

Keys to language with even more new horned adult goddess art (22/02/2024) – book No. 11 in a new series of books published via bookofdunbarra: like all books by the author, this book is published in the United Kingdom; this book, like most by the author, is only available in PDF format

Written by Linden Alexander Pentecost; artwork and photos also by Linden Alexander Pentecost. Published in the United Kingdom by Linden Alexander Pentecost on the United Kingdom-based website www.bookofdunbarra.co.uk on the 22nd of February 2024. The website is also by Linden Alexander Pentecost, a UK resident who was born in the UK. All books, including ebooks and print books by the author were published in the United Kingdom. This book contains 43 Pages. This page (the page you are looking at) is page 1, the contents are on page 2. The book's full and correct title is given at the top of this page, I will write it again here: *Keys to language with even more new horned adult goddess art (22/02/2024) – book No. 11 in a new series of books published via bookofdunbarra: like all books by the author, this book is published in the United Kingdom; this book, like most by the author, is only available in PDF format*

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

This book published is in PDF format only, and is not available in other ebook formats or as a print book. This book is published on the section of the website: <https://www.bookofdunbarra.co.uk/new-ebooks-from-december-2023-onwards-also-separate-from-website-s-online-articles-content> – note that bookofdunbarra is not the author's only website, and that it contains online material not found in any books I have published, likewise the material in books I have published is not on the website's online pages. I have also published books, print and ebooks, through some other websites, including some I created. No AI was used in the creation of anything about or in this book, including writing and art. This is true of all of my books, except in one book last year where I included one piece of AI-art I had also edited, but this was the only AI-created thing I have ever put into a book or published in any way. My books published in ebook format are not published in any other format, the same is true of my print books which are only in print format. (This does not include when a book in one format is drastically updated and incorporated into a book of a different format, but a lot of new, previously unpublished material is also always added). Most of the material in this book, aka the vast majority has never been published before being published in the book you are currently looking at (this book). Some of the subjects in this book have been covered in other books I have recently published, and, two pieces of art, a photo and a table have been changed, updated and added into this new book (the one you are currently looking at). This is not to replace the equally important original versions of these things, they have just been updated to an equally-relevant new context. In this book (the one you are currently looking at) are: two updated pieces of my “horned adult goddess” artwork (there are many examples of this in my books, most of which are never published more than once), a Quechua-Finnish comparison table, which has been added to and is described in new and different contexts in this new book (the one you are currently looking at), and an updated picture of the Kainumaa landscape. Note that I have published a lot of ebooks lately some of which cross over in content and ideas, but all of which are unique and equally important, different publications.

Page number is shown on all four corners of each page. As well as the “horned adult goddess art” continuation of different art in different books, this book (the one in front of you) also includes for example etymological suggestions that may answer some of the questions I pose about Kven etymology in my previous ebook publication before this new book (the one you are reading/in front of you). This book (the one in front of you) also includes much more of course which does not continue on from previous ebooks.

This book (the one in front of you) contains 43 pages and is published on the 22nd of February 2022 from the UK. This book is dedicated to my cat and to The Great Spirit and to all that I love.

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Contents

This is page 2, the contents page, the title page with information is one page 1, the page previous to this.

