

Bolster the Giant

An Tanvos ha'n Min



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A Note on the Words

The English translations in this booklet are intentionally close to the Cornish text. They are not meant to read like modern prose, nor like a polished poetic retelling.

The songs follow a deliberately bardic pattern: repeated phrases, circling images, heavy place-names, returning shadows, and ritual turns of speech. This is not conversation. It is story-song — the kind of tale that might be carried by voice, rhythm, memory, and repetition before it was ever fixed on a page.

For that reason, some lines may seem strange when translated directly. A valley may be described again and again as dark. A hand may stand for power. A shadow may become almost a character in its own right. The same image may return because the song is not merely reporting events; it is building weight.

The literal translations are therefore offered as a guide to the Cornish, not as the final meaning of the album. The fuller story sits between the words, the music, the landscape, and the old habit of telling a terrible thing more than once so that nobody forgets it.

This is Bolster's story as a sung legend: part cliff, part warning, part memory, and part red stone under the feet of those who still walk Chapel Porth today.

The Legend in Brief

Bolster is remembered as one of the great giants of Cornwall: a figure of impossible size, appetite, pride, and violence, whose shadow lies across the coast around St Agnes and Chapel Porth.

In this telling, he is not simply a monster who appears from nowhere. He is treated as a force that has settled over the land. His presence changes the rhythm of ordinary life. The parish grows quiet beneath him. Cattle, sheep, harvest, and labour are drawn into his tribute. The people do not merely fear his strength; they fear the regularity of it. Week after week, the giant takes what he wants.

Against him stands Agnes. She is not presented as a warrior, nor as a helpless saint waiting to be rescued. Her strength is different. She watches. She listens. She understands the giant's pride better than he understands himself.

Bolster mistakes possession for love. He believes that because he is vast, because he can threaten cliffs and valleys, because the land trembles when he moves, he must also be irresistible. Agnes sees the weakness inside that belief. She does not meet his force with force. She gives him a test.

At Chapel Porth she points to a cleft in the red stone and tells him that if he can fill it, his devotion will be proved. Bolster accepts, not because he is wise, but because he is proud. He trusts in his own endlessness.

The cleft is not what it seems. It does not hold what is poured into it. It leads down through the rock towards the sea.

So the giant's strength drains away through the cliff and into the Atlantic. What he thought would prove his power instead reveals its limit. By morning, Bolster is gone. The parish steps back into the light, but the place is not unchanged. The red stone remains.

The final song brings the story into the present. Modern walkers cross the same paths, hear the tide below, and pass over the old red cliff. The giant is no longer seen. The fear has gone. But the stain remains in the landscape, and the legend remains in the act of walking there.

The Places

The story of Bolster is not a tale that floats free of the land. It belongs to a very particular stretch of the north Cornish coast: high ground, broken cliff, narrow valley, old paths, mine-scarred headland, and sea below.

This album treats the landscape not simply as background, but as one of the voices in the story. The Beacon, the cliffs, the chapel site, the cove, and the red stone all carry part of the tale. Bolster is vast because the land around him is vast. Agnes is small because the chapel and the cleft are small. The sea is not scenery; it is the hidden listener beneath the rock.

St Agnes Beacon

The Beacon is the height from which the story begins.

In legend, Bolster's size is measured by impossibility. He is said to be so vast that he could stand with one foot on St Agnes Beacon and the other on Carn Brea. Whether taken literally, poetically, or with the cheerful exaggeration of a tale well told after dark, the image gives the story its first scale: the giant is not merely a large man, but a force spread across the country.

For the album, the Beacon becomes more than a hill. It is the place of watching, shadow, and warning. Its height allows Bolster to look across land and sea; it also allows the people below to feel watched in return. A beacon is a signal-fire, a warning, a mark seen from afar. In the songs, that meaning darkens. The hill that might once have warned the parish becomes the place from which dread descends.

Carn Brea

Carn Brea appears as the far footfall of the legend.

Its importance here is partly geographic and partly symbolic. If the Beacon is one edge of Bolster's body, Carn Brea is the other. The giant's stride turns separate hills into a single measure of terror. The land itself becomes a ruler laid beneath him.

In the album's story-world, Carn Brea does not need a full scene of its own. Its power lies in being named. It widens the listener's sense of distance. It tells us that Bolster's reach is not local in the ordinary sense. A parish may be small, a village may be hidden, a chapel may be humble, but the giant belongs to the horizon.

Chapel Porth

Chapel Porth is where the tale narrows.

After the huge opening images of Beacon, shadow, tribute, and open land, the story descends into a more confined place: a cove, a cliff, a chapel, a crack in the stone. That tightening is important. The giant's strength belongs to wide spaces. Agnes's victory belongs to a small one.

The cove brings the sea physically close to the story. Waves, rock, echo, and tide all matter. The hidden passage to the water is what defeats Bolster, but it also feels inevitable in this landscape. The sea is always below, always moving, always waiting for what the cliff gives up.

In the later tracks, Chapel Porth becomes both trap and memorial. It is the place where Bolster's pride enters the stone, and the place where later walkers return without fear, hearing only the tide and the weather.

The Chapel

The chapel in the story is small, quiet, and decisive.

It is not a fortress. It is not an army. It has no great weapon and no roaring power to match the giant. Its strength lies in stillness. Around it, Agnes becomes a figure of watchfulness rather than helplessness. She sees what others fear too much to see clearly.

For the album, the chapel represents sanctuary, but also intelligence. It is the still point around which the story turns. Bolster can dominate the horizon, but he cannot understand the small place. Agnes can. That difference matters more than size.

The chapel also gives the tale its moral architecture. The giant believes power is proof. Agnes understands that pride can be made to prove its own emptiness.

The Red Cliff and the Cleft

The red stone is the memory of the story.

In the legend, Bolster is tricked into filling a hole or cleft in the rock, not knowing that it leads down towards the sea. In the album, this becomes the central image of the second half: a small opening that defeats an enormous body; a narrow passage that drains a giant's certainty; a stain that outlasts the event itself.

