

Prehistoric Dartmoor language, North Sámi and Gaelic, and other topics (only available in PDF format) 27/02/2024, No. 12 (the last for now) in a series of new books published by bookofdunbarra (all the author's books are published in the UK)

Written and published by Linden Alexander Pentecost, published in the UK on my UK-based website www.bookofdunbarra.co.uk on the 27th of February 2024. Photos and artwork are also by the author. Published on the page of the website: <https://www.bookofdunbarra.co.uk/new-ebooks-from-december-2023-onwards-also-separate-from-website-s-online-articles-content>. All the author's books are published in the UK, the author is also a UK-resident and born in the UK. This book (the one in front of you) contains 64 pages. This page, the one you are looking at, is page 1, the contents are on page 2. Page number is given on all four corners of each page. This book, like a few others so far, is dedicated to my cat and to all I love.

This book contains some symbolic subjects of a more adult nature therefore people under the age of 18 must not read this book. The "horned adult goddess" art is described as such because the goddesses are adults, not because the art itself is of "adult" nature or shows nudity; it does however show adult female figures, one piece 3 (the third piece in this book) has skin and body hair visible.

This website mentioned above is not the only website by the author, and the website also contains only online content which is not available in the ebooks, also, the ebooks contain only content which is not on the website. The ebooks will also not be available to download from archived versions of the website. This book (the one in front of you), is only available as an ebook and in PDF format, the same is true of most of my books, even if it is not usually mentioned. No AI was used in the creation of this book, its art, or in any of my other books, with exception to one piece of AI art of a unicorn which I then edited, included in a book I published last year.

An important note about this book:

The content of my previously published book before this one, titled: *Keys to language with even more new horned adult goddess art (22/02/2024) – book No. 11 in a new series of books published via bookofdunbarra: like all books by the author, this book is published in the United Kingdom; this book, like most by the author, is only available in PDF format* – has been included in this new book (the one currently in front of you). This new book (the one in front of you) contains edits to the material from the last book as well as 21 pages of additional material (the first part of this book (the one you are looking at)) which has never been published before.

It is rare for me to re-publish material so quickly, but the reason is that in my last book I wrote a Norwegian example sentence which says "I live in Norway because I am from Norway". I wrote this merely as an example sentence several years ago, but I, the author, am not from Norway, nor have I ever lived there (even though I do love Norway). So I felt it important to re-edit the original publication (the book what's name is given in the paragraph above) to make sure that people can know that I am from the UK, live in the UK, and that my books are only published in the UK, although I make this clear in all of my publications in some way.

This was also an excuse to add edits to the original material of *Keys to language with even more new horned adult goddess art (22/02/2024) – book No. 11 in a new series of books published via bookofdunbarra: like all books by the author, this book is published in the United Kingdom; this book, like most by the author, is only available in PDF format*, as well as to the 21 pages of addition material to this book (the one you are reading) titled: *Prehistoric Dartmoor language, North Sámi and Gaelic, and other topics (only available in PDF format) 27/02/2024, No. 12 (the last for now) in a series of new books published by bookofdunbarra (all the author's books are published in the UK)*

Note that where in this book in front of you, *Prehistoric Dartmoor language, North Sámi and Gaelic, and other topics (only available in PDF format) 27/02/2024, No. 12 (the last for now) in a series of new books published by bookofdunbarra (all the author's books are published in the UK)*, there are some references to previous books. Some of these references will not make immediate sense unless we remember that some of the material in this book (the one you are looking at) was previously published in: *Keys to language with even more new horned adult goddess art (22/02/2024) – book No. 11 in a new series of books published via bookofdunbarra: like all books by the author, this book is published in the United Kingdom; this book, like most by the author, is only available in PDF format*.

