgment before it, become unprotected; and should a bond appeal to its protection, he shall go free; and all are allowed to be under its protection, in order to obtain instruction and understanding in sciences. Of him, who is thus circumstanced, nothing can be asked in the service of country and lord, other than what he knows, and what befits him in respect of song and Bardism, for it is in right of a Bardic disciple and vocal song that he stands. And a Bard may adopt what course he pleases to impart instruction, sciences, justice, and peace to country and nation, and to country and border country; and it was for facilitating these things, that what exists, in respect of the systems of Bard and Bardism, was appointed.

35. The three literary Bards, being primitive Bards according to the privilege and usage of the Bards of the Ancient Cymry, who first derived their essence and quality from them, namely: Taliesin, the Chief of Bards; Merddin, son of Morvryn; and Merddin Emrys.



That is, they are called the three literary primitive Bards, because they made written books and arrangements of the art of song, and what appertains to it. And it is in virtue of their books, and in virtue of the usage, and memorial of Chair and Eisteddvod, that the Bardism of the Bards of the Isle of Britain is to be

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maintained. Nor is a Chair or degree granted to any one who has no information derived from the said three literary primitive Bards, and skill in the books which they made, being the first of their kind.

36. There are three special duties incumbent upon a Family Bard, wherever he may be: to teach the reading and writing of the Cymric language; to teach domestic politeness, and good manners, in respect of justice and love; and to keep a record of what belongs to the families in which he is tutor.

37. There are three things required in a Bard or Poet, who is a supplicant. First, that he should ask neither goods nor any thing else whatsoever by means of vocal song, without the permission of the owner. Secondly, that he should not ask for any thing above the value of six score pence. Thirdly, that he should not send a supplicatory song, nor any other song whatsoever, with a man of instrumental song, under the pain of losing the goods attached to his song until the end of three years; and every fee and provision, to which he is privileged, shall go to the lord of the territory.

38. The three relics of adjuration of the Bards of the Isle of Britain: the ten commandments; the gospel of John; and the affirmation of a Bard upon his word and conscience.

39. There are three things for which a Bard will lose his Chair until the end of three years. One is, defect of memorial and record in respect of what ought to be remembered. The second is, bearing a weapon in war. The third is, divulging his secret. Others say: his Chair cannot be restored to him during life, if he does these things.

40. The three monarchs of government: Bardism, to which belong learning, and every doctrine of literature, morality, and godliness; judicature, which has to distribute and do judgment and justice where there is occasion, according to the privileges and usages of country and nation, and according to right and law, to those who may oppose them; and the office of a king or lord, on which depends the defence

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of country and nation, and the arrangement of the same, according to the privilege and usage of country and nation, and if there be occasion, according to the verdict of country under the notice and proclamation of forty days. Without these three there can be no firm social abode for country and nation.

41. The robe of a Bard, being a Chaired Teacher, is of three colours, and he may adopt whichever he pleases, provided the robe, of whichever of the colours it is, be entirely unicoloured, for unicolour is the symbol of truth, that being unicoloured at all times, and under all circumstances. One is azure, or sky-blue, signifying peace and tranquillity, which are similar to the sky of summer weather, during clear and resplendent heat, without mist, without a cloud. The second is green, the symbol of learning and the wisdom of sciences, which spring and grow beautifully like the green herbs of

the fields, rejoicing the owner of the eyes that be-hold them. The third is white, the symbol of godliness and all purity and innocence, and all right and justice; for these are of the same colour as the sun and light, glitteringly and splendidly white. White ought to be worn in the resort of worship; azure in Chair and Gorsedd; and green, when one becomes a domestic tutor. And each of these colours should be unicoloured, as significative of truth. Nor is it lawful for other than a Chaired Bard to wear them, and it is not right for him to mix them, but should he do so, it must be under the privilege and dignity of a Disciple: because the robe of a Disciple consists of the three colours mixed, and should not admit of any other unicolour whatsoever:--and these are called the Bardic colours.

42. The three primary offices of a Bard: to maintain peace and tranquillity; to maintain and improve good usages; and to maintain the memorial of goodness, sciences, and laudable deeds.

43. There are three primary laws incumbent upon a Bard in respect of what he does himself: to keep his word; to keep his secret; and to keep the peace.

