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## **Ancient Europe and America**

### **Part 9**

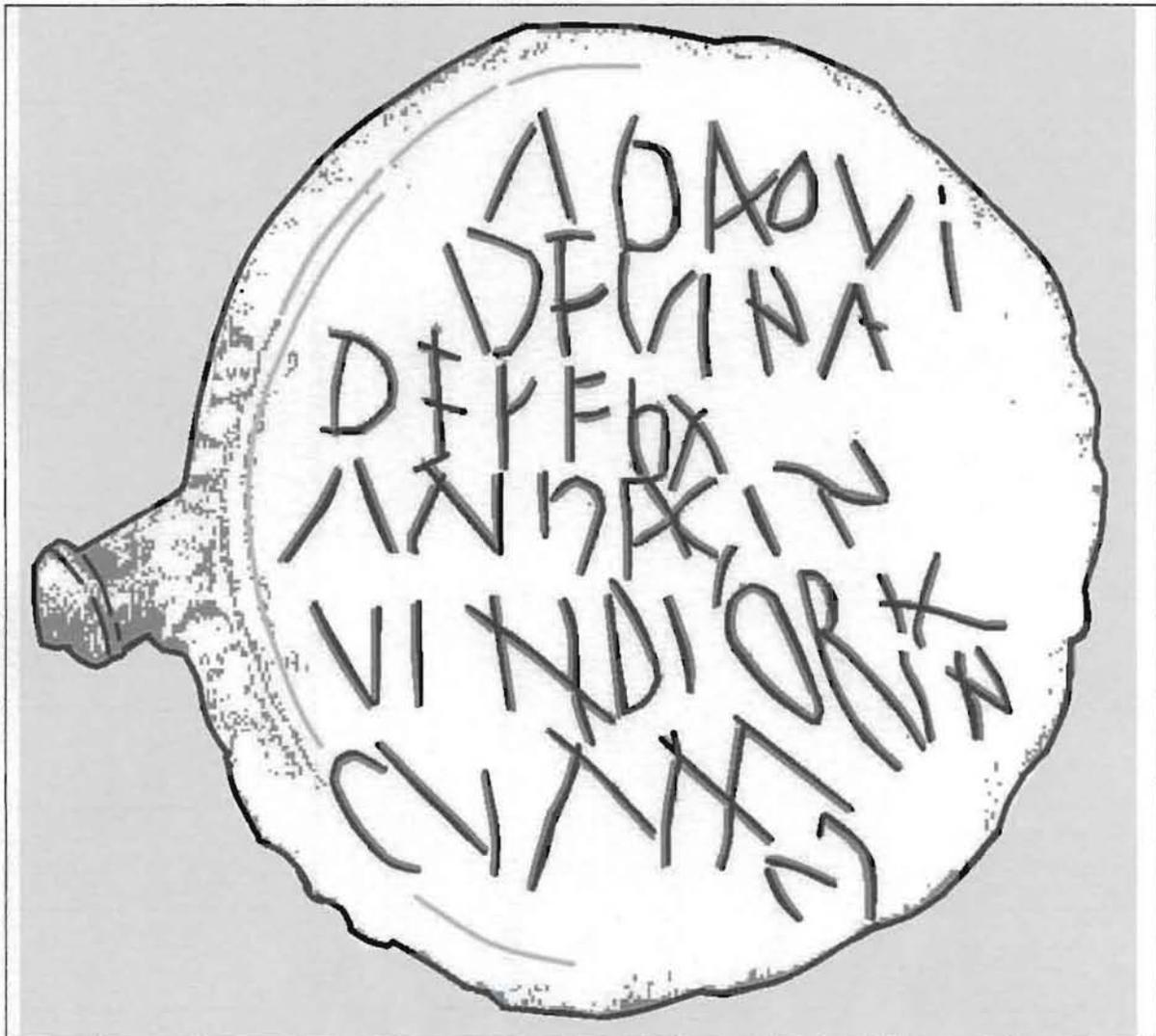
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The following is but a brief survey of artifacts from the Roman British period showing possible evidence of the Celtic alphabet.



Roman period representation of British Celtic war gods dedicated to Cocidius. Silver repoussé plaque from Bewcastle, Cumbria. Notice the letter numeral VII for 7 (Septentrion, the stars of Ursa Major) which could also read as U-I-I in either the Roman or Celtic alphabets. Uii, gaelic Fii, would be spelled gwy in modern Welsh. Uii, in Old Celtic can be interpreted as either uia "rod", uai for "woe to" or the abbreviation of ueios "calm, lull".

In 1979, during an archaeological survey of the hot water thermal basin of Romano-British Bath, a lead medallion bearing a Celtic inscription was found along with many other Latin medals and coins dedicated to the goddess Minerva. The linguist Yves Lambert of the French National Center for Scientific Research identified it as an early form of British Celtic akin to Gaulish. Lambert doesn't believe that the medallion bears but only personal names. In his mind, it is a defixio type charm text expressing good luck.



Yves Lambert set the text as follows:

ADIXOVI – DEVINA – DEVEDA – ANDAGIN – VINDIORIX – CVAM VN AI.

Redrawn after an illustration from Yves Lambert published online by *Encyclopédie de L'Arbre Celtique.com*, France.

This is the oldest text in Old British recorded. At this level in time, we cannot yet speak of Old Welsh since the language is but another dialect of Celtic akin to continental Gaulish. Interestingly, many of the letters show a closer style to the other Celtic alphabets than to standard Roman, especially with the A, E and U vowels.

