

From Rhiannon's Horse to Owain's Lion: Human-Animal Relationships in the Mabinogion

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Abstract

This thesis discusses the human-animal relationships in the *Mabinogion*, with emphasis on the differences between normal and supernatural animals. For the purpose of this research, a catalogue was created to sort the animals into clearly defined relationship categories. These categories are based on the framework provided by *The Beast Within: Animals in the Middle Ages*, modifying or adding to it where necessary.

Introduction

Animals played an important role in the medieval world. This is noticeable within medieval literature as a whole, and medieval Welsh literature is no exception. This thesis will discuss the relationships between humans and animals in the medieval Welsh native prose texts, as translated by Sioned Davies and published in *The Mabinogion*.¹ I will answer the following research question: How do the relations between humans and ‘normal’ animals differ from the relations between humans and ‘supernatural’ animals in the medieval Welsh native prose tales? By this I mean that I will examine differences in distribution over predefined relationship categories.

For this thesis I chose to examine all stories in the *Mabinogion*. The *Mabinogion* contains eleven medieval Welsh prose tales that are believed to be native to Wales.² This includes the Four Branches of the Mabinogi (*The First Branch* (henceforth *Pwyll*), *The Second Branch* (henceforth *Branwen*), *The Third Branch* (henceforth *Manawydan*), and *The Fourth Branch* (henceforth *Math*)), three stories often referred to as the three ‘romances’ (*Geraint son of Erbin* (henceforth *Geraint*), *Peredur son of Efrog* (henceforth *Peredur*), and *The Lady of the Well* (henceforth *Owain*)), and four other native tales (*How Culhwch won Olwen* (henceforth *Culhwch*), *The Dream of Emperor Maxen* (henceforth *Maxen*), *Lludd and Llefelys* (henceforth *Lludd*), and *Rhonabwy’s Dream* (henceforth *Rhonabwy*)).³ It is unknown how old these stories are, but they are generally accepted to be written between 1066 and 1282.⁴ They are preserved in the White Book of Rhydderch (Aberystwyth, National Library of Wales, MS Peniarth 4-5) which is dated to c. 1350, ten of the tales are preserved in the Red Book of Hergest (Oxford, Bodleian Library, MS Jesus College 111) which is dated to between 1382 and c. 1410, and fragments are preserved in other manuscripts.⁵ Discussing all stories within the entire corpus instead of, for example, only discussing the Four Branches is useful for further research, as it provides a base for discussion on the animals in Welsh literature as a whole. For this reason I chose to examine them together, using the most recent translation by Davies as my source material.

In order to answer my research question, I needed a complete overview of all animals and their relationships to humans within the medieval Welsh native prose tales. During my research, I found that no such overview exists, although several sources discuss the most prominent species or individual animals.⁶ I have therefore decided to create my own

¹ Sioned Davies, *The Mabinogion* (Oxford 2007).

² Diana Luft, ‘Commemorating the Past After 1066: Tales from *The Mabinogion*’, *The Cambridge History of Welsh Literature*, red. Geraint Evans and Helen Fulton (Cambridge 2019) 74.

³ Davies, *Mabinogion*, xi.

⁴ Luft, ‘Commemorating the Past After 1066: Tales from *The Mabinogion*’, 74.

⁵ *Ibid.*, 78.

⁶ Susan F. Garlick, ‘Horses, swine and magical birds: The role of animals in the *Mabinogion*’ (MA thesis, University of Wales, Trinity St David, Lampeter, 2011); Thomas D. Hill and Kristen Mills, ‘The (Pregnant) Mouse Freed from the Gallows: A Ballad Parallel for the Conclusion of *Manawydan fab Llŷr*’, *Folklore* 129:3 (2018) 302-315; Sioned Davies, ‘Horses in the Mabinogion’, *The Horse in Celtic Culture: Medieval Welsh Perspectives*, red. Sioned Davies and Nerys Ann Jones (Cardiff 1997) 121-140.

catalogue. This catalogue can be found in the appendix. While I have created the catalogue for my own use in this thesis, I believe it to be a useful addition to the studies of animals within the medieval Welsh native prose tales in general. The relationships between animals and humans within the corpus are not discussed much in other literature, and most research focuses on individual animals and animal species. In addition to that, a discussion of the animals in the corpus would add to the discussion on medieval animals in general, as medieval Celtic literature often seems underexplored in that discussion. Finally, a complete overview of all animals in the corpus would provide a base for further research on animal motifs in medieval Welsh literature. For these reasons, I have included information in my catalogue that is not directly relevant to answer my research question, such as the gender and colour of the animal where this is mentioned.

Theoretical framework and methodology

In this thesis I will work within the theoretical framework of Animal Studies, where I will use *The Beast Within: Animals in the Middle Ages* as the base for my research.⁷ This book provides six distinct categories of relationships between humans and animals in the Middle Ages, these being 'Animals as Property', 'Animals as Food', 'Animal Sexuality', 'Animals as Human Exemplars', 'Animals as Humans', and 'Humans as Animals'. I have used four of these categories as the base for my catalogue, adapting and elaborating on her framework where necessary. I have excluded 'Animal Sexuality' and 'Animals as Human Exemplars' from my research, as the former fell outside the scope of this thesis for being more about behaviour than relationships, while the latter is not relevant to the corpus as the corpus does not include fables or bestiaries. Below I will discuss how I have adapted Joyce Salisbury's framework for my catalogue and explain my interpretation of each relationship individually, as well as any other choices I made in order to build the catalogue.

Building the catalogue

The first relationship described in *The Beast Within* is that of 'Animals as Property'.⁸ Salisbury defines this as any situation in which a human owns an animal, a definition which I have kept for my catalogue.⁹ This means that any animal owned by a human is marked as 'Property', except for animals kept exclusively for company. Following the definitions provided by Salisbury, these are not counted as property in the catalogue, instead being counted as 'Animals as Humans'.¹⁰

⁷ Joyce E. Salisbury, *The Beast Within: Animals in the Middle Ages* (Abingdon 2011).

⁸ *Ibid.*, 10.

⁹ *Ibid.*, 10.

¹⁰ *Ibid.*, 115.

While Salisbury discusses domestic animals in depth and mentions wild animals in various chapters of *The Beast Within*, normal day-to-day encounters with wild animals are noticeably absent in her book, even though these were as much a part of normal life as domestic animals were.¹¹ Since wild animals appear frequently throughout the medieval Welsh native prose tales, I have added the category 'Wild' to the catalogue. Any animal that is not owned by a human is marked as 'Wild', unless another category is more suitable.

The second relationship described by Salisbury is 'Animals as Food'.¹² She considers this a separate category, but in practice, this category overlaps with my definitions of both 'Property' and 'Wild'. This presents a problem for my catalogue, as it is sometimes unclear whether an animal that is commonly kept for food should be categorized as 'Property' or 'Food', or whether an animal that is commonly hunted for food should be classified as 'Wild' or 'Food'. To solve this problem, I have chosen to change 'Food' to a subcategory under 'Property' and 'Wild'. This subcategory only includes animals that are specifically kept or hunted for food.

Apart from animals that are hunted or kept for food, there are also animals that are hunted or kept for prestige. To distinguish these animals, I have chosen to add another subcategory to the catalogue, which will be referred to as 'Trophy'. The distinction between the 'Food' and 'Trophy' subcategories is that Trophy animals are explicitly stated to be hunted or kept as such, even if a hunted trophy animal's meat may be eaten afterwards.

In addition to the mostly self-explanatory categories such as 'Property' and 'Food', *The Beast Within* also discusses 'Animals as Humans' and 'Humans as Animals'. Salisbury recognizes two variants of 'Animals as Humans', these being animals that are treated like humans before the law and animals that are kept exclusively for company.¹³ I add a third variant to this, one that does not appear in the real world but does appear in stories: Animals that act like humans. This includes animals that are able to speak to humans, animals that talk to humans through a translator, and animals that act in a human-like manner. My reason for including these in the category 'Animals as Humans' is that these animals display behaviour that is unnatural for an animal but natural for a human. Following *The Beast Within*, I consider 'Animals as Humans' unusual enough that they warrant a category of their own, rather than being classified as a subcategory under 'Wild' or 'Property'.

The final relationship that I take from *The Beast Within* is that of 'Humans as Animals'. Salisbury describes two versions of 'Humans as Animals'.¹⁴ The first of these is the transformed human. I have included any transformed humans that appear in the medieval Welsh native prose tales in my catalogue, as they take on the appearance of animals. The second is called the bestial human in *The Beast Within*.¹⁵ Bestial humans, which I will refer to

¹¹ Susan Crane, *Animal Encounters: Contacts and Concepts in Medieval Britain* (Pennsylvania 2013) 1.

