

On Celtic Mines & related topics, publ. On the 27/08/2026 and this book is only available in PDF format, published via Clwàideac-na-Cuinne & published in the UK

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This book will likely not be available on archived versions of Clwàideac-na-Cuinne as this book represents a separate item. This book is dedicated to all who I love and to all that I love.

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More on the Barra Gaelic dialect, and other historic languages on the Isle of Barra

(the publications and all others mentioned below in small text are all unrelated to the content of this ebook in front of you)
Note I have also dedicated several other articles and major parts of books, all with separate content, to the Isle of Barra, many of which were published this year, including but not limited to an article only on archive.org, a Silly Linguistics article and one of my print only books which was published this year.

Written by Linden Alexander Pentecost. Photos also were taken by Linden Alexander Pentecost. Note I have written on this dialect before but all publications about it by me are separate and unique from each other.



Photo above: the harbour at Castlebay, **Bàgh A' Chaisteil**

The Isle of Barra, in Scottish Gaelic: **Eilean Bharraigh**, is the southernmost but one of the inhabited islands in the Outer Hebrides, known in Gaelic as **Na h-Eileanan an Iar**. Of all of the islands on which Scottish Gaelic is still spoken, Barra is not the island that gets mentioned the most often. The much larger island of Lewis far to the north, is still very much Gaelic-speaking in places, but English is sadly replacing Gaelic in everyday life in many parts. Whilst Lewis Gaelic is often heard on BBC Alba for example, as is to a lesser degree the Gaelic of some of the other Outer Hebrides, like that of Harris and the Uists; the Gaelic of Barra, and Barra itself are somewhat less known.

Barra is a quieter, and smaller island than Lewis. But on Barra, you can still hear Gaelic spoken in the shops, on the buses and on the streets. Barra is perhaps the only island in the Outer Hebrides where this is still quite common, in part because the traditional sense of community has been more thoroughly maintained on Barra, in my opinion.

Gaelic is spoken differently across Scotland, and even within the Outer Hebrides, the language can vary a lot between dialects. The dialects of Gaelic spoken on the Isle of Barra are significantly different to those of South Uist to the north, whilst being closer in some respects to the dialect of Eriskay which is between South Uist and Barra.

South of Barra is the island of Vatersay. The Gaelic here is similar to that of Barra, and Vatersay is connected to Barra via a causeway. There are further islands south of Vatersay, which had been

inhabited for a long time until recently, including the islands of Papay, Sanday, Mingulay and Barra Head. Sadly there are no records of the dialects of Gaelic spoken on these islands, that I know of.



Photo above: The Atlantic Ocean from the west coast of Barra. In Barra Gaelic, The Atlantic Ocean is known as **Na Haf**, see below for further detail on this.

Some of the words in Barra Gaelic are not found across Scotland as a whole. One example is calling TheAtlanticOcean, **Na Haf**. Interestingly the article is always plural, but the noun is not, and is likely not a noun of Gaelic origin as such, outside of its use to describe the ocean. This word **haf** is cognate to more general words for “sea” in North-Germanic languages, e.g. Norwegian *hav*. Another possible cognate is Northern Sámi *áhpi* for “sea”. I personally think that this word could be pre-Norse in origin.

One of the most significant aspects to Barra Gaelic is the appearance of a final “o” like sound, which is unstressed in a similar way to the schwa, which it is often equivalent to. I write this sound as **ò**. Generally this sound replaces the final -a or -e of a word, for example *oidhche* - “night”, is **uicheò** on Barra, *latha* - “day” is **lathò**, *teanga* - “language” is **teangò**, *suidhe* - “to sit” is **suidheò** and *sneachda* - “snow” is **sneachgò**. This final vowel becomes a schwa if immediately followed by another word in continuation, e.g. **latha math** - good day. If the word is immediately followed by another word beginning with a vowel, the **ò** is generally dropped, e.g. **uisgeò** -rain or water, **uisg’ àlainn** - beautiful rain. This sound must be deeply connected to the prosody of Barra Gaelic for how common it is. Some other examples of this can be seen in the words **bàhtò** - boat, **àihtheò** - place, **fàinneò** - ring, **geàlòch** - moon, **boireannòch** -woman, **toillichdeò** - pleased or happy.

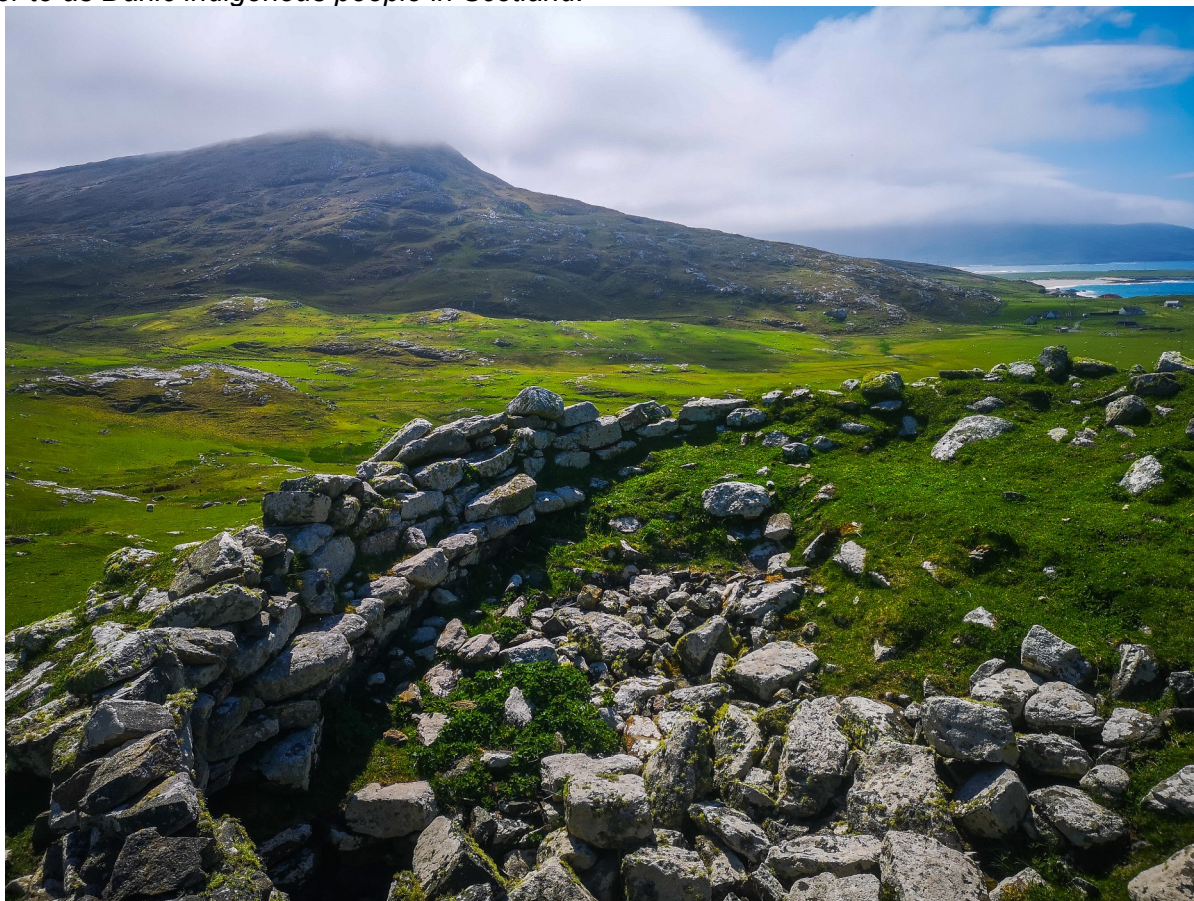
Another feature present in Barra Gaelic is the unusual pronunciation of the “slender r”, normally [rj] as a sound similar to the Barra Gaelic slender d, which is pronounced something like a half-voiced [tʃ]. In the case of the Barra slender r, it is like [tʃ] but articulated as though moving the mouth and tongue to pronounce a slightly palatal r. For example: **a-màireòch** - tomorrow, standard Gaelic *a-màireach*. Other examples of this sound can be seen in for example, the word **sgrio-adh** - “writing”, standard spelling *sgriobhadh* and in **řium** - “to me”. Note that this ř ‘r’ sound is not always the way in which the orthographic slender ‘r’ is pronounced, for example, the ř ‘r’ sound is