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44. There are three laws of avoidance incumbent upon a Bard: to avoid idleness and extreme slothfulness, since he is a man of exertion and experience; to avoid strife and contention, since he is a man of love and peace; and to avoid folly, immorality, and uncourteousness, since he is a man of reason, understanding, and Awen from God.

45. There are three foundations of knowledge, which a Bard ought to consider and discuss: reason; nature; and impulse.

46. There are three instructions required of a Bard: a song according to reason and moral wisdom; oral tradition according to the memorial and usage of Gorsedd and worship; and demeanour, according to polite and good usages and habits.

47. Three things which a Poet, being a Chaired Bard, ought not to bear: arms; rudeness; and dispraise; for it is his function to promote peace and tranquillity, to encourage courtesy, and to praise every thing that is good.

48. Three things commendable in a Bard: warm affection; gentle boldness; and energetic reason.

49. Three things which cannot be dispensed with in a Bard: awen of song; the sciences of the art of song; and courteous and good qualities.

50. The three successful objects of a Bard and Bardism: to polish and civilize a nation; to render a country socially inhabitable; and to improve sciences.

51. Three persons who are exempt from sword and horn: a Bard; a metallurgist; and a female.

52. The three arts which are under the protection and law of the nation of the Cymry: instrumental song; literature, that is, reading and writing Cymraeg; and medicine.

53. The three penalties of a country: a wicked lord; a rich upstart; and an ignorant Bard.

54. Three things monstrous in a Bard: ignorance; incivility; and immorality.

55. Three things which ill become a Bardic vocal song:

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the memorial of what is impious and monstrous; the abuse of law and courtesy; and resistance to amusement.

56. Three things which cannot be contravened: the usage of Chair; the voice and memorial of Chair; and an ancient song according to the privilege of Chair.

57. Three men who cannot, and ought not to be made Bards: the proud; the indolent; and the false.

58. Three things indispensable in a Bard: Awen from God; the instruction of a teacher; and individual exertion.

59. Three things which a songster, being a Chaired Bard, ought not to reveal: the secret of the Bards; injurious truth; and the disgrace of his friend.

60. The three credibilities of a vocal minstrel: the credibility of song; the credibility of alphabet; and the credibility of consideration.

61. The three co-equal secrets of song: awen; learning; and good principles; and without them there can be no perfect song.

62. The three mutual feelings of a Bard: to feel mutually with truth and justice; to feel mutually with his heart and affections; and to feel mutually with his awen and its capabilities.

63. Three things which ought to be understood and known in a vocal song and its appurtenances, and in every other thing whatsoever, namely: points; divisions; and individualities. And when these are not known, there can be no arrangement or just art in respect of any thing; whilst by knowing and understanding them, the nature of the art sought after is understood, and is reduced to order and method, in such a way as it would be an easy and loving matter to learn, remember, and practise the same.

64. Three things indispensable in every art and science: to learn; to remember; and to practise them.

65. Three things, without which there can be no vocal song: knowledge; awen; and impulse.

66. The three impulses of song: affection towards the beautiful and good; the consciousness of duty; and remuneration

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from the contributions and commendation of good and philosophical men.

67. The three excellences of art, namely: the facility of learning it; the amusement of learning it; and the benefit and advantage of learning it.

68. Three things that will make the art of song what it should be: perspicuity of learning and arrangement; the excellency of the art and its arrangement; and the naturalness of the art and its appurtenances.

69. The three privileges of a Bard: that his word and saying should be believed; provisions wherever he goes; and that he should not against his will be made to administer to the necessity, or to fill the office of country.

70. Three things which a Bard ought to examine, and watch over: his passions; his innate judgment; and every novelty.

71. Three things which a Teacher, being a poetic Bard, ought to do: to observe accurately the reason of art; to analyze accurately what is understood; and to show accurately what is learned.

72. The three primary laws which ought to be incumbent upon a Bard: to be fond of teaching; to be liberal of judgment and reason; and to be moral as to conduct.

73. Three things which a Bard ought to endeavour to improve: his poetic genius; his art of song; and the principles of his conduct.

74. Three things will make a learned Poet: to improve learning and sciences; to promote the sociable inhabitation of country and nation; and to make his own name immortal. Others say: and to cause his own name to be ever-lastingly remembered. Others say: and to immortalize his own name.

75. In three things is seen the nature of all arts and sciences, namely: in their principles; in their counterparts; and in their effects.

