

Ancient Europe and America

Part 8

Celtic Gods and the “Anubis Cave”

“They worship as their divinity, Mercury in particular, and have many images of him, and regard him as the inventor of all arts, they consider him the guide of their journeys and marches, and believe him to have great influence over the acquisition of gain and mercantile transactions. Next to him they worship Apollo, and Mars, and Jupiter, and Minerva; respecting these deities they have for the most part the same belief as other nations: that Apollo averts diseases, that Minerva imparts the invention of manufactures, that Jupiter possesses the sovereignty of the heavenly powers; that Mars presides over wars. To him, when they have determined to engage in battle, they commonly vow those things which they shall take in war. ” (Caesar, The Gallic Wars, chapter 17)

The Romans had a tendency to Latinize foreign names. Unfortunately, Caesar does not give the Celtic names for the Roman ones. However, thanks to Gallo-Roman epigraphy, it is possible to restore the names of the gods in this list:

Mercury = Lugus (Lugh, Llew) / Cernunnos (Finn)/ Teutates; Apollo = Belenos / Belos / Grannos (Bilé / Diancecht / Aongus / Mac Óg, Beli); Mars = Ogmios (Ogma, Owain) / Camulos (Cumhail)/ Esus; Jupiter = Taranis / Succelos (Dagda, Bran); Minerva = Rosmerta / Brigindo / Epona (Brigit / Macha, Arianrod / Rhiannon).

List of theonyms (god names) at the “Anubis Caves”:

Og, Ogius, the “Youth” is one of the names of Belos or Belenos as a youth. In Irish myths he was known as Mac Óg < Maqos Ogius “son of youth”. He was also known as Aongus < Oinogustios “the first choice”. In Gaul, he was called Maponos, and Mabon in Welsh.

Belos, is a very ancient pan-Indoeuropean sun god. In Ireland he was called Bilé and in Wales, he was called Beli Mawr. The god had many other names such as Belenos and Grannos. The name is also akin to Bellona who was a Gaulish war goddess.

Belinog < Belinacos “glaring one”, could be an avatar of Belenos since solar gods came in pairs. Belinog could be one of the names of the medicinal snake god. The again, it could be a compound of Belen- and og- < Belenogios “the glaring youth”.

Benam < Benama literally “superior woman” from bena “woman” and – ama superlative suffix for “great, superior, overly” and punning with ama “grand-mother. The Irish form is Ban or Bean as with bean sidh “woman of the Otherworld”. Interestingly, the Abenaki Algonquian name for “woman” was bhenem.

Greina ‘beaming”, the Sun as a divine being. The Irish version of the name was Gráinne, a sun goddess and sister of Aongus Óg, the solar love god. She promised to Fionn mac Cumhail but eloped with Diarmuid < Diaremedtus “without measure”.

Maq Reided < Maqos Redetes. In Irish myth, the Ridire ruadh or “red riders” who were the bringers of doom and disaster.

Dema < Demus / Demios < Dedm-us/-ios, “the Institution”, Irish Demna, Deime and Demne, was one of Fionn Mac Cumhail’s names. Dema was therefore an alias of Lugus.



The Anubis Cave Sheila Na Gig Gaelic Fertility Goddess. After a photo by C. Lehrburger.

The Grave Creek Stone

This tablet was excavated in 1838 from a burial chamber found at the base of Mammoth Mound in Moundsville West Virginia.

Hu McCulluch wrote: Thanks for your read on Grave Creek. There may not be much to it,

but it's the first coherent old-world-like inscription found in N. Am.

You say the alphabet is Iberic (a widely accepted candidate), but what do you think the language is? Does anyone really know what sort of language the ancient Iberic writers spoke?

Ed Smith of Coleraine OH is very critical of Barry Fell's reading of the language as Punic.

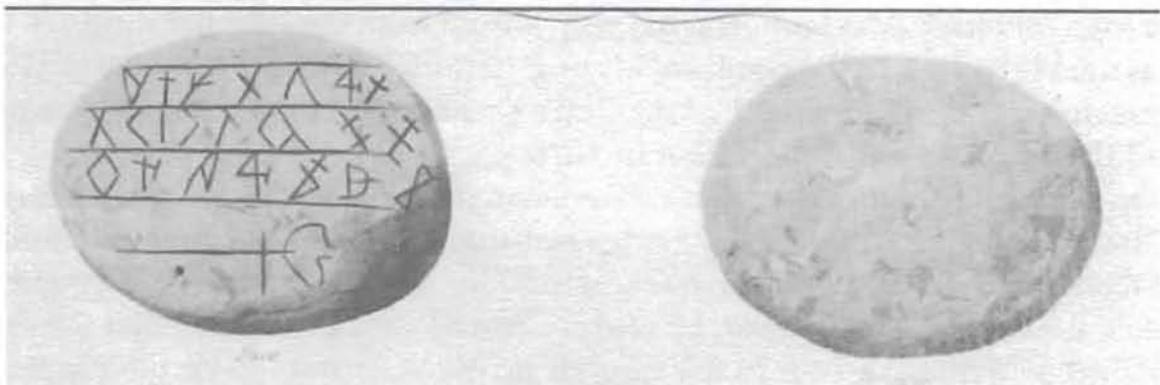
The Grave Creek Tablet is West Virginia's most controversial archeological relic. According to local legend, the tablet, an engraved piece of sandstone measuring approximately 1 1/2 by 2 inches, was discovered in the spring of 1838 when Abelard Tomlinson and others first excavated Grave Creek Mound at Moundsville. Although accounts differ slightly, all agree that the tablet was found as laborers excavated near the mound's upper burial vault. Tomlinson, whose family owned the mound, claimed to have found the stone under the floor of the upper burial vault. Others who were present claimed to have found it themselves or said that it was pulled from a wheelbarrow of dirt taken from around the upper burial. At the time of its discovery, Tomlinson and the others did not attach any significance to the tablet, believing the characters carved into one side of the stone simply to be Indian hieroglyphs.

Soon after, however, Henry Rowe Schoolcraft, an eminent ethnographer, studied the tablet and became convinced that the characters were carved by Celts from ancient Spain or Britain, rather than early American Indians. With this pronouncement, the Grave Creek Tablet became the center of controversy. Different scholars concluded that the characters resembled those in a variety of ancient alphabets, including Tunisian, ancient Greek, Egyptian, Etruscan, and Phoenician, as well as those from Algiers, Libya, and the African interior. Other scholars, most notably archeologist Ephraim George Squier, denounced the stone as a fraud. Despite years of study and debate, the origin of Grave Creek Tablet was never conclusively resolved. The present location of the tablet is unknown, although the Smithsonian Institution has four casts of it.

This Article was written by Lora Lamarre

The West Virginia Encyclopedia

<http://www.wvencyclopedia.org/>



Photocopy of Seth Eastman drawing of Grave Creek Stone
 from Henry R. Schoolcraft *Indian Tribes of the United States*, 1850,
 by way of Barnhart (1986).

A Da/Ta Di/Ti Da/Ta L Ai Da/Ta

Da/Ta Ce/Ge Ba/Pa Ce/Ge U R O Ci/Gi

R O A Ai Ad/At Ě Co/Go

ROAAI AdĚGO

ADaTiTaLaiTA A Ati Talaita (Talliates)

DaGe BaCe UROCI

ROAAI AdĚGO

Translation

A, interjection o', oh; a "to";

Tati < tatis "father";

Talaita < Talatis "bold one", Tala, "hardiness, boldness", "slope", "clayey soil"; adj. tal/-os "tall, lofty"; talos "front, fore, forefront"; tala < talla < to-alna "beyond" + -etes collective suffix for ethnonyms, Talliates "The bold ones", connoting "Those from beyond", name of a Celtic tribe from Belgium;

Dage, vocative of dagos = "The good", "goodness";

Bace, vocative of bacos "beech, beech-tree"; bacos/baccos "small, young"; baccos "rounded-out, hollow object, container, tub";

Uroci, genitive case of uroicos « briar, heath »; < Uroicoi "Those of the briar";

Roai < roai < rouai pl. of roua "robur-oak"; ai – affirmative prefix;

AdRGo < adrigô < adreigô v. "to link, to bind"; adreg/-os/-a/-on adj. "valiant, important, correctness, exactness"; ad-regos "with rank".

A tati Talaita dage bace uroci roai adrigô. "To father Talatis, this good tub of briar, the robur-oaks to bind (with correctness).

If correct, this translation is a eulogy for a funeral rite dedicated to a certain Talatis, buried in the Grave Creek mound of Moundsville, West Virginia.

Buckhorn, Kentucky, artifacts

BUCKHORN CAVE SHELTER ARTEFACTS

Iberian Celtic Inscriptions

According to Emeral Lykins, Compton, Kentucky, these items were dug up by one of the local men either inside the Buckhorn site rock shelter or nearby. There are three ingraved stones bearing what seem to be Iberian and Ogham inscriptions along with a small jar also bearing the same markings.

Fig. 1



Inscribed jar with sundial

Transliteration (from delta to alpha):

R-Â-Te/De- U (W = consonantal U)/ Ñ-R-U/Ñ-Ce/Ge-Â

Râte – Ur – Ugeâ

Translation:

Râte: Rata = “by Grace”, instrumental case of Rata = “Grace”, the name of the goddess of Grace or “guarantee”, if not: Rato = “regard”, “though”, “intent”, “purpose”, “favour”;

Ur: Ur = “(sacred) Fire”; connoting adj. Uros/-a/-on = “pure”, “fresh”; the goddess Ura, “the Pure”;

Ugeâ: theonyms, masculine, feminine and neutral genders Ugios / Ugia / Ugion = "Circle"; the goddess Ugia = "the Circle "; c.n.n. Uges = "round thing";

Interpretation:

"By grace (by the Grace goddess), sacred fire, circle (goddess)."