**Transliteration and translation:**

AD IXOVI –  
DEVINA –  
DEVEDA –  
ANDAGIN –  
VINDIORIX  
VN / IN  
CVAM-AI.

Ad < prefix “to, toward, to somewhere, with”;

Ixovi < icoui, ecui- prefix “adjusted, equalized, balanced, equitable, compensated”; Ecoui gen. of Ecuouos, the month of July; icoui genitive of icouos “of water”; Icouos as a personal name ?;

Devina < Deuina “Belonging to God”; Deuina, name of a goddess ?;

Deveda < diueda, diuedon “end outcome”; Diueda, “wife”, name of a goddess ?;

Adagin < Adaegin(-a/-os) “dark, nocturnal, tenebrous”; Adaeginos as a personal name?;

Uindiorix < Uidiorixs, from uindio, uindia “glamour, beauty” and rixs “king”;

Un- or/and In, en eni “in, within”; Uindiorixs, personal name and name of a god;

Uncuamai < Ancuamai pl. of Ancuama “the Mother of Death personified”.

**Translation:**

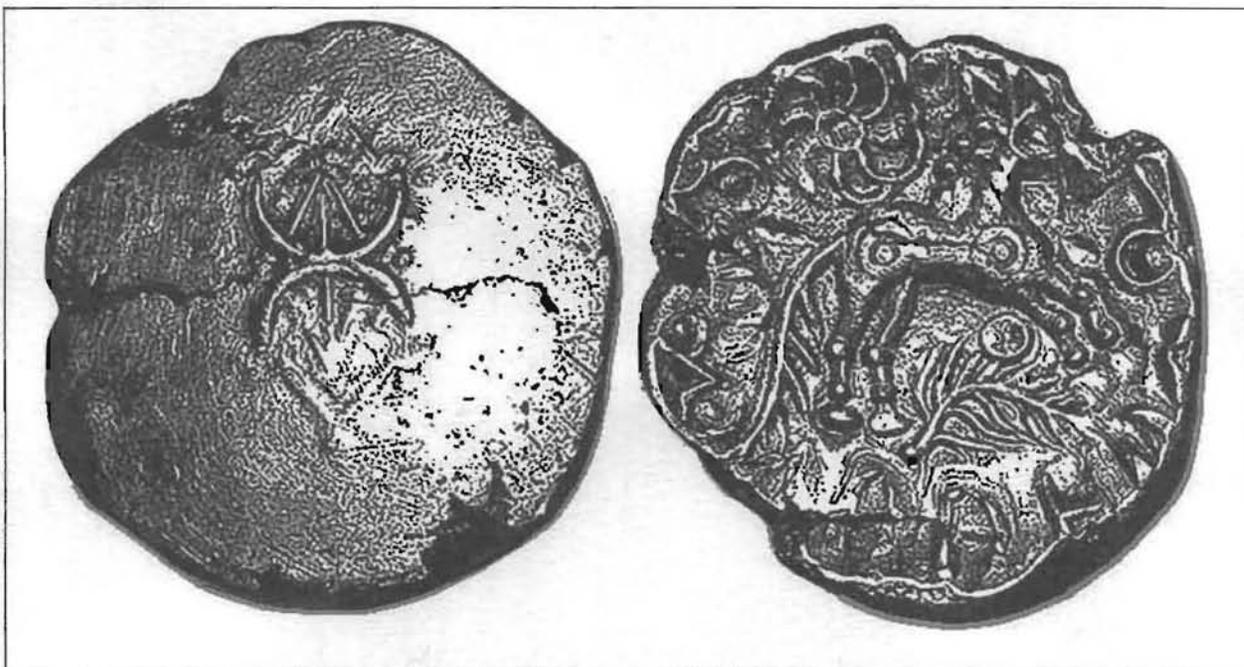
“Belonging to the equitable (of water) Deuina Diueda, the tenebrous, Uindiorixs, Glamour King, in the Ancuamai, the Mothers of Death”.

From The Barddas on the “Origin of Letters” pp. 39-40:

Einigain, Einigair, or Einiger, the Giant, was the first that made a letter to be a sign of the first vocalization that was ever heard, namely, the Name of God. That is to say, God pronounced His Name, and with the word all the world and its appurtenances, and all the universe leaped together into existence and life, with the triumph of a song of joy. The same song was the first poem that was ever heard, and the sound of the song travelled as far

as God and His existence are, and the way in which every other existence, springing in unity with Him, has travelled forever and ever. And it sprang from inopportune nothing; that is to say, so sweetly and melodiously did God declare His Name, that life vibrated through all existence, and through every existing materiality. And the blessed in heaven shall hear it forever and ever, and where it is heard, there cannot be other than the might of being and life forever and ever. It was from the hearing, and from him who heard it, that sciences and knowledge and understanding and awen from God, were obtained. The symbol of God's Name from the beginning was /|\, afterwards, and now  $\diamond|v$  OIW; and from the quality of this symbol proceed every form and sign of voice, and sound, and name, and condition.

The oldest clues as for the origins for the "OIW" tribann appears, not surprisingly, on a British coin.



Late first century Celto-British gold of the Trinovantes. Stater Note the Tribann sigil with the center ray crossing two opposing Moon crescents. The central ray from the tribann strikes the under crescent thus igniting the underworld expressed as a V shaped pit. On the front side are depicted a horse (constellation of Pegasus), the World Tree, stars and the rotating Cosmic Wheel.

