

Lapland's languages, more dreamtime themes, other languages, philosophy, polyamory & the ancient world, book only in PDF format, book published in the UK and on the 11/06/2026, book published via BookofDunBarra, the final book published via BookofDunBarra

This book (which is only available in PDF format) was written and published by Linden Alexander Pentecost, and was published on the 11th of June 2026. This book in front of you is the last book to be published via my website BookofDunBarra, note that in 2023 I originally planned to publish the last book on that website, hence one of my other books published via it has "second to last" in its title. In reality I published a great large number of other books, a huge number, via this website, after 2023, this book in front of you being the last. It is published via www.bookofdunbarra.co.uk and is published via the specific following web page on the aforementioned site:

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This book contains textual content of an adult nature and also artistic depictions of the female form and so this book must not be read by those under the age of 18.

This book in front of you is published in the UK, and published on the aforementioned UK website, and I the author am also from the UK and live in the UK. No AI was used in the writing of this book or in its creation, this book does contain many photos and artworks but only two of them are in-part AI generated but are also extensively human-edited and were human-prompted. A different but unique version of one of the aforementioned pieces of part-AI art was also published in the unrelated book (unrelated and different from the book in front of you), the aforementioned unrelated book having been published via BookofDunBarra not long before this entirely different book in front of you is published. Note also that this book is only in PDF format and is not available in any other format, this, and other books are also separate from my websites' online articles and content including from those online HTML articles on BookofDunBarra. Note also that parts of this book in front of you were also published in other PDF books before being re-edited, after which a lot of entirely new unpublished material (21 pages of it) was added to this edited older work to create the book in front of you). Note also that the polyamory discussions and topics in this book are entirely unrelated to and separate from the discussions about these things in my other books and publications, this also applies to the content of this book in general being unrelated to that of other publications. Note also that all of the photos included in this book were taken by the author unless otherwise stated, the art was all created by the author or with the author's input and edits to AI art in the case of two of the art pieces in this book, as already explained. Note that this book is a separate item from BookofDunBarra's online content and is thus not going to be found probably in archived versions of the site and like the other PDF-only books via this and my other websites will be available at the British deposit library as a digital book.

This book contains a total of 93 pages. The page number is indicated in all four corners of each page. You are currently on page 1, the contents is on the next page, page 2.

Below is the contents, some of which is the same text as that used in where some parts of this book were previously published:.

Page 1: Title page including information about the author and publication.

.Page 2: the contents page, the page you are currently on.

.Page 3: (beginning of) to over half way down page 10 - Prehistoric languages, religion and archaeology of Dartmoor and the Mendips – questioning the hypothesis of Southwestern Brythonic (contains a photo on page 3, and a lot of information including Tor name etymologies for example).

.Page 11: (beginning of) to over half way down page 23 - Northern Sámi and Scottish Gaelic (contains a lot of information specifically about these two languages, their similarities and context, also includes four photos, one per page, on pages: 12, 13, 14, 15).

.Page 24: (beginning of) to end of page 26: More “horned adult goddess artwork” – continued from previous books, contains three pieces of “horned adult goddess” art (there is much more in my other books) and descriptions. (one piece of art on each of the three pages, the third piece of art has the more “hairy” horned adult goddess of the three (nose hair, belly hair, underarm hair)).

.Page 27: (beginning of) to near the bottom of page 30: Norwegian grammar and structure

.Page 31: (beginning of) to around halfway down page 35: Updates on Cumbric and a lesson in reconstructed Cumbric (includes photo).

.Page 35: (beginning just over half way down the page) to the lower half of page 38 - More on Mull Gaelic dialects and Mesolithic language

.Page 39: (beginning of) to around half way down page 40 – Maricopa vocabulary

.Page 40: (just over half way down the page) to near the end of page 44 - Quechua-and-Finnish updated word comparison list, and new information on ideas about the ancient history of humanity and megaliths

.Page 45: (beginning of) to over half way down page 46: Classical Gaelic or Classical Irish

.Page 46: (beginning towards bottom of page) to the end of page 47 – Using Ogham

.Page 48: (beginning of) to around a third of the way down page 51 - Norn: searching for Scotland’s Nordic language – a personal journey and other comments

.Page 52: (beginning of) to bottom of page 54: More Kven etymologies and examples (includes photo and etymological suggestions of substrate-Kven words)..

.Page 55: (beginning of) to near the end of page 64: More discussion on Celtic mythology

Page 65 (beginning of): The Kven people on the northernmost peninsulas, and other comments, continues to just over half way down page 67

Page 67 (starting just over half way down the page): The Mojave language background, word examples and the “Viking” ship in the Mojave desert, continues til a short distance down from the top of page 70

Page 70 (beginning a very short distance down the page): Legends of ships in the Mojave Desert, continues to nearly 3/4 down page 70.

Page 71 (starting at beginning of page): The glowing Viking ghost ship of Huyton, near Liverpool, continues to just under 1/5 of the way down page 72 with an end of book notice at the bottom of the page.

Page 72 (beginning a short distance down) "Old Briney", continues to around 1/2 way down page 72

Page 73 - On Birkrigg Stone Circle and nearby sites and legends not previously discussed (all of page 73)

Page 74 (starting at the beginning of page 74): Seeing with the third eye - the glowing atmosphere, more on time & related topics & more art, (although the art is actually in the sub chapter after this), this first chapter of this part includes pages 74 (all of) and over half of page 75, all text

Page 75 (beginning just over half way down page 75): More on Polyamorous discussions on Skye & connected topics not discussed before - this chapter around a third of page 75, and all of pages 76, 77, 78, 79, 80, 81 and 82, most is text an art image is one page 80 and another is on page 81, with some text on pages 80 and 81 also.

.Page 83 (starting at the beginning of page 83): Småländska, and language in relation to Småland (originally published in Silly Linguistics but never before elsewhere or in the UK, as with the next chapter). This chapter also contains a photo I took, and includes all of pages 83, 84, 85, 86 and 87.

.Page 88 (starting at the beginning of): Language in Southern Sweden continued: Värmländska, Värmland Finnish, Blå Jungfrun and Öländska (unrelated to other things I have written about Blå Jungfrun and related topics in different publications, this particular chapter was also originally a Silly Linguistics article), this chapter covers all of pages 88, 89, 90, 91 and 92 and also includes one image.

.Page 93: More on Mannanán Mac Lir & related topics:, followed by an end of book sort of notice, page 93 being the last page in this book)

Page 3 is the next page. This book is dedicated to the Hebrides and to God.

Prehistoric languages, religion and archaeology of Dartmoor and the Mendips – questioning the hypothesis of Southwestern Brythonic

In Southwest England, east of Cornwall, aka, primarily in the counties of Devon, Dorset and Somerset, there are interesting names, such as the “Mendips”, “Pen Tor” and the River “Avon”. These names have long been thought to come from a hypothetical “Southwestern Brythonic language”, the sister language to, or ancestor of, the Cornish language, and closely related to Old Welsh and to “Cumbric” according to this view. But in reality, is this “Southwest Brythonic” really, well, Southwest Brythonic, or, is it the language of Mesolithic times?



*Photo above: an Atlantic forest on Dartmoor. Although today Dartmoor is largely open land, originally Atlantic forests such as this would have been common. The likely local prehistoric word for forest may have been *cēt, related to Welsh coed – forest.*

Although Southwestern Brythonic has been classified as the evidence of the language in Devon, Dorset and Somerset, there are also Brythonic-like names found in other counties in the southwest and bordering Wales, and in other parts of England. Most of these names, I have discussed elsewhere,

are not really distinguishable from the other dubiously titled Brythonic language: Cumbric. So it seems that at least the pre-Celtic elements we identify as Cumbric went much further south than the Old North and into at least the Bristol Channel area. There are of course distinctions within this, and in some ways the area of Northern England where a lot of “Cumbric” is found is also distinct. The place-names in Somerset, Dorset and Devon are also somewhat distinctive, presumably also in ancient cultures, from those in other parts of the “Cumbric” area, whilst the Pictish pre-Celtic area is also distinctive.

As I mentioned previously in my Cumbric articles, there are many place-name elements in England, that *look* like or can be translated through Celtic languages; in a sense. But these word elements are often those which are obscure within Indo-European, and only occur in Celtic or in a few other branches. Therefore if we cannot connect these words to Indo-European in a stable, more widely provable way, is it entirely correct to call these words Indo-European?

Furthermore, there seems to be a rather sound association between these so-called “Brythonic” names, and certain archaeological cultures from the Bronze Age, Neolithic and Mesolithic periods. Take for example the Dartmoor area in Devon. The Dart is the name of a river, which *kind of could* be connected to some Celtic words, but again the origin and exact meaning is obscure. The same is true of the nearby River Darren, and its name. Close to the River Dart, is Dartmoor, a landscape of wild tors and hills. A *tor* is a local word for a hefty and bulbous rocky outcrop or tower of rock, in this case, granite. This word is found in some of the Celtic languages too, but its origin seems obscure.

On Dartmoor itself there are many localised names that could be interpreted as Celtic. But what is also interesting, is that this area was a hub of activity in the Bronze Age and in the Neolithic, (but not in the Iron Age, ironically, aka: the supposed period in which Brittonic was supposed to have arrived).

According to legend, King Athelstan, or Æpelstán if you like the ultra-Saxon spelling, drove the native Britons into the west through battles, but then he came to the River Tamar that marks the border with Cornwall, and essentially, let the Britons have that land on the other side of the Tamar, i.e. Cornwall, but leaving Devon, Dorset and the other southwest counties to become Saxon.

This is one reason why we have this notion of a Southwestern Brythonic language. Although, we don't actually know who Athelstan *really* was, and, as for evidence of him pushing the Britons westward and battling with them, well, there is to my knowledge no physical evidence of this either.

Yes it is no doubt true, that the people on Dartmoor for example, had a language connected to Cornish, and that they become culturally strong in areas like Dartmoor and the Mendips for example, which are easily defensible, hilly and rocky areas. But the presence of these people in these areas goes back to at least the Neolithic and Mesolithic, i.e. thousands of years before the supposed arrival of the Celts, and before Athelstan. So, whilst these people and their cultures and languages may have stayed for longer in certain areas, there is no evidence of a mass change that pushed them westwards specifically, nor is there any real evidence for such drastic archaeological changes in the supposed period of Athelstan.

Is it possible that these Mesolithic, Neolithic and Bronze Age cultures did in a sense continue as culturally and linguistically distinct areas into the Iron Age and into more recent times, whether with Celtic or pre-Celtic languages? Absolutely. But in my opinion, the evidence points towards the origin of these cultures, and their golden age as it were, originating thousands of years before and in a pre-Celtic and pre-Indo-European time.

Next, I am going to talk about what we might be able to learn about these people of ancient Dartmoor, and their language. Afterwards, we will move onto the Mendips, and onto the Mesolithic people.

Dartmoor names and prehistoric beliefs

These prehistoric people of Dartmoor built roundhouses of stone, timber and other materials. Roundhouses were the most common general form of house associated with the Celtic-speaking peoples. However, many roundhouses date to the Bronze Age or earlier, so to say that they are “Celtic” is not exactly correct. The peoples of Ireland and Britain have also used other forms of ancient house and dwelling, both in pre-Celtic times, and after the supposed arrival of Celtic languages in the Iron Age.

I personally think that these people of Dartmoor, throughout different periods, would have used the words **tor** and **pen** to refer to the rocky heights of their landscape. I have already discussed the meaning of “tor”, but to give further detail, it does show some similarity to the English word “tower” and to various cognates through Italic languages, from Greek. Although the word in Greek is of substrate origin, so why would it also not be of substrate origin with Celtic, entering Celtic locally rather than through Latin? The word does show some similarity to the Proto-Afro-Asiatic *tawar-/*tayar- pole, stick (1) although the semantics are not that close. But in any case I think it likely that “tor” is a pre-Indo-European word. I do feel it possible as well that *tor- may be connected to a somewhat semantically different root *tVr- which implies a motion of spinning and of some kind of elemental power, visible for example in the words “troll” and “torrent”, with many possible cognates to these words.

Despite my etymological research, in some cases it is very difficult to understand the real meaning of a word or place-name, in which case, understanding the symbolic meaning of the words and sounds in the name can be the only way to find insight.

The word **pen** is cognate to Breton *penn* – head, *Cornish penn/pedn* – head or hilltop, Welsh *pen* – head/hilltop, and to the local placenames of England and Scotland containing the word *pen*, this word is for example usually described as being of “Pictish”, “Cumbric” or “Brythonic” origin depending on the region, but all these descriptions are perhaps inaccurate because they imply that any local distinctions in these words are of Celtic origin, when that is not proven to be so, especially when this word has an unclear origin within Indo-European languages.

The word **pen** is also cognate to Irish *ceann*, Scottish Gaelic *ceann* and to Manx *kione*, all meaning “head”, although in Ulster Irish, *cloigeann* means “head”, and “skull” in the other dialects. The Irish place-name element *bean*, Manx *beinn* and Scottish Gaelic *beinn* all meaning “mountain” (except randomly on the island of South Uist where it means a “bog” or “swamp”), are said to be borrowed from the Brythonic form *pen. But, again, this is not proven, and a pre-Celtic origin is possible I believe. In Cumbria there is also the place-name element *benn* which seems to mean some kind of raised or high rocky area rather than a mountain or a head, showing some “middle semantic meaning” between Brythonic and Goidelic.

- Note I also mentioned the word *cloigeann* in a Silly Linguistics article that will soon be published from South Africa I hope.

The place-name “Berra Tor” is a magnificent looking, small, rocky tor on Dartmoor, and the name is curious, because to me, “Berra” sounds like the Irish *Béarra*, and *Beur* in Scottish Gaelic, who, from what anthropologists, linguists and folklorists can gather, seems to be some kind of primeval earth goddess figure. She gives her name to the Béarra Peninsula in Munster in Ireland, a photo of which I included in my previous Silly Linguistics article about the Béarlagair na Saor language of that part of Ireland. As well as being associated with Munster, this goddess is also associated with many parts of Scotland, including the Correyvreckan whirlpool between the islands of Jura and Scarba in Scotland. She may be a sea goddess, and a weather goddess, or be connected with both.

The interesting thing about Berra Tor is that it does look rather akin to what some New Age people might refer to as a “power site”, or what the Sámi refer to as a *siida*. These monuments are prehistoric, truly ancient, natural rock formations, which have been associated with deities, with the holiness of cosmos and with sacred powers in some way. In much of northern Norway,

Sweden and Finland, the Sámi people leave offerings of coins, tobacco or reindeer antlers at these sacred, special-looking rock formations and other sites. Could it be that Berra Tor was, in ancient times, connected to this *Béarra/Beur* archetype through ancient sites such as this?

Whilst there are many “tor” names in Dartmoor, most of the names are parts of English compound names, perhaps demonstrating that the word from the prehistoric language was adopted into English without going through a Celtic period first. However there are other non-English word elements, perhaps connected to this ancient culture, on Dartmoor, such as *Kennon Hill*, *Kent's/Kenter/Kent Tor*, *Mel Tor*, *Meldon*, *Manga Rock*, *Udal Tor*, *Wacka Tor*, *Was Tor* and others. I will discuss these names I have mentioned below, and some possibly etymologies and thoughts on their meaning.

Kennon Tor and *Kent's/Kenter/Kent Tor* are names that both make me think of the English county name *Kent* and of the River Kent in Cumbria, northern England, both of which are thought to be of Celtic origin, but have an unknown meaning, although I have speculated. *Mel Tor* is perhaps connected to the Welsh word *moel* – a bald moorland, connected to *mel/mal* in so-called “Cumbric” place-names; the same is true in the name *Meldon*. As for *Manga Rock*, perhaps the first element of **manga* is connected to Welsh *maen* – stone, “Cumbric” *mēn* – stone, Cornish *mēn* – stone, a name also associated with prehistoric sites in those respective regions, for example the *Mēn-An-Toll* prehistoric holed stone in Cornwall. The name *Udal Tor* is truly interesting, “Udal” just honestly, to me, has the feeling of being a name that belongs to some prehistoric cthulhonic deity, but that is just my speculative mind. However, to back up my claim: *Udal Tor* also very much has the appearance of a sacred site, like a Sámi *siida*; and, it is also known as *Ullestor Rock*. The form *Ullestor* is interesting because it may be a different version of this name coined from *Ulles Tor* i.e. the Tor of Ullr, a Norse and indigenous Northern English prehistoric deity, connected to archery and to winter. Could the word “Udal” also be connected to the name Ull? Ull was widely acknowledged in Northern England, as I have written before about the Ullstone in Kentmere, Cumbria. In this legend Ull is a giant. Ull is also strongly connected with the ancient region of Hålogaland in Northern Norway.

The name “*Wacka Tor*” is also of unknown etymology, but I suggest that it might be cognate to Finnish *väki* which means “force”, it can refer to a crowd, i.e. a “force of people” in modern Finnish, but in the more animistic ancient Finnish language it meant a “force” or “power” in their indigenous animistic belief system, specifically a power connected in some way with nature, and with particular places within nature, similar in some ways to, but distinct from, a *siida*. But nevertheless could “*Wacka Tor*” have been also named through association with a specific kind of animistic power? Note that Quechua *waka* also has much the same meaning as the animistic sense of Finnish *väki*.

We know also that the prehistoric people of Dartmoor must have in some sense regarded certain "tors" as holy places. The British television program, *Time Team*, had one episode in which they investigated a prehistoric causeway on Bodmin Moor, quite close to Dartmoor, but on the Cornish side of the Tamar, more closely I think connected to the ancient culture of Dartmoor than to the general Cornish language and culture as it seems to mark as the border to the "Cornish" area proper. This causeway, likely of religious function was in a sense orientated towards one of these tors, and was likely I think connected to the tor being regarded as a sacred site. In the episode in question *In the Shadow of the Tor (Bodmin Moor) S14 E13 Time Team* – it was also more generally implied for example that the tors had ritual and religious significance.

Was Tor is situated close to a small valley, and I speculate that the root word *was- is an ancient word referring to a kind of dry valley, washout, "wash", possibly also connected to the English word "waste" as in "wasteland". I have talked about this element before and its appearance via the German in the name "hush", a Yorkshire term possibly of German origin in reference to lead mining areas where the mineral veins were exposed by "hushing", i.e. building a dam, then breaking the dam, allowing a large amount of water to wash away the surface soil and to expose the lead veins. The English word "wash" may also be connected. In terms of Afro-Asiatic connections I believe that Proto-Afro-Asiatic *ḥaC- valley, river bed (1) may help us to understand the name "Was Tor" in more detail. Proto-Afro-Asiatic: *wasaʕ- be big (1), also meaning "swell" or "get bigger" in some languages, may also be distantly related, compare also the English word "waste". We might therefore interpret a meaning of Was Tor as something like "wasteland valley/wasteland of occasional strong water flow" tor.

Ancient people and language in the Mendips

The Mendips are famous for a form of cheese, Cheddar Cheese. This is kept underground in cave systems around the Cheddar Gorge. Unlike the granite tors of Dartmoor, the Mendips is further east. Limestone dominates here, the temperature is often warmer and the vegetation more adapted to the gentle valley streams, although the Mendip Hills are also dramatic and steep in places.

Archaeologists found evidence of a Mesolithic culture in the Cheddar Gorge, a culture that left evidence of themselves in the limestone caves, which, by the way are beautiful, on the sides of the Cheddar Gorge. The people of

Cheddar Gorge likely culturally distinct in some way from other Mesolithic cultures at the time in Britain.

In Cumbria and in other parts of Britain there are legends of giants living inside caves, and although the people of Cheddar Gorge were not giants by any means, it is interesting that culturally in England we preserve this folkloric archetype of giants or other peoples living in caves to hunt humans. Although these stories are often considered to be clearly fictional, the archaeology of Cheddar Gorge demonstrates, on the contrary, that such legends could well be inspired by real interactions between different peoples in the past. There has also been evidence of people using caves in the area up to 40,000 years ago, these people may have been Neanderthal peoples. So, what about the name "Mendips", how old is it?

Well, it looks similar to the Cornish *menydh/menedh/mene* – ‘mountain’, Welsh: *mynydd*, Pembrokeshire Welsh: *mwni/mwnidd/miny/minydd* – mountain, Breton *menez*, “Cumbric”: **monath*, **minit*, **mind*, Scottish Gaelic *monadh*, and perhaps more distantly to the first element in the Welsh words *maen* (see earlier in this article) – “stone”, *mwyn* – “a mine”, and to various other cognates. More locally the form in *menydh/ *mend* as in the “Mendips” is found in Italic languages, e.g. Spanish *montaña*, and to Basque *mendi* – mountain, and to English “mountain”. Beyond this, the word is not found widely in Indo-European, and although the Basque word has been speculated to be a borrowing from Italic or from Celtic, could it instead be true that this word is indigenous to Basque and to the Basque region since prehistoric times? Furthermore, this root word “sounds like” quite a large number of other words for “mountain” and “stone” in different parts of the world, such as the Squamish *smánit* – mountain, and Hawaiian *mauna* – “mountain” for example. So precisely where does this root word originate from? Could it be at least as old as the Mesolithic people in Cheddar Gorge?

Furthermore, on the note of Neanderthals or other prehistoric humans, they have also been in Iberia and the Basque country for a very long time, and I find it interesting how we also find a usage of the Cheddar Gorge caves both 40,000 years ago and 9,000 years ago. There were a few very cold periods during that time, but we don’t know to what extent continuity existed between humans 40,000 years ago, and us, today. Whilst I do not believe that the name “Mendips” is 40,000 years old, I do think it possible that the **mend* element is at least 9,000 years old. And in terms of the origin of this **mend* root, I mean, we don’t tend to imagine languages over periods of time like tens of thousands of years.

But here’s the thing, in the past few thousand years, more in the past few hundred years, and especially now, humanity is integrating into a new world in different ways. Our time and rate of change seems rapid. But, in the past,

tens of thousands of years appear to go by with very little change in the archaeological record. That is not to say that there was no change. But it certainly begs the question, if ideas, and our sense of time can remain much the same for tens of thousands of years: can sounds, and words, too?

(1) - Afro-Asiatic vocabulary by Alexander Militarev, and Olga Stolbova, vocabulary items were sourced from starlingdb.org, database by S. Starostin

Note: in the near future I will be writing, and then eventually publishing, more on Cornwall, Cornish and the place-names and legends of England. Please see my other work for some further information about these topics, especially the Cornish language, mythology and place-names in England. Note that I have also discussed Southwest Brythonic place-names elsewhere but only really discussed the elements I could identify as Brythonic, such as *cēt – forest, and did not about Dartmoor or about these theories specifically as such, although I have discussed them somewhat elsewhere.

A further comment and questions:

Is it possible that speaking a certain language could activate certain genes? Is it remotely possible for example that speaking in say, an indigenous Amazonian language, somehow communicates a kind of ancestral genetic knowledge, meaning that the person would be somewhat less prone to the dangers of the Amazon? As an example. Or for example when it comes to the subject of other realities. Many indigenous cultures talk about ancestral beings who can appear to humans, yet generally we cannot see them. Could speaking a certain language "enable" us to see them better? Nowadays I sometimes hear that a language is just a language... and everything is translatable, equivalent. But what if that is entirely incorrect, and that each language contains within it a literal "key" to a unique ancestral history and knowledge?

Note that I recently published an online-only article on the Dorset dialect and on its own ancient links (the aforementioned article is not the first thing I have written on the Dorset dialect, it is available here:
<https://www.bookofdunbarra.co.uk/website-articles-46-55/46-the-dorset-dialect-and-more-etymologies>

Northern Sámi and Scottish Gaelic

I came up with the idea to discuss Northern Sámi and Scottish Gaelic specifically, when walking on the island of Eriskay in the September of 2011. It is now 2024, but isn't it funny how time has a way of being meaningless when it comes to the things that you love? In this case, I was walking on the beaches of Eriskay, in Gaelic: **Eirisgeidh**, a beautiful, dream-like island in the Outer Hebrides of Scotland. Previously in the summer of 2011 I had been to Sápmi for the first time; and so for me, that summer, was full of the cultural, and visual and spiritual impressions of the Hebridean and Sámi cultures.

This article, I thought of, as I said, when on Eriskay, when spending time with my family. There are many levels of connections between Scotland and Norway, and *not just* involving the Vikings, by any means. Most people probably think of Scotland's connections with Scandinavia in terms of the Vikings coming to Scotland, but over the past several years, I have tried to demonstrate that Scotland and Scandinavia have been linked for far longer, and that before the Vikings, there were other indigenous cultures that most likely connected these places. That Scotland was already known to people in Scandinavia before the Viking Age is attested to in Norse writings, genetics and in more obvious ways, although for some reason this tends to be ignored in most academic circles and in universities and the like. And thus we are stuck with trying to condense everything into "Vikings", which, in the year 2024, have become the passage of regaining indigenous European spirituality, and a passage of toxic masculinity and femininity, depending on how the person approaches the Vikings.

In addition to this however, there is similarity in the landscapes of Sápmi and the Hebrides. The Gaels and their ancestors have historically lived in a wide range of Scotland's landscapes, not limited to the beaches, machair and mountains of the Outer Hebrides. Similarly the Sámi people occupy a wide variety of landscapes.

Owing to that I was on the Outer Hebrides when I came up with the idea for this writing this, this is the part of Scotland I will be focusing on in this article. Owing to that at the time I connected this in my mind specifically to the coastal landscapes of Northern Norway, it is these landscapes of Sápmi which I will be talking about in relation to their language, culture and stories.

I have not as of yet written much about the Eriskay dialect of Gaelic, despite that it is one of my favourite islands, the Barra and South Uist dialects are so unique that I have been occupied more with them. Eriskay clearly was linguistically distinct from both South Uist and Barra, although in a sense I feel that the community there was very much linked to Barra due to the Isle of Barra sound and its fascinating islands, all of which except Eriskay are no longer permanently inhabited, sadly.