Note, I have since, in other publications in 2024 and 2024 since written the Barra “r” sound as d, thus the three words in the paragraph above would be spelled: a-màideòch, sgdio-adh and ðium. In other publications, from 2025 and others before, I have discussed other aspects of Barra Gaelic and Barra, see note at the top of this chapter.

not to my knowledge present as the form of the slender 'r' in **boireannòch**, to my knowledge. The **ř** in Barra Gaelic is often equivalent to the [ð]-like 'r' sound present in Lewis Gaelic, and often occurs as the etymologically equivalent sound.

The intonation or prosody of Barra Gaelic contains a form of pitch-accent, something shared with many Nordic languages, some north-mainland Gaelic dialects, and with most other Outer Hebridean dialects (but not always with South Uist which I think has a croaky-voice type of prosody). However for certain localised forms of Barra Gaelic, a more Danish-like, probably pre-Indo-European based prosody, similar to that across many parts of Argyll, can be heard. This more ancient expression of Barra Gaelic prosody may I think originate from the first prehistoric settlers on the island, who had these qualities of language in Argyll, before later spreading to the Outer Hebrides. But these ancient, what I am starting to term *Danic* features in language are relatively isolated in the Outer Hebrides, and occur for example in different senses in the croaky-voice prosody and perhaps to some extent vocabulary of South Uist Gaelic, and to some degree in St Kilda Gaelic and in Harris Gaelic. Most of the dialectal features in the Outer Hebrides seem rather to come from other ancient populations, with likely different languages to those earlier settlers in the Hebrides and those who occupied large areas of Argyll.

*Photo below: the enchanting landscapes of the west of the Isle of Barra, taken from the Dun Cuier Broch, in Gaelic: **Dùn Chuidhir**. At least in some cases I think that the brochs were used by who I refer to as Danic indigenous people in Scotland.*



The ruined broch and landscape above is truly so beautiful to me, but this monument is fragile, and I hope that it can be appreciated by future generations. It is also located not that far away from the dunes at Allasdale/Allathasdal although the culture who once walked there may not have been the same as those who built the brochs. Note that I have discussed other aspects to brochs to some degree in this publication but in a much more detailed way in other publications from 2025, 2024 and earlier, my book on Ciuthaich for example is available on amazon UK, and is titled: THE CIUTHAICH - CIUTHACH: MYSTERIOUS ANCESTORS OF WESTERN SCOTLAND (SMALL KINDLE-ONLY PUBLICATION), BOOK 1 OF SCOTLAND'S ANCIENT CAVE FOLKS (SCOTLAND'S ANCIENT CAVE FOLKS), which can be acquired at the following web-address:

<https://www.amazon.co.uk/Ciuthaich-Mysterious-Ancestors-Scotland-Book1/dp/B0DT45HJMS>

The next part is: *The Isle of Barra and Norse language*

The Isle of Barra and Norse language



Photo above: a pebble I came across to my delight on the Isle of Barra, covered in several runes. These runes are not in the form of runic alphabet used in Western Scotland, but seem rather to be forms of the Elder Futhark alongside some Anglic runes. The runes on the stone (in a clockwise motion from the bottom left) seem to be what are known in Proto-Norse as: Sōwulō “sun, sunbeam?”, followed by Anglic “Ing” – “hero, that possessed of/has been given divine power”, followed by... I am not sure, followed by an upside down Elder Futhark “Ur” (U), followed by a Proto-Norse/Elder Futhark “Jera” (year, measurement of time), followed by, again, a rune I am unsure about. This was such a wonderful find, and the fact that at least one of these runes seems to be Anglic, is consistent with that yes, Barra does have a connection to the Norse and to runes, but it is a unique connection, it is not equivalent to who we think of as the Vikings, but rather in my opinion, as also demonstrated by these runes, pertains to a more deeply spiritual, ancient set of traditions that manifest themselves out of the island’s history through runes, legends and magic, a kind of magic that is of Barra and these islands. I am most appreciative to the person who created these runes upon these pebbles and placed them into the forest. Photo taken in 2023.

The Isle of Barra is connected to the Norse-speaking world, and, over the past few hundred years, the Norse elements in British history have been very much emphasised. I do not think however, as is clear from throughout this article, that Barra’s connection to the Norse cultures is quite as simple as “Vikings went there”. Earlier coastal maritime peoples present in both Scandinavia and Scotland were likely predecessors to the Vikings themselves. This would explain why the mountain “Heavall”, **Sheabhall**, has the root “hea” or “shea”, which is closer to Old English *hēah* in its pronunciation than it is to Old Norse *hátt*. Other place names on Barra show a Norse language more like Old West Norse or

Although I have discussed this root in different ways elsewhere (including in other publications from 2025, and earlier), the chapter here has important new information, and I find it interesting how this ancient Norse culture (who likely came from a pre-Norse culture and thus these people were an indigenous group in the Hebrides) has continued into the present day with the writing of these runes on rocks, even if they aren't the exact same runes used on Barra, they are still a continuation of that heritage.

Modern Icelandic or Faroese, or Norn, e.g. the village of Brevig, Gaelic **Bréibhig**, would in Icelandic be: *breið vík* – “broad bay”.

There is in fact one runic inscription which was found on Barra. The rather unfortunate situation is that the runestone itself was placed in a museum, and now only a copy stands in its place, in the ancient church of **Cille Bharra**. The inscription itself is, needless to say, a bit difficult to read. I read them as:

IR[?]ÞUI[?]KIRÞUS...

KURS[?]S[?][A?][?]R[?][S?]TR



Photo on left: the copy of the original runestone, taken at Cille Bharra church in 2011.

KIRÞU is probably cognate to Icelandic *gerði* – “did”. The element -KURS likely means “cross”, and the final part of the inscription may be [RISTR] is likely connected to Icelandic *rísa* – “to rise”. Others have made more thorough interpretations of these runes, which may indeed have some truth. However, these rely upon the assumption that the runes are being read correctly, and many of them are not clear. For example, after KIRÞUS there are several runes which appear difficult to read, rather appearing like three vertical lines. The Bewcastle Cross Anglic runic inscription, also contains an area of runes which appears to be like three vertical lines. Is there a connection perhaps?

Furthermore, the Norse runic alphabet used in Northern Scotland, the Hebrides, Cumbria and the Isle of Man, was not exactly the same as that used in Norway, Denmark and Sweden for example. The character for T/D is different for example, and some of the rune styles resemble those of “twig runes” a little, of which more complete examples can be found on Orkney.