¹² Salisbury, *Beast Within*, 34.

¹³ Salisbury, *Beast Within*, 108.

¹⁴ *Ibid.*, 133-139.

¹⁵ *Ibid.*, 133.

as figurative animals from here on, are not included in the catalogue, as their appearance remains human. However, I will still discuss them in the chapter 'Humans as Animals'.

It was not always easy to determine which relationship most closely suited an animal. I have discussed this in detail for every relationship in the chapters below. Wherever I discuss specific examples, I do so because these animals were difficult to sort.

As shown above, it is important for the creation of this catalogue to determine what I define as an 'animal'. I have chosen to define the term 'animal' as any creature that is not humanoid in appearance. This means dwarfs and giants are not animals, while a sphinx would be counted as an animal. I have chosen to only include animals that are directly identified within the text, while animals that are only implied are not included. This means that for the purpose of this catalogue, a rider does not necessarily have a horse, unless the horse is explicitly mentioned. General mentions of unidentifiable 'animals' or 'wild beasts' are not included either. Similarly, objects made of animal-based materials or in the shape of animals, such as a knife of elephant ivory or a throne in the shape of an eagle, are not included in the catalogue. As mentioned above, humans who are compared to animals or behave like animals are not included in the catalogue.

Apart from the relationship, the most important category for the purpose of this thesis is whether an animal is supernatural or not. I have defined 'supernatural' as anything that is impossible in the real world. This ranges from unnatural colouring to the ability to speak or shapeshift. I have included an extra category for animals that appear within a dream, to account for the many oddities within *Rhonabwy* that could be explained by the fact that they take place within a dream where the logic of the real world does not necessarily apply. Animals from the Otherworld will always be counted as supernatural because of their connection to the Otherworld, even if there is nothing unusual about them otherwise.¹⁶

It is also important to explain how I have counted the number of animals in the corpus. In some cases, the text mentions an exact number of animals, but in other cases this is omitted. When the number of animals is not mentioned, I have noted this as "multiple". The fact that the number of animals is sometimes omitted makes it impossible to determine exactly how many animals appear within the corpus. For this reason I have chosen to count the first mention of each individual animal or group of animals in each individual tale instead.¹⁷ For example, if a character obtains a horse, I will include this horse in the catalogue. If said character's horse is mentioned again within the same tale, and the tale does not mention the character obtaining a new horse in the meantime, I will count this as a repeat mention and exclude it from the catalogue. However, if this character appears again in a different tale with his horse, I will count this horse as a new entry in the catalogue. This

¹⁶ For a discussion of a motif commonly linked to the Otherworld, see Jessica Hemming, "'Bos Primigenius" in Britain: Or, Why Do Fairy Cows Have Red Ears?', *Folklore* 113:1 (2002) 71-82.

¹⁷ I use both 'number of mentions of animals' and 'number of animals' to refer to the number of mentions of animals from here on.

will result in some doubling, as some animals appear within several tales. However, I do not see this as a problem, as counting the animal once for each individual story instead of counting it once for the entire corpus makes it easier to determine the statistics for each individual story.

The other rubrics that I have included in my catalogue are mostly self-explanatory, but some need a little explanation. All of these are discussed here, starting with the rubric 'colour'. In most cases, the colour of the animal is described directly, if it is described at all. However, sometimes an animal's colour is described in its name, according to the notes in *The Mabinogion*.¹⁸ For the purpose of the catalogue, I assume that a horse named White Darkmane is indeed white with a dark mane.¹⁹ The next rubric that needs explanation is the 'Property of' category. Here I have noted the owner's name, if this is mentioned in the text. Here it must be noted that if an animal is given as a gift from one person to another, the recipient will be marked as the owner in the catalogue. There is one case where ownership is debatable, this being a horse named Hengroen, who is commonly believed to belong to Arthur even though the Welsh text is ambiguous on whether Arthur or Cynwyl Sant is his owner.²⁰ For this horse I have written down both possible owners. Finally, for the rubric 'gender', I have derived this from the description of the animal, such as 'stag' or 'mare', or from the pronouns used to refer to an animal. Where no indication of gender is given, I have marked this as 'unknown'.

In addition to *The Beast Within* and my catalogue, I have used other literature on animals in medieval culture and in the medieval Welsh native prose tales for further research and additional information.

Reading the catalogue

Before I can discuss each individual relationship, I need to explain how the catalogue is structured and how statistical information obtained from the catalogue can be read. Each individual mention of animals is sorted by story, page number, and order of appearance on the page. This makes it easier to find each individual animal in the book, assuming that the same print edition is used.²¹ In order to obtain statistical information from the catalogue, I have created tables with relevant information that will help me answer my research question. Each table will be inserted where it is relevant in the thesis. To illustrate this, I will discuss general statistical information about the corpus as a whole by using the table below as a guide. In all tables in this thesis, empty cells represent a value of 0. Empty rows will not be included in the tables.

¹⁸ Explanatory notes can be found in Davies, *Mabinogion*, 227-280.

¹⁹ Davies, *Mabinogion*, 198, see also 270 n. 198 for the translation of the horse's name.

²⁰ *Ibid.*, 185; Welsh text found with translation in Paul Russell, 'Brenhin uu. Reading the death of kings in *Culhwch ac Olwen*', 5-6.

²¹ I used the first edition of Davies, *The Mabinogion*, which was printed in 2007.

Story	Normal	Supernatural	Grand Total
The First Branch	13	4	17
The Second Branch	4	1	5
The Third Branch	6	3	9
The Fourth Branch	8	14	22
Peredur son of Efrog	43	3	46
The Dream of Emperor Maxen	4		4
Lludd and Llefelys		2	2
The Lady of the Well	16	1	17
Geraint son of Erbin	24		24
How Culhwch won Olwen	23	17	40
Rhonabwy's Dream	7	10	17
	148	55	203

Figure 01. Number of normal and supernatural animals in each story.

This table provides information about the frequency of both normal and supernatural animals in each individual story. The far right column gives the total number of animals in each story, while the bottom row gives the total of each category. The bottom right number shows the total number of animals in the corpus. From this table, it becomes apparent that there are in total 203 mentions of animals within the medieval Welsh native prose tales. This includes repeat mentions of the same animal within different tales, as I have explained above. The story with the most animals is *Peredur*, while the story with the least animals is *Lludd*. It must be noted that the length of the stories varies greatly, ranging from five pages (*Lludd*) at the shortest to 40 pages (*Geraint*) at the longest. However, as there is no direct correlation between the number of pages and the number of animals in one story, I will not discuss this further.

Of the 203 animals in the corpus, 55 are supernatural. Although there are relatively few supernatural animals in the corpus, these animals generally play a larger role in the stories.²² As shown in the table above, the distribution of normal and supernatural animals varies between stories. The story with the most supernatural animals is *Culhwch*, followed by *Math (The Fourth Branch)*. Of the stories that include both normal and supernatural animals, *Rhonabwy* is the only one that contains more supernatural animals than normal animals. *Maxen* and *Geraint* feature no supernatural animals, while *Lludd* features no normal animals. This means that in discussions of either normal animals or supernatural animals, at least one story would be left out of the discussion.

Detailed statistics for each individual relationship will be discussed where they are relevant in the following chapters. I will discuss the relationships in order, starting with 'Property', followed by 'Wild', 'Subcategories' which includes 'Food' and 'Trophy', 'Animals as Humans',

²² This is discussed in Garlick, 'The role of animals in the *Mabinogion*'.

and finishing with ‘Humans as Animals’, as this builds up from the most clear-cut relationship to the most complicated ones.

Property

The first relationship I will discuss is that of ‘Animals as Property’. As mentioned above, this includes any animal that is owned by a human, unless another relationship is better applicable. The majority of this group in the corpus were kept for labour, such as mounts, hunting dogs and pack animals.

Story	Normal	Supernatural	Grand Total
The First Branch	12	4	16
The Second Branch	4		4
The Third Branch	2		2
The Fourth Branch	5	3	8
Peredur son of Efrog	35	1	36
The Dream of Emperor Maxen	4		4
The Lady of the Well	9		9
Geraint son of Erbin	23		23
How Culhwch won Olwen	21	3	24
Rhonabwy's Dream	6	10	16
	121	21	142

Figure 02. Number of normal and supernatural animals as ‘Property’ in each story.

