

Goddesses, mountain languages, Greenlandic Norse & more - publ. only in PDF format, publ. in the UK, publ. on the 29/08/2026, publ. via Clwàideac-na-Cuinne UK

Written & published by Linden Alexander Pentecost, published on the 29th of August 2026, published in the UK and only in PDF format, published via my UK website Clwàideac-na-Cuinne. This PDF book is unrelated to and separate from any and all of my other publications, including an unrelated PDF book published a few days ago, also via the same website (one of my many websites, all UK-based). This PDF-only book contains some material that I previously published in unrelated books, before this material was then edited, and a lot of new pages were added, to create this book in front of you, with its title. The title of this book pertains to particular things discussed within it, which are used to summarise its content and to name the book, but this book contains far, far more topics than those which are implied in the title. Some of the material in this book was originally published as blog posts which were never archived, before being edited extensively for inclusion in this book, as well as two Silly Linguistics articles (never UK archived), again edited for inclusion in this book, as well as a lot of entirely unpublished, never before published content in any form, included in this book, which is more of an importance and statement than that some of the material was published in other forms elsewhere. Note that things such as Draugs, Icelandic, polyamory, gods, and Greenland I have written about and published in other publications recently, including a blog post yesterday. No AI was used in this book nor in any of my writing.

This book contains some adult discussions and must not be read by those under the age of 18

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This book contains a total of 74 pages. You are currently on page 1, the contents is on the next page, page 2. Page number is given in all four corners of each page. All photos in this book were taken by me, the author, unless otherwise stated. This book is dedicated to my cats Gmork and Ophelia, who sadly passed away some years ago, and to my grandad David Kaye, who sadly passed away this year.

Contents

(the first part of this contents is the same as that in some of the books where some of this material was previously published before being edited and much more content added, for inclusion in the book in front of you, the previously unpublished content is at the end of this book). Edits were added to all of these sections in this book that were previously published anywhere, but this is not indicated in the chapter or page descriptions. All pages are full of writing and a fair few have photos which are also important in this book, as in all books.

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Sápmi, joiking, Väinämöinen – and discovering a spiritual side to language

By Linden Alexander Pentecost, the 12th October 2022. Photo and artwork also by Linden Alexander Pentecost

Please note, that I have employed some creativity in the words I have used to relate some of this Finnish mythology, but I am, to the best of my ability, describing the well-known stories as they are understood.



Note that another way of referring to the aurora borealis in Finnish may have been "Pohjolan Portit" - the gates of Pohjola, although this association does not seem entirely confirmed, but more implied that the Pohjolan Portit could be the aurora.

*The photo above, I took close to lake **Duortnosjávri** in Sápmi. In Sámi traditions, and in Scottish Gaelic traditions, from what I understand, the aurora must be respected; from what I understand, it appears to us on its own terms, and from what I understand, we shouldn't go looking for it, or get too close. Nor should we whistle or point our fingers at the aurora. In Northern Sámi, the aurora is known as **guovssahas**, likely connected to the root **guovssu** – 'dawn'. Online, this word is often said to mean 'light that is audible', but I do not think this is the literal translation, from what I know anyways.*

However, there is truth in that the Sámi and other peoples have said that the light does make sound, talk even, and I think that scientists are starting to acknowledge these sounds more. This makes me think about how cuttlefish are able to communicate using light, a light that speaks. Perhaps if we want to understand the metaphysical language of the universe, we could learn a lot from cuttlefish.

*In Finnish, the aurora is known as **revontulet**, meaning 'fox fires', because the aurora was said to be created by a fox. As the fox dances across the horizon, it swishes its great tail in the snow, creating the green fire that flickers under the stars.*

The main content of the article is below

When we went to Helsinki eleven years, we also travelled to the Arctic areas of Finland, Norway and Sweden. During this trip, something changed in me. Something changed in me forever. A personal trait of mine is that, I tend to allow my worries and confusions to get me down, and take a lot of my energy. I do not blame this on any other, it is just a personal part of my psyche and is something I need to work on.

It was as though, my whole life until then had had a big wall, a 'wall' of my own fears, a protective wall. I didn't feel confident. I felt an intense desire to connect with ancient traditions and to discover my spirituality, but somewhere deep inside, I still felt like none of it could surely be real. Not for me. It was too good to be true. The previous week I had been sleeping bad, I had been confused by something. I went to Finland expecting it to be a continuation of that confusion. I would try to enjoy Finland I thought, but deep down, I didn't really feel like doing anything.

But the first time I went to Sápmi, it was as though that wall no-longer had any purpose. I was in vast forests, like I had never seen, and yet, they felt so special and familiar. I saw the midnight sun, the gradient in the night sky, of orange and yellow, which glows over the endless figures of pine trees, lakes and marshes. In this landscape, I began to feel such a joy, that my 'wall' ceased to exist.

I had never been here before, and yet, I felt more belonging, and more confidence in myself here than I had anywhere before. The landscape and geometry of the sky, spoke to my very soul. I had never thought such a thing could be real, yet, deep down, I had always known it was there. Like a song in my soul, just behind the veil, always just beyond my perception, yet always there.

I had always found nature beautiful, but this was different. Until then I had never conceived that the beauty and love I feel, could also be something that exists inside of me. But now, I believe that, if we can appreciate the beauty of something out there in the universe, then, no matter how distant it may seem: that beauty must also exist inside of us. I felt very confident on the rest of that trip. Not a confidence that came from my brain and imagination, this was a confidence that I felt within; something that my heart knew and that the Creator knew, whoever or whatever the creator is, or perhaps 'creators'..

You may be asking, what does this have to do with language? What I have just said would not generally be considered scientific in any sense. And the study of language is a pure science. Is it? I don't know, I will leave that question open. For me though, spirituality and personal experience, does have to do with language. For me I feel that learning about other languages and places, has always been a kind of magic in itself to me.

(In practically every culture, language is in some way sacred, connected to magic, and connected to the very understanding of our universe's basal nature. Now we are expressing language through the dimension of light, through written words. Long ago it was only through the dimension of sound. And before that, what was the dimension of language, some kind of sacred geometry, a unified field of consciousness?)

The joik

The Sámi peoples of Sápmi (Lapland), have a special form of singing called a *joik*. I don't know enough about Sámi traditions to be able to describe or say what a joik is, and I myself am not Sámi; so please keep in mind that my following description is how I understand the *joik* from my current level of experience.

I think that the *joik* is a lot more than just singing. The landscapes of Sápmi, the mountains, lakes, and ancient places, all have names in one or more Sámi languages. One could write a song about a place, but that is not the same thing as a joik. Because, from what I understand, a person does not joik about something, or somebody. A person joiks *them*. The important difference is that, a song is written *about* something. A joik on the other hand, from what I understand, simultaneously *is* that thing. So, if somebody was to joik about a particular special place, then they are also *singing* that place. The thing that the joik is about is simultaneously also present as the joik itself. What I believe about this, is that perhaps we do not create the joik, perhaps instead, when we joik, we are speaking something's true name. Which is arguably quite similar to the Aboriginal Australian concepts of song-lines.

In my opinion, perhaps music and sound are somehow connected to 'spirit', and perhaps, when we create sound and music, we are not actually inventing it; we are a part of it, speaking it, producing it, but not its origin, not its cause. Which leads to an interesting question about language. Did we even create language to begin with?

Or, like the song-lines and joiks, perhaps, is language something that we participate in, but not something which we ultimately created? For indigenous peoples around the world, everything in the cosmos is can be said to be alive, to have its own spirit. Animals are equal to us, and our so-called 'superior' intelligence is really I think just an extension of a cosmic, creative intelligence, of which we are a part of.

I cannot prove this scientifically. The idea that the sounds and words in our languages, could somehow be an extension of the universe's own music, is not an idea that might generally be found in a linguistics textbook. And yet, the same idea, that language itself is sacred, pops up in cultures all over the world. This is particularly prevalent in Finnish mythology. In Finnish mythology, the god Väinämöinen performs magic with his chanting and singing. J. R. R. Tolkien touches on similar themes in his Middle Earth books; that the world was created through sound and through singing. There are also both scientific and more metaphysical ideas which point to, in one way or another, the idea that everything in the universe exists as waves, sound or vibration.

I would like to finish this article with some questions.

If the universe has her own music, then are we also a part of that music? Like the animals, forests and seas, do we also have our own music, our own song? And if we have our own song, who wrote the music?

"Below" here means on the following page, page 6" (added January 2024)
Below is a piece of artwork I did, depicting the Finnish god Väinämöinen, along with some of his background stories, and descriptions.



The angle of the sun in the above art is not ideal, which is my fault of course. The above art implies that Väinämöinen would be going over water towards Finland from the south, whereas I think it likely that he would return from the west. Nevertheless I do love this piece of art I did shown above, which is my version of the tale of Väinämöisen paluu.

The photo above, is of some art I made, depicting the Finnish god Väinämöinen. Is the art good, in my opinion? Well to be honest, no. But to me the spirit of Väinämöinen is real and beautiful, and I hope that this is somehow expressed through the picture. Väinämöinen is the son of Ilmatar, the goddess of the cosmos, who came through the halls of heaven, down to the primordial sea, where, after shaping the land and creating the mountains, she finally gave birth to Väinämöinen. When Väinämöinen was born, he already had the appearance of an old man, connected presumably to his incredible wisdom.

*This art depicts something that might be referred to as **Väinämöisen paluu**, the return of Väinämöinen. In the mythology and traditions of Finland, Väinämöinen is sometimes said to have left our world. Before leaving, he sang for himself a copper ship; 'sang for himself' being in reference to that Väinämöinen is said to create things using his magic voice and words. But it is said that Väinämöinen will return to our world again, when he is needed, and I think thus that his music will also return to us. Perhaps it was never truly gone.*

*In this photo I have included pink clouds to indicate the rising of a new sun. In Finnish, there is a special word for this, **aamurusko**, literally 'morning red glow', with **rusko** being a particularly poetic word, to describe the appearance of a glowing red colour on the horizon; which I think is fittingly beautiful for describing a new beginning.*

There are no references in this article, as all of the information presented is in relation to my own experience and in relation to widely known cultural knowledge. Thank you for reading :)

The shell mountain

By Linden Alexander Pentecost



Photo above: an image I drew based upon my dream, possibly of the goddess Sophia or Ilmatar, or something expressing a similar myth.

In the traditions of some indigenous American peoples, from what I understand, our world is a kind of shell mountain. A shell mountain that stands within the ocean of space. I do not understand our collective mythology very well, but, from what I understand, this shell mountain is connected to the origins of the physical universe that we inhabit.

Thousands of miles away, on the western coast of Scotland, there are ancient piles of seashells, on ancient, sacred islands. Nobody knows exactly why people built these mounds of seashells, or what they represent. But archaeological evidence suggests that they may have had a symbolic purpose. They represented something that we have forgotten and no-longer really understand.

(Note I have discussed different aspects of the symbolism of this Sophia dream, and included attempted drawings of it elsewhere in different publications)

Shell middens are found on the west coast of Africa too. In the northwest of Canada, in South America, in Australia. The symbolism of these mounds is somehow deeply integrated into our ancient past.

In Finnish mythology, the goddess Ilmatar, comes down from the heavens at the centre of creation, coming down through the halls of space, until she lands in the great primordial ocean. After she has been alone for a long time, a duck sees her in the distance, and, thinking that she is an island, the duck lands upon her knee, and creates a nest.

From this nest the duck creates seven eggs. Six of the eggs are gold, the seventh egg is made of iron. As the duck and her eggs start to warm Ilmatar's knee, she moves her leg, licking the eggs off into the distance, and causing the duck to fly away. The six golden eggs hit the ocean and shatter, whilst the seventh egg is heavy. It does not break, and sinks to the bottom of the ocean.

But nothing was truly lost. Because the shattered pieces of egg shell became the stars, and the dome of the sky that shines in the night. The yolks of the eggs became the lands in the great sea of space, creating all of the islands and lands in the great ocean. The goddess Ilmatar then swims for hundreds of years, and the shape of her body moving through the water, creates waves, shaping the coastlines. She finds beaches, and lying upon them, she creates the shape of the land with her arms and legs.

I am not sure what happened to the seventh egg. But it is perhaps possible that the seventh egg, the iron egg, became the *Taivaannaula*. In Finnish the *Taivaannaula* is the 'sky-nail', from the words *taivas* – 'sky', and *naula* – 'nail'. The *Taivaannaula* is the central axis of our universe, the pillar from which all creation spins and spirals, outwards and inwards.

In Finnish, *Ilmatar* means 'air-ess', lady of the air, from the word *ilma* – 'air'. Like in many ancient mythologies, the original source of universal consciousness, the 'God' if you will, is connected to the movement of the air. The meaning is perhaps not that the air itself is the origin of God, but rather that the air and wind is the most ancient manifestation of consciousness and energy. The magical force within the air, what the Greeks called the *Ether*, the fifth element, is the underlying music and waves of all creation. This is also perhaps why the word 'spirit' in English is connected to the Latin word *SPIRO*, which means 'I breathe'.

(With regards to below: note that these definitions vary somewhat from culture to culture), but often express similar ideas

The word 'soul' is slightly different to 'spirit', because the word 'soul' may connect to the Indo-European *sowal – 'sun', and also the ancient North-African word *sal, which means 'flood, water, salt'. This implies perhaps that if the 'spirit' is connected to the very breath of creation and of music, then the soul is connected to the cyclical movement of that energy, as a whirlpool in

(Welsh and Hopi traditions have references to goddesses associated with spiders, in Hopi tradition the Spider Grandmother is very important)

the great ocean, or as the sun creates waves and creates a cyclical motion for the planets to move around. The word 'soul' is also perhaps connected to the word 'silk', as in a spider's web. So, if the 'spirit' is the underlying breath of creation, then perhaps the 'soul' is the spiralling pattern that is produced collectively by spirit.

The Finnish goddess *Ilmatar* is similar in many respects to the goddess *Sophia* from Greek and Gnostic mystical traditions. In Gnosticism, Sophia also goes from the centre of creation, invoking similar imagery to the journey of Ilmatar from the centre of creation. When Sophia moves through space, her giant energy becomes crystallised to form our planet. Thus, according to the Gnostic tradition, our planet, Mother Earth, *is* the goddess Sophia, in her physical form. Again one can see parallels between this and the Finnish traditions of Ilmatar.

I tell the Ilmatar story in the way which feels right to me, it is not necessarily exactly as it is told in Finnish mythology, but I hope that I have captured it to the best of my ability and with accuracy to how it has been told in Finland.

My dream of the goddess

The imagery in this dream does not directly correspond to *Sophia* or to *Ilmatar*, but essentially the myth expressed is largely the same.

In my dream, I saw a great being in the ocean, shaped somewhat like a great serpent, jellyfish or whale, perhaps a combination of. This great being opened her mouth, and from her mouth there swam fishes, and she gave life to the oceans.

After some time, I rose above the waters of a misty ocean, and I saw in front of me the stark black rock of an island, rising like a rounded pinnacle from the ocean. The island was covered in mist, but as I flew upward, I saw that within the mist was a kind of giant statue. And yet, she was not a statue, her form was alive, somehow organic. It looked as though her form was made of many complex 'cells' of shell, like segments of pearl that shone slightly in the mist. And yet I cannot exactly define their form of shape, for it did not quite make sense to my logical mind. I had never seen anything quite like this before.

As I flew upwards, I saw the enormity of the statue, her arms outstretched like an angel. The statue was so huge that, in places, there were entire

forests growing on the marbel-like shell of her body. A forest of dense green trees and moss grew on her shoulder, and below, the mists had collected into a waterfall. A waterfall which flowed from her arm and which simply dropped into the mist below. At the top of the goddess, there were things shaped like flowers, producing a gentle golden-pink light, which shone in the mist.

Why did I see this dream?

According to Gnostic tradition, the goddess Sophia wants to have a relationship with each of us, and, in a sense, we are all *from* her according to this tradition. Some gnostics have said that, how we do this is really very simple. Apparently, we do not need powerful magic, or meditation or a strict path in order to do this. We need only one thing, empathy.

According to these mystics, Mother Earth does not need us to become perfect, to develop a strict technique or to perfect ourselves spiritually. According to these mystics, all we ever need is to care, to feel empathy for our planet and for each other. Empathy, care and love. Of all the things we may think we can 'have' and 'possess', I believe that empathy, care and love, are the only things that are truly ever ours.

Although our world can seem like a harsh place, I don't believe that it is great power or great might that can guide us safely or answer the questions of our existence and being. The traditions seem certain about one thing. That if I believe in myself, if I care and feel empathy, then no matter how lost at sea I am, I will be guided through the storm.

Maybe it is like Fantasia from the Neverending Story by Michael Ende. Where all gods and beings are living in their own places across creation. Sometimes in the story, we tell the same story, in our own way. That may be how we keep all of the knowledge about everything, through words in our languages, and each of us telling a part of that story, a different aspect to all the universes.

(Note that I have previously discussed a little about this dream, albeit in much less detail, and without really understanding what the dream meant, in my print book: *Europe's minority languages and related topics – some essays*.)

I would also like to mentioned the "true name" concept again (this concept is found in The Neverending Story and elsewhere), although despite my earlier comments I am a bit unsure of the exact meaning of this, although

I do have a general idea I think. I do understand aspects of this I think and have written about it more extensively, but I have come to think that there are many true, cosmic names, but that they are perhaps all connected to vibration, an original vibration of a soul, and I think that this is the meaning of the concept. I have written much on related topics in 2024 and also this year and before 2024.

Jutlandic, other languages in Denmark, and their relationship to language in Cumbria and elsewhere in England

Written by Linden Alexander Pentecost, October 2022.

In this article I will talk a little about Danish dialects, and share some rather exciting possibilities I have considered about the relationship of languages in England and in Denmark. Some of the information in this article goes beyond the traditional interpretation of Vikings, Germanic languages and England's history. Although I don't personally know the answers to any of these questions, I hope that my research is interesting, and that it will lead to a greater curiosity and investigation of our ancient cultures.

The Danish language generally refers to the standard varieties of Danish and their variants. Standard Danish is sometimes called Rigsdansk – 'king's Danish', and is based mainly on the dialects of the island of Sjælland, where the capital Copenhagen, København is located.

As well as Sjælland, Denmark also consists of several other islands, such as Bornholm, far to the east of Sjælland and in the Baltic Sea; and the islands of Fyn, Langeland and Lolland, which lie between Sjælland and Jutland, Jylland. Jutland is named after an ancient, and largely mysterious tribe called the Jutes. Jutland is the only part of Denmark which is connected to mainland Europe, and southern Jutland borders with the German province of Schleswig-Holstein. In more recent history, varieties of Low-German are predominant in Schleswig-Holstein.

Although the dialects of different parts of Denmark are generally considered types of Danish, and described under the name 'Danish', it might be more accurate to say, that they are a group of related, traditional languages.

The language on the Jutland Peninsula is quite significantly different to the Sjællandsk dialects, and to standard Danish. Although Danish is a North-Germanic language, Jutland was historically the home to at least two tribes; the Jutes and the Angles. And no doubt many other tribes also lived there.

(at least some of
The Angles, not all)

The Angles in Denmark likely spoke a West-Germanic language, more closely related to Frisian, Dutch and to Old English. Whereas Danish is a North-Germanic language, being more closely related to Norwegian, Swedish and Icelandic. The Angles and the Jutes also lived in England, and 'Angle' is where the name 'England' comes from. We know that in England, these people lived mainly on the east coast, and they left runic inscriptions in their Anglian language. This language is also considered a dialect of Old English, but was somewhat distinct from the Saxon languages, which arguably became the more standard basis for Old English. The Anglian language in

England was likely spoken especially in northeastern England, and here it is sometimes known as the Old Northumbrian language.

The language of the Jutes is less certain, but originally, I think it possible that a non-Indo-European language may have been spoken in Jutland, alongside West-Germanic and North-Germanic languages. I make this suggestion, because, the Danish dialects of Jutland contain some grammatical features that I do not think originate in Germanic languages. I hope to go into this in more detail in the future, it is an ongoing process of research.

(Some of the)

Features of the Danish Jutlandic 'dialects' or languages

In Jutland, the language can be defined into several smaller dialect areas. There is the South-Jutlandic language, spoken close to the border with Schleswig-Holstein in Germany. Then there is the West Jutlandic language, and perhaps the North-West Jutlandic dialects of that. And then, there is also the North-East Jutlandic language.

A variety of Northeast Jutlandic is Vendelbomål. Standard Danish has two genders, the common gender (which includes words which are 'masculine' or 'feminine' in other dialects), and the neuter gender. The Vendelbomål Jutlandic language has three genders, masculine, feminine and neuter. This dialect is spoken in the eastern parts of Nørrejske Ø, or 'North Jutland Island', the island separated from the rest of Jutland by the Limfjorden. The Vendelbomål dialect is in many ways similar to the North-West Jutlandic dialect of Thy, known as Thybomål, located on the west of the Nørrejske Ø.

However, the West Jutlandic language, and for the most part, the South-Jutlandic language and Thybomål, differ from Northeast Jutlandic in that they has no genders in nouns. Also, like in the West Jutlandic language and for the most part in the South Jutlandic language, the definite article, the word for 'the', is placed before the noun, rather than as a suffix attached onto the ending of the noun. In these grammatical terms, Vendelbomål is more similar to the languages of Fyn, Sjælland, and more generally to the North-Germanic languages in Norway and Sweden.