The red cliff should not be read only as a mark of violence. In the songs, it becomes a witness. The stone keeps what the people cannot bear to keep speaking aloud. The parish may recover. The path may reopen. The sea may return to its ordinary sound. But the colour in the rock remains as a fixed reminder.

This is why the later tracks become quieter. Once the giant is gone, the story does not simply end. It passes into geology, path, rumour, and local memory.

The Modern Path

The final track brings the listener back to the present.

Modern walkers at Chapel Porth do not meet Bolster. They do not see the tribute taken, or Agnes standing at the edge of the trick, or the giant kneeling by the cleft. They see cliffs, sea, sky, weather, stone, and a path underfoot.

But that is the point. Folklore often survives not as spectacle, but as a pressure in a place. A walker may know the story fully, half-remember it, or not know it at all. Still, the path passes over the same ground. The tide moves in the same cove. The red stone remains.

In that sense, the album ends not with the death of a giant, but with footsteps. The old story has become landscape. The listener is no longer outside the legend, looking back at it. They are walking over it.

Track-by-Track Companion

The following notes are not full translations of the songs. They are intended as a listener's guide: a way of following the story, recognising the repeated images, and understanding why the language circles around certain ideas again and again.

Each track is built like a sung legend rather than a modern narrative lyric. The songs do not always move in straight lines. They return to images of shadow, stone, sea, hand, fear, chapel, tribute, and red earth, each time adding weight rather than new plot.

The selected Cornish lines are included for flavour and orientation. They are not a complete lyric sheet. The purpose here is to give the listener the shape of the song without burying the story under every repeated turn of phrase.

Track 1

An Scodhyel war an Bewnens

The Shadow of the Beacon



The album opens on height, wind, and scale. Bolster is first seen not as a character in conversation, but as a presence spread across the land. His body belongs to the horizon. His stride joins distant places. His shadow falls over valley, coast, sea, and parish.

This track is about dread before action. Nothing has yet been taken in the formal sense. No bargain has been made. Agnes has not yet stepped forward. But the people already live under him. They know his name, and the name itself changes the air.

The repeated images of height, winter wind, dark valley, black sea, and giant shadow are not there simply for description. They

establish Bolster as a weather-system of fear. He is not merely in the landscape; for the people below, he has become part of how the landscape behaves.

Key images

The Beacon — height, warning, watchfulness, the place from which fear descends.

The shadow — Bolster's reach; the feeling that ordinary life is being covered.

The valley — the human world below, small and exposed.

The sea — darkness beneath the story, already waiting before the later trick is revealed.

The giant's stride — mythic exaggeration; a way of saying that his power is larger than any village can answer.

Selected lines

*Y whergh o drayf gwyns-gwyn orth thryvya dres an ty.
Nyn carsa gwitha cledha orth dryvya dres an ty,
Nyn gwitha yet an drayf rag dhon y'n hager-vras.*

Close rendering

His laughter was like a white-blanket wind driving through the house.
He did not care to keep a sword driving through the house,
Nor did any gate hold back the deep malice.

Meaning of the selected lines

Bolster's presence invades ordinary life. His laughter is not merely loud; it moves like cold weather through the walls, filling the private spaces where people should feel safe.

The "sword" image is not about a literal weapon in a hallway. It suggests that normal ideas of defence, law, honour, and household order have become useless. Bolster does not need to fight like

a man, and he does not respect the boundaries that protect human life. No door, gate, blade, custom, or warning can keep his will outside.

The phrase returns in different forms across the album because this is one of the central fears of the story: the giant's power is not just physical size. It is the collapse of the ordinary limits that make a home, a parish, or a sanctuary feel protected.

Listener's gloss

High on the Beacon, where the winter wind lives, Bolster looks out across land and sea. His great shadow falls into the valley, turning the world below into a place of gold and black, light and dread.

The song does not ask the listener to measure him literally. Folklore does not work with a surveyor's tape. Bolster is vast because fear makes him vast. His size is the size of the parish's helplessness.

By the end of the track, the shape of the album is established. This will not be a simple tale of monster and victim. It is a story of a whole community living beneath pressure, and of one woman who will later learn how to turn that pressure against itself.

Track 2

Blydhen an Treboth Boos

The Year of the Iron Tribute



After the opening shadow of the Beacon, the story moves into ordinary suffering.

Bolster's power is no longer just something seen from a distance. It becomes a demand laid upon the people: cattle, sheep, wheat, labour, and fear. The horror of this track lies in repetition. It is not a single dramatic raid, but a year of taking. The parish does not merely fear what Bolster might do. It learns to live around what he always does.

The title gives the track its weight. This is a year of tribute: not a gift, not an offering freely made, but survival paid out under pressure. The people keep speaking low. The fields still grow, but the growth no longer belongs wholly to those who work them. Every harvest carries Bolster's shadow before it is even gathered.

The music should feel heavy because the story is heavy. The parish is not destroyed in one blow. It is worn down.

Key images

Tribute — forced payment; the cost of remaining alive beneath power.

Wheat and tithes — the ordinary produce of work turned into a symbol of loss.

Cattle and sheep — living wealth; the parish's food, labour, and future taken away.

Low speech — fear made social; people no longer speak openly.

Bolster's hand — ownership, demand, and the reach of force.

Selected lines

*An vlydhen a poes han treboth a dhowlas y dhorn,
Lle mayth esa cowsa low yn dor rag own fast.
Ev a dhowlas y veys rag degya dhorn an ty,
Oll an gwayten, oll an degys dres an dor.
An degys a degys avel fros an hager-gwav,
Oll an dhava, oll an lodhen dres an ty.*

Close rendering

The heavy year, and the tribute, cast down his hand,
Where there was low speaking in the earth from quick fear.
He cast out his fingers to take the household's share:
All the wheat, all the tithes across the land.
Tribute upon tribute, like the flood of cruel winter;
All the sheep, all the bullocks, taken from the house.

