

# Crosby Gill megaliths & Insights in mythology & Celtic language & other topics, PDF-only book published via BookofDunBarra UK on the 27/03/2026

This book was written and published by Linden Alexander Pentecost and was published on the 27<sup>th</sup> of March 2026, this book is unrelated to and separate from any and all of my other publications. Some of (but not most of) the chapters in this book were previously published in other forms, but those parts of this book which were previously published have been extensively edited for inclusion in this book. This includes three Kindle books which have been edited extensively, with a lot of things added, before being included in this book in front of you; and a chapter in this book, a different version of which, with different information, I published in an unrelated other PDF-only book I published recently, but this chapter in question has been republished in this book with a lot more new, important information, not previously discussed, which is not to say that the other publication in which it appears is not equally important and unique. All the other material in this book (which is a very large portion of this book) has never been published before, and some of it is older material I wrote a good while ago, and so it differs from what I believe now in many senses but is nevertheless important and has been included in this book. All photos in this book were taken by myself, the author. Things are also discussed in this book, other aspects of which, and related topics to which, I discuss in unrelated other publications recently, but as I said, the content of all these publications is unique, and all of them, including the book in front of you, contain all unique material, as these topics are discussed and published about gradually, with different aspects of them and examples of them being discussed in different publications, all of which are equally important. I have published many unrelated things recently, and in my unrelated PDF book I published before this different PDF book you are reading, I mentioned that I would publish this book (the book in front of you), a day or two earlier than the 27<sup>th</sup> of March 2026, but nevertheless this is the publication date of this book in front of you. I will also publish an unrelated blog post tomorrow. Most parts of this book including the parts about Crosby Gill, the specific mythology parts of this book (very large sections) and many many other parts of this book containing a lot of unique information, have never been published before & those parts of this book which have been published before have been extensively edited with a lot more added. This book is dedicated to all that I love.

This book was published in the UK and via my UK website [www.bookofdunbarra.co.uk](http://www.bookofdunbarra.co.uk). The author is also from the UK and is a resident of the UK. The online content of the aforementioned website and of my other websites is unrelated to any of my book content, and this book will not be available on archived versions of the aforementioned website, because it is a separate item from the content of the website, despite being published through it in the UK/on the aforementioned website. I also publish on other websites. No AI was used in this book nor in any of my written works. This book is published only in PDF format, and not in any other electronic format or in any other form, nor is it published in print format, nor will it be. This book in front of you is published via the following page on the aforementioned website: <https://www.bookofdunbarra.co.uk/different-series-of-new-ebooks-autumn-2024-onwards-books-are-for-those-over-the-age-of-18>.

**This book contains some adult themes and discussions and so this book must not be read by those under the age of 18.**

This book contains a total of 54 pages, this is page one, the title and contents page. Page number is indicated in all four corners of each page. The contents is below. Note that when I give the name of a chapter and then follow it by the numbers of the pages that chapter is in, this means all of those pages unless otherwise stated, although in the Dentdale chapter there are a few small blank spaces on pages.

.The amazing megalithic site of Crosby Gill, never before discussed by the author, nor perhaps by anyone – all of pages 2 and 3 (includes 3 photos) (all parts of this book with photos also contain an awful lot of text)

.An outline of Gaelic dialects, written several years ago, not before published - pages 4, 5, 6, 7 and onto the top of page 8

.On Old Irish – Sean Ghaeilge – Sen Goídelc - starts a short way down page 8, and then finishes around half way down page 11

.Second version of a discussion with a sacred witch, symbol stones & related topics & more information only in this book (not the same as that published previously) & on a previously undiscussed rune-like symbol with photo - begins around half way down page 11 and continues to just over half way down page 15, includes a photo of a rune-like symbol

.Miscellaneous comments on Northern European mythology, written 11 years ago, never published before - begins just over half way down page 15, continues to around 3/4 the way down page 22

.Mysteries of Dentdale, ancient coal mining, vampires, "Pen"-dragon", language topics and other topics & castles (republished in this book with many new edits) - beginning of page 23, continues to just over half way down page 39, contains also 7 photos.

.THE CIUTHAICH - CIUTHACH: MYSTERIOUS ANCESTORS OF WESTERN SCOTLAND (republished with edits in this book) - begins on the start of page 40 and ends just onto the upper part of page 50 (includes one photo)

.The Goblins of Seathwaite Tarn (fictional story republished with edits in this book) (only minor edits were added here), starts just a short way down page 50, and ends at the bottom of page 53.

.On the Nine Ladies Stone Circle in Derbyshire – and on the symbolism of the number 9 & related topics - all of page 54, includes one photo along with a lot of text (at the end of which is a small statement saying that the book has ended, at the end of page 54).

Page two is the next page. This book contains a total of 54 pages.

The amazing megalithic site of Crosby Gill, never before discussed by the author, nor perhaps by anyone

Back in 2019 I visited a place not far from Shap in Cumbria, known as Crosby Gill. I was later to learn that this site is described as a “prehistoric cairn field and settlement”. This description sure is an understatement! There are no pictures of the megaliths at this site online, whatsoever. The description of “prehistoric cairn field and settlement” may in fact refer to the grassy burial mounds nearby, but I find it highly unlikely that no archaeologist would have noticed the massive megalithic complex on the west side of the gill, as it turns south going uphill - this is primarily what I assume the “prehistoric cairn field and settlement” refers to.

I am just amazed that there are no photos of this site online, considering that it seems in part, at least, to be a recognised historic site. Not far away is a large cairn in a small valley known as Robin Hood’s Grave. This looks prehistoric, often I have found that Robin Hood is employed as an honorary title and descriptive name given to ancient sites, which may connect back to the idea of a “Green Man” figure. Like King Arthur, I think that Robin Hood is much more about ancient spiritual beings known in the British landscape, than it is about whether or not Robin Hood and King Arthur were singular real individuals, which I think is less relevant.

The megalithic site at Crosby Gill - and it is better described as a megalithic site, consists of a series of passage-tomb-like megalithic constructions, albeit with no “roof”, many of which are placed close to natural springs, as is standard in Cumbria. Also on the site are megalithic walls and stone rows, one of which goes a significant distance uphill from the gill. There are other placed megaliths around the site. In general, the site feels very imposing. This so rarely visited, and apparently rarely discussed site, is immense, and to come across something like this on the lonely moorlands is to suddenly realise that there are powers in this place, which have gone unnoticed for a long time, and yet in this place they are still potent, and still rule. This site demands a lot of spiritual respect I think, and I would go as far to say that this site feels very proud.

*Photo below: part of the long stone row, alignment or in-part-megalithic wall at the Crosby Gill megalithic site. This stone row or in-part-megalithic wall is quite some distance above the main site nearer to the edges of the gill itself.*



This chapter continues on the next page.

*Photo below: the lower part of the embankment and in-part-stone row, in the image below it also consists of megalithic stones, as can be seen.:*



*Photo below: another view of the lower part of the stone row, looking uphill in the distance where can be seen the tree and large granite megalith visible in the photo on the previous page, but from further away, note also the megaliths in the foreground and what appears to be an embankment of some kind parallel to the stone row and to the left of it.*



I will not cover more on this site in this book, it is too large a site to cover here, but I will discuss more on it in the future elsewhere. I have not been to this site since 2019, but if my memory serves me correctly, the stone row in the photos in this article is located at the coordinates of:  $54^{\circ}30'03.6''\text{N } 2^{\circ}35'59.1''\text{W}$  , the aforementioned coordinates are for the lower part of the possible stone row, although I actually think that the coordinates for the stone row feature in the photos in this chapter might be:  $54^{\circ}30'08.0''\text{N } 2^{\circ}35'49.4''\text{W}$  in which case the first set of coordinates I gave would seem to belong to another prehistoric feature nearby which I did not visit. This is the end of the chapter, the book continues on the next page:

## An outline of Gaelic dialects, written several years ago, not before published

### Southwest Gaelic

.à becomes [ɛ:] in certain words. In some areas this is quite sporadic, but in parts of Argyle it is very frequent. The modern Gaelic writer and dialect expert, Àdhamh Fleothach, writes this sound as á in his native Argyle Gaelic. For example **máthair**, **ás**. This sound change is most frequent on Arran, and is found often on Kintyre. However, if an **i** is inserted, for example **làmh** to **làimh**, the pronunciation reverts to a long [a:]. A more general change of **ai** and **ài** to [ɛ] and [ɛ:] is found in Northern Argyle. In Arran, this sound generally remains [a] or [a:], but sometimes becomes [e]. Around Loch Sunart, the change of a and à to [ɛ] and [ɛ:], occurs when the vowels are flanked by nasal consonants.

.**ea** is normally e, but pronounced [a] on Arran before **-chd** (and with certain common exceptions with [a] found throughout Scotland). In northern Arghyleg, e is the pronunciation before **-l**, **-nn**, **-rd** and **-rr**, whereas in the rest of Scotland the pronunciation is more commonly [a] or [au] in these words. Initial **ea-** is pronounced [a] in Northern Argyle, around Loch Sunart.

.Initial **iom-** replaces **io-** with [u] around Loch Sunart. {nasal}

.**eu** is in many words pronounced [e:] throughout most of Argyle.

.on Arran and Kintyre, **ao** is [e:], or occasionally [i:]. In North Argygle, it is [u:].

.**-aoi-** is often [i:] on Arran and sometimes in Kintyre, except where the **-i** marks slenderisation.

.**ea**, **eo**, **io**, **iu** are pronounced as **a**, **o**, **o**, **u** preceded by [j] in parts of Southern Argyle.

.In parts of Argyle, final **-mh** in words like **dèanamh** becomes **-dh**. For example: **tha thu a' dèanamh – tha u a' déanadh**.

.Preaspiration does not occur in the southern parts of Argyle, including Arran, Kintyre and Loch Fyne. On Islay, Jura and Mull, preaspiration occurs as [h] as it does in most of the Hebrides. Around Loch Linnhe and Ballachulish, preaspiration occurs as [x].

.Broad **I** is pronounced [ɪ] throughout much of the region, but becomes [ø] or [øʏ] on the island of Easdale and in parts of South-Western Mull. On Islay, this sound is pronounced [tʏ] or [tʏɪ].

.Diphthongisation before **-all** and **-ann** occurs less frequently than elsewhere in Scotland. On Arran this causes no diphthongisation, but the vowel becomes longer ([a:]). In other parts of Argyle, there is no diphthongisation or vowel-lengthening, but the consonant is pronounced as long.

.The southernmost parts of Argyle, including Arran, Kintyre, Islay and Jura, are areas of Scotland where words such as **cuairt** and **toirt** do not have the [rst] pronunciation. The [s] sound is missing,

.In Southern Argyle, broad, medial **-bh-** is pronounced [v]. To the north of Argyle, including Mull and Ardnamurchan, it becomes a glottal stop. Broad, medial **-mh-** is usually pronounced [v] in the south of Argyle, but as a glottal stop to the north.

.Final broad **-dh** is pronounced [ɣ] or [g] in the south of Argyle, but is silent in the North (preceding vowel remains).

.Broad, medial **-gh-** is usually silent.

### East Gaelic

.Preaspiration is common across much of Eastern Scotland, usually as [x]. Some areas also have no preaspiration.

.à becomes [ɛ:] in certain words, but not as frequently as in Argyle. In Perthshire this normally occurs after a nasal.

.A change from **ai** and **ài** to [ɛ] and [ɛ:], also occurs in Strathspay and in parts of Perthshire around Loch Tay.

.**ea**, **eo**, **io**, and **iu** are pronounced as **a**, **o**, **o**, **u** preceded by [j] in parts of Southern Argyle.

.[a] doesn't diphthongise before **-nn** and **-ll** in all areas, in central East-Scotland it becomes [a:].

.in parts of Perthshire and around Rannoch, **-airt**, **-art**, **ard**, **-aird**, **-oirt**, **-ort**, **-ord** and **-oid** show diphthongisation of **a** and **o**, for example **a** becomes [au] in many of these words.

.the final schwa in words such as **coille**, **àite**, **bliadhna** tends to be dropped. In Perthshire, the schwa can also disappear when between two consonants.

.broad medial **-bh-** is not normally pronounced [v].

.Final **-adh** in words such as **samhradh** can disappear entirely.

.Broad, medial **-gh-** is often pronounced [ɣ].

.**eu** is pronounced [iə] in most areas, but can be pronounced [i:ə] around Ben Nevis and to the north east, up the Great Glen. In certain words, this is pronounced [e:] across Perthshire.

.metathesis of vowels and consonants is quite common in Perthshire. This means that words ending in **-rc**, **Cla**, **-Cle**, **-Cna**, **-Cne**, **-Csa**, **-Cse** can have a vowel inserted between the two consonants. For example, **agamas** for **agamsa**.

## West Gaelic

.**eu** is pronounced [iə], but [i:ə] on Barra. In South Uist and Barra, this sound is sometimes written **ìo**. >> schwa or a

.Preaspiration is common as [h] or [hj] throughout the entire region

.**ai** is normally pronounced [a], except on Lewis where it sometimes becomes [o], and on Barra when it sometimes becomes [ɛ]. One example which two people gave me on Barra, was the word **bainne**.

.words such as **cuairt** have the [rst] pronunciation, but this also extends to combinations with both **-rt** and **-rd** on Northern Skye, North Uist, Harris, Mull, The Small Isles, Tiree and Coll, and the Mallaig area of the Mainland.

.in Western Rossshire, [w] and [a] in unstressed syllables (written **ea**, **a**) is pronounced [o]. For example in **àiteachan** (places). In parts of Lewis, this sound can also occur in words ending with **-ach**.

.In Lewis and Skye (and West Sutherland), eclipsis takes place

.in parts of Skye, words beginning with **cui-** have [w] instead of **u**.

. broad **l** is typically pronounced [ɫ] across most of this region, but on the Isle of Eigg this was pronounced [wɫ]. On Ardnamurchan, it was pronounced [ɫw]. The Gaelic dialect of St. Kilda has replaced [ɫ] with [w] or [ɥ], regardless of where this sound occurs in a word. For example

.[a] diphthongises to [au] before **-ll** and **-nn**.

.Broad, medial **-bh-** is often not pronounced [v], but is noticeably so on Lewis and in Assynt, but only in certain words. Broad, medial **-mh-** is generally not pronounced [v], but is so on Lewis and in Assynt.

.final broad **-adh** is pronounced [ɣ]

..Broad, medial **-gh-** is usually silent, although it is nearly always pronounced in the Assynt area, which borders with MacKay County in Sutherland. In certain words, it is also pronounced on parts of Skye and around Gairloch.

.Slender **r** [rʲ] is normally pronounced [ð] on Lewis, although to a limited degree this pronunciation can also be found in South Uist, but rarely on North Uist and on Harris. This sound is not equivalent to the English [ð] in 'this', it is pronounced with the tongue placed behind the teeth, whilst softly exhaling. The swift movement of the air around the tongue generates this sound. On the Isle of Barra, this sound has become [ɹʲ]. palatalized voiced tip alveolar fricative

## North Gaelic

.preaspiration is mainly absent in the 'Northern dialects', but is the norm on the Atlantic Coast south of Scourie in MacKay County. (just cut out Assynt).

.**eu** is pronounced as [iə] or [i:ə] (depending on locality), or [e:] depending on the word.

.initial **ea-** is pronounced [ja], or [jo] before **-I** and **-II** in some districts.

.**a** becomes [o] across Northern Scotland. Where this occurs can be as localised as one village to another. The MacKay and East Sutherland dialects arguably have this feature most frequently. This change often effects **-a-**, **-ai-** and **-ea-** before **I** and **II**.

.**ai** is frequently pronounced [o].

.broad, medial **-bh-** is often not pronounced, but can be in certain words between Betty Hill and Kylesku, as well as around Dornoch. Broad medial **-mh-** is pronounced [v] in certain words across Northern Scotland

.**-all** and **-ann** have a diphthongisation of [a] to [au].

.in parts of West Sutherland and in Rosshire, **ei** is pronounced [i:] before **-nn**, for example in **beinn**.

.In East Sutherland, **ao** is often a schwa [ə], with [ɾ] as an allophone.

.in MacKay Gaelic, **aoi** is pronounced [i:].

.vowels are often pronounced long before nasals, for example the **ì** in **im** and the **à** in **àm** are pronounced [i:] and [a:], whereas elsewhere in Scotland these sounds are generally [i] and [a]. **eu** is also changed to [a:] in parts of Northern Scotland, which can also become [o:] or [ɔ:] in certain words. For example

.**ò** is pronounced [o:] before **-rr-** or before **r** followed by another consonant.

.**ò** and **o** can become [u:] and [u] in parts of Sutherland.

.**ui** is pronounced [i] across much of Sutherland. **-uidh** can be pronounced [i:]. In parts of Sutherland, words beginning with **cui-** have a [w] sound, where the **u** would normally be pronounced.

.in parts of Sutherland, the vowels in **-eann** and **-eall** are pronounced [ju].

.the final schwa in words such as **coille**, **àite**, **bliadhna** tends to be dropped, except for in Assynt and further south.