The table above shows that there are 142 animals as ‘Property’ in total, of which 36 appear in *Peredur*, which makes *Peredur* the story with the most animals as ‘Property’. 21 animals in this category are supernatural. Most of the supernatural animals as ‘Property’ are horses. Examples include Rhiannon’s horse who is always faster than any other horse and Teyrnnon’s mare who has a foal every May eve.²³ It must be noted that I consider Teyrnnon’s mare supernatural because of her impeccable timing, since it would be practically impossible to schedule a mare having her foal on the exact same date every year in the real world, even with modern fertilization techniques. Other examples of supernatural animals as ‘Property’ include the colour-changing sheep in *Peredur* and the ravens in *Rhonabwy*, the latter of which I have classified as ‘Property’ because the tale describes them as Owain’s ravens and because they obey his orders.²⁴

For 72 animals as ‘Property’, the owner’s name is mentioned, as shown in the table below. For 36 animals, the owner is not named and is instead mentioned by a descriptor such as ‘knight’ or ‘maiden’. Of the 97 horses in the corpus, 78 are mentioned alongside their

²³ Davies, *Mabinogion*, 8; *Ibid.*, 17.

²⁴ *Ibid.*, 89; the colour-changing sheep are discussed in Kiki Calis, ‘*Peredur* and the *Valley of the Changing Sheep*’ (MA thesis, Utrecht University, Utrecht, 2018); Davies, *Mabinogion*, 221, see also 278 n. 221.

owners. Dogs, the second most frequently occurring Property animal, are mentioned 25 times in total, of which eighteen are mentioned with their owners. It makes sense that horses and dogs are the most frequently mentioned animals in this category, as these are highly valued in the Middle Ages.²⁵

Story	Total
The First Branch	12
The Second Branch	3
The Third Branch	1
The Fourth Branch	5
Peredur son of Efrog	29
The Dream of Emperor Maxen	2
The Lady of the Well	9
Geraint son of Erbin	20
How Culhwch won Olwen	18
Rhonabwy's Dream	9
	108

Figure 03. Number of animals with owners in each story.

While most names mentioned in the corpus belong to the animals' owners, some names belong to the animals instead. It is interesting that of the 37 animals that are mentioned by name, only eleven are 'Property'. These include one mention of oxen, the other ten named animals as 'Property' being dogs and horses. Most named animals fall into the category 'Humans as Animals', as transformed humans keep their names. The remaining nine named animals include five in the category 'Animals as Humans', as well as four in the category 'Wild', of which one is mentioned twice in the catalogue (this will be discussed in the chapter 'Wild'). This shows that every main category includes animals with names. The fact that an animal has a name may indicate the importance of said animal, especially in the categories 'Property' and 'Wild'. It is interesting that names sometimes describe the appearance of the animal. For example, the names of the oxen Melyn Gwanwyn and Ych Brych translate to "Yellow Spring" and "Speckled Ox" respectively, while the name of the horse Du translates to "Black".²⁶

While the name of an animal sometimes describes its appearance, many animals are described directly in the text. Especially horses are frequently described in detail, following a formulaic description.²⁷ This description follows a pattern starting with "*ef a weleil/nachaf*" ("he saw/could see"/"behold"), followed by a personal name or descriptive term "*(y) ar*" ("on"), the type of horse, and finally, adjectives describing said horse.²⁸ The description of

²⁵ Salisbury, *Beast Within*, 21-22.

²⁶ Ibid., 195, see also 268-269 n. 195; Ibid., 199, see also 271 n. 199.

²⁷ Davies, 'Horses in the Mabinogion', 123.

²⁸ Ibid., 123.

the horse may be related to the owner's status. For example, in *Peredur*, the titular character's first horse is described as a "bony, dapple-grey nag", while in *Culhwch*, Culhwch's first horse is described as "a steed with a gleaming grey head, four winters old, well-jointed stride, shell-like hoofs...".²⁹ This shows the difference between *Peredur*, who is only a farmer's boy playing at being a knight, and *Culhwch*, who is already portrayed as a hero when he first enters Arthur's court.

It is sometimes difficult to classify an animal. For example, in *Peredur*, a lion acts as a gatekeeper, which is a duty normally performed by a human.³⁰ For this reason this lion might be classified as 'Animal as Human'. However, I still consider this animal 'Property', rather than an 'Animal as Human', as this lion is chained up like a guard dog and is not treated like a human by its owner.³¹ Another animal that is difficult to classify is the starling owned by Branwen.³² The starling is said to be trained to speak, which would make it a supernatural animal according to my definitions, as well as an 'Animal as Human', as speaking animals are included in the category 'Animal as Human'. However, it has been proven that starlings are able to mimic sounds well enough to sound similar to speech.³³ For this reason and because the starling only delivers a written message to Bendigeidfran without speaking to him, I have chosen not to classify this starling as supernatural or 'Animal as Human', instead classifying as a normal animal as 'Property'. Other animals that were difficult to classify will be discussed in later chapters.

The majority of animals in the corpus are 'Property', which shows that owning animals was important in medieval Wales. The most common 'Property' animal is the horse. This shows that horses were extremely important to the nobility, which is the social class with the most representation in the corpus. Only a relatively small number of the animals in this category are supernatural, which are mainly horses. From this it can be concluded that there is little difference between normal animals and supernatural animals in this category.

Wild

If animals that are owned by humans are classified as 'Property', it logically follows that animals that are not owned by humans are classified as 'Wild', except for animals that I have classified as 'Animals as Humans'. Following this definition, the category 'Wild' will include monsters and mythical creatures, as these are generally not owned by humans. This chapter

²⁹ Davies, *Mabinogion*, 66; *Ibid.*, 180.

³⁰ *Ibid.*, 82.

³¹ *Ibid.*, 82.

³² *Ibid.*, 28.

³³ Meredith J. West, A. Neil Stroud and Andrew P. King, 'Mimicry of the Human Voice by European Starlings: The Role of Social Interaction', *The Wilson Bulletin* 95:4 (1983) 635-640; Meredith J. West and Andrew P. King, 'Mozart's Starling', *American Scientist* 78:2 (1990) 106-114.

will not discuss wild animals as prey in the hunt. Instead, these will be discussed in the next chapter.

Story	Normal	Supernatural	Grand Total
The First Branch	1		1
The Second Branch		1	1
The Third Branch	4	1	5
The Fourth Branch	3		3
Peredur son of Efrog	8	2	10
Lludd and Llefelys		2	2
The Lady of the Well	6	1	7
Geraint son of Erbin	1		1
How Culhwch won Olwen	2	1	3
Rhonabwy's Dream	1		1
	26	8	34

Figure 04. Number of normal and supernatural 'Wild' animals in each story.

As shown in the table above, there are 34 mentions of 'Wild' animals in total, distributed over all eleven tales. Of these, eight are supernatural, including monsters and dragons. *Peredur* features the most wild animals, ten in total, followed by *Owain* and *Manawydan (The Third Branch)* with seven and five wild animals respectively. *Lludd* contains only two mentions of animals in total, but both of these mention supernatural 'Wild' animals, these being a pair of dragons and a group of insects respectively. The most frequently appearing 'Wild' animal is the deer, which appears nine times in total, of which one is specified to be a roe deer. It must be noted that the Birds of Rhiannon are counted twice in this category, as they appear in both *Branwen* and *Culhwch*. These birds are classified as supernatural 'Wild' animals, since even though they are clearly attributed to Rhiannon by their name, they behave as wild animals and she does not seem to own or control them.

Of the supernatural 'Wild' animals, the most interesting mention is that of the pair of dragons that appears in *Lludd*. These dragons are said to be the dragon of Lludd's people and the dragon of a foreign people, and their screams are a plague upon the land.³⁴ Lludd is able to stop the dragons from terrorizing the land by capturing them when they are in the form of little pigs and sealing them away in Dinas Emrys.³⁵ These are the only non-human creatures that are able to change their own form, and the only creatures that change from form to form without including a human form.

Although most animals that are not treated as humans or transformed humans can be classified as either 'Property' or 'Wild', this classification is not always as clear-cut as one would expect. In the corpus there is mention of animals that answer to humans or giants but

³⁴ Davies, *Mabinogion*, 113.

³⁵ *Ibid.*, 114.

are otherwise treated as wild animals. For example, in *Owain*, a giant displays his power over serpents, lions, vipers and other wild animals, who “did homage to him as obedient men would do to their lord”.³⁶ I chose to classify these animals as ‘Wild’ despite their obedience to him, since they are explicitly described as wild animals.

As shown above, ‘Wild’ animals appear in almost every medieval Welsh native prose tale. Roughly a quarter of the ‘Wild’ animals are supernatural, which could imply that ‘Wild’ animals played an important role in the medieval Welsh people’s imaginations. This shows that ‘Wild’ animals indeed played a role in medieval Welsh society and for this reason should not be left out of the discussion on the relationship between humans and animals.