76. \* The three advantages of art and sciences: the gain of what is good in respect of abstinence and living; deliverance

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from what is bad in regard to contingency, mind, and deed; and regular beauty to cheer the mind and sight.

77. The three columns of a Bard's duty: to teach properly; to sing properly; and to judge properly.

78. The three effects of just awen: generosity; gentleness; and joy.

79. The three friends of just awen: understanding; reflection; and patience.

80. Three things that will augment awen: to exercise it properly; to exercise it frequently; and to exercise it successfully.

81. Three things which a songster ought not to believe: the satire of an itinerant minstrel, where a poet poetizes; an unpoetic song by a commended and authorized poet; and the things which, in the estimation of wise men, cannot be, as when the ignorant say that the hair which is cut ought not to be placed where the birds can get it, and such vain superstitions that never came from the head of a wise and intelligent person. Of the same character is it, to believe that neither Arthur nor Owain Glyndwr are dead, for such cannot be true.



82. For three things shall a poet lose his authority: for teaching wrongly where he ought to teach correctly; for pertinaciously uttering a falsehood in his song; and for satyrizing where he ought not.

83. Three things which a minstrel ought not to conceal: innocuous truth; judgment upon poetry; and the praise due to good men.

84.\* Three things that will make a minstrel to be be-loved: to teach willingly; to sing lovingly; and to bear a good name.

85. The three beautiful qualities in a minstrel: economy; concord; and integrity.

86. Three things that are amiable in a minstrel: to be poetically amusing; to be void of pride; and to be given to praise.

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87. Three things that will corrupt a minstrel's awen excessive drunkenness; excessive incontinence; and surliness.

88. Three things that will improve 1 a minstrel's awen an ancient song; Bardism; and good and amusing traditions.

89. The three principal necessities of a Bard: systematic sciences; amiable morality; and the privilege of Gorsedd.

90. Three beautiful qualities in a Bard: obedience learning; and affectionate disposition.

91. The three columns of art: reason; nature; and cogency; and it is from understanding these things properly that ensues the permanence of sciences.

92. The three amiable traits which a Bard ought to possess: to direct the unskilful; to put an end to contention; and to regulate festal plays. 2

93. All plays ought to tend to three things: to heal the body; to amuse the mind; and to be innocent.

94. The three silent reserves of a Bard: in respect of injurious truth; in respect of unnecessary judgment; and in respect of every thing uncertain.

95. Three things respectable for a minstrel: good family; good friends; and good conduct.

96. There are three conditions incumbent upon a poet: to maintain the language of the Cymry; to keep a record of genealogies and nuptial festivities; and to preserve an instructive memorial of the privileges and sciences of the nation of the Cymry.

97. The three ameliorations of song and Bardism: instruction; exertion; and rewards.

98. The three rewards of vocal song and all good sciences: tribute and gain; praise and honour; and contentment of mind and conscience arising from the benefit and good which they eventually cause.

99. The three benefactors of the world: a Bard; a metallurgist; and an agriculturist; they are so called because

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every living being will benefit by them and their sciences, whilst no living thing will be the worse. And they are deemed the chief settlers of the country.

100. The three faculty Bards of the Isle of Britain. A family Bard, on whom depends domestic instruction, according to vocal song, and the system of domestic sciences and usages; and he is to commit to song the memorial and record of the same. The second is a reciter, whose function is to recite in Chair and Gorsedd, by means of song and speech: and to issue cry and proclamation, as notice to country and nation, in the territory where he resides. The third is a man of instrumental song, on whom depends the art of playing the harp and violin; and instrumental song is under the protection of the Bards of the Isle of Britain, without any other privileges and usages. Therefore they are called the three faculty ones of Bards and Bardism.

101. The three primary recitations of the Bards of the Cymry: vocal song; parable; and custom.

102. There are three functions incumbent upon a Bard, according to the necessity and requirement of country and nation. One is, to maintain religious worship. The second is, to conduct an embassy between country and border country. The third is, to introduce peace and concord where there is contention.

103. There are three primary laws incumbent upon a Bard in respect of his obligation as to the necessity and requirement of country and nation. One is, to search for what is true. The second is, the secret imposed upon him in respect of his office and privilege of song. The third is, to conduct himself morally according to peace and justice.

104. The three distinguished privileges of a Bard. One, gratuitous provision, wherever he goes, in right of his office of song. The second is, that he bear not, and there should not be borne in his presence, a naked weapon of offence. The third is, that his word should be paramount over all.