.final broad **-dh** is not pronounced, but the preceding vowel is.

.Broad, medial **-gh-** is often pronounced [ɣ] in MacKAY County and Caithness, but not in East Sutherland.

.liquids have a seemingly unpredictable tendency to change in parts of Northern Scotland. For example, **falair** for **faraire** and **meireachadh** for **meileachadh**

## On Old Irish – Sean Ghaeilge – Sen Goídelc

Old Irish is the earliest Goidelic language we have substantial evidence for. It was preceded by Primitive Irish, a vastly different and older Celtic language that preserved much of the original Proto-Indo-European grammar. The change from Primitive Irish to Old Irish is so huge that it is as though the entire language was restructured. This has led some to question whether Primitive Irish was actually a more archaic Celtic language spoken alongside Old Irish.

Irish, Scottish and Manx Gaelic probably evolved from the Old Irish language. Some debate this, stating that the modern Goidelic languages underwent a separate lenition process to Old Irish, and may have already been distinct dialects. This would imply that spoken Old Irish was limited to areas where things like dental fricatives existed. The lenition of Primitive Irish *d* must have gone from a dental *d* sound to the fricatives in modern Irish and Old Irish separately.

By the Old Irish period, most of the original Proto-Celtic endings had been lost or greatly reduced. The language developed its system of broad and slender consonants, and many sound changes took place which make Old Irish words more familiar to modern Irish speakers, than their Primitive Irish equivalents. Many of the final vowel syllables were taken into the previous vowel, causing slenderisation or diphthongisation.

Old Irish differs from modern Goidelic in substantial ways. Whereas a speaker of Modern Welsh can read Medieval Welsh, the same is not necessarily true with Old Irish. The Old Irish verbs were so complex and uniquely arranged, a different system in many ways from the Modern and Primitive Irish versions.

Old Irish uses the following letters, written here in the Irish uncial script, which had its origins in the Old Irish period.

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

a - [a]

á - [a:]

e - [e]

é - [e:]

i - [i]

í - [i:]

o - [o]

ó - [o:]

u - [u]

ú - [u:]

ae - [ə], [e]

ai - [ai], [a]

áe, aé, ái, aí - [ai], [oi]

ei - [e]

éi – [e:]  
oi – [o]  
ói, oí, óe, oé – [oi]

In other vowel combinations, an e or l can represent slenderisation of the following consonant.

#### consonants

b – broad: [b], but [v]/[β] after a vowel; slender: [bʲ] when initial, but [vʲ]/[βʲ] when after a vowel.

c – broad: [k], but [g] after a vowel; slender: [kʲ], but [gʲ] when after a vowel.

cc – [k] when broad, [kʲ] when slender.

č – [x] when broad, [xʲ] when slender.

d – broad: [d̪]/[d], but [ð] after a vowel; slender: [dʲ], but [ðʲ] after a vowel.

f – [f] when broad, [fʲ] when slender.

ǰ – [∅]

g – broad: [g], but [ɣ] after a vowel; slender: [gʲ], but [ɣʲ] after a vowel

l – [l] when broad, [lʲ] when slender.

m – broad: [m], but [ɱ] after a vowel; slender: [mʲ], but [ɱʲ] after a vowel.

n – [n] when broad, [nʲ] when slender.

p – broad: [p], but [b] after a vowel; slender: [pʲ], but [bʲ] after a vowel.

pp – [p] when broad, [pʲ] when slender.

ǰ – [f] when broad, [fʲ] when slender.

r – [r] or [r̪] when broad, [rʲ] when slender.

s – [s] when broad, [sʲ] when slender.

ś – [h] when broad, [hʲ] when slender.

t – broad: [t̪]/[t], but [d] after a vowel; slender: [tʲ], but [dʲ] after a vowel.

tt – [t̪]/[t] when broad, [tʲ] when slender.

ǰ – [θ] when broad, [θʲ] when slender.

ng – [ŋ]

#### examples:

**llselba** – [ilʲhʲelʲva]

**bliadain** – [blʲiaðanʲ]

**cać** – [kax]

**aitreć** – [aiθrʲexʲ]

**macc** – [mak]

**saidbir** – [saiðʲivʲirʲ]

**doimćellaind** – [doɲʲixʲelʲianʲd]

The pronunciation of a word can also be changed after certain words, this mutation isn't usually written in Old Irish. For example:

**filed** – poet [fʲilʲeð]

**a filed** – his poet [a hʲilʲeð]

**a filed** – their poet [a vʲilʲeð]

Text from the story of Tuan Mac Cairill

iar dudecht do Finnén Maige Bile cosin toscelu i tír nÉrend i criú Ulad luid do cum laic saidbir and 7 nis relic isin les cuci coro troiscet aci fo domnac 7 nirbu maic a cretem ind laic. Asbert Finnen fria muintir, "doforbicba fer maic rob didnoba 7 innisfid duib senchas hÉrend".

Translation:

After Finnén of Maige Bile took the gospel to the land of Ireland, into the territory of Ulster, he went to a rich warrior who did not let him into the fort, but left them fasting on Sunday, and the faith of the warrior was not good. Finnén said to his warriors: "a good man will come to you to comfort you and to tell you the heritage of Ireland".

I am no expert on Old Irish, and I find the language to be incredibly complex and difficult. Even as a semi-speaker of Irish, I find it hard to draw parallels to many of these verbs. But here are some examples of parts of the text.

**i tír nÉrend** – in/into the land of Ireland

**i criú Ulad** – into the territory of Ulster

**maic** – good

**muintir** – people, followers, warriors

**innisfid duib** – to tell to you

**senchas hÉrend** – the heritage of Ireland

**fo domnac** – on sunday, over... sunday

### A little Old Irish grammar

Verbs in Modern Irish often appear confusing at first. Some verbs, such as **bí** (to be), draw on other verbs in their different tenses, verbs which originally had a different meaning but which were then incorporated into the tenses of another verb. Irish, and Old Irish, use a copula: **is**. This is probably a remnant of Primitive Irish **essi** (is). Originally, this verb might have been **ehemi** in the first person. In modern Irish, 'I am', would be translated as **tá mé**. **Is mise** can also serve as meaning 'I am', but **is mise** uses the copula form and is generally used for emphasis. However, in Old Irish, this copula was still conjuncted, albeit probably in formal situations and literature, perhaps it wasn't used as much in the spoken language.

I am	am
you are	it, at
he/she is	is
we are	immi, ammi
you lot are	idib, adib
they are	it

The verb at-tá is the more common verb 'to be' in Old Irish, I believe that this comes from the Proto Irish: **ad stā**, which would be true to the phonological change from **st** to **ss** or **tt**. In Old Irish, this is conjuncted as follows:

I am	at·tó
------	-------

you are	at·taí
he/she is	at·tá
we are	at·taam
you are	at·taid
they are	at·taat

Old Irish was also an inflected language, having three genders, rather than the two genders preserved in modern Goidelic Languages. Old Irish had five noun cases, and three numbers; in many ways it preserved the remnants of the original Proto-Indo-European noun declinations. However, Old Irish was also very different to other Indo-European Languages of this time. Lenition developed, causing large sound changes. Conjoined prepositions appeared, found in many Afro-Asiatic languages but largely absent from Indo-European Languages. The Primitive Irish verbal system, the usage of many words, and the word order to a large extent, appear to have re-formed the structure of Primitive Irish into a new language, again perhaps down to influences from substrate languages.

Initial consonant mutations also appeared in Old Irish. These are found in all living Celtic Languages, and involved changes in this pronunciation of an initial consonant. This will be talked about in much more detail in the next chapters, which focus on the Goidelic Languages of today.

#### References:

*.Celtic inscribed stones project, University College London.*

*.McCone, Kim (1987). The Early Irish Verb*

*.Lehmann, R. P. M.; W. P. Lehmann (1975). An Introduction to Old Irish*

Second version of a discussion with a sacred witch, symbol stones & related topics & more information only in this book (not the same as that published previously) & on a previously undiscussed rune-like symbol with photo

*This short chapter is a second version (with edits) of something I published recently in another book. It is included here with changes. Note that even though flowers and decay are discussed here and in where an older version of this was published, they are not the same as the flowers and mould discussed with a lady from Durham, which I discussed in an online blog post, where the discussion was with a different person and unrelated to that given here and in the other PDF book where a version of this chapter was published. Note I also discuss unrelated aspects to serpents in the unrelated article I published regarding a conversation with someone from Durham. Note I am also friends with other witches who are not the witch, the discussion with whom I discuss here.*

On the day that I did the drawing of the Pabbay Pictish symbol stone for an unrelated article I recently published about it and other topics, I met a witch lady, about my age (I am 33), who is a practicer of white witchcraft. As soon as she became aware that I'm interested in these subjects, her voice seemed to change, to become more intense. Her voice and intonations reminded me a little of my own voice and intensity in a sense.

When you speak to somebody who is a witch, it's difficult to not feel the lull of their voice, filled with power, it's like communicating with a higher being. Her eyes looked into me intensely as we talked. Note that the unrelated article I published about the Pabbay Pictish stone can be reached via the following link: <https://www.kielimatka-2-11.co.uk/b1-more-on-barra-isles-language-on-the-pabbay-pictish-symbol-stone-published-on-the-15-03-2026> , and is titled: *B1: More on Barra Isles language & on the Pabbay Pictish symbol stone, published on the 15/03/2026.* I do not discuss the witch's words in the aforementioned article, and

only do in this chapter of this book in front of you, and in different words it is discussed in another book, but nevertheless all these publications and their content are separate and different.

I told the witch of a dream I had had the previous night, in which I saw a symbol on each of my wrists, symbols that were akin to both the eye of Horus and akin to the Pictish V-Rod and Crescent symbols. The enchanting and beautiful witch looked at my first attempts to draw the Pabbay Stone. Our knees touched, and her hands brushed against mine, as she traced where on my wrists I had seen the tattoos in the dream. We talked about the Pictish symbols, the V-Rod combined with Crescent in particular.

I told her that I felt the symbol was pertaining to the horizon of this physical world in a sense, to the idea of a “gateway” beyond the horizon. She told me that she thought that the V-Rod part of the symbol represented a person’s life, the way in which the V rod goes down to the right and then up to the right, akin to how a person’s spirit enters this world and this horizon or plane of existence, before eventually leaving it. At the base of the V rod, between it and the Crescent, the Pabbay Stone appears to have another circle and upward-facing V-shape. She told me that she thinks this represents some kind of choice in life.

I did not tell her about how I believed that Pictish carvings might not just be confined to Scotland. I started to develop a theory that perhaps in Cumbria I might find carvings which were similar to Pictish carvings, as I already have I think discovered a serpent or worm carving in one of the caves on the River Eden, which I have discussed in online article, I have discussed other aspects and examples of the symbols in this and different caves recently in unrelated publications, including in a PDF book, and in an unrelated blog post discussing different aspects, and elsewhere.

The worm-shaped carving in St Constantine’s Cells in Cumbria is similar to one discovered at Wemyss Caves in Scotland, in a Pictish context. It makes me wonder, might the caves of the River Eden and say, southern Scotland, also possess other examples of possible proto-Pictish symbols? I have noticed also how the M and W/VV marks in the River Eden Caves bare much similarity to those at King’s Cave on the Isle of Arran – a cave also known for both Ogham and Pictish writing, and, if I have identified them correctly from photos, it seems there are also M and VV marks there too. This shows that the cultural practice of creating VV marks is sometimes found alongside Pictish markings. I would be very interested to see if this is true elsewhere in other sandstone caves in Cumbria and in Scotland.

The symbol below the V-Rod combined with Crescent symbol on the Pabbay Stone, is what has been interpreted as a Pictish flower symbol. I told the witch of the alternative explanation, that this flower symbol could be a kind of cephalopod-like Cthulhonic being, but she said that to her it makes more sense as a flower, like a flower rising from the underworld. This makes sense to me - making this flower in a sense akin to the Blue Lotus in some Ancient Egyptian traditions. To her, the cephalopod interpretation of the flower symbol did not seem most obvious, because she said that cephalopods are so different from her.

I then put forward to the witch the theory that the Pictish flower symbol might be something both akin to a flower and akin to a cephalopod. It reminded me of a dream I had years ago, a sacred dream I have described elsewhere, in which I saw the earth goddess in the form

of a giant whale-like being, who then opened her mouth and gave forth aquatic beings, and who then became a kind of cephalopod, and who then became a “solidified cephalopod” being, upon an island, with flower like shapes coming from her hands and back. The idea of a goddess connected to both cephalopods and flowers, and rising from the primordial sea as a creator goddess - makes sense to me.

I then spoke with the witch about the VV symbols. One of the interpretations I have worked with is that these symbols were sometimes used for keeping something from coming “out” of the underworld dimensions accessible through caves. I also told her about the occurrence of these markings on Neolithic tombs and at Neolithic sites, and how I had already thought and published about how it didn’t really make sense that the Neolithic people would fear these other worlds, considering that they had such a close “hands-on” relationship with these worlds.

The witch explained that she didn’t think they were afraid of them, and asked what there was to be afraid of. I replied, saying to her that there was an aspect to Neolithic and Bronze Age religion, and to the “old gods” perhaps connected to them, that implies that certain deities or beings feed from our energy, “own” a part of us. There is a lot to say on why I believe this, and I have written about it a lot elsewhere. I remember reading in a book once that the old “giant” gods were very polyamorous, but that part of their “idea” of love and connection also implied a form of merging, that these deities are often connected to diseases like warts, mutation, and through this a kind of spiritual transformation, a part of the self, living, but decaying in humanness, merging into some higher, collective, tentacled consciousness, albeit not in a literal way. The idea of accepting these beings on a metaphysical and meditational level is what I found a little scary, even if the original essence of these beings and things is not I think “bad” in any sense, on a spiritual level at least.

I did not say this in such detail to the witch, but she understood my meaning, and the confusion around this, which is hard to explain. But when we were on the subject of this theme of “decay” and “consumption” by spirit beings, I remember telling her that I was not afraid, and, her penetrative eyes shining and looking deep into my willingly vulnerable self, she mysteriously said “It’s natural, it’s nothing to fear”, as I felt a strange rush of awe as her enchanting voice washed over me. I am inclined to agree with her. May this witch’s guardians protect her always, and may the Great Mystery grant her true luck. It felt sweet and touching. I discuss still more in this chapter.

I also discussed in an unrelated book published before this book other aspects to these topics not discussed elsewhere, including relating these VV symbols to goddess imagery and symbolism, I discuss this in relation to Lacy’s Caves on the Eden & also discuss the other different version of this chapter in a different book therein. I have also discussed other aspects to the symbolic language at Lacy’s Caves in the following article:

[https://www.languages-of-linnunrata.co.uk/3080377\\_on-the-possible-vv-m-and-other-symbolic-markings-at-lacey-s-caves-and-at-a-possible-carving-of-a-head-in-these-caves-published-on-the-23-03-2026](https://www.languages-of-linnunrata.co.uk/3080377_on-the-possible-vv-m-and-other-symbolic-markings-at-lacey-s-caves-and-at-a-possible-carving-of-a-head-in-these-caves-published-on-the-23-03-2026)

I am inclined to think that we understand less about these symbols than we think, and as I have implied and discussed elsewhere, I think we may also misinterpret the meanings of runic letters. There are, as I have discussed elsewhere in relation to Unstan Chambered Cairn in Orkney and to other sites, rune-like symbols which may not be runes. In an unrelated publication I give a photo of some of these possible rune-like symbols in Unstan chambered cairn. When looking through more photos I took, I discovered another. I think that the rune shown in the photo on the next page is in Unstan chambered cairn and not in

Cuween Chambered Cairn, but I am not quite sure. Note that I have photographed and published about many other such markings in Orkney, including many separate examples discussed across several other unrelated PDF books and online articles. Below is a photo of the rune or possible rune symbol or symbols not before published. Note how some of the carvings seem like more recent scratches, whilst the rune-like symbol to the left, which looks like a reversed K rune, seems to be incised into the stone in a deeper way, and looks older. This is particularly interesting because in the Wemyss Caves, Time Team found a K rune on one of the walls, and my photos of Lacy's Caves and my recent work on those caves, and looking at sandstone caves in Scotland, points out to me that many times the letter K was inscribed onto walls. What could the connection be here? I have discussed a little on these K's briefly already but not with the same information I have here. I hope to publish a Silly Linguistics article in the near future specifically about the carvings at Wemyss Caves, this upcoming publication will be unrelated to the content of the book in front of you.