This coin also bears the caption DDEDO for de do "he gave" to king Addedomaros or Addedumaros (from adedo, adido, adidis "by foot" and maros "great"). He is credited for having moved the capital of the Trinovantes to Camulodunum, citadel dedicated to the celtic war god Camulos. In the Welsh triads (Trioedd Ynys Prydein), he is remembered as Aedd Mawr, one of the mythic founders of Britain.

### The Gogyrvens

According to Edward and John Williams in the *Barddas*, the three primary sounds rendered as strokes were called « gogyrvens ».

« The three gogyrvens are : /|\, OIV. »

It is generally argued that the OIV letter arrangement came straight from Williams' imagination. If it wasn't invented by him, it was certainly a late bardic musing with the Hebraic YHWH. A toying with the Hindu or Buddhist Aum / Ôm would have been more crafty and surprising. In Williams' days, the Israelites were more in fashion. Nevertheless, the notion of the sacred syllable or three prime sounds was found in Welsh and Gaelic literature. Indeed, this notion was present in medieval lore and could be even older. In these traditions, the usual name for the three strokes sigil was in fact *Tribannos* for "Three Horns".

The name is well attested in Gaulish epigraphy by the god Tribantis "Three Points". The reason for this etymological parallelism is because of the ancient druidical propensity for wordplay. The ancient bards were all inclined to this mania of punning... you can say that they were pundit punsters.

Therefore, the Gaelic trifocal finds its parallel in the Welsh trigwaedd. This Gaelic trifocal was expressed as: AOI. That is, Aoi or Ai listed in the Cormac Glossary, is said to signify "poem". According to the myths, Aoi, son of Olloman, came to the world on a gust of wind. At his birth, the Irish Druids predicted that Aoi would possess great power. This displeased the high king who sought to eliminate him. So, according to legend, he was taken away to hiding by his father who had him raised by a powerful Druid. Later in life,

he was introduced to the royal court where he was admired for the greatness of his poetical art and eloquence.

Etymologically, Ai or Aoi, verb ais, aio, is from the old Celtic root Aiio (cf. Latin aius "affirmative") meaning "speak the truth".

<b>Etymology of the Celtic terms for the three prime sounds :</b>	
trifocal	<triuocutlon "tri syllable" or "triphtong" (a single vowel sound composed of three elements), from Celtic tri "three" and uoctlon "vocal sound, utterance"
trigwaedd	< triuaedio "triple cry", from Celtic tri « three » and uaedio "cry"

Remembering that the OIV expression was copied from the Hebrew tetragram YHVH in order to comply with the biblical tradition, it is far from excluded that a pre-Christian Celtic tetragram existed before hand. The pagan Tribann could therefore have been replaced by a more acceptable Catholic (if bardic) or Methodist (if neo-bardic) phrasing.

If we are to follow the oldest form of Coelbren, the Pontybryd letters, it is impossible to extract OIV from /|\.

The correct transliteration should read as follows:

/\, A ; |, I et /|\, M : A.I.M. That is, /, left slant and \, right slant /\, the sky's vault, the meaning of 'A'.

|, the pillar, the support, the axis mundi, the meaning of « I ».

/|\, the sky vault and the axis of the world, the meaning of 'M' (or 'T' when the pillar is extended)...

Thus the utterance AIM.

Then again, the oldest match for Coelbren Bardic alphabet was probably found in France. From Gaulish epigraphy are a few attested inscriptions in Coelbreni, the most famous being the Ballancourt inscription from the Paris region (Île-de-France) bearing a personal name reading right to left, much like the related Lepontic (Lugano, Solduno) and Celtiberic scripts, with which it shares most of its signs.

An example of the Gaulish Celtic script:

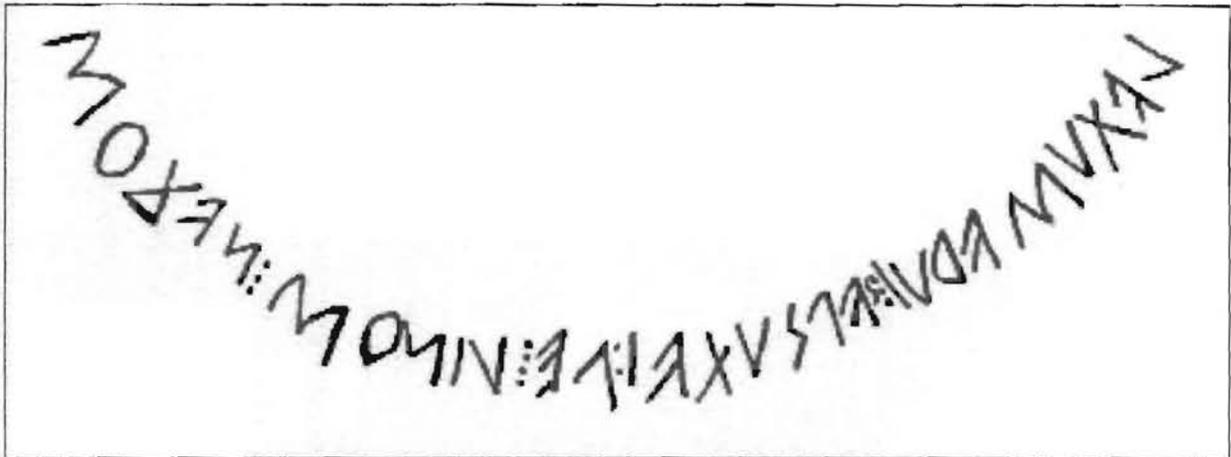


M U A T A I L U

Found at Ballancourt, Essonne, France

Source : Monard, Joseph. *Notice sur les Coelbren*. monograph, 1996.