Fig. 2



Inscribed stone tablets

Transliteration (left stone tablet – from top to bottom):

Ca/Ga-Bi/Pi-Â-I

Gabiâi

Translation:

Gabiâi: pl. of Gabia; Gabios/-a/-on = "seizer", "taker", "grabber";

Gabia: theonym Gabia = “Receptive”, a Celtic goddess;

the name is also attested in other Indo-European cultures: Matka Gabia, the Polish goddess of the home and hearth and Lithuanian Gabija.

Transliteration (right stone tablet – from top to bottom):

Top line

Ci/Gi-R-Ce/Ge-N-R-Â-N-Ce/Ge-D-A

Circen-Rângeda

Translation:

Circen: masculine personal name Circenos = “He of the harrier wind”; Circos = “whirl wind”, “harrier wind”; Circios the Wind god;

Rângeda: v. Rengeti = “They extend”; Rangô / Rengô = “to extend”;

Rânceta: v. Rinceti = “They obtain”;

Middle line

I-Â-Bi/Pi-H(X)-Â-N-B/P or Be/Pe-U or Ñ-Ci/Gi

Iâbixan-Puci /Buci

Translation:

Iâbixan: personal name Iabixan(os)/-a/-on = “Enclosed One”; adj. Iabicos/-a/-on > Iabixos/-a/on = “enclosed”; adj. Iabos/-a/-on = “closed”;

Buci: gen. Buci = “of the hollow”; Bucos = “hollow”; Buccos = “buck”, “he-goat”, “deer buck”;

Puci: gen. Puci = “of Puck”; Pucos = “Puck”, a little devil, elemental demon;

Bottom line

Te/De-H(X)-I-Bi/Pi-U-S-Bi/Pi-N-Bi/Pi-C/G-Â-U

Dexibius-bin-bicâu

Translation:

Dexibus: adj. Dexibos < Dexsiuos/-a/-on = “right”, “right-hand”;

Bin: Bin(ios) = “striker”; v. Binô = “to strike”;

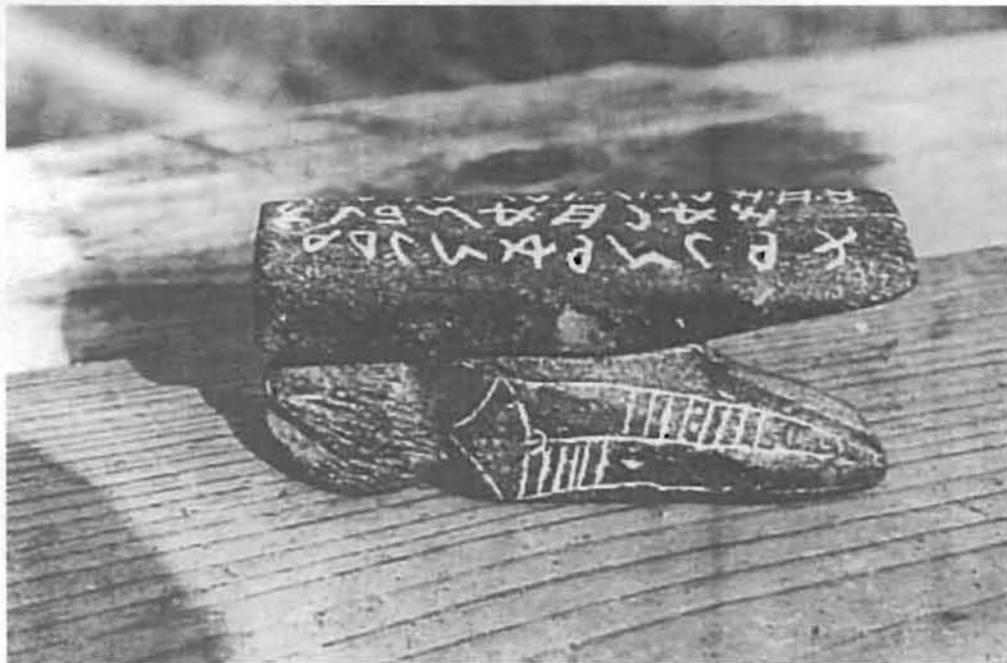
Bicâu : Bicau(os), Bicauos = “penislike”; Bica = “penis”;

Bigâu: adj. Begau(os)/-a/-on = “curved”, “bent”; v. Biguô = “to deviate”.

Possible literal Interpretation:

Circen(e), The Harrier Wind, they obtain, labixan(e), the Enclosed One, of the Puck (Elf), right-hand striker to deviate.

Fig. 3



Inscribed stone tablets (detail of Oghams)

Photo credits: Emeral Lykins, Compton, Kentucky

Transliteration of bottom stone Ogham:

M-a-S-C-o-C ...

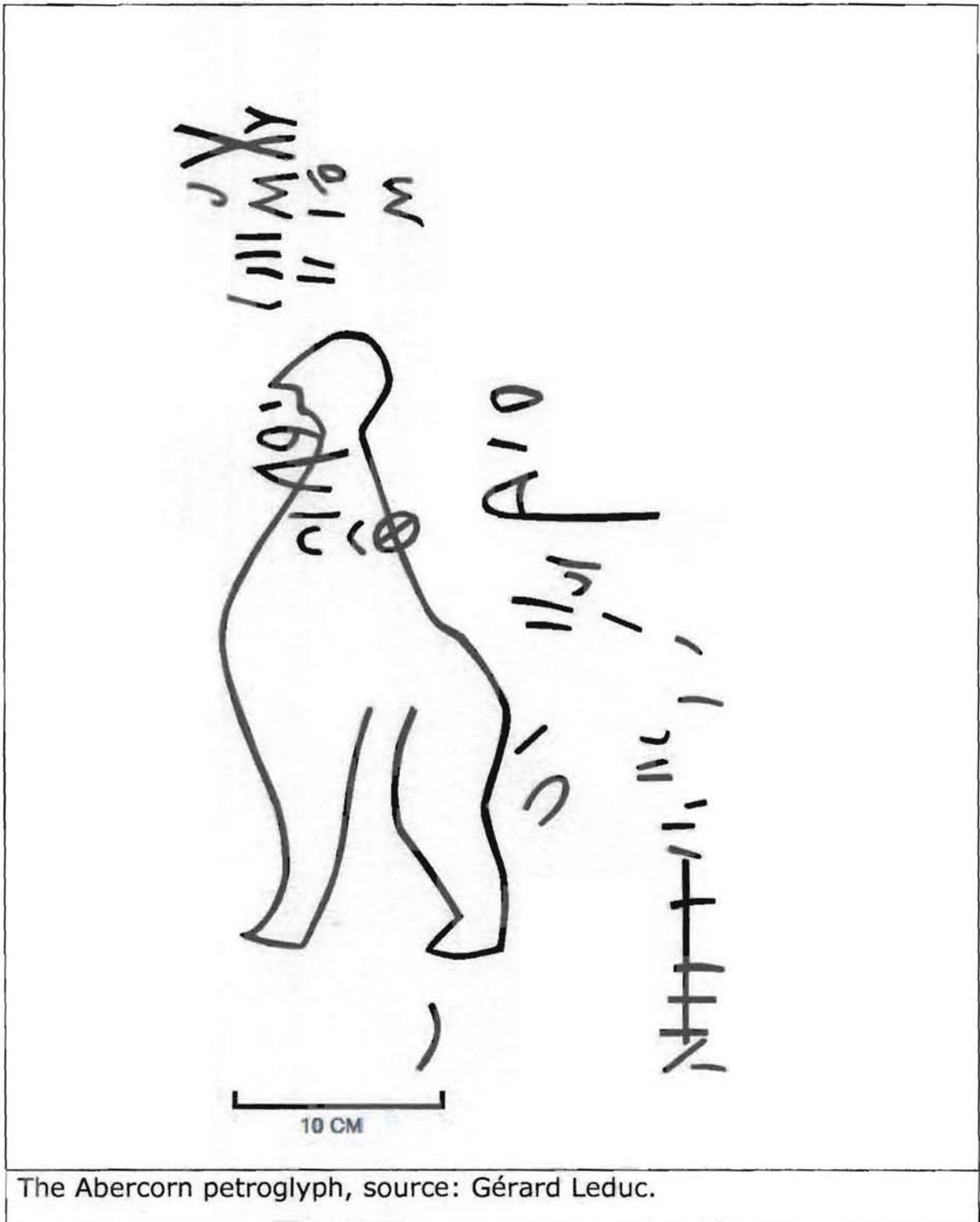
Mascoc: adj. Mascocos/-a/-on = "pertaining to the Witch"; personal name Mascacos/-a = "He or She the Witch"

Masca / Masco = "(female) witch"