Both this new book (the one in front of you): *Prehistoric Dartmoor language, North Sámi and Gaelic, and other topics (only available in PDF format) 27/02/2024, No. 12 (the last for now) in a series of new books published by bookofdunbarra (all the author's books are published in the UK)*, and the previous book: *Keys to language with even more new horned adult goddess art (22/02/2024) – book No. 11 in a new series of books published via bookofdunbarra: like all books by the author, this book is published in the United Kingdom; this book, like most by the author, is only available in PDF format* contain, for example (among other things) "horned adult goddess artwork", notes on Kven etymologies and a Finnish-Quechua comparison wordlist and article. Note that these articles and artwork in the aforementioned two books, one of which is the book currently in front of you, are *distinct* from the art, photos and content in other books, even though a few things have been published more than once.

For example, the Finnish-Quechua table in the article in this book, and in the previous one, was also published in: *Magical language, including Finnish-Quechua cognates – published via bookofdunbarra, UK – the second in a new series of books published via bookofdunbarra*. However the article where the table is located in, in the aforementioned book mentioned in this paragraph (the one you are looking at), is separate and has different information from the article in which the table was published in this book (the one you are looking at) and the previous book to this, No. 11 in the new series (mentioned in the previous paragraph to this). Note also that my recently published book *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)* contains material, some of which above Kven, entirely separate from that in this book (the one you are reading) and from that in the previous book, No. 11 in the new series, mentioned in the paragraph previous to this. There is also much more "horned adult goddess" artwork than that in this book and the previous book, this book and the previous book only contain a small amount of it.

When I re-publish material I always add extensive edits to the original material and add a lot of previously unpublished material. Many of my topics crossover, for example, I have mentioned Finnish-Quechua cognate work, but I have only mentioned a small amount of that which I have published in total. This book (the one in front of you) is No. 12 in a new series of books published via bookofdunbarra, but this new series of books does not by any means include **all** the books published via bookofdunbarra (www.bookofdunbarra.co.uk). My next publication after this publication ("this" being the book in front of you currently) will be in March 2024, and this will be a print-only book not published via one of my websites. The print book, like all of my books, will be published in the UK. This print book will contain no material that has been previously published in any form.

The contents is on the next page:

Contents:

The contents gives the beginning page upon which a section begins, e.g. **.Page 1:** after which is given where the section ends, and the title/content of the section and other information. This is then followed by a bullet point on where the next section begins, indicating the beginning page, e.g. **.Page 2:** etc. Re-edited sections originally published in the previous book to this (the one in front of you) have been moved for this new book (the one in front of you).

.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*

At the end of page 64 is a notice/comment stating it is the last page of this book

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?

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.



*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

*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.*



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.*

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.

<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	créopan	*krup	krype			to crawl
bàr (peak, top)	-			bàrru - wave	Proto-Afro- Asiatic: *bar- > *barr-/baʔr- kind of cereal or corn (1)	Top, top of moving area in wind, such as wheat or water?
barra (spike, bar, sandbank)	-			bàrru - 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	-	*skarb, *skarf	skarv	skárfa	-	cormorant
borgh, borbh	burh	*borgh	borg	-		
bharpa – Neolithic mound of stones, chambered cairn	wearp – to warp	*varp(V)	varp (general cairn, warp)	várpi (chain)	Highly diverse root word often referring to spinning, warping, a circular motion, burial grounds, and a relationship between this world and another	
sgioaba (crew)	scip	*ski(V)?p(V)	skip	skiipa		ship

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.

<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.

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], [t̥]
[^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 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.

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*, [fwɛʔəsq̃].

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 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** [r̥n] **rd** [d̥] **rt** [t̥] **rl** [l̥] **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

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

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

fra – from, **Norge** - Norway

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), **combro** – 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 combro** – the Cumbrian man, **i gombres** – 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

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 [ǫ] 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, [ǫ] 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.

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.

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.

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

The Intercontinental Dictionary Series.

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.

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.

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 **ferþu-*, 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 *kōlkə- 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 Éirenn* 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:

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 Death 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.

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.

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.

This is the end of this book, titled: *Prehistoric Dartmoor language, North Sámi and Gaelic, and other topics (only available in PDF format) 27/02/2024, No. 12 (the last for now) in a series of new books published by bookofdunbarra (all the author's books are published in the UK)*