There is a legend that some of the last Norsemen in the Hebrides lived on the island of Fuday to the north of Barra. And indeed, Barra does somehow seem to be especially connected in some way to the Norse world, even if personally I believe that this connection could have began much longer ago.

This article was written from my own knowledge, from having studied Barra Gaelic on Barra, but I checked several of the words according to their pronunciation as given in the book: *The dialect of Barra in The Outer Hebrides*, by Carl Hj. Borgstrøm, and I also confirmed the phonology of **sg̃r̃io-adh** with forms of this word given in the *Survey of the Gaelic dialects of Scotland* edited by Cathair Ó Dochartaigh.

The Worm Crag *potential* mythological landscape

One thing that has become slowly clear to me, is that the ancient peoples in parts of Cumbria (and in many other parts of the world), recognised what might be termed cryptids, beings or gods, that might be described as "serpents" of a type.

The whole mythology and symbolism surrounding these beings is a vast topic in itself, and I have frequently attempted to discuss what it all might mean. An important thing I believe I do understand, is that references to dragons, serpents etc, are not necessarily describing beings that always have "reptile-traits". We can learn a lot about this simply by deeply studying the etymology of words.

The word "worm" in the English language does not describe any one animal. We use it to describe a wide range of *unrelated* groups of animals, which all possess to some degree qualities or attributes that pertain to a particular kind of symbolic behavior and motion. We can see this "verbal" sense in the verb *to worm*, as in *the fungus worms its way into the house*. This helps I hope to give an accurate example of what the word "worm" means in mythological and symbolic context. By extension of this idea of a "worming" motion, *worm* could also describe a reptile, in a poetic way.

In the Old English, or, if we are in Cumbria, Old Anglic language, the word *wyrm* described a being that behaved in this particular motion, rather than referring to a "worm" or a "reptile" specifically. But many times when this term is used, it can encompass worm-like beings with reptile features. But generally speaking, it is a misunderstanding to imply that these ancestral "beings" being originally described by this word, were reptiles.

Note that in some way many of the "dragons" in British culture were originally human beings, who, somehow or other,

transformed into one of them. Like in the "Dune Books" when Leto transforms into a worm. Not that this is desirable, I wouldn't think.

If we look at this word from the context of its original, mythological meaning, *wyrm* and "worm" seem to describe holy, wise, but by our standards, chaotic and often dangerous universal forces, which, like in the verb "to worm", are associated with a spinning, twisting motion, and a form of "warping" and thus with illusion and deception. These beings are connected to the world of the ancestors, the world of the dead, in its multitude of symbolic forms. The "worms" were, in my cultures, thought of as links between our world and that of the ancestors, as guardians, but also as *consumers* of the dead, i.e. those that consume our world to return it to that of the gods. This is also why the symbolic idea being the word "worm" also has connotations to do with time and energy, death and creation.

I do not personally believe that "ley lines" are all about geometrically perfect lines, on one level there is a geometry, but time and space I believe "shapes" that geometry into the complex myriad of landscape forms that we see. Thus there is a geometry but it is I think often invisible to us due to the way that time and space distorts things, thus as well as the straight ley lines people see, energy itself in serpent lines may be straight and it may curve, just as light or sound do. We must should respect these sites, all of them

In some areas the “paths” of these beings are undoubtedly connected to “ley-lines” and to the idea of a flow of energy or life force, connecting particular, historico-mythological aspects of the indigenous creation view to names in the landscape and to sites of significance. This can be seen in Aboriginal Australian spirituality, where often what we call the Rainbow Serpents are connected with magical “song-lines” in the land, and with the creation of natural features, valleys, lakes, rivers, springs and particular rock formations for example.

What I believe we have at Worm Crag in West Cumbria is at its base, a very similar mythological understanding of these “worm” beings as creators and controllers of time and reality. Or rather not “controllers” but “workers” of time and reality.



Photo above: one of the potentially “aligned standing stones” located close to Rough Crag, near Worm Crag in West Cumbria. From certain angles this stone bares similarity to the head of a dragon or serpent, and to “elongated skulls” I would argue. Certainly I feel that this stone is connected to a kind of guardian spirit that protects this site, and watches the landscape from the sacred site.

To briefly describe the potential archaeological site at Worm Crag, it appears to consist of several “aligned standing stones” and several small cairns, placed along the alignment of a causeway, leading from the road in the valley below up towards Worm Crag.

Photo below: a photo showing the now barely-visible “causeway” at the Worm Crag site, leading up towards Rough Crag (visible behind the causeway in this image). This causeway may in fact be a symbolic, landscape-representation of the “Worm” spirit itself.



I think it highly likely that Worm Crag takes its name from these ancestral entities coming under the definition of “worm” (and etymological equivalents) in Germanic languages, especially given that the archaeological landscape seems to reflect this symbolism.

Whilst Cumbrian place-names are very often associated with an inherent Norseness, as I have discussed elsewhere, this is only partially true. The form “Worm” in the name “Worm Crag” is consistent with Anglic phonology rather than that of typical Old Norse, where we do find this root word frequently as *Orm*, e.g. “The Great Orme” in North Wales. The form “Worm” may be Anglic, or it may be that in the local Cumbrian Norse language, this *w*- was preserved, as it is in Jutlandic Danish for example, where this root is attested as *wuuorm* (in the Jutlandic dialect spoken by Marc Daniel Skibsted Volhardt).

“Worm Crag” is in fact one in a series of “Worm” place-names in West Cumbria. Worm Crag itself is a mysterious rock formation, visible in the photo previous. It has a powerful and foreboding atmosphere, and is the kind of place that I think ought to be especially respected as a place of the ancestors. This also means that if it feels “wrong” to go there or if it feels instinctively like

you are being “warned” away from there if planning to go, it is respectful to the ancestors I think to follow that instinct. This also applies significantly to Wormshell How as well, although I have not yet been to Wormshell How, I will talk about it soon, but from what I write, it should be clear why it needs special respect. When I visited, I only managed to get as far as Great Worm Crag, but there even I felt a powerful atmosphere, powerful enough to destroy me if it wished to, yet it moved and swooped gently around me, in the earth and in the sky. This is the only way I can describe the way it felt. Although perhaps it also felt a little like, the ancestors were curious what I was doing there, but at least at that moment were not immediately bothered by my presence.

Photo below: one of the significant cairns located close to the “causeway” at Worm Crag.



On the road from Ulpha in Dunnerdale to Eskdale Green in the valley of Eskdale, one passes Rough Crag to the right. The archaeological monument which I noticed consists of a causeway-like formation of cairn-like material, going approximately towards Rough Crag, from lower down the valley. This causeway-like formation is connected to many cairns, some of which are quite large, and on the lower, steeper parts of the “causeway” there are several standing stones, or rather, propped stones in some cases, some of which appear to resemble dinosaur-like heads or elongated looking heads. The central “causeway” or geoglyph in a sense, appears to head from near the road, towards Great Worm Crag, behind which is Little Worm Crag.

If one looks at the angle of the central “causeway” or “geoglyph”, and then imagines a straight line upon this causeway between the road and Great Worm Crag, one can also follow where this line would go to the southwest and northeast. If one follows this hypothetical line to the northeast, one reaches Wormshell How. Unfortunately I have not yet had the chance to walk to Wormshell How, nor have I looked to see if there is any physical causeway following this same line from Great Worm Crag to Wormshell How. But what we may indeed have is a “ley-line” associated with a prehistoric piece of mythology regarding “serpent” or “worm” energies that exist between our world and that of the ancestors, as forces of death and of creation.