*Photo above: coastal landscape between Evenes, **Evenášši**, and Harstad, **Hárštá**, with a fjord at the centre of the image. This landscape is typical of that of Vesterålen and of the islands of western Troms County, showing the beautiful, enchanting lush landscapes of the coastal Arctic, which have been home to Sámi people for many thousands of years. As in some other parts of Sápmi, the Sámi appear not to have been the only indigenous people here. A Norse presence has been in the coastal regions, albeit isolated to certain settlements, for some thousands of years; whilst archaeology, language and mythology also, in my opinion, indicative of other indigenous cultures who are likely both partially ancestral to some of the Sámi and Norwegians. These earlier peoples, at least some of them, are referred to as Finns, and whilst these Finns seem connected to those Sámi present in these coastal areas, I am of the belief that these “Finns” were not necessarily Sámi, nor Finnish, but were no doubt in some way connected to both – (I have written extensively elsewhere about these earlier cultures and their possible linguistic imprint).*

One thing that surprised me when first visiting this part of Norway was just how lush it is in terms of nature and wildlife. The grass is so green, and the birch forests gleam with colour and with life in the summer sun. The seas here are without doubt some of the cleanest and biologically diverse in all of Europe as well. The sea, and nature in general, are things that the Sámi wish to protect and look after, for they are the caretakers of this land in my opinion.

I have dreamed of this landscape, and its mysterious rocky mountains and forests many times. In one of my dreams I came to a sacred rock formation, standing like a tower of granite above a valley of lush, summer birch forest. This dream was sad, as in this dream, someone fell into a cave and I was unable to help them. But it was just a dream, and, as the Hopi say, if you tell someone your dream, it will not come true. The rock formation I saw in the dream was I think a positive and sacred place, what is known in Northern Sámi as a **siida**, an offering site. We have no exact equivalent in English to this word, but the prehistoric landscapes of Britain, particularly those which have been known from the Paleolithic, do have the feel of a **siida**, and cross-culturally it was once common to acknowledge sacred, and unusual rock formations or places as being sacred places. All of this connects to animism, which is a worldwide belief. Just *how* similar Sámi animism is to what we had in prehistoric Britain, I am unsure though. Probably some cultures in prehistoric (and more recent) British history had forms of animism very comparable to that seen in the Sámi acknowledgment of the **siida** as sacred sites

Note that the Gaelic of Eriskay is different to that of South Uist and also different to that of Barra.

*Photo below: the island of Eriskay, **Eirisgeidh**, and the sea to the west of it. This is the island, where I conceived of the idea for this article. As can be seen in comparison to the photo on the previous page, the landscapes are reminiscent of each other, although the Outer Hebrides have far less woodland nowadays. Although they were not always like that. The watermark on the photo below “© Dealbhan Spioraid na nGáedheal” is a name I used to refer to my photography in the past.*



The photo above was taken in 2016 by the author.

Connecting to Sámi language and spirituality

The photo below shows a mountain upon which I had a spiritual experience, a more detailed description of the landscape in the photo, local Sámi culture, and the experience is below the photo.



*Photo above: the mountain of **Jorbbesčohkka** – meaning approximately “round summit”, and known in Norwegian as Klubbviktind. This mountain is located close to the Ofotfjord, at the innermost part of which is the city of Narvik. Although this region has a long history of Nordic coastal settlement, Northern Sámi names are the original names, and are to be found everywhere, particularly as one heads further inland, towards the mountains, Sámi names become evermore apparent. There are still some Sámi people living in the valleys close to **Jorbbesčohkka**, who have ancient ancestry and connections to the land around them, and to the fishing and hunting grounds where their seasonal settlements were traditionally often orientated towards. When looking for an abandoned mine working on this mountain, I rather dangerously found myself on a ledge. Only years later did I discover that I was in completely the wrong place at the time. But this ledge I discovered on my first visit was somewhere I could sit, and when I sat down, and took in the view, and heard the waterfalls and took in the magic behind the skies and mountains and trees, I felt something speak to my being and flow through me, as if saying “this is what you came here for, to feel the ancestors, welcome back”. Another photo of the mountain is on the following page.*

In different words and described in a different way, I have published about the experience mentioned above elsewhere too.

Photo below: **Jorbbesčohka** on a different day, thick within mysterious clouds, like those so commonly seen guarding the mountains of Norway.



In Northern Sámi, a cloud is **balva**, whilst a ‘mountain’ is **várri**. As in the name of this mountain, the summit is known as **čohka**,

Word comparison with Scottish Gaelic, Northern Sámi and other languages

Below and on the next page is a table giving some words in local Scottish Gaelic (local to the Outer Hebrides, the basis of the Gaelic discussion in this article), Old English, Hebridean Norn or pre-Norn, Norwegian, Northern Sámi, and “other links” with the English translation. The purpose of this table is to look at how Northern Sámi and Gaelic may connected with other languages in an extra-indo-european sense. Note also that sometimes the so-called Hebridean Norse language is actually closer in word forms to Old English than it is to Norse, which I have discussed a little elsewhere.

I have discussed a few of the following words elsewhere to a degree.

<u>Local Scottish Gaelic</u>	<u>Old English</u>	<u>Hebridean Norn or pre-Norn*</u>	<u>Norwegian</u>	<u>Northern Sámi</u>	<u>Other links</u>	<u>English</u>
geàrraidh	geard	*garði	gard, gård	gárti	Proto-Afro-Asiatic: *ʔigar- ~ *ga/iʔur- wall, house, dwelling (1)	farm, enclosure
-bhal	-	*fell, *fjall, *fall?	fjell	-	Proto-Afro-Asiatic: *nVpVI- ~ *pVlan- bank? (1)	Mountain, raised area
loch (lake, fjord, -	-	-	log (broth), log	luokte (bay)	Proto-Afro-	Body of water

inlet)			(lake, in place- names)		Asiatic: *lag- - river (1)	
dal, dail	dæl	*dal	dal	-	Proto-Afro- Asiatic: *dVhul- go, enter (also: go out, go down) (1)	dale, small valley with river
-aigh, -eigh	íeg, íg, ég	*ej, *aj, *aigh? *eigh?	øy			island
Na Haf (Atlantic Ocean)	hæf	*haf, *hab(V)?	hav	áhpi	Proto-Afro- Asiatic: *yam- sea or water (1) or Proto-Afro- Asiatic: *yam- (?) - river, pond (1)	sea, ocean
geodha, cadha?-		*geo(C?)(V), *gjà(C?)(V), gjá in Icelandic, gjógv in Faroese	-	-	Proto-Afro- Asiatic: *qaway- (?) - hole? (1)	Coastal ravine or chasm
bàgh	wæg - wave or water (poetic)	? But Shetlandic våg, bukt vøe – sound or fjord.		-	Basque <i>badia</i> , Choctaw <i>bók</i> , <i>bayuk</i> (bayou)	"bay"
hea-, shea-	héah, héa	*hea?	høy	guhkki (long, high)		"high"
cnag	cnocian	? But Old Norse knoka	knuge	-		to knock
crùb bàr (peak, top)	créopan -	*krup	krype	bárru - wave	Proto-Afro- Asiatic: *bar- > *barr-/baʔr- kind of cereal or corn (1)	to crawl Top, top of moving area in wind, such as wheat or water?
barra (spike, bar, sandbank)	-			bárru - wave		top, top area of substrate such as of wheat, water or sand?
òb				hobi (hole)	Proto-Afro- Asiatic: *wup- "open" (1), Russian ryba ,guba, 'bay' Quechua <i>wayt'ay</i> – to swim, and others	bay, opening, hole, lagoon
bhatar-	wæter	*watar, *watten?	vatn, vats-			
sgarbh borgh, borbh bharpa – Neolithic mound of stones, chambered cairn	- burh wearp – to warp	*skarb, *skarf *borgh *varp(V)	skarv borg varp (general cairn, warp)	skárfa - várpi (chain)	-	cormorant
sgioaba (crew)	scip	*ski(V)?p(V)	skip	skiipa		ship

Note how the Old English and Norn words for "island" preserve a kind of [g] sound or a soft [g] sound as attested in Gaelic spelling.

On the next page is another table showing some of the basic landscape vocabulary in Northern Sámi, Scottish Gaelic and in English, followed by comments on etymologies.

Note I have commented on other aspects of the Gaelic word *geòdha* in other publications recently.

I have also commented not long ago

in detail more about the etymology of Barra in the following article linked via the following web address:

<https://www.languages-of-linnunrata.co.uk/a-new-disc-2ndofdecember-2025-on-barra-gaelic-n-rona-gaelic-shaetlan-connected-topics>

<u>Davvisámegiella</u>	<u>Gàidhlig</u>	<u>English</u>
<i>johka</i>	abhainn	river
<i>jávri</i>	loch	lake, body of water
<i>vuotna</i>	loch	fjord
<i>meahcci</i>	coille	forest
<i>muorra</i>	craobh	tree
<i>várri</i>	beinn, sliabh, -bhal	mountain
<i>suolu</i>	eilean, inis, -eigh, -aigh	island
<i>duoddar</i>	cnoc	hill
<i>seaidni</i>	balla	wall
<i>leahki</i>	gleann, dail	valley
<i>geađgi</i>	clach	stone
<i>čázi</i>	uisge	water
<i>beaivi</i>	grian	sun
<i>mánno</i>	gealach	moon
<i>balva</i>	sgòth, neul, baideal	cloud
<i>skurču</i>	sgrìodan	ravine
<i>sáttu</i>	gainmheach	sand
<i>gáddi</i>	cladach	shore
<i>fális</i>	muc-mara, blaoth, orc, parn, bleth, falain	whale
<i>čuovga</i>	solas	light

The wordlist above helps to demonstrate in a general way, that the Northern Sámi, **Davvisámegiella** and Scottish Gaelic, **Gàidhlig** vocabulary is by and large unrelated, which is not surprising. This does not mean that some connected words cannot also be found in this wordlist however. The first two that come to mind are Northern Sámi **skurču** – ravine, and Scottish Gaelic **sgrìodan** for a “ravine”, these words do show some similarity. Finnish *kuru* – valley, may be connected I think. The second two are the Northern Sámi term **fális** for “whale”, thought to be borrowed from North-Germanic, e.g. Norwegian *hval* – whale, but I think that a pre-IE source language is equally likely. Note that in Scottish Gaelic we also have a word for whale: **falain**, which, if related to the Northern Sámi **fális** would seem to indicate that North-Germanic hw/w/hv/kv/xv/v/k might be equivalent to [f] in the substrate language(s). Note that some of the other Gaelic words for “whale”, such as **blaoth** and **bleth** show a consonant cluster equivalent to B+(liquid), which may show some relation between these words and the *f(V)l- formula in **falain** and **fális**, perhaps in turn related to a *(h)w(V)l formula visible throughout many of these forms.

I feel that the origin root for "falain", "fális" and "whale" may be a root referring in a sense to the animals' enormous mass as it makes sounds and vibrations when within the water and when briefly surfacing in the sea.

Pre-aspiration

Both Northern Sámi and Scottish Gaelic have pre-aspirated consonants, also found for example in other Sámi languages, arguably in Finnish, in some Norwegian dialects, Shetlandic Norn, Faroese and Icelandic. I think that pre-aspiration is one of the roaming linguistic traits visible in some of the areas in question that is extremely old. The table below is intended to demonstrate what pre-aspirated consonants are possible in Scottish Gaelic and in Northern Sámi, although for Scottish Gaelic I have included only the “broad” pre-aspirated consonants, and the “slender” forms are not included.

<u>Scottish Gaelic</u>	<u>Northern Sámi</u>	<u>Base consonants</u>
[^h p], [hp], [xp], [h ^b], [φp], [φ ^b]	[hp]	[p], [b]
[^h t], [ht], [xt]	[ht]	[t], [t̚]
[^h k], [hk], [xk]	[hk]	[k]

As far as I know, [φ] does not occur in Sámi languages as pre-aspiration, although there is variation between [f] and [h] in some Sámi languages and in Kven.

New Northern Sámi example sentences:

Below and on the next page is a short selection of example sentences I wrote recently in Northern Sámi, with their English translation and an explanation of the parts in the sentence. Note that I have published examples in Sámi and in Kven in other books recently, as well as in this book, although there are fewer Kven sentences in this book or in the one previous, but there are more, and different Kven sentences in the one before that, titled: *Kven and other languages, and historic, mythological threads – 14/02/2024, published via bookofdunbarra (ebooks only) – No. 10 in a new series of ebooks published through bookofdunbarra (includes different new horned adult goddess art pieces never before published).*

mus lea áigi hállat davvisámegiela – I have time to speak Northern Sámi

mus – locative form of **mun** – I, **lea** – is, **áigi** – time, compare Finnish *aika*, **hállat** – to speak, **davvisámegiela** – accusative case of **davvisámegiella** – Northern Sámi

mun hálan Davvisámegiela go mun lean Sámis – I speak Northern Sámi when I am in Sápmi/Lapland

mun – I, **mun hálan** – I speak, **davvisámegiela** – accusative form of **davvisámegiella**, **go** – when (in this example), compare Finnish: *kun*, Kven: *ko*, **mun lean** – I am, **Sámis** – locative form of **Sápmi** – Sápmi/Lapland

mun orun Finnmárkkus, gos mii hállat Davvisámegiela ja Kveanagiela –
I live in Finnmark, where we speak Northern Sámi and Kven

mun orun – I live, **Finnmárkkus** – locative form of **Finnmárkku** – Finnmark, **gos** – where, locative form, **mii hállat** – we speak, plural, **Davvisámegiela** – accusative form of **Davvisámegiella**, **ja** – and, **Kveanagiela** – accusative form of **Kveanagiella** – the Kven language

juhkabehtetgo gáfe juohke beaivi? - do you (plural) drink coffee every day?

Juhkabehtet – you (plural) drink, **go** – interrogative suffix, **juhkabehtetgo** – do you (plural) drink? **gáfe** – accusative form of **gáffe** – coffee, **juohke** – each/every, **beaivi** – day or sun

Sážžá lea stuorra suolu Romssa fylkas, gos sii hállat Sážžádialeakta –
Senja is a big island in Troms county, where they speak the Senja dialect

Sážžá – Senja, **lea** – is, **stuorra** – big, **suolu** – island, **Romssa fylkas** – locative form of **Romssa fylka** – Troms county, **gos** – where, in which, **sii** – they (plural), **sii hállat** – they speak, **Sážžádialeakta** – (the) Senja dialect (of Norwegian).

Note: the etymology of the island name *Senja* (in Norwegian), **Sážžá** (Northern Sámi) is unknown, but could be from a substrate language perhaps.

The Senja dialects of Norwegian are a group of Northern Norwegian dialects which I have thus far not studied in detail, but I plan to write on them, perhaps soon. I have personally never been to Senja but have seen Senja from Kvaløya and from Sommerøya in Troms in 2011. The smaller islands around Kvaløya and Senja are themselves extremely interesting.

The Northern Sámi dialects around Lofoten, Vesterålen, and Narvik (Ofoten)

There are several dialects of the Northern Sámi language, as well as there being several Sámi languages. The dialects of Northern Sámi are however generally regarded as three main dialect groups:

The Finnmark dialects (most widely spoken), includes eastern and western sub-divisions

The Sea Sámi dialects spoken on the northwestern coastal regions of the Northern Sámi language area

The Tornio dialects spoken around the Tornio river in Sweden, coastal northern Nordland and southern Troms in Norway, and parts of Finland such as around Kilpisjärvi, **Gilbbesjávri**

The Tornio dialects of Northern Sámi have some features which are shared with the Lule Sámi language to the south; but this is not to say that the Tornio dialects are an exact “transitional language” between Northern Sámi and Lule Sámi. There are also several dialects of Tornio Sámi.

One of which is Marka Sámi, which

I have discussed in other publications.

I have heard examples of some of the Finland dialects of Tornio Sámi, and remember that prosodically speaking, I found that their prosody was a little more akin to that of Finnish, or perhaps more accurately, to that of Inari Sámi, than it was similar to Northern Sámi prosody in general. I also noticed that in the Northern Finland Tornio dialects there seems to have been slightly different distinctions in how consonants were voiced and post-aspirated, and I remember that the **b** and **g** sounded somewhat more like a voiced [d] and [g] to the more general [p] and [k], which is contrasting to Finnish which generally only has the voiceless forms of these stops, with -g- only existing as *ng* and *d* for many speakers existing only orthographically, and being pronounced differently depending on dialect.

The above paragraph is however only my own experience of these Sámi dialects and should not be considered as a linguistic-level description.

I do not know anything about the prosody of the Tornio Sámi dialects that were spoken on the Norwegian side of the mountain range, around Lofoten, Ofoten and Vesterålen. They do have palatal consonants however: **tʰ**, **lʰ**, **ń**, **dʰ**, (2), and there are a number of differences in vocabulary, grammar and in phonology, in some ways showing similarity to Lule Sámi. For example in the Ofoten district *geađgi* ‘stone’ becomes **geargie** (2), similar to Lule Sámi *gierrge*. Another difference is that an initial **f** may become [h], so *fuolki* “people” becomes **huolkie** (2), similar to Lule Sámi *fuolkke* or *huolkke*.

This lenition from [f] to [h] is somewhat comparable to the initial consonant mutation from [f] to [Ø] or occasionally to [h] in Scottish Gaelic, for example where *firinn* – truth [fi:rɪŋ], has mutation from [f] to [Ø] after the definite article, namely: *an fhìrinn* – “the truth”, [ə nɪ:rɪŋ]; whilst *fhathast* – “still” [ha-əst̪], is pronounced with an initial [h], showing the variation between [f] and [h]. Some dialects still have an [f] in *fhathast*, for example, the Arran Gaelic form: *fwáʔasd*, [fwɛʔəsq̪].

Some Northern Sámi place-names of Nordland and Troms:

1. The island of Senja is known as **Sážžá** in Northern Sámi
2. Harstad is known as **Hárštá**
3. The island of Tranøy is known as **Ránáidsuolu**
4. The town of Narvik is known as **Áhkanjárga**
5. The district of Ofoten is known as **Ufuohtá**
6. Lofoten is known as **Lofuohta** or as **Váhki**
7. Sortland is known as **Suortá**
8. Ballangen is known as **Bálák**

Some further comments on Scottish Gaelic and Northern Sámi and their possible interconnectedness:

Although Northern Sámi and Scottish Gaelic are, on the surface, not especially connected, I hope that this article has helped to demonstrate that some possible connection may in fact exist, albeit through some earlier layers of language that likely pre-date the Sámi and Scottish Gaelic languages as we know them today. This could be classed as “substrate interconnection” although it is difficult to say what relationship exactly the ancient northeast Atlantic languages had to modern languages. The Scottish Gaelic and Northern Sámi languages do of course preserve a lot of ancient history within them, and are “ancient”, but the connections between these languages are likely not belonging to one language or to the other, but to other, now largely unknown languages.

The so-called “Fosna” culture of prehistoric Norway, during the Mesolithic time and likely having earlier roots in Norway, is one way of visualising the earlier known connections between Scandinavia and parts of Scotland. It is likely that, during the Upper Paleolithic and the Mesolithic periods, the people of western Norway were connected to the people of Scotland, just as the people in England and certain parts of Scotland seem to have been more connected to Denmark; although we do not know enough about these ancient cultures to say where they were from, and where primarily they were situated, and what connections they had to each other.

Two prime examples of mythological evidence for ancient relationships (pre-Bronze Age) between Norway and Scotland are the *Finns* in Shetlandic and in Donegal mythology, and the Pappay of northern Scotland, parts of Ireland and insular Scandinavia. We also have legends of who were known as “Danes”, the “Tribe of Danann”, the Danes possibly having been sometimes connected with the word *gall* in Gaelic. But the relationships between these ancient peoples and/or gods are complex and I do not well understand the underlying patterns. Within this picture and the geographical areas in question I have also found potential evidence for links and complexities which go far beyond Norway and Scotland.

To look at Scottish Gaelic and Northern Sámi more specifically, a number of instances in folklore from Northern Norway, some of which I have discussed before, do allude to the existence of a mysterious, underlying mythology in Northern Norway, to some extent connected to the Finns and Kvens and Sámi. These legends of Finns in Nordland and Troms specifically do not always have an easily understood context and meaning through the perspective of Sámi, Kven, Finnish or Norwegian language, symbolism and mythology. They do however show *some* similarity to certain elements of the aforementioned languages and cosmologies, and do especially to “Gaelic” folklore motifs. Interestingly these motifs in Gaelic folklore, such as the transformation of humans into seals and vice versa, also seem to not be Gaelic in origin but date rather to a much earlier time. The island of South Uist has a legend about aquatic ancestor people, whilst similar legends are found in Ireland for example, but the South Uist example is interesting for its local specification. This thing about humans transforming into seals and vice versa seems to be a primary component in the connections to Scandinavia and to the ancient Finns, whoever they were.

Thus it can be said that there may be a series of complex prehistoric links in religion and language between Scotland and Norway, long before the Vikings, but that the earliest and most ancient examples of the memory and language related to these people may pertain to the idea of aquatic ancestors, a belief also held by the Sumerian people in some way, hence their *Apkallu*, and in a greater sense this can be seen in relation to the concept of elongated skulls and the art I have produced that in a sense replicates this divine connection

between a person and the sea. That is what I think this mythology does pertain to in some way. The connection between “elongated skulls” and the Finnish language can be seen in this book where I have a table and comment on similarities between Quechua and Finnish words, not to mention the similarities between Jesus, Väinämöinen and Viracocha, and other mythological and linguistic links to these and other languages I have discussed in this book and elsewhere even more.

These aquatic ancestors of Scotland are probably not literally aquatic, but rather represent some kind of divine connection shared between the ancient people and the cosmic ocean, as it were, a subject which also pertains to the refraction of light, to acoustics, and to how water is essentially responsible for life as we know it existing, and perhaps our experience of reality being some kind of “refraction”. But anyway, this is rather deep. The point is that, the aquatic ancestors are not literally physical I do not think, but instead represent a divine shamanic form experienced in the dream-world. I will go into some of these subjects in my upcoming print book, which will hopefully be published next month, in March 2024. I have also discussed some of these things, and the things referred to, elsewhere already.

Note: in some of my other books there is information about and examples of Northern Sámi as well,

(1) - Afro-Asiatic vocabulary by Alexander Militarev, and Olga Stolbova, vocabulary items were sourced from starlingdb.org, database by S. Starostin

(2) - ” *Mon val vuorrástuvam duoinna nuortasámegiellain*” *Ufuohta ja Oarje Romssa suopmana gullevašvuolta davvisámegillii ja julevsámegillii* – by Ardis Eriksen.

More “horned adult goddess artwork” – continued from previous books

In the last book I published before the one you are currently reading, I included some “horned adult goddess artwork”. Essentially this artwork is my own attempt to tap into the divine feminine spirit of nature, although it is also primarily representative of the more cthulhonic aspects of the divine feminine, which are rarely written about or tapped into. In my previous book I related this to Scythian goddesses, it can also be seen as somewhat representative of humans desiring to *become one* with that ancient cthulhonic consciousness in a loving and empathic way. A version of the art below (piece one of the art pieces in this book) was also published in my previous book but has been edited. It shows an “adult horned goddess” representative of the form of “divine light” that is talked about in many religions. The goddess is an adult and also has horns. Some writing has also been added. Note that the original art on paper was not edited but rather the digital scan of the original was edited differently for this book (the one in front of you). Note that “horned adult goddess” means that the goddesses depicted are adults, not that the art itself is of an “adult nature”. Even though the art below was included in my previous book as a different form of this art, the article and context of the art in this new book (the one in front of you) are also different.



I have published a fair bit of art lately in different ebooks, most of which has and will only be published once. Thus despite the fact that two of the pieces included in this book (the one you are reading) were also in a previous book, most art is not published more than once, and other pieces that won't be republished can be found in other books, often with the “horned adult goddess” theme. On the next page is a piece of art that was not ever published before this book (the one you are looking at) including not being previously published as an earlier form with different edits. Personally I think I prefer the original version of the art above to the art above. More art is on the next page and on the page after the next page.

The fact that the goddess depicted in the art above on this page does not have a visible face, is perhaps representative of some good witches I met in a dream once, rather than having a face, beneath their hoods there was only blackness, and flowing stars flowing into where their throat or pineal gland would be. This has a potentially negative connotation of being about a loss of identity, but the art above and the witches in the dream are not representative of a loss of identity, but rather of the face, physical form metaphorically manifesting in a pure, raw universal state. This might mean the loss of the person's ego in this dream and in the art above, but it is not representative of the loss of the true self, quite the opposite, it is about the expression of the true self I feel.

The art below (piece two of the art pieces in this book) depicts another “horned adult goddess”, showing a similar but different take to the art on the previous page (piece one). Note that the orange colours in this art represent a luminescence, a magic kind of gold warm light which is not hot like fire. The third piece of art (piece three of the art pieces in this book, i.e. the one you are reading), is on the page after this page (the one you are reading) and depicts a hairier “horned adult goddess”.



Piece three of the “horned adult goddess” art pieces in this book, is on the next page, after the descriptive paragraph which is at the top of the next page.

The art below depicts another "horned adult goddess", it is piece three of the "horned adult goddess" art pieces in this book (the one you are reading). I also published a version of it in the ebook I published before this book (the one you are currently looking at), but the new version (in the book you are currently reading) has been edited and changed somewhat. The "horned adult goddess" is depicted as transforming into a "horned adult goddess" of nature by first becoming "hairier", hence the horned adult goddess' hairy underarms and belly; before later developing horns and the wyrm-like or serpent-like neck and scales of her new form. The art represents a oneness with the divine femininity of nature as expressed through a more "cthulhonic" way, where the adult lady desired to and chose to become a horned adult goddess through merging with that cthulhonic energy or forces, resulting in a gradual transformation of her consciousness and physical self. I have added some words as coming from the horned adult goddess which also hint at the hairiness and horns being a result of this transformation, but I do not mention the scales or wyrm-features in the text on the art itself. The bright colours around her horns and from her underarms (not the hair) are representative of a warm, liquid-like light, although they are the colour of fire, this fire is not hot. Note that in this new version (in the book you are currently looking at) of the art below, as well as having hair on her lower belly, and thick underarm hair, she also has more subtle nostril/nose hair shown as coming out from her nose.