Meaning of the selected lines

This passage turns Bolster's violence into a system.

His "hand" is not just a body part. It is claim, ownership, taxation, and threat. When the song says that his hand falls over the year, it means that ordinary time itself has come under his power. A season that should bring growth, harvest, and storage instead becomes a season of surrender.

The "house" is also larger than a building. It means household, family, livelihood, and community. Wheat, tithes, sheep, and bullocks are not decorative rural details. They are survival. They are food, labour, breeding stock, payment, inheritance, and winter security. Bolster does not simply eat well; he empties the future.

The phrase "tribute upon tribute" is deliberately repetitive. It gives the sense of burden returning again and again, like bad weather. The cruel winter flood is not only a natural image, but a social one: demand follows demand until the parish has no dry ground left to stand on.

By the end of the track, Bolster has become more than a giant. He is extraction made flesh. The people are still alive, but their lives are no longer fully their own.

Listener's gloss

The song describes a year in which the people of St Agnes are made smaller by repeated demand. Bolster does not need to appear at every door for his power to be felt. His claim has already entered the fields, the barns, the byres, and the talk of the old people.

The wheat grows, but it is counted against them. The cattle and sheep live, but not safely. The parish speaks in lowered voices because ordinary speech itself has become dangerous.

In modern terms, this is not only a monster story. It is a song about extraction. A powerful figure takes what the community needs to endure, and the people are left to make a life out of what remains.

The repetition in the lyric matters here. It enacts the tribute itself: the same fear returning, the same goods taken, the same year made heavy by the same hand. Bolster's violence has become routine, and routine violence is often the hardest kind to resist.

Track 3

An Chapel gans an Spoom

The Chapel by the Foam



After the weight of Bolster's tribute, the album withdraws from the fields and the parish into a smaller, quieter place.

This track introduces Agnes and her sanctuary: the chapel near the cliffs, standing by the sea-foam, enclosed by stone, weather, and prayer. The music should feel more inward than the previous tracks. Bolster has dominated the landscape by size, noise, hunger, and demand. Agnes is introduced by stillness.

She is not helpless. Nor is she framed as a warrior in the ordinary sense. Her strength is steadier and more dangerous than that. She observes. She understands. She remains calm where others are

forced into fear. The chapel becomes an extension of that strength: small, white, exposed, and yet somehow firmer than the giant's violence.

This is the first track where the story begins to turn. Bolster still controls the outer world, but Agnes belongs to a different kind of power.

Key images

The white chapel — purity, sanctuary, stillness, and resistance without force.

Sea-foam — the border between land and water; the chapel stands close to the hidden power that will later undo Bolster.

The enclosed place — protection, but also the narrowness of the trap to come.

Agnes — wisdom, patience, watchfulness, and spiritual nerve.

Stone — permanence, foundation, and the quiet strength that Bolster misunderstands.

Selected lines

*An chapel guyn yn dhowr-mor orth sevel pur glan,
Yn tyller degys gans an caun war an dor.
Lle mayth esa Agnes orth gool hy rag Dew.
An chapel o fastorth, an venen o pur fur,
Nyn cuthas lagha giant yn chapel low,
Myn porres an venen a fast yn tir hayl.*

Close rendering

The white chapel stood very pure by the sea-water,
In a place enclosed by the crevice upon the earth.
There Agnes was making herself ready before God.
The chapel was steadfast, the woman was very wise.
She did not recognise the law of a giant in that low chapel;

For the woman was steadfast in the land of the estuary.

Meaning of the selected lines

The chapel is not simply a building. It is the first place in the story that Bolster does not define. Everything before this has been measured by his shadow, his hand, his appetite, or his demand. Here, the language changes. The chapel is white, still, enclosed, and close to the sea.

Agnes “making herself ready before God” should not be read as passive piety. In the song, it means preparation, discipline, and inward strength. She is not waiting to be rescued. She is gathering herself.

The line about not recognising “the law of a giant” is central. Bolster’s world runs on size, fear, and force. Agnes refuses to accept that as law. The chapel creates another order: small, grounded, watchful, and morally firm.

The “crevice” is also important. At this stage, it is part of the chapel landscape, but it quietly foreshadows the later trick. The thing that will defeat Bolster is already present: not a sword, not an army, but a small opening in stone.

Listener’s gloss

This track gives the album its counterweight.

Bolster is vast, loud, hungry, and outward. Agnes is small, quiet, observant, and inward. The chapel does not overpower the giant, but it refuses to be absorbed into his world. That refusal matters.

The repeated images of white stone, sea-water, enclosure, and steadfastness are there to slow the listener down. This is not yet the confrontation. It is the moment before strategy becomes visible.

By the end of the track, Agnes has been established as the only person in the story who sees Bolster clearly. The parish fears him. Bolster believes himself irresistible. Agnes understands that pride can be made to kneel.

Track 4

Gariad an Scodhyel ha Nakis Agnes

The Giant's Echo / The Illusion of Love



This track enters Bolster's own imagination.

Until now, Bolster has been seen mostly through his effect on the land and the people: shadow, tribute, fear, hunger, and demand. Here, the album turns toward the giant's inner distortion. He does not think of himself as cruel. He mistakes appetite for love, possession for devotion, and command for courtship.

The result is theatrical and dangerous. Bolster bellows across the valley as if his desire should have the force of law. In his mind, Agnes ought to leave the white chapel and become part of his world simply because he wants it. The violence of that assumption

is the heart of the track.

Agnes does not answer with pleading. She stands at the threshold and refuses him. This is the first direct verbal break in Bolster's power. His echo fills the valley, but her answer changes its meaning.

Key images

The giant's love — not love in the tender sense, but possession disguised as devotion.

The black valley — the echo chamber of Bolster's demand.

The chapel threshold — the line Agnes will not allow him to cross.

The hand against the door — resistance, boundary, and refusal.

The rebuttal — speech as weapon; a word doing what no sword can do.