Subcategories

As I have discussed at the beginning of my thesis, I have chosen to include two subcategories, these being ‘Food’ and ‘Trophy’. These are subcategories under ‘Property’ and ‘Wild’ and include animals that are explicitly kept or hunted for these purposes. Any animal classified as ‘Food’ or ‘Trophy’ is also classified as ‘Wild’ or ‘Property’. It should be noted that domestic pigs are always kept for food and are for this reason always classified as ‘Food’, with one exception.³⁷ In *Math*, a sow eats rotting meat.³⁸ This sow is only marked as ‘Property’, since a pig that has eaten rotten meat would not be fit for slaughter.³⁹

	Property		Wild		Grand Total
Story	Normal	Supernatural	Normal	Supernatural	
The First Branch			1		1
The Second Branch	1				1
The Third Branch			3		3
The Fourth Branch		1	1		2
Peredur son of Efrog	1		2		3
The Lady of the Well			1		1
How Culhwch won Olwen	2		1		3
	4	1	9	0	14

Figure 05. Number of normal and supernatural animals as ‘Food’, sorted into ‘Property’ and ‘Wild’.

³⁶ Ibid., 119.

³⁷ Salisbury, *Beast Within*, 44.

³⁸ Davies, *Mabinogion*, 62.

³⁹ Salisbury, *Beast Within*, 50.

The table above shows that the subcategory 'Food' includes fourteen animals in total. Five of these are classified as 'Property', while nine are 'Wild'. There is one mention of supernatural animals as 'Food', this being the pigs sent to Pwyll or Pryderi from Annwfn.⁴⁰

The table below shows that the subcategory 'Trophy' includes four animals in total. Three of these are 'Wild', while one, a sparrowhawk won as prize for a tournament in *Geraint*, is classified as 'Property'.⁴¹ There is one supernatural animal that is classified as 'Trophy', this being a one-horned stag that appears in *Peredur*.⁴²

	Property		Wild		Grand Total
Story	Normal	Supernatural	Normal	Supernatural	
Peredur son of Efrog				1	1
Geraint son of Erbin	1		1		2
How Culhwch won Olwen			1		1
	1	0	2	1	4

Figure 06. Number of normal and supernatural animals as 'Trophy', sorted into 'Property' and 'Wild'.

Deer and pigs are the most frequently mentioned animals as 'Food', each appearing four times, or five times each if the roe deer and wild swine are included. This can be seen in the table below. The same table shows that fish appear surprisingly often, being mentioned four times as sources of food. One mention of fish is classified as 'Property', as these fish are mentioned to be kept in a fishpond.⁴³ Of the animals as 'Trophy', deer are, again, the most frequently mentioned, being mentioned twice in total. The third 'Wild' animal as 'Trophy' is a boar named Ysgithrwyn Pen Baedd, who appears in *Culhwch* and is hunted for his tusk.⁴⁴ It is interesting to note that the deer and boar hunted for trophies are not mentioned to be slaughtered for food after their heads and tusk respectively are obtained.

⁴⁰ Davies, *Mabinogion*, 48.

⁴¹ *Ibid.*, 145-147.

⁴² *Ibid.*, 100-101.

⁴³ *Ibid.*, 101.

⁴⁴ *Ibid.*, 197.

	Food		Trophy		Grand Total
Species	Property	Wild	Property	Wild	
Deer		4		2	6
Fish	1	3			4
Pig	4				4
Roe deer		1			1
Sparrowhawk			1		1
Swine		1		1	2
	5	9	1	3	18

Figure 07. Number of animals as 'Food' and 'Trophy' by species, sorted into 'Property' and 'Wild'.

The use of these subcategories provides more information about the sources of food or trophies. This shows that, despite the fact that both 'Food' and 'Trophy' have few examples within the corpus, both should be used as subcategories to classify animals under both 'Property' and 'Wild'. However, because there are so few examples of animals as 'Food' or 'Trophy', I cannot draw any conclusions about the distinction between normal and supernatural animals within these subcategories.

Animals as Humans

The relationships discussed so far have been mostly self-explanatory and belong to "the real world of human experience".⁴⁵ The following chapters, however, will discuss relationships that, for the most part, are only found in literature and cannot occur in the real world. I will start by discussing the category 'Animals as Humans'.

As I have explained above, the category 'Animals as Humans' includes any animal that is treated like a human or behaves like a human. Salisbury includes "companion animals, or pets" in this category.⁴⁶ At first glance, it appears that this definition applies to the lapdog that appears in *Peredur*. However, I have chosen to exclude this dog because it is treated as a hunting-dog: "There is the lady's lapdog – it will raise the stag and bring him to you.' (...) The lapdog went as Peredur's guide, and raised the stag, and brought it to Peredur".⁴⁷ The text clearly treats the lapdog as a hunting-dog and does not acknowledge its nature as a pet, which is why I have categorized it under 'Property'. It must be noted that this may be a distinction in the translation that does not exist in the Welsh text.

⁴⁵ Salisbury, *Beast Within*, 81.

⁴⁶ *Ibid.*, 115.

⁴⁷ Davies, *Mabinogion*, 101.

Story	Animal	Normal	Supernatural	Grand Total
The Lady of the Well	Lion	1		1
How Culhwch won Olwen	Ant		1	1
	Blackbird		1	1
	Deer		1	1
	Eagle		1	1
	Owl		1	1
	Salmon		1	1
		1	6	7

Figure 08. Number of normal and supernatural 'Animals as Humans' by story and species.

Within the corpus, there are seven 'Animals as Humans' in total, as shown in the table above. Six of these appear in *Culhwch*, the seventh being a white lion that appears in *Owain*.⁴⁸ This lion is the only non-supernatural animal in this category. Owain saves this lion from a serpent, after which the lion follows him around, providing him with food and protecting him in fights. The lion even goes so far as to escape when it is locked in during a battle.⁴⁹ According to Garlick, the lion's loyalty fits into the folktale motif of the helpful lion.⁵⁰ The lion acts similar to how a human would act after being saved by another person.

Another mention of grateful animals appears in *Culhwch* and refers to a group of ants that are able to talk.⁵¹ Gwythyr son of Greidol saves their anthill from a fire. The ants thank him, suggesting that they are able to speak, and give him a blessing. To repay the favour of saving them, the ants recover flax seeds from Ysbaddaden's field.⁵² Similarly to the grateful lion in *Owain*, these ants thank their rescuer in a human-like way.

The other five 'Animals as Humans' in *Culhwch* represent the folktale motif of the oldest animals.⁵³ These animals are asked for help on a search for a missing person, where the seekers expect these animals to answer like a human would.⁵⁴ The first animal, the Blackbird of Cilgwri, tells the seekers that she knows nothing of the missing person, but an older animal might. She leads them to the Stag of Rhedynfre, who then leads them to the Owl of Cwm Cawlwyd, who leads them to the Eagle of Gwernabwy who is said to be the oldest animal in the world.⁵⁵ The Eagle still knows nothing of the missing person, but leads the heroes to the Salmon of Llyn Lliw, who can finally give the seekers the answer they need. It is interesting to note that none of these animals are able to speak, instead needing Gwrhwr Gwalstawd Ieithoedd, who is able to speak the language of animals, to translate for them.⁵⁶

⁴⁸ Ibid., 133-136.

⁴⁹ Ibid., 136.

⁵⁰ Garlick, 'The role of animals in the *Mabinogion*', 55.

⁵¹ Davies, *Mabinogion*, 206.

⁵² Ibid., 206.

⁵³ Garlick, 'The role of animals in the *Mabinogion*', 50.

⁵⁴ Davies, *Mabinogion*, 203-205.

⁵⁵ Ibid., 204.

⁵⁶ Ibid., 203.

Further discussion of the Oldest Animals motif can be found in Garlick's thesis.⁵⁷ The above suggests that all 'Animals as Humans' can be traced back to folktale motifs.

It is interesting that 'Animals as Humans' only appear in two of the medieval Welsh native prose tales, and that the vast majority appears in *Culhwch*. This could imply that the motif of human-like animals was extremely uncommon in medieval Welsh literature, or that only *Culhwch* and *Owain* rely on these specific folktale motifs. In addition to this, only the one 'Animal as Human' that appears in *Owain* is not supernatural. The fact that all animals in this category are different species suggests that the relationship is not limited to one species of animal, nor is it limited to only mammals or only birds.

The corpus mentions an animal that is treated as human before the law, this being a mouse in the *Branwen*. According to Salisbury, this would be an 'Animal as Human'. However, as this mouse is a transformed human, I have chosen to leave it out of this category. Instead, I will discuss it in the next chapter, where I will discuss 'Humans as Animals'.

Humans as Animals

The final relationship that I discuss in this thesis is that of 'Humans as Animals'. As I have explained before, this includes human-animal transformations, as well as figurative animals. I will first discuss human-animal transformations, as figurative animals do not appear in my catalogue.