If we look at the name Wormshell How, looking at Norse-meanings, this can be broken down into *Worms-hell How*. In Old Norse or rather, Old Icelandic, this would be *Ormshellir Haugr*, or *Orms-hellir Haugr*, literally “serpent’s cave/underground realm burial mound”.

In the context of the west Cumbrian language and Wormshell, this could mean that in a sense, Wormshell How is considered to be the place where the serpent “emerges”, the entrance to its abode, to the underworld, especially given the use of the name “How” which can mean just a “hill” but also frequently has connotations associated with burial mounds, and with serpents or “worms”. I doubt that this means there is any kind of visible cave in the rocks at Wormshell How.

Of all the parts of this monument in the landscape, Wormshell might be central to it, to where this serpent “emerges” in this mythology, but this is of course speculation.

Interestingly, if one follows this hypothetical line further to the northeast, one reaches Maiden Castle, a small crag and curious throne-like rock formation. Could this unusual looking crag, and its etymology, also play into this mythological landscape, and to the Wormcrag “leyline”?

I have not explored southwest of the site on this hypothetical line either, but as far as I am aware there are no place-names in that direction, along that line, which are strongly indicative of this mythology, indicating perhaps that the “ley-line” in question was not perceived as running in that direction to the south and west of the lowest parts of the Worm Crag “causeway”, but there are several other significant archaeological sites nearby, connected along non-linear and as of yet not understood patterns.

There is also a Worm Gill to the north, on the other side of Wastwater, aka, nowhere directly close to Worm Crag. I think that Worm Gill is certainly another example of one of these beings being connected with the creation of

features in the landscape, and with water, which I did not mention earlier. But I have not been to Worm Gill and do not know if this “Worm” was also connected to the world of the dead and to a whole archaeological landscape and ley-line, which appears to be the case at Worm Crag, in my opinion.

There are many other legends of worm or serpent-like beings in Cumbria, such as Arnside having its haggworms, or Haweswater at Silverdale having a giant serpent according to mythology. And of course, the mythology surrounding the dragon or serpent of Marten Mere near Blackpool, although technically, these places are in Lancashire. I also found what may be some potentially ancient rock art, depicting a serpent or lightning shape, close to Hodge Close near Coniston. I have published more on serpents in Cumbria before, and you will find this in some of my other books.

On a small note, I recently discussed *Lindworms* in Småland in an article published by Silly Linguistics, and in another article about Norse languages in Estonia and in Finland. I frequently write about and publish on certain aspects of mythology, that includes the aforementioned, but none of my work is the same as any other piece of my work. I also published a less detailed and far worse article on Worm Crag under a pseudonym once. Pictures from the same trip included in that article are included here.

Photo below: the lower “causeway” or “ley-line” from the north, showing the lower section, where the causeway is less obvious, but there are what appear to be aligned stones, one of which is included in the first photo of this article.



Note I have also published separate, detailed discussions of other archaeological, place-name and mythological and spiritual aspects to this area in other unrelated publications including many published in 2025.

The Bewcastle Cross Anglic inscription and a new theory about “Germanic Christian” crosses and their languages



Photos above: The Bewcastle Cross Runic inscription in a rather sorry state

The Bewcastle Cross is one of the few examples of a runic inscription in Cumbria. It is not in the Norse runic language, it rather in Anglic, more specifically in what can be termed North Anglic or Old Northumbrian.

Reading runes is harder than one might imagine. There are different styles of the different runic alphabets, some of them cryptid. Sometimes, elements of Indo-European grammar and clear Germanic cognates are noticed, and yet the actual meaning is still sometimes unclear, even in cases where the runes are less eroded than these at Bewcastle. . My knowledge of Old English is not great, and my knowledge of their Anglic runes is worse still, so I have no way of really commenting on it too much. But I feel in a sense as I have implied before that this and Cumbrian Norse were in a sense more like secret, formulated masonic languages

My transliteration is not ideal probably, I am not the best at reading runes, and hope to improve, but I have read them as follows:

(?)ÞISSIGBEKN?
 (??)SET(IA?)(A?)H
 WÆTR(L?)(I?/L?)(M?/D?)W(O?)(Þ?)
 GARALWFWAA
 (?)ÆFTALKFR(?)
 (?)MLNGU(N?)(N?)NG
 E(O?)KA(S:?)WIUŒ
 NGI?(...)?H(?) (O?)
 (A?)N(...)SÆ(?)(?)ULA

Note that the number of question marks refers to all of the runes I am not sure about, some of which are generally quite hard to read or understand. One can infer a general meaning in the first lines, of "this tall rock (BEKN) (was) set in place..." "for".... "king". At least likely readable and translatable are the words ÞISSIG – "this", BEKN – tall stone, SET – a form of the verb meaning to be "set" in place", ÆFT – "for", and possibly GU(N?)(N?)NG – king. My knowledge of reading Anglic runes is not good, but, this inscription is also generally hard to read, and I promise to improve on my ability to read our ancient inscriptions in the north of England, at least to some degree.

We find parallels in the religion of these people in Christianity, but I am unsure whether or not we can truly call these crosses *Christian*. They express elements of ancient and later culture that relate to Christianity, but this does not necessarily make them Christian in origin, especially given the large amount of Anglic epic pagan symbolism in these crosses.

We also don't really know what language these people spoke, not entirely. We know the literary language that was used in parts of England, which came to be known as Old English. Certainly that has a strong relationship to the Anglic runic inscriptions, and yet the parts of these inscriptions that are readily identifiable as Germanic language, are usually in the form of a certain formulaic kind of language, and the formula usually goes like raised/set this stone for...." And these, nearly-always readable parts, are not always enough to give context to what is being written, not entirely. We do not know if this Germanic formulaic language is *actually* the whole of this language. I think it possible that certain parts of these inscriptions are elements of more ancient, indigenous languages, outside of this Germanic or Indo-European formulaic code. They are often read as Germanic entirely, and can be, to some degree. But runestones are all about formula, and the immediately readable bits do not give all of the context or information. Sometimes runes

were written in a cryptic form too. But, is it really a cryptic form, or, are these runes also in other languages entirely?

And indeed, how old are these runestones? And why do they contain symbolism also found in for example, Bronze Age and Neolithic petroglyphs? We date these stones based on the assumption that they represent an older form of Old English, and thus, they are consistently read as such, even if that means an awful lot of guesswork.

We also date them by the “Christian” iconography, merged with what we assume to be the pagan, Anglo-Saxon iconography.

But what if we have been looking at these crosses the wrong way this entire time, and we are not seeing a blending of paganism and Christianity, but rather the iconography of ancient pagan traditions that already contained much of the symbolism that later became associated with Christianity, like the shape of the cross for example? Could these so-called Anglo-Saxon, Norse and Celtic crosses, sometimes be thousands of years older than we had previously thought?

And even though, these runes were to a large degree kept and continued by the much later Vikings, it would appear to me that the language of the Vikings, and the Norse languages, the Germanic languages in general, are *not* the original languages that many of these these runic inscriptions contain within them.

In the future, I hope to publish more on the written examples of our languages in the north of England, and you will find some work I have already done on this in some of my other books.

Note (Aug. 2026) I am no longer necessarily of the opinion that these writings themselves are more ancient, at least not this particular example. Nevertheless I feel my research in this chapter is very Valid in its own way.