Selected lines

*An giant a kewsyas dres an nans dhu gans gariad vras,
"Mowes a-mes a chapel guyn ha dorn yn ty!"
Lle mayth esa Bolster orth demaundya an vawyn fur.
An vawyn a sevys fast yn porth an chapel guyn,
"Nyn dhowlav vy ow bownans gans dhowl dhu an ty!"
Hy leverys an geryow gans dhorn yn porth.*

Close rendering

The giant spoke across the black valley with great love:
"Go out from the white chapel, and put your hand in the house!"
There Bolster was demanding the wise maiden.
The maiden stood firm in the doorway of the white chapel:
"I will not throw away my life for the dark intent of the house!"
She spoke the words with her hand in the gateway.

Meaning of the selected lines

The “great love” in this passage is deliberately suspect. The song gives Bolster the language of devotion, but surrounds it with darkness, command, and demand. His love is not generous. It does not ask whether Agnes is willing. It assumes that wanting is enough.

The phrase “put your hand in the house” is more than a domestic image. It suggests entry into Bolster’s possession: his house, his claim, his order of things. To cross that threshold would be to accept his world and abandon the sanctuary of the chapel.

Agnes’s refusal reverses the image. Her hand is not placed in his house. It remains in the gateway. She keeps the boundary. She answers from the threshold, neither fleeing nor yielding. That matters because the doorway becomes a moral line as much as a physical one.

The “dark intent of the house” names what Bolster cannot see in himself. He believes he is offering greatness. Agnes recognises captivity. The song’s repeated language of doors, hands, houses, and thresholds is doing the same work as the later image of the cleft in the stone: it is about openings, boundaries, and the danger of entering the wrong one.

Listener’s gloss

This is the track where Bolster’s weakness first becomes visible.

His body is still vast. His voice still shakes the valley. The people are still afraid. But Agnes has found the flaw inside him: he cannot distinguish love from ownership. He believes that power makes him desirable, and that refusal is merely something to be overcome.

Agnes’s answer does not destroy him yet, but it breaks the spell of inevitability. Until this point, Bolster’s will has seemed like weather. Now it becomes something that can be named and resisted.

The track is therefore not simply a confrontation between giant and maiden. It is a confrontation between two definitions of power. Bolster’s power demands possession. Agnes’s power preserves the self. His voice fills the valley; her answer gives the story its first clear boundary.

Track 5

An Discent dhe Borth Chapel

The Descent to Chapel Porth



This is the track where the story begins to move downward.

After the stillness of the chapel and the verbal refusal of Track 4, Agnes now leads the conflict out into the landscape. The movement is important: from sanctuary to cove, from threshold to cliff-path, from inward strength to visible confrontation. Bolster follows because he believes the scene still belongs to him.

The descent is not merely a change of location. It is strategy taking physical form. Agnes draws the giant away from the place he cannot understand and toward the place where his own pride can be used against him. Chapel Porth becomes narrower, darker, and

more dangerous as the track progresses.

The music should feel like a march because the story has become unavoidable. Every step carries Agnes closer to danger, but also closer to control. Bolster thinks he is cornering her. In truth, he is being led.

Key images

The descent — movement into danger; also movement toward the trap.

The cove — a confined space where the giant's wide power begins to narrow.

The cliff-path — transition between sanctuary and confrontation.

The dark porth — Chapel Porth as both place and threshold.

Agnes's step — deliberate courage; not flight, but chosen movement.

Selected lines

*An dhowl a bownans ow mowes a-mes gans discent vras,
Lle mayth esa Agnes orth moas yn porth down.
Hy a dhowlas hy cam rag degya discent an ty,
An porth o fastorth, an discent o pur dhu.
An vawyn ha'n porth-fret orth gwitha mor,
An discent a fast han venen dres an dor.*

Close rendering

The intent of life was moving out with a great descent,
Where Agnes was going into the deep cove.
She set down her step to carry the descent from the house.
The cove was steadfast, the descent was very dark.
The maiden and the cove-mist were keeping the sea.
The descent was firm, and the woman crossed the earth.

Meaning of the selected lines

The repeated word “descent” is doing several things at once. It is the literal movement down toward Chapel Porth, but it is also the story moving into its deepest danger. Agnes is not simply walking downhill. She is entering the place where the legend will turn.

“The intent of life” sounds strange in close rendering, but it gives the movement a sense of purpose. This is not panic. Agnes is not being swept helplessly along. Her life, will, and judgement are moving together toward the cove.

The “house” can again be read more widely than a building. It suggests the protected world: chapel, community, home, and known order. Agnes steps away from that shelter because the confrontation cannot be avoided inside it.

The cove being “steadfast” and the descent “very dark” gives the place its double character. It is dangerous, but not chaotic. Chapel Porth is becoming a prepared space, a stone theatre where Bolster’s strength will be tested by something smaller than himself.

The phrase “the maiden and the cove-mist were keeping the sea” is especially important. Agnes is now aligned with the place. The mist, the cove, the cliff, and the hidden sea below are all beginning to gather around her plan.

Listener’s gloss

Track 5 is about controlled danger.

Bolster may appear to dominate the scene, but the story has already shifted. Agnes has stopped merely refusing him and has begun to guide the terms of the encounter. She does not defeat him by matching his size. She changes the ground beneath the argument.

The descent to Chapel Porth is therefore both physical and dramatic. The wide terror of the Beacon and the parish is being funnelled into one narrow place. The giant who once belonged to the horizon is being brought to a crack in the stone.

This is the point where the album’s earlier images begin to converge: chapel, sea, stone, threshold, fear, and pride. Agnes walks into danger, but she does so with purpose. Bolster follows, not yet understanding that the path downward is already part of his undoing.

Track 6

Goveb an Men

The Covenant of the Stone



This is the track where the trick becomes visible.

After the descent to Chapel Porth, the story pauses at the stone. The movement narrows again: not just from parish to cove, but from cove to cliff-face, from cliff-face to crevice, from the giant's whole body to one small opening in the rock.