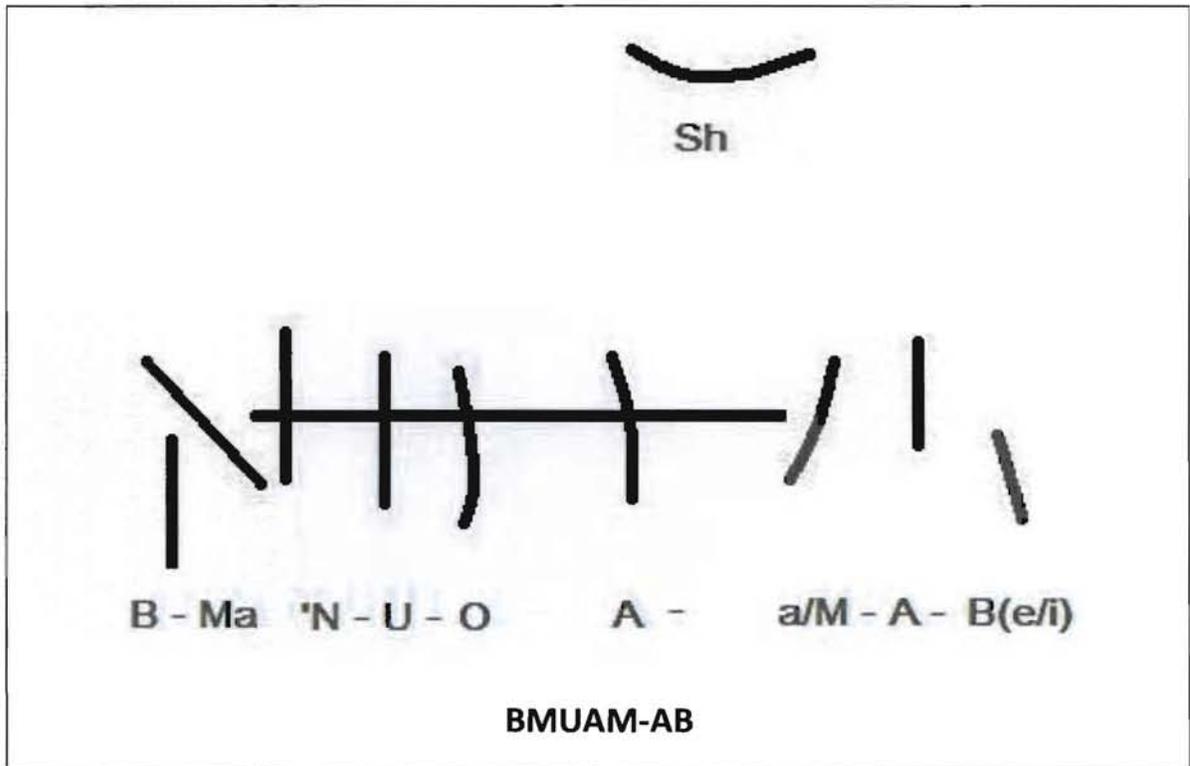
The Abercorn Petroglyph

The Abercorn Petroglyph was found not far from the Vermont border on the Quebec side near the town of Abercorn. Abercorn, just north of Richford Vermont, is located in Sutton County. Two rivers drain the area: Sutton and Claybank. Other Rock Art and megalithic sites were also found in this area including the Viking inscription atop Mount Pinnacle. The area was settled in 1792 by Thomas Spencer and was founded by a man from New Hampshire, a Mr. Thomas Shepperd, who built a saw mill there in 1797. In recent years, Gérard Leduc explored the area and visited the site. Since it is very old, the local folk attribute the Rock Art to the Indians, hence the "Indian Stone" of Vale Perkins. But for Gérard Leduc there had to be another explanation. The typical non native aspects of the stone, especially the alphabetical symbols and ogham-like marks, caught his eye. From the letters, he judged the inscriptions to be Phoenician in origin. Although his proposal does seem likely, it is my impression, because of the Ogham, that the lettering could be Celtiberic. This being that these two scripts are often found together on other North American artifacts and petroglyphs. On closer attention, a transliteration yielded an acceptable Old Celtic translation. The image represents an anthropomorphic form resembling a centaur and seems to be pointing to a certain direction.

Transliteration

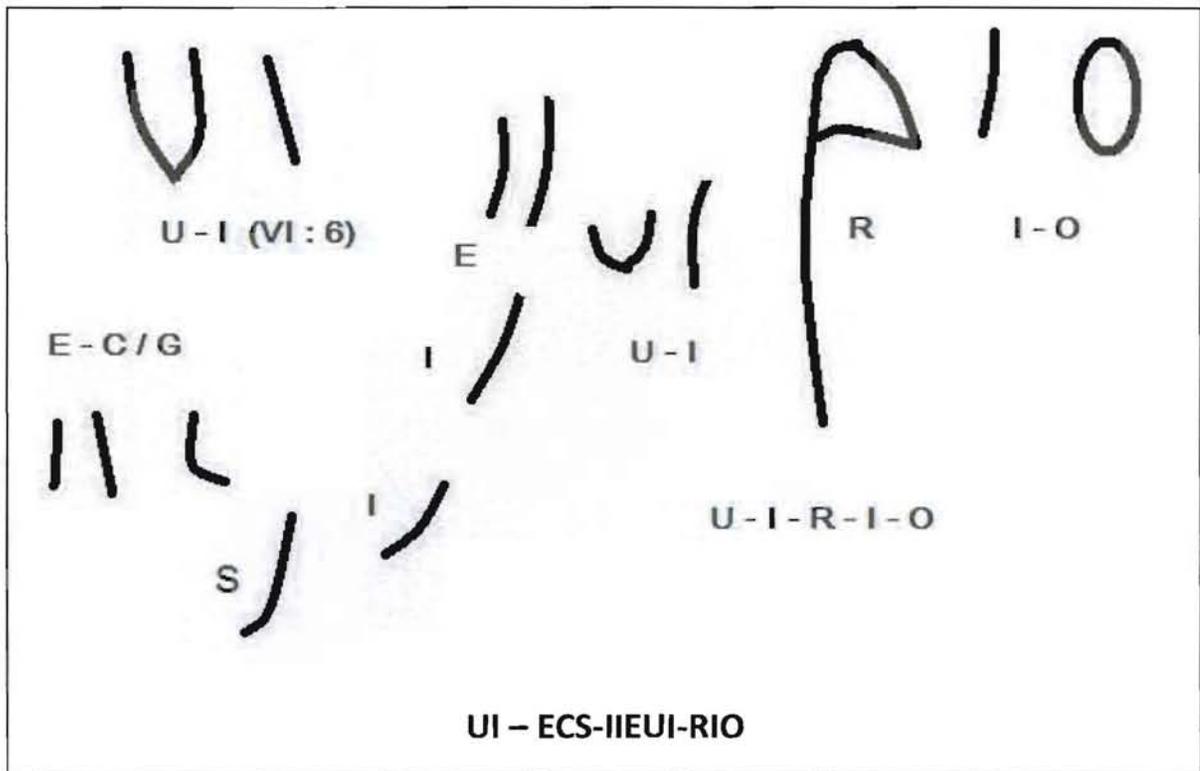


The Abercorn petroglyph, source: Gérard Leduc.



BMUAM < bimuum v. bimô “to bring forth”;

AB/AP < ab < apo preposition “from, since”;



UI < uei(os) "calm, lull, quietness";

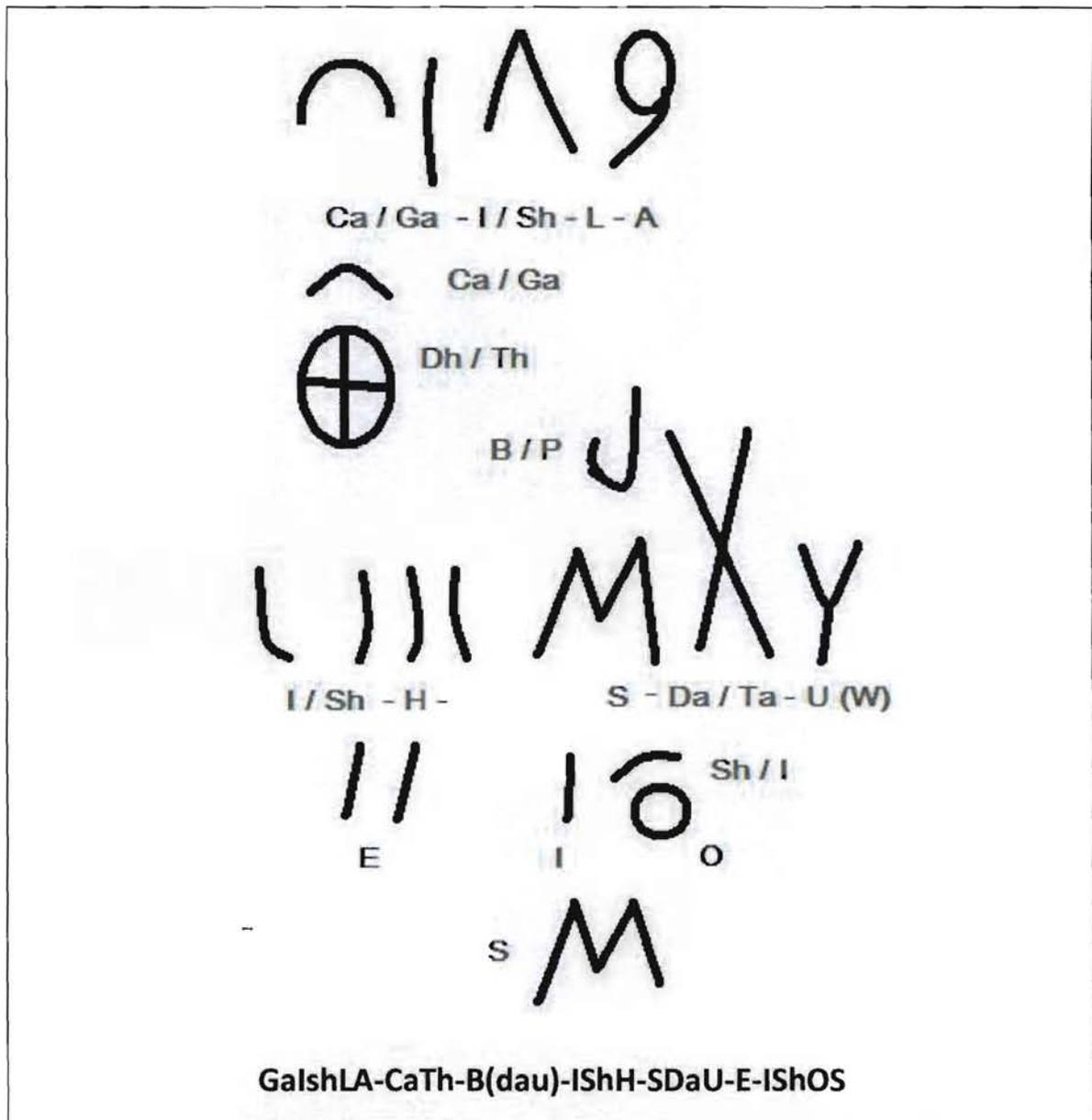
UI, numeral 6?;