105. The three provisions of a Bard; his five free acres; his offerings; and his contribution bag.

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106. The three protections required of the Bards of the nation of the Cymry: to protect learning, or the art of knowledge; to protect peace and tranquillity; and to protect truth and justice. For a Bard exists on account of these things, and he is no Bard who does not act in their behalf.

107. The three cares of the Bards of the Cymry: to cultivate good sciences; to cultivate peace and tranquillity; and to illustrate truth and justice.

108. From three things was Bardism obtained: Awen from God; the intellect of man; and the tendency of nature.

109. Three things which a Bard ought to do: to listen carefully to every thing; to look fully at every thing; and to hold his peace soundly unless there be sound reason for his speech.

110. Three things which a Bard ought to practise in his song and in his conduct: to increase sciences; to soften manners and customs; and to console the mind.

111. There are three energetic duties incumbent upon a Bard: to accumulate learning and sciences; to instruct the ignorant; and to make peace where there are contention and variance.

112. The three free pursuits which are lawful for a Bard and all who may desire them: hunting; tillage; and dairy-work; for it is by means of these things that all persons obtain their maintenance, and they ought not to be prohibited.

113. The three licentiates of court: a Bard; a judge; and a worshipper.

114. The three supports of government: Bardism; judicature; and labour.

115. Three men who will constitute a social abode wherever they are: a Bard; a smith; and a harpist.

116. From three things ensues the firmness of the sciences of Bardism: the first is, Awen from God moving consideration and intelligence; the second, memory and

knowledge from the age of ages; the third the song of Tydain, son of Tudnaw, that is, Tydain, the father of Awen.

117. The three special learnings which the nation [of the Cymry] obtained. The first was, that of the Gwyddoniaid from the age of ages. The second was, that of the Bards, after the time of Prydain, the son of Aedd the Great. The third is, the faith in Christ. Out of these three arise the sciences of the nation of the Cymry.

118. The three ministers of the sciences of the Bards of the Cymry: song; symbol; and letter; of which song is adjudged to be the best, because there is no occasion for any other art for its preservation than memory and natural sense, that is, art from God.

119. The three memorials of the Bards of the Cymry: an ancient song; institute; and letter.

120. Of three things ought the Bards of the Cymry to maintain the memorial and record: the first of the Cymric language; the second, of the genealogies and descent of the Cymry; the third, of the privileges and usages of the Bards and nation of the Cymry.

121. Three things which cannot be contravened: an ancient song of the primitive Bards; the memorial of the Chair of song; and the verdict of country and nation. That is, from these three are maintained the memorial and authority of the privileges, usages, and sciences of the Bards and nation of the Cymry.

122. The three columns of claim of the Bards of the Cymry: the song of the primitive Bards; the memorial and usages of Chair; and the verdict of three hundred men.

123. There are three places in which it is proper to hold a Chair of song: an uncovered elevation; a church; and the court of law.

124. The three times of Chair and Eisteddvod: the four points of the sun, that is, the two periods of the equinox, one in the spring, and the other in the autumn; \* the holidays of worship; and the days of court and law.

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125. There are three places of common sanctuary, in which no weapon may be used against any person whatsoever: the Chair of Bards; the courts of country and judge; and the assembly of worship.

126. Three persons who are free from bond: a Bard; a scholar; and an artizan.

127. The three dignified privileges of a Bard: maintenance wherever he goes; that there should be no naked weapon where he is; and that his word should be paramount over all.

128. The three innate privileges of a Bard: that his meaning be vocal wherever he may be; that he should keep silence where and when he pleases, for he is a man of secrecy and mystery; and that he should not, unless willingly, enter upon the service and office of his country, except in what relates to his office and art of song and Bardic sciences.

129. The three avoidances of a Bard: to avoid bearing arms, for there ought to be no weapon against him either in country or border country; to avoid rudeness and immorality, for he is a man

subject to the law of morality and correct conduct; and to avoid indolence, for he is a man of exertion.

130. The three privileged ones of country and nation: a Bard; a scholar; and a metallurgist; that is, their land shall be free to them, and they are entitled to the privilege which ought to arise therefrom, that is, social rights.

131. There are three kinds of Bards. The first is the Primitive Bard, whose instruction consists of song and oral tradition. The second is the Herald-bard, whose instruction consists of symbol, and the import of pictures. The third is the Post-bard, whose instruction consists in reading and writing Cymraeg, memorial and knowledge being thereby maintained.