*Photo below: the upside-down K-like rune-like symbol in what is likely Unstan Chambered Cairn in Orkney, note the upside-down or reversed-looking K-like rune-like symbol, with what appear to be later scratches, and another symbol just to the right which seems to mirror the K-like rune-like symbol to the left. Could these in a sense be twig runes? I discuss more on twig runes in another publication which also has a photo of some different runes or rune-like symbols in Unstan chambered cairn, the aforementioned other article can be accessed via the following link: [https://www.languages-of-linnunrata.co.uk/3049095\\_on-some-other-new-previously-undiscussed-aspects-topics-discussions-march-2026-unrelated-to-those-discussed-described-in-my-other-publications-unrelated-to-those-discussed-in-my-pdf-book-published-last-month-aspects-of-ancient-writing-in-orkney-published-on-the-08-03-2026](https://www.languages-of-linnunrata.co.uk/3049095_on-some-other-new-previously-undiscussed-aspects-topics-discussions-march-2026-unrelated-to-those-discussed-described-in-my-other-publications-unrelated-to-those-discussed-in-my-pdf-book-published-last-month-aspects-of-ancient-writing-in-orkney-published-on-the-08-03-2026) . The photo not included in that aforementioned article (neither is anything in this book included in the aforementioned article I provided the link to) – the photo of the other rune not previously photographed, the K-like rune, is below:*



This chapter continues on next page:

Another aspect to this topic is the way in which witches in the past used much more complex magical markings, which we find hard to interpret now. I have discussed Icelandic magic staves elsewhere in several places, including to some extent recently, but another aspect I have not discussed before is the aspect of markings being apparently created to trap bad spirits, this connects to the idea that some spiritual entities move along straight lines, and so “daisy markings” and perhaps sometimes box-like markings (which I am also finding in sandstone caves) are intended to stop bad spirits from leaving certain places, because the changing angles and complex geometry confuses them. This concept can be related to the idea of how vampires were said to become confused if I think a lot of grains of sand or pebbles, or marbles were left over their grave, because presumably the vampire would feel compelled to follow each and every angle and would be unable to go in a straight line. This is very interesting considering the way in which some medieval puzzles and board games mimic this same kind of language. But I do not personally think that they were originally intended to trap spirits. Like the witch I met recently (not the only witch I have met, but the one who I discuss in conversation here), I think that these markings once had a different purpose, a more sacred one, perhaps connected to femininity (as I also discuss in an unrelated book recently), and so when it comes to these box-like markings or puzzle-like markings, I think they originally represented something more complex, which might “seem” like a trap or a puzzle to those who have forgotten how to read them correctly, and to use them correctly. Note that when I discuss the box shapes here, I have found these elsewhere, including at Great Langdale, and I think some of them represent portals, but in certain examples we see a box with four other boxes within it, *these* box-markings are the ones I am primarily referring to here. I hope that this chapter was an interesting read. Thank you and may the Great Spirit guide us.

## Miscellaneous comments on Northern European mythology, written 11 years ago, never published before

The peoples of Northern Europe speak many languages, depending on how you classify a language, as many 'languages' to linguists are considered locally to be dialects. The names of the deities and beings presented in this section, are in the Proto-Norse and Old Norse languages. Here are some notes on their pronunciation.

### Proto-Norse

A **R** is pronounced like a cross between a rolled 'r' and a 'z'.

.The macron is used to mark vowel length, for example in **stērniR** ( a star)

.hw is similar to the 'wh' in 'what', for example: **hwītuR** (white)

.þ is a 'th' sound, as in English 'thing', but may be pronounced as a voice equivalent between vowels, similar to the 'th' in 'this'. For example: **þūraR** – Thor. Below is an example of a sentence I wrote in English, Old Icelandic, Proto-Germanic, and Proto-Norse, followed by the runic version in Proto-Norse. Note that I once used the Proto-Norse sentence in a fictional book.

"the giants of the blue star, friends of Odin, placed this rock here"

*risa/jotunn bláa stjarnan, vinir Óðins, sett þennan stein hér*

*Etunōs/risīz blāwōniz sternōniz, winīz oðanis, hīr stainan satiðēðun*

**etunōR blāwir sternōnīR, winīR oðanis, hīR þanō staina satiāþu**

ᚱᚲᚲᚲᚲᚲ ᚷᚲᚲᚲᚲᚲ ᚲᚲᚲᚲᚲᚲᚲ ᚲᚲᚲᚲᚲ ᚲᚲᚲᚲᚲᚲ ᚲᚲᚲᚲ ᚲᚲᚲᚲ ᚲᚲᚲᚲᚲᚲ ᚲᚲᚲᚲᚲᚲᚲ

Chapter continues on next page:

## North-Germanic 'Viking' mythology – the Indo-European speakers of Northern Europe

There was never really a such thing as the 'Vikings', not as an isolated development in warfare, language and culture. The so-called 'Norse' culture had existed, slowly evolving possibly over thousands of years before the 9<sup>th</sup> century AD, when some of these Norse speakers became more known across Europe as their shipbuilding technology improved. This is the image of the Vikings that we know, but to identify everything Norse as being Viking is incorrect. People were already speaking Norse in parts of Northern Norway and Sweden, and we can't even be sure how far back Scandinavia's connections to Britain go. The traditional view is that the Norse language somehow 'took over', in large areas of Scotland and Northern England, a process which began before the year 900, but which had finally entered full-swing by this time. The traditional theory is that the Vikings invaded, and took control over some of the regional kingdoms in Britain. But this doesn't mean to say that the Norse speakers did not have contact with Britain long before then. History books tend to highlight those events which best explain a visible phenomena in the present, but the truth is often twisted.

Some linguists and archaeologists across Europe have proposed the 'Palaeolithic Continuity Theory'. This implies a continuity of our present languages and cultures, going back to our oldest genetic ancestors in the areas we inhabit. This cannot be applied to European populations in America for example, but certainly in Europe, the genetic make up doesn't appear to have changed massively, even during these 'Viking' and 'Saxon' invasions; and furthermore, who is to say that these genetic correlations could not represent an earlier time?

Although this theory has not been applied to Britain's connection with Scandinavia as of yet, it is something I am slowly working on. The picture emerging seems to show cultural and linguistic continuity of language across the North-Sea area, but the picture is incredibly confusing, especially when taking lore and mythology into the picture.

### Stories from many peoples

Norse mythology appears to show some kind of religious change happening in the Bronze Age. The same thing occurred, to a lesser extent, in Finnic mythology, but not in Saami mythology which is almost purely 'shamanic', apart from some long term influences from Norse which appear to have become part of the Saami shamanism, rather than influencing the beliefs of the Saami themselves.

This religious change can actually be seen across many European cultures, but Norse mythology is a fantastic example to demonstrate this. Proto-Indo European appears to have already had deities, and over time these deities took upon more human qualities and seemed to displace the 'older' Gods, who were less human and more animistic in nature. In Norse mythology, this can be seen as the conflict between the **Æsir** and **Jǫtnar**/EtunaR, the latter being a race of giants, said to physically inhabit the Jotunheimen mountain range in Norway. The **Æsir** and **Jǫtnar** can be compared to the Olympians and Titans of Greek mythology, as the same process of one religion assimilating and demonising another seems to have taken place. We can trace the etymology of various Norse deities back to Proto-Indo-European. Proto-Indo-European or 'PIE' is the hypothetical ancestor of the Indo-European languages, and it appears that some, but not many, of the same cultural and religious traits have been carried down into her daughter language families. The Indo-European family includes most languages in Europe, the Italic (Latin, French, Portuguese etc), Celtic (Gaulish, Irish, Welsh etc), Balto-Slavic (Russian, Slovak, Latvian), Indo-Iranian (Romani, Sanskrit, Hindi, Urdu),

Hellenic (Greek), Armenian, Germanic (English, Icelandic, Dutch etc), and various others. Here are some of the Norse deities and beings which can be reconstructed back to a hypothetical PIE form.

'Thor', from Old West Norse **Þórr**, Proto-Germanic: **punraz**, from PIE *(s)tenh<sub>2</sub>-\**. This is where our word 'thunder' comes from, and it could be that **punraz** meant a kind of spiritual power within thunder lightning. This later became a human like deity of power, which we know as Thor. The Greek god *Zeus* is very similar to Thor, but the word *Zeus* has a different etymology, coming from the PIE word *dewos\** meaning 'God'.

'Odin' comes from Old West Norse **Óðinn**, and from Proto-Germanic **wōdanaz**, a name coined from **wōdaz** meaning 'raging'. Odin is the all-father, not only a spiritual leader but also a war-like leader of the Æsir. He appears to have been an internal god of the Germanic peoples, representing their own power on earth to conquer nature.

'Freyja', the Norse goddess of fertility and 'feminine energy', appears to be from the Proto-Germanic word **frōwō-**, meaning a 'powerful lady'. She appears not to have been a goddess in the strictest sense across Indo-European languages, perhaps having the meaning of a feminine guardian spirit, perhaps a spirit which women specifically could call to, or perhaps a spirit which men would call to in matters of the heart. This comes from the PIE word *prīxēa\** or *pria\**. She may also be connected to the underworld 'fairies' of Britain.

**Baldr**, was the Norse god of wisdom. He was perhaps the wisest, and the kindness of all the gods, representing the part of ourselves which seeks to express a divine respect and admiration for all of creation. The name **Baldr** has been connected to the Old Norse noun *baldr*, meaning 'bold', although the semantics of the word may have been influenced by the Semitic God *baal*. In Punic, a late form of Phoenician, *baal*, became *baliddir*, which could have given us the god **Baldr** in Norse mythology. His name meant 'lord' in the Semitic languages, although the part of nature he is most associated with is undoubtedly the sun. *Baal* was sometimes worshiped as a god of war, which is totally unlike the Scandinavian meaning, although the association with the sun may have been brought to early Scandinavia. The sun is often associated with wisdom, and with kindness, and ultimately with the source of all creation. **Baldr** is murdered in Norse mythology, as though to subtly hint at how the true knowledge and wisdom of the sun, has been undervalued and ignored.

### The creation story

Naturally the creation myths do vary across Nordic speaking peoples, but they all have certain things in common. One thing which is perhaps even more widespread than the famous Æsir, are the trolls, wights, giants and elves, the everyday nature spirits which speak of an ancient time.

In Norse mythology, the elves, trolls and other beings are often depicted as being evil. The Æsir appear to spend much of their time trying to exterminate frost giants, perhaps as a metaphor for mankind's power over the unpredictable chaos of nature. It could also be that these giants, and other beings, represent the demonised 'nature spirits' of pre-Bronze Age cultures in Scandinavia. Perhaps they too, are of an Indo-European origin, or perhaps they are not. I mention the Bronze Age specifically, because before then there isn't really any evidence of people going to war. Therefore it seems reasonable to assume that the war-like Gods of Europe arrived in their respective cultures, when it became necessary for them to invoke such gods in their rituals and ceremonies.

This concept of order being made from chaos is subtly hinted at throughout the entirety of Norse mythology. It's interesting, that even though the Æsir have created their own kingdom of power and wealth, away from the dangerous serpents and giants which live in their universe, they themselves are related to the giants. What this teaches us, is that we come from nature, and that our illusion of power through our technology can't change where we are from. In the Bronze Age, did people

suddenly begin to fear nature more, as they discovered that they could control it? Perhaps the need to control nature can be correlated with our fear of it, which leads back to us feeling disconnected from it.

In the Old Icelandic version of this story, the world starts off as a great void known as **Ginnungagap** (beginning-void, descending-void). Within this space, there was a place of fire known as **Muspelheim**, and at the opposite end of the space there was another world, **Niflheim**, a world a poisoned ice. The ice began to melt, and slowly meandered its way across the void as a river, a cold, dark river which hurled wind and rain towards **Muspelheim**. The flames from **Muspelheim** flared outwards towards this river, and as the two extremes met, a giant was formed in the primordial soup. He was the first giant, named **Ymir**, and as he sweated, he gave birth to other giants. As **Ymir** slept, the first frost giants were born from his armpits, making him the father of all giants. As the frost melted, a cow was born called **Auðumbla**, who survived by licking salt from the ice around her. Milk flowed from her breasts towards the centre of the void in four rivers, where it reached **Ymir** and fed him. **Auðumbla** herself continued to lick at the ice, eventually uncovering the first man, named **Buri**. **Buri** had a son named **Bor**, who married a giant woman, called **Bestla**. Together, they had three sons. It seems that in this story, the giantess is associated with the feminine earth. The importance of this is that in Norse mythology, humans are part giant. Nature is our mother, as much as many of us try to deny it. Their three sons were named:

**Óðinn**, **Vili** and **Vé**. All three of them decided to kill **Ymir**, causing so much blood to spill from his body, that it leaked across **Ginnungagap** creating the seas. Most of the giants were killed in this great flood, similar to the story of the Nephilim in Semitic mythology. The three brothers used **Ymir's** body to create the physical world, using his bones to fashion the rocks and mountains, his hair for the trees and mosses. His flesh was used to shape the earth itself, the soil and nourishment for the vegetation. His brains were thrown into the sky to create clouds, and his skull was placed over the earth. His teeth were used for the boulders, and rocks, all whilst the remains of his body became infected by maggots. These maggots developed intelligence and became the dwarfs, or **Dverggar**. They were thought of as being as intelligent as humans, but they lived underground, guarding the treasures of the earth. **Ymir's** skull was placed above the Earth, being held up by four dwarves who represent the four directions of North, South, East and West. The three brothers then took the embers and sparks from **Muspelheim**, and threw them into **Ginnungagap** to create the stars. If **Ymir's** skull represents some kind of 'space' in itself, then perhaps these sparks were thrown into **Ymir's** skull. This almost reminds me of the idea that we are created from stars, or that the stars somehow exist inside the skull.

Using his eyebrows, **Óðinn**, **Vili** and **Vé** created Midgard, or **Miðgarðr**. In the Norse model of cosmology, Midgard is our world, not a world of gods, but rather a garden created by the gods for the people. The gods created a stronghold for themselves, called Asgard or **Ásgarðr**, but they always continued to look after and interact with our world. One day, whilst walking along a beach, the sons of **Bor** found two trees, possibly an ash tree and an elm tree. From these two trees, the sons of **Bor** created the first man and woman. **Óðinn** gave them spirit, **Vili** gave them understanding of their place in the world, and **Vé** gave them clothing and names. They were named **Ask** and **Embla**, and together they started the human race.

In Asgard there were many halls, but the greatest of them all was called **Hlidskjálf**. From here he watched over the nine worlds, including Midgard, for the impending threat from giants. A daughter of **Fjörgvin/Jörð** named **Frigg**, married **Óðinn**, and **Þórr** was their son, the god of thunder. The gods lived in Asgard, itself built within the great ash tree, **Yggdrasil**. **Yggdrasil** was seen as the axis binding all of creation, the branches of this tree were the power which linked all things. The runes themselves were representations of this tree with different branches visible. The **Æsir** also built a rainbow bridge from Asgard to Midgard, so that the gods could travel easily between the two worlds.

## The Deities

The Norse deities actually belonged to two families. The story of the Æsir has already been told, but as for the Vanir, their origins are more mysterious. If the Æsir are the human gods of the skies, then the Vanir are perhaps the deities of the earth and of nature. The Vanir are still personified as being humanoid, they include gods such as **Freyja**, **Freyr** (the male version of **Freyja**), and **Njörðr**.

### Æsir deities:

**Óðinn** – the 'All-Father', is in a sense the leader of the Æsir. He is associated with death, power, battle, strength, wisdom and patience. He has only one eye, the other eye he gave as a sacrifice so he could understand the the wisdom which previously only the Vanir had possessed. He often carries a spear known as **Gungnir** (swaying), and has two ravens, called **Hugin** and **Mugin**, who are his eyes and ears on Midgard. He also has two wolves who work with him, called **Geri** and **Freki**, who stay in the shadows of Midgard to listen, and follow.

Odin has a long beard, depicted as a forboding figure who could bring luck, or wisdom, or perhaps misfortunate. Even the Æsir themselves were not depicted as being entirely good. Odin often disguises himself when walking amongst humans, possessing the ability to shapeshift into any form he wishes, but he often takes the form of an old, cloaked man.

Other names for Odin:

**Grímnir** – 'masked one'

**Aldaföðr** – 'all-father'

**Váði vitnis** - 'wolf's foe'

**Hildúlfr** – 'battle wolf'

**Ýjungr** – 'primal storm'

**Óðinn** is clever, and his ongoing search for knowledge was believed to be the source of our own knowledge. It was Odin who learnt how to use the runes, the divinational keys to the primal heart of Norse creation. At the base of **Yggdrasil** lies the well of Urd, known in Old Norse as **Urðarbrunnr**. This is where many of the secrets to be found lie, invisible beneath the surface of this mysterious water. At the edges of this well, live the **Norns** (etymology unclear). The Norns are giant women, who have a huge power over creation because they write runes into the tree of **Yggdrasil**. Their power over the runes makes them also like a code, a sacred language, being trasmitted up **Yggdrasil** and towards Midgard. They have power over our lives, who we are, and how our lives will turn out. But they can't make decisions for us, they only write the guidelines for our lives based on the things we can't control. The power which the Norns possess over the runes, seems to have an effect across all parts of the Norse cosmos. A friend once worded the runes as being like "a language of light, speaking to all things".