ECS < ecs- prefix ex- "out, out of, from"; ecsii < acsi(s) "stony river";

IIEUI < ieui(os) "youth";

IIEUIRIO < ieuruô v. "to make and dedicate"; iuria "wooded mountain";
uirio < uirios adj. "right, true"; uirioi "of the men";

Rio < riô v. "to love";



GalshLA < gaisla < geistlo(s) "hostage";

CaTh < cathos adj. "cruel"; punning with catus "combat, strife";

B(dau) < bedau "to, for, with, by, the grave"

dative/comitative/instrumental case of bedauon > bedon, bedu, bedo
"grave, pit";

IShH < is / ios "he, him"; "to, for, with, by, the

SDaU / SDaU < sedau / sidau dative/comitative/instrumental case of sidos
“to, for, with, by, the Otherworld”; or < sidauos “of peace, of the
Otherworld, of the fairies, pertaining to the Otherworld”; seduo, siduo
“peace”;

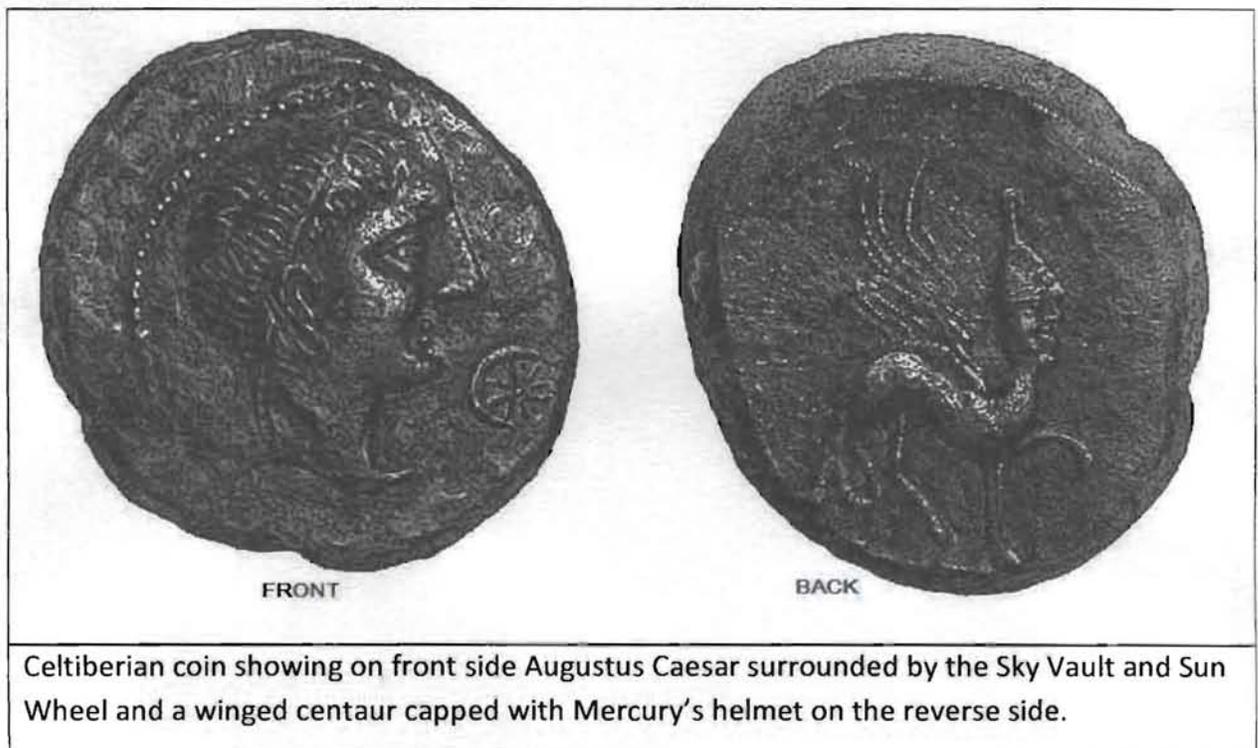
SDaUEIOS < sidauios “he of peace, of the fairies, of the Otherworld”;

E < eb, ep, ex “without”; or < ed / id “this that”;

IshOS < isos adj. “low, down, downward”.

Translation

BMUAM AB UI ECS-IIEUIRIO (uirioi) GalshLA-CaTh-B(dau)-IshH-SDaU-E-
IshOS. “Bring forth from quietness (six) out of the stony river, youth to
dedicate (at wooded mountain), right of the men (love) a hostage, cruel
(combat, strife), the grave for him for the Otherworld that (is) low
(downward).



Notes:

1. **Míl** or **Míle**, also called **Míle Easpain**, “Soldier of Spain”; the name is from the Old root Celtic Miletos. The name Miletos was later latinised as Milesius. The Irish also called him **Golamh** (< Galamos), “Warrior”. It was he who led the Iberian Milesians into Ireland. He is described as a mercenary of eastern Pontic origin, that is, Scythian. The Irish called Scythia all the lands east of the Alps. He was in the service of Reafloir, the king of Scythia, and married his daughter Seang who gave him two sons: Donn and Airioch Feabhruadh. Milesius fled to Egypt with his sons and followers when he discovered that king Reafloir plotted to kill him. There, he took service with the Pharaoh Nectanebus and married his daughter Scota. With Scota, in Egypt, he had two more sons Eber and Amairgen. A third son was born on the island of Irena near the coast of Thrace. A fourth son, Colpa, was born on the island of Gotia. He and his sons finally reach Spain where they settle. There, he learns of the death of his nephew Ith slain by the sons of the Irish Ogma, Mac Cécht, Mac Cuill and Mac Gréine and decides to avenge him by conquering Ireland. He does not make it to Ireland although his wife Scota dies there after she was killed in the war against the Tuatha Dé Danaan. His sons, the Milesians finally took Ireland and founded a new dynasty referred to in the *Book of Conquests of Ireland* as the “Age of Míle”. (Peter Berresford Ellis in *A Dictionary of Irish Mythology*, p. 169)

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PRE-COLUMBIAN RESOURCES POTENTIALS:
A COMPARISON OF OLD WORLD AND NEW WORLD PETROGLYPHS
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under the
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The Theoi Project : Greek Mythology was created and is edited by Aaron J. Atsma, Auckland, New Zealand.
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<http://www.theoi.com/Titan/Helios.html>

Bust of Helios, radiate (seven rays), with long hair, wearing the chlamys. Discovered in Tripoli and thought to be a portrait of Alexander the Great. Louvre Museum collection, Department of Near Eastern Antiquities, Paris. Photo by Marie-Lan Nguyen 2014.

Chapter VI

The Brythonic Connection

The Brythonic Celts – Welsh, Cornish and Bretons

There has been much debate to the possibility of Welsh, Breton, or even ancient British visitors, coming to the New World; the prince Madog (Madoc) Owain / Mandan Indian connection is often mentioned.

Madoc ap Owain Gwynedd, son of Owain Gwynedd king of North Wales, is believed to have travelled to America around 1170, some 320 odd years before Columbus' venue. According to the British writer and journalist Richard Deacon, in *Madoc and the Discovery of America*:

"Prince Madoc ab Owain Gwynedd son of a king of Wales, was born in 1150 the story goes. He sailed from Wales and landed near the present site of Mobile, Alabama. He returned home, and then made another voyage to the continent. This time he went up the Alabama River and other streams, and then disappeared in the wilds of what is now Tennessee. But a traveler's account of the 1800's tells of fair-skinned Indians in that area who spoke some Welsh words and put sentences together in the way Welsh people do."

Other researchers have tried to tie the Brandenburg stone in with the Madoc expedition but were confounded by the Coelbren alphabet's authenticity declared fake by competent scholars. Therefore, anyone who thinks to have identified Coelbren inscribed on pre-eighteenth century artifacts, of any time and place, is quickly debunked.

However, to assume that, at some early or later time, British Celts made it to America is far from exaggerated. As we will see in the following chapter, records from French sea ports do mention a Breton presence around and near Newfoundland prior to the Jacques Cartier and John Cabot visits. Let's not forget that the Breton people of Armorica speak a Brythonic language akin to Cornish and Welsh and that they were very well acquainted with them. Indeed, all these languages, like old Gaulish, belong to the P-Celtic linguistic branch. This explains why the Welsh called themselves the Cymri (from Combrogos "Compatriots") in their own tongue and no longer simply Brythoniaid (Brettanoi < Pritenoi / Pretanoi "Clay coated, Chalky") that is, "those of the (chalk) Land". The name Welsh (cf. Walloon in Flemish) is the Anglo-Saxon version of the Latin name Gallicus for "Cock-like", the pejorative name given to the Celts (from Celtoi "the Eminent"). For the Welsh, Brittany was called Llydaw (Litauia / Letauia "mainland, long coast") "the continent".

The name Brython has no cultural or linguistic ties to the Roman name Brutus. Traditionally, the Romans had a tendency to assimilate conquered nations by incorporating them into their own founding myths. It is rather ironic that the name of the Roman admiral who defeated the navy of the Armorican league should be given to the British Celts. This practice of name attribution, typical in Roman Antiquity, was then later picked up by historians such as the cleric Gerald of Wales (c. 1146 – c. 1223, Gerallt Gymro in Welsh, also known as Giraldus Cambrensis in Latin and Gérard de Barri in French).