Transformation is a motif that occurs in many different cultures, as is discussed in *The Beast Within*.⁵⁸ All transformations are by definition supernatural, as they change the physical appearance of the human into that of an animal. Salisbury states that "In pagan metamorphosis, an external appearance changed into that of an animal to make visible the interior animal-like characteristics. In Christian metamorphosis, the exterior changed to reveal some animal-like characteristics of the human, but the human essence, the interior, remained unchanged".⁵⁹ However, Garlick notes in her thesis, citing Miranda Green, that within the medieval Welsh native prose tales in most cases the transformation does not affect the mind of the transformed person.⁶⁰

Garlick proposes that there are different types of transformations, noting that some transformations are voluntary choices made by the transformed person, while others are involuntary transformations initiated by another person.⁶¹ She also proposes a distinction between transformations of oneself, transformations initiated by a human with magical powers, and transformations performed by God.⁶² Of the transformations in the corpus,

⁵⁷ Garlick, 'The role of animals in the *Mabinogion*', 50.

⁵⁸ Salisbury, *Beast Within*, 141-143.

⁵⁹ *Ibid.*, 143.

⁶⁰ Garlick, 'The role of animals in the *Mabinogion*', 43.

⁶¹ *Ibid.*, 38, 43-44.

⁶² *Ibid.*, 38, 43-44.

there are no examples of transformations where a person asks God to transform them, and it is debatable whether the transformation of Lleu Llaw Gyffes in *Math* is a voluntary or an involuntary self-transformation.⁶³

Story	Human as animal
The Third Branch	2
The Fourth Branch	11
How Culhwch won Olwen	7
	20

Figure 09. Number of ‘Humans as Animals’ by story.

The table above shows that there are 20 human-animal transformations in total. It must be noted here that within *Math (The Fourth Branch)*, two humans are transformed into three different species of animal in total, resulting in six mentions in the catalogue for only two characters. The table shows that transformations appear in only three stories, two of which are among the Four Branches. Below I will discuss the most notable examples of the types of transformations I discussed above, starting with voluntary transformations.

A voluntary transformation initiated by a human with magical powers can be found in *Manawydan*. In this story, a nobleman’s retinue asks him to transform them into mice so that they can steal Manawydan’s wheat.⁶⁴ Manawydan catches one of them, a pregnant mouse who is later revealed to be the nobleman’s wife. He attempts to punish her for her theft by hanging her, but is stopped by a cleric, a priest, and a bishop, the third of which is the nobleman who is the woman’s husband.⁶⁵ As I mentioned in the previous chapter, the mouse, before she is revealed to be a human, is treated as a human in the eyes of the law.

The mice in *Manawydan* allowed themselves to be transformed in order to perform a task that they would not be able to perform as humans. Similarly, in *Culhwch*, two men voluntarily transform themselves into birds in order to perform tasks they would not be able to perform otherwise. Menw is the first to transform himself, doing so to scout out whether the boar Twrch Trwyth carries treasures between his ears.⁶⁶ Later, Gwrhyr Gwawlstawd Ieithoedd transforms himself so that he can approach Twrch Trwyth to talk to him.⁶⁷

Involuntary transformations, as opposed to voluntary transformations, are usually done as punishment for the transformed person. In *Culhwch*, two such transformations are performed by God. The first of these, Twrch Trwyth son of Taredd Wledig, is a king who has been transformed into a boar. Twrch is followed by seven “little pigs”, who are implied to be transformed humans as well.⁶⁸ The second notable transformation within this tale is that of

⁶³ Davies, *Mabinogion*, 61.

⁶⁴ *Ibid.*, 42-45.

⁶⁵ An analysis of the structure of this tale can be found in Hill, ‘The (Pregnant) Mouse Freed from the Gallows’, 302-315.

⁶⁶ Davies, *Mabinogion*, 208.

⁶⁷ *Ibid.*, 209.

⁶⁸ *Ibid.*, 209.

three wolves, these being “the bitch Rhyhmi” and her two whelps.⁶⁹ Rhyhmi and her whelps are said to be transformed “back into their own shape” by God, implying that God originally transformed them into wolves.⁷⁰ Paul Russell points out that the full stories of these people are not told within *Culhwch*, stating that it is unknown what crimes they committed.⁷¹

Math contains an example of an involuntary transformation sequence as punishment for a known crime. The brothers Gwydion and Gilfaethwy, who have raped king Math’s servant, are punished for their crime by Math.⁷² He transforms them into various animals and forces them to mate with each other. Gwydion is first transformed into a stag while Gilfaethwy is transformed into a hind. After one year, they return with their fawn, who Math then transforms into a young boy. Gilfaethwy is transformed into a boar while Gwydion is transformed into a wild sow. Another year later, they return with their piglet, who Math again transforms into a young boy. Gwydion is transformed into a male wolf while Gilfaethwy is transformed into a female wolf. Finally, yet another year later, they return with their pup. Math transforms the pup into a young boy and gives the brothers their original human forms back. This series of transformations is notable for specifying that the victims take on the nature of wild animals. When Math transforms Gwydion and Gilfaethwy for the first time, he explicitly states “...and take on the nature of the wild animals whose shape you are in...”.⁷³ Because of this, it is unclear whether the brothers remain in any way human while they are transformed, which raises the question whether their children are human. For the catalogue, I have chosen to classify the brothers and their children as ‘Humans as Animals’, as they are eventually transformed into humans again.

Apart from transformations, Salisbury includes figurative animals in the category ‘Humans as Animals’. I distinguish between three kinds of figurative animals within the corpus. The first is a human who is treated as an animal, which is usually done to punish or belittle them. An example of this can be found in the way Rhiannon is treated in the second part of *Pwyll*.⁷⁴ She is forced to offer visitors to carry them on her back, as if she were a horse for them to ride.⁷⁵

The second kind of figurative animal is a human who acts like an animal. An example of this can be found in *Owain*. Owain, who has lost track of time and stayed away from home for three years, is abruptly reminded of his journey and is overcome by sadness. He heads into the mountains, wandering around “until all his clothes disintegrated and his body all but gave out and long hair grew all over him; and he would keep company with the wild animals

⁶⁹ Ibid., 187.

⁷⁰ Ibid., 205.

⁷¹ Russell, ‘Reading the death of kings in *Culhwch ac Olwen*’, 4.

⁷² Davies, *Mabinogion*, 52-54.

⁷³ Ibid., 52-53.

⁷⁴ Because of this and other horse motifs associated with her, Rhiannon is sometimes seen as a parallel to the horse goddess Epona. A brief discussion can be found in Garlick, ‘The role of animals in the *Mabinogion*’, 17.

⁷⁵ Davies, *Mabinogion*, 17.

and feed with them until they were used to him".⁷⁶ According to Garlick, this theme of a hero acting as an animal in response to a crisis is a popular motif in medieval art and romances.⁷⁷

The final type of figurative animal is a human who is in some way compared to an animal. These can be descriptions of appearance, such as this description of Olwen: "Neither the eye of a mewed hawk, nor the eye of a thrice-mewed falcon- no eye was fairer than hers".⁷⁸ They can also be descriptions of a talent someone has, such as this part of a description of Henwas Edeiniog: "...no four-legged animal could ever keep up with him...".⁷⁹ Finally, humans are sometimes compared to animals in other ways. For example, in *Peredur*, Peredur has his enemies "tied up as one ties a roebuck".⁸⁰

The above shows that Humans as Animals, both transformations and figurative animals, appear relatively often throughout the corpus. However, transformations only appear in three of the stories. This suggests that transformation was not a common motif in medieval Welsh literature, but when it is used, it is used liberally, which can be seen in *Math* and *Culhwch*. As stated above, transformations are by definition supernatural, making 'Humans as Animals' the only category exclusive to supernatural animals in my catalogue.

Conclusion

I started this thesis with the question how the relationships between humans and normal animals differed from the relationships between humans and supernatural animals within the medieval Welsh native prose tales. To answer this question, I have created a catalogue that provides a clear insight in the different relationships between humans and animals within the corpus. However, I have found that, with the exception of 'Humans as Animals' (which only includes human-animal transformations which are supernatural by default), all categories in my catalogue include both normal and supernatural animals. The category 'Property' features relatively the fewest supernatural animals, followed by 'Wild'. The category 'Animals as Humans' includes too few animals to provide enough information to draw conclusions from. Despite these differences, my findings lead me to conclude that the distinction between normal and supernatural is largely irrelevant, as it appears the distinction between the different relationships is far more significant in research on animals within the corpus.

While I did use *The Beast Within* as the base for my research, I found the division between relationships in that book insufficient for my thesis. For this reason I chose to deviate from this book's categories when I created my own catalogue, adding the category 'Wild' and

⁷⁶ Ibid., 131.