Mysterious slate mines of the Coniston Old Man

Note: I do not encourage anybody to go into these mine workings, large drops and rock falls are real potential dangers. Of course, those with the right equipment and skills do go into some of them, but these dangers are absolutely still present. And some of the mines, such as Scald Kop, are just too dangerous to visit, even for those who are experienced. I advise people not to visit these mines and quarries on the Coniston Old Man, in general.

Photos below: Top and bottom photo on left: the narrow gauge railway tracks in the Moss Head Slate Mine of the Coniston Old Man slate mining complex. Right: a winch engine on the Moss Head Middle Level, which was taken originally from a ship.



Slate has been extracted from The Coniston Old Man for likely over a thousand years. It outcrops naturally on this beautiful and magnificent mountain in the more southern parts of The Lake District, and in prehistoric times, as long as people have been in Cumbria, it is possible that this material was used. Our indigenous ancestors had many taboos about taking things from certain mountains, however, and, as I will go into, there is some evidence for The Coniston Old Man being once considered as such a mountain. So, any noticeable slate extraction would have only occurred after this period of transition, from an animistic worldview to one of more organised religion. It is quite possible that people in the Roman times may have taken slate from the mountain.

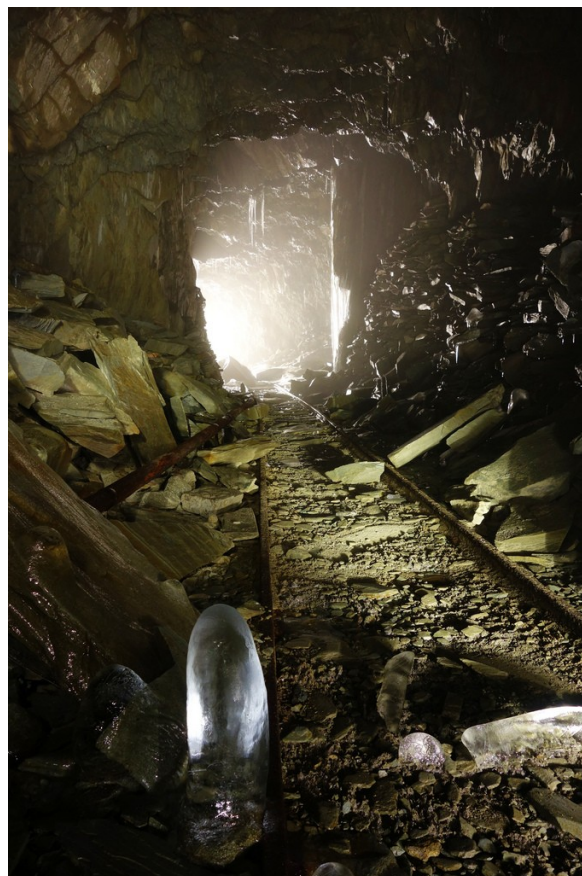


Photo above on left: the author, taken on self timer, stood at the back of the combined closehead created by the merging of the Moss Head Middle, Moss Head Upper and Spion Kop slate mines. Note the chamber's enormous size. The camera was positioned on the Moss Head Upper Slate mine part of the closehead, to the left is a dangerous drop down to the Moss Head Middle slate mine part of the closehead. Above and behind me and above and to the right of me are the areas leading to what is left of the accessible part of the Spion Kop closehead (the tunnel from the outside of the only way into the Spion Kop mine, but still it is incredibly dangerous due to massive drops and loose edges, Spion Kop should not be entered along with the other mines).

Photo above on right: icicle formations in the Moss Head Middle Level, with the narrow gauge mine railway, and packwalling visible. This photo is taken in the first closehead, and the large entrance can be seen at the end of the railway track.

What is clear is that these early workings did increase into larger workings. Because slate forms in different “bands” or “veins”, several distinct examples of which go through The Coniston Old Man, it can be worked on the surface where it outcrops, but eventually this leads to the formation of a kind of cutting or open-cut in the mountainside. The slate was then followed underground from these cuttings, leading to what are termed as “cave workings” by the author Alistair Cameron, who has written much about the slate mines of the Coniston Old Man. These cave workings are of unknown date, i.e. it is uncertain when they developed into underground workings. In some cases they could at least be continuations of workings going back

nearly a thousand years, in my opinion, whilst some of the cave workings themselves could be 500 years old, in my opinion.

Most of them have collapsed, and by nature, they are not stable. At least two of them collapsed at the Coniston Old Man Slate Mines; one was at Scald Kop, the other at Fisher Bank. Rydal Cave, near Rydal Water, is a “cave working” slate mine, and it is not stable, and there have been rockfalls. There is *one* still visible at the Coniston Old Man Slate Mines, at Fisher Bank. This is also anything but stable, and its unstableness is pretty fucking horrifying in fact, I do not recommend anyone to go there.

Of the structure of the Coniston Old Man Slate Mines, I will first say that upon the mountain itself there are several distinct slate mines, unconnected to those in this article, although The Cove Slate Mine will be discussed a little. These other slate mines, include for example the Coniston Ghyll Slate mine, The Cove Slate mine, The Brossen Stone Slate Quarry and The Low Water Slate Mine.

The Coniston Old Man Slate Mines in the context of this article, refers to those on the north facing side of the mountain, which all work the blue-grey slate band, which has a greyish blue colour, for the most part.

From the lower to upper parts of the mountain, these workings include the Low Brandy Crag Quarry, and High Brandy Crag, which was a slate mine, containing a mine level or adit, which is now almost entirely collapsed at the entrance.

Above this, can be seen the much larger slate tips of the Low Bank slate mine. This was a relatively large slate mine, which is now collapsed at the entrance, presumably due to the overflow of tip debris from the Saddlestone Slate Mine above. The Low Bank slate mine also has the abandoned chassis of an old quarry truck on its tips, and if one follows the external main level round the corner, one reaches the “Compressor House” which provided compressed air for many of these quarries. A separate tunnel within The Low Bank slate mine, head to an area where an almost white coloured slate was mined. I learned this from speaking to Alastair Cameron.

Above this, is the Saddlestone Slate mine, which was possibly connected to the Low Bank slate mine chambers via a ventilation shaft, although nobody is sure. The external area of The Saddlestone Slate mine contains the main slate-processing sheds for the slate mines. The level or adit was located behind here, and is now blocked by tip debris from Smithy Bank Slate mine above. From a photo I have seen at Ian Tyler’s mining museum in Keswick, The Saddlestone Slate mine internal closehead contains pack walling of some kind, with some form of internal tunnel structure within the packwalling

of the chamber. It seems that this was not just one chamber but several, as was in all likelihood the Low Bank Slate mine below.

Above the Saddlestone Slate mine is the Smithy Bank Slate Mine. A matt-spawning tunnel, which is dangerously close to collapsing, leads into the Smithy Bank Slate Mine. It leads into a tunnel through solid rock, and then reaches the closehead. This has been walled off, but it is possible to get through the gap at the top of the wall. I did this once, and most of the mine is filled with debris, which filled most of the Smithy Bank Closehead when the Light Hole Slate Mine above it collapsed. Smithy Bank was likely linked to the Light Hole Slate Mine via ventilation shafts, or even through larger openings in the chambers. It is difficult to tell, because the collapse of Light Hole above has filled into this, and into the Saddlestone Slate Mine/Closehead below, making the whole site even more dangerous and hard to interpret. The Smithy Bank closehead, from what I remember, had at least two possible shaft openings above, separated by a pillar, and likely had tunnels and extensions of the closehead in different directions, at least one of which goes below Fisher Bank (see the next paragraph).