So, by the late medieval times, Welsh identity was thoroughly blended into the Latinist mindset of the Church. And it is this essence that permeates the culture as Gerald of Wales describes in his *Journey through Wales and the Description of Wales* (chap. VII, *Origin of the names Cambria and Wales*):

"Cambria was so called from Camber, son of Brutus, for Brutus, descending from the Trojans, by his grandfather, Ascanius, and father, Silvius, led the remnant of the Trojans, who had long been detained in Greece, into this western isle; and having reigned many years, and given his name to the country and people, at his death divided the kingdom of Wales between his

three sons. To his eldest son, Locrinus, he gave that part of the island which lies between the rivers Humber and Severn, and which from him was called Loegria. To his second son, Albanactus, he gave the lands beyond the Humber, which took from him the name of Albania. But to his youngest son, Camber, he bequeathed all that region which lies beyond the Severn, and is called after him Cambria; hence the country is properly and truly called Cambria, and its inhabitants Cambrians, or Cambrenses. Some assert that their name was derived from CAM and GRAECO, that is, distorted Greek, on account of the affinity of their languages, contracted by their long residence in Greece; but this conjecture, though plausible, is not well founded on truth. The name of Wales was not derived from Wallo, a general, or Wandolena, the queen, as the fabulous history of Geoffrey Arthurius falsely maintains, because neither of these personages are to be found amongst the Welsh; but it arose from a barbarian appellation. The Saxons, when they seized upon Britain, called this nation, as they did all foreigners, Wallenses; and thus the barbarous name remains to the people and their country”.

On the Antiquity of the Coelbren y Beirdd - The Bardic Alphabet

In 1913, Professor J. Morris Jones at the University College of North Wales in Bangor, in his *A Welsh Grammar, Historical and Comparative*, wrote that: “Welsh, in all its periods, have been written in the Latin alphabet”.

True that the British Celts, later known as Welsh to the English, were thoroughly romanized. As a reminder, a good example of the usage of the Latin alphabet by the early Welsh is seen on ancient British coinage and monuments. It is also true that it is very difficult to find proof to the existence of the Coelbren Bardic alphabet before publication of the *Barddas* in 1862 by Edward Williams’ son, John Williams (Bard Taliesin ab Ithel or Iolo). The priest and antiquarian, Rev. John Williams, also founded with Harry Longueville Jones the Cambrian Archaeological Association and its journal, *Archaeologia Cambrensis* which he edited up until 1853.

Along with the weaver-dyer John Bradford (1706-1785), Edward Williams belonged to a circle of antiquarian bard poets who were active in upland Glamorgan. There, they collected and adapted manuscripts, traditions and oral lore, of the bardic lineages. Williams, a crafty writer and imaginative poet became convinced that he was in possession of authentic teachings of the ancient Druids and Bards. Ironically, the bardic schools, incorporated and assimilated into Medieval Christianity, were the only surviving pagan druidic institutions. The Welsh, along with the other Celts, cling hard to their past memories guarding them secretly alive. It is not improbable that the literary ban on esoteric teachings by the Druid clerics was passed on to the medieval Christianized bards.

As is mentioned in the *Preface* for the *Barddas* (p. xx – xxi) Edward Williams (alias Iolo Morganwg) does admit to a code of secrecy within the bardic community and refuses to accept the accusation of forgery:

“We trust that these reasons are sufficient to justify us in our conclusion, that Iolo Morganwg had nothing whatever to do with the original compilation of the main documents, which form the present collection, and that he merely transcribed older materials, which from some sources or other had fallen into his hands. Failing the attempt to convict Iolo Morganwg as a literary impostor, the sceptics of the present day profess to discover the sources in question in the *Eisteddvodau*, which were held subsequently to the beginning of the 15th century, more especially those of 1570, 1580, and 1681. A body of curious matter is found to exist, purporting to have come down to us, through the medium of the Chair of Glamorgan, as genuine remains of the theology and usages of the Bards. This is an incontrovertible fact. Again, history notes with equal sternness the authorization, at the above mentioned Congresses successively, of what was likewise called Bardism: and the not unnatural inference is, that they are one and the same. But, apparently for no other reason than that the code thus promulgated was not formally committed to writing before, a higher origin is denied to it, and of course the Bards of those periods, Ieuan ab Hywel Swrdwal, Gwilym Tew, Lewys Morganwg, Meurig Davydd, Davydd Benwyn, Llywelyn Sion, Davydd Llwyd Mathew, Edward Davydd, and others, are boldly charged with being its sole inventors”.

Old drawing of Edward Williams qualified as *Bardd Braint a Defod* “Bard of Rights and Customs”, also known as Iolo Morganwg or Ned of Glamorgan

(1747 – 1826).

"Llewellyn Sion of Langewydd was the principal collector of information on the bardic alphabet known as 'coelbren' which we have today. He was born early in the sixteenth century, and, when old enough, became one of the disciples of Thomas Llewelyn of Rhegoes and Meurig Davydd of Llanisan. Both of these men were eminent bards of the Glamorgan Chair. Under their tuition, Llewellyn Sion rose to eminence as a composer of elegant verse in the correct ancient Welsh canonical forms. Through his fame as a bard he became a wealthy man, selling transcripts of manuscripts. Fortunately, his work brought him into contact with eminent men who had collections of ancient Welsh manuscripts. It was from these that Llewellyn Sion was able to make copies, and thus to preserve much knowledge which otherwise might have been lost." (Nigel Pennick. "The Secret Lore of Runes and other Ancient Alphabets". p. 154-155)

From J. Williams' *Barddas* on Llywellyn Sion pp. lxxxiii – lxxxiv:

INASMUCH as Llywelyn Sion of Llangewydd was the person, by whom principally the present Collection of Bardism was made, the following brief Memoir of him may not be out of place here, or unacceptable to our readers.

He was born in the early part of the 16th century, and became at the usual age one of the disciples of Thomas Llywelyn of Rhegoes, and of Meurig Davydd of Llanisan, both eminent Bards of the Glamorgan Chair--the latter having presided in it A.D. 1560. His numerous compositions show him to be a poet of vigorous and lofty thoughts, which he, moreover, clothed in pure, correct, and elegant language. According to Taliesin Williams, who professes to derive his information from ancient manuscripts, he was also an antiquary of great research and ability. Sion Bradford describes him as a man well to do in the world, accumulating wealth by the sale of transcripts of manuscripts, both poetic and prosaic, by which means also he obtained great respect among all classes of people. From the *Cywyddau*, that passed

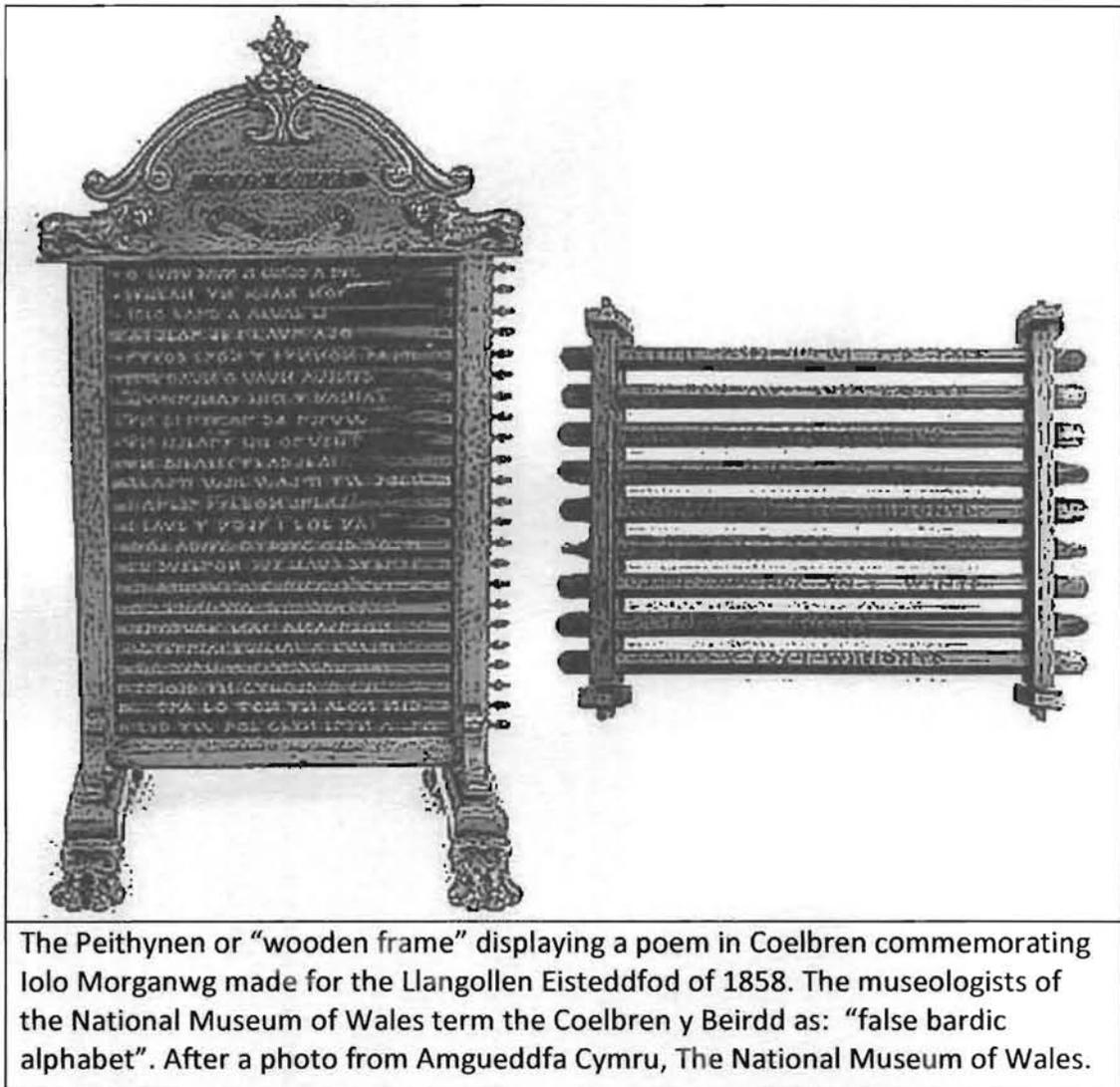
between him and Sion Mowddwy, it would appear that he held a subordinate office--that of crier--in the law court of Glamorgan. This position brought him into contact with many of the gentry and men of influence in the country, who invited him to their houses, and, by allowing him access to their libraries, afforded him facilities of gratifying the literary bent of his mind. He was in particular acquainted with Sir Edward Mansell, who, about 1591, wrote an excellent "account of the conquest of Glamorgan." Sir Edward speaks of him under the name of "Llewelyn John," as a painstaking and respectable writer. It would appear that Sir Edward himself was a diligent collector of old Welsh MSS. According to Sion Bradford, he was also in much esteem at Rhaglan Castle; he says that it was from thence that he copied most of his writings, Sir William Herbert having made there a collection of the most valuable Welsh MSS., which were afterwards ruthlessly destroyed by fire in the time of Oliver Cromwell. Indeed, Llewelyn Sion himself, at p. 224 of the 1st volume of this work, confesses as much, and expresses his unbounded obligation to "the lord William Herbert, earl of Pembroke," for giving him permission to make extracts from ancient and rare Books in the Castle of Rhaglan. He presided in the Chair of Glamorgan A.D. 1580, and it was then that his arrangement received the sanction of Gorsedd. His "Cyfrinach Beirdd Ynys Prydain," which formed a part of his Collection, is beyond question an excellent and invaluable treatise on Welsh versification, and one which ought to be widely known beyond the limits of the Principality. Indeed, a New Edition, with a translation, of this work, would form a very appropriate sequel to BARDISM. Sion Bradford says that he was an excellent teacher to many of the poets of his time, as well as to other Welsh literati. It would seem from some *Englynion*, which he composed, that, when far advanced in years, he gave his Books to his young disciple Edward Davydd of Margam. At the end of one of his collections, entitled "Llyfr Hir Llanharan," is written, "Fy llaw i, Llewelyn Sion, o Langewydd, hyd ymma, Tach. y 27. 1613;" after which follows the handwriting of Edward Davydd. According to Watkin Powell, he composed a Book, which he designated, "Atgofion Gwybodau yr Hen Gymry," being a treatise on the poetry, genealogy, memorials, medicine, agriculture, law, handicraft, and chemistry of the Ancient Cymry. This he sent to London to be printed, but meanwhile the author died, and the Book was lost. According to one authority, his death took place in 1615, but two

