

inferred that the above are the oldest British inscriptions the dates of which can be clearly ascertained of any hitherto known.'!!

If the fifth line from the bottom could be read 'I. posuit' there is space for the letters in lo, or at least for lo, which would read 'posuit in loco isto,' but I fear that the inscription will not bear out this suggestion.

Dr. Petrie's MS. reading of the top and bottom of the inscription, also communicated by Mr. Nicholl, is as follows:—

I nomine dī pat  
ris et FILII G SPI  
tus  
.  
.  
.  
i. post le .l.  
Sofito . IRGCV  
f. ibm . in PRO  
prum . iufn  
in diem iudici

The back side of the basal part of the stone as well as the edges are ornamented with various patterns formed of incised lines, which have however become as much defaced, especially in the middle, as the inscription itself. It will be seen from what remains that the designs formed quadrangular compartments arranged irregularly, and filled in with the Chinese-like pattern common on these stones.

PLATE XIII. FIG. 1.

KENFIG. THE POMPEIUS STONE.

This stone stands upon the grass-sward at the side of the road, supposed to be identical with the Via Julia Maritima, between Kenfig (Kenfegge or Kenfyg) and Margam, near the Pyle Station, without any protection. It is called by the peasantry of the neighbourhood Bêdh Morgan Morganwg, i. e. the sepulchre of Prince Morgan. It is 4 feet 4 inches high on the back side of the stone, the top sloping to the front, which is 4 feet high; it is 20 inches broad, and 15 inches thick; it has been somewhat injured at the upper left-hand angle. It bears on its front face an inscription in two lines in Roman characters, PVMPEIVS CARANTORIVS; the only doubt being as to whether the second and third letters of the top line, which are conjoined, should be VM or VN. I prefer the former reading, because if read VN the N would be reversed, whereas it is of the proper form in the second line; whilst the transformation of the second stroke of the V into the first stroke of a conjoined M is of common occurrence. The letters were also read as VM in Camden, as mentioned below.

This stone was first noticed by Bishop Francis Godwin, Bishop of Llandaff, in a letter to

Camden, preserved among the Cottonian MSS. in the British Museum (Julius F. vi. fol. 282), and published by Camden, ed. vi. p. 499.<sup>1</sup>

'The Welsh Britans (as the Right Reverend the Bishop of Landaff who sent me the copy [of this inscription] informed me),' says Camden, 'by adding and changing some letters thus read and make this interpretatiō: *Pim bis an car Antopius* [given in Gough's Camden *Pumpbus car a'n topius*], i. e. The five fingers of friends or neighbours killed us.' Holland's Camden, 1610, p. 645.

'The inscription,' says Gibson (Camden, ii. p. 23), 'is now in the same place and is called by the common people Bêdh Morgan Morganwg, viz. the sepulchre of Prince Morgan, who was slain, as they would have it, 800 yeeres before Christ's nativity, which whatever gave occasion to it, is doubtless an erroneous tradition, but antiquaries know full well that these characters and formes of letters be of a farre later date, it being no other than the tomb stone of one Pompeius Carantorius.' 'As for the word Pompeius for Pompeius, we have already observed (Lhwyd, Arch. Britan. vol. i. p. 17, col. 2) that in old inscriptions the letter V is frequently used for O.'

In the small figure and description of this stone which I published in the *Archæologia Cambrensis*, 1846, p. 182, I directed attention to the small incised strokes in groups along the two edges of the front of the stone, those on the left side near the top being three parallel, three radiating,<sup>2</sup> and three radiating, and the groups on the right angle from the top having respectively 2, 5, 2, 5, 5, and 5 strokes. These I had no hesitation in regarding as <sup>3</sup> Oghams.

<sup>1</sup> Besides the figure of this stone given in the various editions of Camden's *Britannia*, others have been published by Strange in the *Archæologia*, vol. vi. 1782, p. 17, and in *Gent. Mag.* vol. lv. 1785, p. 502, tab. ann. fig. 2; and by Donovan, *Tour in South Wales*, vol. ii. p. 30, fig. opposite p. 24.

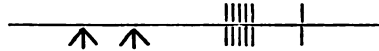
<sup>2</sup> The three radiating lines have much puzzled subsequent writers. Mr. Wendele (*Arch. Camb.* 1846, p. 413) compared them to the *bird's-claw Ogham* of Killarney, whilst the Rev. John Williams (*ibid.* p. 415), with reference to the supposed Bardic alphabet, gives a legend of Einigan Gawr (the giant) and his three pillars of light, adding, 'The Bardic symbol is formed of three radiating lines  $\wedge$ , which it is said are intended to represent the three diverging rays of light which Einigan saw, and it is remarkable that these three lines contain all the elements of the Bardic alphabet, as there is not a single letter in it that is not formed of some of these lines. Now are those scores on the left angle of the Kenfegge stone, Glamorganshire, the last and most genuine home of Bardo-Druidism, anything more than representations of the Bardic symbol? . . . If these arrow-heads had been alone on the stone I should have considered them most certainly as nothing but the *Druidical rays*, but then come the other forms on the other angle, to create a difficulty which I cannot get over consistently with this theory. The character  $\wedge$ ,' he adds, 'is one way in which the name of God is written in the Bardic mystery.'