Agnes now speaks in terms Bolster can understand: proof, promise, devotion, greatness. But she uses those words against him. She does not challenge his strength directly. She gives his pride somewhere to go.

The covenant is false, but not careless. Agnes knows exactly what she is doing. She points to the small pale cleft and makes it seem like a test worthy of him. Bolster sees only the chance to prove himself. He does not see the sea hidden below the stone.

Key images

The covenant — a false bargain, but a true turning point.

The white stone — apparent purity, stillness, and the surface of the trap.

The crevice — the small thing Bolster underestimates.

The promise — language used as bait.

Pride — Bolster's fatal weakness; the part of him Agnes can move.

Selected lines

*An vawyn a venys orth an menen guyn ha fast,
Lle mayth esa Agnes orth gool hy covenant.
Hy a dhowlas hy dorn rag deskwa caun an ty,
An caun o byghan, an gariad o pur dhu.
Mes nyn dhaswonnys pride mar vrhas, mar degys dhu,
Avel an un a dhowl an promis gans dhorn yn loor.*

Close rendering

The maiden intended it by the white and steadfast stone,
Where Agnes was making her covenant.
She cast her hand to point out the crevice of the house.
The crevice was small; the love was very dark.
But never was known a pride so great, so enclosed and dark,
Like the one who cast the promise with a hand in the moon.

Meaning of the selected lines

The “covenant” is not a sacred agreement in any simple sense. It is a trap shaped like a promise. Agnes borrows the language of devotion because Bolster has already mistaken possession for love. She lets him believe that this test will prove what he wants to believe about himself.

The “white and steadfast stone” matters because it appears solid, clean, and trustworthy. Bolster sees surface. Agnes understands structure. The crevice looks small, almost insulting to a giant, but that is exactly why it works. His pride cannot resist a test that seems too easy for him.

“The crevice of the house” sounds strange, but it echoes the earlier house and threshold imagery. Houses, doors, chapels, coves, and cracks are all openings in this album. Some protect. Some imprison. Some destroy. This small opening in the stone becomes the doorway through which Bolster’s power will leave the world.

The “love was very dark” is not romantic. It refers back to Bolster’s corrupted idea of love. His desire remains bound up with demand, possession, and display. Agnes has recognised that darkness and turned it into bait.

The image of the promise “with a hand in the moon” makes the bargain feel ritualised. This is not a casual lie. It is a night-bound act of cunning, spoken at the edge of stone, sea, and fate.

Listener’s gloss

Track 6 is the intellectual centre of the album.

The earlier tracks showed Bolster’s size, hunger, tribute, obsession, and rage. This track shows why he can be defeated. His weakness is not lack of strength. It is the belief that strength is the answer to everything.

Agnes does not overpower him. She interprets him. She understands that his pride needs an audience, a challenge, and a promise of admiration. So she gives him all three, wrapped around a small crack in the cliff.

The song’s repeated images of covenant, stone, promise, and crevice create a sense of ritual. The listener can feel the trap being assembled slowly, almost politely. Bolster thinks he is about to prove his greatness. In reality, he has agreed to measure himself against something deeper than he is.

Track 7

An Kensa Fros Ruth

The First Red Tide



This is where the bargain becomes action.

Bolster has accepted Agnes's test. He still believes the matter is simple: he is vast, the crevice is small, and therefore the proof of his devotion should be easy. The whole terror of the track lies in that confidence. He does not yet understand that the stone is not a vessel. It is a passage.

The first red flow enters the rock, and the landscape changes. Until now, the red cliff has been foreshadowed as place, surface, and memory. Here it begins to become witness. The stone receives Bolster's offering, but it does not answer him in the way he

expects.

This track should feel like the beginning of a ritual going wrong. Bolster laughs because he thinks he is proving himself. Agnes watches because she knows he is proving something else.

Key images

The first red tide — the first visible sign that the bargain has become irreversible.

The crevice — no longer merely a small opening, but the hidden mouth of the story.

The red stone — witness, stain, and the landscape beginning to remember.

Bolster's proof — his attempt to turn bodily force into devotion.

Laughter becoming uncertainty — pride beginning its slow collapse.

Selected lines

*An fros a godhe yn carrek gans gos ruth ha poes,
Yn tyller degys gans an caun war an dor.
Lle mayth esa Bolster orth rhelya y un.
An giant a viras orth an caun, orth down an dor,
Gans garm efan ev a dhowlas fast an gos rag y vrhas.
An carrek o pur fast, an carrek o pur ruth.*

Close rendering

The torrent fell into the rock with red and heavy blood,
In a place enclosed by the crevice upon the earth.
There Bolster was proving himself.
The giant looked at the crevice, at the depth of the earth;
With a loud cry he cast down the blood for his greatness.
The rock was very steadfast; the rock was very red.

Meaning of the selected lines

The “torrent” is the first sign that Bolster has misunderstood the test. He thinks in terms of quantity. If enough is given, the crevice will fill; if the crevice fills, his greatness will be proved. But the language already hints that this is not a container. It is a channel.

Bolster is “proving himself”, but the phrase is double-edged. He believes he is proving devotion. The song shows him proving pride. His action is not tender, sacrificial love. It is display. He wants the land, Agnes, and perhaps even the stone itself to acknowledge his vastness.

The “depth of the earth” is important. Track 6 showed the crevice as small. Track 7 reveals that smallness to be deceptive. The opening is narrow, but it is connected to something deeper than Bolster can imagine. The giant sees a crack. Agnes understands a hidden passage.

The rock being “steadfast” gives the scene its terrible stillness. Bolster pours himself into the test, but the stone does not flatter him, pity him, or respond. It simply remains. It takes the mark and keeps the secret.

The repeated redness is not only colour. It is consequence. The cliff begins to change into memory while Bolster is still alive enough to think he controls the moment.

Listener’s gloss

Track 7 is the moment when Bolster’s pride begins to become fate.