other documents place it respectively in 1616 and 1617, when he had attained the venerable age of about 100.

Edward Williams was not much different from the other poets of his time. Literary formalism and linguistic science were still in the age of infancy and it wouldn't have dawned upon him that he could be accused of taking poetic license and therefore committing forgery. Far from taking all the credit, Williams claimed to have copied manuscript material from his mentor, John Bradford. Therefore, *Cyfrinach Beirdd Ynys Prydain*, *Coelbren y Beirdd* (the Alphabet of the Bards), 'Llafar Gorsedd Beirdd Ynys Prydain' and triads were the product of exchange between both men. These were the works that were to be later declared as forgeries. The druid poet and Celtic researcher Edward Davies (1756-1831) started to question the authenticity of William's material. John Morris-Jones (1864-1929), the Welsh scholar and poet who advocated for correctness and truth in poetic practice, was the first to propose that John Bradford and Edward Williams were co-conspirators. Other scholars of the nineteenth century such as J. Romilly Allen, joint-editor of *Archaeologia Cambrensis* in 1893, also became convinced that the Bardic Alphabet of "pseudo-Druidic antiquities" was a "gigantic fraud" and one of the "most bare faced impostures".

Lacking of archaeological and historical proof, scholars of the field accept the judgment that the Bardic alphabet is a complete hoax and the invention of the celtomaniac pseudo-druid Edward Williams or Iolo Morganwg as he preferred to call himself. Judging from its official internet site, the National Museum of Wales (*Amgueddfa Cymru* in Welsh) offers no alternative views to this argument:

"Coelbren y Beirdd was a false alphabet invented by Iolo Morganwg around 1791. He claimed that it was the alphabet of the Celtic druids and that it had 20 'letters' and 20 others to represent elongated vowels and mutations. It would be hewn on a four-sided piece of wood and these pieces of wood would be placed in a frame, so that each piece could be turned to read all four sides. The name for this 'book' was *peithynen*".



Oddly, in the *Epigraphic Society Occasional Papers* (Table of Contents, Volume 19, 1990), Barry Fell, who was no stranger for wild declarations, free assumptions and liberal guesswork, also reported that the Coelbren Bardic alphabet was "invented by an antiquarian in the later part of the 18th century". The ESOP journal gives in three pages the following as an abstract to its article (*American Ogam or Welsh Coelbren y Beirdd?*, Barry Fell & Marshall Payn, vol. 19, pp. 148-150) which misquotes Williams name for Wilson:

"Fell replies to Alan Wilson's who suggests that many so-called Ogham (or Ogam) inscriptions in the US and the British Isles, as well as Etruscan and Phrygian inscriptions, are all in Old Welsh and in the ancient script of the Welsh bards known as Coelbren y Beirdd. Fell pointed out that the latter was not ancient, but a spurious alphabet probably invented by Edward Wilson (sic) in the late 18th or early 19th century. Although regarded as a fabricator and a forger, Wilson's brilliance as a scholar and Romantic poet was nevertheless recognized".

Here is Marshall Payn's conclusion to his interview with Barry Fell on p. 150:

"It is clear from the foregoing discussion that, in the opinion of leading scholars and authorities on the Welsh language, the so-called Coelbren y Beird is not an ancient alphabet. It is the fabrication of an antiquarian in the later part of the eighteenth century. Almost all ancient inscriptions of Wales are in either Latin or Irish Ogam, or bilingual in both, and related to the fact that the Irish invaders occupied western Wales during the dark ages".

Or as the editor and independent researcher Wayne May remarked in *This Land* (Volume 4: America 2,000 B. C. to 500 A. D.):

"Critics or proponents of its Old World provenance unanimously concurred that the featured script was composed of the Hebrew alphabets, but no one could have known of the Coelbren alphabet or even the Khumric language for translation. I was made aware of this obscure alphabet and its language for the first time in 1989. The former had been dismissed as "fake" by the pioneering cultural diffusionist, Dr. Barry Fell, who quoted a British author to the effect that Coelbren had been invented by an anonymous bard as recently as the 19th Century. I knew better, however, that Coelbren was familiar to Sir Thomas Bodley who placed a copy of it in Oxford's Bodelian Library during the 1420s".

Here, Mr. May was probably quoting from memory and either got the name or the date mixed: Thomas Bodley during 1420s? During the reign of

Queen Elizabeth First, Thomas Bodley (1545-1613) was a renowned English diplomat, Fellow of Merton College and in 1598, rescuer of the Bodleian Library of Oxford University. What Mr. May is probably referring to are the documents preserved at the library known as the Bodleian alphabets. One of the series reported in the Cambrian Journal (no. II, vol. V., January 1855) are runes and a second illustrating an alphabet greatly resembling Edward Williams' Coelbren of the Bards. For the reader's sake, I will demonstrate both for comparison.

The Bodleian alphabets bearing rune variants.

Just as many commentators of the past remarked, in no way can these examples of Bodleian alphabets taken from a stone on Watling Street in Kent be mistaken for anything but runes. There is a second inscription which, however, cannot be mistaken for runes.

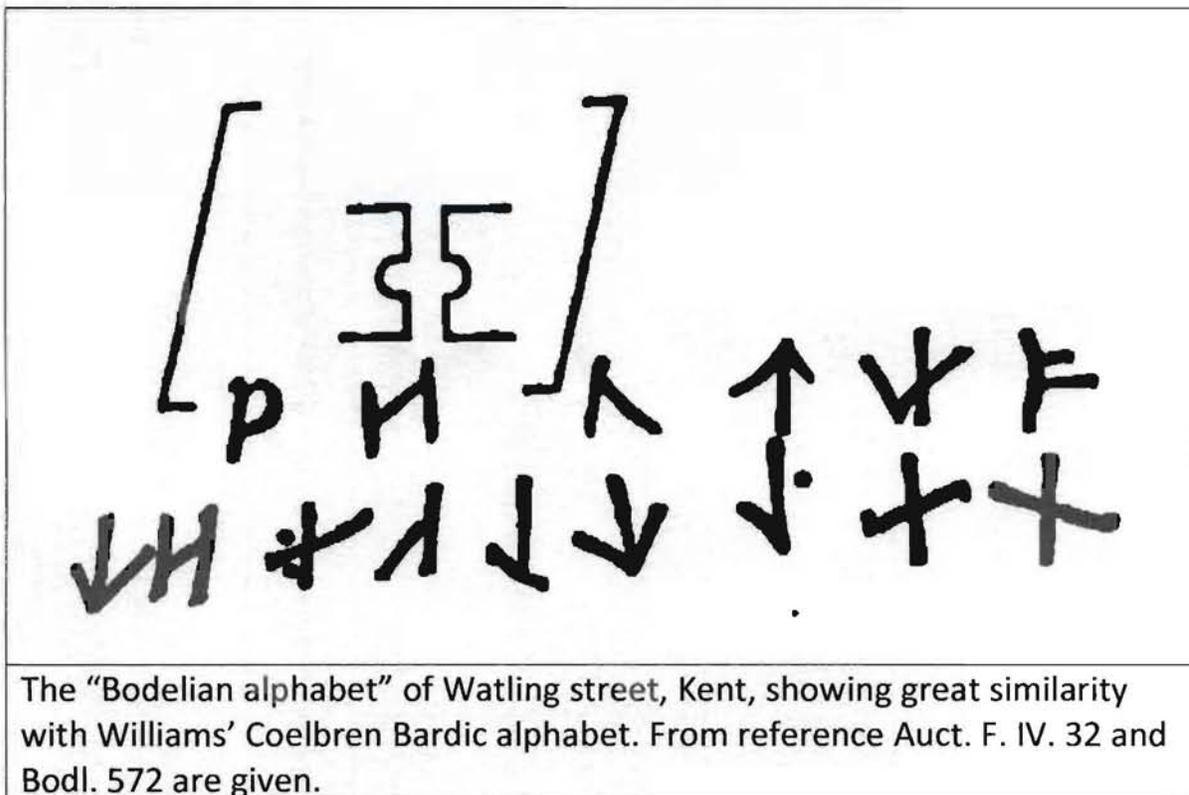
J.O. Westford of Hammersmith, in a comment published in the Cambrian Journal (dated January 15, 1855), wrote:

"I am also well acquainted with the Watling Street carved stone and its genuine Runic inscription, having published an illustrated account, with the reading of the inscription, in the Journal of the Archaeological Institute for 1853, p. 82. It is not Anglo-Saxon Runic, but Scandinavian. It consists of twenty-six letters, instead of fifteen as given by Mr. Beaumont, whose sketch is so faulty that it ought not be published. The letters in the two lines are opposed to each other, the bottom of the letters of the upper line being close to the bottom (not the top) of the letters of the lower line. The stone in question is at least six centuries later than the Roman occupation in England. It therefore proves nothing more than that somewhere about the time of King Cnut (or Canute, as he is commonly called,) a Scandinavian of rank died, and was buried near St. Paul's in London".

The text accompanying the second illustration reads as follows:

"In the meantime the Watling Street inscription, with the dark blue face of its stone (British colour), and its site, nearly a mile west of the Roman city,

and in the midst of British, Kentish or Kennish topography, gives the so much desired base of archaeological argument in these days of objective science. The Watling Street inscription forms the margin of emblazonry in bold free outline, depicting a dragon; the two lines omitting in the outer line two figures, which seem paneling, or border, separating on either side these outer letters from the two central, are something like the following”:



In heraldry, the dragon is traditionally the emblem of Wales and its monarch. If the Watling Street was inscribed using the “Bodelian alphabet” during the reign of the Danish king Cnut in the 10th c. as J.O. Westford proposed in 1855, then this implies that some form of Coelbren was occasionally used up until the 990s. Joseph Monard in a monograph entitled *Notice sur les Coelbreni*, «on the origins of the Coelbren», mentions that the oldest form of the alphabet found was at Pontyprydd, Wales, dating from the late Medieval Ages. He also went on to mention that these same twenty or so old characters also appear in Gaulish numismatics and epigraphy. Monard sees it as proof that the Lepontic Cisalpine Celtic script was carried over the Alps into Gaul and Britain. Following this clue, if one

was to use the Celtic script to read the Watling Street inscription this is what it should yield:

𐌹	𐌺	𐌰	𐌱	𐌳	𐌴	𐌶	𐌷	𐌸	𐌹	𐌺	𐌻	𐌼	𐌽	𐌾	𐌿	𐍀	𐍁	𐍂	𐍃	𐍄	𐍅	𐍆	𐍇	𐍈	𐍉	𐍊	𐍋	𐍌	𐍍	𐍎	𐍏	𐍐	𐍑	𐍒	𐍓	𐍔	𐍕	𐍖	𐍗	𐍘	𐍙	𐍚	𐍛	𐍜	𐍝	𐍞	𐍟	𐍠	𐍡	𐍢	𐍣	𐍤	𐍥	𐍦	𐍧	𐍨	𐍩	𐍪	𐍫	𐍬	𐍭	𐍮	𐍯	𐍰	𐍱	𐍲	𐍳	𐍴	𐍵	𐍶	𐍷	𐍸	𐍹	𐍺	𐍻	𐍼	𐍽	𐍾	𐍿	𐎀	𐎁	𐎂	𐎃	𐎄	𐎅	𐎆	𐎇	𐎈	𐎉	𐎊	𐎋	𐎌	𐎍	𐎎	𐎏	𐎐	𐎑	𐎒	𐎓	𐎔	𐎕	𐎖	𐎗	𐎘	𐎙	𐎚	𐎛	𐎜	𐎝	𐎞	𐎟	𐎠	𐎡	𐎢	𐎣	𐎤	𐎥	𐎦	𐎧	𐎨	𐎩	𐎪	𐎫	𐎬	𐎭	𐎮	𐎯	𐎰	𐎱	𐎲	𐎳	𐎴	𐎵	𐎶	𐎷	𐎸	𐎹	𐎺	𐎻	𐎼	𐎽	𐎾	𐎿	𐏀	𐏁	𐏂	𐏃	𐏄	𐏅	𐏆	𐏇	𐏈	𐏉	𐏊	𐏋	𐏌	𐏍	𐏎	𐏏	𐏐	𐏑	𐏒	𐏓	𐏔	𐏕	𐏖	𐏗	𐏘	𐏙	𐏚	𐏛	𐏜	𐏝	𐏞	𐏟	𐏠	𐏡	𐏢	𐏣	𐏤	𐏥	𐏦	𐏧	𐏨	𐏩	𐏪	𐏫	𐏬	𐏭	𐏮	𐏯	𐏰	𐏱	𐏲	𐏳	𐏴	𐏵	𐏶	𐏷	𐏸	𐏹	𐏺	𐏻	𐏼	𐏽	𐏾	𐏿	𐐀	𐐁	𐐂	𐐃	𐐄	𐐅	𐐆	𐐇	𐐈	𐐉	𐐊	𐐋	𐐌	𐐍	𐐎	𐐏	𐐐	𐐑	𐐒	𐐓	𐐔	𐐕	𐐖	𐐗	𐐘	𐐙	𐐚	𐐛	𐐜	𐐝	𐐞	𐐟	𐐠	𐐡	𐐢	𐐣	𐐤	𐐥	𐐦	𐐧	𐐨	𐐩	𐐪	𐐫	𐐬	𐐭	𐐮	𐐯	𐐰	𐐱	𐐲	𐐳	𐐴	𐐵	𐐶	𐐷	𐐸	𐐹	𐐺	𐐻	𐐼	𐐽	𐐾	𐐿	𐑀	𐑁	𐑂	𐑃	𐑄	𐑅	𐑆	𐑇	𐑈	𐑉	𐑊	𐑋	𐑌	𐑍	𐑎	𐑏	𐑐	𐑑	𐑒	𐑓	𐑔	𐑕	𐑖	𐑗	𐑘	𐑙	𐑚	𐑛	𐑜	𐑝	𐑞	𐑟	𐑠	𐑡	𐑢	𐑣	𐑤	𐑥	𐑦	𐑧	𐑨	𐑩	𐑪	𐑫	𐑬	𐑭	𐑮	𐑯	𐑰	𐑱	𐑲	𐑳	𐑴	𐑵	𐑶	𐑷	𐑸	𐑹	𐑺	𐑻	𐑼	𐑽	𐑾	𐑿	𐒀	𐒁	𐒂	𐒃	𐒄	𐒅	𐒆	𐒇	𐒈	𐒉	𐒊	𐒋	𐒌	𐒍	𐒎	𐒏	𐒐	𐒑	𐒒	𐒓	𐒔	𐒕	𐒖	𐒗	𐒘	𐒙	𐒚	𐒛	𐒜	𐒝	𐒞	𐒟	𐒠	𐒡	𐒢	𐒣	𐒤	𐒥	𐒦	𐒧	𐒨	𐒩	𐒪	𐒫	𐒬	𐒭	𐒮	𐒯	𐒰	𐒱	𐒲	𐒳	𐒴	𐒵	𐒶	𐒷	𐒸	𐒹	𐒺	𐒻	𐒼	𐒽	𐒾	𐒿	𐓀	𐓁	𐓂	𐓃	𐓄	𐓅	𐓆	𐓇	𐓈	𐓉	𐓊	𐓋	𐓌	𐓍	𐓎	𐓏	𐓐	𐓑	𐓒	𐓓	𐓔	𐓕	𐓖	𐓗	𐓘	𐓙	𐓚	𐓛	𐓜	𐓝	𐓞	𐓟	𐓠	𐓡	𐓢	𐓣	𐓤	𐓥	𐓦	𐓧	𐓨	𐓩	𐓪	𐓫	𐓬	𐓭	𐓮	𐓯	𐓰	𐓱	𐓲	𐓳	𐓴	𐓵	𐓶	𐓷	𐓸	𐓹	𐓺	𐓻	𐓼	𐓽	𐓾	𐓿	𐔀	𐔁	𐔂	𐔃	𐔄	𐔅	𐔆	𐔇	𐔈	𐔉	𐔊	𐔋	𐔌	𐔍	𐔎	𐔏	𐔐	𐔑	𐔒	𐔓	𐔔	𐔕	𐔖	𐔗	𐔘	𐔙	𐔚	𐔛	𐔜	𐔝	𐔞	𐔟	𐔠	𐔡	𐔢	𐔣	𐔤	𐔥	𐔦	𐔧	𐔨	𐔩	𐔪	𐔫	𐔬	𐔭	𐔮	𐔯	𐔰	𐔱	𐔲	𐔳	𐔴	𐔵	𐔶	𐔷	𐔸	𐔹	𐔺	𐔻	𐔼	𐔽	𐔾	𐔿	𐕀	𐕁	𐕂	𐕃	𐕄	𐕅	𐕆	𐕇	𐕈	𐕉	𐕊	𐕋	𐕌	𐕍	𐕎	𐕏	𐕐	𐕑	𐕒	𐕓	𐕔	𐕕	𐕖	𐕗	𐕘	𐕙	𐕚	𐕛	𐕜	𐕝	𐕞	𐕟	𐕠	𐕡	𐕢	𐕣	𐕤	𐕥	𐕦	𐕧	𐕨	𐕩	𐕪	𐕫	𐕬	𐕭	𐕮	𐕯	𐕰	𐕱	𐕲	𐕳	𐕴	𐕵	𐕶	𐕷	𐕸	𐕹	𐕺	𐕻	𐕼	𐕽	𐕾	𐕿	𐖀	𐖁	𐖂	𐖃	𐖄	𐖅	𐖆	𐖇	𐖈	𐖉	𐖊	𐖋	𐖌	𐖍	𐖎	𐖏	𐖐	𐖑	𐖒	𐖓	𐖔	𐖕	𐖖	𐖗	𐖘	𐖙	𐖚	𐖛	𐖜	𐖝	𐖞	𐖟	𐖠	𐖡	𐖢	𐖣	𐖤	𐖥	𐖦	𐖧	𐖨	𐖩	𐖪	𐖫	𐖬	𐖭	𐖮	𐖯	𐖰	𐖱	𐖲	𐖳	𐖴	𐖵	𐖶	𐖷	𐖸	𐖹	𐖺	𐖻	𐖼	𐖽	𐖾	𐖿	𐗀	𐗁	𐗂	𐗃	𐗄	𐗅	𐗆	𐗇	𐗈	𐗉	𐗊	𐗋	𐗌	𐗍	𐗎	𐗏	𐗐	𐗑	𐗒	𐗓	𐗔	𐗕	𐗖	𐗗	𐗘	𐗙	𐗚	𐗛	𐗜	𐗝	𐗞	𐗟	𐗠	𐗡	𐗢	𐗣	𐗤	𐗥	𐗦	𐗧	𐗨	𐗩	𐗪	𐗫	𐗬	𐗭	𐗮	𐗯	𐗰	𐗱	𐗲	𐗳	𐗴	𐗵	𐗶	𐗷	𐗸	𐗹	𐗺	𐗻	𐗼	𐗽	𐗾	𐗿	𐘀	𐘁	𐘂	𐘃	𐘄	𐘅	𐘆	𐘇	𐘈	𐘉	𐘊	𐘋	𐘌	𐘍	𐘎	𐘏	𐘐	𐘑	𐘒	𐘓	𐘔	𐘕	𐘖	𐘗	𐘘	𐘙	𐘚	𐘛	𐘜	𐘝	𐘞	𐘟	𐘠	𐘡	𐘢	𐘣	𐘤	𐘥	𐘦	𐘧	𐘨	𐘩	𐘪	𐘫	𐘬	𐘭	𐘮	𐘯	𐘰	𐘱	𐘲	𐘳	𐘴	𐘵	𐘶	𐘷	𐘸	𐘹	𐘺	𐘻	𐘼	𐘽	𐘾	𐘿	𐙀	𐙁	𐙂	𐙃	𐙄	𐙅	𐙆	𐙇	𐙈	𐙉	𐙊	𐙋	𐙌	𐙍	𐙎	𐙏	𐙐	𐙑	𐙒	𐙓	𐙔	𐙕	𐙖	𐙗	𐙘	𐙙	𐙚	𐙛	𐙜	𐙝	𐙞	𐙟	𐙠	𐙡	𐙢	𐙣	𐙤	𐙥	𐙦	𐙧	𐙨	𐙩	𐙪	𐙫	𐙬	𐙭	𐙮	𐙯	𐙰	𐙱	𐙲	𐙳	𐙴	𐙵	𐙶	𐙷	𐙸	𐙹	𐙺	𐙻	𐙼	𐙽	𐙾	𐙿	𐚀	𐚁	𐚂	𐚃	𐚄	𐚅	𐚆	𐚇	𐚈	𐚉	𐚊	𐚋	𐚌	𐚍	𐚎	𐚏	𐚐	𐚑	𐚒	𐚓	𐚔	𐚕	𐚖	𐚗	𐚘	𐚙	𐚚	𐚛	𐚜	𐚝	𐚞	𐚟	𐚠	𐚡	𐚢	𐚣	𐚤	𐚥	𐚦	𐚧	𐚨	𐚩	𐚪	𐚫	𐚬	𐚭	𐚮	𐚯	𐚰	𐚱	𐚲	𐚳	𐚴	𐚵	𐚶	𐚷	𐚸	𐚹	𐚺	𐚻	𐚼	𐚽	𐚾	𐚿	𐛀	𐛁	𐛂	𐛃	𐛄	𐛅	𐛆	𐛇	𐛈	𐛉	𐛊	𐛋	𐛌	𐛍	𐛎	𐛏	𐛐	𐛑	𐛒	𐛓	𐛔	𐛕	𐛖	𐛗	𐛘	𐛙	𐛚	𐛛	𐛜	𐛝	𐛞	𐛟	𐛠	𐛡	𐛢	𐛣	𐛤	𐛥	𐛦	𐛧	𐛨	𐛩	𐛪	𐛫	𐛬	𐛭	𐛮	𐛯	𐛰	𐛱	𐛲	𐛳	𐛴	𐛵	𐛶	𐛷	𐛸	𐛹	𐛺	𐛻	𐛼	𐛽	𐛾	𐛿	𐜀	𐜁	𐜂	𐜃	𐜄	𐜅	𐜆	𐜇	𐜈	𐜉	𐜊	𐜋	𐜌	𐜍	𐜎	𐜏	𐜐	𐜑	𐜒	𐜓	𐜔	𐜕	𐜖	𐜗	𐜘	𐜙	𐜚	𐜛	𐜜	𐜝	𐜞	𐜟	𐜠	𐜡	𐜢	𐜣	𐜤	𐜥	𐜦	𐜧	𐜨	𐜩	𐜪	𐜫	𐜬	𐜭	𐜮	𐜯	𐜰	𐜱	𐜲	𐜳	𐜴	𐜵	𐜶	𐜷	𐜸	𐜹	𐜺	𐜻	𐜼	𐜽	𐜾	𐜿	𐝀	𐝁	𐝂	𐝃	𐝄	𐝅	𐝆	𐝇	𐝈	𐝉	𐝊	𐝋	𐝌	𐝍	𐝎	𐝏	𐝐	𐝑	𐝒	𐝓	𐝔	𐝕	𐝖	𐝗	𐝘	𐝙	𐝚	𐝛	𐝜	𐝝	𐝞	𐝟	𐝠	𐝡	𐝢	𐝣	𐝤	𐝥	𐝦	𐝧	𐝨	𐝩	𐝪	𐝫	𐝬	𐝭	𐝮	𐝯	𐝰	𐝱	𐝲	𐝳	𐝴	𐝵	𐝶	𐝷	𐝸	𐝹	𐝺	𐝻	𐝼	𐝽	𐝾	𐝿	𐞀	𐞁	𐞂	𐞃	𐞄	𐞅	𐞆	𐞇	𐞈	𐞉	𐞊	𐞋	𐞌	𐞍	𐞎	𐞏	𐞐	𐞑	𐞒	𐞓	𐞔	𐞕	𐞖	𐞗	𐞘	𐞙	𐞚	𐞛	𐞜	𐞝	𐞞	𐞟	𐞠	𐞡	𐞢	𐞣	𐞤	𐞥	𐞦	𐞧	𐞨	𐞩	𐞪	𐞫	𐞬	𐞭	𐞮	𐞯	𐞰	𐞱	𐞲	𐞳	𐞴	𐞵	𐞶	𐞷	𐞸	𐞹	𐞺	𐞻	𐞼	𐞽	𐞾	𐞿	𐟀	𐟁	𐟂	𐟃	𐟄	𐟅	𐟆	𐟇	𐟈	𐟉	𐟊	𐟋	𐟌	𐟍	𐟎	𐟏	𐟐	𐟑	𐟒	𐟓	𐟔	𐟕	𐟖	𐟗	𐟘	𐟙	𐟚	𐟛	𐟜	𐟝	𐟞	𐟟	𐟠	𐟡	𐟢	𐟣	𐟤	𐟥	𐟦	𐟧	𐟨	𐟩	𐟪	𐟫	𐟬	𐟭	𐟮	𐟯	𐟰	𐟱	𐟲	𐟳	𐟴	𐟵	𐟶	𐟷	𐟸	𐟹	𐟺	𐟻	𐟼	𐟽	𐟾	𐟿	𐠀	𐠁	𐠂	𐠃	𐠄	𐠅	𐠆	𐠇	𐠈	𐠉	𐠊	𐠋	𐠌	𐠍	𐠎	𐠏	𐠐	𐠑	𐠒	𐠓	𐠔	𐠕	𐠖	𐠗	𐠘	𐠙	𐠚	𐠛	𐠜	𐠝	𐠞	𐠟	𐠠	𐠡	𐠢	𐠣	𐠤	𐠥	𐠦	𐠧	𐠨	𐠩	𐠪	𐠫	𐠬	𐠭	𐠮	𐠯	𐠰	𐠱	𐠲	𐠳	𐠴	𐠵	𐠶	𐠷	𐠸	𐠹	𐠺	𐠻	𐠼	𐠽	𐠾	𐠿	𐡀	𐡁	𐡂	𐡃	𐡄	𐡅	𐡆	𐡇	𐡈	𐡉	𐡊	𐡋	𐡌	𐡍	𐡎	𐡏	𐡐	𐡑	𐡒	𐡓	𐡔	𐡕	𐡖	𐡗	𐡘	𐡙	𐡚	𐡛	𐡜	𐡝	𐡞	𐡟	𐡠	𐡡	𐡢	𐡣	𐡤	𐡥	𐡦	𐡧	𐡨	𐡩	𐡪	𐡫	𐡬	𐡭	𐡮	𐡯	𐡰	𐡱	𐡲	𐡳	𐡴	𐡵	𐡶	𐡷	𐡸	𐡹	𐡺	𐡻	𐡼	𐡽	𐡾	𐡿	𐢀	𐢁	𐢂	𐢃	𐢄	𐢅	
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