<sup>3</sup> As this is the first notice in these pages of the Ogham characters (now found on many of the inscribed stones of Ireland), and as this Kenfig stone was the first Welsh stone on which Oghams were noticed (as recorded by me in *Arch. Camb.* vol. i. p. 182), it may be useful to state that these characters are of a cryptic nature, and that they are formed by combinations of straight lines and dots carved upon the angles of the stones. The ordinary Ogham alphabet found applicable to the Irish inscriptions is thus formed, a long transverse line representing the angle of the stone. The vowels are formed by small oval holes on the angle of the stone—

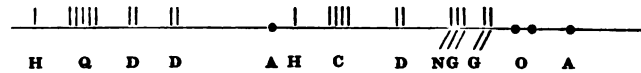
one	hole	representing	A
two	holes	representing	O
three	holes	representing	U
four	holes	representing	E
five	holes	representing	I.

The consonants are formed by transverse lines extending from the right or left edge of the angle of the stone, and

A more careful examination which I subsequently made of the stone, verified by additional rubbings, proved that I had overlooked some strokes, as seen in the result of this examination given in Pl. XII; although, from the evanescent character of many of the strokes by time and ill-usage, it is possible that I have still overlooked some of these marks; indeed, Mr. R. R. Brash, in an article 'On the Ogham inscribed Stones of Wales' (Arch. Cambr. 1869, pp. 148-167), thus describes and figures these Oghams:—'On the two angles of the front face of the stone are several Ogham characters. Those on the left angle are as follow:—



They are situate on the top of the stone, where there is a considerable fracture or flake off at the angle, consequently the inscription is imperfect. The diagonal direction of some of the scores of the first two characters have been remarked on, but there is nothing peculiar in it beyond some freak or inadvertence in the engraving, as I have seen them similarly marked on other monuments. The second inscription on the right angle is as follows:—



From the long spaces between several of the characters it is quite evident that this inscription is imperfect; that several of the letters have been obliterated, principally vowels, which being usually small circular or oval dots on the angle are generally the first to be defaced either by violence or weather. From the skeleton of the Ogham which remains, it is, however, quite

by oblique lines running across the angle of the stone, and consequently much longer than the transverse lines, thus—

One	transverse stroke extending from the left side of the angle of the stone	represents	.	B
two	transverse strokes in same direction	represent	.	L
three	" "	represent	.	F
four	" "	represent	.	S
five	" "	represent	.	N
One	transverse stroke extending from the right side of the angle of the stone	represents	.	H
two	transverse strokes in same direction	represent	.	D
three	" "	represent	.	T
four	" "	represent	.	C
five	" "	represent	.	Q
One	oblique stroke crossing the angle of the stone and extending from both its right and left sides	represents	M	
two	similar oblique strokes	represent	.	G
three	" "	represent	.	NG
four	" "	represent	.	ST
five	" "	represent	.	R

The diphthongs are formed in a more complicated manner. The alphabet, as given by Professor Graves, now Bishop of Limerick, may be seen in *Archæologia Cambrensis*, 1856, p. 79, and 1860, p. 316.

evident that this is not a bilingual inscription, as any filling-up of the missing letters could not produce the equivalent of the Roman inscription. It is also worthy of remark in this, as in all similar cases, that the inscriptions are always reverse, the Roman reading from top to bottom, the Ogham from bottom to top. It is therefore evident that they are by different hands and of different dates. To my mind, the evidence of this worn and mutilated Ogham pillar-stone is that it was appropriated as the monument of a Romanised Briton after having long performed a similar office for some invading Gaedhal.'

Mr. Rhys ('The Early Inscribed Stones of Wales,' p. 8), speaking of this stone, adopts a very different and ingenious reading of the Oghams:—'The Celtic characters are very hard to read, owing to their having been extensively worn off. With great deference to archaeologists, I venture to suggest that the following letters are to be traced on the stone: Pompei . . . . . oral . . . . . smeq . ll . n. The first part of this would be Pompei Carantoral, and the termination al would be our adjectival *-ol* or *awl*, rendering the Latin *ius* of Carantorius. Here a character something like the Eisteddfodic  $\wedge$  was extemporised to represent *p*, and when the scribe, if we may so term him, came to make *m*, that was done by making a long stroke across the angle of the stone as usual, but instead of making  $\wedge$  for *p* in this instance, he left out the first line of it and placed the other two lines to lean against the *m*, thus forming a conjoint character for *mp* which greatly puzzled me.'