U-L-I-A-T-A-U-M : \*Ulatiamos "the most chiefly". Epigraphy has also yielded other similar names in Hellenic and Lepontic scripts: Ulatos, Uleticos, Ulate and Ulaton. The name when read backwards puns with Muatailu (Muatilius "my indicator, my sign board"). The name in itself would be quite difficult to forge using an alphabet that was, according to Barry Fell "invented by an antiquarian in the later part of the 18th century". To make it clear, Coelbren is just not only the name of a locality in Wales. The term Coelbren, plural Coelbreni, derives from the Old Celtic root \*coiluprennioi or coilu prenes, from \*coilu "prognostic" and prennios "stick, trees" or "zodiacal trees" according to the Coligny Calendar nomenclature, therefore the Coelbren are also "augural star signs"!



**Lepontic inscription from the Ornavasso cemetery** thought to be, according to Lejeune (1987), an inscription on the “vase of Latumaros” dating to the second or first century BCE.

The Cisalpine Ornavasso inscription, much like the one from Ballancourt, France, can be read both ways, from left to right and retrograde. This kind of magical formula was also found in British examples. Druid scribes went to great means to confound the uninitiated from grasping the true message meant for the gods and the deceased.

Julius Caesar (*The Gallic Wars, Book VI, chap. 14*) was clear on the subject, “the Druids do not regard it lawful to commit their teachings to writing except for their public and private transactions”. Therefore, this inscription is everything but a public or private record. It has a holy message.

**Transliteration:**

Mošan. Moniiu. Ep. latuspas. Iuramutal

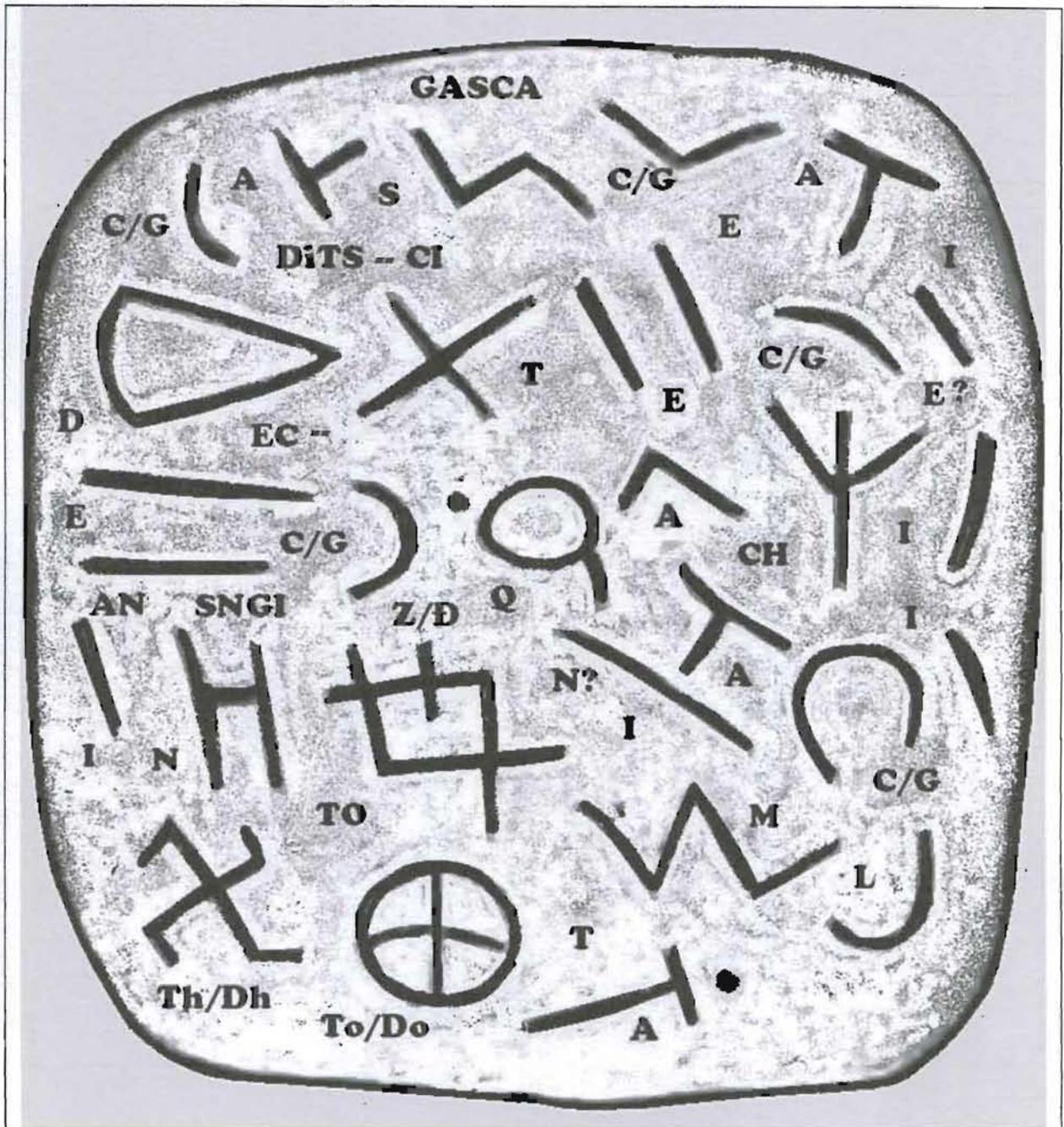
Latumarui Sapsutai-pe uinom Našom

Translation: “For Latumaros and for Sapsuta, Naxian wine” (Lejeune 1971: 75). Here, ‘Latumaros’ and ‘Sapsuta’ are personal names. The former is masculine, the latter feminine. ‘Sapsuta’ is however a non-Celtic name in origin (Lejeune 1987: 497), though it is here inflected as a Celtic word. ‘Latumaros’, on the other hand, contains the obviously Celtic element *-maros* ‘great’, which is common in ancient Celtic personal names (e.g., Segomaros) and cognate with