⁷⁷ Garlick, 'The role of animals in the *Mabinogion*', 45.

⁷⁸ Davies, *Mabinogion*, 192.

⁷⁹ Ibid., 185.

⁸⁰ Ibid., 93.

reducing 'Animals as Food' to a subcategory. In addition to this, I added the subcategory 'Trophy'. However, even with these changes, I had to account for oddities and outliers within each category. I made sure to clearly define what is included in each category, so that my catalogue would provide an unambiguous framework for further analysis of the animals in the corpus.

In short, this thesis provides a new insight into the relationships between humans and animals in the medieval Welsh native prose tales and reveals that these relationships are more important than the distinction between normal and supernatural animals.

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Appendix 1. Catalogue of animals in the medieval Welsh native prose tales.

Story	Page	Order on page	Animal	Number	Name	Relationship	Sub-category	Property of	Supernatural	Supernatural properties	Colour	Transformed	Dream	Gender
The First Branch	3	1	Dog	Multiple		Property		Pwyll	No			No	No	Unknown
The First Branch	3	2	Dog	Multiple		Property		Arawn	Yes	Coming from the Otherworld	White with red ears	No	No	Unknown
The First Branch	3	3	Deer	1		Wild	Food		No			No	No	Male
The First Branch	3	4	Horse	1		Property		Arawn	Yes	Coming from the Otherworld	Dapple-grey	No	No	Unknown
The First Branch	8	1	Horse	Multiple		Property		Pwyll + Arawn	No			No	No	Unknown
The First Branch	8	2	Dog	Multiple		Property		Pwyll + Arawn	No			No	No	Unknown
The First Branch	8	3	Hawk	Multiple		Property		Pwyll + Arawn	No			No	No	Unknown
The First Branch	8	4	Horse	1		Property		Rhiannon	Yes	Cannot be outsped	Pale white	No	No	Unknown
The First Branch	9	1	Horse	1		Property			No			No	No	Unknown
The First Branch	9	2	Horse	1		Property			No			No	No	Unknown
The First Branch	10	1	Horse	1		Property		Pwyll	No			No	No	Unknown
The First Branch	16	1	Dog	1		Property			No			No	No	Female
The First Branch	17	1	Horse	1		Property		Teyrnnon	Yes	Has a foal every May eve		No	No	Female
The First Branch	18	1	Horse	1		Property		Pryderi	No			No	No	Unknown
The First Branch	18	2	Horse	Multiple		Property			No			No	No	Unknown
The First Branch	21	1	Horse	Multiple		Property		Pwyll	No			No	No	Unknown
The First Branch	21	2	Dog	Multiple		Property		Pwyll	No			No	No	Unknown
The Second Branch	23	1	Horse	Multiple		Property		Matholwch	No			No	No	Unknown
The Second Branch	25	1	Horse	Multiple		Property		Matholwch	No			No	No	Unknown
The Second Branch	28	1	Starling	1		Property		Branwen	No			No	No	Unknown
The Second Branch	29	1	Pig	Multiple		Property	Food		No			No	No	Unknown
The Second Branch	32	1	Bird	3	Birds of Rhiannon	Wild			Yes	Most beautiful song in the world. If they are far, their song is as clear as it would be nearby		No	No	Unknown
The Third Branch	36	1	Fish	Multiple		Wild	Food		No			No	No	Unknown
The Third Branch	37	1	Fish	Multiple		Wild	Food		No			No	No	Unknown
The Third Branch	37	2	Bee	Multiple		Wild			No			No	No	Unknown
The Third Branch	39	1	Dog	Multiple		Property		Pryderi + Manawydan	No			No	No	Unknown
The Third Branch	39	2	Swine	1		Wild			Yes	Disappears without a trace	White	No	No	Male

Story	Page	Order on page	Animal	Number	Name	Relationship	Sub-category	Property of	Supernatural	Supernatural properties	Colour	Transformed	Dream	Gender
The Third Branch	41	1	Fish	Multiple		Wild	Food		No			No	No	Unknown
The Third Branch	42	1	Mouse	Multiple		Human as Animal			Yes	Transformed		Yes	No	Unknown
The Third Branch	42	2	Mouse	1		Human as Animal			Yes	Transformed		Yes	No	Female
The Third Branch	45	1	Horse	7		Property			No			No	No	Unknown
The Fourth Branch	48	1	Pig	Multiple		Property	Food	Pryderi	Yes	Coming from the Otherworld		No	No	Unknown
The Fourth Branch	49	1	Horse	12		Property		Gwydion	Yes	Created by magic		No	No	Male
The Fourth Branch	49	2	Dog	12		Property		Gwydion	Yes	Created by magic	Black with white breast	No	No	Unknown
The Fourth Branch	52	1	Deer	1	Gilfaethwy	Human as Animal			Yes	Transformed from a man		Yes	No	Female
The Fourth Branch	52	2	Deer	1	Gwydion	Human as Animal			Yes	Transformed from a man		Yes	No	Male
The Fourth Branch	53	1	Dog	Multiple		Property		The court	No			No	No	Unknown
The Fourth Branch	53	2	Deer	1	Hyddwn	Human as Animal			Yes	Transforms into boy		Yes (animal to man)	No	Male
The Fourth Branch	53	3	Swine	1	Gilfaethwy	Human as Animal			Yes	Transformed from a deer (transformed man)		Yes	No	Male
The Fourth Branch	53	4	Swine	1	Gwydion	Human as Animal			Yes	Transformed from a deer (transformed man)		Yes	No	Female
The Fourth Branch	53	5	Swine	1	Hychddwn	Human as Animal			Yes	Transforms into boy		Yes (animal to man)	No	Male
The Fourth Branch	53	6	Wolf	1	Gilfaethwy	Human as Animal			Yes	Transformed from a swine (transformed man)		Yes	No	Female
The Fourth Branch	53	7	Wolf	1	Gwydion	Human as Animal			Yes	Transformed from a swine (transformed man)		Yes	No	Male
The Fourth Branch	53	8	Wolf	1	Bleiddwn	Human as Animal			Yes	Transforms into boy		Yes (animal to man)	No	Male
The Fourth Branch	56	1	Wren	1		Wild			No			No	No	Unknown
The Fourth Branch	57	1	Horse	Multiple		Property			No			No	No	Unknown
The Fourth Branch	59	1	Deer	1		Wild	Food		No			No	No	Male
The Fourth Branch	59	2	Dog	Multiple		Property		Gronw Pebr	No			No	No	Unknown
The Fourth Branch	61	1	Goat	Multiple		Property			No			No	No	Male

Story	Page	Order on page	Animal	Number	Name	Relationship	Sub-category	Property of	Supernatural	Supernatural properties	Colour	Transformed	Dream	Gender
The Fourth Branch	61	2	Eagle	1	Lleu Llaw Gyffes	Human as Animal			Yes	Transformed		Yes	No	Male
The Fourth Branch	62	1	Pig	1		Property			No			No	No	Female
The Fourth Branch	62	2	Maggot	Multiple		Wild			No			No	No	Unknown
The Fourth Branch	63	1	Owl	1	Blodeuwedd	Human as Animal			Yes	Transformed		Yes	No	Female
Peredur son of Efrog	65	1	Goat	Multiple		Property			No			No	No	Unknown
Peredur son of Efrog	65	2	Deer	2		Wild			No			No	No	Female
Peredur son of Efrog	66	1	Horse	Multiple		Property		Peredur's mother	No			No	No	Unknown
Peredur son of Efrog	66	2	Horse	1		Property		Peredur	No		Dapple-grey	No	No	Unknown
Peredur son of Efrog	68	1	Horse	1		Property		Knight	No			No	No	Unknown
Peredur son of Efrog	70	1	Horse	1		Property		Knight	No			No	No	Unknown
Peredur son of Efrog	73	1	Horse	1		Property		Peredur's foster sister	No			No	No	Unknown
Peredur son of Efrog	74	1	Horse	1		Property		Knight	No			No	No	Unknown
Peredur son of Efrog	74	2	Horse	1		Property		Peredur's foster sister	No			No	No	Unknown
Peredur son of Efrog	76	1	Horse	1		Property		Knight	No			No	No	Unknown
Peredur son of Efrog	77	1	Horse	Multiple		Property		The head of the earl's retinue	No			No	No	Unknown
Peredur son of Efrog	77	2	Horse	Multiple		Property		Court steward	No			No	No	Unknown
Peredur son of Efrog	77	3	Horse	Multiple		Property		Earl	No			No	No	Unknown
Peredur son of Efrog	78	1	Horse	1		Property		The wife of the Proud One of the Clearing	No			No	No	Unknown
Peredur son of Efrog	79	1	Horse	1		Property		Peredur	No			No	No	Unknown
Peredur son of Efrog	79	2	Hawk	1		Wild			No			No	No	Unknown
Peredur son of Efrog	79	3	Duck	1		Wild			No			No	No	Unknown
Peredur son of Efrog	79	4	Raven	1		Wild			No		Black	No	No	Unknown
Peredur son of Efrog	79	5	Horse	1		Property		Squire	No			No	No	Unknown
Peredur son of Efrog	79	6	Horse	24		Property		Knights	No			No	No	Unknown
Peredur son of Efrog	80	1	Horse	1		Property		Cai	No			No	No	Unknown
Peredur son of Efrog	80	2	Horse	1		Property		Gwalchmai	No			No	No	Unknown
Peredur son of Efrog	82	1	Lion	1		Property		Grey-haired man	No			No	No	Unknown
Peredur son of Efrog	83	1	Horse	Multiple		Property			No			No	No	Unknown
Peredur son of Efrog	84	1	Serpent	1		Wild			No			No	No	Unknown
Peredur son of Efrog	85	1	Horse	1		Property		Arthur	No			No	No	Unknown
Peredur son of Efrog	86	1	Dog	1		Property		Peredur	No			No	No	Unknown
Peredur son of Efrog	86	2	Deer	1		Wild	Food		No			No	No	Male