Norwegian grammar and structure

This is an introduction to Norwegian grammar using some sample sentences. Norwegian is more like a collection of closely related languages, which are written in two standard forms, Bokmål and Nynorsk. This guide uses Bokmål because it is the most used and most learnt outside of Norway. The phonology given here is that of standard East Norwegian, which closely resembles Bokmål, *in some respects*.

Many of my other books contain extensive information on and examples of different dialects or "traditional languages" within Norway. For me personally, my favourite dialects are Nordfjord dialects, Sognefjord dialects, Sunnmørsk dialects, north Helgeland dialects, the Narvik dialect, Lofoten and Vesterålen dialects, West Troms dialects, and the north Troms dialects, which are actually relatively close to Southeastern Norwegian in some respects, like the Finnmark dialects are, but with a Saami and Kven prosodic and phonetic influence.

Consonants: **b** [b] **d** [d] **f** [f] **g** [g] **gj** [j] **h** [h] **j** [j] **k** [k] **l** [l] **m** [m] **n** [n] **p** [p] **s** [s] **t** [t] **v** [v] **r** [r] **kj** [ç] **rs** [ʂ] **sj** [ʃ] **skj** [ʃ] **rn** [ɳ] **rd** [ɖ] **rt** [t̪] **rl** [l̪] **ng** [ŋ]

Notes:

l is often released as [ɾ] after another consonant, e.g. **bli** - "become"

rd often becomes [ɾ], e.g. **fjord**

k is pronounced [ç] before **i** and **y**

g is [j] before **i** and **y**

sk is [ʃ] before **i** and **y**

tj is [ç] in southeastern Norwegian

Vowels

When a vowel is followed by a double consonant, the vowel is short. The basic pronunciations are below:

a - [ɑ]

e - [ɛ] (short), [e] when long, [ə] when in weak position

i - [ɪ] when short, [i] when long

o - [u], [o], [ɔ] varies. For example **over** uses [o] whilst **bok** uses [u]

u - [ʊ], [u]

y - [ʏ] when short, [y] when long

æ - [æ]

ø - [ø]

å – [ɔ]

Diphthongs

ai – loanwords only, [aɪ]

au – [æʊ], one of the hardest sounds to pronounce I think

ei – [æɪ] in this dialect

eg - [æɪ]

øy – [øɣ]

Note that **er** is most commonly [ær], final **g** tends to become silent, and medial **d** is often not pronounced.

Sample sentences

Han heter Hans, men jeg heter Linden – he is called Hans, but I am called Linden

han – he, **heter** – is called, **men** – but, **jeg** - I

jeg bor i Norge, fordi jeg kommer fra Norge

bor – lives, **i** – in, **Norge** – Norway, **fordi** – because, **kommer** – comes

fra – from, **Norge** - Norway

Note that I, the author, Linden Alexander Pentecost, am from the UK and live in the UK, not from Norway nor have I ever lived in Norway, and this Norwegian sentence was just written as an example sentence

jeg er en mann, men du er ikke en hest – I am a man, but you are not a horse

er – is/are, **en mann** – a man, **du** – you (singular), **ikke** – not, **en hest** – a horse

hvem er du? Og er du min venn? - who are you?

hvem? - who? **Er du** – are you? (singular)

de forstår ikke hvorfor de reiser – they don't understand why they are travelling

de – they, **de forstår** – they understand, **hvorfor** – why, **de reiser** – they travel

jeg ønsker å kjøpe en ny bil på byen – I want to buy a new car in town

jeg ønsker – I want, **å kjøpe** – to buy, **en ny bil** – a new car, **på** – in, at

byen – the town

A little grammar

So far you might have noticed that verbs in Norwegian don't conjunct differently for person or number. For example:

jeg er – I am

du er – you are

han er – he is

hun er – she is
vi er – we are
dere er – you lot are
de er – they are

You might have also noticed, that most verbs take an **-er** ending in the present tense. Infinitives have the preposition **å**. For example

å være – to be
å ha – to have
å reise – to travel
å kjøpe – to buy

But:

jeg er – I am
jeg har – I have
jeg reiser – I travel
jeg kjøper – I buy

The definite article in Norwegian is attached onto nouns. Nouns in Norwegian are either masculine, feminine or neuter, but in Bokmål, the masculine and feminine nouns are governed by the same rules. This is usually called the common gender.

en by – a town
byen – the town
en mann – a man
mannen – the man
en dame – a woman
damen – the woman

This rule is applied to all common gender nouns in Bokmål. Adjectives are added in a similar way to in English:

en stor by – a big town
en god mann – a good man
en vakker dame – a beautiful woman

However, when these are definite, a preposition is needed and an **-e** is added to the adjective.

den store byen – the big town
den gode mannen – the good man

den vakre damen – the beautiful woman

Note that the **d** in **god** and **gode** is usually not pronounced.

More sentences:

den store byen heter Trondheim – the big town is called Trondheim

den store byen – the big town

en lang vei ligger mellom fjellene – a long road is between the mountains

lang – long, **en lang vei** - a long road, **ligger** – lies, is, **mellom** – between
fjellene – the mountains

fjorden er ikke stor. Men fjorden er dyp – the fjord is not big. But it is deep

en fjord – a fjord, **fjorden** – the fjord, **dyp** – deep

fergen reiser langs den store fjorden – the ferry travels along the big fjord

fergen – the ferry, **langs** – along

den store fjorden er full med fisk – the big fjord is full of fish

full – full, **med** – with, **fisk** – fish

krabben ser draugen i den store fjorden, men krabben er ikke redd for draugen;

krabben er sterkere – the crab sees the draug fish in the big fjord, but the crab is not afraid of the draug, the crab is stronger **krabben** – the crab, **ser** – sees, **draugen** – the draug, a Nordic zombie-like entity, **i den store fjorden** – in the big fjord, **ikke redd for draugen** – not afraid of the draug, **krabben er sterkere** – the crab is stronger.

Note that the word "fish" was a typo in the English translation of this sentence, as I originally used "fish" in this sentence rather than "draug" and did not initially change it the first time I published it (not this time).

Updates on Cumbric and a lesson in reconstructed Cumbric

I wrote the lesson given below many years ago, but never published it, and I have since updated it into its present form. I have written a lot about Cumbric before, and my ideas about the language have changed over time. For one I am no longer convinced that it can be called a “Celtic language” as such, but would be better described as a pre-IE language with a relationship to the Celtic languages and to Pictish. However, if this original language could be *updated* into a more fully fledged form of Indo-European Celtic language, then this lesson/article is my most recent take on what I think this language would be like. I have not written or created anything in Revived Cumbric for some time, but have had four articles published in Silly Linguistics magazine by Rolf Weimar concerning Cumbric, discussed in terms of Celtic and pre-Celtic. Please see the article on one of my websites, [bookofdunbarra](https://www.bookofdunbarra.co.uk/website-articles-1-9/6-the-cumbric-language-the-ancient-celtic-language-of-cumbria-or-a-paleolithic-language), linked to below, for an introduction to the pre-Celtic aspects of Cumbric. Note that this web-address may change in the future to a different part of this website: <https://www.bookofdunbarra.co.uk/website-articles-1-9/6-the-cumbric-language-the-ancient-celtic-language-of-cumbria-or-a-paleolithic-language>

I have written about and introduced forms of Revived Cumbric before, but this version in this article is how I would conceive such an Indo-European version of Cumbric today. I do not know what work I shall do on Cumbric in the future, but I have more work to do in the archaeology of this region, and would also like to look into Galloway Gaelic in more detail, to see how Cumbric might connect to Goidelic too.

Combrec is a modern, reconstructed or constructed form of the Celtic Language once spoken in Northern England and Southern Scotland.

a, b, c, ch, d, dh, e, f, g, gh, h, i, k, l, m, n, o, p, r, s, t, th, u, v, w, y

Vowels

a – as in 'father' or shorter

e – as in 'same' or shorter

ē – similar to the 'ay' in 'day' (Cumbrian pronunciation) or to the 'i' in 'sir'

é – a longer version of **e**

i – as in 'seen' or shorter

í – like the 'i' in 'tin'

o – as in 'gnome' or shorter

ō – like the sound above, but longer, or like an o followed by a schwa

ö – a cross between the schwa sound and a short German ö sound, it is a variant of **o** on initial syllables, e.g. **Cömbrec** for **Combrec**

u – as in 'soon' or shorter

ý – similar to the German 'ü'

ú – similar to the Liverpool English pronunciation of 'oo' in 'Liverpool'

Consonants

b, d, k, f, h, l, m, n, p, t are as in English

c – always hard as in 'cat'

ch – like the 'ch' in 'loch'

dh – like the 'th' in 'this'

g – hard as in 'get'

r – as in English, or rolled

s – always as in 'sand'

th – as in 'thing'

v – as in English, but has a tendency to be dropped at the end of a word

w – the English 'w' sound

y – like the English 'y' in 'yard'

Diphthongs and vowel combinations

ou – an **o** followed by a **u** sound

iw – an **i** followed by a long **u** sound.

ae – like an **a** followed by **e**

ei – like an **e** followed by an **i**

Basic words/phrases:

bleidhín – year, **ti** – house, **Combru** – Cumbria, **Penrídh** – Penrith, **cēt** – forest, **dour** – water, **monídh** – mountain, **caer** – car, **mēl** – bald hill, moor, **ecles** – church, **descur** – learner, **levar** – book, **castar** – castle, **pen** – head, round hilltop, **blen** – peak/summit, **broc** – badger, **men** – rock, stone, **pesc** – fish, **cathair** – chair, crown.

Below are some example sentences:

mōr iw i monidh – the mountain is big

da iw i cēt – the forest is good

cýl ēdh in ti – the house was narrow

hen iw i levar – the book is old

louen iw i venn – the woman is happy

Overleaf is a photo of an archaeological site and description thereof.



Photo above: Gallowber Lane “Romano-British” settlement close to Kirkby Lonsdale, in a part of the region of England associated with Cumbric. This Iron Age (and perhaps older) archaeological site appears to be a form of settlement. Owing to the fact that it was Romano-British, it is fairly likely that the people who lived here in the Iron Age knew about what we call “Cumbric”, and could tell us far more than we know today. This is one of the few sites of specifically Iron Age origin in this region, which is interesting, because this region seems to have been far more active in the Bronze Age and Neolithic eras, as I have mentioned elsewhere. I have explained precisely why elsewhere, but to explain briefly here: I think that most of the “Cumbric region” or “Old North” was actually pre-Indo-European and/or Germanic speaking, and this ties into the Bronze Age and earlier ages. It is not that people were not in the Old North during the Iron Age, but archaeologically and culturally speaking they seem not to have transitioned into the “Celtic” languages and cultures we know today in the same sense that Wales, Cornwall and Brittany did, demonstrated perhaps by their famous Iron Age hill forts and other sites which are largely lacking in Cumbric for example. However, the site at Gallowber Lane in the photo above is I think one of the rare possible sites where a more-Celtic-like version of Cumbric, a truer “Celtic” language, might have been spoken: as the archaeology of this site demonstrates a certain closeness in the shape of the structure and other features to those Iron Age structures of Cornwall and Wales for example. Having said this, I also believe that pre-Celtic languages were spoken in Britain until quite recently. The thick, late-megalithic style or rather South Cumbrian late megalithic style wall is visible in the photo.

Information on this version of Revived Cumbric continues on the page overleaf:

Cumbric has a definite article (the) but no indefinite article (a, an). As you will have noticed, **iw** translates as 'is'. Some adjectives were also used:

da – good, **mōr** – big, **cýl** – narrow, **hen** – old, **lowen** – happy

Consonant mutation:

Cumbric, like other modern Celtic Languages, has initial consonant mutation. This is where the beginning letter of a word can change, usually where a preposition comes before it. This occurs differently after different prepositions, and feminine nouns also mutate after the definite article where masculine nouns do not. For example:

ben – woman (f), **den** – man (m), **pescadur** – fisherman (m), **combrow** – a Cumbrian (m), **combres** – a Cumbrian (f), **gogledh** – north (f), **davat** – sheep (f), **pesc** – fish (m)

So:

i ven – the woman, **in den** – the man, **i pescadur** – the fisherman, **i combrow** – the Cumbrian man, **i combres** – the Cumbrian woman, **i n'ogledh** – the north, **in dhavat** – the sheep, **i pesc** – the fish

You will also notice that Cumbric uses a different definite article before words beginning with **d**. In Cumbric there are four definite articles:

i – before most consonants, e.g. **i mor** (the sea)

in – used before **d** and **t** e.g. **in tir** (the land)

i n' – used where initial **g** is mutated to no consonant and disappears.

ir – used before vowels, **ir avon** (the river)

We will end this lesson with how to say who you are, or what your name is. We have already seen that **iw** translates as 'is', this is the third person singular form of the verb **bot** (to be). Some other forms are:

eim mi – I am, **eit tú** – you are (singular), **omm ni** – we are, **och chwi** – you lot are, **ínt** – they are

The pronouns can also be added before these verbs, for example:

eim mi – I am

eit tú – you are (s)

iw em – he is, **iw hi** – she is, **omm ni** – we are, **och chwi** – you lot are

We can use this for describing ourselves:

den eim mi – I'm a man

ben eit tú – you're a woman

cú iw em – he is a dog

cat iw hi – she is a cat

Other words:

tract – beach, **dorrís** – door, **drýidhiact** – druidry, magic, **houl** – sun, **loc** – some kind of water body, but not a lake, **leverma** – library, **privdrev** – capital city, **privecles** – cathedral, **týv** – side of mountain, **linn** – a mere, stream, wetland, **tén** – fire, **yeh** – ice, **bardhoniact** – the magical writing of poetry, **wlep** – wet, **wact** – strength, work, **cēden** – a tree, **toll** – a pit, **tellóu** – pits, **port** – port or harbour, **Baibel** – Bible, **glenn**, **glínn** – a valley, **strath** – a type of valley.

Prepositions:

writ – by, beside, against, **trei** – through, **cenn** – with, **emm** – around

More on Mull Gaelic dialects and Mesolithic language

Note that in the near future I hope to have published an unrelated article to this chapter discussing other aspects to Mull Gaelic and ancient Mull, this aforementioned article will be published in Silly Linguistics and is unrelated to this chapter.

The interdialectal relations within a language can vary a lot. In Finnish for example, there are dialects, but you will be hard pressed to find many phonemes that differ greatly from those found in Finnish dialects as a whole. The Kven and Meänkieli languages have some phonemes that they have adopted from Norwegian and Swedish, Kven has its special [ǫ̃] sound; the Savonian Finnish dialects have palatal consonants; some dialects have [ɛ] and [ɔ]; and southwestern Finnish dialects have slightly-more-voiced stops, similar to [b], [g] and [d], as well as [f] and initial consonant clusters, [ǫ̃] and [θ]. There will be other sounds I have not included, but essentially the phonemic inventory of Finnish dialects, is, as a whole, quite small and consistent.

Scottish Gaelic is another matter though. Even though Scottish Gaelic dialects are very much a part of the same language, the phonemic variations between dialects

can be quite extreme, to say the least. Over the past few years I have tried, to the best of my ability, to discuss as many of these dialects as possible, because not many people are interested in them, and most them are already extinct. A group of dialects which I have briefly discussed before a couple of times, is those dialects of Southwestern Mull in particular, which consist of one of the more unusual and divergent dialect groups of Scottish Gaelic. Because I have worked so much on Scottish Gaelic dialects in the past few years, this *may* be one of my last publications about these topics for a significant while.

I have in fact done more publishing on Scottish Gaelic dialects since then and I will continue to work on them and publish about them.

Southwestern Mull Gaelic – more comments

The Gaelic dialects of Mull come under the generic definition of being Argyll Gaelic dialects. Mull is a large Hebridean Island, but its Gaelic was very different to the dialects of Skye and the Outer Hebrides to the north and west, the latter two dialect areas being the primary contributing dialects to modern Scottish Gaelic as a whole. The Gaelic of Mull on the other hand, was very different to those dialects, and was a part of the Argyll Gaelic landscape, which itself contained a lot of linguistic variation. For example, the Gaelic of Southwest Mull is different from that of eastern Mull. It is also different to that of Lismore, another nearby island, and to that of Ardnamurchan on the mainland, the dialects of Loch Linnhe, as well as being different to the dialects of Tiree, Coll and the Small Isles to the north. The aforementioned areas also do not cover the whole of the Argyll Gaelic dialects. (Tiree and Coll Gaelic are kind of their own dialect group, similar in some ways to Argyll Gaelic but also distinct. The dialects of The Small Isles and Ardnamurchan are also in a sense two separate areas).

Unlike the Gaelic of Skye and the Outer Hebrides, some of the Argyll dialects are defined by entirely different prosodic structures and phonetic inventories, this is particularly apparent in the Gaelic of southwestern Mull. Some features of the dialect are given.

Features of the dialect

On the next page is a table showing how the Southwest Mull Gaelic dialect differs from Scottish Gaelic in its standard written form.

Some of the essential features are outlined in different respects a few of my articles, including in this one here:

<https://omniglot.com/language/articles/gaelicdialects.htm>

The article above is titled: *Three Scottish Gaelic dialects and their possible relationship to ancient history*, published April 29th 2022

The table showing Southwest Mull Gaelic, standard Gaelic and English, is on the page overleaf.

Southwest Mull GaelicStandard S. Gaelic English

uʔaθ	ubhal	apple
ðaʔa	latha	day
ðàn	làn	full
ðaogh	laogh	calf
seøðadh, seøð'adh	sealladh	view <small>ø here is not the same as the Arran Gaelic ö</small>
ðaʔurich	labhraidh	will speak
speaθ	speall	scythe
saʔuδ	sabhal	barn
mauδ	mall	slow

The words above show only a limited sample of vocabulary most of which I have not included elsewhere; the spelling I use for southwest Mull Gaelic is my own, like when I have written Gaelic dialects before, but the phonetic values are based on the language of informant 82 from close to Fionnphort in southwest Mull. Informant 82's words are in a more IPA-like spelling in the *Survey of the Gaelic Dialects of Scotland*, edited by Cathair Ó Dochartaigh.

Note that the apostrophe in the spelling used for Southwest Mull Gaelic indicates glottalisation. **ð** is for the voiced dental fricative whilst the letter theta is used for the voiceless dental fricative. The glottal stop is also written. Glottalisation as in the apostrophe is not found in all of Argyll but occurs on Eigg for example and on Tiree especially to quite a high degree.

On a slightly different note, but relevant to Mull: two sounds I have not talked about before are the occasional appearance of **lv** and **lβ**. The latter sound does occur in parts of Mull, for example informant 181 of southeast Mull gives what I write as *lβàn* for *làn* – “full”, whilst informants 125, 126 and 127 of the Ullapool region of Wester Ross have the form *lvàn*. The Ullapool Gaelic area dialects I have written about before in brief, but would like to work more on, they are extremely interesting; their intonation also in many ways resembles more that of Irish than of Scottish Gaelic as a whole; and there is circumstantial evidence of early human activity in this region, for example, at Inchnadamph, so perhaps this local “Irish-like” prosodic structure is very ancient too, but entirely separate to that of Mull for example.

Why is this Gaelic dialect of southwest Mull phonologically distinct?

Whilst many features of Southwest Mull Gaelic can be found to different degrees in other nearby dialects, Southwest Mull seems to be one of Argyll's *traditional language* areas, an area where relatively local linguistic features are clustered into a particular area, in my opinion likely representative of a long-standing continuity of these traits going back to prehistory, likely to a time long before the Celticisation, and identification of these indigenous languages as "Celtic" took place. Similar, related but distinct *traditional language areas* can be identified by the frequency of certain localised linguistic features, for example the Isle of Arran, The Isle of Islay, Jura, Eigg and Ardnamurchan. I am fairly certain that these features are pre-Celtic in origin, especially through that these variations and features are not phonetic distinctions or changes that can be attributed to Celtic languages.

Note: might "Ulva" be both a Norse and pre-Indo-European name, simultaneously?

The origin culture of the Southwest Mull Gaelic features, could be, potentially identified with an early Mesolithic culture which is known to have existed in western Mull, and for example on the island of *Ulva*, just off the coast of western Mull. These Mesolithic people likely moved along the coastlines. A cave on *Ulva*, known as *Livingstone's Cave* contains archaeological finds from this unknown culture. These cultures appear to have been very similar to the slightly later Mesolithic cultures elsewhere in Argyll. They made tools with flints, they hunted, fished and ate a lot of shellfish. The fact that certain clusters of Argyll Gaelic features appear to be concentrated on Mull, could be attributed to that people were on Mull slightly earlier than they may have been in some other places, i.e. before the Mesolithic, which might explain why the Gaelic dialect of Southwest Mull is in a sense a concentration of features that otherwise *roam* more generally about Argyll.

It is interesting in particular that the occurrence of glottalised consonants in Gaelic dialects lines up pretty exactly with the distribution of the earliest archaeological sites from the Upper Palaeolithic and Mesolithic periods.

Maricopa vocabulary

Maricopa is a Yuman language, Yuman languages are a fascinating family of languages, spoken in the southwestern United States. Yuman languages display phonological, and more generally, grammatical features, which contrast quite strongly with the phonology and grammar of nearby languages, at least as far as Arizona goes, where Uto-Aztecan languages such as Hopi and O'odham have been spoken for a very long time, and this may be in part the homeland of many features of Uto-Aztecan languages.

Other languages in Arizona include Tewa, Western Apache and Maricopa. The Tewa speak a Tanoan language, whilst the Western Apache is an Athabaskan language. The Maricopa people traditionally lived along the Colorado River, and unlike the Hopi, O'odham and Tewa, the Maricopa originally they did not farm much, if at all, to my knowledge, but lived a more hunter-gatherer lifestyle, although from what I understand they were settled on the Colorado River for a very long time, so perhaps the term "hunter-gatherer", a largely European term, is not entirely correct.

There is, as I have discussed before in many places and in relation to many different languages; a relationship between Indigenous American languages and languages elsewhere, and not because of the Bering Strait hypothesis, which I do not believe to be correct; but because I think of ancient sacred words, shared in different degrees and as different parts thereof in the collective languages of humanity, and in some cases due to contact in some form. Some of these potential words which I have noticed in Maricopa include:

1). mat – earth. I see some similarity between this word and various other Indigenous American words referring to land, or mountain or rock. Compare also Finnish *maa* – land.

2). mash – food, comparable to words in many languages around the world which I have discussed before in more detail, including for example Welsh *mes* – acorns, English "meat", Squamish *smeyts* - meat, etc.

3). asepm – smoke, similar to English "smoke" and related words in Germanic and others around the world, including in the Americas, as discussed elsewhere.

4). ashvar(k) – sing, perhaps connected distantly to Welsh *siarad* – 'speak' and to an Afro-Asiatic root and to various others which I have also discussed elsewhere.

See my chapter further on in this book about the Mojave language, which is related to Maricopa. The article about Mojave is also relevant to the article on this page (the page in front of you).

5). **vii** – "mountain", compare Tenerife Guanche *ife* – a type of mountain ridge, and perhaps to Waiwai #Φi (1) - "mountain"

Most words in Maricopa show no relationship or similarity to the languages, mainly European ones, which I am familiar with. The Maricopa language has some really amazing consonant clusters, and from what I understand, a rolled r is one of the native sounds, which is unusual for an indigenous American language, where this sound is rare. Some awesome consonant clusters can be seen in the words: **xnarxnar** – turtle, and **vamkwthxav** – panties, underwear, for example. The first word, **xnarxnar** looks as though it contains a form of onomatopoeia, which is interesting.

All Maricopa words in this article were learned by the author when reading about the Maricopa language.

(1): Robert E. Hawkins. 2023. Wai Wai dictionary.

In: Key, Mary Ritchie & Comrie, Bernard (eds.)

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Leipzig: Max Planck Institute for Evolutionary Anthropology.

(Available online at <http://ids.cild.org/contributions/175>, Accessed on 2024-02-21.)

Quechua-and-Finnish updated word comparison list, and new information on ideas about the ancient history of humanity and megaliths

Not long ago, I published a book titled *Magical language, including Finnish-Quechua cognates – published via bookofdunbarra, UK – the second in a new series of books published via bookofdunbarra*. This book, published on the 18th of January 2024 contains unique articles and information that will not be published again including Greenlandic and the Dorset culture discussion, and I recommend reading the article in this book, titled *Sweet potatoes, Quechua, Finnish and Ancient Egyptian, ancient sound magic and some other new word links with Quechua (written december 2023)*. This was not the first article I published concerning links between indigenous South American languages and Finnish and other languages, but I highly recommend it to give full context to this subject. After I published *Magical language, including Finnish-Quechua cognates – published via bookofdunbarra, UK – the second in a new series of books published via bookofdunbarra*, I then published *The Prehistoric Canary Islands, word-links across the sea, and mysteries (includes new horned goddesses art pieces) published via bookofdunbarra (UK) No. 7 in a new series of*

books published through BookofDunbarra 2024, which contains entirely different information to the Magical language, including Finnish-Quechua cognates – published via bookofdunbarra, UK – the second in a new series of books published via bookofdunbarra book, although the Canary Island book does contain Quechuan, and also Cariban, and Arawakan word links with Guanche and with other language links discussed separate from Guanche.