Old Irish *már* and Welsh *mawr*, 'great'. The element *latu-* has been connected with the Gaulish root *lato-* 'ardor, fury,' thus making the name literally mean 'great fury' or 'one with great fury' (Delamarre 2003: 198; Lambert 2003: 21). Interestingly, the text may actually be a brief poem in quantitative verse on the pattern - ˘ - ˘ - ˘ | - ˘ - ˘ - ˘ | - ˘ - ˘ - ˘ (Lejeune 1987: 499). 'Naxian wine' refers to wine emanating from the Greek town of Naxos, Sicily, not to be confused with the island of Naxos, which is one of the Cyclades. In ancient times, Naxos was famous for its wine, which was widely exported and even portrayed on the town's coins. Tibiletti Bruno (1981: 162-5) proposed quite a different interpretation of this inscription: she argued that every instance of the letter M was in fact to be read as Š, drastically altering the translation; however, this theory has been rejected by Lejeune on epigraphic grounds (Lejeune 1988: 8). This particular inscription is one of the latest Lepontic texts, originating from the cemetery at Ornavasso and dating to the second or first century BCE (Solinas 1995: 375; Tibiletti Bruno 1981: 162; Uhlich 1999: Lejeune, Michel (ed.)

1988 *Recueil des inscriptions gauloises*, volume 2 – fascicule 1 (textes gallo-étrusques, textes gallo-latins sur pierre). Paris: Éditions du Centre National de la Recherche Scientifique. 301).

### **An example of a tablet from the Glozel Museum in France:**



**GASCA - DITECI - EC. QA CH(X)I - INDIACI - ML Th/Dh DO/TO A .**

GASCA < gasco "herb";

DITECI < genitive of ditaca "smoke";

EC/G < ac/ag "and, as well as";

QA CH(X)I < caxi genitive of caxos, caxa "box";

INÐI ACI < indi "too, also", aci genitive of acos "field";  
 ML Th/Dh DO/TO A < mlthtoa < mlatoa < mlatio "laud, praise".

**Translation:**

"Praise the herb and smoke of the box, also of the field".

In all likelihood, this tablet commemorated a sacred fire ritual involving herbs contained in a box. Such fire sacrifices were performed mostly during the May celebrations.

1. ETI "beyond, country, land"  
 2. AIHTS "reproach, reprimand"

A few more examples of the Glazel inscriptions and symbols. After drawings from the Glazel Museum, France.

**Related Celtic Scripts**

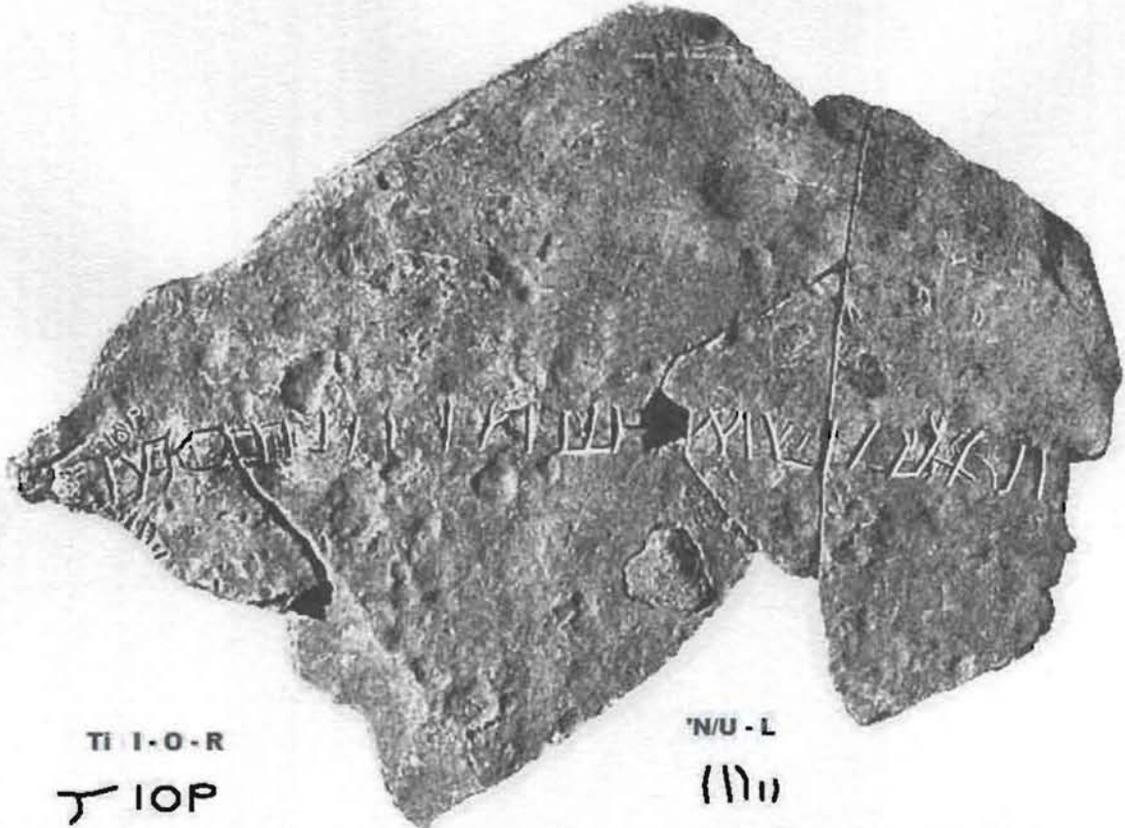
Roman Letter (Old Italic)	Old Coelbren Pontybryd	Welsh Coelbren	Celtic Script (Glozelian)	Celtiberic