In terms of the grammatical distinctions common to South Jutlandic, West Jutlandic and North-West Jutlandic, these languages are very unique among North-Germanic languages. This is one reason why I wonder if Jutlandic was influenced by a Non-Indo-European substrate language, because as far as I am aware, Jutlandic and English are the only North-Germanic languages where the nouns have no gender. And furthermore, this is arguably quite unusual in Western Indo-European languages as a whole. The examples

below will perhaps help to demonstrate how most Jutlandic dialects differ from other North-Germanic languages. Note that West Jutlandic is a variety of Jutlandic, distinct from Angeldansk, a form of South Jutlandic, which is also named 'Angel' after the same name that gave us the name 'England'.

<u>English</u>	<u>Norwegian</u>	<u>Trøndersk Norwegian (variant of)</u>	<u>Swedish</u>	<u>Danish</u>	<u>West Jutlandic</u>
a stone	ein stein	ein stein	en sten	en sten	æn stien
a sun	ei sol	i soL	en sol	en sol	æn sol
a house	eit hus	et hus	ett hus	et hus	æn hus

The table above demonstrates that in Norwegian for example, the word for 'a' has three different forms, depending on the gender of the noun. The standard Danish and Swedish languages combine the masculine and feminine genders into a common gender, so masculine and feminine nouns are the same. But West Jutlandic is different, because the word for 'a' stays exactly the same, and the nouns have no gender. Below is a continuation of the table.

the stone	steinen	steinen	stenen	stenen	æ stien
the sun	sola	soLa	solen	solen	æ sol
the house	huset	huse	huset	huset	æ hus

The continuation of the table, helps to demonstrate that in West Jutlandic the definite article comes before the noun, and in this sense, West Jutlandic, despite being technically a North-Germanic language, behaves sometimes more like a West Germanic, like English, Frisian or Dutch. In West Frisian, 'the stone', 'the sun', and 'the house', are: de stien, de sinne and it hus. As we can also see in this table, whereas the North-Germanic languages generally change their definite ending depending on the gender, again, West Jutlandic does not possess gender in the nouns, and so the word æ means 'the' regardless of the gender. An example of how West Jutlandic differs from standard, Sjøællandsk Danish, can be seen in this basic sentence I wrote:

I am on the stone – standard English

A'z on't stian - Cumbrian dialect

jeg er på stenen – standard Danish

a e å æ stien – West Jutlandic

Note that the word for 'I' in West Jutlandic is **a**, standard Danish jeg.

Another thing which this table brings up, is that the precise relationship between Frisian and North-Germanic does not necessarily always correspond to the genetic affinity of these languages. For example, we can see that the West-Frisian word for stone is **stien**, showing a similar vowel development to the Angeldansk and West Jutlandic **stien**. To further demonstrate that these relationships may indeed go beyond the definitions of North-Germanic and West-Germanic, it is interesting that the forms *styan* and *steean* exist in Cumbrian dialects of English. What is even more fascinating is that Anglic and Norse also interacted in Cumbria, and I find it fascinating that although the Cumbrian dialect of English is 'West-Germanic', and Angeldansk and West Jutlandic are 'North-Germanic', there is indeed a lot of crossover and connections, particularly in Jutland and in Northern England.

In some of my writing, I make reference to this occurring on both sides of the North-Sea, and how it may be in some way connected to the Doggerland landmass which once connected England to Denmark in ancient times. This also complicates things, because, whilst it's simpler to simply say that the Danes invaded England from Denmark, we also have to consider that the Angles, who actually gave us the words 'England' and 'English', are also found in Denmark. And to complicate things even further, England and Denmark were historically a part of the same landmass thousands of years earlier. So people were likely in contact between Denmark and England since at least the end of the last Ice Age.

What I feel this means is that, whilst the Vikings, and the North-Germanic, and West-Germanic connections between England and Denmark do certainly account for 'some' of these similarities; the links between England and Denmark go back much, much further than the Vikings, and much much further than the Angles. And I think it quite possible that at least some of these connections are what we might call Pre-Indo-European, existing outside of Indo-European languages as we know them today.

Before I move on to talk more about this topic, I want to briefly talk about Jutlandic in a little more detail. This is something which I have talked about before, but I will mention it here again. Although the 'r' in Danish has always generally been an uvular r, this was not the case in Western Jutland. Here, older speakers of West Jutlandic, for example around Hvide Sande, will pronounce the 'r' practically identically to how people pronounce 'r' in Norfolk, on the English side of the North-Sea! This is not to mention the similarities I have heard between the prosody of some Jutlandic dialects, and the prosody of Scottish Gaelic. In fact, at least from my experience, certain dialects of Scottish Gaelic, Donegal Irish and English, all share crossovers with Danish prosodic patterns in one form or another. This is again likely something that I think is pre-Indo-European, perhaps a substrate influence before North-Germanic languages came into being.

On another interesting side note, the dialect of Norfolk in England is another fascinating subject. Despite being more southerly, we also see an 'Anglic' connection to Norfolk, at least in terms of Indo-European language. The actual dialects of English in Norfolk are sometimes so grammatically different to English in general, that it makes we wonder if there wasn't also some kind of pre-Indo-European influence in the background. Take for example the Norfolk dialect sentence, "she do do as she do best", where 'do' has a much more extended meaning as an auxiliary verb.

(What is shown here is not the truly most accurate explanation of its usage, in reality "do" in Norfolk means "if", "otherwise" or is used in an imperative sense with a pronoun). - information about this will be in an article about Norfolk dialect, hopefully soon to be published in SillyLinguists.

We have to also understand that Frisia, Western Jutland, and Norfolk, have all been subjected to extremely dramatic changes in sea level, even within the past few hundred years. This can be easily found by researching the history of Frisia, and the island of Strand, an island, which, during a very short space of time, was almost entirely destroyed and washed away by a large storm surge. Nowadays the much smaller islands of Nordstrand and Pellworm are all that remains of the original landmass.

This is not to mention the Storegga slide, a giant underwater landslide which happened in the Mesolithic period. This caused tsunamies and sea level changes across the North-Sea basin, and may have been the thing that caused Doggerland, the land between Denmark and England, to become largely uninhabitable. Norfolk, like Frisia, is also very flat, and in recent centuries, the coastline of Norfolk has been extensively altered by the creation of dykes, drainage systems and dredging.

Perhaps the most important thing here though is that, until relatively recently, some of these coastal areas remained almost impenetrable. This is why the Iceni tribe (possibly also a pre-Indo-European word in my opinion), were lively able to protect themselves living in Norfolk during the Roman period.

I wrote a Silly Linguistics article on the Norfolk dialect, published in early 2024.

Before the creation of dykes, the coastal landscape was practically unfarmable. It was a place of saltmarshes, channels, reeds, lakes, and partially submerged tree roots and forests. Changes in culture did reach Norfolk, but, for certain areas of the landscape in Norfolk, Essex, Frisia and Western Jutland, the landscape would have remained pretty similar in nature to how it was during the Mesolithic; despite the huge sea level changes. Perhaps it is also possible then, that ancient languages, and ancient cultures survived around these ancient environments. And perhaps some of these peoples later became people known as the Jutes, who are recorded, like the Angles, as being in both England and in Denmark.

Later in this book I discuss the Jutes more.



Cumbrian dialect: Ullstian

The photo above shows the Ullstone, a large, unusually-shaped erratic boulder, located in the valley of Kentmere in Cumbria, England. Ullr is a Scandinavian god name, attested in the North-Germanic languages. There doesn't appear to be a huge amount that is widely known about this deity, but in *Skáldskaparmál*, a part of the prose edda, it seems that Ullr was associated with hunting and with archery. Although the traditional explanation would be that the 'Vikings brought their gods to England', actually, this site, the Ullstone, is very reminiscent of a Sámi *seida*, a sacred site, many of which are found in Northern Scandinavia. When I visited this boulder, I felt as though it was in a sense, guarding the valley. And the type of place where ancient people may have hunted from. Nearby is Hart Cragg, with the word 'Hart' being cognate to Old Norse *hjørtr* – 'deer', showing an example of a possible Norse word, attested in a place-name but without the vowel-breaking process seen in the phonology of *hjørtr*.

Even though the traditional explanation might be that 'The Vikings just named the stone after their God', I do feel that the Ullstone is indeed a very sacred site. It has an animate feel, like something alive that is guarding the valley. To me it is very reminiscent of an animistic belief system, where rocks, and natural places of a special shape, are considered to be the abode of spirits.

Magical places, where we are perhaps supposed to ask the permission of the resident deity before visiting. Many of the ancient Sámi seidas are also linked to hunting and to honouring the land for feeding us, and so many seidas contain reindeer bones as offerings. What we take, we must also give thanks for, and we must always return something back.

Considering that the Ullstone is in a valley which would be ideal for hunting deer for example, and considering the animistic imagery of the site, could the traditions of Ull in the landscape of Cumbria, actually be thousands of years older than the Vikings?

(Anglo-Norse is perhaps not the best title for this language links as a whole, perhaps British-Norse or Hiberno-British Norse might be a better title for the dialects as a whole, but Norn and Anglo-Norse are appropriate descriptions for some dialects, and Anglo-Norse works for that described below and here).

Does the Anglo-Norse language contradict with what we know of English history?

The last topic which I want to look at here, is Anglo-Norse. I have already discussed this in detail in other articles, but in this article I will include further, useful information.

Anglo-Norse is the name I write to describe the 'Norse' language in England. We have a lot of words in English, and especially in the dialects of Northern English, where there are many words which are cognate to words in North-Germanic languages. The thing is though, is that I'm not convinced that these relationships in language began with the Vikings. I have already mentioned the similarity of Northern English *steean* and *Angeldansk stien*, *West Jutlandic stien*, and *West-Frisian stien*. Here we can see a common group of sounds, which are not dependent upon the exact genetic relationship of these languages. There appears instead perhaps to already exist a kind of 'continuum' in these words, between North-Germanic and West Germanic, and in both England and in Denmark.

A thing I have looked at previously with regards to this topic, is vowel-breaking in Old Norse. This is something that helps to define Old Norse from the older Proto-Norse and Proto-Germanic languages. Interestingly though, Danish, and Anglo-Norse seem to sometimes 'lack' this apparently Viking-period change in language. For example, Proto-Germanic **leuhsaz* (1) or similar, meaning 'light' Old Norse *ljós*, Western Norwegian *ljus*, Swedish *ljus*, but Danish *lys*, Anglo-Norse "Lis", perhaps as in the river name *Liza* in Cumbria, Old Norse *ljósá* – 'bright river', with *á* – river. It is possible that the Anglo-Norse pronunciation simply lost the evidence of vowel-breaking due to the influence of English. But it is also perhaps possible that vowel-breaking never developed in Anglo-Norse as a whole.

Danish does have a separate kind of vowel-breaking process, observed in the word *hjem* – ‘home’, Old Norse *heim*, *hæim*, Western Norwegian *heim* or *haim*, Swedish *hem*, Pite Westrobothnian *håjm*. Now, fascinatingly, Northern England also has a kind of vowel-breaking process in this word, and thus ‘home’ in the Cumbrian dialect, is *yam*. Arguably, a process of vowel-breaking happens more generally in the Cumbrian dialect, ‘oven’ for example is *yubm*, ‘one’ for example is *yan*. Perhaps it is no surprise then, that Western Jutlandic also has *jen* or *jæn* for ‘one’. This is perhaps indicative, that although vowel-breaking has taken place in different ways between Germanic languages, the dialects of Jutland and of Northern-England seem to share related phonological process, despite the fact that the language in Cumbria is West-Germanic, and the language in Jutland is North-Germanic.

In terms of Danish in general there are certain phonological developments that are similar to those in English, and particularly in certain English dialects. For example the word ‘day’ can be pronounced like [dɛ:] in Northern England, (more standard: [deɪ]) which is almost identical to the colloquial Danish pronunciation of *dag* – ‘day’, as [d̥ɛʔ] or even something closer to [d̥ɛʔj].

(The pronunciation given as Northern English for “day” can be found in parts of Cumbria)

Sometimes I wonder if perhaps ‘Old Anglic’ and ‘Old Norse’ were in a sense certain registers of language, with Old Norse being close in grammar to that of the languages in Scandinavia, and Old Anglic/Old Northumbrian being closer to the language of peoples in what is now Germany; whilst the colloquial language of Northern England may have been neither one nor the other! We may perhaps observe in English dialects today, that some dialects are in some ways closer to North-Germanic, and other dialects are closer to West-Germanic; at least in reference to certain features of those dialects.

Furthermore, when it comes to runic inscriptions in Northern England, it seems sometimes that West-Germanic or even ‘Proto-Norse’ features are found among North-Germanic features. For example, a runic inscription in Carlisle church in Cumbria, **urait** – ‘wrote’, in reference to the person who wrote the runes on the stone. The element **urait** – ‘wrote’ shows a more West-Germanic or perhaps Proto-Norse form of this word. The *w-* is preserved in English in the word *write*. In the modern North-Germanic languages, the initial *w-/u-/v-* is missing, and we have for example Icelandic *rita*, Norwegian *rita*.

In addition to the comments about vowel-breaking, there are also certain other things about the runic inscriptions which might demonstrate that Anglo-Norse, ‘Manx-Norse’ and ‘Norn’, all shared varying similarity to Proto-Norse. Another such example of this is on a Manx runestone from Maughold on the Isle of Man, which has the form **sino** for Old Norse *sína* (Br Olsen;205B (Maughold (IV), MM 142). This word *sína* means ‘his, her, its’ in the feminine accusative form, and perhaps not surprisingly at this stage, the form **sino** is

more reflective of Proto-Norse or Proto-Germanic phonology than it is of Old Norse phonology, according to wiktionary for example; although as of yet I have been unable to find a citation for this information.

In conclusion

I realise that for most people reading this article, it will not really answer any questions. In fact it may create more questions. And also people are perfectly at liberty to completely disagree with what I'm questioning here. But I do feel, that our understanding of the Norse in Britain is simply not complete enough, and I hope that this article encourages others to perhaps look at this subject with a more open mind.

References:

Reference (1): Kroonen, Guus (2013), “*leuhsa-”, in Etymological Dictionary of Proto-Germanic (Leiden Indo-European Etymological Dictionary Series; 11), Leiden, Boston: Brill, →ISBN, page 334

Most of the information in this article comes from things which I have learned, and then later asked questions about based on my understanding. I cannot really remember where I learned most of this information, but for example, with regards to North-Germanic languages and dialects, I have mainly learned this information by speaking to speakers of those dialects, and having private discussions with them. Unfortunately, detailed information on Danish dialects is not widely available to the public for the most part.

One reference is included in the text with regards to the Manx runestone. I have to also mention that Daniel Skibsted Volhardt has taught me about West Jutlandic, and if it wasn't for his knowledge of his own dialect and for his linguistic skills, I would likely not have been able to have taken such an interest in these dialects.

Angeldansk is not a widely spoken dialect today, in fact, it may no-longer be spoken as a community language. I have learned about Anglo-Danish from a number of sources, but most notably from the book *Bemærkninger om Sprogforholdene i Angel samt nogle Sprogprøver*, by EH Hagerup, written in 1856.

I am also not sure who the first people were to look at Cumbrian place-name etymologies, for example wikipedia also gives ljós á as the origin of the name 'Liza', but no citation is included. With much of this information, including to some extent with the runestones, it can also be quite easy to read the language and to work out at least some of the words and meanings.

An introduction to the Wadden Sea and West Jutland coastal environments, and how they may help us to understand more about the history of Morecambe Bay in England, with notes on linguistic changes

By Linden Alexander Pentecost, photos also by Linden Alexander Pentecost

I introduce this article by discussing something on the North-Frisian language.

North-Frisian is a Germanic language which I had not studied much until recently. I am far less familiar with West-Germanic languages than I am with North-Germanic languages, and indeed West-Germanic languages, including the dialects of English and Low German, are an enormous topic to cover.

The dialects of English are themselves fascinating, and I think it is strange that the dialectal diversity within England is perhaps not really taught about or preserved as much as it perhaps should be.

It is often stated that the Frisian languages are the closest Germanic languages to English, except for Scots of course. But I am suspicious of this notion of grouping Frisian and English together into a sort of dialect continuum, I would much rather describe the Frisian languages as a unique group of Germanic languages, which do indeed share much in common with English; but to say that they are particularly close to English, more so than any other Germanic language, would be incorrect in my opinion.

To begin I will give a little background. The Frisian languages are spoken around what is known in English as the Wadden Sea. The Wadden Sea is a vast landscape of tidal channels, saltmarshes, mudflats and sand, separated from the North Sea by the Frisian Islands, including for example the West Frisian islands and the North Frisian islands.

The formation of the Wadden Sea, from what I understand, was due to the North Sea gradually breaking through the original coastal dunes. This original coastline is today represented as the Frisian Islands, including the West Frisian islands such as Texel and Schiermonnikoog, East Frisian islands such as Borkum and Kachelotplate, and North Frisian islands such as Sylt, Pellworm and Amrum, and the North Frisian islands in Denmark such as Rømø and Fanø.

Although this process of coastal erosion and change has been taking place for thousands of years, I think that in order to properly understand the origins

of Frisian, we need to look at more recent changes which have taken place, with enormous changes having taken place after the year 1000 AD.

The coastline of Holland, the North Sea coast of Germany, and the coastline of Western Jutland, have undergone enormous changes. The landscape changes in Holland are relatively well discussed, so I will talk a little briefly about some of the landscape changes which have happened in Western Jutland.

In Western Jutland, north of the Wadden Sea, there are a number of coastal brackish water or freshwater lagoons, which have formed after longshore drift has moved sediments over what were once bays. These in Danish are referred to as fjord or sø. Examples of such fjords include the Ringkøbing Fjord and the Nissum Fjord, both located in Western Jutland. Towards Northwestern Jutland there are clearly visible areas of the landscape where the sea once flowed, for example, the Ferring Sø in northwest Jutland appears (judging by maps) to have once connected to the Limfjord, which separates the North Jutland island from the Danish mainland. Between the Ferring Sø and the Limfjord are three lakes, the Mellemvese, the Nørrevese and the Smedshavevese, all of which are on low-lying land.

The Limfjord itself has gone through periods of being connected to the North Sea (as it is today), and periods of being separated from the North Sea by a sand barrier. The North Sea tides have meant that this entire coastline, and going down towards the Wadden Sea, is constantly being altered, with for example the West Jutlandic coastline having periods where the sea cuts away at the dunes, and breaks through to the marshes beyond, and other periods when longshore drift causes deposition of sand, thereby blocking the entrances to the fjords and sø's of this region.

With regards to the Frisian languages, I think it incredibly important to take into account, that with regards to understanding the history and origins of Frisian languages, this entire landscape has seen some dramatic changes, and it seems only obvious that this must have played an important role in how the Frisian languages have developed. It is also highly likely in my opinion that the spread of the Low German languages can be seen in connection to the solidification of the present 'landscape', with the Frisian languages being greatly connected to the old 'landscape'.

When we look at the North Frisian language, we are looking at a complex dialectal continuum, the complexity of which is again greatly connected to the dramatic sea level changes that have taken place. For example it is difficult to know what the North Frisian language of Strand was like, the island of Strand being now destroyed. But we can study the nearby Frisian languages to create some picture of what kind of language was spoken on Strand.

Notes on the language and landscape of Morecambe Bay, Northwest England



(The archaeology of the region of the sunset in the photo above (commented on below) is also extremely interesting, there are many ancient caves here with human archaeology, and other, interesting sites, which I have discussed elsewhere.)

Photo above: the Kent Estuary at Sandside, showing present day sea levels, and the large (several hundred feet deep) areas of sediment which have filled this valley, which tens of thousands of years ago, would have been much deeper in total; meaning that the sand and mud is several hundred feet deep in places. Some of this sand and mud may have entered the Kent estuary

following a large scale flood, from my research. Note that the name 'Kent' is likely connected to a name in Kentmere known as Pengennett, this is a Celtic or pre-Celtic name which likely shows consonant lenition of the original word for 'Kent', something like *cennet, which has been mutated to *gennet after the word **pen**, a Welsh and possibly pre-Celtic word, meaning 'head' or 'top'. The exact meaning of *cennet I am unsure of.

I have discussed this topic before, but this is ongoing research, and with each new publication I discuss new aspects to this topic and share further findings and information. Please see some of my other works in articles and in books to understand the research so far.

I have discussed before in various articles and books how the landscape of Morecambe Bay has changed over the thousands of years, and how this may be reflected in the linguistic place-name elements visible in the region, for example, the occurrence of various Irish or pre-Irish place-names in the Morecambe Bay region, which seem to coincide with an 'older landscape'.

Morecambe Bay is unusual, like the Wadden Sea it also has incredibly dangerous tides, and is a very dynamic landscape. And it was when recently I began to read more about the Wadden Sea, that I came to notice certain similarities between the Wadden Sea and Morecambe Bay; which is not to say that the two landscapes are directly comparable or similar, but nevertheless.