Above a short distance, but slightly to the east of the Smithy Bank Slate Mine, are the workings of Fisher Bank slate mine, consisting of a beautifully arched, semi-circular tunnel. This tunnel once lead to the closehead complex of Fisher Bank. This is quite difficult to explain, but essentially, this is one of the oldest Slate Mines on the site. It consists of a large cutting, leading into a cave working. At least 50 percent, if not more, of this cutting and closehead, is entirely filled with packed waste rock, which appears in part built around previous collapses. When I have walked into the cutting, I am actually walking into the cutting towards the cave working in the "middle" rather than at its base level. To the left in the cutting, there is a hole, leading down into another part of the Fisher Bank slate mine. Indeed, this closehead could be quite complex, but it hard to tell, due to collapses and packwalling. This hole leads into a part of the Fisher Bank closehead that is also level with, and was once connected to the Smithy Bank Slate Mine, presumably by a tunnel leading slightly off the main Smithy Bank Closehead. This is evident from the style of tunneling heading off to a collapse, and the presence of an old tipper from a tipper truck (railway truck). But the closehead itself is clearly much older, and it is likely that the arched tunnel I mentioned just a bit previous, once lead through the waste material and into this part of the Fisher Bank closehead, but at a slightly higher level. It may have also lead into other, unknown workings.

As for the very dangerous part of the closehead which is an extension of the main cutting, this also heads off to the right slightly, and it is possible that it in some way connects to the Light Hole Slate Mine, the remains of which are literally just metres through the mountain from parts of the Fisher Bank

Closehead. And so to make matters more confusing, the Light Hole Slate Mine also went “down” from its main level, and into unknown workings, some of which definitely connect to both the Fisher Bank Slate Mine and to the Smithy Bank Slate Mine.

Photos below: icicle formations with two different expressions of lighting, at the end of the accessible part of the ancient arched tunnel at Fisher Bank, which is of unknown age.



Light Hole itself was once a very large cave working, with several other bits of open and underground workings, to the front of and below the Cave Working. The Cave Working collapsed, which means that now Light Hole appears to be basically a giant pit in the side of the Coniston Old Man. The resulting debris consists of some massive pieces of rock, some of which were once significant parts of the roof, which do seem to go downward into the now filled vortex of lower workings, which is also the primary reason for the Smithy Bank and Saddlestone Slate mines below for having debris in them.

Above Light Hole are the upper workings of the Coniston Old Man Slate Mines, which consist of Moss Head, Spion Kop and Scald Kop. Moss Head consists of three levels, two of which worked a large closehead. The Low Moss Head Level works a separate closehead, but is linked to the main Moss Head Closehead via a ventilation shaft. Spion Kop was originally a separate working, accessed by a separate adit, but the original floor of the Spion Kop Slate mine has now been broken up into several, isolated parts, by the floor disappearing into the Moss Head middle and upper levels.

Scald Kop, which is above, is another very ancient working. It once consisted of a huge cave working, perhaps one of the biggest in Cumbria. This collapsed, but parts of the underground workings were worked afterwards for some time. These days, they are far too dangerous to visit. It looks as though when the cave working collapsed, this whole part of the mountain developed features similar to those that might be caused by an earthquake.

Note that in the also extremely dangerous Coniston Copper Mines - there is another place called the "Earthquake Passage", I will discuss this with photos in a future publication, I think that now that part of the mine is not accessible, and the Coniston Copper Mine is likewise one of the most dangerous mines I have ever been in - period. I do not recommend anyone going in, and in any case SRT and other gear is required. The mines are in a far worse state now than they were when I used to explore them.

Photo below: bizarre monoliths of barely standing slate, slowly peeling off the walls as though the result of some earthquake, within the now inaccessible Scald Kop Slate Mine. This central large slab in the image is easily over 2 metres in height.



Photo above: the Moss Head Middle level, where the entrance adit enters the first closehead. Taken by the author in 2009.

Alastair Cameron told me a few years ago about this legend concerning the slate mines of the Coniston Old Man, that apparently, it was possible once to walk from inside the Coniston Old Man slate mines, to the Cove Slate Mines on the other side of the mountain. When the Spion Kop slate mine was broken into below by the second closehead of the Middle and Upper Moss Head mines; certain parts of the Spion Kop slate mine were left isolated, parts of the old level of the chamber, suspended by pillars, walls and cliffs in all directions. There was once ladders leading to at least one of them, but, the one at the back part of the chamber, visible in the fifth photo of this chapter, has to my knowledge never been reached before. You can see above where I am shining my light in this area, there is a kind of ledge far above me. This could connect somehow to Scald Kop, above. And this could be a place where a mysterious tunnel, might lead off in the direction of the Cove Slate Mine.

Another possibility is that such a connecting tunnel could exist in the back of Scald Kop itself. These workings are strange and narrow, and much is buried or hidden by packwalling. There is a tunnel at the far end of Scald Kop, slightly above the lowest accessible level. This may be a later trial. It is rather what is *underneath* this level and its floor of waste rock, which could be interesting. But sadly, we will never know I think. This whole mine is far too dangerous to enter, and I don't even know if this back area has been accessible for 12 years or more.

Just around the corner from Scald Kop, there is a mysterious, small trial level, of a later period, with a strangely broader-gauge railway track in its tunnel. Further around, above Low Water, is the Low Water slate mine. As far as we are aware, this slate mine was not connected at all underground to the Coniston Old Man slate mines as a whole. But there is also an awful lot of backfilling that would have obscured any ancient underground connections. It is uncertain how old they are. In any case, in the later periods, arched entrances were used to access the mine through the waste rock. These are now both completely collapsed.

Some of the workings at Cove Slate Mine on the other side of the mountain are also potentially ancient. The uppermost workings of the Cove Slate Mine consisted of a number of underground, early cave workings. Many years ago I tried to get into the uppermost of these, which must have been blocked for well over 100 years, perhaps even for far longer. I managed to move some stones here and there, and could see down into the tunnel, but the roof above was unstable, and so I gave up, and re-sealed it. It would be really interesting to go inside one of these again, and to just see if there is any connection to the Coniston Old Man slate mines side of the mountain.

This concept of people going into one mine, and then coming out of another mine on a different side of the mountain, is found in many places though. It is also found in connection to Mount Snowdon in North Wales, whereby it is the Snowdon Britannia and Glogwyn Coch copper mines, on different sides of Snowdon's grandeur, which are connected underground.