The table below is republished from the article *Sweet potatoes, Quechua, Finnish and Ancient Egyptian, ancient sound magic and some other new word links with Quechua (written december 2023)* in the book *Magical language, including Finnish-Quechua cognates – published via bookofdunbarra, UK – the second in a new series of books published via bookofdunbarra*. The table below is only one part of the article in the aforementioned book, and the article in the aforementioned book also contains a lot of information not knowable from the table alone. The table included below has also been updated with some new words. In the aforementioned book I also, among many other things, give examples of where ‘n’ may disappear e.g. Finnish *tanssia* – “to dance” and Quechua *tusuy*, for example. The table below also continues onto the page after this. After the table below, I also discuss some of the words differently to how I have before when the original version of this table was published. Although I describe the table below as a table, it may be more accurate to call it three matching wordlists in columns, with Quechua and Finnish cognates in one column each, and the English meaning in the third column. In two cases the same word in one language is given twice when equivalent to two forms in the other language. Contains 33 rows not including the title row at the top, one word link for each row.

<u>Quechua/Runasimi/Ketšua</u>	<u>Finnish/Phinis simi/Suomi</u>	<u>English/Inlis simi/Englanti</u>
-chu	-ko/-kö	Interrogative suffix
llama (llama)	lammas (sheep)	wool animal
challwa	kala	fish
wila (candle)	valo (light)	kind of light? Also Kichwa p'alla - light
wak'a	väki	spirit power place/spirit power?
wata	vuosi	year
wamp'u	vene	boat
kicha (opening)	kita (mouth, gap between jaws)	mouth, opening?
kuchuy (to cut or carve)	katkoa (to cut or break)	to cut or break?
kuru (worm)	käärme (snake, serpent)	serpent, worm?
qallu (tongue, language)	kieli (tongue, language)	tongue or language

qara (skin, bark, peel)	kuori (skin, shell, husk, bark)	bark of tree	Many other cognates to this and to some other words in this given table
qatay	kätkeä	to cover	
q'illu	keltainen	yellow	
q'aytu (thread, cord, fiber)	kuitu (fiber, filament, thread)	fiber, thread, cord?	
q'uñi (warm)	kuuma (hot)	warm, hot?	
sonqo (heart, centre of self)	henki (soul, breath)	centre of self, spirit?	
t'uru (clay, mud)	kura (mud, dirt)	mud	
wasi (house)	asua (to live in a place)	home, abode, house	
k'aspi (stick)	keppi (stick)	stick	
t'ika, tuktu	kukka	flower	
t'ipi	tappi	pin	
thatki (step, minute)	hetki (moment)	a short moment of time	
thanta (rag)	kangas (cloth)	cloth?	Connected to the Paracas people?
khallku (cobblestone)	kallio (rock, rock outcrop)	hard substance, rock	
orqo (mountain)	kari (rock, skerry)	rock, mountain	
lampa (shovel)	lapio (shovel, spade)	shovel or spade?	
tukuy (all, each, complete)	kaikki (all, everything, everyone)	all, everything	
panti (dark red)	punainen	red	
yuri (plant, sprout)	juuri (root, origin)	to sprout, emerge, origin?	
yuriy (origin)	juuri (root, origin)	origin, root?	
sach'a – (tree, bush)	huhta (cleared area of forest)	low woodland, woodland?	
sach'a – (tree, bush)	kaski (cleared woodland)	low woodland, woodland?	

Also Samoyedic cognates to this word have an s-. I will discuss these in the future.

The words above are also not the only word links I have discovered between Quechua and Finnish, and are just some of those I have found which I think work well to demonstrate my theory; which is without discussing other languages like Aymara, Kallawaya and Pequina which I have done previously and published about elsewhere. I remember when I was 18 and I first visited Finland, and near Kuusamo I met by chance an indigenous American man from the Andes, and it felt quite magical to be there, talking to him about Quechua, in the beautiful summer forests of Finland. I have mentioned this before but felt it relevant to mention.

In terms of the table above and on the previous page which has been updated, I would like to talk briefly about some of the words which I think are quite incredible examples that may demonstrate this highly specific link, in my opinion, between Quechua and Finnish. One example is Finnish **lapio** "shovel" and Quechua **lampa** "shovel". As I have mentioned elsewhere, the Andean god Viracocha, and the Finnish god Väinämöinen, share many interesting things in common. They are both connected to helping people to learn how to grow plants, and a "shovel" is of course linked to the act of planting seeds. Similar words relate to woodland, natural

landscape features, religion, and "cloth", whilst we see links between Quechua and Egyptian for the words for "copper" and "sun" for example, see the article in which is the original version of the table: *Sweet potatoes, Quechua, Finnish and Ancient Egyptian, ancient sound magic and some other new word links with Quechua* (written december 2023), in the book titled: *Magical language, including Finnish-Quechua cognates – published via bookofdunbarra, UK – the second in a new series of books published via bookofdunbarra.*

As I have touched on elsewhere in a couple of places, although with different words, I suspect that these sacred links in language may have to do with the megalith builders and with acoustic levitation. I also think that this subject may be connected with individuals with elongated skulls.

I think perhaps that these people had some kind of synaesthesia whereby they were able to experience geometric mathematical concepts whilst simultaneously being able to visualise and connect these things artistically. They may also I think have had a heightened telepathic ability, and an ability to communicate through what I term *pre-language*, essentially a kind of telepathy based around the underlying geometric pattern languages present within our languages and within the fabric of the universe.

But why Finnish and Quechua. Finland does not have giant megalithic structures, so, why this link to Finland, specifically? Could it be why Tolkien based his Elvish Quenya language on Finnish (perhaps the name *Quenya* is also based on *Kven*). The Vikings feared the Finns, and their magic, their sorcery which could only be wielded by true empathy and desire to do good, which made it in a sense more powerful than any other kind of magic, because it came from the loving creator itself.

Shetlandic and Irish, and possibly Frisian folklore talks of magical people called Finns. Northern Norway is awash with legends of magical Finns, which appear to be distinct in many cases from describing the Saami and Modern Kvens, but instead seem to be describing an ancient, magical Finnish civilisation, whose ancestors remain sleeping in a zombie, draug-like half-life beneath the waves. As I also mentioned in my previous ebook I published to this one, there is also Iku Turso, the cthulhonic Finnish god. What is being talked about in this mythology links to a lot of other groups of peoples, and as I mentioned previously, "Finn" may at one time in a sense have been a generic word for indigenous peoples of the northern oceans. But does this connect to why Quechua is linked to Finnish, in my opinion? Perhaps.

I feel that all languages are sacred, and can help us unlock the keys to the universe. But I think that in some strange sense, Finnish is like a master key in that it may help to open so many other doors. The Finnish language is I think, in a sense, a cosmic

It is interesting to note for example the similarity between Japanese ki - mind, tree, the word "chi" and Finnish iki/iku/ikä approximately meaning "eternal".

key to help us understand our past, the ancient world, and our purpose to make this world a fairer and better place. This is all about the return of "old knowledge" and the truth about humanity, in my opinion, although naturally it is a little hard to make head nor tail of many aspects to it. Of course, Quechua is equally important, and is more obviously connected to Ancient Egyptian, and to Ancient Egyptian architecture and ancient history than to Finnish ancient history, although linguistically I think that Quechua is more linked to Finnish than to ancient Egyptian, by far. Although I have not explored the vocabulary of Ancient Egyptian to the same extent.

As I have commented previously, we also see links to other parts of the world within this network that includes Finnish and Quechua specifically. It has now been proven by geneticists that genetic signatures travelled from South America to Polynesia, as I have mentioned. One interesting thing I found very recently however with regards to Polynesia and Finland, which I haven't written about or published before, is that the Finnish word *koira* – "dog", also Hausa *kare* for example is very similar to the indigenous Maori word for their native dog: *kurī*, and this is only the most recent of such links I have found with Finnish and Polynesian. Note also that the Polynesian Kon Tiki deity shares similarities to Viracocha and to Väinämöinen as well, and we see this frequent theme of cthulhonic deities, beings of light, and ships, in all of these mythologies. Please see my article *Sweet potatoes, Quechua, Finnish and Ancient Egyptian, ancient sound magic and some other new word links with Quechua (written december 2023)* for how the words for sweet potato in Quechua and Polynesian also add to this genetic evidence.

Compare also Old Irish "Segais" to the words below, "The Well of Segais" a sacred well associated with nine hazel trees in Irish written mythology

Note: in the wordlist, the Quechua **sach'a** – forest, being cognate to Finnish **huhta** – cleared forest, would again seem indicative, as I have mentioned with other words, of an initial Quechuan s- being sometimes equivalent to Finnish initial h-, another example is Quechua **sonqo** – "heart" and Finnish **henki** – spirit or breath.

Note: in my previously published book before the one you are reading, I also talk about pre-Celtic people in Iceland and "Fomorian" pre-Celtic words in Icelandic, which may also relate to "Finns" in mythology, along with the papay. Note: the words for flower in Quechua and in Finnish could also be linked to Mongolian **цэцэр** – flower.

Note that this article on this page and on some previous pages has been published before once, but the table in this article has been published twice before, the first time with a different article with different context to the one here and in the previous book to this. The original book and article where the table was published was not in the previous book to the one you are currently looking at, but was an earlier book.. More information about this on the title page of this book (page 1). Essentially, the article in this book and in the previous one is not the same, nor has the same information, as the article in which the table was originally published.

Another particularly interesting ancient link (only published in this book) is the similarity between Quechua "khipu", (a kind of board with strings attached with knots in them, which was used for encoding mathematical and lexical information, compare Finnish "kupu" - "canopy, dome, stomach". The Quechua and Finnish semantics are similar in a sense in that "kupu" in Finnish essentially refers to a dome-like or rounded shape, often a "pouch" and not necessarily very solid. This is I think semantically similar to the idea of the "khipu" which can also refer to the knots themselves, which could be said to be semantically similar to "kupu" in Finnish often being a "knot" like shape, something solid which "contains" but which also can stretch and is not necessarily completely solid.

Classical Gaelic or Classical Irish

The literary Irish language from the 13th to 17th centuries is known as Classical Gaelic, or Classical Irish. Middle Irish, the over-language preceding Classical Gaelic, was preserved in Classical Gaelic and continued to be spoken. So one could say that Classical Gaelic is 'Middle Irish', continued into more recent times by bards and poets. This language also became the main basis of how Irish and Scottish Gaelic were standardised and written, Manx Gaelic is an exception because it developed and was written independently of the classical Gaelic language.

Classical Gaelic used the same alphabet as Modern Irish:

a, b, c, d, e, f, g, h, i, l, m, n, o, p, r, s, t, u

Long vowels are marked with a 'fada' as in Modern Irish: *á, é, í, ó, ú*

Examples of Classical Gaelic words, followed by their Modern Irish and Scottish Gaelic equivalent are below and overleaf:

.saoghal – world, spelt in Modern Irish as *saol*, Scottish Gaelic *saoghal*, Ulster Irish speakers may also use the spelling *saoghal*. Compare Manx Gaelic *seihll*.

.Gaoidhelig, Gaedhelig – Irish or Gaelic language, Modern Irish *Gaeilge*, Munster Irish *Gaelainn*, Connaught Irish *Gaeilge*, Ulster Irish *Gaelig/Gaelic*, Modern Scottish Gaelic *Gàidhlig*, Manx *Gailck/Gaelg*.

.adubhairt – said, Modern Irish *dúirt*, Modern Scottish Gaelic *thuirt*, for example **adubhairt sé** – he said, Irish *dúirt sé*, Scottish Gaelic *thuirt e*. Manx Gaelic *dooyrt eh* - he said.

.bliadhain – year, Irish *bliain*, Scottish Gaelic *bliadhna*, Manx *blein*

.atáim – I am, Modern Irish *tá mé* or *táim* in formal language and spoken Munster dialect, Modern Scottish Gaelic *tha mi*.

.dearsgnuighim - I excel, (*from Scáthán Shacramuinte na hAithridhe. Author: Aodh Mac Aingil. Editor: Cainneach Ó Maonaigh O.F.M.*)

.siubhal – walking, act of, verb-noun, Modern Irish *siúl*, Manx *shooyl*, Scottish Gaelic and Ulster Irish *siubhal*.

.ríoghdacht - kingdom, Modern Irish *ríocht*, from Middle Irish *rígdacht*, Modern

Scottish Gaelic *rìoghachd*, Manx *reeaght*, *riaght*, or *reeriaght*.

.seachtmhain – week, Modern Irish *seachtain*, Modern Scottish Gaelic *seachdain*.

.treabhaighim – I plough, Modern Irish *treabhadh mé*, (*from Poems on the O'Reillys*. Editor: James Carney.)

.éirghe – Modern Irish *éirí*. Connected to other words connected to cattle pasture, the rising of the sun and sacred mounds, some of which I have written about elsewhere.

.comhnaidhe – residence, Modern Irish *cónaí*.

.cuartaighim – I visit, Modern Irish *tugaim cuairt*. (*from Poems on the O'Reillys*. Editor: James Carney)

.timcheall – around, Modern Irish *timpeall* Irish, like Pembrokeshire Welsh, has some examples of where p and k/x/g interchange, which shows I think that pre-Celtic influences can make the P-Celtic Q-Celtic distinction not always apt.

.naomhtha – holy or sacred, modern Irish *naofa*

.comhairlighim – I council, Modern Irish *cuirim comhairle ar* ‘I put council upon’, (*from Trí Bior-Ghaoithe an Bháis: The Three Shafts of Death*. Author: Geoffrey Keating. Editor: Osborn Bergin.)

Classical Gaelic or Classical Irish is also I think relevant with the study of certain Irish dialects in particular and perhaps with the Gaelic of Galloway in Scotland.

Using Ogham

By Linden Alexander Pentecost, written originally in 2020. This is not the only thing I have written on Ogham or on Primitive Irish. Note that some of my ideas about Primitive Irish have changed since writing this article, but this article is still relevant.

In this short article, I will talk about Ogham, the ancient alphabet that was used to write Primitive Irish, and sometimes Pictish. Primitive Irish is the ancestor Celtic language to Ireland and Western Britain. It is also the oldest recorded language in Ireland and Britain.

Latin is well known in Britain, Ogham much less-so. Ogham was like a written language of the druids, it dates from a different time, a time when it was druids who held authority, and not Latin scribes. The ‘druidic’ nature of the alphabet is even in the names and functions of the letters, which are each named after a different tree. The writers of Ogham may not have been ‘druids’,

Norn: searching for Scotland's Nordic language – a personal journey and other comments

By Linden Alexander Pentecost, written on a windy and fresh September morning in 2022 :) (between writing this article, in its various parts, and publishing it in this book (the one you are looking at), I wrote and published further material on these subjects which might make it seem as though this previously unpublished work in the book you are currently reading is out of date. It is not out of date as it is all part of the picture I am building with my research. This is also on 3 pages after this page you are currently on.

Many years ago, when I was 18, I went to the Isle of Barra with my mum, grandma and grandad. I genuinely believe that our feelings can sometimes point us in the direction of accurately provable information. For example, the Isle of Barra is in the Outer Hebrides and is not where Norn was spoken per-se, the only known language to have been extensively used in the Outer Hebrides is Hebridean Gaelic/Scottish Gaelic. However, when on the Isle of Barra, as well as having daily Gaelic conversations with the older folks, I became also drawn to the parts of my heart that felt the Nordic magic. Before getting on the ferry to Barra, I met three middle-aged Swedish women in Oban, I recognised their language and we spoke briefly in Swedish. Earlier that day, I met two fishermen, working on a large boat, a salmon boat equipped with water pumps, that operates out of Ålesund. I had a brief but nice conversation with the captain in Norwegian. I think he spoke Ålesund dialect, I remember him saying to a member of his crew: *Åh, du har kjøpt nye sko!* - "Ah, you have bought new shoes!"

On the way to Barra, I felt that this Ocean, the islands and headlands around me, were connecting me to the same world. It was Gaelic and also connected to Nordic peoples and languages. When I was on Barra I facebook messaged a female friend from the Faroe Islands who was around 23 whilst I was 18. I remember that during this time we talked a fair bit, about love, life, the coziness of the Faroe Islands. Somehow the magic of Barra felt somewhat like that of the Faroe Islands, both places have 'Norse' and 'Gaelic' elements connected to the languages, landscape and people. I also became rather obsessed with the Trøndersk language during this week, Trøndersk is a group of Norwegian dialects, or classification of them, from Nord-Trøndelag and Sør-Trøndelag.

But the Nordic language with the strongest links to Western Scotland is the Norn language, which was probably the main language of Orkney and Shetland for over a thousand years. In the Hebrides it was likely less spoken, but its thread is still very much connected to the ancient cultures of the Hebrides in my opinion. On the Isle of Barra is an old chapel named *Cille Bharra*, within which is contained a runestone, with Old Norse or Norn runes written upon it, depending on your perspective. Although actually the original stone has been put into a museum, which is sad, and a replica is found today in *Cille Bharra*.

To try and summarise a subject that I find very complex: my views on the Norn language have changed since that windy and beautiful September in 2011. I have since realised that it is quite possible that the Norn language, as a Norse language, has its original origins in a pre-Celtic Oceanic cultural network that connected Scotland with Scandinavia, thousands of years before the people we call Vikings appeared. In this sense, the Vikings are the Indo-Europeanised descendants of those original Mesolithic, Neolithic and Bronze Age cultures. Many might criticise me for this opinion, but if you look for the evidence it really is quite obvious. It is a well known, although sadly rarely discussed archaeological

fact, that the Neolithic structures of Denmark and Southwest Norway are connected to those of Britain and Ireland. And considering the abundance of ancient sites in Orkney, it is inconceivable to think that Vikings were the first people to 'discover' Britain on a voyage. This is a good example of a historical idea that is really very illogical when it is really looked at.

Nynorn:

Like many, I first heard of the Norn language through the Nynorn project. Because the greater amount of recorded Norn is from Shetland and not from Orkney, the Nynorn project has focused largely so far on the Shetlandic Norn language, and upon creating a standard written form of Shetland Norn, titled Nynorn, in much the same way that Ivør Aarsen created Nynorsk to write Norwegian dialects. Nynorn is an ongoing project, although it may seem that the Norn language is extinct, slowly, through the seeds of Nynorn, it is coming back. My own research connected to Nynorn started with trying to further develop the Orkney Nynorn and Shetland Nynorn dialects, which meant studying how the sound changes evolve between Old West Norse and the recorded data from Orkney Norn and Shetland Norn. However, with regards to Orkney, I realised that there may have been several sub-dialects of Orkney Norn on Orkney, and that furthermore, some of the sound changes did not show any kind of pattern when traced from Old West Norse. And that is why my research later led me to, not abandoning the Nynorn project, but to really doing some further research on Orkney Norn before I felt able to re-attempt writing in Orkney Nynorn. Nevertheless, below is a small table, showing a comparison of three Nynorn dialects, Icelandic, Faroese and some Norwegian dialects.

Eg ir mann. Eg keme ikke frá Orknejar – Orkney Nynorn

Eg er mænnj. Eg keme ikke frá Orknøjun – East Shetland Nynorn

Jag jar mann. Jag keme ikke frá Orknøjun – Westside Shetland Nynorn

Ég er maður. Ég kem ekki frá Orkneyjum - Icelandic

Eg eri ein maður. Eg kemi ikki frá Orknoyggjun – Faroese

I am a man. I do not come from Orkney – English

Below is the phrase: "What are you called?" and then "I am called" in the same range of languages.

Vat heter tu? Eg hete... - Orkney Nynorn

Hvat heder du? Eg hedi... - East Shetland Nynorn

Kvat hjeder du? Jag hjedi... - West Shetland Nynorn

Hvussu eitur tú? Eg eiti... - Faroese

Hvað heitir þú? Ég heiti... - Icelandic

Proto-Norse and Orkney Norn, and other mysteries of Orkney Norn explored in different senses

This is quite an intensive subject perhaps, and I would firstly likely to point out that I have discussed older research with regards to this, particularly in three of my ebooks: (and more recent research and published work in 2022, 2023 and 2024 after writing this article.. **Thus it may seem that these articles on Norn are out of date (the articles in the book you are reading), when in fact I just had not published them until now, and am publishing them after other material I wrote and published after originally writing the articles in this book (the one you are currently reading). This also applies to the previous two pages to this. Some of my earlier work (a little of it) is referenced below:**

.Language and land – minority and indigenous languages and dialects from different parts of the world, by Linden Alexander Pentecost, pages 6 to 12, the article *Proto-Norse and early written language in Britain*. In this article, written originally under a pseudonym, I discuss that a lack of vowel breaking in Norn makes it in some ways closer to Proto-Norse than to Old Norse. I also discuss how this may occur within Anglo-Norse (The Norse once spoken in England), and also I discuss possible evidence that certain aspects of what we call Viking culture, like long-houses, were here at least as early as the Bronze Age. In this article I also include two photos, giving two possible examples of Proto-Writing in Orkney, one example found at Skara Brae and another at Tomb of the Otters on South Ronaldsay.

Further discussions on vowel breaking in Orkney Norn and Proto-Norse/Proto-Germanic and other aspects to Norse in Ireland and Britain

Here I will discuss some aspects to this and examples which I have not written about previously. In Orkney Norn, the word *dyelro* is recorded. In Orkney Nynorn this might be written *gelro* or *djelro*. It is likely etymologically linked to the Old Norse word *gildra* – ‘a trap’, or ‘to trap’. The noun form is an *-ōn* stem feminine noun, and as we can see, the Orkney Norn version would seem to preserve something like the *-ō*, even when this is not so in Old Norse.

In Eastern Scotland, the word *firth* is said to describe a fjord-like sea valley, the *firths* in Scotland are all estuarine, in that rivers enter them and that they have typical estuarine features such as sandflats or mudflats. But the outer reaches of these fjords are more fjord-like, and represent drowned valleys. Examples include: *Firth of Forth*, *Cromarty Firth*, *the Dornoch Firth*, etc. The water between Orkney and Caithness is known as the Pentland Firth, in terms of geography this is nowadays a ‘sound’ or strait that separates Orkney from Caithness. In the Faroe Islands, *fjørður* can also be said for a narrow, fjord-like sound of strait. The curious thing for me here is that in Scotland this word has appeared as *firth*, but in Ireland as *ford*. Examples in Ireland include Wexford, Waterford, Strangford, which are all sea-inlets with the former two being like large rías or flooded river valleys. Wexford and Waterford are likely connected to the Old Norse *Vestfjørðr* – ‘West Fjord’ and *Vatnfjørðr* – ‘Water Fjord’. Even though there isn’t enough evidence to yet make conclusions, it would seem that different forms of this word were said in Scotland and in

Ireland, and it is interesting that before vowel-breaking, the Proto-Germanic or Proto-Norse word would have been something like **ferpu-*, which became *fjorðr* in Old Norse, Icelandic *fjörður*, Faroese *fjørður*, Danish *fjord*, Norwegian *fjord*, Swedish *fjärd* etc. So according to topography at least, it would seem that the Irish fjord-names are more like the Old Norse form, whilst the Scottish fjord-names are more like the Proto-Germanic or Proto-Norse form. Some other Orkney word links are discussed below:

Aka, two. Many more are discussed in some of my older books.

.Icelandic *klafi* – ‘yoke’ appears in Orkney Norn as *klavo* according to Hugh Marwick.

.Old Norse *kringla* ‘disc, circle or orb’ is another feminine noun that has -o in Orkney Norn, where it is recorded by Hugh Marwick as *kringl* or *kringlo*. I cannot say for sure on the etymology of this word, other than that it is a feminine noun, and yet another example of -o as a preference. This is similar to the -u of the accusative in Old Norse, but I do not believe that this accounts for the -o in Orkney Norn, I think it is more likely that this -o is intrinsic to the ancient language that developed around Northern Scotland.

As I have mentioned elsewhere, this is also visible in some West Norwegian dialects (albeit in a less strong or Proto-Norse sense, and also in the Gaelic dialect of Barra.

More Kven etymologies and examples

On the 14th of February of this year, I published a book titled *Kven and other languages, and historic, mythological threads – 14/02/2024, published via bookofdunbarra (ebooks only) – No. 10 in a new series of ebooks published through bookofdunbarra (includes different new horned adult goddess art pieces never before published).*

In continuation of this aforementioned book in the previous paragraph, which contains entirely separate and different content to the new content in the book you are looking at, I would like to share now some etymological suggestions and further information about Kven, which I have come across only after publishing the aforementioned book in the paragraph above this.

In my original article, I talk about the existence of several words in the Kven/Kainu language which are *said* to be of Sámi origin, but which in fact seem to be loanwords into the Sámi languages as well; therefore being a part of a special localised substratum in the areas of Northern Scandinavia known to have been inhabited by the Kainu people, namely parts of Northern Finland, Northern Norway and Northern Sweden; this localised substrate language influence is *not* consistent with the distribution of Sámi languages as a whole and their wider range of substrate influences.

One word I mentioned in the previous book is **kaisa**, a Kven word for a steep mountain, which is cognate to Northern Sámi *gáisi*. This occurs in for example the Northern Sámi name for Sweden's highest mountain: *Giebnegáisi* or *Kebnekaisa* in Swedish spelling. There is also another Kven word, **kasa**, for a "pile of loose objects or stones", which I think may be related to Kven **kaisa** and to Northern Sámi *gáisi*.

I have been reading a fair bit about indigenous peoples and languages of Siberia lately, after around 13 years of not reading much about these languages. I also looked a little at Mongolian again. I think that in terms of the Kven substrate vocabulary and defining the ancient Kven/Kainu language, that the Yukaghir and Mongolic language families may help provide etymological clues. For example, both Kven **kaisa** and **kasa** could be cognate with Proto-Mongolian: *kada – rock (1).

Kven also has another curious word I came across very recently, **šoru** – hill. The presence of this **š**, "sh" sound is not present in the more-Finnish aspects of Kven and seems to be a substrate word. I postulate that it may be connected to Mongolian *siru- / *siro- "hill" (1). As with the words **kaisa** and **kasa** a link with Mongolian appears clear.

The Kven word **kelhä** – slope, is another cognate word I have noticed in the

past few days around the 20th of February. Another similar word in Kven is **keila** of a similar meaning. Like the **kaisa – kasa** words, the **kelhä – keila** words seem to indicate two “versions” of an ancient Kainuu/Kainuu substrate word, which is, like with the other words I think quite indicative of that this word is not “Finnish” in the modern sense of Finnic or Uralic languages, hence why these roots were adopted twice into Kven, with different meanings and vowels. I think that **kelhä – keila** are perhaps connected to Proto-Yukaghir *kolkə- hill, mountain (2). This is perhaps an important point about divergent forms of a root word in a language being indicative of a substrate origin.