Odin, and the other Æsir had no knowledge of how to use the runes, and he looked down upon them in their underground hall with envy. The three main Norns, are called **Urðr**, **Skuld** and **Verðandi**. These wise giantesses only reveal their knowledge to people who are pure of heart, because the power can't be abused. The only way a person can gain this power, is to first give up that power for themselves. The power they seek must be for a purpose greater than the individual's. So Odin hangs himself from a branch of **Yggdrasil**, stabbing himself with his spear and hanging upside down to gaze into the waters of **Urðarbrunnr**. For nine days and nights he hung there, until eventually the runes began to reveal their form in the darkness of the well. The words of creation became visible to him, and he became wise. Because he didn't use this wisdom for himself, he had power over the things in nature. He knew songs and poems which could heal, he knew chants of protection and could create fire by uttering a few words.

**Þórr** was the god of strength and protection. He was called upon to help those in battle, but in a more animistic sense he was associated with thunder and lightning. Thor used his hammer, **Mjólnir**, to create lightning bolts, which he then used to fight frost giants.

## Other beings

Apart from the famous deities we find in Norse myths, perhaps the most important part of the everyday spirituality of North-Germanic peoples are the old nature spirits, vestiges of an older religion, a time of nature worship. Not so long ago, the wild, natural landscapes of Denmark, Norway, Sweden, Iceland, the Faroes, Orkney and Shetland, were seen to have been inhabited by spirits. The trolls are probably the most famous, for their depiction in modern day fantasy. The dwarves and elves have also become well known, perhaps we have Tolkien to thank for that most of all.

.Elf, Proto-Germanic **albiz**, apparently meaning 'spirit' or 'fairy', although this seems too simplistic. In Old Norse this appears as **alfr**, originally from PIE *\*h<sub>2</sub>elbʰós* (white, bright\*).

**Dökkalfar** – the 'dark elves'.

**Ljósalfar** – the 'light elves'

## North-Scandinavian

The people of Northern Sweden came from various cultures, speaking Saami, Finnic and North-Germanic languages. The local North-Germanic language in Northern Sweden, is locally known as Bondska, written **BåoNscha** in the Pite dialect. Although there appear to be fewer memories of mythological beings within living memory, such beliefs were commonplace around a century ago.

The Norse language was brought up the Baltic Sea to 'West-Bothnia' at a Proto-Norse stage, probably in the Iron Age or earlier. The 'Bondska' languages and cultures remained quite isolated, until gradually Swedish was forced onto the local population.

**Jättarn** are the Bondska form of giant, the Bondska equivalent of the **Jötnar** in Old Norse. These were believed to live mainly around Arjepalog in the west.

**trölla/tröll** is the Bondska form of 'troll'.

**Vittren/djåoLböggarn/vittreföLke** – Humanoid 'gnome' like beings which live underground, known in Saami languages as "**sajva**" and in Finnish as **maahinen**. These beings were believed to have their own animals, and if someone could steal one of their cattle for instance, it was believed to bring power and good luck to a person. They are often larger than humans, living underground, in mountains or in large boulders. Those which live along the coast of Norrland were sometimes over 2 metres in height. They were often quite beautiful, men would sometimes go hunting in the forest and come across beautiful **vittren** women. Their relationship with humans can be positive or negative, depending on how people respect nature and the world of the **vittren**. When necessary they can transform themselves into animals. Sometimes a small wolf or lynx who was hanging around in a certain place, might have been seen as a **vittren**. Like many 'fairy' beings, **vittren** have

entirely different morals to us, and from mythological sources, they seem to dislike it greatly when us humans try to throw our moral understanding at them. They don't have concepts of right and wrong in the same sense that we have, they know what is natural to them, in their world, a world of interconnectedness with nature where everything is related to ritual and harmony. They seem to find it harder to find everyday things special, and in our eyes, we see that as them becoming easily bored. The women are always described as being beautiful, with long, braided hair. The men take on a similar appearance to human men, but they are often more dressed for their forest environment.

**nekkn** – water spirit that can drown folk

**oknytt** – causes issues in farms

**Vättarn** are a northern Scandinavian equivalent for gnomes. They don't generally interact with humans, but cause problems for people who disrespect them. Like the **vittren**, they live underground. The entrance to their houses was believed to be marked by the **Vätteljus** or 'gnome light'. These are actually long, amber coloured fossils, which were once regarded as holding power.

## Finnic mythology

The Finnic speaking peoples inhabited a world of dense forest. Pine trees stretch towards the bright skies on small rocky island, a land of endless lakes within a great forest. This world was set apart from the world of the Norse, because no farming took place in Finland for a long time. The legends of Finland are born from a mysterious landscape, a place where the modern hasn't penetrated even most areas. A place of an endless, mysterious calm, which no doubt still contains many secrets.

Finnic mythology had humanoid deities, just like Norse mythology. But Finnic mythology is animistic, not a mythology of warfare and conquest. But a mythology of all things ancient and calm, of the beauty of creation being revealed to us in Finland's vast landscapes of forest, granite, water and sky.

Christianity came to Finland too, but Finland is in many way a place of extremes. On one hand, the sheer vastness of the country makes Finland a lonely place for people who don't love nature. But for those who live with it, Finland's forest people never abandoned their shamanistic beliefs. Perhaps it was impossible for those traditions to ever die, in a country where wooded houses are surrounded by nature, and where the language and culture is so eternally linked to that nature. What we know of Finnic mythology comes from folk traditions, things which were passed down over generations as older beliefs were still honoured. Many of these beliefs have continued into the present day, and nowadays, some Finns practice these traditions as their spirituality.

The Finnic peoples, which includes speakers of Finnish, Estonian, and other related languages, appeared to expand into new territories during the Iron Age. This happened a lot later in Finland than elsewhere in Europe, although the Finnic people's use of metal, and agriculture, may have increased the cultural differences between them and the neighbouring Saami people, who also inhabited areas of Southern Finland.

**Taivaankansi** – "sky-lid", a dome which is said to be above the flat earth during the day.

**Kirjokansi** – "light-lid", a dome which is said to be visible above the earth at night

**Taivaannaula** – 'sky-nail'. This is the 'axis-mundi' of Finnish mythology, represented as a pillar or shining object connecting the earth to the North Star.

**Sampo** – at the bottom of the **Taivaannaula** is the **Sampo**, a mysterious object which appears to take on many different forms. The **Sampo** contains the secrets to life, those who open it are given power over themselves. But like any power, it has to be used wisely. The Sampo is sometimes seen as a magical box, containing a power which would destroy anyone unable to deal with it.

In Finnish mythology there were three worlds, as in many shamanic traditions around the World.

The upper world contained a great Oak tree, or Birch in other Finnic traditions. At the base of this tree there is a spring, bursting forth the 'universal river'. Around this spring is the lake of life, a place of pure, warm water, where souls are healed. This is also a place where water birds reside, believed in Finnish mythology to be messengers of the cosmos, bringing luck, wisdom and messages to beings on Earth. This world is protected by a sort of mother goddess figure

**Linnunrata** – "bird's way". This is a mystical name given to the Milky Way as visible from Earth. The Milky Way was actually believed to be a river, linking our world to the upper world. The stars may have been seen as being souls, making their journey up towards the "pond". **Linnunrata** translates as "bird's way", as birds were believed to be messengers between our world and the upper world. Geese and other birds were believed to carry human souls along this river, although the river itself was circular. It flowed from earth up into the **Kirjokansi** and then down, below the earth, into the underworld.

**Iro** – mother of three divine brothers

**Sarajas** - ? - the Northern Ocean. The **Sarajas** might have been physically located in the Arctic Ocean, but in a shamanic journey, it was seen as the cold ocean of the underworld, a place of the dead. In the centre of **Sarajas** was the **Pohjola**. Many rivers make their way towards the North, flowing into the Arctic Ocean in what is now Finnmark in Northern Norway. The entrance to **Pohjola** was said to be guarded by the Northern Lights. What were these in Finnic mythology? Below Pohjola is the land of the dead.

**Manala/Tuonela** – land of daed. In this place everything is backwards.

**Tietäjä** – a 'knower' or 'shaman', from the Finnish verb **tietää**- 'to know'. The **tietäjä** would fall into a trance, and fall through a **lovi**, where he could enter the underworld and speak to their ancestors in their timeless, mythological reality, to gain important advice and information.

**Tuonen joki** – the river of the dead. When the **Linnunrata** enters **Tuonela**, it becomes the river of the dead. It flows south and then upwards towards the tree again.

**Väinämöinen** – a heroic God and son of **Iro**, also originally a god of water.

*The book continues on the next page for many, many, many more pages.*

# Mysteries of Dentdale, ancient coal mining, vampires, “Pen”-dragon”, language topics and other topics & castles (republished in this book with many new edits)

This chapter contains the following sections:

1. Ancient Kingsdale in North Yorkshire (contains photo showing the Apronful and Yordas Cave on the other side of valley, and a second photo showing unusual “hole” in a stone)
2. Old coal mines between Dentdale and Garsdale, and other topics (contains two photos of the Garsdale Coal Pits site)
3. Dent and its vampire, “Dracula” and Pen“dragon” (Pendragon) Castle, and interconnected mythological traditions (contains two photos of Pendragon Castle and one of Dentdale)
4. Towers in the sky: in extension of my studies on giants and castles presented in this and in other books recently published (contains no photos), followed by more dedications and an *End of book* notice).

*Introduction: This book includes a discussion with photos on some of the ancient mysterious history around Dent (Dentdale) in Cumbria, including in neighbouring parts of North Yorkshire, including the valley of Kingsdale and Yordas Cave and the Apronful of Stones, the Garsdale coal mines and Coal Road, and their mysterious origins, “mea” place-names and Quechua “mayu” (very briefly), the mystery of the Dent Vampire, “dracula” and Pendragon Castle, and the mythology surrounding giants and castles in the sky. This book is unconnected to the author’s other Kindle books, despite that some of the topics connect. The description above (in this paragraph) also describes the content of the book in a more connected sense, (but not by any means all topics in this book), and the contents above shows that the book is grouped into chapters that are quite general, where these smaller topics are not necessarily mentioned in the chapter titles. The author’s other recent titles (including the book in front of you) are listed below.*

The 5 other recent Kindle books by the author, and then this one (the book in front of you) (all published in the UK) are listed below this paragraph, some of which cross over in topics, but contain completely different information from each other (The books listed below were published since the beginning of 2025 not including my Kindle only publications in 2024). The 6 titles do not describe all of the topics covered of course, for example the fourth book in this list, concerning mainly Galloway, also has topics pertaining to giants in Cumbria, Northumbria and elsewhere, including brief mentions to newly discovered ancient or medieval giant graves in West Cumbria, and one the author noticed on Tiree, previously unknown, and one on Lewis. The 6 titles (including the book in front of you) are listed below:

## 1. Ancient Kingsdale in North Yorkshire

The weather in the January of 2025 was not, to begin with, ideal for going out and exploring. But thankfully, one a day with nice weather, we were able to head to the Yorkshire Dales, and into the wild and barren heights that lie around the mountain of Whernside. The nearby mountain of Ingleborough is perhaps more well-known, with its impressive craggy sides, its limestone pavements and many walking routes. Whernside is, by comparison, less craggy, with more sandstones, bogs are moorland with its beautiful ranges of colours.

Kingsdale is a less-known, and, bar a few farms, largely uninhabited valley to the southwest of Whernside. As we headed up into the valley from near Ingleton, I saw what “could” be a standing stone, but I really have no idea, I did not have time to look properly. To the left rose up lunar-like masses of limestone. The limestone pavements to the west of the valley are riddled with caves, some of which are deep, unfenced dangerous “pots” dropping a long way into the darkness. But as I gazed at those limestone masses, I wondered how many more caves there could be, their entrances blocked by scree or now too narrow to take note of.

The name “Kingsdale” seems to have nothing to do with “kings”. Whilst I think it possible that the word “king” became associated with the valley as part of a real local tradition, it seems that the older name was Kinesdale, which, may mean essentially “cows’ valley”, “kines” being a Middle English variant of “kynes” which is a genitive of “kyne” - “cows”. The word “dale” is often interpreted as Old Norse. In reality, it could be an Anglo-Norse, Middle English, Old English, Celtic, and, going even further back, “dale” can be derived from pre-Indo-European substrate roots. In the case of the “dales”, it is quite possible I think that the “dale” part is truly ancient in origin, and was a root word spoken and recognised by different, largely unrelated linguistic groups across time.

There are at least two sites in the valley of mythological and archaeological significance. One in Yordas Cave, a cave which takes its first etymological element, “yord-” from an (extra-?)-Germanic word for “earth”, the form here is more Norse-like, and resembles closely Norwegian, Swedish and Danish *jord*, Icelandic *jörður*, all meaning “earth”, “soil” respectively, and cognate to English “earth”, Dutch *aarde*, German *Erde*. I give more details about the full etymology and mythology of the site as well as other details (which are not in the book in front of you), in my print-only book, titled: *Prehistoric giants of The Old North/Yr Hen Ogledd and North Wales, with further comments on the ancient archaeology, mythology and prehistoric language of the Old North and North Wales*, and in my PDF-only book, book titled:

*Giants in Britain and beyond, and their relationship to language, including Eigg Gaelic, and to the Attacotti - published via bookofdunbarra (UK), No. 8 in a new series of books published through BookofDunbarra 2024.* The two aforementioned books are not the same book, despite that they share some content, as the first book was republished as the second with different topics and more details included. The first is only in Print format, the second only in PDF format.

Yordas Cave is either associated with beings of faerie or with a giant. I need to look even more extensively into this folklore, but I summarise it thoroughly in the books I mentioned in the previous paragraph.

A part of the mythological landscape I have not yet discussed though is the the archaeological site known as the *Apronful of Stones* which lies on the opposite side of Kingsdale from the gully in which is the entrance to Yordas Cave. It seems quite obvious to me that the legend of the giant(ess) at Yordas Cave would be connected to this prehistoric archaeological site on the other side of the valley, especially as the name “Apronful of Stones” implies a connection to a common theme in European mythology about giantesses carrying stones, who then drop them. Finds at the site of this “ring cairn” suggest an early Bronze Age date, although it may indeed be true that these people were of a culture that continued from the Neolithic period or earlier. Whilst I do not know of any specific mythology surrounding the Apronfull of Stones in Kingsdale, due to its clear alignment with the cave entrance, a site known for a giant(ess) and/or fairies, and even the presence of a standing stone close to the cave entrance, I think it highly likely that the “giantess” or ancestor god who was thought to have brought the stones here, would likely have been the same as or associated with that one said to inhabit Yordas Cave. The presence of “fairies” at Yordas Cave may be indicative, like in many other sites, that a larger “giant” lived among indigenous people of a shorter stature. There are many other such legends whereby one finds reference to smaller humans of the faerie realm, *alongside* a giant or giantess. Another example of where this is so is Tre'r Ceiri in North Wales and at the *hunebedden* megalithic sites in Holland. In some cases it seems implied that the people of smaller stature in a sense protect the “giant” whilst he or she sleeps or is buried, the general implication being that these “giants” are not entirely dead, but lie in a form of sleep. It is a shame that I have not been able to find any more specific mythology about the Apronful of Stones at Kingsdale, so far. In Cumbria and North Yorkshire there are many sites connected to giants, and I discuss other aspects of this in this book (the one currently in front of you), and discuss different aspects in many of my other books. In my previous book which I published before this one, I talk a little about giants in relation to Northumbria and Cumbria, although the primary topics of that book are concerned with indigenous Galloway in southwestern Scotland, and is the first of five books in a series concerned with indigenous Galloway. In this book (the one in front of you) I also discuss them in relation to Pendragon Castle and in relation to towers or castles in the sky. I have also discussed different aspects to giants in several of my other recent publications

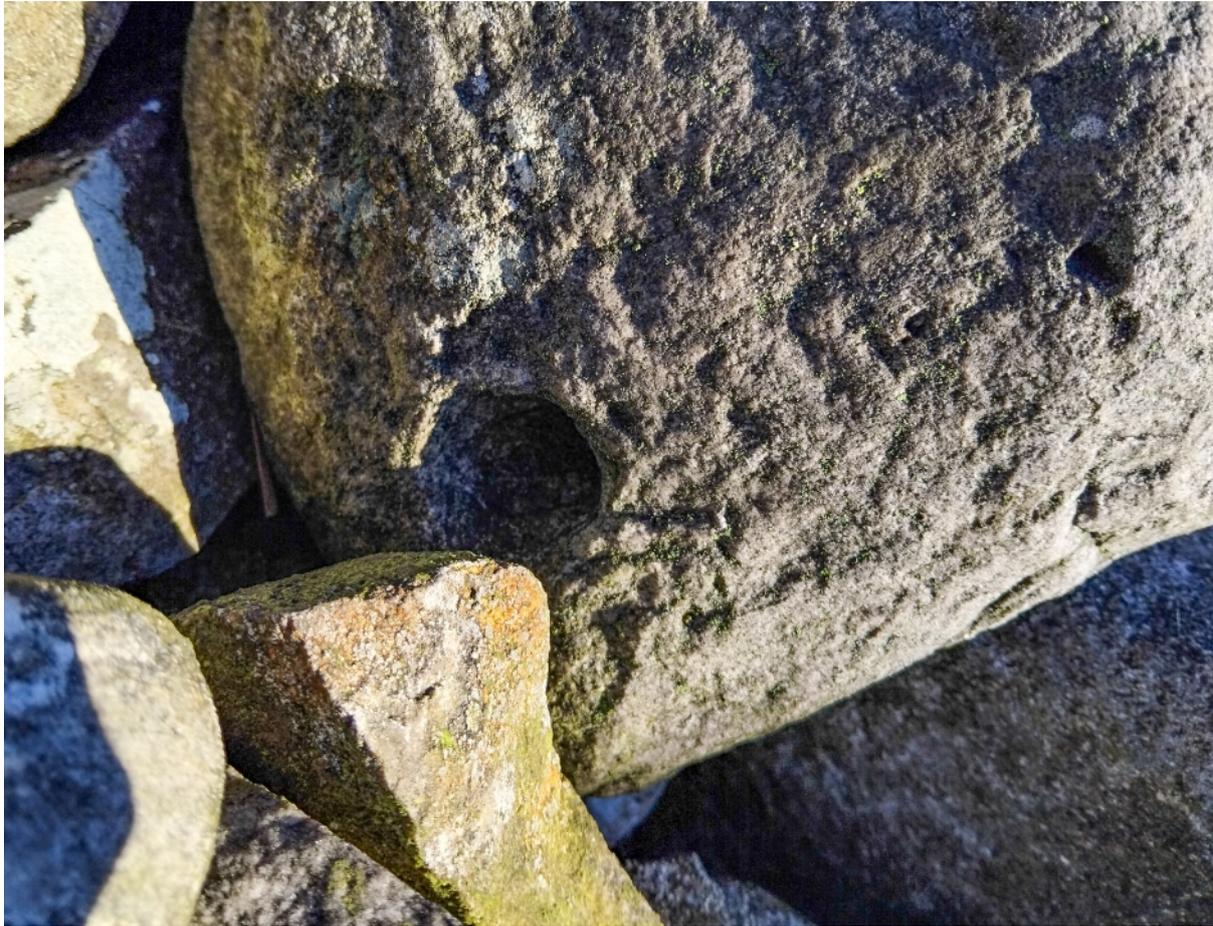
before the one in front of you. I have also discussed different aspects of castles and castle-like sites (some connected to Romans) in several publications recently, as well as in this book (the one in front of you). The information and aspects to these subjects is distributed with different parts in different books. As the contents already gives indication of, I discuss other aspects of giants in this book (in two of the chapters other than the one in front of you), as well as in this chapter.