In my previous work I have discussed the idea that Walney Island to the north of Morecambe Bay, and the Fylde coastline to the south, may have once formed a kind of dune barrier across what is now Morecambe Bay. Having studied a little more about the Wadden Sea, I noticed a similar thing going on with the shape of the Wadden Sea coastline and that of the Morecambe Bay coastline, and I feel that with further research, I may be able to look into this in more detail; about the possibility of whether or not there was once a 'barrier' of sorts across Morecambe Bay.

Recently when walking the coastline close to Arnside, I visited a place called White Creek. This bay is not directly in the Kent estuary, and from what I understand, would have been approximately the original extent of the tidal influence before the Kent Estuary was flooded and well, 'became' an estuary so to speak.

The curious thing about the beach at White Creek is that it contains a rather raised beach, much higher than other beaches in the area. In June when visiting Cumbria we visited another site close to Heversham, further up the Kent Estuary, which appears to show another 'raised beach' of some kind, although I am unsure if this was in fact an ancient manmade structure.

Note that it has been implied by writer Jessica Lofthouse that this beach at Arnside, or at least the surrounding areas of coastline (the paths along the coastline there are very very dangerous) - are connected with spirit beings. Having walked out onto Morecambe Bay a few times from that very beach, being safe to avoid quicksand of course, I have had experiences where I have gone a certain way out, when the tides are neap and sands are exposed, and have felt a certain "atmosphere", out and roughly south of White Creek Bay. My ears start ringing on a certain part of the sands, as though in response to an air-pressure change or "dimensional shift" into the thin zone. I am not sure, but I felt that there was a lot of space beneath me, that the sand there was deep, and that some kind of portal was beneath it. This was my first net.

Further research is needed. The latter beach is now far from the water, but at one time the sea would have gone up much further, although this 'beach' is not directly facing where the wave action would have been coming from.

The White Creek beach is different, because it is directly facing the Irish Sea and is in the direct line of where the ancient wave action would have been pointing. Similar raised shingle beaches can be found around the headland near White Creek, but as far as I am aware they are not found any further up the Kent Estuary. It might be possible to attribute the beach at White Creek simply to natural wave action in more recent times, but considering the large amount of sand and mud in Morecambe Bay, I think it very unlikely that ordinary wave action at present day sea levels could have resulted in a shingle beach of this substantial size. Below is a photo of the shingle beach at White Creek.

(Note: it is quite possible that the beach in the photo below is a raised beach, but I think that perhaps it may also have been in this place partially due to large floods).



Note:

With regards to the Morecambe Bay coastline and the Western Jutland coastline, it is important for me to note that sea levels have both risen and fallen in both areas. Often (with regards to the Netherlands for example) we may talk about sea level rise, and I have talked about sea level rise with regards to the creation of the Frisian Islands; but, with regards to Jutland and Morecambe Bay I also mention that the sea levels were once higher, and I think it is important to mention that these sea level changes do not go in just one direction.

Introduction to the North-Frisian language, and its connection to North-Germanic

Note: I have studied North-Frisian mainly by reading from wiktionary and by reading articles in different types of North-Frisian, therefore I feel it is not possible to really reference the individual words in this article as they are common knowledge to North Frisian speakers. However, the dialect which I mainly discuss is that of **Mooringer**, and I have learned most of what I know about **Mooringer** from the two following resources:

<https://www.friesisch.net/> - a dictionary from German to Mooringer North Frisian.

.Friesische gebrauchsgrammatik Mooringer Frasch - Antje Arfsten, Anne Paulsen-Schwarz, Lena Terhart

The North Frisian language is a West-Germanic language spoken on the North Sea coastline of what is now Germany. The North Frisian language has been spoken in this region far longer than the High German language has been, and historically speaking North-Frisian has also shared a geographical and linguistic relationship to Low German and perhaps to Jutlandic. North-Frisian can sometimes exhibit traits which are more typical of North-Germanic languages, and the nearby Jutlandic languages, which are North-Germanic, also exhibit features that are more typical of West-Germanic. The complexity of this region linguistically is likely somewhat obscured, in my opinion, due to the dramatic environmental changes which have taken place around the Wadden Sea and on the coastline of Jutland to the north (see the previous article in this book).

As previously mentioned, there are several dialects of North-Frisian. These dialects did not always maintain a great deal of contact with each other, and thus there are quite stark differences visible between them phonetically, even though they are certainly the same language. Some of these dialects include for example **Sölring** from the island of Sylt, **Öömrang** from the island of Amrum, and the closely related **Fering** dialect from the island of Föhr. Mainland dialects include for example **Mooringer**, **Karhiirder** and **Gooshiirder**. The **Halunder** dialect of North-Frisian is spoken on the island of Heligoland, unlike the other North-Frisian islands, the island of Heligoland is made of solid rock, and is situated some distance out into the North Sea

and is not a part of the Wadden Sea. The **Halunder** dialect of North-Frisian is also quite distinctive from the other dialects. For example, in the Halunder dialect, the second person plural pronoun is **djüm**, with a similar initial **dj-** in the third person plural pronoun, which is **dji**; compare for example the Sölring equivalents **juu** and **ja**.

The Mooringer North-Frisian dialect contains many words which are quite similar to words in North-Germanic languages, for example **jard** is earth, compare German *Erde*, Halunder **iir**, English 'earth', but Danish *jord*. The words **uurd** and **ülew** in Mooringer North-Frisian, also help to demonstrate that Mooringer North Frisian contains words which exhibit more typically North-Germanic sound traits.

English *book*, German *Buch*, Dutch *boek*, Mooringer North Frisian **bök**, Danish *bog*, Swedish *bok*, Norwegian *bok*, Westrobothnian (variant of) *båok*.

English *boat*, German *Boot*, Dutch *boot*, Mooringer North Frisian **büütj**, Danish *båd*, Swedish *båt*, Norwegian *båt*, Sognefjord Norwegian *baot*.

English *house*, German *Haus*, Dutch *huis*, Mooringer North Frisian **hüs**, Danish, Swedish and Norwegian *hus*, Elfdalian *aus*.

English *strand* (for a beach), German *Strand*, Dutch *strand*, Mooringer North Frisian **strönj**, Danish, Norwegian and Swedish *strand*, also Norwegian *strond*.

English *sand*, German *Sand*, Dutch *zand*, Mooringer North Frisian **sönj**, Norwegian, Swedish, Danish *sand*

Trøndersk and Nordnorsk: *sannj*, *sainnj*, Icelandic: *sandur*

English *wolf*, German *Wolf*, Dutch *wolf*, Mooringer North Frisian **ülew**, Danish, Swedish and Norwegian *ulv*

English *word*, German *Wort*, Dutch *woord*, but Mooringer North Frisian **uurd**, compare Danish, Swedish, Norwegian *ord*, Trøndersk *oL* Westrobothnian **åoL**

English *water*, German *Wasser*, Dutch *water*, Mooringer North Frisian **wåader**, Danish *vand*, Swedish *vatten*, Norwegian *vann* or *vatn*.

Cumbrian English: *watter*

Note: Frisia had strong connections to Scandinavia in the past, and the Frisians at one time recognised Danish kings. However, I personally feel that the connections between Frisian and North-Germanic languages have to do with cultural and linguistic contact over a much longer period of time.

Compare also the similarity between the Ingaevonic God name *Ing*, and Quechua *Inka* -"ruler", Finnish *Inkerilainen* - "Ingrian" and *Inka* - a naval commander from the Frisian *Oera Linda* Book. Frisian languages I feel connect to the same fundamental seafaring, ancestral traditions as the Vikings and Vandals (historic Germanic-speaking tribe).

Sweet potatoes, Quechua, Finnish and Ancient Egyptian, ancient sound magic and some other new word links with Quechua (written december 2023)

(Note: I have elsewhere extensively written and published about possibly etymological links between Quechua and other languages, including Finnish, where I published many potential linked words. Whilst some of the words included in this new article (the one beginning with this page) I have discussed elsewhere, most of them I have not and have only noticed recently as potential connections). This article (the one beginning with this page) is the only article that focuses quite so specifically on Quechua and Finnish in parts, and whilst it covers a few little things discussed previously, it does in a new way. Below are some references to other works in purple font:

My other main works on this exact subject are:

My UK-published (like all my books) print book: *Possible connections between indigenous American languages and languages elsewhere, with particular reference to Quechuan languages, and with comments on pyramids, elongated skulls, giants and other philosophical points*

My UK-published (like all my books) ebook published via bookofdunbarra, titled: *An exploration of Gaelic dialects, other languages, and other sections including the missing Omniglot article*, in which there are more links between Quechua and other languages, including Finnish and Basque (although few words from those languages are actually looked at compared to in the other works such as this (beginning on this page)).

Introduction and sweet potatoes

The Quechuan languages are a family of indigenous languages from western South America, spoken in many parts of Columbia, Ecuador, Peru, Bolivia and Chil  . Although mainstream anthropology and linguistics has, by and large, excluded the possibility that indigenous Andean peoples could have shared cultural and linguistic contact with peoples outside of the Americas, prior to Colonialism; I do think that there is evidence to suggest otherwise.

Take for example the Quechua word for a sweet potato, which is *khumara*. This is very, very similar to the Maori word for "sweet potato", *k  mara*. Whilst the origins of the sweet potato in the Andes are disputed, the similarity between this word and the Maori word is perhaps not a coincidence. We can also speak of Easter Island for example. If Polynesian peoples, and perhaps

earlier peoples, could sail across thousands of miles of Ocean, connecting places like New Zealand, Hawaii, and Easter Island, I do not think it inconceivable that they could have traveled a little further, and reached South America. But this potential connection between the Polynesian-speaking cultures and South America is not the only example of potential shared contact, and I think it entirely possible that the contact also took place from South America to elsewhere.

It is my personal belief that peoples of western South America, such as the speakers of Quechuan languages, shared cultural and linguistic contact with other parts of the World, long before colonialism. The ancestors of those who speak Quechua were master architects and builders, and had an incredibly advanced knowledge of farming and irrigation. In a sense, I think that the ancestral peoples of the Andes had a greater knowledge of farming and building than either the Egyptians or Sumerians for example.

A problem when discussing these topics, is that for a long time, the indigenous peoples of the Americas have essentially had a lot of their history written by people who are approaching these subjects with a colonialist attitude. For example: the assumption that all indigenous Americans arrived by the Bering strait, despite that this contradicts with what many indigenous peoples say. Many, like the Hopi, say that they have come from the Americas, and have always been there.

The ancestors of Quechuan speakers, with their gigantic megalithic structures, and advanced knowledge of agriculture and irrigation, do not really *fit in* to this concept that civilisation came from the east. In fact, I think it more likely that they demonstrate the opposite, and that farming and megalithic structures could have been developed in South America far *before* they were developed in places like Sumeria and Egypt.

Often, when people look at megalithic structures in places such as Peru, Egypt and Europe, people tend to either conclude, that the original builders were Phoenician, or Egyptian, or that they were built by aliens. Personally, I take the view that many ancient cultures were far more advanced than we realise, and that they could have been in some way connected to, or aware of each other. I do not believe that the ancestors to these people were taught by aliens, or by some lost tribe of the Old World. I would rather embrace the possibility, that the past was multicultural, and that multiple peoples could have had agriculture and built megaliths, regardless of their culture and ethnicity. In a sense, perhaps the ancient world was much like the world today, where multiple ethnicities and cultures worked together, and shared knowledge together.

Article continues on next page, and on many further pages

Quechua and Finnish numbers

The table below shows the numbers one to ten in Cusco Quechua and in standard Finnish, in an attempt to demonstrate that these numbers may have some relatedness. Personally, I think that these numbers do show some similarity to each other, and beneath this table I will comment on this in some further detail. (comments on the numbers are below the table).

<u>Quechua/Runasimi/ Ketšua/</u>	<u>Finnish/Phinis simi/Suomi</u>	<u>English/Inlis simi/Englanti</u>
huk	yksi	one
iskay	kaksi	two
kinsa	kolme	three
tawa	neljä	four
pisqa	viisi	five
soqta	kuusi	six
qanchis	seitsemän	seven
pusaq	kahdeksan	eight
isqon	yhdeksän	nine
chunka	kymmenen	ten

.**huk** does not seem that similar to **yksi** on the surface, but when we consider that other Quechuan forms, include **shuq**, and if we consider that the Kallawayá (a sacred language used by some Andean peoples) word for “one” is **uksi** (), similarities are perhaps evident.

.**iskay** and **huk** arguably show reversed consonants from the same basic consonant formula found in Finnish **yksi** and **kaksi**. In the case of **iskay – kaksi**, like in the case of the numerals for “one”, the [k] and [s] sounds are reversed, but to me, similarity is apparent.

.**kinsa** can also be **kimsa**. The problem with comparing this to Finnish **kolme** is that Finnish has an [l] in this word. However, when we consider that the Mapuche (another indigenous language from south America, in proximity to Quechua) word for ‘three’ is **küla**, it might be possible that the Quechuan and Mapuche forms came from an original form that possessed both [l] and [m], like in Finnish **kolme**.

.The number “four” in Quechua is not similar to the Finnish, but, Finnish **neljä** can be compared to Mapuche **meli – ‘four’**.

.Quechua **pisqa – five**, arguably shows some similarity to Finnish **viisi**, if the p in Quechua is equivalent to the v in Finnish. Basque for example has **bost** for “five”, which also appears related.

.Quechua **soqta** – six, does I think show some similarity to Finnish **kuusi**, especially considering other forms for the number 6 in other Uralic languages, for example Erzya **кото koto** – six. Further similarity can be seen between Quechua **soqta** and Indo-European forms for the number “six”, for example Tocharian B **ṣkas** – six.

.The numerals for “seven” and “eight” in Quechua and in Finnish do not appear similar, but the numerals for “nine” do I think show similarity, as do the numerals for “ten”, if for example the **chun-** in **chunka** is equivalent or related to the **kymm-** in **kymmenen**.

Further possible similarities between Quechua and Finnish

Below is a table (continues on next page too) demonstrating some other words in both Quechua and in Finnish, which, whether coincidentally or not, appear to me to have similarities. This is the main collection of potential word links in this article.

<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)	henki (soul, breath)	centre of self, spirit?

self)		
t'uru (clay, mud)	kura (mud, dirt)	mud
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
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?

Note 1: I am not meaning to imply that the words above “prove” a connection between Quechua and Finnish specifically. But these similar-looking words are to me, very interesting, and perhaps they do indicate that some connection did exist, somehow, between Quechua and languages outside of the Americas; which can perhaps be seen with some clarity in this comparison with Finnish.

Note 2: I do not believe that Finnish was the origin language of these links, because these potential word connections would seem to indicate that the Quechuan forms have a wider variety of phonemes, take for example **tuktu**, whereas in Finnish, the original distinctions are no-longer present perhaps, hence we have **kukka**.

Note 3: some of the Finnish words given, aka **lammas**, **kangas** and **tappi** are generally considered to be Indo-European borrowings into Finnic. However, I personally think it equally likely that these words could have passed into Indo-European and into Finnic from an earlier source language, rather than them being specifically Indo-European in origin.

Note 4: taking into account my comments about Väinämöinen and Viracocha below, it is curious that Finnish **vene** arguably shares some similarity to Quechua **wamp'u**. With regards to Finnish **väki**, in modern Finnish this can mean a “force of people”, but traditionally it referred to the spirit force associated with a particular place or environment. Respects were made to the **väki** of a lake before fishing, for example. In Quechua, **wak'a** can refer to both a spiritual power, and to the shrine, temple or pyramid associated with that power, and to do this day Quechua speakers respect and leave offerings for the **wak'a**. Interestingly, another Quechua word: **waki**, means: society, association, commonwealth, in a sense similar to how **väki** is used today in Finnish.

Note that the correct Quechua form here should be waka and not wak'a.

Words in Finnish and in Quechua where an “n” may be missing

The words in the table below are examples where an [n] is present in Finnish but absent in Quechua; taking this into account, several more words between the two languages can be connected, including those below. Note that **tanssia** is generally considered to be a Germanic loanword into Finnic, but this is not certain.

<u>Quechua/Runasimi/ Ketšua</u>	<u>Finnish/Phinis simi/Suomi</u>	<u>English/Inlis simi/Englanti</u>
lluta	lintu	bird
tusuy	tanssia	to dance
kachuy (to twist)	kääntää (turn), keinuttaa to twist (rock, sway, turn)	

Words in Quechua and in Finnish with changes in liquids

Although the words in the table below are perhaps less likely to be directly connected, the examples below can be said to have a few similarities. The liquids in the table below are underlined, whilst the other connecting consonants in the words (connecting between those Quechua and Finnish consonants in the respective words) are coloured blue.

<u>Quechua/Runasimi/ Ketšua</u>	<u>Finnish/Phinis simi/Suomi</u>	<u>English/Inlis simi/Englanti</u>
rup<u>h</u>a (hot)	l<u>ä</u>mm<u>i</u>n (warm)	hot, warm?
ch'<u>ir</u>i	kyl<u>m</u>ä	cold
ri<u>q</u>si (friend)	li<u>k</u>i- (near, connected)	connected, close?

Quechuan and Ancient Egyptian, copper ships, and mystic singing

Some Quechuan words can be seen as similar to certain words in Ancient Egyptian, for example Quechua **noqa** – I, compare Ancient Egyptian *ink* – I, Quechua **inti** – sun, Ancient Egyptian *itn* – sun (1), Quechua **anta** – copper, ancient Egyptian *Hmt* – ore, compare also Old Irish *umae* – copper, Irish *umha* – copper.

These word similarities are interesting to me, especially considering that both the Ancient Egyptians and Incas worked copper. Whilst Incan copper mining and Ancient Egyptian copper mining were I think largely independent developments, the potential similarity in the words **anta** and *Hmt* might demonstrate some connection in the Incan and Ancient Egyptian cultural and

material practices. Copper was also mined in Bronze Age Ireland, which makes it interesting I think that Ancient Egyptian *Hmt* and Old Irish *umae* could also be connected.

Both the Incas and Ancient Egyptians also possessed a kind of sun cult which verges on being monotheistic, for the Incas, it was Viracocha who was connected to a to Inti, the sun god, and Inti had a sun cult, whilst in Egypt the Pharaoh Akhenaten seems to have been instrumental in the formation of a sun cult, which verged on being monotheistic. It is therefore interesting that the word **Inti** appears similar to one of the Egyptian words for “sun,” *ītn*. Another rather curious point is that Akhenaten is depicted with a rather long-looking head, perhaps indicative of artificial cranial deformation. The Paracas culture in Peru also practiced artificial cranial deformation, and this culture was connected to that of the Incas. Both the Incas and Ancient Egyptians are also known for mummifying their dead, and, they both built pyramids.

How exactly these things could be connected, and why, I do not know. Finland, in contrast, has no pyramids. Finland does have mummies, but mummification in Finnish churches was I believe an accidental process, in part due to the cold ground temperatures.

Finland may, in actuality, have pyramids. I visited a possible one at Oitti in summer 2024, and published about this in a Silly Linguistics article.

However, in terms of spiritual beliefs, and not just language, the story of Viracocha coming from the sea, and then returning to the sea, does share similarities with the Finnish folklore surrounding the god Väinämöinen, who is born at sea, and then, after being on this world for a long time, “sings” himself a copper ship, and heads to sea again. Below are two final notes connected to this:

Note for point 1. Below: I wonder if the account by Abul Hasan Ali Al-Masudi of the Ancient Egyptians using a piece of papyrus under a block of stone, and a metal rod to cause the stone to lift, related to copper in some way. Could this metal have been copper?

1). It is interesting I think that Väinämöinen has a ship made specifically of copper, especially with regards to what I have already written here about “copper” in these cultures.

See also my BookofDunBarra article

titled: 55: Brass pins and copper rods as spiritual language organs, and connected topics

2). The idea that Väinämöinen “sings” for himself a ship, is reminiscent of the idea of sound over matter, or the idea that certain sounds, words, or forms of singing can change the appearance or structure of physical matter. In addition to this, there are ideas that some of the megalithic structures in places like Peru, could have been built with “acoustic levitation”. Although this may seem far-fetched, it is I think an interesting consideration.

A Silly Linguistics+only article series which I wrote and which was published last year, also discusses other aspects to the above, as well as much more.

3). If we consider that language is indeed a sacred thing, somehow connected and bound to the fabric of the universe itself, then might this also help to explain how three, seemingly unrelated languages might be connected? Perhaps, the universe created forms of language and geometry before we did, and perhaps it is these underlying patterns which are becoming visible in both Finnish and Quechua, for example. This could be

demonstrated in how the Finnish word *hämähäkki* – “spider”, has some resemblance to the Quechua word **apasanka**. The underlying consonants may not look similar, even if the words “sound” similar. I believe that this is because it is not the sounds themselves that are connected, but rather the geometry of the underlying notation. If we look at the Erzya word for “spider”, шанжав, *šanžav*, more similarity can be seen between how the underlying geometry connects the phonemes together: and it is not something that works through the same system of logic that defines mainstream linguistics.

Quechuan and other languages – continued

1. **ch'umay** - to drain the liquid from something, compare dialectal English *teem*

2. **k'umu** – hunchbacked, bent down, compare Celtic *camb- ‘crooked’, Welsh *cam*.