B	B	➤	↳	Г	Г
L	↳	↳	↳	L	↗
N	N	↘	↘	HN	NN
V/F	↗	↘	↗	FC	V
S	↘	↘	↘	↘	↘
H	H		↘		HHH
D	DD	△	▷	▽	△
T	XT	↑	↑	XT	XT
C/K	K	<	<	<	↘
Q	⊕		⊕	⊕	
M	M	↗	↗	W	↘
G	<	<	<	<	↘
'N / Ng			⊕		
Sh/Z/Đ			▷	∞?	M
	M				

R	PR	↑	NR R R	RS	R
A	A	^	AA	AA	PA
O	OO	◇	OO	O	O
U	UR	√	VV	YVH	↑
E	EE	←	VE←		E E E E
I	I	I	IY	I	I Z
X (ch)	↓Y		K←K		
P (th)	⊖ ⊕		↑	⌘	⊘
∅ (ph)		V	N		Y
P	Π↑	↑	↑	Γ	IΓ

**The Brandenburg stone**

**Battletown, Meade County, Kentucky**



TI I-O-R  
 T IOP

'N/U-L  
 (N)U

M-O-N-E-I-I-I-U-I-W-E?-N-I-E-I-I-Uu-Nh-I

Script : Early Welsh Coelbrenn < \*Coiluprennoi "stick (letters) of augury".

Script closely related to other Celtic alphabets.

**Transliteration:**

Coelbren : **Ti lor. Mohnei iiii w(e)niêi iunhi. 'Nul.**

That is, Mônei spelled Mohnei or simply Moneii if the cross stokes are just scratches in the stone.

**Translation:**

**Ti**, pronoun “to thee, to you, for thee, for you” (compare with modern Welsh *ty* “house”).

**Ior** < *ior*, abbreviation of *iorô* < *ieuruô* / *ieuruô* “to make and dedicate” (compare with modern Welsh *lâ’r* “the Lord” *n.m.f.*, *lâ’n* *n.m.*); *ioros* < *ieuros* “maker(of an artifact)”.

**Mohnei** < *Mônei*, vocative pl. for “those from Mona”, that is Anglesey. ; *mones* (pl. *monis*) “mount”; *Môn* or Anglesey, Old British *enisia mona*, Welsh *Ynys Môn*, Old British *Enisia Mona* “isle of the Mount”. *Mon* is also one of the names of Casnewydd or Newport, on Usk in southern Wales. It was first settled by the Celtic Silures who built hillforts in the estuary at the confluence of the Usk and Severn rivers. In AD 75, the Romans built the fort of Caerleon to defend the estuary from sea attacks.

*Môn* as a theonym : *Mona* > *Môn* as a mother earth goddess. Giraldu Cambrensis wrote *Môn Mam Cymru* “*Môn, Mother of Wales*” as praise to *Môn* for its fertile lands.

**Iiui** < genitive case of *ieuios* “young”.

**W(e)niêi** < *uenii*, vocative m. pl. of *uenios*, *ueneos* “host”; *ueniai* vocative f. pl. of *uenia* “family, family group, kindred, race, tribe, clan”.

**Iunhi** < *iuni*, m. genitive / vocative of *iunos* “desire, wish”.

The vocative case evokes an invocation to or call to someone or something as for the genitive; this grammatical case expresses an attribution or belonging.

Ogham phrase:

**‘NuL / U’nL** : ‘*Nal* < *anal* < *anala* < \**anatla*, *anatlo* “blow, breath, spirit”; taken as poetical, spiritual breath or prayer.

**English translation:**

“For thee, (the maker of the artifact) made, dedicated”.

To thee of, or from, Môn, of the young host (the race or clan) of desire.  
Anal (Spirit)".

### Language identification:

Old British (pre Old Welsh), circa before or around 500? to 700? AD.

### Letter variations in the Brandenburg inscription:

Coelbren according to the Barddas	Brandenburg Stone
 H	 'H' indicating vowel stress or accentuation
 E	 An accentuated 'E' (ee) sound
 U	 A 'UU' (ou) ligature
 N	 NH or Ng consonantal cluster

### Commentary

The inscription seems to imply a British party with little Irish elements from Anglesey travelling to Kentucky and could be read as a boundary marker or

location indicator. Again, it could tell of a British, not solely early Welsh, contingent that had sailed from Innis Môn and were taken as hostages to the interior heartland of Appalachia. The message also seems to inform that the party is well and alive.

From what can be gathered, the inscription seems to predate the Madoc expedition (1170) by more than six hundred years.