- .**Page 1:** Title page of book with information about the author and publication.
- .**Page 2:** this page (the one you are looking at), the contents page.
- .**Page 3:** (beginning of) to end of page 5: More *“horned adult goddess artwork”* – *continued from previous book*, contains three other pieces of “horned adult goddess” art and descriptions. (one piece of art on each of the three pages, the third piece of art has the more “hairy” horned adult goddess of the three (nose hair, belly hair, underarm hair)).
- .**Page 6:** (beginning of) to near the bottom of page 9: *Norwegian grammar and structure*
- .**Page 10:** (beginning of) to around halfway down page 14: *Updates on Cumbric and a lesson in reconstructed Cumbric* (includes photo).
- .**Page 14:** (beginning just over half way down the page) to the lower half of page 17 - *More on Mull Gaelic dialects and Mesolithic language*
- .**Page 18:** (beginning of) to around half way down page 19 – *Maricopa vocabulary*
- .**Page 19:** (just over half way down the page) to near the end of page 23 - *Quechua-and-Finnish updated word comparison list, and new information on ideas about the ancient history of humanity and megaliths*
- .**Page 24:** (beginning of) to over half way down page 25: *Classical Gaelic or Classical Irish*
- .**Page 25** (beginning towards bottom of page) to the end of page 26 – *Using Ogham*
- .**Page 27** (beginning of) to around a third of the way down page 30 - *Norn: searching for Scotland’ s Nordic language – a personal journey and other comments*
- .**Page 31:** (beginning of) to bottom of page 33: *More Kven etymologies and examples* (includes photo and etymological suggestions of substrate-Kven words mentioned in the book previous to the book you are currently looking at).
- .**Page 34:** (beginning of) to near the end of page 43: *More discussion on Celtic mythology (written around ten years ago when I was about 21, but never published before in this book (the one you are reading)*

At the end of page 43 is a notice/comment stating it is the last page essentially.

Note that the font sizes and style may vary throughout this book particularly on those pages with artwork or photos where some or all of the text can be smaller.

More "horned adult goddess artwork" – continued from previous book

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



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

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



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

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



Norwegian grammar and structure

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

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

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

Notes:

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

rd often becomes [ɾ], e.g. **fjord**

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

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

sk is [ʃ] before **i** and **y**

tj is [ç] in southeastern Norwegian

Vowels

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

a - [ɑ]

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

i - [ɪ] when short, [i] when long

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

u - [ʊ], [u]

y - [ʏ] when short, [y] when long

æ - [æ]

ø - [ø]

å – [ɔ]

Diphthongs

ai – loanwords only, [aɪ]

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

ei – [æɪ] in this dialect

eg - [æɪ]

øy – [øɥ]

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

Sample sentences

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

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

jeg bor i Norge, fordi jeg kommer fra Norge

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

fra – from, *Norge* - Norway

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

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

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

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

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

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

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

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

byen – the town

A little grammar

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

jeg er – I am

du er – you are

han er – he is

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

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

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

But:

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

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

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

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

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

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

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

den vakre damen – the beautiful woman

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

More sentences:

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

den store byen – the big town

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

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

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

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

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

fergen – the ferry, ***langs*** – along

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

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

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

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

Updates on Cumbric and a lesson in reconstructed Cumbric

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

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

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

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

Vowels

a – as in 'father' or shorter

e – as in 'same' or shorter

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

é – a longer version of **e**

i – as in 'seen' or shorter

í – like the 'i' in 'tin'

o – as in 'gnome' or shorter

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

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

u – as in 'soon' or shorter

ý – similar to the German 'ü'

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

Consonants

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

c – always hard as in 'cat'

ch – like the 'ch' in 'loch'

dh – like the 'th' in 'this'

g – hard as in 'get'

r – as in English, or rolled

s – always as in 'sand'

th – as in 'thing'

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

w – the English 'w' sound

y – like the English 'y' in 'yard'

Diphthongs and vowel combinations

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

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

ae – like an **a** followed by **e**

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

Basic words/phrases:

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

Below are some example sentences:

mōr iw i monidh – the mountain is big

da iw i cēt – the forest is good

cýl ēdh in ti – the house was narrow

hen iw i levar – the book is old

louen iw i venn – the woman is happy

On the next page is a photo of an archaeological site and description thereof.



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

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

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

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

Consonant mutation:

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

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

So:

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

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

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

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

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

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

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

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

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

eim mi – I am

eit tú – you are (s)

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

We can use this for describing ourselves:

den eim mi – I'm a man

ben eit tú – you're a woman

cú iw em – he is a dog

cat iw hi – she is a cat

Other words:

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

Prepositions:

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

More on Mull Gaelic dialects and Mesolithic language

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

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

can be quite extreme, to say the least. Over the past few years I have tried, to the best of my ability, to discuss as many of these dialects as possible, because not many people are interested in them, and most them are already extinct.