3. **kiki** – oneself, the same, equal, identical, compare Finnish *itse* – self, Japanese *ki* – mind or tree, ultimately perhaps connected to English “key”, Proto-Afro-Asiatic *makay- ‘stick’ (1). If anyone has ever watched the film “Haggard”, remember that the cat was called Kiki, although I do not know how it was spelled.

4. **masi** – friend, compare English “mate” and Nuxalk: *smatmc* – friend.

5. **q'imi**y – approach or support, perhaps related to IE *kem-, *kom- ‘come’.

6. **wayna** – young, or a lad, perhaps connected to Indo-European *yowank- ‘young’, Welsh: *ieuanc*, Norwegian *ung*, English “young”, et cetera.

7. **saphi** – root, origin, compare English “sap” and related words in IE languages.

8. **umiña** – gemstone, compare English “mine”, as in a “mine working”, likely from the same pre-Celtic root that derives Welsh *mwyn* – “mine”, Irish *mianach* – “mine”, Cumbric/Gallowegian Gaelic: **mēnoc* – “stony?”, and more distantly to pre-IE **man-* **men-* ‘stone’, Welsh *maen* and Cornish *mên*, both meaning rock or stone.

9. **sipas** – girl, compare Proto-Afro-Asiatic: *ʔiwas- “woman” (1). Many possibly related words can be found in non-Afro-Asiatic languages, e.g. Beothuk *woaseesh* – girl.

10 - (only in this book, added June

2025, is that Finnish aukko - gap or hole, derived from a verb, may be connected to Quechua huchk'u and suqhu and related words, all roughly meaning “hole”. In this book, June 2025, there are also other Quechua - Finnish similarities only in this June 2025 currently in front of you.

References:

Most of the information in this article came from my own learning and research, but the Proto-Afro-Asiatic vocabulary, marked (1) is from that created by Alexander Militarev and Olga Stolbova, available at starlingdb.org, database by S. Starostin.

Introducing Greenlandic

Greenlandic is an Eskimo-Aleut language, a family of indigenous languages spoken across a large range of the Arctic regions of the North American continent, including in Greenland, parts of Canada, Alaska, and additionally on the Aleutian islands and in parts of eastern Siberia, i.e. Siberian Yupik. Hopefully this article helps to introduce a little of the language's structural nature and spiritual landscape key words; I will discuss Greenlandic more in future articles.

Eskimo-Aleut languages are notoriously polysynthetic, arguably being some of the most extreme examples of polysyntheticism in languages. This is perhaps particularly noticeable in the *Inuit* sub-branch of Eskimo-Aleut. The Inuit sub-branch includes the Iñupiaq languages in the west, the Inuit languages in Canada more generally, often put into western and eastern branches, and often referred to in a general way as *Inuktitut*, and the Inuit languages in Greenlandic itself, which include standard, western Greenlandic, **Kalaallisut**, Eastern Greenlandic, and North Greenlandic or Polar Inuit, spoken in the north of Greenland.

To briefly introduce the Greenlandic language, I will begin with a basic wordlist describing features of the landscape: **nuna** – land, **kangerluq** – fjord, aniggua – outlet of a fjord, **qaqqaq** – mountain, **ikeq** – a bay, sound or fjord which can be crossed, **kuuk** – river (I particularly like this word), **taseq** – lake, **qerertaq** – island.

The word **qanoq** translates approximately to “how”, and is said in for example **qanoq ateqarpit?** - how are you called?/what is your name?

To which I would reply: **Linden-mik ateqarpunga**.

The word **qanoq** is also said in the phrase **qanoq ippit?** - how are you? (singular);

to which I would reply: **ajunngilanga, illimi?** - I am fine, and yourself? Both - **punga** and **-anga** are forms of the first person singular pronoun (or at least parts of the verb that can be said to be connected to the first person). Some examples with different pronouns (or equivalent) are below and at the beginning of the following page:

ajunngilatit – you are fine

ajunngilaq – it is/she/he is fine

qanoq ippit? - how are you?

qanoq ippa? - how is it/she/he? - for example:

Sila Kangerlussuummi qanoq ippa? - how is the weather in Kangerlussuaq? - this can be explained as:

Explanation: **sila** – weather, **Kangerlussuummi** – in Kangerlussuaq, **qanoq ippa?** - how is it? The name Kangerlussuaq is a composite of **kangerluq** – fjord, and **suaq** – big; **suaq** is frequently suffixed onto other words, as in the place-name **Kangerlussuaq**, which essentially means “big fjord”. Note that the final **-q** in **kangerluq** disappears after **-suaq** is added. Note also that when saying “in Kangerlussuaq”, the final **-q** in **Kangerlussuaq** is also deleted as a form of consonant gradation in combination with the locative suffix **-mmi**.

Below is another Greenlandic example sentence:

Nuummi illoqarpunga, Kangerlussuummi illoqarpoqllu – I have a house in Nuuk, and he has a house in Kangerlussuaq.

To break this down: **Nuummi** – in Nuuk (the capital of Greenland), **illoqarpunga** – I have a house, which can be broken into the roots **illo-qar-punga** from **illu** – house, which becomes **illo-** in the composite word, **-qar-** exists, is (with), **-punga** – I, thus: **illoqarpunga** – I have a house, or “house-exists-I”, **Kangerlussuummi** as we have seen before in this article, means “in Kangerlussuaq”, whilst **illoqarpoq** is the third person singular form of **illoqarpunga** but with the general/third person ending **-poq**. The suffix **-llu** means “and”, thus: **illoqarpoqllu** – and he has a house.

The Dorset culture, Tuatha Dé Danann and Lofoten culture

I am not a big believer in the Bering Strait hypothesis, and it is that: a hypothesis. So I am naturally suspicious of any scientific literature proclaiming that speakers of Eskimo-Aleut languages only arrived in the Americas relatively recently. I am not saying that this is impossible, I am just saying that I am suspicious of anything that claims to be able to prove this in absolute terms, because so far I do not think that the evidence proves such. That the speakers of Eskimo-Aleut languages somewhat changed their whereabouts and environments within North America over many thousands of years I can well believe however, owing to that the climate naturally changes.

Nevertheless, the Dorset culture, which, at least in terms of what is archaeologically identified as Inuit/Thule culture, seems to have existed at an earlier time, and its exact relationship to the Inuit cultures and languages is unknown. Many online sources talk about the DNA of the Dorset people and that of the Inuit being different; but it is important I think not to draw conclusions based on this alone, especially when we simply have not discovered or identified the likely wide amount of evidence that might prove us wrong. In the case of the Dorset culture, the amount of DNA so far researched may not be enough to talk about the DNA of the entire, general population of the North American arctic at that time.

Some Inuit history appears to allude to the existence of an earlier people who also lived alongside the Inuit. These people were sometimes described as speaking “baby-talk”, as were the Sadlermiut community, who may have been in part a survival of what is referred to as the Dorset Culture. This reference to “baby-talk” implies to me, that the language of these earlier people was not entirely separate from the Inuit languages, and was at least connected to them in some way. Perhaps the Dorset language(s) were connected to Inuit language(s) in some of the more basic root-words, that in a sense pre-date the structural organisation of the Inuit languages as a whole. This would also indeed imply however that the Inuit, whenever they arrived in North America, likely already had a connection to the Dorset culture in some way.

There is also this implication that the Dorset Culture may have been visited by Vikings. We do not really understand to what extent the indigenous peoples of the World might have been in contact with each other, maybe “Vikings” in this sense, comes from something older, present in the Shetland Islands before the Storegga slide tsunami (itself perhaps linked to legends of the Stoor Worm), and predating when the tsunami hit Iceland, perhaps concealing evidence of a previous culture. These people may have been what the Greeks referred to as “Hyperboreans”, although, who these people truly were, is a mystery to me. Certainly I think it possible that knowledge of these people was carried on, and is at least in part connected to the pre-Celtic holy people of Skara Brae, to the early Christian monks in Iceland and in Skellig Michael, known as the “papae”, and to the Vikings in a later period.

Although the Vikings reputedly “found” the Americas, the fact that their ship designs go back to the Bronze Age in a clearly recognisable way, and earlier; the fact there are similarities between them and Phoenician ships for example, implies to me that the “Vikings” basically just followed the instructions for getting to the Americas that had already been present and known for thousands of years. And this is a continuation right into the present, Norwegian and Scottish whalers went to Greenland, and so that connection existed recently, but I think also, far, far longer ago.

So perhaps the Hyperboreans were in a sense the cultures that existed in the north of the world, before the Younger Dryas, Storegga slide and other events that dramatically changed the landscape. I doubt that the Hyperboreans ever disappeared, but rather that knowledge of them and their culture was maintained in some, small way, across the thousands of years, eventually connecting to the Phoenicians, early Irish Christians and Vikings of more contemporary history.

I think that they are no doubt somehow connected to the Tuatha Dé Danann of Irish history, but I believe that the original culture was so long ago now, that the description Tuatha Dé Danann might be describing the Hyperboreans, but through its manifestation through a different culture, connected to “Danann” or the “Danes”. This is also not directly comparable to where “Dane” is used now to describe a person from Denmark specifically, in older times I think that “Dane” referred to a more widespread group of sea peoples who spoke pre-Nordic languages, at least some of which might be identifiable through the use of the stød or broken tone in a number of Scottish Gaelic dialects, and in a few Irish dialects.

The *Tuatha Dé Danann* could then have referred to a wide and diverse group of peoples and their gods; *but*, the primary origin of this, might somehow be describing the ancient Hyperborean world, and thus be representative of the roots of the pre-Norse sea cultures leading back to even earlier landscapes and times, when the world may have looked very different to its appearance today.

Personally I feel that this is visible through the way in which the Tuatha Dé Danann are described as having arrived on boats. So clearly, they were adept at travelling by sea, and from the descriptions it seems that they were to quite a high extent. The history states that they went to four cities in the north: Murias, Gorias, Falias and Findias. Is this literal or in a sense symbolic of a kind of shamanic reconnecting to four otherworldly cities of Hyperborea, through shamanism? Could this be about re-organising something far more ancient?

Note that the Tuatha Dé Danann are also strongly associated with metallurgy and with the magical qualities of metals, and the ability to craft them.

It is said, essentially, that the Tuatha Dé Danann went to these cities in the north, and then returned to Ireland. I think this implies that the Tuatha Dé Danann were indeed already connected to the indigenous peoples present in Ireland (but perhaps not limited to Ireland), and in a sense may have come out of a part of this earlier cultural and spiritual landscape. But this thing about going into the north and then returning, is also indicative of these original Tuatha Dé Danann roots, re-manifesting and continuing as “something else”, in my opinion.

I personally feel that the Tuatha Dé Danann are connected to the gods in Welsh spirituality, particularly those connected to the most mystical and unknown aspects of Welsh mythology, like Don, similar to Danu, the Welsh Goddess Arianrhod, associated with the stars, and for example Welsh Nudd, connected to Irish Nuada, and others. Who are these mysterious beings, fundamentally connected to some Insular Celtic traditions, and yet so, so mysterious? They are I think their own stream of consciousness and of knowledge within the greater Celtic and pre-Celtic story, and like the Formorians (associated with Mesolithic cultures and other “giants”, like the Norse jotnar - the Tuatha Dé Danann are in their own way extremely mysterious.

The part about going to the north could be entirely symbolic or shamanic in a sense. It could also be referring to how these earlier cultural connections may have been re-manifested through cultural changes, and the arrival of new influences and trade connections, over multiple times, which connects back to this idea that the Vikings are in a sense the most recent manifestation of cultural and linguistic links that are truly prehistoric.

It is also possible that this *somehow* is connected to the emergence (or re-emergence) of a special culture in Northern Norway, which painted horned gods and other images in red ochre inside sea caves, such as in the Lofoten Islands. This seems to have spread from the Lofoten Islands during the Bronze Age, and, owing to that these islands are full of legends, including the Celtic-like legend of Utrøst and its almost-Hyperborean and Tír na nÓg-like symbolism. It is also curious, as I have discussed many times before, how the deeper layers of language in this part of Norway, show connects to Celtic and to elsewhere; for example the *Nyk* names in Lofoten and Vesterålen. *Nyk* is a Norwegian word, and means "hook", sometimes "ridge" in other parts of Scandinavia. But *nyk* in Lofoten seems to refer specifically to magical-looking, prominent hills, which are if anything more round-shaped or cone-shaped than being anything like hooks or ridges. This has implied to me before that the word *Nyk* in this part of Norway, may instead be cognate to Faroese *knúkur* – a kind of hill, only found in place-names, attesting to an earlier Goidelic or pre-Goidelic culture; as the word is found in Goidelic languages, e.g. Irish: *cnoc*, Manx: *cronk*, *knock*, Scottish Gaelic: *cnoc*, where the meaning is also "hill".

What is even more interesting is that the *nyker* "knocks" of *Trenyken* "three knocks/hills" near Røstland in Lofoten, lie directly above what was likely a very very sacred cave, connected to this Lofoten sea-cave culture. Meanwhile, the *Nyk* above and to the east of *Hoklandsvika* on the island of Hadseløya in Vesterålen, is indeed a very steep, prominent and mysterious looking mountain. Although I do not know if this mountain was sacred in the local traditions, my instinct tells me that it is the exact kind of place that *looks like* and has the vibe of such a mountain. It speaks to me as being an ancient site.

Did the word *nyk* belong to an older culture, whose sacred sites were still revered? Interestingly there is a proven ancient settlement site on Hadseløya called *Trolldalen*. Even though the word *troll* can be hard to understand, and may have referred to several groups of gods, beings or even mythologised ancestral cultures, or all of these; the name *Trolldalen* does imply that the people or ancestors associated with this ancient settlement were connected to *trolls* and thus in likelihood to an earlier, non-Norse and non-Sámi culture. Similar looking sites in Northern Scandinavia are sometimes identified/named with reference to the *stallu* in Sámi traditions. The *stallu* is a giant ancestor, a

little like at least the later idea of the Scandinavian *troll*. This might demonstrate that *troll* in this context, is, like the word *stallu* in other contexts, referring to a non-Norse and non-Sámi people who were connected to the landscape in prehistoric times, and later became revered, and continued to live in some spiritual form in relation to the landscape, just as *nyker* in Lofoten may have been revered as being connected to a different culture, and that perhaps the *nyker* themselves were manifestations of those ancient gods and powers. “Troll” without the archaeological and mythological context, and in a more general sense, cannot be said to be identified with any localised culture however, unlike the word *nyk*.

Photo overleaf: a smelting site in Northern Norway, close to Ballangen, and associated with a local figure called *Bal*, possibly a 16th century Swedish mining prospector who treated the local Sámi badly. Whilst this may well have some truth, the word *Bal* as a place-name element in Northern Norway, may again, I think, be indicative of an ancient, other culture, and especially owing to that the *stallu* seems at least sometimes associated with metal objects, showing a possible connection with mining. Was *Bal* a *stallu*? Was perhaps a later individual from the 16th century associated with a much earlier idea, connected to mining and ancient cultures in the area? (This may not be the *same* culture as I have talked about in relation to Lofoten).

In the photo below this paragraph, the almost-megalithic sized stones of this 17th century smelting works are quite intriguing to say the least. Whilst it is unlikely that this structure is prehistoric in any sense, it does seem to give the vibe of some kind of continuity, from something more ancient and into more recent times. In terms of “mining”, perhaps we can in a sense connect this partially to the Phoenicians, and to the Hyperboreans, and to the ancient copper miners of Munster in Ireland, and their possible relationship to the holy people at Skellig Michael. Although this is pure speculation.



More on Angel-Danish, *Angeldansk*

The most southerly North-Germanic language in recent history?

Danish is classified as a North Germanic language, along with Swedish and Norwegian. Danish has a standard written form, it and its common spoken pronunciations are sometimes referred to as *Rigsdansk* – “King’s Danish”. In reality, Norway, Sweden and Denmark traditionally had a complex history of local or “traditional” Nordic languages. The “standard” version of Norwegian called Bokmål, standard Swedish, *Rikssvenska* and Rigsdansk Danish are essentially regional equivalents of the common forms of Scandinavian language which became prominent in colonial times. For this reason Standard Swedish is more easily understandable to Norwegians than some of the dialects *within* Norway are. I have already discussed many, many of these languages in other publications, including discussing those in Denmark, but let us now turn again to the flat land of Denmark. Standard forms of spoken, colloquial Danish, are closest to the traditional dialects of Sjælland, i.e. the island upon which Copenhagen is located. The “mainland” part of Denmark, Jutland, has traditionally had its own very distinctive varieties of Nordic language, that share some areal features with Sjælland Danish, but are in other respects very different.

Let’s look at this briefly in a bit more detail. The Jutlandic languages can have certain features associated with West Germanic languages rather than North Germanic. For example, in West Jutlandic, the definite singular article always comes *before* the noun, as in German or English, and not as a suffix as is found in all other North-Germanic languages, apart from some forms of Shetland Norn and Anglo-Norse, arguably. West Jutlandic also shares various things in common with English, one being an almost complete lack of gender, with the exception of the words for “he” and “she”. The western part of Jutland was, in the past, an extension of the Frisian coastline. The Angles, i.e. the Germanic tribes who were believed to have been the origin of the “Angles” in England, also came in part from what is now Jutland. The point being that, Jutland was an area where we see a historic interaction of what we call North and West Germanic influences. So it has been assumed by some that the original language of Jutland was a West Germanic language. I disagree with this assumption in part however. Many elements of the phonology, and for example the almost complete lack of gender distinctions in West Jutlandic, are not features that can be attributed to West Germanic influence, and I think it entirely likely that a pre-Indo-European substrate influence in Jutland may also be in part responsible for some of these differences. The name “Jutland” is itself of a mysterious origin. It clearly refers to people called “Jutes” in English, but confusingly we also find “Jutes” mentioned as having once lived in England. Were the Jutes a Germanic people who migrated recently, or were they a pre-Indo-European coastal population who survived in different areas? I am inclined to think the latter, especially given what the word “Jute” might mean.

The word *Jute* could be related to the Dutch word *jutten* – to beachcomb. This implies a people who were primarily coastal, who walked on beaches, which fits the description of an earlier, prehistoric and pre-Indo-European people. The word *Jute* could also be related to the English word *eten*, to Danish *jætte* and Icelandic *jötunn*, all of which refer to a kind of giant ancestor being. All of these words could essentially translate to “eater”, which connects to the whole rather macabre mythology of giants eating humans. There is indeed some evidence that the Mesolithic people in Denmark practiced cannibalism, which again could add further evidence to this idea that the “Jutes” were in a sense a cultural continuity from a truly prehistoric people. It is also possible that both the meanings of “beachcomber” and “eater/cannibal” could be simultaneously true, and both again, I would argue, point to a Mesolithic or Upper Paleolithic cultural origin.

Another possible example of a pre-Indo-European root word in relation to this region, is the name *Schlei*, in Danish “slien”, a long, worm-like sea inlet of the Baltic Sea in Angeln, the traditional linguistic region of the Angel Danish language. The word Schlei/Slien may be related to Danish “slæ” – “reeds”, but ultimately I think the word may be of pre-Indo-European origin.

The Jutlandic language, or language(s) can be classified into several sub-groups. I have discussed them in other publications but will briefly introduce them. West-Jutlandic has no genders, places the definite singular article before the noun, and contains a lot of [w] and [m] sounds like English. South Jutlandic contains the [x] sound as is found in German, e.g. *sproch* for “language”, compare

West Jutlandic *sprogh* and Rigsdansk Danish *sprog*. Western South Jutlandic aligns with West Jutlandic in its lack of genders, whilst the eastern dialects of South Jutlandic contain 3 genders. Northeast Jutlandic also contains the [w] sound, has 3 genders and extensive palatalisation.

The fourth dialect, Angel Danish, is closest to South Jutlandic, but also contains its own unique features, and parallels with West Germanic. Unlike the other Jutlandic languages, Angel Danish is extinct as a spoken language, and where it was spoken is now in Germany, specifically between Flensburg and Fleckerby, and the land slightly to the east towards the Baltic, essentially across what was once the region of "Angeln", also associated with the "Angles" who reputedly came to England. Below is a basic comparison table showing English, Rigsdansk Danish and Angel Danish.