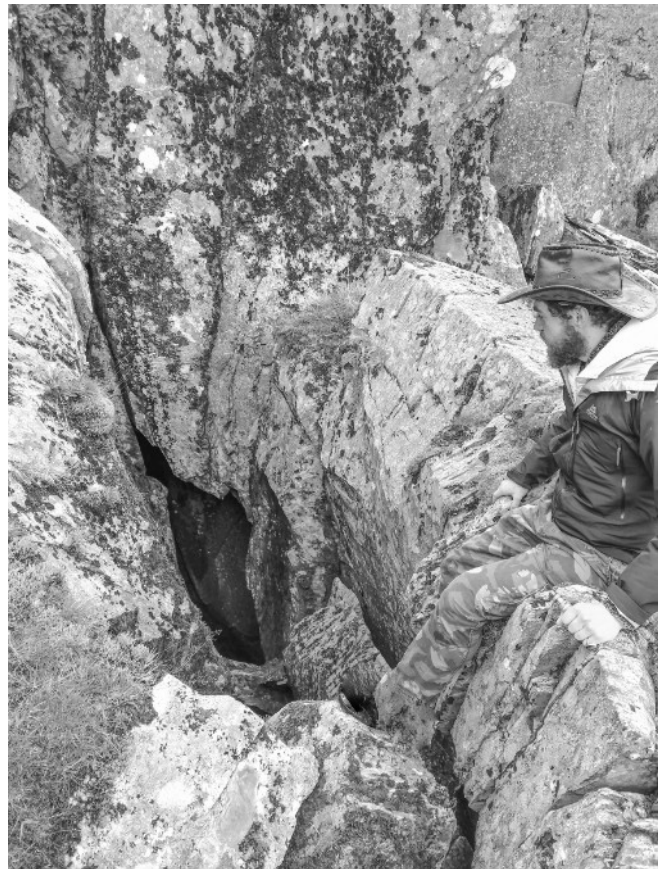
There are similar stories that are not even necessarily connected to underground places as such, not physically speaking. There is also a legend about a tunnel underneath Furness Abbey which connects one to other places.

From a more esoteric point of view, it could be argued that these legends involving mines, are in some way connected to the idea of ley lines, or of energy lines, and of hidden underworld paths. In this sense, the presence of a legend concerning this on the Coniston Old Man, may not indicate any kind of physical connection between the Coniston Old Man and Cove Slate mines, but might instead be the transplanted mythological imprint of a ley-line or energy line that runs between these two parts of the Coniston Old Man. These places and this idea of travelling through the mountain could also have existed in some form in relation to the Coniston Old Man, prior to the appearance of slate mining.

It is also possible of course that we do not entirely know the age of some of these mines on the Coniston Old Man. Alastair Cameron has told me that some of the underground stuff could lead back to the 1500s. As well as the ley-line explanation for the legend, could there also be unknown tunnels of unknown age, buried beneath the centuries of backfilling and collapses? Was there some local folklore about this mountain originally? Most definitely. The name "The Old Man of Coniston", could be related to a Cumbric/pre-Celtic name *alt man, meaning "slope of the stone", perhaps in reference to parts of the upper areas of the Old Man, which can cause parts of the mountain to appear like a large slab of stone. The name "Man" could also imply a meaning of standing strong, as in the *Old Man of Storr* and *Old Man of Hoy* for example. I do not really understand how these "Man" names might relate to the aforementioned Cumbric/pre-Celtic root word, also found in Welsh as *maen* – stone, nor to the English word "man". But Welsh *maen* may I think share a connection with Welsh *mynydd* – mountain, with this initial *mVn- root having the potential meaning of "to rise upwards, be strong". There are far more etymological comments with regards to this, which I shall not include here.

There are in addition a number of ancient indigenous sites around the Coniston Old Man, including the Banishead Stone circle, and also quite possibly, prehistoric copper mines (please see my most recent Silly Linguistics article for Cumbric, published December 2023).

Photo below: as I indicated earlier, when the Scald Kop cave working collapsed, it caused earthquake-like effects on this part of the mountain. The photos below show, as some called it, one of the “other ways” into Scald Kop. Essentially this “other way” is an earthquake-like fissure in the mountainside, caused by the collapse of the cave workings, through following which is a way into the Scald Kop mine. But it is so dangerous so I am told, and I have never nor should anybody ever enter this crack in the mountainside, nor should they enter any of the mines in general. Note that in the black and white photo on the right, taken from further back, I am present for scale, and also the shadows have been lightened to show a little of the anatomy of the dark crack below. The crack is still larger than it appears in the photo on the right.



Acknowledgments:

Much of the details about the history of the slate workings, I first came across when reading *Slate from Coniston A History Of The Coniston Slate Industry* by Alastair Cameron. This is the best source of information on the subject. Over time the information pertaining to the structure of the mines became more of a common knowledge to me, at least, in terms of that which I have discussed here, although for much of this knowledge I also owe thanks to Alastair Cameron, with whom I have talked several times on these particular subjects pertaining to the mines which I have discussed in this article. This article has of course been my own unique delve into the subject.

Underground slate quarries in the Berwyn Mountains

For your safety, do not enter any of these mines.



Photo above: a large chamber in the Moel Fferna slate mine, located in the Berwyn Mountains. Note the bridge close to the roof of the chamber, and the three explorer in the distance, showing the chamber's size. What is also immediately noticeable about these chambers, is that the angle of the slate's bedding plane, or the angle of the slate vein, is almost horizontal. This is something quite specific to the slate mines of the Berwyn Mountains.

There are many quarries and mines for slate in Wales, most of them now closed down. The most well known are arguably the underground grey slate mines around Blaenau Ffestiniog, and the large open quarries of Penrhyn, Dinorwig and Nantlle in northern Eryri, which quarried the purple slate veins, generally speaking in open rather than underground quarries.

To the east of Blaenau Ffestiniog and Betws-y-Coed are situated the gentler Berwyn Mountains, with their higher abundance of sedimentary rocks, including limestone and shales, and their gentle, wooded valleys, and moors purple with heather. Slate is a metamorphic rock, and does occur in the Berwyn Mountains, but this slate is of a much darker, almost blue-turquoise-grey texture. The angle of the slate's bedding plane is frequently not far off horizontal, and in many other ways, by their very nature, these slate mines are quite different from others in Wales and elsewhere.

The largest slate mines (underground quarries) in the Berwyn Mountains are the Moel Fferna and Penarth slate mines. There are others, including several open slate quarries in the area. Slightly to the southeast at the edge of the Berwyn Mountains, near the village of Glyn Ceiriog are two other mines, known as the Cambrian and Wynne slate mines. It is not at all possible to visit either of this mines now, from what I have heard, and I know for certain that Wynne cannot be visited.

But it was possible to visit the Cambrian Slate Mine a few years ago, and, it was an interesting place. To go into the entrance I think we had to go through some kind of tube (I think...), then it was a long, dark drainage passageway, with occasional openings to the surface, where moist green ferns fluttered above. Eventually we reached a chamber with some kind of stone building and rusting metal apparatus inside of it. I remember the walls of the chamber were so dark, that even a powerful torch merely revealed bits of the dark blue-turquoise-grey rock.

I honestly cannot remember where we then went from here, but eventually we ended up in a place with partially flooded chambers, a mostly flooded incline, and a chamber that opened to the surface, with a large boiler lying inside.

Because, from what I gather, a large part of this mine has collapsed, and so the mine in general is no longer accessible, I think it would be especially important to share these photos and to put them into this ebook. Here are some below:

Top: the author, taken on a self timer, upon the boiler. Bottom: one of the underground chambers that are partially flooded.



The geology of the Berwyn mountains is in many ways very different to that of Snowdonia in general, with the Berwyn mountains having many more sedimentary rock formations, limestones etc.



6: The Cumbric language, the ancient Celtic language of Cumbria, or a Paleolithic language?