No mention of Madoc, or of his brother Riryd or the port of Aber-Kerrik-Gwynant.

## **The Brompton tablets**

### **Brompton County, Quebec**

The Brompton tablets were found in 1904 at Bromptonville, Brompton county, Quebec, during an excavation. The town is located on the St. Francis River and not too far from Sherbrooke city. It was originally an Abenaki settlement called *Pihmilansik* « *There were the water falls* » or *Pihmilosek* « *There where the falls rush* ». The site was therefore a portage stop for the Abenaki travelers canoeing on way to Lake Memphremagog and down to the Connecticut River.

The area is also known for the beautiful realistic Rock Art found by the river near de la Rive park depicting canoes and Abenaki warriors dating to the War of 1812. In order to preserve the works, it is projected to have the stones removed and preserved by the local science museum (Musée des sciences et de la nature de Sherbrooke) in Sherbrooke.





Photos from the Sherbrooke Museum of Science and Nature; collection: Musée des sciences et de la nature de Sherbrooke.

## Historical overview

The tablets with their strange cryptic writings, found at the construction site of the Bromptonville church, caused a commotion within the turn of the century devil fearing Catholic community. Therefore, they were sent to the Saint-Charles Borromée seminary in Sherbrooke.

Back in the sixties, the twin tablets sparked quite a media stir as the experts debated as to the nature and origin of the strange inscriptions found on the stones. It was believed by many that the inscriptions were in Viking runes. Then, in the fall of 1966, scholars, such as Dr. Thomas E. Lee, professor of archaeology at the University of Laval in Quebec, did not recognize the alphabet as runic. They tried to decipher the inscriptions using other old alphabets but were unsuccessful. The case lay at rest for a while until 1975 when photos of the stones were sent to Barry Fell, then biology professor at Harvard. Fell published a translation in a news paper article identifying the alphabet as Libyan and the language as Egyptian dating to approximately 500 BCE. Fell's translation read as follows: "Thus far, our expedition traveled in the service of Lord Hiram, to conquer land. This is the record of Hanta who attained the Great River. And these words cut in stone".

In Fell's words, the Sherbrooke inscriptions were *"well preserved Libyan"*.

After news broke out, the small seminary museum was swarmed by 18,000 curious visitors.

In 1977, Dr. George Sotiroff, a linguist and retired professor from the University of Laval in Quebec City told a reporter from the Canadian Press that the inscriptions on the Sherbrooke stones could date as far back as 1600 B.C. and that they resemble inscriptions found on a cave wall in

Southern Bulgaria. In the Montreal Gazette (Wednesday, January 19, 1977, p. 35) he is quoted to having said that: "My opinion is that these stones are genuine. They establish evidence that somebody did come this far on an exploration in the distant past".

Again in 1977, another study of the stones was requested by Quebec's ministry of cultural affairs to the University of Sherbrooke. They concluded that the inscriptions were nothing more than erosion patterns left through natural causes. And this didn't include the numerous graffiti scratched in at a recent period when the stone was left outside by the church.

But Gerard Leduc, who had seen and photographed the stones through the glass display case at the museum in 1996, could not buy into this conclusion. In an article (*Les pétroglyphes de Saint-Armand*, 2010) he wrote these lines: "As time goes by, I would like to add that the carved grooves of Saint-Armand strangely resemble those of the Brompton stone, erroneously called Phoenician stone. It could be an ancient version of Celtic Ogham. It is difficult to imagine how these grooves could have been incised in stone, and in such great number. Stone tools were likely used. Bronze maybe"?

The stone has a good amount weathering on its surface there showing that it wasn't carved recently. Some of the marks have blurred out, if not all the fine detail other than the deeply chiseled horizontal strokes.



This close-up clearly shows that the symbols were intentionally man-made and not the product of natural stone erosion. The grooves are strait and deeply cut into the stone. The bristle areas of the stone surface have flaked in the areas where the chisel impacted. Photo by Gerard Leduc at the *Musée des sciences et de la nature de Sherbrooke* in 1996.

### **General appearance and reading difficulties**

There are two lines of smaller text over the main line of each of the stones which are illegible. These lines, probably exposed to the elements, betray the most weathering and erosion. Another reading difficulty is created by superficial marks scratched in after the letters were chiseled. At some later date, someone annotated the text with Celtiberic in order to make the text clearer. I have noted these additions, along with cracks in the stone, in grey. Then more recently, vandals scratched in graffiti with a sharp object, a stone maybe. I will not, therefore, risk a reading or transliteration of the finer text.

**Transliteration:**

**Panel 1**

N(E) - U - U - eO - ? - I - N - I - T/D - I  
H

**Panel 2**

I - N - Di/Ti E/II - E/II - I - T/D - U - H/O

**EUUeO INITI / INTI E EITUH < Euueio(s) in-iti / inti e-eitu**

**Translation:**

Euueo, from prefix \*eu- “well, good” and \*ueios “calm, lull, tranquil” or/if not NeUUeO, neuueo from \*neuio- “recent, new”; connoting \*neuulo / \*nebelo “cloudiness, hazy.”

IN-ITI, in-iti from in, en, eni, prefix in- “in” and iti < iti-os/-a/-on “lown, down, lower, inferior”.

INDI / INTI that is, indi, inti “also, too, and”.

E EITUH, that is e-eitu < \*exeitu , from eb-, ep-, ex- “ex-, out, out of, without” and eitu < \*peitu “meadow, earth of plenty, land of nourishment, rich soil, feeding or grazing field”.