Story	Page	Order on page	Animal	Number	Name	Relationship	Sub-category	Property of	Supernatural	Supernatural properties	Colour	Transformed	Dream	Gender
Peredur son of Efrog	87	1	Serpent	1	The Black Serpent of the Cairn	Wild			No		Black	No	No	Unknown
Peredur son of Efrog	88	1	Lake monster	1		Wild			Yes	Mythical beast		No	No	Unknown
Peredur son of Efrog	88	2	Horse	1		Property		A son of the King of Suffering	No			No	No	Unknown
Peredur son of Efrog	89	1	Sheep	Multiple		Property			Yes	Colour changing	Black and white	No	No	Unknown
Peredur son of Efrog	89	2	Dog	2		Property		Squire	No		Spotted and white-breasted	No	No	Unknown
Peredur son of Efrog	89	3	Dog	Multiple		Property			No			No	No	Unknown
Peredur son of Efrog	89	4	Deer	Multiple		Wild	Food		No			No	No	Unknown
Peredur son of Efrog	90	1	Horse	1		Property		Edlym Gleddyf Goch	No		Red	No	No	Unknown
Peredur son of Efrog	92	1	Horse	Multiple		Property			No			No	No	Unknown
Peredur son of Efrog	93	1	Horse	Multiple		Property			No			No	No	Unknown
Peredur son of Efrog	94	1	Mule	1		Property		Black maiden	No		Yellow	No	No	Unknown
Peredur son of Efrog	95	1	Horse	1		Property		Knight	No			No	No	Unknown
Peredur son of Efrog	95	2	Horse	1		Property		Knight	No		Shiny black	No	No	Unknown
Peredur son of Efrog	99	1	Horse	1		Property		Peredur	No			No	No	Unknown
Peredur son of Efrog	100	1	Deer	1		Wild	Trophy		Yes	Extremely fast, one long horn on its forehead, tall enough to eat the tops of the trees, can drink a fishpond dry		No	No	Male
Peredur son of Efrog	101	1	Fish	Multiple		Property	Food		No			No	No	Unknown
Peredur son of Efrog	101	2	Dog	1		Property		Lady	No			No	No	Unknown
Peredur son of Efrog	101	3	Horse	1		Property		Black-haired man	No			No	No	Unknown
The Dream of Emperor Maxen	105	1	Dog	Multiple		Property			No			No	No	Unknown
The Dream of Emperor Maxen	105	2	Horse	Multiple		Property			No			No	No	Unknown
The Dream of Emperor Maxen	105	3	Horse	1		Property		Maxen	No			No	No	Unknown
The Dream of Emperor Maxen	107	1	Horse	Multiple		Property		Messengers	No			No	No	Unknown
Lludd and Llefelys	113	1	Insect	Multiple		Wild			Yes	When crushed in water they create a poison		No	No	Unknown
Lludd and Llefelys	113	2	Dragon	2		Wild			Yes	Shapeshifters		No	No	Unknown
The Lady of the Well	117	1	Horse	1		Property		Cynon	No			No	No	Unknown

Story	Page	Order on page	Animal	Number	Name	Relationship	Sub-category	Property of	Supernatural	Supernatural properties	Colour	Transformed	Dream	Gender
The Lady of the Well	119	1	Deer	1		Wild			No			No	No	Unknown
The Lady of the Well	119	2	Serpent	Multiple		Wild			No			No	No	Unknown
The Lady of the Well	119	3	Lion	Multiple		Wild			No			No	No	Unknown
The Lady of the Well	119	4	Viper	Multiple		Wild			No			No	No	Unknown
The Lady of the Well	120	1	Bird	Multiple		Wild			Yes	Song is the most beautiful in the world		No	No	Unknown
The Lady of the Well	120	2	Horse	1		Property		Knight	No		Black	No	No	Unknown
The Lady of the Well	121	1	Horse	1		Property		Cynon	No		Dark brown with bright red mane	No	No	Male
The Lady of the Well	122	1	Horse	1		Property		Owain	No			No	No	Unknown
The Lady of the Well	129	1	Horse	1		Property		Gwalchmai	No			No	No	Unknown
The Lady of the Well	131	1	Horse	1		Property		Maiden	No		Bay	No	No	Unknown
The Lady of the Well	131	2	Horse	1		Property		Owain	No			No	No	Unknown
The Lady of the Well	133	1	Horse	1		Property		Owain	No		Black	No	No	Male
The Lady of the Well	133	2	Snake	1		Wild			No			No	No	Unknown
The Lady of the Well	133	3	Lion	1		Animal as Human			No		White	No	No	Male
The Lady of the Well	134	1	Roe deer	1		Wild	Food		No			No	No	Male
The Lady of the Well	137	1	Horse	At least 24		Property		Ladies	No			No	No	Unknown
Geraint son of Erbin	140	1	Deer	1		Wild	Trophy		No		White	No	No	Male
Geraint son of Erbin	141	1	Horse	2		Property		Gwenhwyfar	No			No	No	Unknown
Geraint son of Erbin	141	2	Horse	Multiple		Property			No			No	No	Unknown
Geraint son of Erbin	141	3	Horse	1		Property		Geraint	No		Willow grey	No	No	Male
Geraint son of Erbin	142	1	Dog	Multiple		Property			No			No	No	Unknown
Geraint son of Erbin	142	2	Horse	1		Property		Dwarf	No			No	No	Unknown
Geraint son of Erbin	142	3	Horse	1		Property		Woman	No		Pale white	No	No	Unknown
Geraint son of Erbin	142	4	Horse	1		Property		Knight	No		Muddy	No	No	Unknown
Geraint son of Erbin	143	1	Horse	Multiple		Property			No			No	No	Unknown
Geraint son of Erbin	145	1	Sparrowhawk	1		Property	Trophy	Earl	No			No	No	Unknown
Geraint son of Erbin	150	1	Dog	1	Cafall	Property		Arthur	No			No	No	Unknown
Geraint son of Erbin	157	1	Horse	Multiple		Property		Geraint	No			No	No	Unknown
Geraint son of Erbin	160	1	Horse	4		Property		Knights	No			No	No	Unknown
Geraint son of Erbin	160	2	Horse	3		Property		Knights	No			No	No	Unknown
Geraint son of Erbin	161	1	Horse	5		Property		Knights	No			No	No	Unknown
Geraint son of Erbin	167	1	Horse	1		Property		Knight	No			No	No	Unknown
Geraint son of Erbin	167	2	Horse	1		Property		Earl	No			No	No	Unknown