<u>Angel Danish</u>	<u>Rigsdansk Danish</u>	<u>English</u>
æ	jeg	I
mö'í	meget	much
sirr' r	sidder	sits
bjirre	bjerg	mountain, hill
kjerrk	kirke	church
stien	sten	stone
gÿr	gøre	to do
gÿr	gjorde	did
hjét	hed	was called
fò	for	for
ho	havde	had
hÿr	hørte	heard
tövven	taget	taken
òlr	aldrig	never
tænk	tænke	to think
gefången	fanget	caught

For some comments on the above, it can be observed that apocope is common, e.g. Angel-Danish **tænk** for Rigsdansk *tænke*, and Angel-Danish **gÿr** for Rigsdansk *gøre* and *gjorde*. We can see that the Angel-Danish word **stien** meaning "stone" follows the same vowel change present in Cumbrian English *stian* or *styan* for "stone", whilst the Rigsdansk Danish form *sten* is more typical of Germanic words for "stone" in general. The word **sirr' r** seems to show Rigsdansk *-dd-* as becoming what is presumably a alveolar tapped r, [r], similarly to how in English the *-tt-* in the word *better* can become a [r] for some speakers. Similar changes are not unusual throughout several Danish dialects or Nordic languages in Denmark. The **ge-** prefix is certainly interesting. One of the most distinct features of Angel Danish seems to be the occasional use of the **ge-** prefix in the past participle form of verbs. For example **gefången** for Rigsdansk Danish *fanget* – "caught". This is seemingly equivalent to how variations of this prefix are used in Old English, Dutch and German, e.g. Dutch *gezien* – from *zien* – "to see". I am not sure if **gefången** is simply a direct or parallel use of the German equivalent, which is *gefangen*, or if the use of this **ge-** prefix in Angel-Danish was more widespread. This verb, German *fangen* and Rigsdansk *fange* is supposedly of Low-German origin, but as I have mentioned elsewhere, I believe that many so-called Low-German root words in Nordic languages may come from an earlier, possible pre-IE language, before passing into Nordic languages and into Low-German simultaneously. Due to that both in the Low-German-speaking areas, and in southern Sweden and Norway and Denmark, where many of these low-German words are most common and entered into standard Danish, Norwegian and Swedish, there are for example a lot of "passage tomb" Neolithic sites, which indicate a much more ancient shared cultural and possibly linguistic network between these areas. Some of these words are also found in Finland and in Estonian Norse, and in Norn and Shetlandic, indicating a possible pre-Germanic influence area not just defined by passage tombs.

All of the Angel-Danish words in this article were originally sourced from the work: *Bemærkninger om Sprogforholdene i Angel samt nogle sprogprøver* by E.H. Hagerup. (I have also referred to this source elsewhere including earlier in this book with regard to Angeldansk).

Whilst/breathed word-final syllables in Finnish & in Cusco Quechua, and comments on Italic language prosody and syllabic structure

In terms of possible prosodic similarities between Finnish and certain Quechuan language; a feature I have noticed in Finnish for many years, is that for certain speakers, the final vowel on a word can have a much lower volume, and can come out as a kind of breathy whisper. For example if some speakers said something like, *emmä tiedä mitä tyyppi sormus tää on, mutta kuitenkin sormus on tässä*. I have been unable to find any information about why and when this occurs in Finnish, but I feel that the seemingly random sentence above does help to demonstrate the kind of context in which this "fall" in volume takes place. It means "I do not know what type of ring this is, but regardless, the ring is here". I will underline the syllable in the sentence where the vowel can I think be pronounced at a much decreased volume, and in a breathy-whispered type of speech: *emmä tiedä mitä tyyppi sormus tää on, mutta-kuitenkin sormus on tässä*. Note that to some extent the second -s in *tässä* on the second syllable could also be whispered.

In spoken Finnish, sometimes there can be a lot of apocope, at other times, depending on the dialect, there are different forms of speech "reduction" involve not apocope, but rather the merging of words and syllables. Another example of this is where the consonant at the beginning of a word is repeated at the end of the previous word. This process seems separate to the apocope process. Another aspect of this is that in spoken Finnish, in fast or casual colloquial speech, the "loudness" of certain syllables is increased, whilst the loudness of other syllables decreases. When hearing this kind of speech, it can sound a little like a binary mathematical system, and for example the stops, p, t and k, can become less distinguishable from each other, particularly when doubled, although this is likely due to the rapidity of what I am hearing, rather than the sounds themselves changing in articulation. And as mentioned, for certain speakers, this almost binary-like system can mean that certain vowels and syllables have very little audible quality to the untrained ear. A similar thing seems to occur in spoken Danish, although the systems are different. But, some varieties of spoken Finnish, like Danish, make use of glottal sounds to act rather like "stops" or "loud syllables" in quick speech. The word-final reduced vowels in some varieties of Finnish however, are not found in Danish. But interestingly, a similar reduction in vowel loudness, and a falling intonation of a whispered vowel on a final syllable, is also something I have heard in Quechua, specifically in Cusco Quechua. For example if I said: *llaqtakuna* – "towns", the final vowel could I think possess this quality, - *llaqtakunata*.

Another thing I would like to briefly go into are the similarities between Finnish, and Italian and Spanish, particularly Finnish and Italian in some aspects of their general syllabic structures and in differentiations between long and short consonants. Even from about the age of 16, I noticed that Finnish traditional singing styles, at least some of them, can somewhat resemble Italian and Spanish singing styles, and styles of music in general; something which I have never observed in for example a North-Germanic song. In fact, when I first listened to the Finnish singer Kari Tapio when I was 16 or 17, I felt like the closest approximate was either some traditional form of Italian or of Latin-American singing; it even reminded me a little of the Canary Islands group: *Los Sabanderos*. It can also be observed that the Quechuan languages share certain pre-Columbian similarities with Italic languages, as well as with Uralic of course. In terms of shared vocabulary, the example I often quote to people is Italian *aqua* – "water", and Spanish: *agua* – "water", and their similarity to Cusco Quechua *yaku* – "sacred water". An example of a similarity between Quechua and Kallawaya, a sacred pre-Incan language, is that "mountain" in Spanish is *montaña*, in Italian it is *montagna*, in Kallawaya a word for "mountain" is *mini*. This leads us back also to certain Celtic (and pre-Celtic) and Vasconic similarities to Andean languages, compare also for example Basque *mendi* – "mountain", Welsh *mynydd* – "mountain"; I have previously discussed many Kallawaya and Quechuan similarities to Basque and to Celtic. Furthermore we can also see these connections in the Northwest Pacific and elsewhere, compare for example Nuxalk *smt* or *smnt* – "mountain". I have discussed this words for mountain and many other possibly related cognates elsewhere.

Finsthwaite in Cumbria, and Cumbrian-Finnish mythological connections

Finsthwaite is a small village in Cumbria, located close to Lake Windermere. The second element in the place-name, “thwaite”, is Cumbrian dialect, and is related to Old Norse *þveit*, in reference to a clearing. As I have discussed elsewhere, this root is likely pre-Norse, and also connects to the Northern English dialect word “twat”, for a “vagina”, likely because the vagina has some physical resemblances to a clearing in the forest, and the word also I think, through onomatopoeia, implies a sense of moistness.

Anyhow, in Anglo-Norse, perhaps “thwaite” could be written as *þveit*. The Fin- part of the name could easily refer to someone of (extra-?) Goidelic linguistic background, namely related to the Irish name *Fionn*. But there is also some possibility that Fin- in this context was referring to a “Finn” ancestors, indigenous people, in much the same way that Norwegian and Swedish *finn* historically referred to several Uralic or pre-Uralic speaking peoples throughout Northern Europe. The term is also known in parts of Scotland and Ireland too, as I have discussed elsewhere; this term being possibly related to but also distinct from the Irish words “Fionn” and the “Fianna” as I have discussed elsewhere.

Furthermore, there is Cumbrian folklore about a being known as a “Dregpike”, a being described as half pike and half horse, with a mane of hair, and living in Lake Windermere, Bassenthwaite, and also apparently in Derwentwater and at Kirkby Lonsdale, and Thirlmere. I will discuss more on Kirkby Lonsdale in this chapter, which, in Anglo-Norse could be written as *Kirk(e)by Lunsdál*. The dregpike shares similarities to the kelpies and *eich uisge* – “waterhorses” of Scotland, and to the *njuggle* of the Shetland Islands, which is also associated with Finns. In Shetlandic tradition the ancestral indigenous Finns of Shetland could ride the *njuggle*. In Chile there is the *Caballo Marino Chilote*, a similar being, also ridden by sea wizards, although in Chile they were not called “Finns”, a linguistic connection between Finland and South America does appear to exist, as I have written about many times including in this book and in many other books and other publications. The Cumbrian “Dregpike” seems to have the head of a pike, with the back legs of a horse. This connection with the “pike” is also interesting, because in the Finnish epic, the Kalevala, there is mention of monstrous pikes. The god Väinämöinen can also transform into a pike, again showing this idea of magical Finn ancestors being able to either ride, or transform into aquatic fish and serpent like beings. I am unsure on the etymology of the dreg- part of the name, but it’s likely connected to Germanic words connected to sediment, e.g. Old Icelandic *dregg* – sediment. This is also connected to the English verb “to dredge”, and to the “dregs” in a cup of tea for example. So it would perhaps be likely that the name of this being means something like “sediment pike” in reference to it living in deep sediments perhaps. According to the documentary series from the 1970s, *British Cryptids*, a dregpike like being was also known from Kirkby Lonsdale, some way southeast of Lake Windermere. It would be interesting to take a closer look at place-names around and within this town. The documentary implies that the Devil’s Bridge at Kirkby Lonsdale is named such due to the Dregpike. I have swam in the water when I was 19, but did not jump of the bridge, it is illegal to do so, and to be honest, the waters are not that pleasant and are dangerous, as is the dregpike it would seem. Now, to the most Finnish-connected part, the aforementioned documentary references a book from the late 1700s, titled: *A Fortnight’s Ramble to The Lakes in Westmoreland, Cumberland and Lancashire by A Rambler*. The author describes being woken in the night by a fiddle player, but that the sound of the instrument was unusual, which was then explained to the author as having been made (strung) from the hairs of a dregpike. The music having been described as being able to cause birds to fall silent. Now, this is very similar indeed to how Väinämöinen makes a *kantele* instrument from a giant pike’s jaw bone, as described in the Kalevala, and this is extremely interesting. The only problem with this, is that the page shown describing this event in relation to Crosthwaite near Kendal in Cumbria, in the aforementioned documentary, does not appear to be in the aforementioned book: *A Fortnight’s Ramble to The Lakes in Westmoreland, Cumberland and Lancashire by A Rambler*, at least so far I have been unable to locate it. And the lack of much literature about the “dregpike” outside of the British Cryptids documentary, and a lack of access to some of the sources mentioned, does make me kind of suspicious of the whole “dregpike” thing in a sense, so I am hoping that either in the future I can confirm or deny where exactly the dregpike appears in literature.

Bronze Age graves around **Herttoniemi/Hertonäs**, and the Swedish language

Herttoniemi, an area of what is now Helsinki, known in Swedish as *Hertonäs*, contains at least two Bronze Age graves, in Finnish: *Pronssikauden haudat*, in Swedish: *bronsåldersgravar*. There are several others around Helsinki, including on the island of *Lehtisaari* and another at *Meilahti*. These cairns all have the same basic design, and consist of piles of roundish stones, many of them quite large, but not megalithic in nature.

On the island of Öland off the coast of Sweden, I went to a similar looking, large, Bronze Age burial mound. There are, interestingly, some similar looking Bronze Age burial mounds in Northern England, including in parts of Yorkshire for example. And it seems that these types of burial mounds are particularly common around parts of the Swedish and Finnish coastlines, which leads me to believe that they may have some association with pre-Germanic languages, this is, contemplating of course, the possibility that the ancestors of the Swedish and Norse speakers in Finland could have arrived at an earlier time, speaking a Nordic or pre-Nordic language, but likely not speaking a Uralic language. This concept would seem justified by that so many of the island, and other place-names in certain areas around Helsinki, are of Swedish, or rather, Finland Norse origin.

Although I would certainly say that I think the more divergent Norse dialects in western parts of Finland were certainly established in some sense a long time ago, and are not "Swedish", but the Norse spoken around Uusimaa and Helsinki is generally much closer to Stockholm Swedish, albeit with a very different prosody and some phonetic and other differences. This is likely due to that Stockholm and Helsinki have long been urban, internationally-orientated areas. So could it be that what we call more "standard" forms of Swedish have been present in both Svealand and Uusimaa for longer than previously believed? Could they be a superstratum upon an earlier, more ancient standard Norse or pre-Norse dialect connection, connected to these two cities? Certainly some believe that Helsinki has been important for much longer than is commonly accepted. These types of Bronze Age graves though do not seem specific to any language underlying standard Swedish in Finland and Sweden, but do seem connected to Norse and pre-Norse languages in a more general way.

I hope to discuss more on the "Swedish" spoken around Helsinki in a different publication from this one in the near future. On the next page are some pictures (with descriptions below each photo) of the two Bronze Age graves or burial mounds located around Herttoniemi. These two are in very urban areas, and were showed to me by a local history enthusiast. There may of course be others around Herttoniemi/Hertonäs that I do not know of.



Photo above: the smaller of the two Bronze Age cairns at Herttoniemi/Hertonäs, this one having been excavated in the past, with a few finds discovered. Note that this cairn lies upon a hill not far above the sea, although back during the Bronze Age the land was even lower than it is now, and so the cairn would have been even closer to the sea. (The sea is not visible in the photo above).



Photo above: the larger of the two (known, to me) Bronze Age graves around Herttoniemi/Hertonäs. This one occupies a larger area of another hill, also close to the sea, but the one in the photo above is closer to the Herttoniemi/Hertonäs Metro station, hence why a metro train can be seen in the photo. The sunset this night, as visible in the picture above, was absolutely breathtaking. I love the way it glows in amber and pink colours within the stormy clouds.

Susiluola on Pyhävuori – a Neanderthal site in Finland, or not? And other comments

In Western Finland in the area of **Karijoki** there is a mountain known as **Pyhävuori**, which means "sacred mountain" in Finnish. On the side of this mountain is a cave, taking the form of a low rock shelter that extends a fair way into the mountain. This is known as **Susiluola**, "wolf cave", and the site has evidence of human or human ancestor use from around 120,000 to 130,000 years ago, proving that early humans were in Northern Europe long before the last glacial maximum. Whilst it is generally assumed that the stone tools found in this cave must have been made by Neanderthals, there is some debate about this. No Neanderthal bone fragments have been found at the site, and so the debate is still open as to whether these people were Neanderthals, or in fact modern homo-sapiens, or another group of early humans, not yet known about.

The fact that such finds have been discovered in one cave in Western Finland, do, in my opinion, make it highly likely that other finds could be discovered in other caves, or rock shelters throughout Finland, it just being a matter of identifying sites that would not have been underwater during those times, and which are likely to have remained quite sheltered during the likely cover of ice. Finland, is a vast landscape of forest, where crags and rock shelters, and caves, can sometimes be hard to see owing to the general rockyness and lack of large elevation changes in much of the landscape. One can wonder into forests in any parts of Finland and find rocky hills and crags. Many ancient caves and rock shelters are likely in-part buried or filled in. But, I am almost certain that other such finds will be found in other sites across Finland. Perhaps a clue to identifying such sites is to look for indications that an area, mountain or rock was revered as a sacred site in ancient times, like the name **Pyhävuori** where **Susiluola** is located.

That this mountain is named **Pyhävuori** shows that the location was considered sacred to the Ostrobothnian Finns in ancient times. One can infer that they revered the mountain in some way. Could this be because some memory or idea that "very ancient ancestors once resided there" have something to do with this? But how would this be possible if an Ice Age took place between 120,000 years ago, and the supposedly more recent colonisation of Finland by homo-sapiens after the last Ice Age; unless of course the Ice Age is not quite what we think; or, unless those ancient ancestors remained on that mountain in some form, to have been known about to post-glacial Finns. It would be fascinating to find out if there is any folklore about ancestors being seen on the mountain in relation to its name **Pyhävuori**, and whether or not these ancestors or gods associated with this mountain, might have had a more Neanderthal-like appearance or not.

In addition, there is a site on **Pyhävuori** known as **Pirunpelto**, which means "field of Piru", a large area of loose rocks, once apparently an ancient shoreline, on **Pyhävuori**; **Piru** being a Finnish word for "devil" and likely related to the word **perkele**, and to for example Russian Перун, *Perun*, the ancient Russian and Slavic god associated particularly with thunder. Could this imply the name was also ancient in Finland? Whilst **Piru** in Finnish can translate to mean "devil", the Slavic meaning of the related words refer to a deity which is not seen as negative. On an interesting side note, whilst researching for this final chapter in this book, I looked at the word **pelto** in Finnish, which is related to English *field* and to Swedish *fält* – "field", although quite why the so-called Proto-Germanic *f*- becomes *p*- in Finnic; well, needless to say, like many other so-called Proto-Germanic loans into Finnic, including those that begin with *f*- in Germanic languages, I think that Proto-Germanic is not the origin, and it could just as much be Finnic. But I did notice when writing this article yet another similarity between Finnish, and Finnic in general and Germanic, and an Andean language, in this case it is that an Aymara word for "field" is *pallalla*, which bares similarity to **pelto** in particular. Note, that in Swedish, the mountain **Pyhävuori** is known as **Bötombergen**, *Bötom* being the Swedish name for the area of **Karijoki**. I do not think that the name *Bötom* has any relation to the Finnish word **pyhä**, and so it is possible that, whilst Finnish speakers considered this mountain as sacred in their folklore, perhaps the Swedish or rather Norse speakers did not, which could imply that the mystical heritage of the site is connected to Finnic ancestors and not to Norse ancestors. Note also the other references to raised beaches and to rising land in this book.

Note I have also written about Neanderthals and other ancient humans in many other publications this year.

Languages in the Caucasus Mountains, and a focus on Kabardian with some etymological and other comments

Written by Linden Alexander Pentecost in the UK, in May 2025. This article contains an introduction to languages in the Caucasus Mountains region and their history and possible linguistic connections, a focus on Kabardian vocabulary, and discussions on possible etymological connections to two Kabarian words. This article also contains a photo, the copyright information of which is given beneath the photo. At the end are some comments on my other publications and future article ideas, and there is a brief references section.

Oh, I do *love* the sound of an ejective consonant. I first came across ejective consonants whilst learning Navajo, Nuxalk and Quechua, all of which are indigenous languages of the Americas, albeit not related to each other. Ejective consonants are pronounced with an ejection of air which is much more, well, ejective, than the puff of air we pronounce in more common aspirated consonants. Ejective consonants are rare in Europe; except in one place, the Caucasus Mountains. This mountain range can be found between the Black Sea and the Caspian Sea, and in terms of political borders, the mountain range is found both in southern Russia, Georgia and Azerbaijan, with the Lesser Caucasus Mountains extending into Armenia.

Are there any links between the languages of Europe and those of the Americas? I certainly think so, from my own research over several years. I have noticed a large number of similarities between Uralic and Quechuan, which I have published piece by piece, to name one of these possible relationships. But one of the more widely accepted possibilities is that of a relationship between the languages of the Caucasus Mountains and the Na-Dene languages of the Americas. More specifically we are talking about the proposed Dene-Caucasian language family, which sometimes also includes Basque and Burushaski, as well the Sino-Tibetan languages, the Yenisseian languages, and Na-Dene languages, and the languages of the Caucasus Mountains to different extents. I personally do not believe this proposal in terms of a single language family, but I do think that the connections are present in some way. Some have also proposed relationships between certain Caucasian languages and Celtic languages; which is itself an interesting topic.

Before we go further, it's important to say that the Caucasian languages are not a family of languages, but at least three separate language families. This includes the South Caucasian or Kartvelian languages, like Georgian and Svan. The Northwest Caucasian languages, like Adyghe, Kabardian and Abkhaz; and the Northeast Caucasian languages, which is itself a grouping of a wide variety of sub-families. Some of the well-known Northeast Caucasian languages include the Lezgian language, the Nakh language, the Chechen language and Avar language. The three Caucasian language families do share things in common, including deep-level lexical and grammatical similarities in some cases, but this is not to say that they all share a common origin. I also must mention that some Turkic and Indo-European languages are also spoken in these mountains, including the indigenous Ossetian language, usually classed as an Eastern Iranian language, and thought to be related to the Indo-Iranian languages spoken by Scythians; which is not to say that all or even most

Scythian cultures *did* speak Indo-Iranian languages, as I also imply in my Silly Linguistics article previous to this.

A specific language I would like to look at is a Northeast Caucasian language called Kabardian. Kabardian and Adyghe are both related languages, spoken by the Circassian peoples, peoples of the western Caucasus Mountains who have retained a significant level of cultural, linguistic and spiritual autonomy. Kabardian and Adyghe are both known as Circassian languages, and sometimes Adyghe is sometimes referred to as West Circassian, and Kabardian referred to as East Circassian. In this article I will be looking at Kabardian, which is natively known as **адыгэбзэ**, [aːdɐʁabza], which is actually the Kabardian term for both Circassian languages, and one can see how this noun also derives the word “Adyghe” in English.

*Photo below: Morning light, with Mount Elbrus to the right. Mount Elbrus is the highest mountain in Russia and in the whole of Europe, at 18,510 feet. Kabardian is one of the indigenous languages spoken around the mountain, and in Kabardian, the mountain is called **Ӏуащхьэмахуэ**, [ʔʷaʃħamaːxwa], which essentially means “blessed mountain”. Copyright information is below the photo.*



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- article continues on next page and one after.

Indigenous people of the Caucasus Mountains, helped to give forth an epic mythological work known in English as the Narts Saga. This is a tale of gods and warriors in the prehistoric Caucasus Mountains. Note though that whilst the core belief systems in the Narts Saga, and its heroes, may be more connected to Ossetian and Scythian beliefs in some ways, the Narts Saga is also very connected to Circassian spirituality and identity, and to that of other nearby indigenous peoples.