A group of dialects which I have briefly discussed before a couple of times, is those dialects of Southwestern Mull in particular, which consist of one of the more unusual and divergent dialect groups of Scottish Gaelic. Because I have worked so much on Scottish Gaelic dialects in the past few years, this *may* be one of my last publications about these topics for a significant while.

Southwestern Mull Gaelic – more comments

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

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

Features of the dialect

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

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

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

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

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

Southwest Mull GaelicStandard S. Gaelic English

uʔaθ	ubhal	apple
ðaʔa	latha	day
ðàn	làn	full
ðaogh	laogh	calf
seøðadh, seøð'adh	sealladh	view
ðaʔurich	labhraidh	will speak
speaθ	speall	scythe
saʔuδ	sabhal	barn
mauδ	mall	slow

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

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

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

Why is this Gaelic dialect of southwest Mull phonologically distinct?

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

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

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

Maricopa vocabulary

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

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

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

- 1). **mat** – earth. I see some similarity between this word and various other Indigenous American words referring to land, or mountain or rock. Compare also Finnish *maa* – land.
- 2). **mash** – food, comparable to words in many languages around the world which I have discussed before in more detail, including for example Welsh *mes* – acorns, English "meat", Squamish *smeyts* - meat, etc.
- 3). **asepm** – smoke, similar to English "smoke" and related words in Germanic and others around the world, including in the Americas, as discussed elsewhere.
- 4). **ashvar(k)** – sing, perhaps connected distantly to Welsh *siarad* – 'speak' and to an Afro-Asiatic root and to various others which I have also discussed elsewhere.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Classical Gaelic or Classical Irish

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

Classical Gaelic used the same alphabet as Modern Irish:

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

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

Examples of Classical Gaelic words, followed by their Modern Irish and Scottish Gaelic equivalent are below and on the next page:

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

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

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

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

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

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

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

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

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

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

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

.éirghe – Modern Irish *éirí*.

.comhnaidhe – residence, Modern Irish *cónaí*.

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

.timcheall – around, Modern Irish *timpeall*

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

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

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

Using Ogham

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

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

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

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

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

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

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

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

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

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

Nynorn:

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

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

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

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

Ég er maður. Ég kem ekki frá Orkneyjum - Icelandic

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

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

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

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

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

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

Hvussu eitur tú? Eg eiti... - Faroese

Hvað heitir þú? Ég heiti... - Icelandic

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

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

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

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

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

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

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

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

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

More Kven etymologies and examples

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

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

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

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

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

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

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

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

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

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

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

Another thing I would briefly like to mention is that I noticed the appearance of the place-names or tribal titles *Cvinci* and *Cvincai* on an old map of northeast Asia, although whether or not these names have any relationship to the name *Kven* I am unsure.

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Some features of Celtic mythology and what they might mean:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

focus on these forms, actually bring them forth, showing us what they actually look like? Perhaps our imagination, beyond our body, slowly reveals to us what these beings look like, and how they change, through symbols on our World, rather than it being the other way round, and us projecting images of what we see onto things we do not understand. Perhaps this is why the images that people 'see' seem to evolve over time.

In Irish mythology, probably as a pre-Celtic remnant, we also have the famous 'Triple-Spiral', often associated with a Goddess, or with three aspects of the World of the indigenous Irish. To me, the three spirals represent: God/father, sun, which gives light and life to all of reality; mother-earth, who provides us with fruits, materials, and knowledge of the World around us and beings within it; and tribe: us, our collective consciousness, and how we chose to give back our love, our blessings and our fruits, to the Mother and Father, in this ongoing cycle. The 'tribal' aspect also seems to be about how our consciousness evolves with the two duals, which we are the product of. How we move physically in location, and spiritually in our evolution. The triple-spiral is not just an Irish thing though but is found in many places.

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

I hope that you enjoyed this book

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