Story	Page	Order on page	Animal	Number	Name	Relationship	Sub-category	Property of	Supernatural	Supernatural properties	Colour	Transformed	Dream	Gender
Geraint son of Erbin	167	3	Horse	1		Property		Knight	No			No	No	Unknown
Geraint son of Erbin	168	1	Horse	1		Property		Gwiffred Petit / Y Brenin Bychan	No			No	No	Unknown
Geraint son of Erbin	169	1	Horse	1		Property		Cai	No			No	No	Unknown
Geraint son of Erbin	170	1	Horse	1		Property		Gwalchmai	No			No	No	Unknown
Geraint son of Erbin	172	1	Horse	2		Property		Lady	No			No	No	Unknown
Geraint son of Erbin	175	1	Horse	1		Property		Squire	No			No	No	Unknown
Geraint son of Erbin	177	1	Horse	1		Property		Knight	No			No	No	Unknown
How Culhwch won Olwen	179	1	Pig	Multiple		Property	Food	Swineherd	No			No	No	Unknown
How Culhwch won Olwen	180	1	Horse	1		Property		Culhwch	No		Grey head	No	No	Unknown
How Culhwch won Olwen	181	1	Dog	2		Property		Culhwch	No		Spotted and white breasted	No	No	Unknown
How Culhwch won Olwen	185	1	Horse	1	Hengroen	Property		Arthur or Cynwyl Sant	No			No	No	Unknown
How Culhwch won Olwen	188	1	Dog	3	Glas, Glesig, Gleisiad	Property		Bwlch, Cyfwlch, Syfwlch	No			No	No	Unknown
How Culhwch won Olwen	188	2	Horse	3	Call, Cuall, Cafall	Property		Bwlch, Cyfwlch, Syfwlch	No			No	No	Unknown
How Culhwch won Olwen	188	3	Pig	Multiple		Property	Food	Ól son of Olwydd	No			No	No	Unknown
How Culhwch won Olwen	190	1	Sheep	Multiple		Property		Custennin son of Mynwyedig	No			No	No	Unknown
How Culhwch won Olwen	190	2	Dog	1		Property		Custennin son of Mynwyedig	Yes	Unnatural size		No	No	Unknown
How Culhwch won Olwen	193	1	Dog	9		Property		Ysbaddaden Bencawr	No			No	No	Unknown
How Culhwch won Olwen	195	1	Ox	2		Property		Gwlwlydd Winau	No			No	No	Male
How Culhwch won Olwen	195	2	Ox	2	Melyn Gwanwyn, Ych Brych	Property			No		Yellow Speckled	No	No	Male
How Culhwch won Olwen	195	3	Ox	2	Nyniaw, Peibiau	Human as Animal			Yes			Yes	No	Male
How Culhwch won Olwen	196	1	Bird	Multiple	Birds of Rhiannon	Wild			Yes	Their song can wake the dead and lull the living to sleep		No	No	Unknown
How Culhwch won Olwen	197	1	Swine	1	Ysgithrwyn Pen Baedd	Wild	Trophy		No			No	No	Male

Story	Page	Order on page	Animal	Number	Name	Relationship	Sub-category	Property of	Supernatural	Supernatural properties	Colour	Transformed	Dream	Gender
How Culhwch won Olwen	198	1	Swine	1	Twrch Trwyth son of Taredd Wledig	Human as Animal			Yes	Transformed (according to notes) and carries comb and shears between its ears		Yes	No	Male
How Culhwch won Olwen	198	2	Dog	1	Drudwyn	Property		Graid son of Eri	No		White	No	No	Unknown
How Culhwch won Olwen	198	3	Horse	1	Gwyn Myngddwn	Property		Gweddw	Yes	Swift as a wave	White with black mane	No	No	Unknown
How Culhwch won Olwen	199	1	Horse	1	Du	Property		Moro Oerfeddog	No		Black	No	No	Unknown
How Culhwch won Olwen	199	2	Dog	2	Aned, Aethlem	Property			No			No	No	Unknown
How Culhwch won Olwen	200	1	Horse	Multiple		Property			No			No	No	Unknown
How Culhwch won Olwen	203	1	Blackbird	1	Blackbird of Cilgwri	Animal as Human			Yes	Unnaturally old		No	No	Unknown
How Culhwch won Olwen	203	2	Deer	1	Stag of Rhedynfre	Animal as Human			Yes	Unnaturally old		No	No	Male
How Culhwch won Olwen	204	1	Owl	1	Owl of Cwm Cawlwyd	Animal as Human			Yes	Unnaturally old		No	No	Unknown
How Culhwch won Olwen	204	2	Eagle	1	Eagle of Gwernabwy	Animal as Human			Yes	Unnaturally old		No	No	Unknown
How Culhwch won Olwen	204	3	Salmon	1	Salmon of Llyn Lliw	Animal as Human			Yes	Unnaturally old, unnatural strength, implied enormous size (able to carry people on his shoulders)		No	No	Male
How Culhwch won Olwen	205	1	Wolf	1	Rhymhi	Human as Animal			Yes	Transformed		Yes	No	Female
How Culhwch won Olwen	205	2	Wolf	2		Human as Animal			Yes	Transformed		Yes	No	Unknown
How Culhwch won Olwen	206	1	Ant	Multiple		Animal as Human			Yes	Talk		No	No	Unknown
How Culhwch won Olwen	206	2	Swine	1		Wild	Food		No			No	No	Male
How Culhwch won Olwen	207	1	Dog	2		Property		Glythfyr Ledewig	No			No	No	Unknown
How Culhwch won Olwen	208	1	Horse	1	Llamrei	Property		Arthur	Yes	Strong enough to carry four men (<i>Mabinogion</i> p.213)		No	No	Female
How Culhwch won Olwen	208	2	Bird	1	Menw	Human as Animal			Yes	Transformed		Yes	No	Male

Story	Page	Order on page	Animal	Number	Name	Relationship	Sub-category	Property of	Supernatural	Supernatural properties	Colour	Transformed	Dream	Gender
How Culhwch won Olwen	209	1	Dog	Multiple		Property			No			No	No	Unknown
How Culhwch won Olwen	209	2	Horse	Multiple		Property			No			No	No	Unknown
How Culhwch won Olwen	209	3	Swine	7	(First one nameless), Grugyn Gwrych Eraint, Llwydog Gofyniad, Twrch Llawin, Gwys, Banw, Benwig	Human as Animal			Yes	Transformed	Silver bristled (Grugyn)	Yes	No	Male
How Culhwch won Olwen	209	4	Bird	1	Gwrhryr Gwalstawd leithoedd	Human as Animal			Yes	Transformed		Yes	No	Male
How Culhwch won Olwen	210	1	Cow	Multiple		Property		Cynwas Cwryfagyl	No			No	No	Unknown
How Culhwch won Olwen	210	2	Dog	2	Eli Trachymyr	Property			No			No	No	Unknown
How Culhwch won Olwen	212	1	Horse	1		Property		Cyledyr Wylt	No			No	No	Unknown
Rhonabwy's Dream	214	1	Horse	Multiple		Property			No			No	No	Unknown
Rhonabwy's Dream	215	1	Flea	Multiple		Wild			No			No	No	Unknown
Rhonabwy's Dream	215	2	Horse	1		Property		Iddog son of Mynio	Yes	Unnatural colour, breath powerful enough to move men	Yellow with green legs	No	Yes	Unknown
Rhonabwy's Dream	216	1	Horse	1		Property		Rhuawn Bebyr son of Deorthach Wledig	Yes	Unnatural colour	Yellow legs	No	Yes	Unknown
Rhonabwy's Dream	218	1	Horse	Multiple		Property			Yes	Unnatural colour	Red as blood	No	Yes	Unknown
Rhonabwy's Dream	218	2	Horse	Multiple		Property			Yes	Unnatural colour	Half white, half black	No	Yes	Unknown
Rhonabwy's Dream	218	3	Horse	1		Property		Addaon son of Taliesin	No			No	Yes	Unknown
Rhonabwy's Dream	219	1	Horse	Multiple		Property			Yes	Unnatural colour	White with black legs	No	Yes	Unknown
Rhonabwy's Dream	219	2	Horse	Multiple		Property			Yes	Unnatural colour	Pure white legs	No	Yes	Unknown
Rhonabwy's Dream	219	3	Horse	1		Property		Cai	No			No	Yes	Unknown
Rhonabwy's Dream	220	1	Horse	1		Property		Eiry Wych Amheibyn	No		Red	No	Yes	Unknown
Rhonabwy's Dream	221	1	Raven	Multiple		Property		Owain	Yes	Able to carry men into the sky		No	Yes	Unknown

Story	Page	Order on page	Animal	Number	Name	Relationship	Sub-category	Property of	Supernatural	Supernatural properties	Colour	Transformed	Dream	Gender
Rhonabwy's Dream	222	1	Horse	1		Property		Rider	Yes	Unnatural colour	Dapple grey, right foreleg bright red, bright yellow legs	No	Yes	Unknown
Rhonabwy's Dream	223	1	Horse	1		Property		Squire	Yes	Unnatural colour	Pale white with left foreleg pure black	No	Yes	Unknown
Rhonabwy's Dream	224	1	Horse	Multiple		Property			No			No	Yes	Unknown
Rhonabwy's Dream	224	2	Horse	1		Property		Rider	Yes	Unnatural colour	Black hoofed, top of horse's left leg is bright red, right foreleg is pure white	No	Yes	Unknown
Rhonabwy's Dream	225	1	Mule	24		Property			No			No	Yes	Unknown