*Photo below: the impressive, horse-shoe shaped cairn structure known as the Apronful of Stones in Kingsdale, taken on a beautiful winter day. Not the relatively large sizes of the pieces of stone. The valley in which Yordas Cave is located is visible on the other side of the valley from the cairn.*



Like in other sacred and prehistoric sites, at Yordas Cave the memory of literal indigenous peoples remains in the form of mythology about giants and smaller folk of the faerie realm (a term I prefer to say instead of calling these beings “fairies”). There is also of course an implication that these ancestors did not completely leave, and that a reflection or part of them can still make itself visible to us from the Otherworld. This is again something I have gone into elsewhere in great detail, and one can also consider that caves are both symbolic and literal entrances into this Underworld. This is why I ask all of those visiting Yordas Cave, and other caves in Yorkshire, to be safe and aware, but to also be respectful of those ancestral spirits, and to keep in mind that the caves are their “realm” and not ours. When I last visited this cave, I left small offerings of tobacco, although it is possible that milk or even small coins might be preferred as offerings; I am not sure though. Several stones in Scotland are known to have small holes in them like that visible in the stone in the photo below, and the holes were used for offerings of milk sometimes.

*Photo below: one of the stones located on the Apronful of Stones has a curious hole-shape, visible here. I am unsure what it was made for.*



Book continues on next page. Note that the orifice in the stone above is unrelated to that discussed in the book I published the day before this book in front of you was published.

## 2. Old coal mines between Dentdale and Garsdale, and other topics

**Note that bell pits and other coal mining sites are dangerous, and even bell pits, whilst often collapsed or infilled, can still subside, as the “caps” placed in some of their shafts were often merely made of wood. So one has to be extremely careful around them.**

Parts of Northern England became centres of coal mining during the Industrial Revolution into recent times. Many of these coal mines were also quite well developed before the Industrial Revolution. But the origins of coal mining in Northern England are from a much earlier time. It is probable that the Romans mined coal in

Northern England, but to put this from a slightly different perspective, I think it more accurate to say that coal mining was developed somewhat at the time which we perceive to be the Roman period, which is also when people first seem to have started to mine lead in the North Pennines

I think that theoretically, coal mining in some form could go back to the Bronze Age, when many of the vast areas of forest were apparently “chopped down” by the Bronze Age people. Whilst some more aggressive land-clearance did take place at this time, I think it likely that environmental factors, even environmental catastrophes, might have contributed in some way to this loss of forest.

This lack of woodland has predominated in the uplands of North Yorkshire since then, and so, when we speak of mining that is far more easily attested, in the medieval times, it is certain that these people mined coal because they needed to keep warm in winter especially. This was made all the more important as local forested areas could not provide all the wood needed, not without the forests being depleted.

Speaking of lead mining and ancient history, the owner of the YouTube channel WC21 UK Productions suggested that Maiden Castle in Swaledale and the immense embankments higher up the mountain may have been something to do with lead mining. If this is the case, then I suspect it must belong to a pre-Roman period in history. I have visited Maiden Castle once, and it is a fascinating site. I will write more about it in the future.

*Book continues on next page:*

*Photo below: one of the Bell Pit shafts at the Garsdale Coal pits, located close to the coal road between Dentedale and Garsdale, taken in golden, evening light, with patches of snow visible in the bell pit. Most of these bell pits are now collapsed or infilled a short distance down, but nevertheless they are still dangerous and can subside, and as already mentioned the caps on the shafts can be made of wood, which means that below a flimsy infilled area, there might be a large void underground which one could potentially fall into, so one should keep away from the edges. It is possible that this bell pit was medieval in origin, like others, although there are many other bell pits nearby which I did not visit, but which were likely closed earlier than the one in the photo, and thus would have a higher possibility of medieval archaeology being preserved around the site.*



I have yet to look into the specific language and traditions and knowledge passed down by coal miners around Garsdale and Dendale, but I think it possible that knowledge and words of some kind could have been passed down over a long period of time. There seems to be some implication of coal miners sometimes travelling together from mine to mine up on the uplands of North Yorkshire, which almost seems indicative that these people could have had a culture of travelling. As for their specific use of language, I am not sure, but further south the Pitmatic dialect is associated with coal mining, although I do not know to what extent it was used only or specifically by coal miners. Perhaps coal miners are for example like the fisher folk in communities in parts of eastern Scotland, with unique dialects and ancient knowledge.

The Coal Road is a road of at least 12th century in origin, which runs between upper Dendale and Garsdale, over the uplands of the moors. It was used for the transport of coal since at least the 12th century, and it also crosses an area where there are a lot of old coal mines, specifically “bell pits”.



*Photo above: overview of the area of the Garsdale Coal Pits, in golden evening light, some of the mound shapes visible in the photo are the overgrown tips from coal mining. This photo I think gives a good idea of what these uplands are like, where coal miners have travelled around and worked for over a thousand years, but these particular upland landscapes tend to have little otherwise in the way of archaeology and so are mysterious and otherworldly. One must also be careful here in cold conditions as some of these moorlands are literally “miles” from anywhere. Note the snow in the foreground.*

Interestingly, the Coal Road was later used as a route for transporting livestock back and forth from Scotland, a route which went up through Mallerstang and presumably then north towards the lowlands of the Eden Valley. But this brings up an interesting point: was the coal road also used for moving livestock in the more distant past? Especially considering the way in which Neolithic people did indeed move and/or herd animals across parts of Britain, and considering the immense importance that the lowlands of the Eden Valley would have had in this period. The Coal Road is also known as the Galloway Gate Road.

I have been unable, personally, to identify the precise ages of the bell pits that I saw around the Coal Road, but most I think were post-medieval, or had at least been widened and re-used into post-medieval times. Bell pits are so-named because of their bell-like shape. They tended to consist of a narrow shaft dug into the ground, which then opened out into a bell-shape, around which workings of a lower height would have extended into the coal seam. The “Garsdale Coal Pits” which form the

central area of coal mines around The Coal Road, are presumably quite extensive. I do not know if there are any underground maps of the mine workings in this area, but I suspect that many of them are of unknown extent underground, although they probably don't go too deep, although they may spread out a long way.

The last thing I wanted to discuss is the “mea” place-names in this area, a word which some say comes from Old English meaning “meadow”, although the etymology is rather curious. These place-names only occur in this area of upland moorland in Northwest Yorkshire, specifically, interestingly, the areas which like Dentdale appear to have few prehistoric sites, and to be very mysterious. Another example is the name Braidamaya south of Dentdale, although here the form is “maya” and not “mea”. My initial thought was that this reminds me of the Quechua word *mayu* – “river”, and “mea” does indeed seem to suggest a watery kind of meadow as opposed to an agricultural one. So there could be a connection, just possibly, considering I have also found and published about elsewhere a lot of similarities between Quechua and some languages in Europe, particularly Finnish. But I know of no other “Quechua-like” words in this area, and so it seems unlikely that “mea/maya” and *mayu* are connected. Although one can also consider the terraced farming found in Peru, and how a similar kind of terraced farming was used in ancient times around Settle to the south, also in Yorkshire. The world does indeed seem to have been much more connected in the ancient past than official archaeology and history says. I have also discussed this root word in a different context and with different information on my Languages of Linnunrata website more recently.

### 3. Dent and its vampire, “Dracula” and Pen“dragon” (Pendragon) Castle, and interconnected mythological traditions

The valley of Dentdale is a curious place. Despite the abundance of prehistoric sites at Ingleborough for example, and in Kingsdale to the south, there are to my knowledge very few known prehistoric sites. Some hut circles have been found, and some of the buildings in the valley are certainly old. But in terms of the more common prehistoric sites in North Yorkshire and East Cumbria, Dentdale does not seem to possess the same abundance. Why this could be, I am not sure. But I find it a little strange. Even Casterton Fell, through the pass from Dentdale through Barbondale, has a small stone circle. So for me, Dentdale is a little mysterious in that way.

The word “Dent” is likely cognate to Old Irish *dind* - “hill”, English topographical *tind*, Icelandic *tindur*, Norwegian *tind*, Finnish *tunturi*, all referring to a prominent hill, although the meanings vary across the different languages.

Often in the past I have looked at local oral traditions with the idea of understanding a little more about the indigenous peoples in that area long ago. In the case of Dentdale, I know of no such oral traditions that could specifically connect to indigenous traditions, in the more familiar senses. There is however one legend I know of concerning Dentdale, namely that about a vampire. I do think that vampire legends connect to ancient history, but the way in which they do may not be obvious. Vampires are usually described in a post-medieval context. So perhaps to understand the Dent vampire legend, one has to see this legend as a certain, generally post-medieval orientated understanding of something, something that probably had its origins and indigenous connections prior to what we perceive to be that time.

It is also possible that Dent was a culturally specific area, which might also be indicated by an absence of many archaeological sites, perhaps this and other culturally specific areas, due to their inner cultural and linguistic makeup, where the areas that came to manifest legends of vampires.

One thing I do think is possible is a connection of some kind to giants, and to the general idea that “giants” might be connected to undead beings, and that at least an aspect to these giant legends might connect to the idea that draugs and other beings like vampires can “change size”, albeit with vampires and this is generally specifically due to blood consumption, whilst draugs are said to have been able to essentially make themselves into enormous figures. I discuss this in brief in my books titled: *Prehistoric giants of The Old North/Yr Hen Ogledd and North Wales, with further comments on the ancient archaeology, mythology and prehistoric language of the Old North and North Wales*, and: *Giants in Britain and beyond, and their relationship to language, including Eigg Gaelic, and to the Attacotti - published via bookofDunbarra (UK), No. 8 in a new series of books published through BookofDunbarra 2024*. The aforementioned two books are not the same books as each other. I discuss many other aspects to this elsewhere.

Giant legends are common in Cumbria and North Yorkshire, but this connection to vampires is only in certain areas, namely, in Dentdale and in Croglin in the Eden Valley, where another legend of a vampire exists. Both of these places are outside of the archaeological centres and centres of giant mythology and sites, and yet perhaps an aspect to this ancient, collective mythology, of which giants are an aspect of, manifests through Dentdale and Croglin in the form of vampires, perhaps again, due in part to some culturally and linguistically specific reasons pertaining to those specific localities.

In Lancashire on the other hand, this idea of undead beings interacting with humans tends to manifest as an aspect to the local oral traditions about witches.

Pendragon Castle may represent, in some ways, a place where the vampire and giant manifestations connect, albeit indirectly (which is not to say that their difference is just one of manifestation, it is also likely that specific ancestral beliefs and peoples and their differences play into how these ancient ideas of the undead appear in localised traditions). Pendragon Castle is associated with Uther Pendragon, who was said in local Cumbrian tradition to be a giant, spectral cannibal. The idea of cannibal giants, and more generally of giants, is not at all uncommon in the Eden Valley which goes north from Mallerstang. But that Uther Pendragon is specifically described as spectral, and ghost-like, is interesting, as in this case, the giant being described as spectral indicates that his body is not as material as generally described in other giant legends, and the description of a “spectral body” here implies more similarity to the kind of spectral body associated with a vampire.



*Photo above: a section of the ancient walling at Pendragon Castle, revealed in majesty in the evening light. God bless this place.*

What is more, is that the name Pendragon probably means “Head warrior” or “head of the warrior”, with *\*pen* being an *\*Extra-Brittonic* root word meaning “head” or “hill”, cognate to Welsh *pen* - “head”, and Cornish *pedn* - “head”; and with *dragon* meaning a “dragon”, but also had a medieval meaning connected to warriors and to the idea

of a “dragon spirit”. This concept of the “dragon” in mythology is connected to blood, to blood being a link between the spiritual and material realms, which is also why more generally serpents and worms are connected with water, and with the symbolism of blood. But “dragons” are more specifically associated with the idea of how this concept manifests in the symbolism of our blood in our bodies, as opposed to worms and serpents more generally being associated with the less specific, sometimes immaterial aspects to motion and watery movement. In this sense, the name “Dracula” contains a Romanian equivalent of the word “dragon” in Latin and as manifested in \*Extra-Brittonic as the name “Pendragon”. Bram Stoker perhaps named his vampire Dracula due to this idea of a the dragon being a symbol for the spirit of our blood. In Romania, the idea of the “dragon” is thus an ancient symbolism for the knowledge of human blood in how it connects to the heart and spirit of the universe. Similarly, vampire legends exist in Romania as a different manifestation of this ancient concept. However I do not believe that becoming a vampire is ia good thing, and I feel it important to emphasise that the earlier beliefs may have been corrupted, at least in how we perceive them. I think that this change into something more negative had to do with humans being too selfish, both in misrepresenting ancient legends and knowledge and also in hijacking them for selfish purposes, which ultimately fail. I believe this can be reversed through good actions and good spirituality, somehow. This is not to say that the Vampire of Dent is *bad* either, although one should always be cautious around sites associated with these beings, I believe! Although I think the Dent vampire is now in Heaven.

Another curious thing is the legend of the Cockatrice of Renwick in North Cumbria, nor far from Croglin. I wonder if the Cockatrice and the Croglin Vampire might be connected in some way. Cockatrices are themselves very interesting, they are described as being somewhat like a dragon and also somewhat like a chicken, and the really curious thing is that dinosaurs, as we understand them now, may well have been somewhat like dragons, and also feathered like chickens, in appearance, not to mention that chickens are related to dinosaurs. There was even that period about a year ago when people were posting memes online of a chicken on the ground, and then a dinosaur in the clouds saying “Remember who you are” to the chicken. I am not suggesting that the Cockatrice of Renwick *was* a dinosaur, but I think that spirit beings like the cockatrice are outside of time, and so they seem to *resemble* beings from the past and future, even if they are from neither. I do not believe that beings like vampires and cockatrices are able to time travel, but from our perspective of time it can seem like they are travelling in time, because with our linear sense of time – “time travel” is the only apt way we can try and explain it, even if that’s not what it is.

Book continues on next page:



*Photo above: evening light illuminating the amazing ancient walling at Pendragon Castle. The masonry around around the portals visible in the photo is particularly beautiful I think.*

Similarly it seems, in Cumbria and North Yorkshire, this same idea of the dragon manifests in the name Pendragon Castle, and in the mythology about Uther Pendragon, and perhaps, in the local legends of vampires in Dentdale and in Croglin. Pendragon Castle is a beautiful place, a majestic place. But it is also a place

that, when I have visited there, I have felt is very powerful. It almost seems to seep with an immense, and, in a sense, intimidating power. I think that on one occasion I overstepped my boundaries by visiting here at the wrong time, and we soon left. I am sorry for this. I personally think that “dragons” specifically, represent the blood, or life force, as manifested in the human body, creating one who is a warrior in heart and mind and soul, aligned to his or her spirit. I think that the “dragon” is the sacred manifestation of this universal energy and life force in a human, as he or she becomes the archetype of the protector and guardian of the people. Pendragon Castle and Dentdale do not feel like bad places, thin places, slightly scary places yes, powerful places, yes, where one must be extra respectful to the spirits, and avoid sites if the vibe makes one feel they should not be there. But these places are not bad. And I wonder if the more “negative” legends of vampires are in a sense a manifestation of that original idea, having been altered or turned upside down due to some trauma that affected the culture in these areas. I don't think I will ever fully understand this, and that's okay. These places are mysterious and I feel that they largely want to be left to be mysterious.