Another interesting link between Kven/Kainuu and Yukaghir may be found in the word I discussed in my previous article on Kven, but when I had not seen this link to Yukaghir. This word is **sullu** in Kven, also cognate to Northern Sámi *suolu*, which I discussed in my last ebook before the one you are reading as being another substrate word in Sámi and in Kven, and likely from the ancient locally specific Kainuu language. I think this word may be cognate to Proto-Yukaghir *sölö - hill or island, which I only noticed in the last few days before writing this article (the one you are reading currently in this book). Another potential link is between Kven **komsa – fish**, and Proto-Yukaghir *čumučə - angle, fish, rod (2). There are also some potential Indigenous American language cognate words which I have yet to discuss, but I will in the future.

Now, below, I will write a couple of Kven sentences with their English and standard Finnish equivalents to demonstrate some more new features about Kven for this article. One thing I would like to point out is the interesting variation between [k:] and [t] in Finnish *heikka – sand, gravel*, and Kven **hieta – sand**. For example **mie en tiedä jos hieta oon mettässä – I do not know if the sand is in the forest**, standard Finnish *minä en tiedä jos hiekka on metsässä*. Another Kven word I would like to discuss for the first time is **karfuu – bear**. For example: **se karfuu oon vanha – the bear is old**, standard Finnish: *se karhu on vanha*. This sentence, demonstrates that Finnish *karhu – bear* is equivalent to Kven **karfuu**. This demonstrates that the presence of [f] in the Kven language is not merely confined to loanwords from Nordic languages. Another animal word I would like to mention is **kokko**. I have talked about the Finnish *Kokkolintu* elsewhere and its similarity to the Thunderbird of many indigenous north American cultural histories. But interestingly, in Kven, **kokko** means “eagle”.

See earlier in this book (the one you are reading) on f and h variations in Sámi and Scottish Gaelic.

This article you have been reading is my latest previously unpublished information on Kven. For a more general introduction to the Kven language and for more photos and example sentences and other information about the substrates and related languages please see my recently published ebook titled *Kven and other languages, and historic, mythological threads – 14/02/2024, published via bookofdunbarra (ebooks only) – No. 10 in a new series of ebooks published through bookofdunbarra (includes different new horned adult goddess art pieces never before published)*.

Another thing I would briefly like to mention is that I noticed the appearance of the place-names or tribal titles *Cvinci* and *Cvincai* on an old map of northeast Asia, although whether or not these names have any relationship to the name *Kven* I am unsure. I am also unsure on the meaning of "Kainu" but wonder if an Indigenous American rootword "kVn- meaning "shine" or "bright" may perhaps be related, in part in reference to the aurora borealis perhaps.

(1) Proto-Mongolic and Mongolian vocabulary by Sergei Starostin and available at: <https://starlingdb.org>

(2) - Nikolaeva, Irina. 2006. A Historical Dictionary of Yukaghir. Berlin/New York: Mouton de Gruyter.

Photo below: a different version of one of the photos of Kvenland I also published in my last article on Kven (before the one you are reading), although the photo has been edited and changed from the last version and I think shows the landscape of Kainumaa well. The photo below is of the **Yykeänperä** valley, which as I mentioned in my previous article on Kven with a different version of the picture below, likely contains a substrate word, **yykeä** of unknown meaning. Another form I will mention here is **jyykeä** and the alternative Kven form of the name: **Jyykeänperä**.



Although a version of the photo above was in the previous ebook to this, the article and information connected to the image are different, and the photo has been edited differently.

More discussion on Celtic mythology (written around ten years ago when I was about 21, but never published before in this book (the one you are reading))

When reading this article note that whilst the information in this article is relevant, I no longer see the “Celts” and Celtic languages now exactly as I did then, this is clear from reading any of my more recent articles talking about pre-Celtic. For this reason this article is still relevant but some of my ideas about the Celts and languages have certainly changed.

In this article, I also show some “older” views I had about the universe, aka, believing that the stars were millions of miles away. To be completely honest I am no longer convinced that we truly understand this, and I think it possible that our planet may indeed be a special and unique realm.

Yr Wyddfa, the grave, the tomb, said to be the abode of a great giant, known as Rhitta Fawr. Rhitta had a huge, red beard, and apparently collected beards from others. There are other stories about this mountain too. In fact, there are several, most of them no doubt lost to time. Another story is about King Arthur, and a final battle which he fought near the shores of Llyn Cwellyn on Snowdon. In fact, there are few places in Wales which cannot claim to have a legend or story, adding more detail and vividness to the landscape. Arthur was particularly popular, but he's also found in Brittany, and many of the legends there also relate to him, or *Arzhur* in Breton. In Cumbria, a county to the North, a part of England nowadays, there are also legends of Arthur, and of the lesser known King Urien and King Dunmail.

Wales and Cumbria were connected, until about 1300, by their common language. To the Welsh, this language evolved to become *Cymraeg*, whilst it died off in Cumbria before anyone had a chance to write any of it down. But there are people, such as myself, who have reconstructed the language, perhaps a call to our Celtic ancestry. I call it *Cymbreic* (and other names), whilst my friend Neil calls his version, *Cumbraek*. I have worked on the language for 6 years, on and off (written about 10 years ago). It's important to me, to retain this connection.

Now, contrary to popular belief, the Celts were not one distinct community of ancient spiritualists, healers and magicians. In fact, King Arthur wouldn't have ever called himself a Celt, if he existed. If we did exist, he would have referred to himself as a *Britton* (probably, perhaps).

I have walked these places and have come to realise that the druids, neopagans and Celtic Christians aren't the sole representatives of the spirituality of these people. For me it's about the feelings, and the landscape, and the fact that they're all one. They are one, they're inseparable, so I began to think, as a form of Celtic revival, along with my language work, why not head in the direction of a landscape, animistic spirituality, based on places we refer to as 'Celtic'. Perhaps this is what we're all

searching for. This spirituality goes beyond druidism and 'Celtic shamanism', and hopes to connect the dots for all of us, and become an easy spiritual path for everyday people. You don't have to believe in the Celtic Gods, or conduct rituals, for this path which I have created, is about appreciation of traditional values, places, majesty, and of oneself. The druids and bards were, in a way, an elite group, who collected in groves of trees. But what about the power of the mountains, of the seas and sands, of the winds? What about the ancient sites, which may not be Celtic in origin, but which feel undeniably Celtic?

It's here that I discovered the real meaning behind the word *Celt*. It is a journey into our own past, it is remembering that which shouldn't be forgotten. It's about taking a walk in the landscape, going past the five thousand year old tombs of our ancestors, the moss covered trees, the wild western seaboard. It's about looking at the old slate mine workings of North Wales, the steep cliffs and granite hilltops of Cornwall, the magical rocky mountainsides of Western Ireland, the faery woods of the Isle of Man, the secluded, forested valleys of Cumbria, the expanses of sand and stormy sky in Western Scotland, and the stone circles of Brittany, and knowing that you are that which you see. You stem from that which you see. It shaped the thoughts of your ancestors, as they shaped it. It inspired poetry and song, it was the mythical World of all possible things, of beautiful legends to describe an ancient wisdom and calamity, and that you are a part of each wind, grain of sand, sapling, mushroom and quartz crystal which lies in that landscape. It is your birthplace, and it deserves our honour, our respect, and each part of it can be seen as part of Spirit.

So what is the real meaning of the Celts' second awakening? It is this return within a new golden age. But first we must heal ourselves and the land. The land must feel blessed, before we do as a collective Celts, which has nothing to do with genetic origin by the way. When we have awakened ourselves to the reality of love, when we have remembered the Otherworld and have visited there through our imagination, empathy and awareness of the divine in all things, we shall be awakened. When we have cured the land of her illness, when we have re-channeled the energy of the mountains and seas, when we have changed our tortured past, which is what the Celts in some ways represent, a tortured people that history has disregarded in many ways; when we have done this, Arthur will awaken from his mountain tomb, and bring the vision of a new age to humanity, breaking each barrier and bringing freedom to us all. And Arthur is *us* I think.

This isn't pure fantasy. The Native Americans have their cultures and are beginning to return to them in those cultures where the link was temporarily broken. We in Europe have ours, and it's time we returned. Can you feel it's power? That is freedom. I have done my research and the indigenous people of Britain are not even regarded as indigenous people. We have been treated like other native peoples, our beliefs regarded as superstition, our languages disallowed in official situations. Our ancestors were regarded as barbaric, in comparison to the slave driven malice of Rome. We are on the same journey as our Native American friends, and whilst there

are as many paths as there are dreams, the Celtic path is a major path for people of European descent. We have been told that there is no journey, that we're more 'advanced' than tribal peoples. But we are all one people, on the same journey, in different forms. May this road take us to freedom. And now it becomes clear *why* the Celts have become so important to us as a people. They are *us*, they represent that path which we can chose to take.

The Celtic peoples, languages, and music, have sometimes not been held in high regard, which is sad and wrong. But Celtic Music has always touched people, somewhere. The Celts, a deprived, collective of Western Europe's peoples, those of a peaceful, nature based nature, whose ancestors populate Europe and America, were more or less destroyed. Their languages didn't become languages of World trade, business and oppression. But their languages and cultures could be the key to something far more important, which has been missed by more or less everyone in western society in my opinion. That's why learning Gaelic, felt like activating my true self, because of associations across time and space between Gaelic and this animistic culture.

Contrary to popular belief, it now seems that the populations of Britain and Ireland have in many ways been largely unchanged for thousands of years. There is certain a genetic East-West divide, the Western peoples of Britain, and of Ireland, share similar genetics to peoples of the Basque Country, and of the Berber peoples of Northwestern Africa. As a great enthusiast for Celtic Languages, I can see similarities between Berber languages and Celtic Languages, not so much the older Celtic languages such as Gaulish and Celtibarian, but with those spoken today.

The Afro-Asiatic languages are a very old family of languages, and it seems plausible, to me, that they could have originated in a western, rather than eastern, part of Eurasia. The peoples of the Canary Islands, the Guanches, spoke a language which is often assumed to be within the Berber language family, or at least a close relative of it. It is unlikely, and without evidence, to assume, that the peoples of Western Britain were speakers of Berber, but it is, in my view, highly likely, that they, along with the Guanches, Berbers, and possibly the ancestors of the Ancient Egyptians, all spoke in a sense connected languages, whether lexically related and as part of the same family, or as part of a *Sprachbund*, which is to say, different, unrelated languages, spoken in one area, but sharing similar features.

The word order or *syntax* of modern Celtic languages can be regarded as being very similar to that of some Afro-Asiatic languages, which in my view probably came about because the peoples who populated the now Celtic-speaking regions of Britain, were culturally assimilated into the Celtic or 'Gallo-Brittonic' and 'Gaelic' languages and cultures. Slowly, as the people of these regions grew up, speaking their mother tongue, perhaps a language in the Afro-Asiatic language family, or similar to it in other ways, they were also encouraged to learn the British, or 'Celtic' language from newer formed cultures, who were no doubt involved in trading with Celtic speakers.

Slowly, when people learned the Celtic language, they developed their own dialect of Celtic, through using largely 'Celtic' vocabulary but through using the syntax, or sentence structure, and possibly the phonology, to an extent, of their original language.

This wouldn't have hindered comprehension with other Celtic speakers, but appears to have gradually stabilised into the 'modern' Celtic languages, which no doubt were interchanged and not fully separate for some time. The older Celtic languages were gradually replaced by Anglo-Saxon, the modern Celtic Languages, Goidelic, Brythonic and Prithenic, eventually came to be isolated. The Goidelic language was a mixture of lexical and grammatical traits found throughout the 'western' Celtic speaking areas, and came largely from the Celtic speaking Atlantic traders, connecting with the gold-smiths, monolith builders, and other seafaring peoples, no doubt connected, but also speaking an older language. The Brythonic languages came about the same way I think, but with far more influence, initially, from the Proto-Brittonic or Gallo-Brittonic language, possibly coming into contact with speakers of different older languages which appear to have been more wide-spread than those in the Western seaboard. It's possible that these older languages were some form of Proto-Celtic, which Brythonic then took in and assimilated.

It's also possible that the modern Basque Language, Euskara, was once in a much larger family. It shows a few similarities with Celtic and Berber languages, other than the twenty-based counting system, not to mention strong genetic ties to NW Africa and Ireland, Wales, Scotland. I have no evidence, but I have a feeling, or idea, which cannot be taken as any more than that, that the Basque language is a survivor of a once, widespread people. The Afro-Asiatic languages appear to have been of a completely different but connected culture.

Indo-European mythology is not itself a coherent thing.

Like the Norse legends, Indo-European mythology sees the World usually as being in three parts, the Upper, Middle and Lower World. The Celts' stories were often interpreted and altered by the strong Christian presence in these regions, which did not entirely destroy the stories and 'magic', but added to it. Christianity isn't inherently a bad thing, and it would appear that the early Irish Christians, who lived in their beehive shaped huts in spectacular locations, weren't so bothered about converting pagans on the island to their religion. Things were at a state of harmony, and this is the beauty of Christianity and how it should be. Christianity and paganism can both be paths to enlightenment so long as the intention is in the right place, and it would appear that these early Christians did not take their story so literally as to make it an excuse to conquer and destroy.

They, like the pagans, understood that all images and stories, are there to convey the message of a beautiful, internal power within all things, and the idea that one person's version of that higher power is any more supreme to another's would have surely seemed quite ludicrous. The only difference is that these Celtic Christians saw Christ as their path, who is a symbol for the Cross, the four 'directions', and the Sun, and is

therefore a far older symbol and idea than Christianity, and no doubt the early Christians realised this.

The Celts are often associated with the druids, which comes from Proto-Celtic *druits* modern Welsh: *derwydd*. Their history is somewhat speculative, although regardless, modern Druidism is a thriving religion, although like any other belief system, it is subject to indoctrination. Generally the Druids were believed to have been spiritual people, poets, bards, the tellers of mythology. It's likely, I think, that they are akin to Native American storytellers, who convey knowledge via mythology, in a way which made sense to the people. Druids, according to Roman and Greek texts, recited this 'knowledge', presumably in the form of poetry, song and story. It's also believed that druids were the shamans of Celtic culture.

The word 'shaman' itself is a Samoyedic word, and it's safe to say that European shamanism, certainly in the later, Indo-European period, would have differed to a large degree from that of Siberia, America, Australia etc. But they would have had this to an extent. The druids probably don't represent traditional shamans as, from what we know of them, they appear to gather and perform magic in groups, in certain 'sacred sites', which differs from more traditional Shamanism in that the traditional form was generally an individual practice. In a sense, Shamanism has continued into the present day. If you read up about Celtic mythology, you will no doubt find quite recent references to very pre-Christian beliefs, and ideas which talk about entering strange 'dimensions'. I don't believe that Shamanism and pre-Christian spirituality ever died out in those regions we call 'Celtic', it merely continued, undercover.

In England, and other European countries with a large, lasting influence from Rome, centralised government and Christianity, these people were called 'witches', and their knowledge appears to have changed name, and become more symbolic, but otherwise to have remained quite intact. Again, there are good witches, and bad witches, and those who are clueless. Good witches represent the vast majority, their secret culture appears to have been about herbal therapy. Modern mediums, and the idea of clearing ghosts from a location, is only slightly different to shamanic soul-retrieval, the only difference being that witches call upon different deities, often remnants of those Celtic Gods, rather than travelling into the Otherworld to retrieve these 'parts'. Instead, modern witchcraft focuses more on the four 'directions', North, East, South, West, their corresponding deities and colours, which can help to concentrate the mind when performing a spell, rather than having to enter a trance state.

Some features of Celtic mythology and what they might mean:

If we start by talking about Irish mythology, we can turn to the Mythological Cycle. The mythological cycle is parallel with the Fenian and Ulster cycles which show Irish history in a more literal way, whilst the Mythological Cycle is essentially the more magical, backgrounds, of these physical events. The mythological cycle explains how

Ireland was conquered various times, how certain populations were dispersed at the arrival of new cultures. One important culture is the *Tuatha Dé Danann*, or 'Land-people of the Goddess Danu. In modern Irish this is pronounced like "too'aha day donown" or "toowaha jay danan". These people, in one version of Irish faery-lore, are the faeries of Ireland, who were forced to become Underworld beings. Quite what this represents, I don't know. It's interesting to note that mythological beings have *several* origins all at once. These ancient 'Gods' seem to be directly related in some way to the creation-aspect of the Irish people, language, and mythology, as Danu was perhaps one of the primary Celtic Goddesses; but they were went underground in later times.

It is curious how, Irish mythology, and in fact many mythologies from around the World, have a strong occurrence of the number 3. In Wicca, we have the three-fold law. A common Norse symbol is three triangles interlocking, this is also a symbol for the modern Ásatrú Norse paganism. In Irish mythology, the Mythological Cycle which describes the ancient 'Gods', goes hand in hand with the Ulster cycle, and Fenian cycle, the latter two being more related to easily believable events, to some extent at least. These three exist together as 'One', as though the other two cannot exist without the third. We also have the Cycles of the Kings, which I don't personally know much about.

The Mythological Cycle is more of a culture, a tradition, of storytelling. Its presence in Ireland, tells us that historical events, of Kings and countrymen, cannot exist without this mythological aspect. I personally think that life becomes somewhat boring when there is no magic. *In Lebor Gabála Érenn* or the 'Book of invasions of Ireland'. We have three main Tuatha Dé Danann Gods who were the inspiration for Celtic/Irish craftsmanship and warcraft, *Goibniu*, *Credne* and *Luchta*. *Goibniu* was the God of smithery in general, *Credne* specifically for finer art of gold, copper and bronze, whilst *Luchta*'s purpose is more of a mystery. Again we are seeing this cycle of there being 'three' (The Three Gods of craftsmanship).

See my comments in other works on the etymology of gobha - smith, which is related to the name Goibniu.

Apparently the Celtic mythology, life-force and inspiration, came from four ancient cities, possibly based on real places, afterwards the aspects of those places came to contain more meaning and spiritual knowledge, birthing the cities of legend. The cities were *Falias*, *Gorias*, *Murias* and *Finias*, which are respectively, representing the four directions of the compass.

Falias is connected it seems not to a word for "whale" but to the Lia Fáil in Irish tradition.

These words also preserve an ancient form of the Irish Language. This was also where the Tuatha Dé Danann learnt knowledge, and acquired their skills in craft-work and smithery. It's likely that they also represent the spiritual, otherworldly origins of Celtic artwork styles, and metalwork, for example, those which would eventually evolve into the artwork in the Book of Kells. Perhaps in a now lost part of the legend, this is where Celtic language and the tradition of bards and druids came from. *Danann* is thought to be the genitive of *Danu*, believed to be the Irish Earth Goddess of all creation, much like the 'Mother-Earth' concept. The genitive of *Anu*,

The Irish Earth Goddess, is *Anann*, suggesting that they may be variations of the same name, possibly with *dán-* (craft, skill, way of doing things) added to the beginning, implying that the *Tuatha Dé Danann* were perhaps, in my view: 'The Tribe of the active Earth Goddess', implying that natural skills about the fundamental qualities of reality could be learned from her. **(Note that in more recent times I have discovered that the Fomorians actually seem to have taught the Tuatha Dé Danann a lot of the more craft-based knowledge including connected to farming).**

This fits in with an ancient belief held amongst all peoples, that artwork, metallurgy, woodwork etc, were all manifestations of a God or Goddess. Perhaps the ancient Irish believed that they were the manifestations of the mother Goddess, taking on a temporary, father-like, creative form, as, to a degree, the Tuatha Dé Danann seem to be associated with skill-like qualities more than any other. They arrived on 'dark clouds', landing in the mountains of Connemara, in present day County Galway, although in another version they arrived on ships, before burning them to prevent themselves from escaping. The fact that the Gods were descended from *Nemed*, the leader of the previous people to the Tuatha Dé Danann, shows that despite the apparent Pre-Celtic nature of these legends, most likely describing ancient peoples, perhaps the Phoenicians, or beings from elsewhere, they are recorded in the Mythological Cycle as being linked to one another. In other words, the Celtic myths and legends may not have had origins in the time of the Celts as we know them, and yet they become a part of the Celtic, in this case, Irish story, and thus become 'Celtic' in and of themselves.

It takes many origins to make a whole, which is my argument against these people who, rightly say, that Stone Henge and other such monuments are not Celtic, but then go on to say that the whole idea of Celtic origins in the UK is a myth. But my argument would be, that these structures, ideas, legends, stories, songs and 'myths', come from all over the place, they add to what the Celts are, and what they will become. Think of the Celts as a mystical race of people, who we were, and who we can become again. The actual origins of the stories is not important, but they have been taken into the Gaelic and Brythonic cultures, and have been recreated to suit them, which makes them as much Celtic as their original creators. The language and culture has picked up these older stories, and carries them with it. Therefore they are 'Celtic' in this sense, and they are a part of the culture.

The Gaelic language therefore is like a passage towards those ancient places, regardless of how they came to be originally. The legends in Gaelic carry them on as living, breathing places, whilst our own languages numbs them down into pure 'archaeology' and 'science', the stuff of papers and measurement, but not of actual feeling, and participation. What matters, is the feeling. We want to participate in legends. Science is important, archaeology is equally important, but without this conscious participation we journey into, via stories and songs, these places cannot be understood correctly.

We would expect that, logically speaking, a culture would develop a creation myth, based on their actual knowledge, and inner journeys, and that this would be quite straight forward. In the case of the Celts, the creation myth isn't readily available to us. It would appear that the truth about love, creation and consciousness, was expressed by the Celts in several simultaneous legends, almost as if this knowledge was hidden inside of them. We need to know most of them in order to build up a picture. The creation was explained using a long period of our own *time*, to carry and give physical 'meaning' to this knowledge. The places involved, historically, easily expressed the knowledge and 'places', realms etc, from the 'Otherworld', which was mirrored in these legends, over and over, through the passage of physical time. If we go back to the four cities, we have:

Note that with regard to the crossed out word in the Falias section: This should read "Destiny Stone" not "Death Stone" as I originally wrote before crossing out, but Falias is associated with death (not in a negative way). I apologise for my original mistake.

Gorias – in the East, a city whose emblem is a great, dividing sword, perhaps akin to Excalibur in Arthurian legend. A pale green star lies above, and to the east, of this city, and cold winds are thrown westwards from the land.

Finias – the city in the South, whose emblem is a spear. This is a place of heat, and the warm, orange star, throws warmth forward towards the North.

Murias – a city of the west, containing a well, or cauldron, filled with water and light. Water, rain and storms, are thrown from the pink-red, western star.

Falias: - city of the North, containing the ~~stone~~ Stone, topped with a dim, blue Bealtaine fire. The wisdom of calmness, oneness and the lesson that death is returning to this calm place, is the story told by the pale-blue Northern star.

Despite my earlier comment I think it possible that "Falias" could be connected to Gaelic "falain" and related words for "whale" mentioned earlier in this book, and also to the word "fail" -

These cities of course respond to seasons: Spring, Summer, Autumn and Winter. Perhaps what the legend conveys, is that mankind exists in a cycle of taking on the affects of all four of these directions, seasons and otherworld realms, which manifest on earth as seasonal affects. The actual changes taking place on our planet are I think subject to the greater result of light energy, changing our planet, and bringing it through circular time at different speeds, and with different effects. These cities are thus the 'creation' domains of these cycles, each city possessing the powers of our planet, and also the powers within ourselves to learn how to deal with the changes that each season brings. This light energy, originates in the more subtle, otherworlds, of course.

Which in Irish means "destiny" In this context

Could "Finias" be connected to the Finns? Although it is more likely to mean "white city" in this context as the city is in the south. Furthermore, could the stone and Bealtaine fire in Falias be connected to the "Rupes Nigra" mountain?

Some who say they speak to faeries, or have otherwise communicated with them, tell us that these four cities are also the faery realms, and sometimes visualising these cities makes us *closer* to faeries. The presence of stars associated with each of these cities, is also a hint about the creation aspect of these mystical places. As I implied, I think that our reality comes into existence through light energy 'slowing down'. Perhaps each of these stars represents particular qualities of light, or of the seasons of our planet as it moves in course with the sun. The sun is obviously a great factor here, but the sun in our solar system is merely a part of a much greater network of forces, across our galaxy and beyond. These energetic changes are responsible for the alterations in physical 'seasons' in one way or another, and the cycles of volcanic

activity, amongst other things. Another possible clue comes from the story that faeries themselves are thought of as light-bearing entities. Perhaps what this story is telling us, is that the faeries shaped this light energy into the void, creating the seasons and expressions of Mother Nature. The Goddess *Danu* would therefore be working with them. This would make sense, as faeries, whatever they are, are usually considered to be nature-spirits, or 'elementals'. Many say that they are responsible, especially in the Celtic regions, for looking after plants, bringing forests, and streams into existence, and the care of small animals. Of course this is rather specific, the term 'faery' is often used far more loosely, particularly in Ireland, which it covers a whole number of Otherworld spirits, some of which aren't so pretty.

The term 'elementals' comes from the belief, that faeries are manifestations of the powers which control nature in the physical World. So every plant, every wee grotto on the mountainside, would have come into existence in the parallel, energetic World, as a result of these faery/elemental forces, who appear to take on human characteristics when we notice, observe and communicate with them. Faeries have to be noticed, by seeing the beauty and oneness in all of nature. It would also appear that faeries have an existence beyond just caring for nature, however. To a large degree they are the lesser-Gods, the smaller, non-physical forces at work, throughout all things physical, which result in the physical World. Perhaps, some of these faeries taught the Tuatha Dé Danann by one means or another, and became the faeries/Gods of metalwork and art, as opposed to the spirits, or faeries, of the Goddess Anu, who was the deity of nature.