He has not yet fallen. He is not yet defeated in his own mind. That is why the track should still carry force and momentum. He believes this is the great demonstration: a giant’s offering into a tiny cleft, watched by Agnes, by the parish, by the sea, and by the stone.

But the listener already knows the scale has shifted. The true power in the scene is no longer Bolster’s size. It is the small opening that refuses to behave as he expects.

This is the first red tide, not the last. The song marks the instant where action becomes irreversible, where the trick stops being a spoken bargain and becomes a fact in the rock. Bolster’s greatness begins to leave him through the very proof he chose for himself.

Track 8

An Mor Ruth Heb Fin

The Great Ebbing



This is the track where Bolster's certainty finally fails.

In Track 7, the first red flow entered the stone while Bolster still believed himself master of the test. Here, the scale changes. The trick is no longer beginning; it is completing itself. The crevice has become a passage, the passage has become a drain, and the sea beneath the cliff has become the hidden receiver of everything Bolster thought made him endless.

The tragedy of the track lies in its slowness. This is not a sudden heroic defeat. It is an ebbing. The giant who once filled the horizon is reduced by time, tide, stone, and his own pride. The force that

made him terrifying now leaves him through the smallest thing he chose to underestimate.

Agnes does not need to strike him. The landscape does the work. Stone, sea, cliff, and hidden water complete the bargain he accepted.

Key images

The red sea — not merely colour, but Bolster's force leaving the land and entering something older than himself.

The cliff — the boundary between pride above and depth below.

The hidden passage — the unseen truth beneath the visible world.

Ebbing — loss of strength, fading, draining, and the reversal of giant force.

Agnes standing apart — victory through wit, not violence.

Selected lines

*An mor a sevys dres an dor gans fros ruth ha down,
Lle mayth esa Bolster orth merwel yn y veys.
Oll an carrek a vrys gans lof an mor-ruth.
An cliff o ruth-orth, an downans o pur dhu.
An cliff o pur fast, an cliff o pur ruth,
Gans dhowr an mor-ruth orth mowes orth an mor.*

Close rendering

The sea rose across the earth with a deep red torrent,
Where Bolster was dying in his fingers.
All the rock was shaken by the hand of the red sea.
The cliff was turned red; the depth was very black.
The cliff was very steadfast; the cliff was very red,
With the water of the red sea moving towards the sea.

Meaning of the selected lines

The repeated image of the sea is central. Earlier in the album, the sea was present as darkness, distance, weather, and hidden depth. Now it becomes active. It receives what the crevice will not hold. Bolster's mistake was to think that the test ended at the surface of the stone. Agnes knew that the stone was connected to something deeper.

The phrase "dying in his fingers" is strange in close rendering, but it fits the album's repeated use of hands and fingers as signs of power. Bolster's hand has meant ownership, demand, tribute, threat, and possession. Now that same hand becomes the place where his force visibly fails. The symbol of control becomes the sign of loss.

The cliff being both "steadfast" and "red" gives the landscape a double role. It does not move, pity, or argue. It simply endures and records. The cliff is not defeated by Bolster's strength. It outlasts him.

The "depth" being black keeps the scene from becoming only spectacle. Beneath the red surface is something colder and older: the hidden sea-tunnel, the dark below, the part of the world Bolster never understood. His size belonged to the open land. His ending belongs to depth.

Listener's gloss

Track 8 is the fall of false endlessness.

Bolster believed that because he was vast, he could not be emptied. The whole trick depends on that error. He sees the crevice as small and himself as inexhaustible. The song reveals the opposite: the small opening is connected to something without measure, while the giant has limits after all.

This is why the track should feel relentless rather than triumphant. Agnes has won, but the scene is still terrible. A whole oppressive order is draining away through the cliff, and the landscape is being marked by it.

The red sea and red cliff are not only signs of death. They are signs of memory. Bolster's force leaves his body, but it does not vanish from the story. It passes into place: into stone, tide, colour, rumour, and the way Chapel Porth will be seen afterwards.

By the end of the track, the giant who once stood over the parish has become part of the parish's landscape. His power is gone, but the mark of it remains.

Track 9

An Menen Lywthes

The Stained Granite



After the force and tragedy of Track 8, this track empties the scene.

The giant is gone. The night has passed. The sea has taken what the stone would not hold, and the morning comes over Chapel Porth with a stillness that feels almost unnatural. There is no victory shout here, no triumphant ending. The parish emerges cautiously, not into celebration, but into the strange quiet that follows the end of terror.

The landscape is now the main witness. The cliff remains. The chapel remains. Agnes remains. The red stone remains. Bolster's body has disappeared from the story, but the mark of him has not.

This is the track where the legend settles into place. What happened at the cleft becomes something the land itself carries forward.

Key images

Morning — aftermath, clarity, and the return of ordinary light.

The stained granite — memory fixed in stone; the visible trace of an invisible story.

The absent giant — power removed, but not forgotten.

The cautious parish — people learning how to stand in the open again.

Agnes's silence — not triumph, but knowledge.

Selected lines

*An meten a sevys war an cliff gans boreth glan ha clour,
Lle mayth esa Agnes orth gool hy coselole.
An giant o moas dres an dorn, nyn esa hy yn ty,
An cliff o ruth-orth, an deweth o pur clour.
An cliff o pur fast, an cliff o pur ruth,
Oll an tus a viras orth an tyller mar vras.*

Close rendering

The morning stood on the cliff with clear, bright dawn,
Where Agnes was keeping her counsel.
The giant had gone beyond the hand; he was no longer in the place.
The cliff had turned red, and the ending was very clear.
The cliff was very steadfast; the cliff was very red.
All the people looked upon that great place.

Meaning of the selected lines

The “morning” is not simply a time of day. It is the first light after the collapse of Bolster’s power. Throughout the album, darkness, shadow, mist, and enclosed places have carried fear. Here, clarity returns, but it does not erase what happened.