*Photo above: the beautiful and mysterious valley of Dentdale, showing the more agricultural land in the bottom of the valley where forests grow, and the vast, wild uplands, with their areas of peat, and the Howgill Fells visible in the distance to the left. God bless this place.*

#### 4. Towers in the sky: in extension of my studies on giants and castles presented here

Something curious I remember from years ago, whilst on the Isle of Islay in Scotland, is that I remember hearing that on Islay, a word for “cloud” is *baideal*. In other dialects of Gaelic, this word means “tower”, “castle” or “battlement”. Presumably this word is connected to the English word “battle”, which is of Latin origin, apparently. So from this perspective it is difficult to see a more ancient etymology connecting the ideas of “castle” and “cloud”, although it is certainly interesting that these concepts are connected in a part of the Goidelic-speaking world. Note on the date of writing this (the 5th of February 2025, the day before this book was published), a new article I wrote, which I submitted to *Silly Linguistics* was published in *Silly Linguistics*, in Magazine Issue #80 January 2025 (although actually published in February 2025). The article I submitted is titled: *The Gaelic dialect of western Islay, and comments on prehistoric language* By Linden Alexander Pentecost. I do not discuss the word *baideal* in the aforementioned article, which is an overview of the Gaelic of Western Islay with comments on prehistoric language, and is entirely unconnected to the book currently in front of you. In addition, my girlfriend at the time (when I visited Islay years ago) was the first to show me the animé film *Howl's Moving Castle*, and it is curious how the symbolism in this film is also perhaps somehow connected to this topic, and to my notice of the meaning of *baideal* in Islay Gaelic.

As well as the animé film *Howl's Moving Castle*, or in Japanese: *Hauru no Ugoku Shiro*, ハウルの動く城, another quite famous reference to a similar idea is represented in the song by Ian Van Dahl, sung by *Martine D. J. Theeuwen*. I love this song, I find it beautiful, majestic, and to be a song of hope. I also remember when I was 26 and would frequently have conversations with this 18 year old lady, I remember once enthusiastically trying to explain that the song *Castles in the Sky* was being sung in karaoke, and she had no idea what I was talking about. But for many in my generation, this is one of those songs that gives a nostalgic feeling of dancing, beauty and hope, and I believe it will continue to do so.

Nevertheless, back onto the subject of castles and clouds, and giants: there is this relatively “low-key” concept throughout some folklore that castles, or even cities, occasionally appear in the sky. Some of these, when seen in the distance, are a form of illusion caused by the reflection of light. But some of them are truly strange, where for example people have reported castles or towers appearing in the clouds above them. Perhaps this is connected to why on Islay *baideal* means “cloud” and not “castle”, it certainly seems to imply that the two are connected in some way.

In some of my other recent publications (and in earlier ones) I have also discussed different examples of how giants and castles, and castle-like structures like brochs

are associated with each other. What I have discussed in much less detail is how this connects to “castles or towers in the sky”. One of the most famous stories of giants in England pertains to “Jack the Giant Slayer”. The giant in this story was a cannibal, so even though the title “Jack the Giant Slayer” is not a very nice title, because not all giants were bad, but we can forgive the title on this occasion as the giant was said to be a cannibal.

The story contains this idea of a magical tree that reaches into the sky, at the top of which is a world of clouds, where the giant’s castle is located. Again we are seeing the same theme, the “beanstalk” is representative of a kind of tower in itself, just as a castle tower reaches towards the sky, connecting the earthly and celestial realms. And of course in the legend of Jack and the Beanstalk, the giant also has a castle located *in* the celestial realm at the top of the beanstalk.

This idea of a tree reaching into the celestial realm is “sort of” reminiscent of the idea of the world-tree or *axis mundi*, in which case perhaps the implication is that giants, in some cases occupy the higher celestial realms in a kind of “world above”. Although in another publication recently I have talked about the idea that the celestial realm is actually just a space for things between this world and the other world to move (in other words the celestial realm is not actually a realm), there are these certain stories I have occasionally come across, pertaining to ladders (like Jacob’s Ladder) or trees leading up into the sky, and when people climb these ladders or trees, they sometimes find a celestial realm, connected to castles, and treasure, for example to gold.

How authentically ancient most of these stories are I am not sure, but they seem to connect to an idea of a “man in the moon” in Chinese oral history. But another thing I mentioned in a publication last year, but in a different context, is that of the gold and silver sacred trees mentioned in Tolkien’s mythology, known as the trees of Valinor, the silver tree being known as *Telperion* and the golden tree known as *Laurelin*. These trees, are also (which I did not mention previously) symbolically connected to the idea of moonlight as a gentle, silver, colder light, and to the sunlight as a warm, golden light. As I mentioned in the other book where I briefly discuss these trees in a different sense: the Valinor trees are significant to me, especially as the day after reading about them for the first time, I met a woman who has them tattooed on her arm.

This concept of a castle or tower or realm in the sky also pops up in Biblical literature, this idea that heaven or the throne of God can occasionally be seen as a realm of castles, and/or crystal glass, appearing in the skies. Recently a friend was also telling me about his visit to Mount Stuart castle on the Isle of Bute, he described that, although he is not religious, he felt something in the beautiful marble interior of the castle, that it reminded him of “heaven” or what heaven might look or feel like. What he said made me think about this, that yes, castles are sometimes seen in the

sky, but also, our castles on earth, and for example cathedrals, do in many ways seem to mimic heaven, and are sometimes presented as being celestial places of the realm of heaven.

As well as my comments on how giants were living in castles, I have noticed that castles, cathedrals, and often stately homes which were once castles, have enormous doorways and spaces within them, and one could argue that the doorways etc are too large for an average human, unless the humans who originally used this places, perhaps originally as temples, were around 8 or 9 foot tall; or taller.

Another curious thing I remember is something I talked about with my family when at Northbay/*Bàgh A Tuath* on the Isle of Barra/*Eilean Bharraigh* in 2023. We talked about this concept of the sky falling down, in some legends, and this idea of a firmament in the skies. This presumably connects to this whole idea of celestial metal trees, as well, and it is fascinating that in Judaism for example, that the firmament is essentially described as being made of sheets of metal.

This last chapter does not directly relate to Cumbria or to North Yorkshire, except for in that this whole “giants and castles” thing is present in Cumbria, for example at Pendragon Castle.

I hope that this chapter was an interesting read on the topics of towers on clouds, giants, ladders and trees into the celestial realm, and other topics. I hope that it also helps to inspire others to hold this ancient land in respect and in good nature.

Book continues on next page for a lot more pages.

## THE CIUTHAICH - CIUTHACH: MYSTERIOUS ANCESTORS OF WESTERN SCOTLAND (republished with edits in this book)



This chapter was originally published as a Kindle book and was intended to be the first in a series, sadly by the time I got around to writing the other books, I lost access to my Amazon seller account. The book is republished here with important edits, I cover many other aspects of these topics elsewhere and will continue to do so.

*The photo above shows Kilchurn Castle on Loch Awe, in Gaelic **Loch Obha**. This loch is one of the places that the **ciuthaich** are associated with. Photo taken by the author.*

Overview:

*This chapter provides an overview of the **ciuthach**, in plural **ciuthaich**, legendary, giant, broch and cave-dwelling ancestors of the Hebrides in Scotland. These legendary ancestors are little known or discussed in terms of Scotland's mythology today, and this Kindle book provides an overview of them. The author begins the book by introducing the idea of*

*prehistoric, indigenous peoples surviving in Scotland, and gives the Indigenous Highland Travellers and fisher folks in the northeast as examples of such a people. (Note that my brief discussion in this book about Indigenous Highland Travellers and their Beurla Reagaird language is entirely unrelated to the article I published recently on documenting their Beurla Reagaird language, which is titled: 51: On documenting Beurla Reagaird, and available at: <https://www.bookofdunbarra.co.uk/website-articles-46-55/51-on-documenting-beurla-reagaird>*

*Throughout discussing the **ciuthaich** the author talks about aspects to their possible relationship to prehistoric peoples. The author, I (Linden Alexander Pentecost) have written about the **ciuthaich** many times before with relation to the subjects of indigenous Scotland, but these other publications are separate to this one and contain information not found in this Kindle-only ebook; and this Kindle-only ebook is separate from them and contains different facts and information. This Kindle ebook draws together new information and provides an overview of these people or ancestors. This book contains 5 chapters/sub-sections, not to be confused with the 5 numbered sources. This book makes important use of sources, but the author has added a lot of his own thoughts and information and knowledge in helping to hopefully make sense of this. Sub-sections of this book are:*

- 1): Introduction and on the continuity of ancient cultures in Scotland
- 2): Who are the **ciuthaich**?
- 3): More on the localities of the **ciuthaich** and other information (longest section by far) (This section also contains a lot of personal comments, and new ideas about brochs for example including the point about the triangular entrance stone).
- 4): Final comments on **ciuthaich** for now:
- 5): References:

1): Introduction and on the continuity of ancient cultures in Scotland

Mythology and folklore are subjects that I think must be understood to hold some truth, if we are to truly understand our past and present. When we speak of identifiable cultures and languages in ancient Scotland, we generally talk of Picts, an Iron Age people, possibly speaking a P-Celtic language like Welsh; the Gaels, who came from Ireland, and brought with them the Goidelic language that later became Scottish Gaelic; the Angles, who came from across the North Sea, and brought the Scots language; and the Norse, primarily from Norway, who brought their Norse language, which became Norn in the Western Isles. In reality I suspect that this picture is far too simplistic, and as one can see, it relies heavily upon the notion that all of these cultural and linguistic influences *arrived* in Scotland relatively recently. Personally, I think, over time we will find that each of the four, aforementioned cultural and linguistic influences, belongs to a far more complex and more ancient linguistic and cultural landscape. There are also great problems with these assumptions in how these linguistic influences are thought to have arrived in Scotland, and their origins are in many ways still ambiguous.

I think it quite possible that truly ancient, i.e. Neolithic, Mesolithic and earlier traditions and aspects of language continue to exist in the languages of Scotland today. Take for example the language **Beurla Reagaird**, said by some to be a cant, and implied to be a Gaelic dialect according to the menu on the following Wikipedia page:

[https://en.wikipedia.org/wiki/Scottish\\_Gaelic](https://en.wikipedia.org/wiki/Scottish_Gaelic) Although in reality, the **Beurla Reagaird** language is rarely discussed, and has to my knowledge not even been *properly* classified. It has a relationship to Scottish Gaelic, but to call it a Scottish Gaelic dialect might be entirely incorrect. What if **Beurla Reagaird** was a much older indigenous language? Which might seem clearly implied by the traditions and traditional lifestyle of the Highland Travellers who speak it, who consider themselves to be indigenous people, and whose culture shows clear roots and connections to ancient cultures. Even their traditional summer encampment tents bare a striking similarity to Mesolithic structures used thousands of years ago. I recently wrote an article specifically about **Beurla Reagaird** and will be writing more in the near future. This article is available on one of my websites at this web-address:

<https://www.bookofdunbarra.co.uk/website-articles-46-55/51-on-documenting-beurla-reagaird> and is titled: *51: On documenting Beurla Reagaird* on my BookofDunBarra website's online articles. I have also discussed Beurla Reagaird elsewhere over the past few years, including in a print-only book published last year.

Another example of potentially late survivals of ancient indigenous culture in Scotland can be found just by generally studying the traditions and language of Highlanders and Lowlanders. But another specific example I have not really discussed before is that of the "Fisher Folk". In a more general way, many of the indigenous cultures and potentially ancient language I have discussed relate to peoples who continued fishing traditions. I talk about this briefly in this book in relation to the Gaelic word **cairidh** for a fish trap or weir. But in terms of the northeast coast, there were entire, mysterious communities in for example Caithness, East Sutherland and Easter Ros. I have written about the East Sutherland Gaelic language many times previously; but one thing I have not commented on yet really, but will, is how to a certain degree there is dialectal and cultural variations in these communities that pertain very specifically to those who inherit knowledge of fishing. How ancient are these communities?

I am certain from my research that there were other cultures too, indigenous cultures who may have, into living memory, retained a form of cultural and linguistic substratum, or who may at least have been remembered in local folklore. Perhaps one of the most mysterious of these groups of people, or descriptions given to them, is **ciuthaich**, the plural of **ciuthach**. I have discussed others of these peoples extensively in other publications.

## 2): Who are the **ciuthaich**?

The Gaelic dictionary website, *Am Faclair Beag*, <https://www.faclair.com/>, gives the following definitions for **ciuthach**:

- 1). Hulking, unkempt and shaggy person, caveman
- 2). Ciuthach (legendary broch or cave dwelling giant)

*Am Faclair Beag* also has the similar word **ciutach**, with the definition given being "stocky man" (1). The word **ciabhach**, "bushy-haired", "shaggy" (1), which pertains often to tresses.

To give a more general description: the **ciuthaich** appear to be mythological, and perhaps also physical ancestral peoples or beings, associated with the west of Scotland. In source (2) they are implied to be naked, wild men, living in caves (2). As I have vaguely mentioned elsewhere, **ciuthach** does not mean the exact same thing in every part of Scotland, with some areas having the "unkempt person" meaning attached to the word. But at least in parts

of the Hebrides, a **ciuthach** is a more specific ancestral being, perhaps hairy, yes, but these ancestors or beings seem to represent a specific culture of some kind, a memory of a group of peoples in western Scotland.

The **ciuthaich** are not widely known in the circles of “Celtic” folklore, and the word is uncommonly used in Gaelic nowadays. Perhaps most famously, a **ciuthach** appears in certain versions of the legend of Diarmaid and Gráinne, a legend found in the Goidelic-speaking world, about the beautiful Gráinne, her marriage to Fionn, and her affair with the warrior Diarmaid. The **ciuthaich** also appear in several legends where they appear to be enemies of Fionn himself and the Fianna, and in these stories it is often implied that the **ciuthaich** are many, often many individuals or brothers, vaguely associated with dun’s, brochs and caves.

In some Hebridean forms of this story, Gráinne and Diarmaid meet a **ciuthach** in a sea cave, these caves being presumably connected in the story to those in the Hebrides. It is implied that Gráinne is not faithful to Diarmaid just as she is not to Fionn, and it is implied that Gráinne makes love with the **ciuthach**, after the three of them have spent some time together in the cave and getting to know the **ciuthach**. Diarmaid in these stories then kills the **ciuthach** with a spear. In at least one version of the story, the **ciuthach** is described as having what is clearly a prehistoric boat, a boat which, from the description seems similar to those sometimes found and associated with the *Finns* in Shetland and *Finn-folk* in Orkney.

The first source I found which described the **ciuthach** in some detail is the following:

.*Ciuthach* - in *The Celtic Review*, January 1914 by William J. Watson. This is referenced throughout this Kindle ebook as source (2).

A few months later I found another source, given in this Kindle book as (4). This source is: *Further remarks on the ‘Ciuthach’* by David MacRitchie, published in *The Celtic Review*, Vol. 9, No. 36 in April 1914

The first of the two sources above gives some examples of oral tradition in the original Gaelic. The article gives implication that in Lewis, **Leòdhas**, the **ciuthach** is seen positively, and was in a sense invoked in the phrase: “**Bu tu fhéin an Ciuthach**” - “It’s yourself that’s the ciuthach.” Source (2) then gives the legend associated with this part of Lewis called Uig, and it is implied in the legend that the **ciuthach**. And I quote from a part of the story in Gaelic:

**“Bha duine a’ tàmh faisg orra ann am Boronis d’ am b’ainm an ciuthach. Tha dùn ann an sin gus an là an diugh ris an abrar Dùn a’ Chiuthaich.”**

Or in English:

“A man lived near them in Borronish called the Ciuthach (*kewach*). There is a fort there to this day, called the Ciuthach’s fort.”

3): More on the localities of the **ciuthaich** and other information

According to source (2), **Dùn a' Chiuthaich** - "Dun of the Ciuthach" is a Dun or fort near Uig in Lewis. A rock formation called **Creag a' Chiuthaich** - "Crag of the Ciuthach" is located nearby, and it seems a clear implication that in The Outer Hebrides the **ciuthaich** are connected to particular local areas. A place called **Uaigh a' Chiuthaich** is also mentioned in (2) as being in the same area of Lewis, this site having what appears to be a giant sized grave ("ten feet long or more" according to (2)), similar to one I saw near Beinn Hynish on Tìree. The **Uaigh a' Chiuthaich's** physical dimensions go into the subject of the **ciuthaich** being giant in stature.