Like many languages in the Caucasus Mountains, Kabardian contains a large number of consonants. There is a rolled or trilled r, [r], as well as an uvular r, [ʁ], and a labialised uvular r, [ʁʷ]. To make a distinction between uvular and non-uvular r sounds is not that common in Europe in general, although it is also found in Armenian and in some dialects of Estonian Norse and Jutlandic for instance. Kabardian contains 9 ejective sounds, which are: [p'] [t'], [ts'], [tʃ'], [ɕ'], [kʷ'], [kʰ'], [tʰ'] and lastly, [f'], an unusual ejective f. There are, naturally, many other consonant sounds in Kabardian, including a non-ejective version of the Welsh ll sound, namely [ɬ]; and, Kabardian contains the voiced alveolar lateral fricative, [ɮ], a sound which I think is rather fun to pronounce.

Most Kabardian speakers use the Cyrillic alphabet, although there is now a move by some in Turkey to adopt a Latin-based spelling for the Circassian diaspora communities there. Since Kabardian has so many consonants, and since the Cyrillic Kabardian alphabet is itself quite complex, for me at least, in this article I will be using the Cyrillic forms followed by their pronunciation in the International Phonetic Alphabet. I must briefly mention that the main reason why there are Circassian diaspora communities is due to the Circassian Genocide, a horrific series of events which was yet another example of indigenous peoples being treated deplorably.

Looking at some common nature words in Kabardian, we can immediately see how very alien these words are from words in Indo-European languages for instance; and we also see some fun examples of consonant clusters. For example the word **тхуей**, [txʷej], which means “beech tree”, of which there are many in the Caucasus Mountains. Many monosyllabled words in Kabardian relate to the natural world. For example **пхъэ**, [pχa], “wood”, and the similarly sounding **пхъы** [pχə], “carrot”; also **щыгу**, [ɕ'əgʷ] - “land” or “earth”, **псэ** [psa] - “soul”, **псы**, [psə] - “water”, **кыу**, [qʷəw] - “swan” and **псей** [psej] - “fir tree”. Some longer words with many consonants, include **кыпцэ** [qəpts'a] - “plum”, **уашхэ**, [wa:χa] - “badger”, and **псыхъо**, [psəχʷa] - “river” (contains the root **псы**, [psə] - “water”).

There are a few things I would like to briefly mention here in terms of etymologies. I feel personally that these shorter root words such as **пхъы** [pχə], “carrot”, represent the oldest layers of vocabulary in this language. I would also like to note a similarity between Kabardian **щыгу**, [ɕ'əgʷ] - “land” or “earth”, and Finnish *hiekkä* - “sand or gravel”, Proto-Chukotkan **cəɣəj* - a grain of sand or a pebble (1), and Kari'ña (Carib) *sakau* - “sand”. This may be a truly ancient word root found in both Eurasia and the Americas, and helps to demonstrate perhaps that potential links between Caucasian languages and Indigenous American languages do not *necessarily* always coincide with the Dene-Caucasian language hypothesis.

Another example is the Kabardian word **уашхэ**, [wa:χa] - “badger”, which bares a similarity to words meaning “dog” or “dog-like” animals in various Indigenous American and other

languages. For example Nuxalk *wats'* - “dog”, and Proto-Afro-Asiatic **wVšin-* ~ **wVnVš-* - “Wolf” or “jackel” (2). Nuxalk is a Salishan language; and whilst Salishan languages are not included in the Dene-Caucasian hypothesis, Salishan languages, like Northwest Caucasian languages, have ejective consonants, and a large number of consonant clusters. Plus Salishan languages are spoken in the same areas as many Na-Dene languages, and so there may indeed be some connection. Note also that Nuxalk *saaxwan* - “mudflats” bares some similarity to Kabardian **щыгу**, [ɕ'əgʷ] - “land” or “earth”, and to the aforementioned possibly related words for “sand” and “gravel”, or “pebble” etc.

What is certain is that the Caucasus Mountains region was occupied by humans a very long time ago, and that in many respects, it seems that the languages and cultures here have preserved a glimpse into an *older* history of humanity, one which is perhaps less easily observable in other areas, due to that the mountainous Caucasus region has in a sense protected its ancient linguistic and cultural diversity, whilst in many other parts of Eurasia, more cultural change has taken place.

I hope that this article was an interesting read. I dedicate to the Circassian peoples and to my family. Note that recently I also wrote a separate article only on one of my websites, on Chukotan etymologies, where I also include the Proto-Chukotan etymology and Kari'nja (Carib) word included here. I also recently published another article only on one of my websites, which presents a hypothesis and a deeper dive into the mysterious surrounding Dene-Caucasian languages and the ancient Caucasus, the article is titled: 63: *Dene-Caucasian roots and ancient hominins -all articles on this website are only on this website*, the web-address to which is: <https://www.bookofdunbarra.co.uk/website-articles-56-70/63-dene-caucasian-roots-and-ancient-hominins-all-articles-on-this-website-are-only-on-this-website>

For my next article for Silly Linguistics; I may write about a language in China, or a language in Afghanistan, Kazakhstan, Patagonia or elsewhere. I am as of yet undecided! Below are the two references followed by other comments on referencing:

- (1) - the Proto-Chukotan word is from: *Fortescue, Michael. 2005. Comparative Chukotko–Kamchatkan Dictionary. Trends in Linguistics 23. Berlin: Mouton de Gruyter*
- (2) - the Proto-Afro-Asiatic root is from the reconstructions by Alexander Militarev and Olga Stolbova, the vocabulary can be viewed at starlingdb.org

The Kabardian vocabulary in this article is what I learned, and I used Wiktionary for the IPA pronunciation of these words (no original reference is given to these on Wiktionary, but they seem accurate). The other words in this article, including the Nuxalk words, and information, come from my own learning, but I checked the two Nuxalk words to make sure I was correct about them and about other points. Note that in the past I have also discussed other aspects of Caucasian languages' vocabulary and etymological connections quite a lot, and have also on several occasions, previously discussed other aspects to the two root words I specifically discuss in this article.

On the "awen" & spiritual protection

Note that this and a couple of other sections of this book were originally published as blog posts but were never archived, and have been edited for inclusion in this book

One thing I have slowly come to ponder, is how sometimes, not saying a word, or choosing not to describe, or name something, can be more potent than attempting to name or to describe them. The same applies to places, to the names and descriptions we connect to certain parts of the land. Names, and descriptions create conscious recognition. But in some places, I feel beautiful vibes, things that are present, but which I cannot name, nor connect to folklore and language. There is something potent and inherently mystical about such things, and something that feels inherent good and uncorrupted about them. There is a space between what I feel in such places, and the little that I know and can name, and in that space, there is something untouched, pure in a different kind of sense. The lack of ability to name, explain and quantify these feelings, and these places, in a sense seems to protect them, as though they exist as an expression of a particular magical realm, that still remains in certain parts of our own world.

One such place that these feelings apply to for me, is the Trough of Bowland, a region of high moors, covered in heather, rocky outcrops, and dramatic dark clouds and mists, overlooking gentle valleys, with ancient forests, and braided rivers that tumble and sing, the ancient soul of this land speaking through the music of the rivers, and through the names given to them. I feel personally that the river names Brennand and Hodder are connected to the ancient magic of this place. The name Brennand is explained as coming from Norse, and meaning "Burning", whilst the word Hodder is connected to Welsh *Yr Odre* - "the boundary", or to what would in Welsh be the words *hawdd-dŵr* - "easy-water".

Both of these explanations are possible, but one thing I would like to point out, is that these names are unique to this region, they stand out, and do not easily make sense semantically. The idea that the Brennand means "Burning", seems odd, given that rivers, consisting of water, tend to do the opposite of burning. It could be a poetic reference to the light on the water, but again, going back to a simpler question - why only here? In terms of the name Hodder, there could indeed be some kind of Celtic connection, especially when the River Calder to the south may mean "hard water", as opposed to

"easy water". But the names Brennand and Hodder are still specific to this region. And within this "space" of being possibly connected to existing languages, but not quite making sense, is where I feel a beautiful mystery about Bowland may lie.

Note: my mum has also told me that my grandad knew one of the moors at the top of the Brennand Valley as having a name associated with "burning", because of the colour of the light upon that moor, so the idea that Brennand is connected to Norse *brennandi* may be true. Nevertheless, this does still represent a local application of meaning that is unusual and specific, and furthermore, Norse interpretations of the name could also relate to non-Norse root words that were reinterpreted, but this is speculative.

Photo below: an example of one of the beautiful and sacred landscapes of Bowland, as is typical, being displayed between a range of dark shadow, mysterious clouds, and bright sunlight upon its green pastures and patches of wind-blown trees.

I recently went to the area, when researching for another article I am writing about Tolkien's linguistic connections to Northern England, which will I hope be published next month in a magazine. I was mostly thinking about the trip there in terms of research. It wasn't until I was making the long drive home, when I reached a certain valley, full of old, tall, beautiful trees, when I had this sudden feeling, and in my mind I felt a sense of "hang on a second", as I started to consciously register the feeling.

The feeling was that, when I reached this particular wooded area of the valley, I felt something so pure, and beautiful, and like it spoke to me. I smiled without knowing why, just knowing that whatever it was, it felt like it came to meet me, and that it was meaningful.

I remember years ago, when I was in Bowland with two friends, we found a pine forest, or rather, an area of pine-groves, scots pines that blew in the wind on the moorside. It was just after I had had a rather sad breakup with someone, and I felt kind of empty, not in a totally depressed way, more like I was small, and wanted to just walk and move slowly in the vastness of desert and sky, which are metaphors here for the beaches I was walking on at the time, and are metaphors for the empty spaces of my own soul which I explored. I remember that coming to this wee forest in Bowland, felt, at the time, very healing. Something about the place met my feelings and I felt content there.

I was not the one driving when heading back from Bowland recently, when we went through that valley that felt really sacred to me. As we continued, I had an experience with what the ancient Welsh mystics called *Awen*, a kind of inspiration, but I do not think of *awen* as simply the mental, individual idea of inspiration; *awen* rather, is like a flow, a power, a river, a wind. The person who feels *awen* and who becomes its vessel does not create or manifest the *awen* through their own mental abilities, rather, a person has to become susceptible to the *awen*, but the *awen* comes according to what I see as the most holy inspiration, that we neither control, nor can grasp. The word *awen* may be related to the Welsh word *awel* - "a breeze", and the *awen* is in a sense akin to a breeze, it comes from somewhere other, somewhere beyond, and yet something which, at our spiritual core, was always us, and it comes exactly when it's meant to come.

In this instance, I experienced *awen* starting when we first drove into the river valley. After that point, I smiled, and was shocked, at every gift of nature I saw, and how it made me feel. Every scene of a river, the purple flowers on the heather, the great branches of oaks, their leaves singing in the wind. It filled me with a certain joy and love and I didn't really understand why, and it's in that space that the *awen* flowed. I felt a sense of joy, familiarity, spiritual awakening, not in the sense of meaning "I am an awakened man", no, I mean in the sense of awakening to *something* profoundly beautiful. Translating my thoughts into English words and descriptions, the following is what I wrote as I went past various trees and the river. The willow tree is the tree I came to, a tree with leaves that glisten like subdued silver in summer light, a tree associated with femininity, and with new life, and fertility.

*A tree with leaves so shapely
And presence so bright
The way you blow in the wind
On moors and mountains
Giver of safety and love
In realms of tears and deep thought (tears as in, water from the eyes)
Your joy takes me to innocence
Beyond complex dreams
And to things ancient and true
Personal and full of emotion
My heart dances with a love so pure
I am a bird of golden light in your presence
I could be the most unimportant man in the world
Yet you make me feel like I am everything*

*Willow, channel of creation and romantic love
 Your roots into the waters
 Your silver leaves swinging above
 Now I feel your creative spark
 It reflects the the romantic flame
 In my own wild heart*

A note: "feel like everything" in this context does not mean "everything" in terms of all importance. English does not easily express the distinction, but I am saying here "feel like everything", in the sense of "everything" I always was and was meant to be, in the eyes of the Creator. In other words, something that makes me feel like I am as the Great Spirit sees me with its heart; and I am that person, that in the heart of God, I always was. Such feelings and places can also be experienced in high places with lonely trees, I am not the only one who understands this by any means, I think that Tolkien understood it too, as did Emily Brontë.

Trees transcend linguistic boundaries, connecting the languages across parts of the Northern Hemisphere, even though our names for them differ. The association between willow trees and grief, is one that came from Biblical tradition, there being to my knowledge no indication that they were thought of in this way in our indigenous traditions that existed beyond the Latin-spiritual reality matrix, if you want to call it that.

That is a difficult thing to explain in English, but there. Yes, the poem is romantic, in a romantic love sense. But the *awen* itself is the essence of romance. I am sure that Emily Brontë, in writing *Wuthering Heights*, also felt this same thing, that romance, in its essence, is about romantic love, but simultaneously it is about a love and empathy for creation, and a joy in knowing life and that our world is full of living things, animals, plants, spirits painted onto the clouds, and rocks and moors, that are also living aspects of God in their own way. Romance is not always about euphoria, the mentally and physically ultimate, nor about completion, in a way yes, but in a way no. Romance exists in a space outside of material and mental completion, our relationship with it is never fully complete nor absent. The romance is in the longing and in the completion simultaneously, but the most romantic things exist in that eternal space between the two.

Which is why I think love is so hard to understand, across one's experiences. The romance in the poem I wrote is not about a specific individual, it is something less defined, that I have felt with different persons, and which is

connected to them, symbolically or literally. I remember a couple of years ago, I really liked somebody, and I remember that when I realised this, I was on some mountains, actually in West Cumbria, and there was something about the August atmosphere of the trees moving in the wind, among all the green and life. I noticed some possible archaeological sites that day, others which I simply haven't had time to write about yet. Perhaps I never will, perhaps I'll just share it with the right people and let the right people come to it; I have written so much, including about archaeology, I am not sure if I really need to discuss all the places, I have discussed a lot of them already.

This exact dimension of romantic love connected to the *awen*, is not "more" sacred than other forms of Romantic love, but I think it is at the innermost core, and essence of ourselves, those parts of us that we cannot name, yet it seems like they have always been *us* at a core spiritual level. This level is I think also connected to the highest facets of supernatural defence and protection, not because we become "most powerful" at this state, but rather that, like the *awen* enters us, so also can a power to protect at certain crucial moments. I have encountered this in dreams before, one of which I discussed in a different blog post, about how I saw a vampire-like entity in a dream, but by working my true centre, was able to create a "patronus charm" like forcefield, which essentially ejected and washed away the vampire entity, out of my sight and beyond me, within less than a second.

Just like a "patronus charm" in Harry Potter, I think that this power, and the *awen* can *also* be invoked, but that this takes a high level of concentration and self-awareness. It means being able to identify and connect with a specific feeling of love and freedom, that we felt at a specific point in our lives, and to then invoke that, embody it, and project it.

There was another dream in which I invoked a similar power, and again, the other thing to understand is that it can only be granted when there is a *worthy* and *true* reason to do so. In this other dream, I was in some kind of "dark", nightmarish university, helping an ex-girlfriend and students to escape from it, as these, largely-unseen, draug- or zombie-like beings chased us with madness.

At one point I directed the people to run behind me and up the valley, at a right angle to where my back was, but then one of these zombie things started running very quickly towards all of us, and I stood between it and the university students. I remember seeing blue flashes of electricity, like lightning in my lower arms. I then placed my hands together as though in prayer

position, and, with a sound like a crack of thunder, this bolt of bright-blue energy shot from my hands, and burned a hole right through the chest of the zombie, killing it and dropping it to the ground.

Of course, this was just a dream, but the principle that I invoked was something akin to "praying" and then God, or a higher protective being, momentarily granting me the highest divine, protective energy, and I used it in that moment to protect a large group of others. In a sense, I do feel that oftentimes, protective energy that is "good" and which is truly powerful against evil, does function like this.

In physical reality, this kind of "granted power" never results from the individual's own actions like it did in the dream, but it can manifest itself in a kind of karma. Think of it as the higher, protective forces in the universe, balancing an injustice. For example, one person might, over a long period of time, use others, and to a large extent knowingly, knowing that their behaviour is causing damage, but still doing it anyway. Say this person has a large group of friends, and some of those people suffer as a result of that person's actions. Some of these people may have been really unfairly hurt, and it takes just one member of that group of friends, to be like "actually nah, haha, this isn't good, I no-longer feel like being in this situation".

And that one action of moving away and not engaging, on a physical level but also on a level of consciousness, seems perhaps to give permission to higher forces to step in. It's almost as though they need the innocent people to move out the way and grant the higher powers "permission" on some level to peacefully solve the problem.

And in such a situation, once just one person wakes up and steps away, do not be surprised if only a few days later, that the bullying person has suddenly lost a lot of friends. Not because of anything said or done by the person who walked away, but simply because by walking away, that person "dropped" the emotional field of protection and no-longer consented to it, giving permission to a higher power to step in. This doesn't happen with everybody though, it needs to be a particular individual who "leaves" the group with a connection to those higher powers, normally.

In this kind of situation, the balance is restored peacefully, by causing others to walk away too, but the actual moment of revealing the bully's true nature, and it suddenly becoming clear to others, can seem akin to the idea of God intervening with a sudden flash of lightning

Note also that my reference in the poem to a "golden bird" also in a sense relates to the *жар-птица* I discussed in a blog post recently.

This article is dedicated to Bowland, to its ancestors, and all who love Bowland, and to the *awen* and to all beings that protect with genuine care and love. I hope this was a good. read.

The Lule Bondska (**leoLmaLe**) and Lule Sámi (**Julevsámegiella**) languages, and comments on languages in the ancient European Arctic

By Linden Alexander Pentecost. Written in the UK, in mid March 2025. This article contains the following four sections: *1: Introduction*, *2: The Lule Bondska language – **leoLmaLe***, *3: the Lule Sámi language – **Julevsámegiella***, *4: On pre-Uralic, and other Uralic languages in Arctic Europe, and related topics*. (This article includes a photo of polygonal masonry near Luleå, which relates especially to the final section of the article). I have discussed Lule Bondska and a little on Lule Sámi in other publications also, but this article for Silly Linguistics is not equivalent to, or the same as the other articles, and contains different information.

1: Introduction

Previously in *Silly Linguistics* articles I have discussed some of the dialects, or rather, minority Nordic languages of parts of Scandinavia, and comments on possible ancient languages. In this article I continue this theme by discussing languages around the Lule Valley in Northern Sweden, including the Lule Bondska language, the Lule Sámi language, followed by a more general discussion on some of the possibly unknown ancient cultures and languages in Arctic Europe, in part in relation to a photo of some polygonal masonry in Northern Sweden, near Luleå. (This photo itself is at the end of section 2. of this article).

2: The Lule Bondska language - **leoLmaLe**

Lule Bondska is a Bondska language, or a dialect group of the greater Bondska language, which is spoken primarily in the lower parts of the Lule Valley, around the city of Luleå; in surrounding areas and on the nearby coastline in the north of the Bay of Bothnia. Some varieties of the Lule Bondska language are spoken a significant distance inland, for example around the village of Koikul. Some may refer to Lule Bondska, and to Bondska in general, as Swedish varieties, but I think this is certainly incorrect.

The Bondska languages are very distinct from Swedish, and Swedish itself, and local Norrlandic dialects of Swedish are relatively recent in this region. Bondska has been in the region for far longer, although nobody knows how long. Some put its origins as a separate language back to the Proto-Norse, Iron Age period. I think perhaps some form of Bondska or pre-Bondska was spoken in the region even before that; although this is not a popular idea in Swedish academia. I think it likely that

the subtle influence of Swedish nationalism and past colonialism might have something to do with why Bondska is considered by many to be nothing more than a “Swedish dialect group”, and why it is not considered any kind of traditional language, and has no official status. This is perhaps not surprising, if we look at Sweden’s treatment of the Sámi and their languages as an example of how Sweden has treated some of its other minority peoples and languages. It took until 1977 for Sweden to officially recognise the Sámi as indigenous peoples, and it was only the year 2000 when Sámi languages were officially recognised in Sweden.

There are many distinct varieties of Bondska, or Bondska languages, of which the Lule language constitutes one group. There are several dialects of Lule Bondska. For example, the Koikul variety is distinct from that spoken around Luleå. The Pite Bondska language is spoken in the Pite Valley south of Luleå, whilst the Lower and Upper Kalix Bondska languages are spoken to the east north of Luleå, but there are significant differences between these Bondska languages. Below are five examples of Lule Bondska sentences I wrote, followed by their Swedish and English equivalents:

1. **idä hä jö tjöft i nöy böök** – “today I have bought a new book”, Swedish: *idag har jag köpt en ny bok*

2. **hän kän ånt tåLa leoLmaLe** – “he cannot speak Lule Bondska”, in Swedish: *han kan inte tala Lulemålet*

3. **er do pa stän idä?** - “are you in town today?”, in Swedish: *är du på stan idag?*

4. **bo heit he?** - “what is it called?”, in Swedish: *vad heter det?*

5. **jö tä nöy böoka, o jö vill skröyv öoLe pa leoLmaLe** – “I take the new book, and I will/would like to write the word in Lule Bondska”, in Swedish: *jag tar den nya boken, och jag vill skriva ordet på Lulemålet*

(section continues on the following page)

Now I will discuss some features of the Lule Bondska language, sometimes referencing the sentences on the previous page, and sometimes providing other examples. As can be seen from these example sentence, Lule Bondska is big on diphthongs. For example the Swedish *o* is equivalent to **öö** in the word **böök** – “book”, whilst the Swedish long vowels *i* and *y* are frequently **öy** in Lule Bondska. Also notable is the long “a” pronunciation in for example **pa**, and in **leoLmaLe** – “Lule Bondska”. In Swedish these words both have a long *å*, and the forms in Swedish are *på* and *Lulemålet* and also the frequent distinction between Swedish *a* and Lule Bondska **ä**, e.g. Swedish *kan* – “can”, Lule Bondska: **kän**, Swedish *idag* – “today”, Lule Bondska: **idä**, Swedish *kanske* – “maybe”, Lule Bondska: **känschi**. One of the big differences between Bondska and Swedish is the use of **he** (or in other Bondska languages: **hä**) to mean “it”, whereas Swedish uses *det* likely of a different etymology, related to Danish *det*, Norwegian *det*, related to Icelandic *það* and Faroese *tað*.