“Good tranquil Euueo down in. And out from (the) meadow (to go?)”.

The last three strokes evenly spaced and at some distance from each other, could either express numerals or a possibility of different letter ascriptions. For example, using the Celtic alphabet: ||| = 3; ||| = O/H.

But then again, since placed at the end of the text, it could also be a tribann. If so, not unlike the Gaelic Aoi or /// Ng, could read as follows: | = 'I', || = 'E' and ||| = 'O', for IEO or OEI. Interestingly, eio stood for “to go” in Old Celtic.

## **The Jones' Farm, Vale Perkins, Potton County, Petroglyphs**

The Jones' Farm petroglyphs are traditionally known to the local folk as the “Indian Stones”. The site was classified by the provincial government for its historical value. Photogrammetric surveys of the petroglyphs were performed in 1985 by a professional archaeological team after it was noticed that the Rock Art had badly degraded. I was not only fortunate to have access to old photos sent by the Potton Heritage Association but also to the photogrammetric drafts that were kindly forwarded by the regional office of Quebec's Ministry of Cultural Affairs. I was also able to visit the site at three occasions when Mr. and Mrs. Jones were still the owners.

The diagram illustrates the components of the Old Coelbren signature 'HABBhUC' and its pictorial representations. The letters are broken down as follows:

- H**: A large, stylized letter.
- A**: A smaller, stylized letter.
- B**: A stylized letter.
- BH**: A stylized letter.
- U**: A stylized letter.
- C**: A stylized letter.

Below the letters, the phonetic breakdown 'H -- A -- B -- BH -- U -- C' is shown. To the right, the 'Tribann' symbol is depicted as three vertical lines. Below it, a symbol consisting of three vertical lines within a rectangular frame is labeled 'place of two, divided'. Further down, a symbol with a horizontal line and two diagonal lines is labeled 'stopped, waiting'. Below that, a symbol with a horizontal line and two diagonal lines is labeled 'stop, rest'. At the bottom, a single vertical line is labeled 'trail'.

On the right side, 'Indian Picture Writing' symbols are shown:

- A horizontal line labeled 'way, path'.
- A rectangular structure with a vertical line inside, labeled 'medicine lodge'.
- A more complex structure with multiple vertical lines and a horizontal line, labeled 'not turning, enclosure'.
- A symbol consisting of a horizontal line and a vertical line, labeled 'place of many houses'.

On the left side, a symbol consisting of two diagonal lines meeting at a point is labeled 'closed, dark' and 'D/A'.

**Old Coelbren signature with tribann and "Indian Picture Writing"**

**HABBhUC ||| < \*Sa(b)bucos / Sambucos "Elder Tree" with the "Awen" symbol**

The personal name Habbhuc probably derives from Celtic \*Sa(b)bucos / Sambucos (cf. Latin sambucus) for "Elder Tree". The sound mutation of 'S' into 'H' in the Brythonic languages happened before they split up during the Anglo-Saxon invasions at the time of King Vortigen's reign in 455 AD. Ysgawen is the name for elder tree in modern Welsh and it derives from the Celtic root \*scobies. Therefore, the initial s- sibilant found in Gaulish and Old British was softened to an aspirated h- as it can be noticed in the modern Brythonic tongues. The old sen-os/-a/-on, "ancient, old", became in Welsh, Cornish and Breton, hen. And, sir-os/-a/-on, "long", became hir. As can be noticed, in Gaelic, the s- was preserved: *sean* "old" and *síor* "long".

Interestingly, along with one special modification, at least two of the letters were borrowed from the Runes.

It is often argued by its detractors, that the Coelbren was copied from both the Roman alphabet and Anglo-Saxon runes by neo-bardic Welsh Celtomaniacs such as Edward Williams and John Bradford. John Skinner (in *Journal of the Cambrian Archaeological Association*, Vol. 3, p. 189) was just one of those who first argued that the Coelbren coined from other alphabets.

“But though different in some respects, the Anglo-Saxon runes also present points of argument. It is evident that many of them have been borrowed from the Romans; and it is equally evident that the Coelbren has borrowed ng, dh and t from the Anglo-Saxons. It is not impossible that the practice of writing on small rods was taken from them also; and if so, this argument is much stronger against the originality of the Coelbren than in its favour”.

However, the fact that the Coelbren has borrowed from both the Latin and Germanic alphabets does not disqualify it as a whole.

The rune master at the Vale Perkins Jone’s Farm site has nevertheless adapted the Saxon runes to incorporate it to his own Roman-British writing.

<p>Gothic <b>P</b>  Pairthra/Pertra “pot”</p> <p>Anglo-Saxon <b>B</b>  beorc « birtch »</p>	<p><b>B</b>  Vale Perkins, Potton, Quebec</p>
<p>Gothic <b>U</b>  , Urus/Uruz or Urd “Fate”</p> <p>Younger Futhark and Anglo-Saxon <b>Y</b>  ,</p> <p> Yr « bow »</p> <p>Anglo-Saxon <b>U</b>  ur « auroch »</p>	<p><b>U</b>  Vale Perkins, Potton, Quebec</p>

Judging from the style of the signature from Vale Perkins, Habbhuc was most likely an educated Britton from after the V<sup>th</sup> century AD. This area of Quebec seems to have been used by the Celts to move back and from the Atlantic via the St-Lawrence and tributaries on to the Connecticut and Hudson Rivers.

### **The Jones' Farm "Indian Stone" in the cow pasture by the brook**

#### **Notes:**

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