A legend about the Tuatha Dé Danann states that they 'became' faeries, as they were forgotten about. When people turned fully to Christianity, perhaps these ancient people could no-longer been seen, as our focus was no-longer animating them throughout our Irish cultures, and so, metaphorically speaking, they went into the ancestral graves, or the *Sí/Sidhe* in order to be safe and live with nature. Perhaps this is a representation of what was once fully conscious, seeping into the potential, unconscious of the human mind, only appearing every now and then when times suited them. I do not believe that anyone in Ireland physically moved underground, although perhaps their story is like that of King Arthur, who is said to one day return from his underground cavern, to bring peace to the people once again. Perhaps we are talking about real entities, we most certainly are on some level, but it is clear that these stories of going-underground, to again return, represent the current awakening of humanity. When we are ready, when we understand, this consciousness will return to us, and perhaps it will manifest in the way, for some people, of seeing forgotten beings emerge from the vortexes which link our World, to the underworld. Normally these vortexes cause 'faery-rings', or exist on ley lines, although by transporting our consciousness into nature, it is possible to form these pathways between our World, and the underworld of nature, quite easily. Quite what we will see, depends to some extent on what we expect to see. Perhaps we will bring forth a full sized woman, dressed in traditional, medieval Irish costume, carrying a basket of berries. It really depends. Do our expectations, apply an image to the energy we feel? Or does our

focus on these forms, actually bring them forth, showing us what they actually look like? Perhaps our imagination, beyond our body, slowly reveals to us what these beings look like, and how they change, through symbols on our World, rather than it being the other way round, and us projecting images of what we see onto things we do not understand. Perhaps this is why the images that people 'see' seem to evolve over time. In Irish mythology, probably as a pre-Celtic remnant, we also have the famous 'Triple-Spiral', often associated with a Goddess, or with three aspects of the World of the indigenous Irish. To me, the three spirals represent: God/father, sun, which gives light and life to all of reality; mother-earth, who provides us with fruits, materials, and knowledge of the World around us and beings within it; and tribe: us, our collective consciousness, and how we chose to give back our love, our blessings and our fruits, to the Mother and Father, in this ongoing cycle. The 'tribal' aspect also seems to be about how our consciousness evolves with the two duals, which we are the product of. How we move physically in location, and spiritually in our evolution. The triple-spiral is not just an Irish thing though but is found in many places.

Note that: although I encourage interest in the “fairies”, this does not mean encroaching upon their sacred areas in my opinion or interfering with them. They can be perceived and felt and understood to a degree I think without needing to “physically” see anything, but simply through having an empathy for nature, we have an awareness for them, understanding nature for the sacred creation of the creator that it truly is in its true form.

Book continues for a lot more pages,
this is page 64 and the last page is page
93 and is a long way off yet.

The Kven people on the northernmost peninsulas, and other comments

In the very north of Norway there are a number of peninsulas, the largest of which is the Varanger Peninsula, or *Varanger Halvøya* in Norwegian, in Northern Sámi: *Várnjárga*, and in Kven, *Varenkinniemi*. The town of Vardø and the Varanger Peninsula in general have long been associated with witchcraft and magic. During the European witch trials many of the innocent women of Varanger were killed. That the area does have a genuine connection to magic and sorcery is a certainty, and this is even acknowledged across Europe and was even acknowledged in Whitby, (I also mentioned this in my recently published ebook: *Tsunami mysteries, tufter, drauger, celestial wheels of light, and prehistoric cultures – a book only published in PDF format, 18/10/2024 published via BookofDunbarra, which is based in the UK*). Innocent women were put to death though, and no doubt some of them did have ancient knowledge, which may have disappeared with them.

This peninsula is an incredibly unique place. It is much flatter than most of Norway, but rocky, its landscapes in a sense resemble those of Iceland, although the rock on Varanger is not of the same volcanic origin, and is incredibly ancient. Dinosaurs walked here long ago, back when our whole world was tropical. Now, its empty landscapes and jagged, primordial coastal rock outcrops and raised beaches speak of an ancient magic, as they face the Barents Sea to the north. In some ancient traditions Ragnarøk was interpreted as a physical place, off the edge of the world and in the Barents Sea, perhaps close to the Rupes Nigra mountain that I briefly mention in the recently published ebook mentioned in the paragraph previous to this.

There are Sámi and Kven people on the Varanger peninsula. It is hard to tell which, if any of these peoples, the core sorcery traditions were associated with, or whether or not perhaps they came from a third, now unknown mystical people, who were connected to the Sámi and Kvens both. There are ancient reindeer traps and walls, similar to some of those in Shetland. People were here shortly after the end of the Ice Age, and the climate was pretty warm. There are a number of unusual things with regard to the Arctic, for example, how mammoths were seemingly frozen very suddenly. Could the tropical warmer climate of isolated areas in the north have persisted in some way until more recently, and were the Ice Ages sudden events? I discuss more on related subjects in my recently published ebook, titled:

West of the Varanger Peninsula is the Nordkinn Peninsula, and west of that is the Sværholt Peninsula, between the Laksefjord in the east and the Porsangerfjord in the west. The Sværholt Peninsula also appears interesting, and from what I have seen, there are also large raised beaches here, to the north of Børselv, as well as various Kven place-names in the area, such as *Laksajärvi* to the northeast of Børselv. The name *Maamela*, applied to an island in the Porsangerfjord also appears to be of Kven origin, containing the root *maa-* "land". The town of *Vækker* also has the Kven name of *Väkärä*, and is located in the general vicinity of *Laksajärvi* and *Maamela*. There is another small island called *Tahtikilva* which appears to contain a form of *tähti* – "star", without vowel harmony. The second root may be related to Finnish *kilpa* – contest, which also appears to be not of unknown origin. Strangely, a nearby island is called *Coagan*, I am not even sure which language this comes from, presumably Northern Sámi where *c* is pronounced [ts], (the letter *c* is absent in both Kven and Norwegian). Nearer to the Porsanger Peninsula in the inner Porsangerfjord is the island of *Ressikkä*, which is definitely a Kven name, but I do not know its meaning. To the north of the Sværholt peninsula there appear to be only

Norwegian and Northern Sámi place-names shown on most maps, which is not to say that there are not some Kven names too. I know little about the archaeology of the Sværholt peninsula, but it is curious for instance that some of the mountains appear to have cairns, some of which appear to look very very old, and also resemble some of those found in Northern England or Shetland for example. The raised beaches in this area really do look fascinating, especially those at *Stordalsbukta* for example.

The Kven language in this area is still a part of the Western Kven dialects, like the Kven of the Skibotn and Lyngen areas, whereas to the east a slightly different variety of Kven is spoken on Varanger. It is curious how the Kven language seems to only be strongly present in very specific areas of this landscape, in terms of the Sværholt Peninsula it is primarily in the southwest.

Another curious thing I would like to mention is something that I came across on the website boyars.weebly.com. On this website there is a page titled *Kvenland/Kainunkylä* the source of which seems to be the now offline website www.kvenland.org, but I am not entirely sure. The boyars.weebly.com site is by Wictoria Olofsson. The *Kvenland/Kainunkylä* article on her website essentially implies that the Kven and, or Finnish kings were the original kings of much of Europe. This is certainly an interesting theory I think, but I personally think we are talking of a truly ancient time and of supernatural "god kings", and that they are nothing in relation to European history as we know it today nor to the kings of queens with their own ancient families in Europe today. Note that in various other books I have talked about "Kven" and "Finn kings" to some degree, including in the book I recently published, titled: *Tsunami mysteries, tufter, drauger, celestial wheels of light, and prehistoric cultures – a book only published in PDF format, 18/10/2024 published via BookofDunbarra, which is based in the UK*. Aspects are also discussed for instance in my Silly Linguistics only article series: "*The mystical nature of Finnish & of language in Finland*".

The name of the island of Vanna is also curious, this island lies to the west of Varanger and north of Troms. In my Silly Linguistics article series "*The mystical nature of Finnish & of language in Finland*" I commented that Ior Bock referred to the Finnish language as the "Van" language. We also have the *Vanir* in Norse mythology, and the fact that the White Sea Karelian language is often called *Vienankarjala*. Could the name "Vanna" be referring to an ancient group of Finns or to their ancestors? Ior Bock also had some curious ideas which I have not really mentioned in the Silly Linguistics articles, about the Garden of Eden being actually located in Finland. Honestly, this subject is so vast that I wouldn't even know how to determine whether or not that could hold any truth, but perhaps if the Lemminkäisen Temppeli is fully opened, we might know. What is also interesting however is the notion that the Garden of Eden was located at the North Pole.

Also, could it be possible that this "Van" root is also related to the name planet name "Venus". We could also somehow link this word to Väin- in the name Väinämöinen, a Finnish god, and perhaps to Finnish *vene* etc. I discuss this in depth in my Silly Linguistics article series "*The mystical nature of Finnish & of language in Finland*". The words "fin", as in of a fish, "fen" as in a wetland, and Irish fionn – "white, fair" could also perhaps be connected.

This theory seems to break down today, owing to that from everything I understand there is no landmass at the north pole or any such thing. But, as I have mentioned, the world was once largely tropical. And if we look at post-medieval accounts, there is this idea of the Rupes Nigra mountain at the North Pole (which I also mention briefly in my recently

published ebook titled: *sunami mysteries, tuffer, drauger, celestial wheels of light, and prehistoric cultures – a book only published in PDF format, 18/10/2024 published via BookofDunbarra, which is based in the UK*). This mountain does not appear to exist, at least, on this physical dimensional plane of existence that we can observe. But something in my heart tells me that perhaps in a more multi-dimensional sense, that such a land at the North Pole could hold some truth.

I recently came across the book titled: *PARADISE FOUND THE CRADLE OF THE HUMAN RACE AT THE NORTH POLE*, by William F. Warren, S.T.D., LL.D. This book is pretty long and I have not had time to read it properly, but it was published in several editions during the 19th century, and the very fact that somebody wrote this book is curious in relation to many of the other topics I have discussed. As I discussed in another recently published book, I personally believe that the human race may have originated in "underworlds" and in places across the "cosmic sea" which we can no longer access. There is also this wild idea that the North Pole serves as a kind of entrance to the earth, in which case there could perhaps be an implication that some of the human peoples came from that place. Who knows. But I do not believe that this is "physical", i.e. that there is a literal entrance in the North Pole nor that the earth is literally, physically hollow.

There are also some comments on the concept of a sacred tree at the North Pole, which is strange, because recently I came across the sacred gold and silver trees in J.R.R. Tolkien's writings, and I wonder if the two are in some way connected. It is a bit coincidental, or not, that the day after I read about these trees, I spoke with a lady who had them tattooed on her arm.

The Mojave language background, word examples and the "Viking" ship in the Mojave desert

Like the Maricopa language I have discussed etymologies of in this book, the Mojave language is another Yuman language spoken in what in English we now know as the southwestern United States. When studying some Mojave over the past few days, I have come to realise that there could be some similarities between the Yuman languages and the Tsimshian languages of the Pacific northwest. Whilst I have not noticed any cognates as such (although I may have simply forgotten a lot of the Tsimshian I have learned and previously published about); I do see similarities between Mojave and Tsimshianic with regard to the formation of consonant clusters, and the formation of plurals, where there is at least a form of reduplication in some Mojave plurals, even if not as extensive as that in Tsimshianic languages.

There are various petroglyphs in the Mojave Desert region, some of which contain similar patterning to other such sites in the Southwestern United States, including those associated with the Hohokam culture and ancient Hopi cultures (i.e. ancestors of the Hopi), and I do not know what the consensus is on who made these carvings around the Mojave desert, and what relationship the Mojave people have to these sacred carvings in the present. One curious petroglyph site is located at Inscription Canyon. I am indeed curious as to why the kinds of boulders upon which petroglyphs are carved around the Mojave Desert are often very similar to the kinds of boulders or "rock outcrops" where Hohokam petroglyphs are found. Do some of these sites consist of megaliths, i.e. large rocks that were moved or positioned in some way by spirits or ancestors?

The Mojave language itself shares many similarities with the Maricopa language, but even in some of the most common vocabulary, the languages can differ quite a bit. Some similar words to the Maricopa words mentioned already in this book, include Mojave **isvar-** (1) – “to sing”, and Mojave **'avii** – mountain(1). Although I have already commented on some of the potential cognates to the Maricopa word for mountain, which is similar, I would like here to mention that these roots, (including Tenerife Guanche *ife* – “ridge”), show some similarity to Karuk *uuy* – “mountain” (2). (More information on Guanche can be found in my recently published ebook: *Second edition of The Prehistoric Canary Islands, word-links across the sea, and mysteries (includes new horned goddesses art pieces) published via bookofdunbarra (UK*

The Mojave word **imuuly** – name (1), looks like it could be a “reversed” equivalent of Meadow Mari *лүм, lüm*, “name”. The word **hoor** for “pebbles, type of” (1) also feels like a root I recognise on some level, it could theoretically be related to the *kVr- root I discuss meaning “rock” or “mountain” among other things, (see a note on this root in my previously published ebook:

The Mojave word **saly'ay** – “to be sandy” (1) is interesting too. This looks like the range of root words I have discussed before based on *sVI- which can refer to sun, light, water movement or to the soul, weaving, like silk. There is a valid reason from a metaphysical perspective as to why these things are related, and personally I think that English “soul” and Spanish “sol” (sun) are connected for example, owing to that the sun is connected to the bodily soul, and I think personally that, when we decay after death, our bodily “soul” light energy (distinct from our “spirit”) is gradually released back into the earth and nature, which then on a physical level relates to the life cycle of plants and to photosynthesis and to the sun. We can also think of solar energy in the same way as water, as a “sea” of connecting currents and rings, connected to the sun and stars. This is why I think these root words are connected to water, in part, because waves move in light much as they do in water.

In the case of **saly'ay**, this root could have a direct connection to that parts of the Mojave desert were once underwater, and so the a “watery” kind of meaning has been extended to describe the sand today. But just as likely I think is that *sand* can also behave like water in certain circumstances, and on many symbolic levels, the changing movement of the desert, and it’s waves related to wind and water, and symbolic of the “waves” and movement of the sea.

Some of the other words I thought as being potentially linked to roots I recognise, include **'anya** -sun, day, weather, clock (1). First of all, it is fascinating how this word does not seem to refer to the “sun” as an object but rather refers to the action and activity in relation to the sun, which includes of course our sense of time, and the weather in general. How fascinating. Furthermore this word **'anya** shows some similarity to Quechua *inti* – sun, sun deity, among other words which I have published about elsewhere. Also curiously the word for “metal” in Mojave is **'anyakura'oo** (1). The presence of **'anya** in this word would appear to imply some kind of relationship between “sun/day/time/clock” and “metal”.

The word **kulho** – for a “boat” or “wooden box” (1) is also interesting, as it shows clear similarities to a number of root words for “boat” I have discussed elsewhere, for example West Sutherland Gaelic *culaidh* – “boat”, Irish *currach*, Proto-Afro-Asiatic: *kur- “boat” (3) etc. The term **'amat iqaaq** – canyon (1) is also interesting. The **'amat** is a kind of prefix meaning “land or place”, itself interesting for its similarity to Egyptian *ma'at*, English

“matter”, etc. The word **iqaaq** if implying a kind of “canyon” shows some similarity to Greenlandic *kuuk* – river, and to related words in other Inuit languages.

The Mojave verb **ilhohilhoh i-** “be hollow” (1) and word **halahal i-** “make a hollow sound” (1). The English word “hollow” is likely related to the word “hole” through symbolic meaning and through the similar way in which hollow objects and holes produce a similar “hollow” kind of sound. Of course, Wiktionary has a made-up Proto-Indo-European etymology to explain the origin of the word “hollow” in English, of which there is no evidence whatsoever. Thus it seems is common practice when trying to find (i.e., invent) Proto-Indo-European etymologies. Compare the Salishan root *SWAL- echo, ‘wall’, (mentioned in my book: *A study of ancient languages, history and consciousness*. The aforementioned Salishan root is not a reconstructed “Proto-Salish” word, but is how I write the base form of the root as it appears in some Coast Salishan languages. Compare also English “wall” and the way in which a wall reflects/echoes sound in the same way that a hollow object does. Another form of this root implying a vibration or echo with more power might be written as *wal- and also may refer to the movement of waves in light, compare Finnish *valo* – “light”, Quenya Elvish *Valar* (the divine beings as written about by J.R.R. Tolkien in *The Silmarillion*), Latin *valor*, also likely I think related to the Wal- root in “Wales” (this root does not describe “Welsh” as foreigners but seems to use a root word describing a mighty people. Although beyond the useage of this root in primary Indo-European languages today, I believe that it refers not to “might” but rather more specifically to a divine, echoing power. There is also likely a relationship to the English personal name “Walter”. When a root is reconstructed in Indo-European it often contains the vowel [e], in reality I think that the primary vowel across Indo-European languages in these roots is [a], which distinguishes it from similar roots with [e] which imply a turning motion or “welling up”, the same concept may exist in Salishan languages, e.g. Nuxalk *sw/wlaax* – wave or ocean, mentioned in both editions of my *Languages and dialects of Northwestern Europe* book. This ultimately links us back to the *sVI- root referring to water and light, discussed already in this chapter.

Another really interesting Mojave word is **kalyah-** which means “to begin to make a path” (1). This word shows some similarity to Finnish *kävellä* – “to walk”. The etymology of this word in Finnish is linked to Finnish *käydä* – “to go and come back”, plus the suffix *-ella* or *-ellä*, but the fact that *kävellä* consists of two parts in Finnish, does not I think mean that complete form of the root did not exist in ancient times, and potentially in unrelated languages. The ability for words to be deconstructed through the grammar of a language does not necessarily mean that said deconstruction leaves us with the true division of the original root syllables. In fact I think it is possible for several “deconstructions” to be simultaneously true sometimes.

I will at some point learn either more Mojave, Quechan or Maricopa, note that Quechan is entirely different from the “Quechuan” languages I also discuss a lot, which are in South America. I would like to briefly mention that, rather like Nuxalk, Mojave has “sung words”, i.e. special words or versions of words that are only “sung” or the “sung form”. For example **'am'use** is the “sung” word for “star” (1).

References:

1). All Mojave words in this article were learned and sourced from the book *A Mojave Dictionary*, by Pamela Munro, Nellie Brown and Judith G. Crawford, Department of Linguistics University of California, Los Angeles 1992. Translations of words in the book were also included here although I have not always given the exact same wordings as

given in source (1).

2). *Ararahih'urípih - A Dictionary and Text Corpus of the Karuk Language*, available online on website for the University of California, Berkeley linguistics.

3). Proto-Afro-Asiatic reconstructed vocabulary, by Alexander Militarev and Olga Stolbova, vocabulary is available at starlingdb.org

Legends of ships in the Mojave Desert

From the 1800s onward there have been a number of sightings of ships in the Mojave Desert. Some people have said that they have seen a tall ship out on the desert, but there is also a report of a ship that appears to have looked like a Viking longship having been seen as well. Parts of the desert likely were connected to the sea when the Colorado River is in flood, which would theoretically have allowed ships to have sailed into areas which are now parts of the desert. It is possible that some of these ships were “mirages”, and I have wondered whether or not people are experiencing some kind of supernatural phenomena, where whatever it is *appears* as a different kind of ship or boat to different people.

Having said that, there is I think a real physical dimension to these ships too. For instance, Myrtle Botts, a Californian librarian, heard a story from a man who found a ship in a canyon. Apparently, this ship had a serpentine figure carved onto the front, and it was speculated that this could have been a Viking longship. In the book by Dane Coolidge titled *The Last of Seris*, there is mention of whalers visiting the island from elsewhere. I have also read about islands off the coast of California where pale-skinned giants were said to live in the past, and I have also noticed a few similarities between Germanic languages and the Chumashan languages spoken on other islands off California, although I have not yet published about this in detail. Nevertheless, I think that the people in question may not have been Vikings, but may rather have been a coastal indigenous culture who may in some way have been connected to the later Vikings, in the same way that coastal cultures might account for the pre-Germanic and pre-Salishan similarities between Germanic, Salishan and Celtic for instance. In other words, these indigenous people were not I think Viking, but rather the predecessors to the cultural and linguistic routes that the Vikings to some extent continued at a much later time period, although so far the evidence of Norse culture in the Americas is limited only to the Atlantic Coast.

On the next page this book continues with the somewhat related topic of the glowing Viking ghost ship of Huyton, near Liverpool

The glowing Viking ghost ship of Huyton, near Liverpool

This topic is linked to the previous one in terms of Viking ships, but now I will be talking about the area of Liverpool in England, and a story by Tom Slemen, reputedly a real story describing a ghostly Viking longship having been seen moving down a street in Huyton near Liverpool. I cannot verify the truth of the story, but there is some interesting stuff here. Firstly, there are rumours that a Viking ship was indeed found around Huyton near Liverpool, although from what I have read, it has so far been impossible to locate the remains of this ship, or where exactly it was located. Perhaps this story is a reminder that we should not mess with these ship burials.

With regard to the story as written by Tom Slemen, there are also some very interesting things. The people who sighted this ship at night, said there was a smell of “ozone” (1) in the air, according to the source (1). The ship initially appeared as a glowing green mist, before the Viking ship itself became visible. Then, the ship itself appeared to glow green, and appeared to have “crackling bolts of electricity” (1) coming off it.

All of this is extremely interesting. Why was a ghost ship, and the spirits or souls of Vikings, seen “glowing” for one thing? And why does it seem that their interaction with the physical environment was an electrical interaction, producing the smell of ozone (like a thunderstorm) and a “crackling of electricity”? Were these the spirits of the Vikings, or was this their *bodily souls* being reanimated through some kind of change in the magnetic field, or electrical surge, rather like when we see active aurora phenomena?

Certainly the general idea of the “glow” here is reminiscent of the “glow” associated with the drauger and their burial mounds in Norse folk religion.

It also seems that the ship in Tom Slemen’s story was following a particular path, in the same way that symbolically speaking, Viking longships and other ship burials in other cultures were believed to take a “path” across the cosmic sea, from this world to the afterlife. This story has utterly fascinated me for years, particularly as my own research has lead me to study a lot of these “draug” stories from Northern Norway, and, indeed I think there is some connection here, between the “draugs”, the aurora borealis, electricity and the reanimation of the bodily soul in some way.

I also theorise that (as I have talked about elsewhere) that there is a physical, possibly fungal (fungal spores) element to this. Note that in the story a “green mist” appears before the Viking long ship. Draugs and other spirits are also frequently associated with mist, and I have talked about this before, in terms of water, including water vapour, acting as a kind of passage or portal of energy and spirit between this world and others. But when we speak specifically of the “undead”, this mist might also contain a kind of substance, perhaps fungal spores, that also “allow” the dead to become more easily reanimated. Note also that the reanimated dead (their bodily spirit, their true spirit having long left) in these stories generally cannot travel far from where their physical remains are located. This is similar to how vampires can “wander” from their bodies at night, just as “drauger” can, but they cannot travel far from their physical remains. I say that this “mist” could be fungal in nature to a degree, owing to the way in which fungi alter and change human consciousness, can “possess” an organism to some degree, and how fungi can produce their own “glow”. But how this relates to the clearly electrical phenomena in the story, I am unsure.

In this article I refer to Tom Slemen's story as source (1), which was published by Tom Slemen, and is published on the Liverpool Echo website with the title: *Tom Slemen: Mystery of the green glowing Viking longboat in Huyton* 22nd January 2011. I have quoted the line "crackling bolts of electricity" directly from (1) but elsewhere I have described source (1) in my own words, and my article and interpretations within my article (on this page and that previous) is my own theorising. I do not know whether or not source (1) was the original or first time that this story was published by Tom Slemen.

"Old Briney"

For the final section of this book I would like to discuss a rather unusual "cryptid". There is the "North Shore Monster" known from the Great Salt Lake in the United States, which appears from what I gather to appear rather similar to a kind of kelpie or waterhorse, i.e. a horsey, reptilian looking being that one should be wary of. But there is also this idea of "Old Briney", an apparent cryptid resembling a massive brine shrimp. Brine shrimp, much smaller ones, are one of the few larger (as in, visible) animals that can survive high salinities in places such as the Great Salt Lake. It may be that Old Briney is entirely a fictional being, based on the story in a film called *The Great Brine Shrimp* shown on *Creature Features*, and that this fictional giant brine shrimp then became conflated with the waterhorse-like North Shore Monster, which is a genuine cryptid known from the Great Salt Lake. What the truth of Old Briney is, I do not know, and living in England it would be pretty difficult to research. I would imagine that the only way to answer whether or not the giant brine shrimp is genuine folklore, would be to ask some of the elderly people who have lived around the lake their whole lives. Again, because I live in England this would be very difficult, and I am hoping that somebody upon realising this can do their own research and perhaps help to bring the truth to light. I advise great caution and respect when exploring nature to look for cryptids and mythical beasts.

This page is not the end of the book, there are still 21 more pages after this page in this book (i.e. there are 21 more pages not including this page, this book having a total of 93 pages.

There are also of course a great many pages before this page as this is page 72.

On Birkrigg Stone Circle and nearby sites and legends not previously discussed

Elsewhere not too long ago I have discussed in an online article the church and a possible second runestone at the church in Urswick on the Furness Peninsula in Cumbria. When visiting the area recently I managed to see the entrance of a historical cave, and discovered no apotropaic markings in or around the entrance. I also learned that there is actually a legend connected to Great Urswick, stating that most of the Old Great Urswick village had somehow sunk into Urswick Tarn, the wee valley lake next to the village, which is surprisingly deep. I don't know what this legend could imply, but it is possible that it is suggestive of Urswick Tarn being some kind of entrance to the underworld which "swallowed" a part of the magical, ancient world. In many respects this legend corresponds to the legends I have discussed elsewhere about sunken, sometimes upside down churches being connected to the otherworld and to the cthulhonic undersea world, and how Swinside or "Sunkenkirk" (Sunken Church) stone circle in West Cumbria has one of its names attesting to this theme of mythology present within it, and in the mythology surrounding the site. I have visited Birkrigg Common Stone circle before, but have not discussed it much. Note that I have published a little about it and about other nearby megalithic sites elsewhere, in and around Urswick. Birkrigg Common Stone Circle consists of two circles, one inside the other. A nearly straight line connects the Circles, to a church near Bardsea, near the Coast, and then to Chapel Island in the Leven Estuary behind that. This seems like a fairly obvious ley line but the presence of the island being in alignment is also significant here. Whilst there is not to my knowledge any evidence of pre-Christian activity on Chapel Island, but of course there definitely would have been to some extent.