Note also that the Swedish *v* in *vad* is equivalent to Lule Bondska **b** in **bo**, both meaning “what?”. The **sch** in Lule Bondska (pronounced like the English “sh”) is not found as commonly as in some other Bondska languages, but it can be seen for example in the word **känschi** or **käschi** – “maybe”, Swedish: *kanske*. The capital **L** in the Lule Bondska language represents the retroflex flap or “thick L” found in many Nordic languages, although its exact pronunciation can vary. In Lule Bondska a capital **L** is generally used for writing it. It also occurs where *rd* often occurs in Swedish, e.g. Swedish *ord* – “word”, Lule Bondska: **ööL**. The **w** in Lule Bondska is the same as the English “w”, and this does not occur in Swedish. This is not as common in Lule Bondska as it is in some other Bondska languages. In Lule Bondska, it occurs for example in the words **Swäänsk** – “Swedish language” and **kwel** – “evening”, which in Swedish are: *Svenska* and *kväll*. (Note that **kän** is pronounced with a hard “k”. The soft k sound in Swedish is equivalent to the **tj** in Lule Bondska, e.g. **tjöft** – “bought”, Swedish *köpt*). Below are some other basic phrases in Lule Bondska, followed by the English and Swedish

equivalents:

1. **bo heit do?** - what are you called? - *vad heter du?*
2. **jö heit...** - I am called... - *jag heter...*
3. **veLkumin!** – welcome! - *välkommen!*
4. **jö er ifra/börti...** - I am from... - *jag är från...*
5. **gumåran** – good morning – *god morgon*
6. **gudä** – good day – *god dag*
7. **gukwel** – good evening – *god kväll*

Lule Bondska is a highly endangered language, and I hope that this article (and my other published articles on Lule Bondska) help to encourage interest in it. If you are curious about the Upper and Lower Kalix Bondska languages, the Kiruna Swedish dialect also in Northern Sweden, and the obscure Borgarmål language, I wrote an article recently titled: *1-n: Re-Introducing Bondska, The two Kalix languages, the Kiruna dialect & Borgarmål*, available at this web address: <https://www.clwaideac-na-cuinne.co.uk/nordic-and-pre-nordic-language-articles-1-n-to-20-n/1-n-re-introducing-bondska-the-two-kalix-languages-the-kiruna-dialect-borgarmaal>

The article continues with a photo description at the end of this page, with the article continuing onto the next page where the photo is, followed by the photo's copyright information, which is followed by the 3rd section of this article

Photo below: Selets Bruk, an industrial archaeological site near Luleå, in a part of the region where Lule Bondska is spoken. In the photo can be seen an apparently 18th century iron smelting kiln. This pertaining to the magnetite (a form of iron ore) mining industry in Northern Sweden; but what is most unusual here is that the structure exhibits a form of “polygonal masonry”. I discuss this a little in the final part of this article, and have written a separate article elsewhere pertaining to this site and to another. This photo was edited slightly. Copyright information is below the photo.



Below is copyright information about the photo above. I made some edits with shadow and sharpness to this image. Photo by Bengt A Lundberg.

Page URL: https://commons.wikimedia.org/wiki/File:Selets_bruk_-_KMB_-_16000300040426.jpg

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3: the Lule Sámi language – **Julevsámegiella**

For some, strange reason, I have never tried to learn much Lule Sámi, other than a few phrases. Probably because I have not had time to. But I have spent time in, and feel very drawn to, the areas of Norway and Sweden where Lule Sámi is spoken. Lule Sámi does immediately sound different from the various dialects of Northern Sámi, although the border between Lule Sámi and Northern Sámi is somewhat of a gradient, as many of the areas northwest of Luleå historically had a dialect of Northern Sámi known as Torne/Tornio Sámi, which in some areas formed a softer border with Lule Sámi, sharing some of Lule Sámi's phonetic characteristics.

Anyway, whilst I can speak “some” Northern Sámi, in terms of Lule Sámi in this article, I only want to discuss a few of the primary features and words. If you read some Lule Sámi compared with Northern Sámi, you will likely notice that Lule Sámi uses a more Swedish-like orthography. For example in Northern Sámi, *čohkka* means a “mountain peak” of sorts, whilst the Lule Sámi word of the same etymology is **tjáhkkå**. Whilst the vowels in the two words do differ in pronunciation, one can see that Lule Sámi orthography uses **tj** for the “ch” sound, similar to the English “ch” in “which”, whilst Northern Sámi uses the character *č* for this sound. The letter *å*, present in Swedish and in Lule Sámi orthography, is also not present in Northern Sámi orthography. It is quite common for Lule Sámi words to end in **-å**.

If you travel to the more mountainous parts of the Lule Valley region, and go further northwest towards the highlands of the Scandinavian mountain range, Lule Sámi names predominate especially. You may come across **tjáhkkå**, as mentioned. Other common Lule Sámi toponyms include **gájsse** – a mountaintop, **jávrrre** – a lake, **jáhkkå** – a river, **vuovdde** – a forest, **várre** – a mountain, **gierrge** – a stone, and **vágge** – a valley. Below and onto the next page are 6 Lule Sámi phrases:

1. **buorre idet** – good morning
2. **buorre biejvve** – good day
3. **buorre iehket** – good evening
4. **buorre idja** – good night
5. **mij la duv namma?** - what is your name?
6. **muv namma la.../mån lav...** - my name is.../I am...

4: On pre-Uralic, and other Uralic languages in Arctic Europe, and related topics

Whilst the Uralic languages are deeply indigenous to much of Northern Europe, some of the ancient archaeological sites in northern Scandinavia cannot be readily identified with the Norse, Sámi or Finns. Sámi and Kainu languages, as I discovered, contain several words which must originate in now-extinct languages that were not Norse nor Uralic, words which come from ancient cultures, no doubt connected to the Sámi and Finns, but distinct from them. Note that the Kainu language or languages means the Kven language in Norway, the Meänkieli language in Sweden, and the Peräpohjola Finnish dialects, which, whilst referred to as Finnish dialects in Finland, are sometimes

referred to by the Kven and Meänmaalaiset as a part of the Kainu language. This is a little confusing, but essentially, the Kven and Meänkieli languages are very close to Finnish, especially to the dialects in Northern Finland, but Kven and Meänkieli speakers sometimes contest that their languages, and the Peräpohjola Finnish dialects, have always been referred to as the Kainu language, Kainun kieli, and not referred to as the Finnish language, Suomen kieli.

The entire picture is somewhat confusing, but in terms of archaeology, there are large stone circles on the Varanger Peninsula in Norway, sacred to the Sámi and Kven, and connected to them, and yet probably built by neither. Then we have unusual propped stone structures in Northern Scandinavia, strange cave paintings in Northern Norway, in the Lofoten Islands, and mysterious giant megaliths, seemingly perfectly cut out of solid rock at Vottovaara mountain in Western Karelia. All of these sites are connected to Uralic speaking peoples, and I would imagine that the creators of these sites would have spoken languages connected to Uralic. But nevertheless, some of the structures on the Varanger Peninsula are over 10,000 years old. The structures at Vottovaara mountain, well, nobody knows how old they are, or when they were made. And as you may know from my Silly Linguistics article series titled: *"The mystical nature of Finnish & of language in Finland"*, there are many mysterious sites there too. The structure at Selets Bruk, in the photo in this article, is also mysterious. The kiln structure exhibits polygonal masonry, a building technique commonly associated with pre-Incan temples in Peru for example. I recently wrote an article pertaining to Selets Bruk on one of my BookofDunBarra website, the article in question is titled: *56: Polygonal masonry at Selets Bruk and at Moholt in Scandinavia*. In the aforementioned article I also discuss some details on the "stallo" in Sámi oral tradition, in relation to the topic, as well as making note that I planned to include a picture of Selets Bruk in a future Silly Linguistics article (which was included in the article in front of you, which does have the Selets Bruk photo). There is also an example of polygonal masonry in the Åland islands, and others in Finland, e.g. around Hämeenlinna, which I have also written about in a different article on the aforementioned website.

Some of the etymology research I have done on the Sámi and Kven languages also seems to indicate a substrate influence, or influences, connecting these languages to other language families in northern Eurasia, although I will not go into any examples of this here, as I have published them elsewhere. The Sámi languages extend onto the Kola Peninsula in Russia, with the Skolt, Kildin and Ter Sámi languages indigenous to this region, as well as the now extinct Akkala Sámi language, which was spoken in a smaller area of the Kola Peninsula. It is also worth noting that, just on the other side of the White Sea from the Kola Peninsula, is the Kanin Peninsula, and there one is immediately in the realm of the Tundra Nenets language, another Uralic language, but of the Samoyedic branch, which is largely spoken in Siberia, thousands of miles to the east. (I discussed a little on Nenets in My Silly Linguistics article published last year, titled: *The Komi-Zyrian language, The Talking Golden Idol, and other languages in the Ural Mountains*).

This I hope helps to demonstrate the linguistic diversity of Arctic Europe, and also to demonstrate how, despite the Arctic often being seen as an isolated region, that it has in fact been inhabited for a very long time, and that its indigenous language history is both diverse and great, and is in some cases underpinned by languages and cultures that we do not yet understand.

I hope that this article was an interesting read. I did not require any references for this article as it comes from what I have learned and practiced over several years; I did however check my examples of Lule Bondska and Lule Sámi to make sure that I had remembered them correctly, and in the case of Lule Sámi I did have to look up the spellings of a few words as they appear in Lule Sámi. Note also that the photo included in this article of Selets Bruk has the copyright information below the photo.

Danish - the love language that no-one talks about - continued

On some mystical level, the Danish language and Danish Spirit, continue to always surprise me. I think in some senses I prefer Danish music to that of Norway and Sweden, because to me Danish music can feel profoundly emotional on a different level. I do not know why that is. But I wonder if this is kind of one of Denmark's secrets, and something really beautiful.

To elaborate, Denmark is so different from Finland, another place I deeply love. If Finland has been a quiet, sacred place, a homeland of magic and mystery, then Denmark has historically been at the centre of wider cultural happenings. Denmark is often associated with the Vikings, and the Danes have a fearsome reputation as warriors. Studying Denmark further back in time, and then relating that to the later Vikings and to early modern Danish society, language and culture, tells a story of an ancient land, its meadows and trees protected by a magic and energy that has existed there for thousands of years. A land

tamed into the framework of Indo-European language, but its roots connecting to the **trolde** = "trolls", and **jætter** – "giants".

But in a kind of low-key way, I have come to realise that those aforementioned things about Denmark are not, for me, the only significant gift that Denmark and the Danish culture and language bring to the universe. There is a lot of very good Danish rap and reggae, and these styles of music work particularly well with Danish I think. Danish has many, many similarities to English, and also shares some parallel evolution (presumably) similarities with for example Jamaican Patwa, so, it's not at all surprising that reggae and rap in Danish have rhythms and sound, and note sequences that are *relatable* to English speakers.

Rap or reggae in Finnish for example, from my experience, tend to confuse and bewilder English speakers, from my experience. Finnish rap and reggae can sound good to English speakers of course, but I find often that the sound sequences are not mentally relatable to English listeners in the same way; and that this could well be because Finnish, and the way in which the Finnish syllabic structure relates to musical structure is very different. Again not surprising, considering that English and Danish are closely related, but Finnish is not related to either English nor Danish. English and Danish are technically more related to Persian, Sanskrit and Hindi than they are to Finnish. Danish might well, nevertheless, contain influences from other, perhaps pre-Indo-European languages. Jutland in Denmark, might have been named after the "etins", giants, "eaters" (possibly cannibals), who are in some way associated with Jutland. This is obviously a slightly less romantic aspect of Danish history. Dyrholm, a Mesolithic site on Jutland in Denmark, possesses possible evidence of cannibalism, although this could also be showing us what might actually be unusual burial practices (not necessarily unusual by ancient standards), but nevertheless, these possible ceremonial practices would be very similar to cannibalism on many archetype levels.

There are also many legends of giants in Denmark, the Lindorm also being known there, a being that sometimes eats people. But anyway, moving out of Denmark's ancient wild past...

What from my experience English speakers are less aware of - is romantic Danish music. And this can of course take on any multitude of different styles. But there is just something

about the way in which emotions are expressed in romantic Danish songs, that feels kind of heavenly, and seems to *hit the mark* in a way that for me, Finnish, Norwegian, Swedish and English songs simply do not, at least not in the same way. This could also pertain in some way to the structure of Danish itself.

For example, when I was 18 I downloaded this song called **Holder øje med dig** by an artist called Cohiba. I always remembered bits of this song, but didn't listen to it very often. I have not been able to download it anywhere since, although it is still on YouTube thankfully. The song kind of has a 90s dance vibe and voice styles, and the chorus is very much of this style, but uses a more consistent rhythm of multi-layered notes, including gentle but profound contrasts in the spoken syllables.

I decided to download from a PC a load of songs I downloaded in 2011 and 2012 to my phone, and **Holder øje med dig** was one of them. I listened to it last night and today; and both times, I smiled and moved/danced a little. And before yesterday I hadn't *really* listened to the song fully or attentively since 2011, and although I cannot find the lyrics online, from the fair bit I can understand, they are really quite beautiful, in my opinion. They reflect also my own feelings at this time and generally in relation to spiritual searching in the greater Romance of my own cosmos and relationship to Spirit.

Well over a month ago now, nearly two months ago, I walked on a beach on the island of Tiree, the beach being called *Tràigh Bhi*. I have gone on about/written about this beach, the flints, the vision, loads already. But there are aspects I haven't yet said, and one of them relates to Danish here. One of my favourite Danish bands is called *Dodo & The Dodos*, and the main singer, Dodo Gad, sings in a song called **Vågner i natten** - "Waking in the night", and it's honestly one of the most gentle, romantic, perfectly executed and written love songs I have ever heard.

I remember back in 2023 when on the Isle of Barra with my family, I played this song to them on YouTube. I played it when my cats were alive, and so the song also reminds me of Barra and of my cats. When walking back along *Tràigh Bhi* nearly two months ago, I sung **Vågner i natten** as the sun was beginning to properly go down. And, as I've said elsewhere, there are connections between these islands and the Danes, and Danish language, even if many of these connections may well have (in my opinion) existed prior to the Vikings and outside of a linguistic relationship system that we define as "Norse" and "Gaelic" in strict terms. But essentially, Danish felt natural to sing on that beach, in a sense connecting to the *gaill* and to the nearby *Dùn nan Gall*, and another way of connecting to the spiritual nature of this place, with *gall* sometimes being translated to mean "Dane" in English, even if, like with many of the "Dane" sites in England *Dùn nan Gall* predates the Vikings by a long time.

Another of my favourite romantic Danish songs, is a song called **Det burde ik' være sådan her** by an artist called *Xander Linnet*. This song is also so romantic, and I feel that the lyrics speak to something deep in myself better than any English lyrics in a similar vein can.

I hope this article was a nice read.

On Russian grammar, the Pomor dialects & languages of the White Sea, re-edited

Russian is the only Slavic language that I am able to speak to any extent, apart from a few phrases in Polish I guess. I think Russian is personally my favourite of the Slavic languages, and this stems from that I am drawn to the mystical, scientific and ancient belief systems and mythology held within the Russian language, and of course, its connections to the other indigenous groups of peoples in Russia, to different extents, with Russian, particularly certain dialects of it, having been influenced to different degrees by Uralic languages for example. In this way, Russian folklore and ancient spirituality is to me, like a unique web of connection, Slavic, but representing the northern lands, and linked to Uralic cultures etc. I also very much like the sound of the language and its prosody, its prosody being noticeably different from that of any other Slavic language.

People have also said to me that one can learn fluently any of the Uralic or other indigenous languages within Russia, rather than learning Russian itself. But on the other hand, whilst this is true, the Russian language in terms of literature, poetry and symbolism, also offers a uniquely ancient perspective into some of these areas. It feels quite natural for me to speak, and I completed an online Russian course, albeit quickly in parts, on the website Coursera, although I was unable to progress further because I had to rush the end of the course due to the Russian courses being thereafter removed from Coursera, for new applicants at least. I honestly found this unfair, should politics really influence academic opportunity and access to learn about certain languages and cultures? I don't think so, and I personally think that the decision was unfair.

Russian folklore is also deeply fascinating, and when I have in the past been learning Russian, I have tried to learn nature-based vocabulary quite fast, so I can say things like **я знаю, где лес** - "I know where there is a forest", **я** is "I", **знаю** is the first person singular present tense form of **знать** - "to know", **где** means "where", and **лес** means "forest". One of my favourite words in Russian is **небеса** - "skies" or "heavens", and I said/thought the other day in Russian when thinking about the sky: **птица летает в небесах** - "a bird flies in the heavens/skies", from the words **птица** - "bird", **летает** - "flies", the third person singular present tense form of **летать** - "to fly", **в** means "in" (in this context, anyway), and **небесах** is the prepositional case form of **небеса** - "skies" or "heavens", often used in a poetic sense. Another example I could say is **у меня есть дом на берегу озера** - "I have a house on the shore of the lake", where **у** means "at" or "by", **меня** - the genitive and accusative form of **я** - "I", **есть** - this word roughly means "there is" or "there are" or "is" or "are", in Russian the verb "to be" is often dropped, but in contexts like saying "I have", **есть** is used to mean something like "at me is"; **дом** means "house", **берегу** is the locative form of **берег** - "shore", after the preposition **на** - "on", in this context, and **озера** means "of the lake", and is the genitive form of **озеро** - "lake".

And for example: **это наше дерево. Золотая птица живёт в дереве** - "this is our tree. (A/the) golden bird lives in the tree". This can be broken down as such: **это** - "this" or "that" in some contexts, the implied meaning here is "this is", again with Russian not using the verb "to be" in this context, **наше** - neuter form of **наш** - "our", **дерево** - "tree" (a neuter noun). **Золотая** - the feminine form of **золотой** - "golden", **птица** - "bird", **живёт** - "she/he/it lives", third person singular present tense form of **жить** - "to live", **в** - "in" in this context, and **дереве** - the prepositional form of **дерево** - "tree".

And another example: **мы знаем, где большие горы** - "we know where the big mountains are", which broken down, consists of: **мы** - "we", **знаем** - first person plural present tense

form of **знать** - "to know", **где** - "where", **большие** - plural nominative form of **большой** - "big" or "great", **горы** - "mountains", nominative plural of **гора** - "mountain".

I am trying to give examples here which in some way invoke the natural beauty of Russia and the inherent spirituality and connections to nature within the Russian language. It is interesting for example that **дерево** - "tree", is cognate to other words for "tree" in Slavic languages, e.g. Slovene *drevo* - "tree" and to Polish *drzewo* - "tree"; but the underlying root word is also related to English *tree*, Norwegian *tre* - "tree", and ultimately to Celtic words for "oak tree" e.g. Scottish Gaelic *darach* - "oak tree", and Welsh *derwen* - "an oak tree".

The relationships between Slavic languages are vastly different to those between say English and other Germanic languages. Many of the Slavic languages possess a high level of mutual intelligibility, with the west Slavic languages, in particular Polish, being said by some Slavic speakers as being most different. The standard languages of Serbia, Croatia, Bosnia, Herzegovina and Montenegro tend to be based upon related standard dialect forms and do not fully represent the dialectal diversity of these countries, whilst Slovenian for example is rather different, with some Slovenian dialects being so different from each other that mutual intelligibility is less.

Russian has dialects too, although resources on the Russian language in English rarely seem to touch upon Russian dialects. Whilst Russian possesses less dialectal diversity than many languages, historic dialects did develop in parts of Russia, and the differences are obvious when looking at these traditional dialect areas, although these are less obvious in present day times. One dialect group of Russian which I find particularly interesting is that of the Pomors, a Slavic, Russian-speaking people who settled the coastlines of the White Sea and, to some extent, certain other coastal areas of northern Russia. These areas are inhabited by indigenous peoples, speaking various Sámi languages, Tundra Nenets, to the east, and White Sea Karelian or *Vienankarjala*, but furthermore, the Pomors likely absorbed into their Russian dialect something of the speech of the Bjarmians, a very mysterious, likely Uralic-speaking people connected to the White Sea area. Whilst the Pomors were Christian in many ways, their religious beliefs were equally animistic, and in many respects reflected those of the Uralic-speaking peoples around them; and arguably their beliefs also reflect deep ideas within Russian Slavic spirituality itself.