The second story in source (2) gives a more positive account of the **ciuthach** from the same area, where he is described as having come "out of the fort with a fish-spear in his hand". This is another thing that would seem to link the **ciuthaich** with Mesolithic peoples, many of whom would have used these ancient fishing methods in connection with their **cairidh**, a **cairidh** being a Mesolithic Hebridean fish trap, still used into relatively recent times. As commented in (2) it is interesting how the two stories from Uig differ in whether the **ciuthach** is considered an ally or not. In the first story, he is the "enemy" of the main characters in the story; but in the second story, the **ciuthach** seems to be some kind of guardian or protector.

The original distribution of the word **ciuthach** I do not know. As I have mentioned elsewhere, the **ciuthach** was known in the Isle of Eigg, although it is unclear in this case in what way the **ciuthach** was known on Eigg. I presume that on Eigg the **ciuthach** may have been connected to the island's many sea-caves. In (2) he is certainly connected to at least one cave on the island, although the information is rather vague. I have discussed this with regards to Eigg more elsewhere. In source (2) it is stated that a cave is also associated with a **ciuthach** on Tìree. Sillily, even though having read source (2) before going to Tìree in 2023, I could not find where at the time the **ciuthach** was associated with. In (2), the **ciuthach** is in fact specifically connected with a cave at Kenavarra Hill on Tìree, which I have walked onto briefly. There appear to be quite a few legends associated with the caves around Kenavarra Hill/**Ceann a' Mhara** on the island of Tìree, when I was on Tìree a lady told me of a legend of a "green lady" who lived in one of the caves near this hill, presumably not the same cave as that inhabited by/connected to the **ciuthach** in legend. There is a **Dùn nan Gall** on this area of Tìree, which is also interesting as the **gall** may be another term as I have said elsewhere, to describe ancient non-Gaelic cultures. More information on how these subjects in a more general way pertain to Tìree can be found in my free PDF-only ebook titled: *Tenguas – the new book of languages, published via BookofDunbarra in the UK*. Some of my other publications also have more information about Tìree Gaelic and Tìree, and I intend to publish more on Tìree Gaelic this year. I find the dialect incredibly beautiful, particularly as its spoken in Western Tìree and around **Ceann a' Mhara**.

Source (2) also gives evidence from the sources of two ballads, connecting the **ciuthach** with a cave located at Lochow Side in Argyll (presumably Loch Awe), implying that the **ciuthach** was connected to Argyll in a perhaps more general way. These ballads were published originally by J. F. Campbell in the book *Leabhar na Féinne*, which is described in (2). The **ciuthach** is referred to here by the title **ciach** meaning "fierce", which is clearly similar to **ciuthach**. It is also implied in (2) that the name **ciuthach** in indeed associated with a fort in the Loch Awe region, and that a cave is nearby. I would love to visit when I can!

In source (4), one of the **ciuthach** caves is also implied to be a cave at **Carraig an Daimh** on the Kintyre (**Ceann Tìre**) peninsula. Like in the other Diarmaid and Gráinne **ciuthach** stories however, the **ciuthach** in these stories seems to come “to” the cave in which Diarmaid and Gráinne are staying (in other legends in Ireland they stayed in different castles). But it would seem implied here that the **ciuthach** might be the occupant of the cave, or castle. In the case of the story regarding Kintyre, and in others set in Scotland, it seems clear that the **ciuthaich** are associated with sea caves; whilst the more general traditions about them being naked cave dwellers (2), and the Eigg traditions more specifically imply this connection with caves. In Lewis, they are primarily associated with brochs.

A very important thing about the story regarding the sea cave at **Carraig an Daimh** in Kintyre, is, that according to (4) the **ciuthach** in this story arrived at the cave in a skin boat or **curachan** propelled by two oars (4). The author of (4) connects this to the ancient, prehistoric-style boats used by the *Finn-Men*, and notes that the surviving example in Aberdeen museum has a paddle and not two oars. I think here that the author may be implying that the **ciuthach** story could have originally referred to a double-ended paddle rather than to an oar, as it seems implied in (4) that the author feels this would be ideal for the **ciuthach** paddling in a storm, and easier than using two oars (in reference to the **ciuthach** arriving on a night of “mist and storm and sleet”). The author of (4) also notes that the only thing similar to the **curachan** in this version would be the boats used by the *Finn-Men* (also known as *Finns* in Shetland, and possibly the same or similar to the *Finn-folk* known in Orkney). The author of (4) also notes that this **curachan** is *not* the same as the better known, and also ancient **currach** boats. In Gaelic, **curachan** can also mean a wicker boat, but the **curachan** mentioned in (4) likely refers to a more seaworthy design, similar to boats used by the *Finns* in The Northern Isles. I have come across a story about the island of Oronsay in which a man discovers Tir nan Og when sailing from Oronsay, in this story the man is also described as having a similar kind of boat, although it does not seem to be as ancient a style of boat as that associated with the **ciuthaich**.

The **ciuthach** was also known on Barra, which is interesting, but again, I am unsure in what way, and in which area of Barra the **ciuthach** was known. Barra contains numerous brochs and sea caves, and I am not sure if the **ciuthach** on Barra might have been associated with one or the other. It is interesting however that Barra Gaelic contains both a more pitch-accented prosody structure and an older, more localised stød-like prosodic structure, and I have wondered if perhaps the **ciuthach** on Barra might be associated with a minority culture on the island, possibly that associated in some way with the stød-like prosodic structure. I have gone into this about the accent difference in other publications too. In (2) it is implied that a **ciuthach** was also known from the Loch Lomond area, associated with a castle-tower like structure, a little like a broch presumably, but the giant is not directly called a **ciuthach** in this case, although his name: Keith MacIndoil as given in (2) does bear similarity to **ciuthach**. This makes me also think of Inch Keith, the island close to Edinburgh, although I always assumed that Keith in this place-name was cognate to Welsh *coed* - “forest”, Cumbric\* *\*cēt*.

Source (4) also gives reference to what appear to be individual names of **ciuthaich**, two of whom in question were from the island of Berneray. These were named **Glom** and **Teeda**,

both of which I suspect are pre-Celtic, pre-Indo-European names. Their two castles were known as **Barra-Glom** and *Teeda-Borra*. I wonder if the name “Barra”, with its Gaelic and Norse meanings, also connected to the Isle of Barra of course, is a word somehow associated with the **ciuthaich**. The third of these four **ciuthaich** brothers is named **Dearg** - “red”, whose castle lies next to Loch Roag on the Isle of Lewis. The name of the fourth of the **ciuthaich** brothers is not given. I talk about possible etymologies of Barra in my online article, the web address of which is: <https://www.languages-of-linnunrata.co.uk/a-new-disc-2ndofdecember-2025-on-barra-gaelic-n-rona-gaelic-shaetlan-connected-topics> .

The **ciuthach** was well known on the Isle of Lewis, and on Lewis he seems more associated with brochs, rather than with caves. I would not say that brochs are themselves always associated with the **ciuthach**, but I think they are a remnant of a non-Gaelic culture, who built these structures for defense against others, and possibly due to them not liking daylight very much, but this is another part of the subject. The broch structures are often associated with the Picts, but in reality their distribution does not even closely match the areas where Pictish culture was most present in Scotland; brochs being most commonly found in parts of Western Scotland, mainland Northern Scotland and in the Shetland Isles. Whilst the *Finns* of the Shetland Isles are not connected to the brochs on the island, they do have some similarity with the **ciuthaich**, perhaps they were both indigenous peoples, but clearly, in this case, the building of brochs would not have been culturally specific.

In a part of source (2) it is also implied that the **ciuthaich** are connected with Lochlan, as a Scandinavian ancestral figure and it seems implied also that **ciuthaich** are in some, vague way, associated with lands connected to the Norse. Although this does not mean the **ciuthaich** are Norse. Source (2) also connects the **ciuthach** as mentioned in ballads to the Pictish name *Trostan* and to the name *Eibhinn*, which is said in (2) to be Norse, although a pre-Indo-European etymology is I think also possible. In source (4) the **ciuthaich** are implied to be sons of “Nuaran” or sons of “Nu-ag-aran”, although the precise meaning here is unclear to me. Could the root “aran” here have some connection to the name of the Isle of Arran in Scotland, and to the Aran Islands off Ireland, and Arranmore Island for example? Note that in Scottish Gaelic, **éibhinn** can mean “curious” or “strange”, not in a negative way.

Another thing I would like to say briefly about brochs is that I see them as being potentially also ritual structures. Many of them have a triangular-shaped stone placed into the structure over their entrance. I do not think this is by accident, and it reminds me of the way in which a triangular symbol was sometimes used in early Christian tombs in Palestine, and how similar zig-zag markings have been used to “mark” off sacred areas of the dead in various prehistoric cultures. Were the original living inhabitants of the brochs associated with the world of the dead in some way or considered in a sense to be magical, supernatural in some way?

Another curious thing is that according to *Am Faclair Beag* ( [faclair.com](http://faclair.com) ), Gaelic **brugh** can mean a “cave” as well as a “broch”, which would again seem to imply a connection to the **ciuthaich**, and which might give credit to the idea that brochs, like caves, were also seen as dark places, entrances to the underworld in some way. This word is likely related to (perhaps via a pre-Indo-European link) to Gaelic **borgh**, for example in the place-name Borge, or in Gaelic **Borgh** on the Isle of Barra.

One may see some similarities to Scottish Gaelic **citheach** - “furious”, from **cith** meaning both “shower” and “fury or range” **ciotag** - “left hand” or “shawl”, and **ciotach** - “left handed”, and more so to **cuthach** - “fury”, “rage”, “hydrophobia” (3), **cuideag** - “a spider” (3), **ciùbhran** - “mist, drizzle” (3) and **ciùchair** “beautiful, dimpling” and especially to **ciùcharan** - “a low-voiced lamentation” (3), “plaintive moaning”, connected to Old Norse *kjökra* - “whine”. We see in some of these words a connection in meaning between “anger”, “fury” and “water”. The meaning of **ciùcharan** also shows how these words relate to “sound, murmuring” and “vibration” in some way. The word **athach** - “giant” may also be connected through syllabic patterns, even if the initial **c-** is missing. According to (2), the form **ciutharn** was used in Cromarty to mean an unkempt person, but this word seems to have only been used by fisher-folk in Cromarty. The form **ciofach** is also given in (2) and is implied as being a variant of **ciuthach** from another Diarmaid and Gráinne legend. The form **ciofach** does show *some* more profound syllabic similarity to **athach** and **fathach** also meaning “giant”. In source (2) the druidic priest names **Ciothruadh** and **Cithruadh** are connected to **ciuthach**. The variant forms: **ciothach**, **cithich**, **ciochnais**, **ciach**, **ceothach**, **cithuch** and *keefie* are also given in parts of source (2). The expression **Cétach Ciothach** is also given, of unknown meaning, and **Cioch Flann** as the name of a mythical king of Ireland. I do not agree with all of the author of source (2)’s comments about etymology, but I feel indeed that as well as my comments elsewhere, there may be a connection between the word **ciuthach** and words for “rage” and “mist”. Could it be implying that the **ciuthaich** were a wild people, associated with the mists of the sea in some way? I have made further comments about different aspects of this word’s etymology elsewhere, including its possible similarity to the names *Scotti*, *Attecotti* and the Gaelic name for Skye, *Sgitheanach* and other things. I discuss some other unusual Gaelic etymologies in the article reached through the following web address, along with two of the etymologies also discussed here in a different way: <https://www.bookofundunbarra.co.uk/website-articles-20-to-29/27-some-more-examples-of-non-ie-vocabulary-in-scottish-gaelic> .

In terms of the “mist”, source (4) gives information that in the Diarmaid and Gráinne stories the **ciuthach** is sometimes described as arriving on “a night of mist and storm and sleet”. The name **ciuthach** and especially the form **ceothach** bare similarity to Scottish Gaelic **ceò** - “mist”. Through some kind of underlying linguistic structure, Gaelic **ceò** also bares a similarity to the Gaelic words **sgleò** and **gleò** both meaning “mist/vapour”, although there are more defined differences in the deeper semantics of these three words. They appear to be examples of a migratory initial **s**, visible in **sgleò** but not in the words **ceò** and **gleò**. In the Salishan languages a migratory initial **s-** can also imply differences in meaning in much the same way. I also discuss something of these initial consonant changes in Gaelic in the article to which the following web address links: <https://www.clwaideac-na-cuinne.co.uk/articles-about-scottish-gaelic-dialects-pre-gaelic-language-s1-to-s25/s1-words-for-snowflake-across-different-gaelic-dialects-and-etymological-comments-other-topics> .

The Manx Gaelic language has the similar word *cughtagh*, but even though *cughtagh* and **ciuthach** are etymologically-related words, I do not know whether or not they describe exactly the same ancestors or culture. But certainly, there are similarities. On the Isle of Man, the *cughtagh* is also associated with caves. I want to discuss more on the *cughtagh* in the future, but they are primarily outside the scope of this Kindle ebook series. Manx *cughtagh* legends, like Scottish **ciuthach** legends do seem to imply some kind of connection

between the **ciuthaich** and sound, sometimes vocal and magical. These may be connected to the acoustic qualities of sea-caves and brochs in some way, I think.

There are also mystical impressions of the **ciuthaich**. As I have commented on elsewhere, a friend of mine with psychic abilities talked about feeling the presence of these beings when looking at photos of the sea caves in western Scotland. She described them as “feeling” like the voices of the sea, like the sounds of waves, wind, and wind chimes as though made of bone, humming from the cave, a collective chorus of voices, working as one supernatural being. This also suits the idea of a possible similarity I mentioned between the words **ciuthach** and **ciùcharan**, the latter referring to a kind of murmur (more detailed description is further back in this Kindle book). In several of the photos of these sea caves, we were also able to make out the images or impressions of long-skulled, giant looking skeletal individuals. These can easily be explained as mere tricks of the light due to mist-blur and a misinterpretation of random shapes in the caves, but it is also possible I think that the **ciuthaich** were in some sense *appearing to the camera* through the veils of our worlds, so to speak, the cave walls being the canvas of this metaphysical boundary, upon which the shapes and impressions of ancestors may appear.

#### 4): Final comments on **ciuthaich** for now:

The **ciuthaich** are ambiguous, and it is hard to connect them to any historical culture or people specifically. But if we assume that they were a physical people, they seem to have been associated with sea caves, and with brochs, which would arguably connect them, as I have stated elsewhere, to the Mesolithic and Iron Age periods, and to the possibility of some kind of non-Gaelic culture continuing in Scotland for many thousands of years, perhaps becoming broch-dwellers at a later date. Their relationships to the Picts, the Finns, Attecotti, Fortriu, Blue Men of the Minch, and other ancestral peoples of Scotland, both physical and mythological, is unknown. They may have a connection to the Norse, and to the Isle of Lewis, but I would argue that the “Norseness” of Lewis and in how it pertains to the **ciuthach** is more likely to be a pre-Norse influence that we identify as Norse in relation to Lewis. This would also go some way to connecting these people to the *Finns* to the north.

In this final chapter or section of the book, I also wanted to quote and then discuss a version of the Diarmaid and Gráinne **ciuthaich** stories. This version is given in source (5), which is: *Popular tales of the West Highlands orally collected with a translation by the Late J. F. Campbell*, Volume III Alexander Gardner 1892 . I quote a part of the relevant section below:

*“Djeearmaid would not approach her, and he used to put a symbol before the door, a quarter of a slaughtered animal on a stake ; and Fionn, when he saw the sign, was satisfied ; but on a day the sign was changed. A ciuthach\* came into the cave, and Djeearmaid killed him with a spear, for Grainne was unfaithful even to her lover.”*

And a little further on, I quote again from source (5):

*“When Djeearmaid gave ont the shout of death, said Fionn to Grainne:*

*“Is that the hardest shriek to thy mind that thou hast ever heard?”*

*“ It is not, “ said she, “but the shriek of the ciuthach, when Djeermaid killed him”.*

*“Ye gods ! That Djeermaid were alive,” said Fionn.*

Discussion: there are some potentially important things to be observed in this version of the story. Firstly, this “shriek” again relates to the idea that the **ciuthaich** are connected to sound and thus also to the word **ciùcharan**, in some way, whether to ancient language or to the mystical sounds of the sea itself, and the way that caves echo sound. As for this “symbol” of a slaughtered animal on a stake, this reminds me a bit of the finds at Sculptor’s Cave in Moray, where staked heads of the dead (presumably after natural deaths) were placed inside the cave. Could the rituals at Sculptor’s cave be connected to this “symbol” in some way? Even though the connection with the **ciuthach** here is not direct.

I hope that in this short Kindle book I have helped to provide a helpful overview of this subject. Note that I also recently had an article published in Silly Linguistics, which slightly relates to some of the topics in this book, titled: *The Doric Scots tongue, language in Aberdeenshire, and polyandrous Attacotti* By Linden Alexander Pentecost. (the comments in this paragraph were written well over a year ago and I have since published much more on these subjects).