Was Chapel Island in this sense perhaps a sacred island of the dead, aligned to the Stone circle, where the guardians of the spiritual time and energy could be communicated with? When I visited Birkrigg Stone Circle recently, I did have some experiences I would describe as being telepathic. Each of the stones are shaped differently. One was small, yet I felt it in a sense the most powerful and able to make things move, spiritually. Another felt more fertility orientated. Another, facing I think southwest, was the only one surrounded in nettles. It felt different from the others somehow. Not evil. But it reminded me of this book by the author Tom Fletcher, the Tom Fletcher who writes about Cumbria in fictional supernatural stories. In his book "The Ravenglass Eye", the main character a lady called Edie ends up feeding a (in this story) macabre being in the otherworld when she is at a stone circle in Cumbria, and as its power spreads, the grass also changes colour, becoming darker and longer.

This stone circle does feel like a very positive and beautiful place. But I did not touch or get too close to this particular stone. It did not feel evil or anything, but it did give off a cthulhonic kind of vibe. As well as there being a possible dolmen near Urswick and other megalithic sites nearby, I think that some of the rock formations just west of the northern part of the Great Urswick village could also have potential for being a place where large stones may have been moved or placed deliberately, or at least that these rock formations may have held particular meaning and importance to the ancestors, but I have not yet managed to visit them myself.

I hope that this chapter was an interesting read. This book continues on the next page for a lot more pages.

Seeing with the third eye - the glowing atmosphere, more on time & related topics & more art

Occasionally I have had dreams in which I have seen places, but the light and various other features are different in specific ways. I had a dream last summer in which I saw a sea inlet, the atmosphere was somehow "glowing" with a golden light, yet the air itself was a hazy, grey, blue, turquoise, itself glowing, thick. I looked across this sea inlet and saw a sea plane. Behind the sea plane the sea seemed to go upwards in the distance, as though the horizon was curving upwards to join the sky. I had a kind of dream a few weeks ago, in which for a moment I was walking along a beach in that same strange light. The sky was that same colour with a glow, as though every part of it glowed, and an amber golden light spread across the beach from the left, lines of it shining up the sand. Time seemed to be moving slowly, I felt like I was floating, I was joyous. I was walking, dancing towards a place at the end of the beach. I went to that beach in real life. But that's another story. Even more recently, I dreamed that I was by a lake in Finland, on a causeway in northeast Finland. The sky was cooler here, less green. The pebbles on the shore of the lake were glowing brightly with whatever light was present in the air, which was glowing with a gentle blue-white, hazy and misty, as in the first dream in which I saw the sea plane, I could not see far into the distance, and on the Finnish lake the water not far into the distance seemed to become the sky, and the water glowed with the same colour.

Seeing things with the third eye can seem unusual. It can happen in dreams for instance. Things don't always seem to appear as I have described them here specifically. I went to a standing stone not long ago and made a sacred vow. Two, in fact, two sacred vows. I closed my eyes afterwards when sat near the stone, and I saw something with my third eye I think, but the colour was more reddish and likely influenced by the sun shining through my eyelids in the physical world. But nevertheless, I saw the houses that are there physically, but with my eyes closed. The land and sky were dark, and the houses and some bits of hills were reddish forms in that darkness. But I also saw something in the distance, a sort of glow. The glow wasn't in the same position that the sun was in the physical sky. It was coming from the east and slightly to the north. I got the impression that it was something approaching, although I have no idea what it represents, or if, given the circumstances, it was just created by the sun through my eyelids. Recently a friend of mine explained to me that he had once seen the Loch Ness Monster, and I believe him. Importantly he told me that during this experience it seemed like time "slowed down". One thing that I take from this that how we experience reality is fundamentally tied into how our human mind-body experiences time. To think of it in terms of faster or slower is a mute idea, because in the trust sense time is not linear. But it will suffice to say that different living things will experience time differently. And then there are things like trees and rocks, which to us, seem often stationary, barely changing, yet we may just be perceiving them as such because of how we experience time. An interesting idea which I've previously mentioned and which is one of the Lig Lez show episodes is that trees seem stationary to us, but are in fact moving around faster in their experience of time.

The same concept I think can be said for standing stones. To us they just look like stones, but the mythology indicates that these are living things in a way, soul energy, not trapped inside a rock, but rather present in this reality in the form of stone. Something about these beings being silica based in this physical reality is an interesting idea, or that somehow something happened that seemed to freeze, solidify these nature spirits into crystalline stone forms. Equally, this is perhaps just metaphorical, and perhaps it was the act of creating these stones and shaping them which drew certain energies and consciousness into them. But, at stone circles and such, sometimes the stones can seem to "glitch" in our vision, we can see them, but something about their physicality seems more membrane, or

projection-like, which is not to mention that some of them are said to vibrate and speak. So there's something about them I think which is also to do with time. The way we perceive them in our sense of time may be causing them to appear in an almost disguised, overlaid form - which is not to suggest that this disguise is a part of some conspiracy, but rather that it results from how information enters our consciousness through the prism of linear time.

Imagine it as code, waves, reaching our brain from a certain layer of the physical environment, but that things like standing stones are operating in both this sphere of awareness and at much deeper, and also much higher levels. Therefore the information they give off visually, through light, seems incomplete, incoherent and not quite solid, because the very nature of them demonstrates how physical reality is just one "layer" of the vaster wholeness of consciousness, land, sexuality and oneness. Our human perception of time, is somehow tied in with our limitation in how much of reality we can see. Imagine that the physical world is the inner edge of a bubble. And that because we see time linearly we cannot see outside of the bubble. The time energy wells up inside it and then bounces off the edges back to us, continually relaying the same tropes and sequences, not all of which are natural or good. When this bubble becomes burst, not only can we sometimes see things from other realms, but furthermore, the bursting of this bubble allows the time energy to flow properly rather than being continually bounced back and forth, causing the patterns and cycles that define our concept of time to disappear. Time from this perspective becomes a universal heartbeat and flow, connecting all living things. When this wells up from the centre of the self it causes a feeling of oneness. Sexuality can also do this, because sexuality involves unlocking the chakra keys that connect us as individuals to the infinite realms of the universe. When people have sex with spiritual purpose connected to the divine, I believe this brings about positive change. This is the end of this chapter, the next chapter begins below on this page and is called "More on Polyamorous discussions on Skye & connected topics not discussed before"

More on Polyamorous discussions on Skye & connected topics not discussed before

Note that this chapter and its content is unrelated to the plethora of other things I have published about connected topics, including my recent online article: *106: Polyamory, vocabulary and twin-flames*, published on the 06/06/2026, the link to which is: <https://www.bookofdunbarra.co.uk/website-articles-97-108/106-polyamory-vocabulary-and-twin-flames-published-on-the-06-06-2026> and a blog post published elsewhere, titled: On Clann Ic Cuithein - a mysterious tribe of Skye, on Beinn na Cailleach, brochs on Skye, and more on ancient polyamory pertaining to Skye, and related topics, published on the 11/03/2026, the link to which is: https://www.languages-of-linnunrata.co.uk/3057185_on-clann-ic-cuithein-a-mysterious-tribe-of-skye-on-beinn-na-cailleach-brochs-on-skye-and-more-on-ancient-polyamory-pertaining-to-skye-and-related-topics-published-on-the-11-03-2026, in the second aforementioned article I imply I will publish more about polyamory and Skye in my personal life, and this is what I discuss in this book in front of you. Note I have also discussed other unrelated things connected to polyamory and my own experiences with it in many other books and on websites, all of these being unrelated, including unrelated to that in this chapter and in this book generally.

Back in 2016, ten years ago now, I went to the Isle of Skye and stayed on Sleat in southern Skye, known in Gaelic as *Sléite*. It was June I think and beautiful hot weather. I was “kind of” in an online relationship with somebody at the time, who I hadn’t actually met in real life. I found out, around a year later, that they were actually married – but this is not where the polyamorous part comes in. They were in an unhappy marriage and wanted to leave but didn’t know how to begin, but nevertheless she did lead me on by saying she loved me, which I believe she did, knowing that she wasn’t seriously going to choose me. It’s okay now of course, and I feel that whatever we experienced when I was in Scotland is something bigger, that has come up again in other forms, and I hope that maybe someday it could manifest in a right way.



Photo above: the landscape near Loch Duich when on the way to Skye in June, this photo I think captures the magic of the nature and landscape, and the way in which this can connect the majesty of nature and creation within oneself, the polyamorous aspect of which in particular, connecting to romantic love and to love in general, being discussed in this chapter, along with personal experiences and a conversation, philosophy, descriptions and much more.

Despite that she lied to me etc, I do understand how someone can get drawn into and want something, without choosing it. Of course in the long term this is not good and I ask nobody to do it in these relationship circumstances. I was 23 at the time, she was about 32. We had some polyamorous discussions when on the Isle of Skye. Actually, they had kind of begun before then. At this moment we had stopped speaking for a while, because I didn’t feel like she was serious about me, and I ended up liking somebody else on a Scottish Island. We then started talking again, but I still didn’t really know what I was to her. Which created an underlying tension and pain in everything which we were to discuss – and which would eventually cause something, I can only describe as, a kind of change in my spiritual body.

The whole reason anything like this came up in conversation between us, was because we weren’t together, she didn’t want to commit to me in a real, physical way, but at the same time she didn’t want me to like other women. This led to intense feelings, wanting to reject each other, and also come back to here etc, as is probably typical in any such situation.

When I went to Skye in June 2016 though, we became closer again, even if it was a little scary. I remember the deciduous forests of Sleat were so green and bright, it was warm. I wandered the coastlines, forests, and sat on beaches, researching Gaelic whist also talking to her. Internally the idea of a threesome between myself, a woman and another man had appealed for many years. And I guess I started to see a side of her which was openly flirty and which embraced other men to some extent, although, it's also possible that this is just because she was also married and didn't have any safe way to connect to anyone she wanted.

Anyway, as I came to see this more in her and not to see it as a bad thing necessarily, as I wanted to trust her, that is when I think a conversation about male-male-female threesomes came up. We both enjoyed this. On some level the potential "other" guy in the scenario we talked about was also a bridge between us and another way for us to express love to each other. We talked about it for a day or so, a lot. By the next afternoon, the lady in question really, really wanted the male-male-female threesome with me.

Then things went a slight step further which I didn't imagine they would. I think we discussed something along the lines of double penetration, but I described it in a loving way, as if I was loving her, and the other guy, although only there sexually, was also loving towards her. She became very excited, almost possessed with this strange energy, that we both felt seething through our bodies, connecting us, yet unlocking us, like the sexual energy that had previously been reserved was now flowing outward and connecting to the cosmos. I felt it when walking in the forests of Sleat, too.

I remember then saying to her: "If you like we could do this every week xx"

By this point we were both so excited by it, and she replied: "Why not every day? Xx"

This response seriously caused a magic flow of sexual energy to rush up me like a current, but I didn't quite understand why. I think I was very turned on and attracted by how she had come so quickly to be willing to change the sanctity of a man and a woman, to threesome sex on a daily basis. This instinctive natural act of letting go and altering her life to - we don't have words to describe this. I also found it extremely attractive and exciting how she spoke to me as her love, her only one, and that according to "logical" spiritual law, people who have this romantic connection should not be open to the idea of polyamory because it is not "needed". And yet my perception on this assumption started to change - just because it wasn't needed, it was certainly possible to *like* the idea, and even if a couple are happy and embody the twin flame energy, would it be truly wrong if they liked it? I don't think so.

Then I remember I said to her: "Do you mean like, a guy who we regularly see, every day? Xx"

To which she replied: "You mean like another boyfriend? Xx"

Again I felt strange sexual sensations in my body, a mixture of fear, bewilderment and also sheer joy, love and excitement. I then replied: "Would you want that? Xx"

To which she replied: "Do you? Would you be okay with it? Xx" .

For those who understand the beauty of polyamory, these simple phrases in this conversation I am recounting contain so much power and energy, which honestly, we don't

really have any words to describe.. not in any language I know or have come across. Perhaps a part of my task is to learn the sacred words for these things which modern humans cannot describe, and rarely ever experience.

I had never considered until this point that I could love someone, that we could also love sex with another man, and that that could also somehow come to mean or include the possibility of the lady loving the other man too. Yet, this feels more natural and more akin to the greater cosmos that having a threesome where no feelings are allowed with the third person. The idea of us being with another guy, and her coming to love him too, felt natural like the nature around me. Hungry, wild, but serene, godly, holy, chaotic, twisted, queer, mind-altering, mind-changing, magical and all beautiful.

My connection with this person was generally like this too. At another point, despite her understandable jealousy around me and other women, she became so turned on that she said she wanted to watch me make love to another woman, a blonde, the person I was dating was a brunette and also petite, but taller and aged 32. I don't remember any other exact parts of this conversation that we had. After we came to feel this new energy, we did not have a chance to fully embrace it, because fundamentally the system and foundation of our relationship itself was flawed at the time.

We expressed something of immense trust and love but without the foundation roots being in place. And this is potentially quite damaging to a person's energy and time perception. Imagine it a bit akin to a powerful electric motor inside a factory. The motor is turned on to full power too quickly, whilst the factory itself is not structurally sound. Inevitably this results in the foundations of the factory, or relationship, rocking and vibrating to this new energy, but breaking partially in the process. Furthermore if the engine keeps running at full power it likely damages the factory and itself to the extent where repair takes a long time.

Something like this is only "spiritual" to a person when a person has the roots and foundation to support it. Otherwise, no matter how beautiful it is, like any other force of nature it can become quickly destructive. Nevertheless, I feel that, as I have mentioned before, this part of Scotland has connections to ancient polyandry. I honestly don't understand or know if humans are meant for this, or if I am.

I believe that polyamory was connected to the ancients and to those magical, supernatural peoples who were in a sense open to the idea of being inhabited by other spiritual energies, a bit like how the Neolithic people may have had a more collective understanding of human consciousness. These beings, wyrms, are creative forces. I feel that sometimes they inhabit human energy in a holy way, and that they are in part responsible for creating the desire in humans and ability to split their energy outside of their normal physical reality, so that it spreads to include others, and the whole cosmos. All love is polyamorous in that to love another person romantically causes us to fall in love with life more. But to allow this on a sexual or bodily level involves this "splitting away" in part from the physical dimensions of regular human energy.

The ancients did this, I believe, the giants, the Cthulhonic forces. It is sometimes hard to say whether or not these forces are also parasitic or disease-like in a sense, even if they do not cause harm, they do change the energy and the body akin to a disease or mutation. I'm not sure if humans are truly meant to embrace this energy. And if perhaps it was intended for beings that were not like us, and ancestors with minds not like ours. But this serpent, wyrm energy is coming back. I feel that it is damaging to humanity because humanity sometimes tries to embrace it but without understanding it, not understanding humanity's own reality, and the destructive powers of the wyrm energy not being

understood. Other humans try to fight and destroy this wyrm energy which also just creates more problems, think of it for example as being akin to trying to destroy nature and to tame it too much. For sure, some of us will come to manifest this energy as a positive and beautiful thing. This has been a long time in the coming. But even at this stage, ten years later, things are not quite yet formed, in peoples' consciousnesses, nor in my personal life, if it ever does occur. And honestly despite my immense amounts of pain with this, not to mention discussing it with others and feeling a similar pain once, but of unknown result, not to mention my last girlfriend breaking up with me and very soon getting with someone else and ghosting me, as though she never actually cared (I know she did in reality), plus having a friend sleep with someone I was very close to and who I was dating on/off, them both being dishonest about it to me; people who in the past have spoken to me, loved my energy, connected with me romantically, and discussed some alternative things with me - only to ghost me and immediately start dating someone else. I forgive all of these people now and I also forgive myself for not being mature enough and for making similar mistakes in my own way at times. All these experiences have basically taught me the hard way how polyamory works. I have never been polyamorous in a physical sense (I have in an online sense briefly whilst dating one person in person, two people just online, as I have discussed elsewhere). But I feel that in a sense I am equipped to be able to describe and understand it in depth. The main reason I haven't done it in person is because I am a romantic guy. I fall for people and want a spiritual romantic relationship, which is loving, true to ourselves and to the gods or God. Literally every person I know apart from me who has been polyamorous or who has seriously experimented with it has not been a romantic person. They don't seem to have that desire to connect to one other and to have that twin-soul, twin-flame kind of relationship. Instead they tend to be people who just don't care for that, or want that, and also who tend to take relationships experimentally without really caring too much about either alternative being special or exciting. This contrasts greatly with how I am as an emotional human being, for me polyamory is very beautiful, exciting, powerful and spiritual and expands the twin flame relationship on a cosmic ancient level of serpent energy, yet because I feel such intensity about both, I am unlikely to be monogamous nor polyamorous without the romantic, twin flame connection being the foundation. Fundamentally, the idea of polyamorous relationships is in many ways reflected in the "forbidden god" and "forbidden goddess" archetypes within the self. This again I think relates to this idea of the human consciousness being partially possessed by and merging with an "ancient" cosmic consciousness, what we might call the serpent or wyrm archetype. The "forbidden goddess" archetype can be seen today in the idea of a woman who makes the chaotic and forbidden beautiful by embodying it within her spiritual self, rather like the "Aghori" beliefs found in some sects of Hinduism. In the unrelated book I published before I published this book in front of you, I also discuss some aspects to this, and included some art showing a woman with warts, AI art but prompted and edited by myself so that it is not entirely AI art at all. I have decided to include another version of this piece of art in this book too, because I feel I represent it differently here and that its different version is suited to the context of this chapter. This art is on the next page, followed by another piece of art showing a different woman with warts on the page after, which is also AI-art prompted by me, the human and again edited by me, so that both pieces of art in this book (and the version of one of them in the book before this) are also to a large degree human-made and human-edited. Note that the version of one of these art pieces in the unrelated book published before this is equally relevant and the context and writing, text it relates to is also unrelated to that in this book. The art is on the next page along with writing, the continuation of this chapter. Both the next page and the page after (the pages with the art) also contain important text x

The symbols on the art (including those new ones now added to the edited piece originally published in another form elsewhere with fewer symbols) are also important. Below is the edited piece of art with changes that was published in the unrelated book I published before publishing the book in front of you. Note the warts on the woman's cheeks, the Siberian/Laplandic eyes, hair shaved on one side to give a sense of being less typically feminine, note also the writing on the picture, flowers, triple spiral symbols and altered colours and polyamory symbols. The art below depicts a woman who is around 32 years old.



Another piece of art and more text is on the next page.

Image below: another piece of art showing a different woman with warts, again the art has been edited by the author, the symbol to the lower right of the image on the lady's shoulder is also important, and shows a polyamorous love heart, becoming a kind of serpent at its base, whilst two upside down love hearts (smaller one inside larger, smaller one smaller than main love heart) are above it and represent how polyamory and also things like the Aghori path can be seen as "upside down" to the norm, albeit not in a negative way. The woman in the art below is around 30 years of age. The woman below has fewer warts on her cheeks, but some, and some on her nose and just above her eyelids, which I think draw attention and have a prettiness.



Chapter continues onto next page with more text:

This chapter is not just about me sharing my own experiences, fundamentally I feel that the experiences and feelings I describe can be useful to others wanting to explore polyamory on spiritual and physical levels. The experiences and feelings I describe are also only rarely ever touched upon, let alone described, in literature and resources about love, including polyamory. Part of the reason again being that our language does not have words for these things. I do hope that I have done a good job of describing these things and I also have written a lot on other aspects to these topics elsewhere in other publications, and I will publish more on these things elsewhere when I feel I know and understand more from this point onward. I hope that this chapter was an interesting read. I may write more different stuff on these topics and publish it in the near future, elsewhere.

Note that the rest of this page is blank but this book continues on the next page with a different chapter.

Book continues on the next page with a different chapter, this book still has many many more pages before its end.

Småländska, and language in relation to Småland

By Linden Alexander Pentecost, written in early April 2024. Photo taken by Linden Alexander Pentecost.



Photo above: a forest in Småland close to Kalmar, which I visited on an official nature tour some years ago. These large dense forests are typical of Småland, and are in many senses the origin place of the Småländska dialects of Swedish.

Småländska is a rather generic name for the Nordic dialects spoken within Småland, a region of southeastern Sweden, with a coastline on the Baltic in the east, part of which faces the island of Öland. I have written about several of Sweden's traditional languages before, which include North-Germanic, Sámi and Finnic languages, but the background of this rather complex picture is beyond the scope of this article. But I will briefly introduce this topic. Sweden is linguistically diverse, and many of the "dialects of Swedish" can more accurately be described as "traditional Nordic languages" which became defined as "Swedish" in more recent history, often alongside a general watering down of these older language features into more standard forms of Swedish, which has created a gradient between traditional languages and regional dialects of "Swedish" proper.

Småländska traits:

Småländska may be described in more mainstream linguistics as those dialects of the larger Götamål language or dialect group which are spoken in Småland. Götamål as a larger dialect grouping includes: Småländska, Öländska, Dalsländska, Värmländska, Östgötska and Västgötska, as well as multiple sub-dialects and a number of highly divergent dialects. Götamål stands west and south of a different large dialect "group" called the Sveamål dialect group. To the south and west of Småland is the South Swedish dialect group, which matches quite well with what is considered to be the Scanian language.

“Götamål” is in a sense a classification of convenience, as is “Sveamål”, both referring to dialects and languages within a certain area of Sweden. However linguistically speaking, these larger dialect classifications are not always apt. Värmländska for example is really quite a different language to any of the other so-called Götamål dialects, although to some degree Götamål as a noun can describe similar traits in language across an area of southern Sweden historically associated with the *Geats*, which includes Småland, to some extent. Even though Småland is technically within the Götamål language area, the language in Småland, more accurately corresponds to eastern Sveamål in the north of Småland, to Östgötska across Småland including much of its central, more forested regions, and to Scanian in the south of Småland.

I would say, generally, that southern Småländska dialects are closer to the Scanian language proper in Scania, and to the dialects of Halland and Blekinge, both of which can also be considered as forms of the larger Scanian, *Skånska* language. Forms of Småländska to the north tend to adhere more closely to the Sveamål Swedish dialects, and central Småländska adheres to *Götamål*, specifically the *Östgötska* language or dialect group. Note that these traditional languages are in fact far older than the “Swedish language”, this is in my opinion demonstrated by the fact that there are Proto-Norse (older than Old Norse) runestones in Southern Sweden, including in Blekinge.

Below is a comparison of rather generic Småländska words, along with their standard Swedish, *Rikssvenska* and English equivalents. As one can see, there are various words in Småländska that are not found in Swedish. You will notice that the *r* after a vowel tends to be silent, hence *kyrka* sounds like *schööka*, and *varför* sounds like *vaafö*. The city of Kalmar in Småland is also pronounced locally as though *Kalmaa*. Another important distinction is a tendency for an intervocalic *g* to become *j*, e.g. *väj* and *höj* for *väg* and *hög*.

<u>Småländska</u>	<u>Rikssvenska Swedish</u>	<u>English</u>
tjabba	prata	speak (informally)
däka	tjej	girl (young woman)
di/däm	dom/dämm (written as <i>de</i>)	they
ja ä	jag är	I am
grunna	fundera	to think on (deeply), to ponder
säje	säger	says
dä/de/dei ä	det är	it is
hä, här (before vowels)	här	here
schööka, schöaka	kyrka	a church
vaafö?	varför?	why
tåp, tååp,	torp	thorpe, farm
höj	hög	high
väj	väg	road
vaa, va	vara	to be
vatt, vat	varit	been
ba, baa	bara	only

Note: Sveamål is also used to describe several dialects and is more of a generic, geographic grouping than a linguistic one. The Dalecarlian language, of which Elfdalian is a variety, as well as *Stockholmska* – Stockholm Swedish, are considered to be Sveamål, and yet Dalecarlian and *Stockholmska* are definitely not dialects of the same language, in my opinion.

Traits specific to Southern Småländska

As mentioned, the language in Southern Småland adheres more closely to the Scanian language and to the dialects of Blekinge and Halland, which can also be considered as forms of Scanian, if you want. One of the most noticeable traits shared across these dialects is extensive, and variable diphthongisation. For example, Rikssvenska *mycket* – “much”, Småländska *mycke*, can become *möycke*, Småländska *dä* – “it”, can become *dei*, *hus* – “house”, can become *heus*, and *ut* – “out”, can become *eut*. The Swedish *å* can become *ao*, *au*, *a* or *aå* in these areas, with high variation. The same vowel changes are observed in Scanian proper. Similarly the long *a*, written *a*, can also become *ao*, e.g. *idao* for *idag* – “today”, or *brao* for *bra* – “good,” and *hao* for *ha* - “have”.

In my previous article for Silly Linguistics about language in Sognefjord, I wrote about a similar variation in Western Norway and Iceland, in how Old Norse *á* has become pronounced as [au] or variants thereof. The change in Scanian and Southern Småländska is similar, and this sound or group of sounds is written *á* in Mikael Lucazin’s Scanian orthography, similar to the way *á* is pronounced in Icelandic.