Agnes “keeping her counsel” matters. She does not explain everything, boast, or turn the moment into public triumph. Her silence keeps the scene solemn. She has saved the parish, but she has also used deception to do it. The track leaves room for that moral weight.

The phrase “beyond the hand” echoes the album’s repeated hand imagery. Bolster’s hand once meant claim, tribute, possession, and force. Now he has gone beyond it. His power no longer reaches the house, the field, the chapel, or the parish. The hand that took everything is absent.

The red cliff is the central image. It is both evidence and memorial. The stone does not speak, but it holds the story more faithfully than rumour might. People can return to the place and see that something happened there, even if the exact meaning changes with every telling.

The cliff being “steadfast” gives the ending its force. Human fear has shifted. Bolster has vanished. Agnes will pass into legend. But the stone remains, fixed between sea and sky, carrying the colour of the tale.

Listener’s gloss

Track 9 is not the end of the story so much as the beginning of its memory.

The parish can step back into the light, but it cannot return to the world as it was before. Bolster’s terror has gone, yet the landscape has been marked by him. The red stone becomes a kind of witness: silent, permanent, and impossible to cross without remembering.

Agnes is also changed by this track. She is no longer only the watchful woman at the chapel or the strategist at the cleft. She has become part of the place’s moral memory. Her victory was not loud. It was precise, dangerous, and costly.

This is why the track should feel solemn rather than celebratory. The giant’s fall frees the parish, but the song does not let freedom become simple. The cliff keeps the stain. The people keep the story. The morning arrives, but it arrives over red stone.

Track 10

Chapel Porth y'n Jorna-ma

Footsteps on the Red Cliff



The final track brings the story back into the present.

After the shadow, tribute, chapel, bargain, red tide, and morning-after stillness, the album no longer speaks from inside the legend alone. It steps forward into modern time. Chapel Porth is no longer filled with fear. Bolster is gone. Agnes has passed into story. The parish has become walkers, visitors, paths, weather, and memory.

This is why the music changes. The track is not another epic movement. It is quieter, more intimate, and more reflective. The giant's tale has become something heard in the tide and felt beneath the feet.

The red cliff remains. That is the point. The walkers do not need to see Bolster for the story to continue. They pass over the place where the tale has settled into stone.

Key images

Modern walkers — the present-day listener entering the legend by walking the same ground.

The red cliff — memory fixed in landscape rather than spoken as history.

Sunlight on stone — ordinary beauty carrying extraordinary meaning.

The tide — time, return, repetition, and the old sea still moving below.

Footsteps — human passage over a story older than the people walking it.

Selected lines

*An howl a sevys war an carrek gans golow clour,
Lle mayth esa tus-yn-cam orth miras cliff.
Oll an carrek a gwithas hy liw gans an hager-gos,
An cliff o ruth-orth, an sevel o pur clour.
An carrek ruth a fast han venen dres an dor.
Tyller ruth an tir, an howl orth tyvya clour.*

Close rendering

The sun stood on the rock with clear light,
Where people walking were looking at the cliff.
All the stone kept its colour from the old stain.
The cliff had turned red, and the standing was very clear.
The red rock was steadfast, and the woman passed across the earth.
Red place of the land, the sun growing clear.

Meaning of the selected lines

This passage shifts the album from mythic action to remembered place.

The sun on the rock is important because the story is no longer hidden in darkness, fear, or storm. The landscape is seen in daylight. Yet daylight does not remove the legend. It reveals the cliff more clearly.

The “people walking” are modern figures. They are not the terrified parish of the earlier tracks, and they are not characters in the old drama. They are closer to the listener: ordinary people crossing the landscape after the great events have become memory.

The stone “keeping its colour” is the central image. The red mark is no longer presented as immediate violence, but as persistence. Time has passed. Weather has moved over the place. Feet have crossed it. The sea has risen and fallen. Still, the colour remains.

The line about the woman passing across the earth lets Agnes remain present without turning the song backwards. She is not physically there in the modern scene, but the moral shape of her action still crosses the place. Her intelligence, courage, and dangerous precision have become part of what the cliff means.

The final image of a “red place of the land” under clearing sun gives the album its last transformation. The horror has become landscape. The landscape has become memory. The memory has become something walked over, noticed, half-noticed, and carried onward.

Listener’s gloss

Track 10 is the return to human scale.

Bolster began the album as a giant whose shadow covered the parish. By the end, he is absent. What remains is not his body, his threat, or his voice, but the mark left in the place where his pride failed.

The modern walkers are important because they complete the legend. Folklore does not survive only in old texts or formal retellings. It survives when people keep crossing the same ground, pointing to the same rocks, hearing the same tide, and wondering why the place feels charged.

This track does not ask the listener to believe in Bolster as fact. It asks them to understand how a story can become attached to a cliff so strongly that the cliff and the story are no longer easily separated.

The album therefore ends quietly, not with the death of the giant, but with footsteps. The old fear has gone. The song has softened. The path remains. The red stone remains. The listener is left not at the climax of the legend, but walking after it.

Recurring Images and Formulae

The songs in *Bolster the Giant* return again and again to certain images: the hand, the house, the gate, the sword, the shadow, the sea, the stone, the colour red, the chapel, and the cleft.

These are not accidental repetitions. They are part of the album's bardic structure. In an oral or sung tale, repeated images help the listener hold the story in memory. They also allow the meaning to deepen each time the image returns.

A hand may begin as a giant's physical hand, but later become power, ownership, tribute, demand, possession, and finally weakness. A house may begin as a building, but widen into household, family, parish, sanctuary, and the ordered world that Bolster threatens. The same word or image may therefore carry more than one layer at once.

The following notes are not a dictionary. They are a guide to the repeated symbolic language of the album.

The Hand

Bolster's hand is one of the album's central images.

At first, it is physical: the hand of a giant, huge enough to crush, seize, demand, or take. But as the songs develop, the hand becomes more than anatomy. It becomes the sign of Bolster's claim over the land.