#### 5): References:

This Kindle ebook makes use of in-text citations, but numbered references are also given from (1) to (5). Please do not confuse this with how the book *also* has 5 chapters/sections. These are repeated again below, they are:

5. - *Am Faclair Beag*, available at: <https://www.faclair.com/>
6. - *.Ciuthach* - in *The Celtic Review*, January 1914 by William J. Watson.
7. - A pronouncing and etymological dictionary of the Gaelic language Gaelic-English English-Gaelic by Malcolm MacLennan.
8. - *Further remarks on the ‘Ciuthach’* by David MacRitchie, published in *The Celtic Review*, Vol. 9, No. 36 in April 1914
9. - *Popular tales of the West Highlands orally collected with a translation by the Late J. F. Campbell*, Volume III Alexander Gardner 1892

Note that the following fictional first person account contains generic Cumbrian dialect, although the story code switches between more standard English and more dialect, to imitate natural speech with some dialect. This personal account is NOT an example of broad Cumbrian dialect with as I have written elsewhere in a more specific spelling. In this story, A often means “I”, and the definite article is often abbreviated to *t’*. There are other differences, for example *allus* is sometimes used instead of

*always*, *laal* used instead of *little* and *i'* is sometimes used instead of *in*. Apart from these things, the dialect spellings should not be ambiguous to the reader and should be clear I hope.

The Goblins of Seathwaite Tarn (fictional story republished with edits in this book)

The story started when we were all aged 25. It is said that little fowk were sometimes encountered in the Duddon Valley. These small people, miners they were perhaps, used to live among the crags of ancient rock, in particular those encrusted with a thick layer of green moss, and surrounded by old oaks and birches. These little people used to know all the small caves, cracks in the quartz veins, of which there are many, that lie in these crags. To our eyes, they may seem just six inches wide, perhaps a foot deep. But the quartz crystal opens like a door, leading to their realm, and its strange blue, icy light. It is not an unpleasant light, but it is cool to our senses. It is like the oxidation of copper, and the greens and blues produced.

The realm of these goblins was said to be "beyond" Seathwaite Tarn, Seathwaite Tarn being that upland tarn that lies where the Duddon Valley rises far into the treeless mountains of Coniston, or Thorstein, Thor Stone, as it used to be known as well. The realm of the goblins is said to be somewhere "beyond" the cliffs that surround the tarn, technically in another world that is not accessible to man, for physically speaking, it lies through the rock.

The copper miners at Seathwaite Tarn copper mine were no doubt aware of the magical goblin fowk and their realm. The copper belonged to them after all, to the goblin fowk, and it was presumed that back in the day, perhaps back in the Bronze Age even, the miners had made an agreement with the goblin fowk about how much copper they were allowed to take. But that's just speculation.

I myself, have never made the trek to Seathwaite Tarn. But I plan, before finishing this, to do so. All I can say from my own experience thus far, is that once I stayed in the Duddon Valley, very close to a couple of those knoll things, the type covered in moss, with oaks and birches growing on them, and with deep, shiny quartz veins running through them. This one knoll, had cracks in the quartz veins, and inside the main crystalline structure, were thousands of tiny, *laal* crystals just formed there beautifully, like it was the entrance to some kind of interdimensional world, but where, my size would no doubt prevent me from passing into it safely.

For a moment there, in the twinkle of the light, I felt something. Not laughter, but playful, happy feelings that might be the precursor to laughter. It seemed present in the light in the trees, among the glowing green blades of grass, and the quartz, as the leaves caused the sunlight to twinkle and move over the quartz, making the quartz seem like it was breathing, moving.

T' next day, my friend and I went up the mountain, Caw. My friend and I sat outside the entrance to the old slate mine closehead on Caw, in the old hut. And I thought of them goblins again. I looked up the valley, towards that distant combe, in which lies Seathwaite Tarn. I made a drawing of the old mine building, and I think I wrote down some notes about the goblins... I certainly talked to my friend about it. But the drawing and ideas became lost in the wind.

It was years later when I started to think about the goblins a bit more. I thought to myself, was I getting impressions of ice and Seathwaite Tarn, as no doubt many thousands of years ago a glacier would have receded into the valley where the tarn is? And could this glacier be

in some way connected to the River Duddon and the goblins, was the glacial the original source of life, and of the river? And was that why it was sacred to the goblins? Or, was the ice I saw in my visions, more like a wall, a shaded, misty window, between our human world, and the world of the inner mountain and its minerals?

I explored many of the old mines in the Duddon Valley over the years, as well as that laal slate mine closehead on Caw. Most of them are too dangerous to visit now, and in any case, I never got the impression that any of the mines might have connected to a secret, goblin world. Of course, the fells are full of quartz veins, like rivers of shimmering ice in t' rock. They were solid, formed millions of years ago as mineral-rich, hot fluids began to cool in the cracks in the land. Copper ores were found in these veins, other minerals too, but in the Duddon Valley it was mainly copper. The slate has nowt to do with quartz veins on t' other hand.

But sometimes the water does mek it's way through these quartz veins naturally. And if some of these form natural cavern systems, even on a miniature scale, it's possible that the goblins could be coming through 'em to the surface. Might there even be a quartz vein in t' Duddon Valley somewhere, cracked further apart by land movements over millions of years, that it might be possible fer a man to squeeze along? I have this impression, when I see the fell they call Stickle Pike from near Ulpha, and t' sunlight glitters ont ancient, complex rock formations, like the teeth of merged together dinosaurs. I get the impression that sometimes, the quartz seems to shine gold in t' evening light. And sometimes I think I can see a dark crack just next t' some o these weird, teeth-like quartz formations.

Meybe if there was such a crack, A could follow it reet unner Stickle Pike, unner Caw an under Walna Scar, reet up towards where Seathwaite Tarn lies. It drew me, like a secret path under the mountains. A couldn't tell if it was the entrance to a cave, or just a shadow cast when t' light was on those sharp, tooth-shaped quartz rocks.

It was many years later, and I finally decided to try and find t' entrance to the "Path under t' Fells" as A called it. A was already an old man then, but mi feet took me through that laal forest, where t' bluebells rise like a mist o purple in the spring, and where t' moss has that glow, as if breathing wi t' light of life itself.

A was auld and lonely. A weren't lonely in mi thoughts, A allus had sommat to keep mi mind occupied. But deep down A was lonely. A missed t' innocent love and life A'd felt all those years ago. How A was so content t' just be among the trees and a gentle breeze, afore A carried the pains of age on mi shoulders.

With a walking stick A ascended towards those toothy, quartz lookin rock formations. It was a beautiful day in late May, an A already felt happy as A walked through bluebells, below ancient oaks and silvery flickering birches, 'n A felt a gentle warm breeze as A came upon t' first rock formations.

The sunset had begun, and there were golds and pinks in t' sky. A kept going upwards, although it was hard to tell where A was i' relation t' where A'd seen those particularly quartz, tooth-shaped rocks years before. A started to walk up more frantically, checking behind every boulder, and lookin at every laal crag. A knew that t' light would soon be disappearin, an' A felt anxious thut A might not find it, and might not get another chance. A was an auld man after all, A cudn't be walkin up fells on mi own too often.

A reached a kinda boggy area, where t' grass 'n heather were still brown from winter, but then above, the most amazin thing. The rays of light, pink and orange from the sunset, shone back vividly from a crag about 20 metre away. The effect was extraordinary. The

shapes of those tooth-shaped rock formations, the millions of small quartz crystals all glittering individually upon those larger tooth-shaped formations, all glowing orange, and a warm pinkish red. At certain angles, the light reflected was more a greeny-blue, like t' colour of oxidised copper compounds, except it glowed. That was when A saw it, the crack, the doorway.

I came up the hill, among those strange, crystal rocks. They glinted around me, alive and unearthly, at least, unearthly i' terms of mi usual perceptions of reality and the world around me. But my eyes were on t' entrance, and as I got close, I did indeed see that it was deceptively narrow.

For one, it weren't vertical, but was around 75 degrees in steepness. It was only about 5 foot high, and perhaps a foot and a half wide. A had a torch with me, and I managed to squeeze into the doorway. It glittered with crystals in places, and I was scared of accidentally rubbin some of 'em off as I moved further in. You see, I am an auld fella, but I've allus been a bit small built, an' it was surprisingly easy to get into the doorway.

A followed this crack in a quartz vein fer about ten metre, afore t' whole shape of the place became more complex. The crack seemed to go down beneath me all of a sudden, just a gentle slope with some broken shads of rock, that went under a crystalline formation directly in front. It didn't feel exactly scary lookin down there, but A felt a bit intimidated to say the least.

To my right, was somethin else interestin though. It was what appeared to be steps, steps carved around the edge of the tunnel going down, and leading up the wall t' mi right, and into yet another passage following the same straight vein of quartz, but this other tunnel was above me. Shining mi torch even further up, A saw what appeared to be other cavities in the quartz vein. The steps were not big enough for a person like you and me. I had always thought that the goblins were somehow more metaphysical, that they often appeared really small but could change size, and like rays of light was not limited to a particular shape or size, and moved with the flow.

But these steps were suggestive that at some point, perhaps t' goblins had had a more tangible, concrete physical form, although from the size of the steps they would have clearly been a lot smaller than adult people today. ~

I couldn't really explore further. I didn't fancy taking the tunnel that went down, as I wondered just how deep this quartz vein went. There could have been immeasurable tunnels in this quartz vein, cracks as old as the mountains, like a complex honeycomb following t' vein from here all the way to Seathwaite Tarn. The goblins, if indeed they had had a more concrete corporal form at one time, would presumably had taken the path up the steps. But mi feet were too big, and mi balance not agile enough for me to attempt following them up.

And so, the silence set in. The last orange pink of the sunset was still shining in, just about reaching this open area where I was. But as the last rays of light was shining in, A did see something on the wall by the steps. Small markings, carved, their grooves illuminated momentarily as dark cut marks in the pink light, as it shone upon the damp walls of the underground path. They were runes, just like Norse runes, but, some of them A'm sure were

different from normal Norse runes. A didn't hev time t' mek any notes of them runes, but I have a mental recollection, and I will write about it someday. A smiled with even more excitement when A saw them. Those runes spoke to me, secrets of the underground, revealed by the gentle pink light and its glow. I seemed to understand them, and feel a great knowing and sense of joy in my heart.

I felt it was also time to go by then, and I followed that instinct. It was fantastic but I knew that the magic was within mi, and I knew I also had to get back. So, A turned towards the light and started shovelling mi way back along t' quartz vein. It got narrower and lower again, and A edged slowly back into the tunnel.

But I stopped momentarily, hearing a noise, a noise like a gentle phrase, hummed and said by the wind, almost metallic or rock-like in the way it sounded, but gentle, extraordinary. A turned around for a moment and, saw turquoise, feminine eyes staring back at me. She walked down those carved stone steps as if she were flowing like water, and, although her eyes showed no smile, I felt an clear feeling of care, like she was mi guardian almost.

Behind her, I saw another goblin, a male, about t' same size, but wi different eyes. I could barely see them other than their eyes. They were wearing long cloaks, covering all but their heads and hands, but their physical forms seemed, unless I am mistaken, like crystal, like water, from the little I saw of how the light from their eyes seemed to make strange patterns and flows about their skin. I felt deep in mi soul that they were so old... old like the mountains. And somehow, I felt they communicated to me that we were alike...

For they were old, and had guarded the entrance to that path under t' fells for millenia. But fer a human, A was quite auld too, 86 now. And, A'd known in mi heart about t' goblins since A was 16 or so. Deep down, A had always loved them and this valley, and I had always felt their smiles upon my heart. And in a way, I had looked after the valley too all my life. I hadn't guarded it, but, I tried t' allus be kind to the nature, to appreciate it, and t' encourage other fowk to do the same.

A shared a moment with them goblins. Somehow, in that moment, mi life made sense in a different way. The magic, that magic A had allus felt... it was still there. 'An now I was auld, it was t' right time to believe it, to let it open mi heart like a sacred musical note or key. And A did. A was changed forever, upon leaving the entrance to that path. And I went down t' Ulpha, had a pint, warm in mi heart.

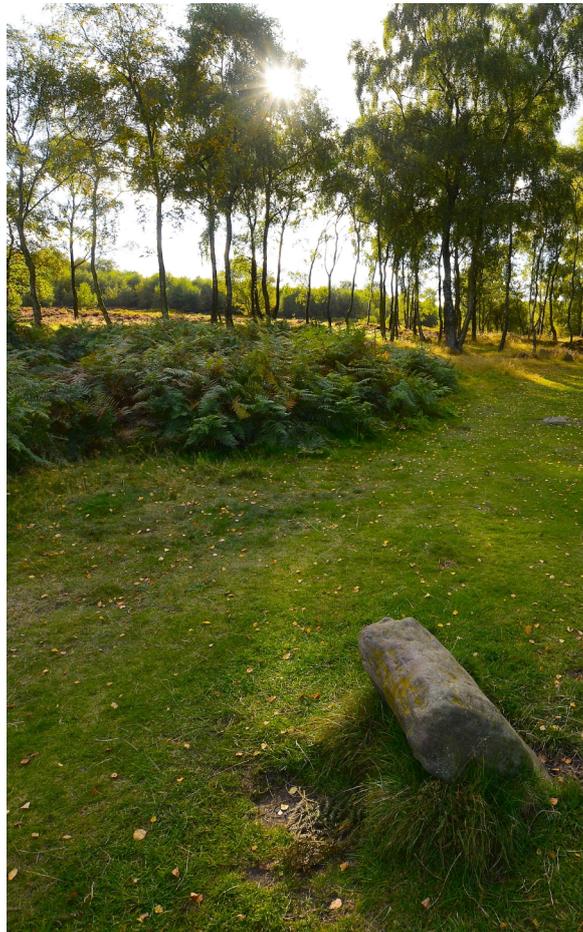
A've never been back up to that door, that door that leads into "T' path under f' fells". But I doubt I could even go further, especially not all the way to Seathwaite Tarn and the wall of ice. That the paths do go there I have no doubt, but A wouldn't fit. And in that place, I gained back a part of miself that is my eternal magic, the very thing that is me. It was never really about getting to the wall of ice after all, because my own magic, my own spirit, would take me to wherever my spirit is.

A couple of fowk asked me about it afterwards. A told me friend, who A used to go t' valley wi. When we were only 16, he'd have some craic wi me about mi talk of goblins and ancient ice sheets. But he admitted to me after A'd been in't tunnel, that he'd always felt there was something special about that valley too, as though the rays of light, the trees and the crags, were home to spirit guardians. Gentle, unseen, but real, and a true blessing. May t' Great Spirit bless the Duddon Valley, her spirits and all those who venture there with love. For there is great magic to be found there, for those who know how to see. This is the end of the story but the book still has one more pages.

This book continues on the next page

## On the Nine Ladies Stone Circle in Derbyshire – and on the symbolism of the number 9 & related topics

Many years ago I visited the Nine Ladies Stone Circle in Derbyshire, located on Stanton Moor. An ex girlfriend took me there when I was 22, she was older than I, I am grateful we went there. It was a beautiful warm september day and, in the midlands, for example on Stanton Moor or at Alderley Edge, one finds areas of beautiful ancient oak forest. It was in such an ancient-feeling forest, also with birch trees, wherein we came to the Nine Ladies Stone Circle, which is in this small, open area of forest, which somewhat protects the stones from the wild weather that may cross the surrounding moors. The stone circles that we associate with the Bronze Age are very often much smaller and "less-megalithic" than their Neolithic cousins, the Nine Ladies on Stanton Moor does in a sense resemble the likely-Bronze Age Laca stone circles which I recently discussed in an unrelated publication. The number 9 is very important in Esoteric traditions. The fact that there are specifically nine ladies, or standing stones, is significant. In Cumbria, the Nine Standards or, Nine Standers, are nine impressive prehistoric cairn structures, marking an ancient boundary, but they may also have been burial related, and certainly were I think seen as "guardians" in some sense. Why nine, specifically? It seems that the number 9 is often associated with a kind of esoteric system of divine order, the Ennead of Egyptian tradition are a good example of this concept I think, the Ennead being a group of nine deities that were in a large sense governors of the universe. Some Egyptians also saw the spiritual self as having nine components, which may correspond to the Ennead deities as a form of microcosm of these divine powers. I actually came across something earlier which implied that as one moved towards God, difference between self and other becomes less obvious, and that much of our idea of individuality in the human realm corresponds to facets of and individual, unique expressions of higher divine spirit beings. In other words, we become less individual the higher we go, but in that higher spiritual state we still retain our individual essence, but everything also is seen in its original place as an expression of the divine. There is also for example the fact that in Old Icelandic mythology, the universe is seen as consisting of nine manifesting worlds, of which our world is one. Do the Nine Ladies of Stanton Moor perhaps correspond to nine sacred female figures, goddesses? *Photo below: an outlying stone located at the Nine Ladies, photo taken by myself the author.*



This is the end of the book titled: *Crosby Gill megaliths & Insights in mythology & Celtic language & other topics*, PDF-only book published via *BookofDunBarra UK* on the 27/03/2026