The dialect in Småland which is most similar to the Scanian and Blekinge languages, is arguably the *Södra Sandsjömålet*, the “Southern Sandsjö language”, which may be considered a form of the Scanian language. This dialect has some very extensive diphthongs, for example Rikssvenska *i* and *e* often are frequently [oi], sometimes written *ái*, for example Rikssvenska *hemma* – “at home”, Southern Sandsjö language: *håimma* (1). Also for example Rikssvenska *den* – “it” (common gender nouns and also the definite article for adjective + noun), which in the Southern Sandsjö language is: *dåin* (1). Rikssvenska *ä* on the other hand, is frequently pronounced [ai], for example *klädda* – “dressed” can be *klaidda* (1). As in some varieties of Scanian, and in some varieties of Småländska, Rikssvenska *å* is sometimes [au] in the Southern Sandsjö language, e.g. Rikssvenska *gå* – “go”, is *gau* (1) in the Southern Sandsjö language, and *på* – “on”, is *pau*.

The Southern Sandsjö language also preserves special plural forms of verbs, for example Rikssvenska *dom vet* – “they know”; is in the Southern Sandsjö language: *di vöiten* (2), with *dåi vöiten* as an alternative form. The form *vöiten* is plural, as opposed to the singular form *våit* in the Southern Sandsjö language, e.g. *de våit ja* (1) – “I know that/it”. Another example is Rikssvenska *dom kommer* – they come, compared to Southern Sandsjö language: *di kommen* (2), with *dåi kommen* as an alternative form. The first person singular pronoun can be *jak* rather than the more common *ja* and Rikssvenska *jag*. The pronunciation *jak* is essentially the same as the Old Swedish first person singular pronoun, *iak* or *jak*. The soft k of Rikssvenska, commonly [ç], is pronounced [ts] in the Southern Sandsjö language, for example Rikssvenska *till kyrkan* – “to the church”, is *te tsöakena* (1) in the Southern Sandsjö language.

Västervikska, strange “r”s and links with southern England

A curious sub-dialect of Småländska is Västervikska, spoken on the Baltic coast of Småland around the town and district of Västervik. The most distinctive feature of this dialect is that the *r* can become *w* or at least, a sound similar to *w*, hence the words *rolig* and *runt* can sound as though written *woli* and *wunt*, although sometimes this [w] like sound seems to be perceived as being closer to a vowel, so *ooli* and *ount* would be alternative spellings.

In England, when someone cannot pronounce an “r” and instead pronounces it as a “w”, it is often considered as a speech impediment. But actually: this pronunciation of ‘r’ as ‘w’-like sounds is an original feature of the Estuary and Cockney dialects of English. It seems to be an actual feature of Southern English, and not merely a speech impediment. It could be argued instead that people in Southern England have more of a tendency to pronounce their “r” as “w” due to the underlying prosody and phonology of Southern English, as is the case in Västervik, where the change is acknowledged as to do with the local Västervikska dialect.

Is it possible that this part of Sweden is specifically connected to Southern England in a more general sense linguistically? I think it quite likely. Some of the runic inscriptions from Småland talk about things that took place in England. Furthermore, the most famous epic Old English poem, *Beowulf*, actually seems to be largely set in Southern Sweden and in Denmark. So these connections are absolutely present, the question is, to what extent? Specifically, the *Geats*, who are an important tribal grouping in the *Beowulf* story, are likely the same people who occupied much of southern Sweden around lakes Vänern and Vättern. The tribal territory of the Geats includes parts of Småland, and the name *Geats* corresponds to the regional name *Götaland*, for this part of Sweden, and to the names of the dialects *Östgötska* and *Västgötska*. To some extent this tribal and linguistic area also includes Småland. Note that the “Geats” are not to be confused with the “Goths” on the island of Gotland in the Baltic, although the two are no doubt connected in some way.

“Finns” in Småland

One of the primary topics of my ongoing research is about the “Finns” in mythology. In some ways, this connects to Finland, and in some ways, to the Sámi. But speakers of North-Germanic languages seem to have used the word “Finn” to aboriginal, indigenous peoples throughout Scandinavia in a more general way. There is for example the region of *Finnveden* in southwestern Småland. There is also a story about a giant named “Finn” living in Skåne, in the story *The Giant Finn and Lund’s Cathedral* in *Swedish Fairy Tales* by Herman Hofberg, translated by W. H. Myers. Other stories of a giant named “Finn” are also found in Denmark. It is a bit of a coincidence, or not, that Celtic mythology is also full of characters bearing the title “Finn”, which is supposedly from a completely unrelated etymology (Old Irish *finn* – white), but personally, I think there definitely is a connection. But it is beyond the scope of this article. But who were the Finns of Småland, and could these aboriginal peoples have made a contribution to the Småländska dialects? This is again something which I do not have the time nor resources to look into here, though.

My name (Linden), and Lindworms in relation to Småland

I will end this article with something rather more strange and odd, although, what is life without a bit of strange? My name is Linden, visible at the top of this article. “Linden” is a Germanic word for a “lime tree”, but in Germanic (and also in Slavic, Baltic and Scythian mythology), the “Linden tree” is symbolically a sacred tree, connected to righteousness, truth, justice, clarity and protection. The original root behind “Linden” seems to refer to a soft, wet form of wood, and possibly, in my opinion, is also connected to marshes and to water. A Linden tree is *lind* in Swedish, or *en lind*, whilst *linden* means “the Linden tree”.

Another Germanic mythological name that sounds a bit like “Linden” is *Lindworm*, which is also found in Swedish as *lindorm*. I had wondered in the past if there was any connection between the initial root in *lindorm* and the initial root in *lind/linden*. And I guessed, there probably wasn’t. It’s a cool idea, but lacking in evidence. Or, so I thought. But recently I learned that Lindworms in Swedish folklore were believed to lay their eggs in the roots of Linden trees, *lindar*. So there must be some kind of connection between *lindar* and *lindormar*. This is why, in my opinion, folklore should be more included in linguistics, because folklore can teach us of meanings and connections that are not immediately obvious by looking at etymologies and meanings on the surface.

According to the Swedish folklorist Gunnar Olof Hyltén-Cavallius, Lindworms, *lindormar* were sighted in Varend in southern Småland into the 19th century (Varend is adjacent to Finnveden). Whatever these people reported seeing, I will take great care not to encounter one if I ever go hiking in the forests of Småland. I respect and acknowledge the beings and gods of indigenous religions, of which the Lindworms are a part. Lindworms are almost definitely a far older theme in mythology than the Germanic languages, and for example, similar worm-like beings are depicted in Bronze Age rock art from southern Sweden.

It is also curious to note, that there are many runic inscriptions in southern Sweden, including in Småland, and that in Germanic mythology, the aforementioned worm-like beings seem *in some way* associated with the runic alphabets, and therefore with language. This is easily visible in the fact that runic inscriptions found on standing stones in Scandinavia, were very frequently written in the pattern of a serpent, or even upon a serpent. These beings are also likely *lindormar*. Very, very curious stuff.

Note: Some of the points I bring up in this article with regard to “Finns” and “serpents/worms” connect with some of the points in my recently published print-only book, titled: *From South Uist to Trenyken: mystical cultures and landscape change, published from UK and only available in print format*. The references to Finns and to “serpents/worms” in this article are examples not found in the aforementioned book, neither are any of the examples from the aforementioned book, in this article.

I hope that you enjoyed this article, and that it incites some more curiosity in people about the languages of Scandinavia. In the future in Silly Linguistics, I hope to write another article, perhaps as a follow up from this, or about the language in Scania and Blekinge.

References

Most of the information in this article was learned through reaching an understanding of these dialects, and from no specific resource. A couple of sources are mentioned in the text with regard to a couple of specific things. Examples of the Southern Sandsjö language in this article are mostly (but not entirely) from the book: (1) *Jo på den tiden*, by Magni Granström in the book *Svenska landsmål ock Svenskt folkliv Tidskrift utgiven på uppdrag av Landsmålsföreningarna i Uppsala, Helsingfors ock Lund - genom J. A. Lundell*, published in Stockholm by P. A. Norstedt & Söner, 1915.

The Southern Sandsjö language written in the book above is in the Swedish dialect alphabet, and I have transcribed some examples of this into a more Swedish-like spelling for this article. These are indicated with a (1). Some of these words have also been transcribed for the Wikipedia article on this dialect although I transcribed **tsöakena** differently. Source (2) I have used with the Southern Sandsjö language is:

(2) Adam Horn af Åminne: *Från person till person: Avvecklingen av nordisk personkongruens ur ett diakront typologiskt perspektiv*. Doktorsavhandling 2022, Uppsala universitet, Humanistisk-samhällsvetenskapliga vetenskapsområdet, Språkvetenskapliga fakulteten, Institutionen för nordiska språk.

Some examples of the dialect I wrote from my knowledge of it, e.g. the alternative form **dåi vöiten**.

Language in Southern Sweden continued: Värmländska, Värmland Finnish, Blå Jungfrun and Öländska

Written by Linden Alexander Pentecost, written in late May 2024. Photo by Anchor2009 of Wikimedia commons (see below the photo for more relevant information about the photo).

This article is in a sense a continuation from my previous article in Silly Linguistics: *Småländska and language in relation to Småland*. In this new article, I would like to discuss some different aspects to language in Southern Sweden, starting with a region of southwestern Sweden known as *Värmland*. The region of Värmland borders Dalarna to the east, Lake Vänern to the south, and Norway to the west. Those familiar will know that Dalarna has its own highly interesting Nordic languages, including Elfdalian, but these *Dalecarlian* languages will not be discussed here.

Värmländska, Värmlandic

The traditional Nordic language(s) of Värmland are referred to as *Värmländska* in Swedish. These languages are highly interesting, for in some senses they reflect an East-Norwegian-like language and show traits typical of southeastern Norway and southwestern Sweden. On the other hand, Värmlandic languages are also unique, and rather surprisingly share some features with northern Nordic languages, such as a degree of apocope. For example, in Hagfors Värmlandic, Rikssvenska *hela* – "whole" is *heel* (1). Another common feature, also found in parts of southeast Norway, is a tendency for "d" to become "r" in certain words, hence Rikssvenska *du* – "thou", *de, dom* – "they" and *då* – "when" can become *ru, re* and *rå*.

There are of course many differences within the dialects of Värmlandic. The dialect of Köla close to the Norwegian border has *itte* for Rikssvenska *inte* – "not" (2). Similar forms are found in the Norwegian dialects on the other side of the border. From the transcription, source (2) one can also see an example of "d" becoming "r", in the sentence: - *söm de hetterå*, Rikssvenska Swedish: *som det hette då* – "as it was called then". I am not very familiar with Värmlandic at all myself, and my personal knowledge of these dialects does not go much further beyond what I have written above. Värmlandic can certainly be classed as a language, in my opinion, and it does stand as a very unique group of Nordic dialects within the landscapes of more southern Sweden. I feel that perhaps Värmlandic was indeed connected to more northern Nordic languages at some point (such as Bonska, Trøndersk, Nordnorsk) hence the apocope for example. But even though Värmland is a unique part of Sweden, with its own Nordic language, there was also one other recorded language from Värmland, which I will go on to talk about next.

Värmland Finnish, **Vermlannin murre**

In my previous article for Silly Linguistics, I talk about the *Finns* in Småland, and I talk briefly about how this word "Finn" was used in Nordic languages to describe indigenous or aboriginal peoples, not all of whom were necessarily Finnish or Sámi speaking (*Finn* can also sometimes refer to either of these two peoples in Nordic languages). But in some cases, like in Värmland for example, we know that certain groups of these "Finns" were in fact Finnish-speaking. A particular area of Värmland, known as *Finnskogen* "The Finn's Forest", was occupied by Finnish-speakers until relatively recent times. The local

Värmlandic Finnish dialect, in Finnish: **Vermlannin murre**, is now sadly extinct. But I will go on shortly to discuss some features of this unique dialect.

Most official sources state that Finnish people moved to Sweden, into areas like *Finnskogen* in relatively recent times as farmers. The particular farming method used by these Finns involved burning patches of the forest in order to create fertile land. Official sources imply that these Finnish-speakers only came to Sweden recently from Savonia, and indeed the **Vermlannin murre** is indeed Savonian in many senses, or at least closely related to Savonian dialects of Finnish in Finland.

However, my research and personal experience has lead me to believe, that the Meänkieli language in Northern Sweden for example, (Meänkieli being a close relative of the Finnish dialects in Northern Finland), has been in Sweden for longer than official sources suggest. At some Meänkieli speakers have said this to me. And I believe it, and it fits into a much bigger picture which I haven't space to discuss here. But essentially, could there have been indigenous Finns in Värmland too, and could the Värmland Finnish dialect be in some way connected to those more ancient forest Finns?

For me, that is a very interesting question. We know there were ancient people called Finns in many parts of Scandinavia. Could they, in some cases have a direct connection to apparently more recent arrivals of Finnish speakers in places like Värmland?

The table below shows some examples of Värmland Finnish, **Vermlannin murre**, with the Finnish kirjakieli (standard written form of Finnish) and English translations. The examples in the table below, and in the explanations that continue onto the next page are from reference (3).

<u>Vermlannin murre</u>	<u>Suomen kirjakieli</u>	<u>English</u>
Gylmä	<i>kylmä</i>	cold
Bois	<i>pois</i>	away
nyD	<i>nyt</i>	now
hiela	<i>koko</i>	whole
peniGuorma	<i>peninkulma</i>	an archaic measurement
niin, niim, niij	<i>niin</i>	so
niim BehmeäDä	<i>niin pehmeää, niin pehmeätä</i>	so soft
monDa	<i>monta</i>	many
on, oŋ	<i>on</i>	is
järven ranDoa	<i>järven rantaa</i>	the lake's beaches
miDään	<i>mitään</i>	nothing, anything
Baljo lunDa	<i>paljon lunta</i>	a lot of snow
Gun, Gum, Guŋ	<i>kun</i>	when

The word **hiela** is cognate to Swedish *hela* – "whole", and a number of other words connected to Swedish roots are visible in the dialect. One of the primary differences when compared to Finnish as a whole is the presence of half-voiced consonants in Värmland Finnish, written **B, D, G**, for example **Baljo lunDa**, Kirjakieli Finnish: *paljon lunta*. The voiced-stops [b], [g], [d] are largely absent in Finnish dialects (although [d] occurs in some dialects). The Värmland and Rauma dialects do however both have half-voiced stops. Sometimes these can be written phonetically as a consonant with a circle below, e.g. [b̥] for the **B** in **BehmeäDä**. Note that many of the examples with initial half-voicing, e.g. **Baljo lunDa**, **Gylmä**, are taken directly from the text of source (3), and the initial consonant in

Baljo and **Gylmä** is not always half-voiced. In spoken Finnish, the beginning consonant of a word can be copied onto the last syllable of the previous word. Värmland Finnish is unusual in that rather than the beginning consonant of a word, passing onto the end of the previous word, a different consonant is added to the previous word that in some way phonetically matches that of the next word, e.g. we have the form **niim BehmeäDä**. **BehmeäDä** would in other contexts quite commonly be **pehmeäDä** in Värmland Finnish, but the nasal in **niin** means that **niin pehmeäDä** becomes **niin BehmeäDä**. This half-voicing after a vowel or nasal is very similar to the initial consonant mutation in Celtic languages. The final nasal in **niin** is also *matched* to the **B** in **BehmeäDä** giving us the form **niim BehmeäDä**.

Note that **niin** is also represented as **niinj** in Värmland Finnish, when **niin** occurs before words beginning with [k]. The following sound after **ñ** can also be half-voiced, i.e. **G**, but this is not as consistent as half-voicing occurring to produce **B** after **-m**. Essentially it can be seen that in Värmland Finnish, half-voicing often occurs after a vowel or a nasal, and that this can cross word-boundaries, similarly to initial consonant mutation in Celtic languages, in addition to a separate, but related process in which that previous nasal can *match* the following consonant. Sometimes the voicing also seem to occur on the previous word, caused by the nasal in the next word, e.g. **nyD** in source (3) is followed by the word **minä** (first person singular pronoun), implying that the [m] in **minä** is causing the [t] in **nyt** to become half-voiced, giving us the form **nyD**.

As I have discussed in detail elsewhere, the speakers of "Finnish" in Sweden, including the speakers of Meänkieli, sometimes identify their "Finnish", not as "Suomen kieli", as is the official name for the Finnish language in Finland, but as "Kainun kieli". I have written a fair bit about this, and the Kven and Meänkieli languages. A more recent standalone article I wrote discussing Finnish in Northern Finland itself and some of these topics is available for free here: <https://archive.org/details/dialectsoffinnishinnorthernfinland>

The name *Blå Jungfrun* and *Öländska*

Between Öland and the Swedish mainland lies the island of *Blå Jungfrun*. People were on this island in the Mesolithic time, and left quartz crystals in unusual, sacred caves. The island itself is shaped like a large mound of rock, rising from the sea as a cosmic, ancient goddess, with the island having an almost turtle shell-like shape. Why exactly the island is referred to as *The Blue Virgin* is pretty mysterious, but we can infer that perhaps the island was connected to a kind of goddess. The cultural and linguistic origins of the name and legends seem to be a different thing from more common motifs in Northern European use of language and mythology. I do not think that this is a topic in connection to "Finns" either. Even though the name *Blå Jungfrun* is not itself an example of unchanged, prehistoric language, the Swedish name *Blå Jungfrun* still conveys what may be an aspect to an unknown, and mysterious symbolism and mythology, which continues to be conveyed in language and symbolism through Swedish, even though we do not know the original name for the island, nor the language those Mesolithic people spoke.

I have been to Öland but not to *Blå Jungfrun*. An older lady on Öland told me that, the island of *Blå Jungfrun* is locally both respected and feared. If you decide to visit *Blå Jungfrun*, please walk carefully and respectfully, and above all else, do not take any stones, pebbles or objects from the island of *Blå Jungfrun*, as it is genuinely believed by people that doing so brings bad luck. I personally believe, that this legend, and the name, convey a symbolism and meaning that is indeed extremely ancient and otherworldly.



The photo above has been sourced from Wikimedia Commons. It is titled: *North-eastern cape of national park Blå Jungfrun, Sweden*. By Anchor2009 - Own work, CC BY-SA 4.0

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"This image has not been modified from the original linked to above".

Above: the mysterious island of *Blå Jungfrun*, "The Blue Virgin", *en mystisk ö*, a mystical island. In this section I will talk about the name *Blå Jungfrun*, then look at *Öländska*, with an emphasis on Southern *Öländska* for sentence examples, and an emphasis on Northern *Öländska* in terms of vocabulary.

The Nordic dialects of Öland are themselves interesting, and are in my opinion very pretty when spoken. In many respects they share many of the general features found in commonly spoken *Småländska* and *Östgötska* dialects, but also have many unique words and some other features unique to the island. I will begin with talking about Southern *Öländska*. The uvular r is the general pronunciation of r in Southern Öland. Another trait noticeable in Southern *Öländska*, found also in general *Småländska*, is that the non initial r tends to become silent after or between vowels.

For example *när* – "when", and *här* – "here", can become **nä** and **hä** in Southern Öland. Also for example *för* – "for", and *över* – "over" become **fö/föe** and **öve** in Southern Öland. For example, if I write: **Ja kan inte föestå Öländska** – "I cannot understand Öländska", (sometimes I can't), where **föestå** would be a Southern Öländska equivalent of Rikssvenska Swedish *förstå*. Or for example, **ja måste kamma hem innan ja vese ti Kalma** – "I must come home before I go to Kalmar", which in Rikssvenska Swedish would

be: *jag måste komma hem innan jag reser till Kalmar*. Note the **ti** for *till* which I have come across in Southern Öländska, which I find quite cute when some people say it. The *r* also becomes silent in for example *ser*, which becomes **see**, e.g. **ja see en sten i skojen** – “I see a stone in the forest”, Rikssvenska Swedish: *jag ser en sten i skogen*. There are many unique words in Southern Öländska, one example commonly heard still is **gřäbba** for a young woman.

Looking now at Northern Öländska briefly, these dialects have the word *fänta* for a young woman, rather than **gřäbba**. The Persnäs dialect from Northern Öland has itself many unique words, for example *flis* (4) – “boulder”, *bläärr* (4) – “to speak a lot”, *fläärr* (4) – “jeer”. Some words also have apocope, e.g. *gör* (4) – “to do”, Rikssvenska Swedish: *göra*. The words **gřäbba**, *fänta*, *flis*, *bläärr*, *fläärr* are particularly interesting I think, and it may be possible, in my opinion, that these words came from some of the more ancient aboriginal peoples of Öland, which has itself been occupied for many thousands of years.

I hope that this article was interesting. I also wanted to talk about further aspects to language in Southern Sweden in Silly Linguistics, such as Scanian, Blekingerska and the Proto-Norse runic inscriptions. But these will have to be topics for another time. Summer is here, almost, and I need to spend some time among lush birches, where a gentle wind and sea mist blows under a hazy sun. I find nature helps me to contemplate and connect with languages, too.

References:

Most of the information in this article came from my own research. However I employed the following sources for examples of Värmländska, Värmland Finnish, and the Persnäs dialect of Northern Öland. My friend Jani Koskiin also helped me to better understand a few points regarding when half-voicing occurs in the Värmland Finnish dialect, and reminded me that **ranDoa** is the partitive singular form in Värmland Finnish (*rantaa* in Kirjakieli Finnish). After the “References” is a “PS” below which is a link to another article that may be of interest.

(1) – *heel* is from the Hagfors Värmlandic translation of the *Tower of Babel*, translated to Hagfors Värmlandic as posted on Omniglot.com and available here: <https://www.omniglot.com/babel/varmlandic.htm>

(2) – The form *itte* for *inte*, and the sentence *söm de hetterå*, are included as written in the transcription of a Köla dialect example spoken by an older man, *äldre man*, on the website <https://swedia.ling.gu.se/>

(3) – word examples of Värmland Finnish are included as transcribed on the page *Vermlannin näyte* on the website <http://kotus.fi> *Kotimaisten kielen keskus – Institut för de inhemska språken*. The page *Vermlannin näyte* page includes a transcription and audio file link for the Värmland Finnish language as spoken by Johannes Johansson-Oinoinen of Värmland.

(4) – Dialect words of the Persnäs dialect in Northern Öland are sourced from the webpage *Ordlista på Persnäsdiakkt* on the website <http://persnas.se>, and the wordlist is available here: <https://persnas.se/kuriosa/dialekten/ordlista-persnasdialekten/>. In this article for Silly Linguistics I have added the word meanings in English.

PS: _

In my previous article on Silly Linguistics before this one (the one in front of you), which was titled “Småländska and language in relation to Småland” I included discussion on Lindworms and their etymology, and my name “Linden”, whilst in this month’s article I include discussion on the island of Blå Jungfrun, and its name, and the island of Öland (specifically Öländska). Somewhat in connection to this I also discuss Lindworms specifically in relation to Estonian Norse, in an article I recently wrote for a website I run, an article discussing a Nordic language of Estonia, specifically of an Estonian island, and a Nordic language of Finland. This may be of interest, and in the future I would like to discuss either a Finland or Estonian Norse language in Silly Linguistics. The article is here: <https://www.bookofdunbarra.co.uk/website-articles-20-to-29/29-a-norse-language-of-estonia-and-a-norse-language-of-finland> The article is titled: “29: A Norse language of Estonia and a Norse language of Finland (Ormsö Norse and Krono Norse)”

More on Mannanán Mac Lir & related topics:

Recently the Isle of Man has come up a fair bit in conversation in my life, I have also written numerous things pertaining to the Isle of Man this year. One of the things I wish to discuss here a little is the curious relationship between West Cumbria and the Isle of Man. The Isle of Man can be easily seen from parts of West Cumbria, and I always find it somehow strange and mesmerising to see this risen, long dark shape, a black silhouette on the horizon across the sea, with mountains rising. Very frequently the island is partially shrouded in mist, adding to its mystery. According to the mythology, the God, and guardian of the island, Manannán Mac Lir, whence comes the name of the island, guards the island with his cloak of mist.

That there is some kind of presence emanating from the island is undeniable to those whose eyes are open to the otherworld, and to recognising where its tendrils and strange dimensions seem to cross the horizons and waters. The Isle of Man feels like a good place to me, somehow. Sometimes I also feel the want to connect to the deity Manannán Mac Lir as well. He is after all, a god wizard of the seas, the son of the sea God, in much the same way that the wizard God *Väinämöinen* in Finnish tradition may be the son of the primordial sea God, *Iku-Turso*. There are a number of similarities between the two deities, and I think it entirely possible that both are connected but unique, born from different manifestations of the cosmic, cthulhonic sea gods, their nature both diseased and divine. Well, in the case of *Iku-Turso*.

Elsewhere I have described a dream in which I saw a kind of sea mother goddess, perhaps akin to Ilmatar in Finnish tradition, and she was like a huge whale being, yet not a whale. I won't recount the whole dream here, but basically, the being opened its mouth, and thousands of microbes came out (also connecting back to the disease thing), these microbes then became fish like things, and then the goddess solidified like a fossil on an island, a huge tower of glowing light in a female angelic form. I have described this in more detail elsewhere with other art.

Recently I met someone and we got talking about selkie mythology. She told me about a dream she had had, which - I won't say how because it is her dream and sacred, but which somehow connects quite profoundly to the imagery in the dream I had. We even sat down by the harbour as the mist came, and discussed these things to some extent. She's at a university, doesn't necessarily believe in the dream imagery she saw but also feels that this manifestation of God calls her in some way. My connection with this person was not romantic, our understanding was meaningful and sweet in a way that connected to other more personal spiritual things I was feeling.

In terms of how to honour Manannán Mac Lir, or even to honour this aspect of the Great Spirit, I feel that one would be drawn to places by the sea, little harbours, protected from the worst of the swells, but with wind rushing over the sands, over the grasses, and over the decaying wooden skeletons of boats. Somewhere where the wind sings in the grass as it rumbles off the sea, and where the horizon is a turquoise blue sea, disappearing into haze and meeting the glow of the sky above, just as the sun is setting, or rising. One might also connect to this deity in places where the sea mist and sea winds continue to flow up the green coastal hills, places where trees are bent by the wind, and where, when less windy, crickets sing, and butterflies fly, with the shining silver blue of the sea behind.

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