PLATE XIII. FIG. 2.

MARGAM MOUNTAIN. THE BODVOC STONE, COMMONLY CALLED THE MAEN  
LLYTHYROG.

The description and figure published in Bishop Gibson's edition of Camden's *Britannia*, from, as there is reason to believe, the communication of Edward Lhwyd, of an early inscribed stone on the top of the mountain north of Margam Abbey, induced me to hunt for this interesting monument, when I traversed the mountain in different directions for several hours, and met with many interesting British earthworks, which require careful investigation. I might indeed have lost my labour had it not been for the information given me by a passer-by: for the stone itself had been thrown down and no longer presented that striking mark for observation which it must have done when erect.<sup>1</sup> It stood near a small tumulus or hillock called in Welsh 'Crug Diwlith,' or the Dewless, the little mound where the bards of Tir Jarri were accustomed to meet on the morning of the 24th of June, and was, when I visited it, lying amongst the stones still remaining of this tumulus. From the observation which I made of the locality it seemed to me that the situation had been chosen with reference to the origin of the river Kenfig, as the rise of this little stream can be traced to a small morass close to the tumulus on which the stone was lying.

The stone is nearly 5 feet high, 1½ foot broad, and nearly a foot thick. The top is rather slanting, and bears an incised cross of the Maltese form, from the bottom limb of which a line extends to the F at the beginning of the second line of the inscription, whilst the face of the

<sup>1</sup> Thanks to the elegant poetical remonstrance on the overthrow of this stone published in the *Arch. Camb.* 1853, p. 78, the stone has been re-erected.

An engraving of the side figure of the effigy of the abbot will be found in Col. G. Grant Francis's 'Original Charters of Neath and its Abbey' (reviewed in *Archæologia Cambrensis*, 1846, p. 469), and of the full figure of the effigy in the same work, 1876, p. 34, from a drawing made by myself.

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SUPPLEMENTAL NOTES ON THE GLAMORGANSHIRE STONES.

THE LLANILTERN STONE (ante, p. 7, Plate II. fig. 4).

This stone was first noticed and figured in the magazine called 'Seren Gomer,' vol. v. 1822, p. 53, by Gwilym Morganwg.

THE KENFIG STONE (Plate XIII. fig. 1, p. 19).

Dr. John Jones (*Hist. of Wales*, pp. 64 and 331) considered this to be a boundary stone indicating the western limit of the seigniory of Cardiff, reading the inscription *PUN PIUS CARANTOPIUS*, i. e. *Principius Carantophus*, Cardiff having been called *Carantophus* by the Normans.

THE BODVOC STONE (ante, p. 22, Plate XIII. fig. 2).

I am indebted to the Rev. R. Pendrill Llewelyn for pointing out a passage in an elegy on Madoc (who is regarded as identical with Bodvoc) which appears to refer to Llangonoyd (which is a little to the east of the Mynidd Margam) in connection with Bodvoc (or Madoc).

The line as printed in the 'Myvyrian Archæology,' i. 425 (1st Edition, 1801), and i. 285 (2nd Edition by Gee), is—'Leow glew gloywlan gan gwynwyt,' which Mr. Llewelyn suggests should read—'Lleō glewō gloywlan llan gwynwyt.' Dr. John Jones also regarded Bodvoc as identical with Madoc, but he misread the two last lines as 'Pronepos e terra Venedocia'—Here lies Madoc ab Cedydd ab Sern of North Wales. Professor Rhys has suggested to me that the second line of the inscription on this stone should be read *FILIUS CATOTIGIRNI*, the latter being a good Welsh name, the seventh letter being a *G* and not a *S*, as it has been hitherto universally read. It will indeed be seen from my figure that it differs from the two other *s*'s in the 2nd and 3rd lines of the inscription, being somewhat angulated towards the bottom on the right side and widened at the top, whilst the *s*'s are sharply but regularly curved both at top and bottom. The want of a cross top bar in the *G* (which occurs in almost every other Welsh inscription) misled me in this instance into regarding this also as a *s*.

THE MARGAM CROSS OF ILQUICI (Plate XVII).

Dr. John Jones (p. 331) states that this stone was used as a foot-bridge in front of *Cwrt-y-Defed*, and was dedicated to the Trinity by *Resus* or Lord Rhys ab Gryffydd. The same author gravely affirms that the *Ilci* cross at Margam (Pl. XVIII) was erected by Alice, daughter of Richard Clare, Earl of Gloucester (who founded the abbey at Margam), and wife of *Cadwaladr ab Gryffydd ab Cynan*, about A.D. 1172! (*Op. cit.* pp. 75 and 331).