His hand falls over the year of tribute. His fingers reach into the household's share. His grasp is felt in cattle, wheat, labour, fear, and speech. In this sense, the hand means ownership without consent.

Later, the image changes. The same hand that once meant force becomes the hand that fails. When Bolster accepts Agnes's test, his power is drawn through the smallest opening in the rock. The hand that took from others becomes the place where his own strength leaves him.

The House

The "house" in these songs should not always be read as one literal building.

Sometimes it means a dwelling. More often, it means the protected human world: home, family, labour, food, inheritance, parish, and order. When Bolster's presence enters the house, it means that ordinary life has lost its safety.

This is why images of wind, sword, hand, and demand moving through the house matter. They show that Bolster's power does not stop at walls, doors, thresholds, or customs. The place where people should be most secure becomes vulnerable.

Against this stands the chapel, which is also a kind of house — but one that Bolster does not understand. The chapel is small, but it keeps a different order.

Gates, Doors, and Thresholds

The album is full of openings: gates, doors, chapel thresholds, coves, cliff-paths, and cracks in stone.

A threshold is never just a threshold. It is a decision point. To cross it is to enter another order.

Bolster wants Agnes to leave the chapel and enter his world. Agnes refuses. Her hand remains at the gateway. That refusal is one of the album's first acts of real resistance.

Later, the cleft in the rock becomes the most important threshold of all. Bolster thinks it is a small hole to be filled. In truth, it is an opening into depth, sea, and consequence.

The Sword

The sword appears in strange phrases that should not be read too literally.

When the songs speak of a sword moving through the house, the point is not a neat image of armed combat. The sword stands for ordinary defence: law, honour, boundary, warning, household protection, and human resistance.

Bolster does not respect any of these things. He is not defeated by a sword because the story is not really about martial strength. The repeated sword-image tells us that normal forms of protection have failed.

Agnes wins because she does not try to fight Bolster on his own terms.

The Shadow

Bolster's shadow is the first form his power takes.

Before he speaks, before he demands tribute, before he confronts Agnes, his shadow already lies across the land. It is fear before action. It is dread made visible.

The shadow also shows how Bolster becomes larger than his body. He is not only a giant standing in one place. He is a condition under which the parish lives. His shadow touches valley, field, chapel, coast, and sea.

When the shadow recedes, the landscape is not simply restored. It has been changed by what passed over it.

The Sea

The sea is present from the beginning, but its meaning changes.

At first, it is darkness, weather, distance, and the cold edge of the land. It lies beneath the cliffs as an old force, always moving but not yet acting.

By the second half of the album, the sea becomes the hidden answer to Agnes's trick. Bolster sees the crevice. Agnes understands the passage. The sea waits below the stone, receiving what the giant believes he is pouring into a small place.

The sea therefore becomes judgement without speech. It does not argue with Bolster. It simply takes what pride gives it.

Stone

Stone is the album's witness.

People fear, speak, forget, and retell. Stone remains. The Beacon, the chapel, the cliff, the cleft, and the red granite all hold parts of the story.

Bolster is vast, but not permanent. Agnes is small, but her action enters the landscape. The stone

outlasts both of them.

This is why the final tracks become quieter. Once the giant has gone, the story no longer belongs chiefly to movement or voice. It belongs to the place.

Red

The colour red carries the album's deepest memory.

It begins as foreshadowing in the cliff and ends as the sign that the story has entered the landscape. Red is not used only as a mark of violence. It is also witness, warning, transformation, and permanence.

By the final track, the red cliff is no longer presented as an immediate wound. It is part of the place. Walkers see it in daylight. The old terror has gone, but the colour remains.

The red stone is therefore not merely evidence of what happened. It is the form memory takes when speech has faded.

The Chapel

The chapel is the still centre of the story.

It is not large. It is not fortified. It cannot match Bolster in size or noise. Its strength is of another kind: stillness, attention, moral order, and inward preparation.

Agnes belongs to this stillness. She is not passive. She is not simply protected by the chapel. She understands what the chapel represents: a small place that refuses to be governed by the giant's law.

Bolster can dominate wide spaces, but he cannot understand small ones. That is why the chapel matters.

The Cleft

The cleft is the smallest thing in the story, and the most dangerous.

Bolster underestimates it because it appears insignificant. He sees a crack in stone. Agnes sees an opening into the hidden structure of the world.

The cleft reverses the scale of the legend. The giant who seemed too large to resist is defeated by what is narrow, quiet, and overlooked.

It is the perfect answer to Bolster's pride. He believes greatness must be proved by abundance. The cleft teaches him that even vastness has limits when it pours itself into depth.

Low Speech

The people often speak low, or in hidden places.

This is the sound of a community under pressure. Fear changes not only what people do, but how they speak. Public words become dangerous. Ordinary talk lowers itself into caution.

Low speech also contrasts with Bolster's bellowing. His voice fills valleys. The people's voices withdraw into earth, house, and shadow.

Agnes's speech is different again. She does not bellow, but she does not simply whisper in fear. Her

words are measured. They are placed carefully, like stones in a trap.

Weather and Winter

Wind, storm, mist, and winter are not just atmosphere.

They turn emotional states into landscape. Bolster's laughter moves like cold weather through the house. Tribute returns like a cruel winter flood. Mist gathers around chapel, cove, and cliff.

The weather makes the story feel older than ordinary incident. It suggests that the giant's presence has disturbed the season of the place itself.

By the end, when light returns to the red cliff, the change in weather also marks a change in power.

Footsteps

The final image is not Bolster's fall, but footsteps.

This matters. The album does not end by trapping the listener in the old terror. It returns to the present day, where people walk the same paths without meeting the giant.

Footsteps are modest. They are human-scale. They are how modern people enter the legend: not by witnessing the great event, but by crossing the place where it is said to have happened.

The old story survives because the path remains walkable. The cliff remains visible. The sea remains audible. The red stone remains underfoot.

The giant is gone.

The place continues.