Photo (on the next page): what appears to be two standing stones, located on one of the Rombak Islands in the White Sea. Could these stones be connected to the ancient Karelians or Bjarmians, and are they culturally connected to the Ceavccageađge standing stone located on the Varanger Peninsula in Norway, or even to the standing stones of the Hebrides, which in many ways resemble these? These standing stones are an example of megalithic sites that exist outside of the traditional "Neolithic megalithic" European world.

Note that I edited the photo below, it was taken by Andrei Humala and posted on Wikimedia commons under the <https://creativecommons.org/licenses/by-sa/3.0/deed.en> license. Note that there is also a labyrinth at Ceavccageađge whilst the standing stone itself was originally ritually coated in animal fat, or fish oil and one would then ask for good luck with fishing. Similar traditions with milk or butter are found at other standing stones, in other parts of Europe, but was Ceavccageađge specifically connected to a sea deity, connected perhaps in some ways to the Pomor Sea Tsar deity, itself likely influenced by the Finnish god Ahti, and by the ancient Sea Finns perhaps? Is it they who placed Ceavccageađge and

were they the ancestors and gods being respected, and asked for the possibility of good luck?



Polyamory & spirituality (more on, continued):

One thing is that, in a conventional relationship, men "climax", and then that's basically it. It's a natural process of chemical re-balancing, and immediately afterwards most men are not interested in anything erotic for a fair while, or some time at least. I think, from my experience, if two people really are right for each other and their love is true, it does eliminate this "post-coital depression" that men experience and leaves a spiritual feeling of altered time and reality, in a positive and holy, heavenly sense.

Polyamory is something that I think can manifest another "override" of this post-coital depression though, because in many senses that depression arises from misalignment, with the other person, for instance. It's "aligned" around conventional woman-man "completion", and fertilisation etc. This doesn't mean this kind of interaction is all about pregnancy, I think the spiritual and mental realms also reflect this exact same creative, birthing energy.

So, the build up of the man's climax, and the type of relationship and connection, is naturally wired in a sense to manifest as a single act or experience that approaches a specific outcome, connected to this birthing energy. And if the connection isn't right, then afterwards that energy dissipates, leaving the man feeling empty, disgusted, soulless.

In some manifestation of polyamory, like a male-female-male type relationship for example, I think that this "post coital depression" in men is also overrun, but in a different way. I think if there is love in a triad situation like that, and the love is right, then the men won't feel post-coital depression for that reason. But I think there is another reason why a male-female-male relationship overrides post-coital depression, namely that the man's mind is no-longer associating the erotic energy with this more man-woman process of a single rising energy that leads to a birthing energy.

In other words, the men are no-longer understanding the reality of their erotic interactions as being about this birthing energy process, because the presence of another man, who loves the same woman, might automatically override the notion that orgasm comes from the "individual's" completion. When a third person is involved, I think it becomes more of an ongoing process, of one man, then the other, experiencing different aspects of this energy together with the woman, there being no single *birthing energy* that defines the direction and aim of perception.

I do also feel that orgasms alter our perception of time. In the case of what is discussed in the paragraph above, I think philosophically it could be said that one reason why there is no post-coital depression in the aforementioned male-female-male situation - is that, unlike the singular and linear aim of the "birthing energy", a male-female-male erotic engagement might not possess the same sense of causality and linear time. In other words, two men and one women making love together, might not experience causality, nor causality towards orgasm, in the same way. And when a man does experience orgasm in such a situation, afterwards, it would be like time flowing from, ant through him as a continuous energy, and not as a "point" at which it becomes fulfilled.

I think also that the energy of polyamory can often lack a coherent sense of causality. For example, in a monogamous relationship between a man and a woman, many things are directed in a linear way to tie into what makes sense in that linear time, and that time is not incorrect I don't think. So if a man cheats on his wife by sleeping with another woman, not in romantic way, it must be because of something, and yeah, it is, in that linear sense and in his understanding and self at the time. The wife blames him, understandably, it hasn't just broken something like expectations, it's broken her needs.

But in a male-female-male relationship for example, I find it hard to imagine that there would be that same idea, and to imagine that it would happen for the same reasons. Of course, if one of the men in a male-female-male relationship, cheated for example by sleeping with another woman in a non-romantic way, on the other two, then sure, they might well experience pain and feel very hurt. But would they see it as needing a cause or reason in the same way? In their reality, is the possibility that the man might suddenly connect to another woman, something that would be more accepted, less bound?

This is not to say that if someone becomes polyamorous they should just drop all boundaries. it just means that because time and causality is experienced differently, things won't happen for the same reasons, or even need reasons, because the way these things interact is different. Polyamory in general I think can almost seem like an inversion of traditional spiritual and romantic beliefs.

For example, nearly every bit of "wisdom" a man hears about women, has to do with how he should act a certain way, do certain rituals, offer certain things, how to embody a certain thing. And there is nothing wrong with that. Without alpha males, or, that archetype, I don't

think society would even exist in the same way, and not all of those ways are negative, the alpha male archetype is also protecting, strong, and so forth.

But not all men are the same, and some men feel aroused or drawn to romantic pathways, that might seem like complete inversions of logic and reality to most alpha males - and, from my experience, to most people who identify as "spiritual".

For example, there might be a man who absolutely loves his wife with all his heart, but, he might also find it somehow, in a way without words, incredibly beautiful or erotic that she might connect with other men as well, maybe even fall in love with others too.

This seems like an inversion of normal reality, and I think it is, not because it is *wrong*, and perhaps it reveals something to us about the nature of the unseen. And in a way yes, perhaps if man-woman monogamy is the main expression of sexuality in the known, seen, linear and mapped world that we call our reality - then maybe polyamory can tell us more about the unseen world, where time and space are different, things are more fluid, and where sometimes backwards and forwards become less meaningful as concepts.

Another example of polyamory displaying a kind of "inverse" or double mirror of the perceived logic of society, is something I experienced a wee while ago. Again, it is kind of like an inverse logic, as though the logic is of a higher nature and plan, and doesn't immediately make sense to societal and linear logic.

Take for example if two adults, a woman and a man, meet, and it is very romantic and feels close. They then talked of polyamory and very quickly they had both brought the reality into fruition, faster than they had time to develop that safety and foundation between them first. They were both hurt by things before and they went with the discussion at the time, in part because they were perhaps scared of hurt, and they in a sense rushed to something more exciting, and in doing so avoided facing certain things in a more conventional, and probably better sense. The woman going to meet the man for the second time, essentially very quickly became the possibility of meeting another guy too, and that change both excited, and shocked their inner more innocent Romantic selves. They didn't pause a little and give time to discuss how that sudden change might affect us.

This stuff can damage the innocent, inner romantic self. The part of us that first and foremost needs to feel safe and grounded in a connection with somebody.

But sometimes, if we take into account the reverse logic of polyamory, these events are more like portals, where two directions and senses of reasoning might seem to exist. On one hand, had they felt completely safe in their own connection, they might never have considered discussing polyamory at all, and so the logical thing to do from that perspective, would be to see it as a mistake, something that was scary and that deep down in most senses they didn't actually like - and that deep down, they just wanted to feel the safety of love with one person.

But, from the perspective of the reverse logic of polyamory, it is different. Most people I think would choose the first logic, where there is clear causality, and a clear difference between "error" and "success" in this context. And that's also the direction that conventional spirituality and wisdom tends to point to, and in a lot of senses, it is applicable, when harm is caused for example.

But in this hypothetical situation no harm was deliberately caused, it was just soul-shattering, and earth-shattering. And so the love remains, and so from the polyamorous perspective, this event was painful, but was also like a portal.

At first perhaps the man would have felt hurt by the idea that their second meeting with her would become a three-person thing before they had had time to reconnect in person beforehand.

But then now, maybe in a sense that would make it *more* special, and make their connection shine even brighter. But this is also not necessarily so, and foundation, feeling safety is key to anything.

On masculine spiritual freedom – and Sámi wisdom

Masculinity is often something that gets negatively discussed these days, but masculinity is not at all negative, it has just been framed and perpetuated in a negative way. Society has taught us that indifference and not caring is the same thing as strength. But this is not the case. Indifference and not caring – when stated in this way, are the absolute opposites of divine masculinity and of divine femininity. There is nothing masculine or mature about a man acting or pretending that he doesn't care or feel emotion or empathy for something. Similarly there is nothing powerful about a woman who doesn't care or who is indifferent to others' suffering. Modern society teaches us that emotional detachment and not caring represent some kind of freedom, some kind of "enlightenment" and detached mentality.

First of all, it's worth taking into account that religious like Buddhism which talk about non-attachment aren't necessarily correct or the right way. Buddhism was not always a peaceful religion, and also women were not treated equally to men in some cases. Just because Buddhism's philosophy as we present it to ourselves teaches this idea of non-attachment, that doesn't mean that this is absolute truth, particularly as us English speakers generally lack the ability to understand these terms, and their nuanced meanings, in the original languages they were written in, such as Sanskrit.

The whole idea of non-attachment, in its purest form, is not about not caring, nor is it about just "letting everything go" and not caring about the outcome. If everybody was completely detached and "enlightened" in this fake way, then there would be no falling in love, no helping others, no trying to create the future. Can you imagine a world where a person enters a romantic relationship with an attitude of "I don't care what happens because I am completely detached and indifferent." What kind of a potential for creativity does that create – if any at all? And furthermore, would a person want to date a person who places no special value upon a romantic relationship, a person who has no desire to help create or influence outcomes through their free will?

And that's the problem here. At least in terms of how us Westerners often interpret Buddhism, we are basically cutting off our free will and ego. There is this western idea that the ego is "bad" or "a problem", but actually *ego* just means "I", "self", so by cutting that off, one just becomes a robot, without will power, and unable to create or to influence future events in a human way. The "ego" is a part of our very humanity, and whilst the ego can be problematic for sure, I think the original idea has nothing to do with "destroying" the ego, but rather allowing it to become aligned as a projection of our true spirit and divine will. I find it

mind-boggling in a way that there is this cultural idea that by ridding ourselves of that part of ourselves we somehow become more enlightened. But look at it this way, without ego, without our individual self, there would be no trying, to research, no desire, no desire to create, all connections would be superficial with no fear, no risk, there would be no Indiana Joneses, no Tolkien, no Wuthering Heights, no love songs, no love letters, nothing beautiful that comes from overcoming one's pain and through self realisation and healing.

By people suggesting that we get rid of our ego, they are suggesting that we get rid of what makes us human. There is ego-disillusion and the ego does have to align spiritually, yes, but to want to get rid of the ego – that is to sacrifice one's own free will, the movement, spirit that motivates us individually. We cannot destroy our spirit, but ironically, by trying to destroy our ego, we deny our spirit of a place to shine, will and create on Earth.

This notion that the spirit is one thing, and that the ego is somehow our “trap” our “prison” on Earth is really utterly ridiculous and a complete misunderstanding. The fact that we are on Earth and have an ego, should tell us more about our spiritual selves, than some vague notion that tries to demonise the world and push us into a willed state of perfection that doesn't actually exist. Ironically the perfection of enlightenment and the idea of “I have to be evolved enough”, are exactly the ideas that keep us unenlightened and unevolved.

And what does it mean to be “evolved” really? Humans don't evolve. We aren't becoming any cleverer, which is obvious, we aren't becoming or changing into anything, other than through this fake idea of our “divine future”, and how we can merge our brains with computers and that stuff. That's not really evolution though, it's more changing our experience. Would it make our experience somehow better or more superior? No. Similarly, is our experience as a human being, better or more superior to the experiences of a dog? No, for one, the dog is generally happier.

Life consistently teaches us that being spiritually “better” has fuck-all to do with being more “evolved”, “better” is always consistently about the integration of our divine eternal self. When we are eternal, without time, there is no such thing as “better”, because nothing will ever be better than simply becoming the original, true us. Is a dog worse than us because it hasn't undergone ego dissolution and hasn't evolved to talk and speak? No, of course it isn't worse than us. The dog just gets on with life and accepts the universe and reality, and nature, as something natural, completely as it is supposed to be.

We humans are obsessed with this idea that somehow what the dog experiences is “not enough” or is less enlightened, and spiritualists spend their lives trying to train, and better themselves, towards an end which a dog or any other living organism experiences without even having to try.

I am not saying that humans should not try or do not have to try. I am saying that we don't need to try or to become our true spiritual selves – that is the crucial difference, we need only embrace that we already are that.

One of the hardest thing for a human is I think when we feel that we have to try in love. In a sense we do have to try, but again, the being our true selves part is not the part we have to try. Occasionally, in situations where I have felt disillusioned romantically, like in the summer of 2019, I felt like I had to try and build everything, to be good enough for the person I was dating, partially my fault, partially also because I think she fundamentally didn't like certain

aspects of myself, like my notion that in a relationship, egos could align, and that I was interested in theories and perspectives that were not supported by mainstream academia.

But in a few moments during that summer, mainly in Norway, I had these sensations. Generally, I felt in a sense so weak, undesirable, imperfect. But in certain moments, I recognised myself, my spirit, as a man lying on his back and floating in the clouds. That version of me giggled at the very notion of feeling I had to prove myself to someone. He wasn't detached or indifferent in the sense of being uncaring or not having feelings, but he was detached and indifferent to whether he was truly valued. Because in that frame of mind, floating on those clouds, he was indifferent to being valued, and understood that his spirit was so mighty and true in its own nature, that somebody not valuing that or seeing it was literally of zero importance. From that perspective, he didn't want to prove anything to the woman in the situation, rather her lack of value of him, just told him that she was a passing breeze, and not the storm in which my spirit could dance. She came to think that he was an imperfect man, but really, he was a divine ancient guardian.

The Icelandic language, personal experiences, Greenland Norse, and ancient connections.

Icelandic, or *Íslenska* in Icelandic, is, perhaps not utterly shockingly – spoken in Iceland. Iceland is utterly beautiful. It's also fucking cold, even in July. It may not be below freezing, but it's basically not exceptionally warm. Mind you, it's about the same temperature as the UK in summer sometimes.

Icelandic needs no introduction. What I will say is that in our global consciousness, we associate Iceland and Icelandic with a well defined history, connected to a specific set of Norse beliefs, lifestyles, etc. But the picture is really much more complex than this. Not only were there people in Iceland before the Vikings, but also we have to understand, that Icelandic sagas, only present a part of the picture. You could say that they present the "ideal" of Germanic archaic language, and the ancient "story" of the Germanic peoples and ideals.

But if we look at Icelandic mythology and language as a whole, it is not all from that same set of Germanic roots. For example, modern Icelandic was deliberately altered to make it closer to the language of the sagas. There are also words, and beliefs, and other elements of folklore within Iceland, that do not tie in to this Germanic worldview and language in the most central way.

For example, Icelandic witches, and *tilberis*, worm-creatures grown from human ribs, that suckled on warts on witches legs and which stole milk from cows. Or nectropants for example. Or Icelandic staves. There are other things about the Norse world, trolls, giants for example, which are clearly implied in central Germanic history to be "outside" the present (at the time) Germanic central world and ideals. Thor fights giants. Poor giants. Trolls get a bad rep. But this is through the lens of Germanic languages. What did these words mean, like "troll" and *purs* (giant) mean, before these concepts became re-formulated within the Germanic? Are they Indo-European words, or are they connected to aboriginal groups in the North in a way that is deeply indigenous to those areas?

In many respects, we can think of trolls and giants as being connected in some way to the ancient peoples that the Germanic speakers recognised as being before their civilisation, yet also feeding into the roots of Germanic civilisations. And who knows, perhaps some of them were giants. According to old newspapers, there seems to be tonnes of giant human skeletons which were dug up in the past. The Scandinavian landscapes are full of memories of these others, who seem to have come before, who were somehow connected to, but outside of

the Norse reality. Whether we interpret them as dream figures, archetypes, universal forces, aboriginal cultures, or spirit beings, depends on the individual, but I suspect that they are all of these things.

I think Iceland is fundamentally connected to more than Vikings, warriors and the general Norse timeline and creation narratives. There are undercurrents. Iceland feels gentle to me, a form of discovery. Its energy seems to reflect a gentle and innocent adult awareness of a kind of erotic intimacy. I remember I stayed one place in Iceland when I was 18, I was having a shower and this French lady about 10 years older than me, very pretty, also married, just opened the door and saw me naked. Apparently the lock didn't work. Then about five minutes later I needed to pee, so I opened the door into the bathroom, and then I saw *her* naked in the shower. On the two occasions, she, the first time, then me, the second, apologised, but we both giggled a little. Sitting opposite each other during breakfast was a little awkward, but beneath that we both shared a low-key recognition and smiled at one another, even though her husband was sat next to her.

There is also an ancient labyrinth in Iceland. Another can be found at Blå Jungfrun in Sweden. They are an uncommon type of archaeological site, and their exact relationship to Germanic magic and tradition is poorly understood. Could this example in Iceland, in some way represent something pre-Norse. What language did its builders speak? And did the trolls in Iceland, whatever they are, really come there with the Vikings and their beliefs; or are they connected to the landscape there in a much more ancient, pre-Norse world way, that fed into later Norse beliefs and language?

In terms of the landscape of Iceland, I will give some commonly found words:

1. **garður** – "a farm"
2. **vatn** – "a lake" (or water), there aren't actually *that* many lakes in Iceland
3. **fell** – "mountain"
4. **berg** – "mountain", often more in the sense of a prominent mountain
5. **fjörður** – "a fjord"
6. **dalur** – "a valley", "a dale"
7. **hellir** – "a cave", related to Northern English "hell" as in Hellsfell in Cumbria
8. **jökull** – "a glacier"
9. **staður** – "a place"
10. **steinur** – "a stone"
11. **völlur** – "a field"

These words aren't that exciting are they. It would be more exciting if I gave the word for "sword" or for "dildo", but alas. Nevertheless, these words are useful and good. As can be seen, many of them have similarity to English words, or at least, words found in the Northern English landscape – not surprisingly.

The Vikings were supposedly the first Europeans to travel to the Americas in historic times. But just as the Norse have legends of "giants", associated with burial mounds, there are also large earthen mounds in North America, where giant skeletons may have been found – depending on what you believe. I don't personally believe that the Vikings were the first "Europeans" to go to the Americas, I think there's plenty of indication of pre-existing connections between the two.

The Vikings came from older seafaring cultures in Northern Europe, arguably going back to the Bronze Age. These cultures depicted giant, horned beings in their rock art. These beings may be what are known to the Sámi as *stállu*, and are described as akin to Norse berserker warriors. Were these horned giants also in the Americas? Who knows. But they are only a part of this picture.

Regardless, the Vikings evolved from these older cultures, and became the first culture in *our known history*, to exist in both Europe and in the Americas. The Norse world, and Norse languages and dialects, extend quite far east, to southern Finland and Estonia. Over that way, the Norse world is one of pine forests reaching to sandy beaches, and of rocky islets.

The heart of the Norse world is arguably Sweden, Norway and Denmark. Denmark is the odd one out, linguistically, and in land and history, with its many many fields and no shortage of flatness, whilst Sweden and Norway are more mountainous and forested.

Then, going more west, we eventually find ourselves in what we might call the western, insular Norse world. England is largely flat, like Denmark, and the two are closely linked linguistically. But Scotland, the Faroe Islands, Iceland, are intrinsically tied to the insular Norse languages that survived there, Norn in parts of Scotland, especially the Northern Isles, Faroese in the Faroe Isles, and Icelandic in, well, Iceland.

But of course the Norse (and other cultures?) also extended their influence in both Europe and the Americas, to Greenland, and also to Newfoundland. The Norse settlements in Greenland existed for hundreds of years, and, they even had their own Norse language – imaginatively named Greenlandic Norse.

Was Greenlandic Norse exceptionally different, or excitingly distinct from say, Old Icelandic? No, not really. But we do not know for sure. The surviving written examples of Greenlandic Norse, primarily in runes, might in fact give a false impression of fewer differences, due to the Younger Futhark's inability to show all sounds precisely. In fact, in a sense the alphabet isn't suitable for Old Norse phonology at all, oddly.

One of the most exciting features about Greenlandic Norse is that it seems to have had a tendency to pronounce dental fricatives as dental stops. The precise sounds are not clear from the runic spelling, and it may be that in certain positions the dental fricatives more commonly survived; or it may be that they were added in keeping with general runic writing. For example, Old Icelandic *þórðar*, the genitive of the personal name *þórðr*, is **tortar** in Greenlandic Norse.

In later manuscript evidence of possible (likely) Greenlandic Norse in the Latin alphabet, it seems that the usage of dental fricatives and dental stops seems more generally confused, with for example the form **pil** existing as a form of what would be *tíl* in Icelandic.

For all we know, the Greenlandic Norse might have played a larger role in Viking language and belief in more profound ways than we realise. I hope that this book's final chapter was interesting:)

The title of this book given below (this note was added before publishing) is slightly misspelled by one letter, it should be: *Goddesses, mountain languages, Greenlandic Norse & more - publ. only in PDF format, publ. in the UK, publ. on the 29/08/2026, publ. via Clwàideac-na-Cuinne UK*

This is the end of the book, titled: *Goddesses, mountain languages, Greenlandic Norse & more - publ. only in PDF format, publ. in the UK, publ. on the 29/08/2026, publ. via Clwàideac-na-Cuine UK*