132. Three things which a Bard ought to do: to learn minutely what he sees and hears; to keep closely what he learns; and to exhibit accurately what he knows.

133. The three teachers of man. The first is, instruction

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derived from circumstance, that is, from seeing and hearing. The second is, natural understanding giving heed. The third is, the grace of God, that is, Awen. And from these three comes the import of Bardism.

134. The three prominent features of Bardism: memorial; instruction; and peace.



135. Three things which a Bard ought to confirm, and to make supreme over every thing that is supreme: truth; peace; and the import of sciences.

136. Three kinds of things ought to be praised and remembered: every thing that is pure and good as to quality and custom; every thing that is beautiful and amiable in form and nature; and every clever device from which arises a greater amount of advantage than of disadvantage.

137. There have been three kinds of Triads from the beginning by the Bards of the Cymry, namely: the Triads of privilege and usage; the Triads of worship; and the Triads of song.

138. The three fundamentalities of government: a just judge; a merciful lord; and a wise and learned Bard.

And thus end the seven score 1 Triads of the Bards of the Cymry, which were extracted from the ancient Books of authority by Richard, son of Iorwerth the Grey-haired.

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## Footnotes

95:2 See Vol. i. p. 73, note.

95:3 Thomas Hopkin was the son of Hopkin Thomas, who wrote the *Greal* and other works, about the year 1350. John Hopkins, the versifier of the Psalms, was descended from this family.

95:4 p. 95 Thomas ab Evan, or Bevan, was a good poet and critic, who flourished between 1660 and 1700.

95:5

Cathlau clan cerddau *caw*.

Hymns and incessant songs of the *band*.--Cynddelw.

99:1 p. 98 These three Bards are mentioned by Edmund Prys:--

*Prifardd, arwyddfardd* raddfawl,

A *phosfardd* nid anardd dawl.

*Primitive Bard, Herald-bard* of honourable degree,  
And *Post-bard*; the selection is not unhandsome.

127:1 p. 126 "Llan" seems to be synonymous with the Latin *fanum*, and the Greek *τεμενος*. Its original meaning was simply an inclosure, but in later times the term was applied exclusively, in its simple form, to an area enclosed for public worship, or a church.

147:\* In MS. it is 77, and the following Triads are numbered accordingly down to 84 inclusive.

149:\* p. 148 In MS. it is 86, and the following Triads are numbered accordingly to the end.

151:1 p. 150 Al. "augment."

151:2 Others say: "and to regulate games and festivities."

157:\* The other points, which are the summer and winter solstices, have not been explained.

159:1 p. 160 It is evident from this statement that there are two Triads missing, which accounts, moreover, for the numerical irregularity which we have noticed.

## **THE TRIADS OF THE BARDS OF THE ISLE OF BRITAIN.**

Here are the Triads of the Bards of the Isle of Britain, with the memorial 2 and account which exist in 3 the voice of Gorsedd respecting them, their origin and nature.

When the Cymry first came into the island of Britain from the Summer Country, where they were previously, the primitive knowledge and original wisdom were kept and taught by the Gwyddoniaid, who were Poets possessed of Awen from God before the invention and existence of instruction from man, and before the Chair of song, and privileges and usages for Bards and relative to Bardism were

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arranged and regulated. And those Poets, or Gwyddoniaid, preserved, by means of the memorial of poetry and vocal song, the good primitive sciences, which were first understood by means of Awen from God. And after a long space of time, there was found from among the nation of the Cymry a Bard, being a Poet, called Tydain the father of Awen, who was the wisest of all the Poets, and he reduced vocal song and Bardism into order, and arranged the privileges and usages that were proper for Bard and Bardism. Those Bards were called Bards according to the privilege and usage of the Ancient Cymry. It was according to the arrangement made by Tydain, that vocal song and Bardism were maintained for a long time, until Prydain, the son of Aedd the Great, formed a confederacy in the island of Britain, and among its nations. And,

because it was Tydain that first made this arrangement of vocal song and Bardism, and because the sciences which he possessed were superior to those possessed by any other person, in respect of vocal song and its relatives, and because it was through him, and the order and system which he made, that regular instruction and art in regard to vocal song and the sciences of Bardism, were first obtained, he was called Tydain, father of Awen. Some say, that it was before the arrival of the Cymry in the island of Britain, Tydain lived; but there is no sufficient information on that point.

Tydain took to him certain young and wise men, endued with Awen from God, to be taught and instructed in the sciences of vocal song and wisdom; and it was according to this arrangement and system that such sciences were held by the Poets and Gwyddoniaid until the time of Prydain, son of Aedd the Great. And when he had appointed a sovereignty over all the island of Britain and its nations, kings, princes, and lords, he ordered the Poets to exhibit their sciences, and the memorial and record in which they were preserved; and when that was done, search was made as to who were the wisest and most knowing of the Poets, when Plennydd, Alawn, and Gwron, were found to be the

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best as to those particulars which appertained to vocal song and the sciences of wisdom. And they met in Chair, where they issued the cry of restoration under the proclamation and notice of a year and a day, and deferred to the substantial verdict of country and nation. In that cry they cited and invited all the Poets and Gwyddoniaid who were skilled in vocal song, the sciences of

wisdom, and the privileges and usages of the Ancient Cymry, to repair to Chair and Gorsedd about to be held openly, in the sight of the sun and eye of light. And thither came all who were versed in awen and the sciences of vocal song, and their appurtenances; and there were arranged and systematized such privileges and usages as were suitable to Bards and Bardism, and the wisdom and secret of Bardism; and there were also arranged and instituted the three classes of Bards and Bardism and the sciences of Bardism, namely, the Primitive Bard or licensed Poet, according to the privilege and usage of the Ancient Cymry, the Druid, being a Bard according to the primary sciences of the Gwyddoniaid, and the Ovate, being a Bard according to sciences derived from imagination and circumstance. And they committed the whole to the record and memorial of the Bards of the Isle of Britain, which are the song of Gorsedd, the voice of Gorsedd, and the usage of Gorsedd, lest they should become lost or forgotten. And when, in respect of these things, they had appealed to the firm verdict of country and nation, that is, the cry of country, under the notice and proclamation of a year and a day, until the period of efficiency, these three men, Plennydd, Alawn, and Gwron, were the three primary presiding Bards of the Isle of Britain, that is to say, they were primary according to the privileges and usages of the Bards of the Isle of Britain, which were arranged, instituted, legalized, and systematized in that Gorsedd, under the protection and privilege of country and nation, by a firm verdict. Then the primary Bards took to them others of the most knowing poets, the most celebrated of whom were found to be Madog, Cenwyn, and Anllawdd, being the three first that were, after

instruction and discipleship, graduated presiding Bards, according to the arrangement and system which were made, as already shewn. And they were enjoined to maintain and preserve the three memorials, to judge and rule in Chair and Gorsedd, to take disciples and aspirants to be instructed in the sciences of vocal song and its appurtenances, to keep from corruption the primary knowledge and Cymric language, and to record every thing good and laudable in man, deed, and event.

It was in those days that the three primary Ovates, Cadog, son of Myl, the Wall of Greatness, Trysin, son of Erbal, and Rhuawn of the Silver Song, were instituted and privileged. The Ovates were appointed and enjoined to collect Bardic and good sciences, from whatever incident, and from whatever awen and imagination, to submit them to the judgment of Chair and Gorsedd, and to regulate them according to the sense, judgment, and system of art. In those days, also, were instituted and privileged, as Druids, Meiwyn, the Bard; Rhiwallon the Winged, son of Prydain, son of Aedd the Great; and Berwyn, son of Arthrawd. And they were enjoined to maintain religious worship, and the sciences appertaining thereto, according to the three memorials, and according to the result of the judgment of Chair and Gorsedd. These three triads of men, together with the three primaries, were the twelve primary Bards of Gorsedd according to the privilege and usage of the Bards of the Isle of Britain. That is, they are primary because none of their kind and sort existed before them; and they are deemed the twelve primaries, because they belonged to the same primary Gorsedd. And it was from them that were obtained

first the three degrees of the Bards of the Isle of Britain; and it is according to what is here said, that the teachers and learned Bards point out three degrees of the substance and nature of the Bards of the Isle of Britain. In the primary Gorsedd, which has been mentioned, according to the privilege and usage of the Bards of the Isle of Britain, figures and numbers were reduced to a fundamental  
.....text ends here.....

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### **Footnotes**

159:2 "The memorial" does not occur in all the MSS.

159:3 Al. "by."



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