Text and photos by Linden Alexander Pentecost, written December 2021 and January 2022. Article was originally published on my website www.bookofdunbarra.co.uk

This section includes: autumn photo of Castle Crag and Borrowdale rocky csteep mountains, autumn colors blue mist, information about the name Derwent and Peis Dinogat, introduction to Cumbric, the word 'Cumbric' and the Old North, possibility of a pre/IE or non-IE language being the real identity of much of Cumbric, further ancient comments, writing and Indo-Europeanisation (and Ogham/Primitive Irish on Isle of Man but not in Cumbria), place-name evidence, ancient examples, numbers (borrowed a long time ago?), description of Arthur's Seat photo, place-name distribution comments, picture of small castle in autumn from Arthur's Seat, further works on Cumbric. This section as posted online, contained 2250 words, but this updated, ebook version contains more.



Photo above: the valley of the River Derwent in Cumbria, the name Derwent is itself readable in Old Welsh and Brythonic, and the valley may even be the place of the *Rhaeadr Derwenydd*, the waterfall of Derwent, mentioned in the earliest written Welsh poem, showing a distinctive register of the bardic tongue. Indeed an impressive waterfall does exist in this valley, and nearby is the mountain Blencathra, the first part of which, 'blen', is equivalent to the Welsh word *blaen* 'summit' as in the name Blaenau in Wales.

Cumbric is the name applied to describe the evidence of a Welsh-like language, appearing in place-names and dialect words in Northern England and Southern Scotland. There is no evidence so far of what the language was called by its speakers, and there are no known written examples of the language. However, place-name and other evidence is enough to suggest that the Cumbric language shared many of the developments that defined Brythonic languages as a whole, as an introductory note, that is the branch of Celtic which includes Welsh, Breton and Cornish. This implies that Cumbric was a development of an earlier, common-Brythonic stage, which gave rise to the aforementioned Celtic languages, but this also implies that Cumbric was therefore closer to Welsh, Cornish and to Breton, than it was to the earlier 'Brittonic' language spoken throughout England as a whole.

The language may have ceased to be fully spoken from around the 10th to the 11th Century, although I have spoken to some people in the region who appear to have folk memory of this Cumbric-speaking culture. (see note added in July 2024).

I personally have a somewhat different view on the Cumbric language. I feel that this language can be defined in a number of different ways. In some senses, the evidence shows Cumbric to be a Celtic language, and close to Welsh. However, I feel that its precise connection to Welsh may be a little different to what we have imagined. In Welsh literature, the region of the Cumbric language is known as *Yr Hen Ogledd*, The Old North. Whilst an ancestral and bardic connection with this region is certainly implied, and an important connection at that, I feel that there is no direct evidence per-se that these cultures and languages were ever identical, or necessarily shared the exact same origins.

In some senses, it is possible that Cumbria and North Wales for example, have been distinct from one another since the Neolithic or Mesolithic periods. And this raises the big question in my mind, of when Welsh literature refers to the Old North, does this imply something very long ago?

Having studied the evidence for Cumbric for quite a long time, I have come to the conclusion that the linguistic evidence suggests distinction between Welsh and Cumbric at a stage which is quite possible outside of 'Celtic'. In Welsh, the word *nant* means a valley. In Cumbric, **nani** means a valley, as recorded in several place-names. This word, whilst appearing in Welsh, does not appear to have an Indo-European origin. We may also find the same word in Ireland, as **nani** in place-name evidence. This word demonstrates a link between parts of Ireland, Wales and Northern Britain, but it doesn't appear to be what is defined exactly as 'Celtic'.

Another thing I have found is that, even though Cumbric is perhaps thought commonly of as a Brythonic language which underwent the same changes as Welsh, Cornish and Breton, I have found that this is not always or even usually the case. Furthermore I have found that, at least as far as these common, Welsh-like words are concerned, there is very little difference between 'Cumbric', 'Pictish', 'Southwestern Brittonic' and 'Early Brittonic' in England. These areas are definitely different and this may be another group of questions to answer, but at least insofar as these common Brittonic terms, the language is much the

same throughout the land.

With regards to the evidence that Cumbric sound changes are a later Brythonic development, I have two theories about this:

- 1). That the sound changes creating 'Brythonic' languages are greatly in reflection of natural prosodic and lenition processes found indigenously in those areas since ancient times.
- 2). Cumbric may represent an area which was partially 'Celticised' but never fully 'Celticised'.

With regards to the second point, I feel that the Cumbric area was only partially Celticised, because the archaeological record in at least parts of this region, appears to show divergence from that of Wales from the Bronze Age to the Iron Age. I feel it is perhaps possible that modern Celtic results from indigenous languages in western Britain and Ireland, being gradually re-formed through a particular register of spiritual bardic language, which in a sense 'created' Modern Celtic from the earth of more ancient languages. This sacred language in Britain and Ireland may have been greatly connected to the Primitive Irish language, in fact, I feel that the act of 'writing' this language, certainly sped up the process of Celticisation.

Primitive Irish written in Ogham has even been found in England, and there exists plenty of it in Ireland, whilst Scotland and Wales also have examples of the alphabet. The Isle of Man has a large number of Ogham stones written in Primitive Irish. But Cumbria does not. And perhaps this indicates the kind of relationship that 'Cumbric' actually has to Celtic. Rather than being a Celtic language per-se, it could be that, whatever provided the roots for Welsh, Cornish and Breton, was somehow relevant to Cumbric and the Old North; but, these roots may imply something that is older than Celtic. And as Celtic started to form into its different languages, it may be that the language in Cumbria was already distinct, or, that Cumbria and Wales began to diverge more after the Bronze Age. The region of Cumbria and Southern Scotland may then have 'shared' words and concepts with the other Brythonic languages, but without undergoing some important change which affectively reorganised these languages into Celtic languages.

What about the evidence of Cumbric place-names that are clearly of Christian origin?

Well on one hand, some areas in Cumbria and Southern Scotland probably did speak a language like Old Welsh, and in some places Old Irish, because these languages were in affect the standard languages for this Britain-wide cultural communication and bardic connection. Whilst in Scotland, and to an extent in Cumbria, the Gaelic language was most likely spoken, and in certain regions, so was a form of Welsh, this was not so in Cumbria it seems. Whilst I feel that medieval connections with Wales were maintained, I feel that this was limited to established, culturally important areas, and was not representative of the language that was spoken by most people living in the Cumbric landscape. Certain words in these languages, such as *caer* are more or less identical in Wales and in the Old North, and these common bonds in language would likely have facilitated a continuation of these

words in some form of early Welsh. However, many of the descendants of these people who once spoke this ancient, Celtic-like language, may have continued speaking their pre-Celtic languages, before turning them into Germanic Indo-European, thus meaning that their languages, and the modern Scots and Northern English dialects, are very far removed from Cumbric and from Welsh; simply because despite sharing some words in common, they may never have been of the same tribes or cultures that later became 'Celtic' speaking. It may also be that some people did continue speaking the pre-Celtic language for some time, and simply adapted it to Celticised Brythonic or Latinised Welsh when communicating with outsiders.

Cumbric seems to have a fewer number of vowels and diphthongs than Welsh, but I wonder if the pronunciation of vowels and of some consonants is influenced by stress. For example, the name Penrith is locally pronounced "Peerith", indicating that perhaps a medial "n" was dropped in Cumbric, under certain conditions of stress. I have a feeling that this stress pattern was an important feature of Cumbric, the word for 'forest', *coed* in Welsh, Cornish *coos*, Gwentian *côd*, in Cumbric I write this as **caíd**, it seems that sometimes the final **d** is like 'th', for example in the names Culcheth and Blenkett, note that in these two names the word **caíd** is the second element of the word, and I wonder if this causes the stress to be different than on the monosyllabic word **caíd**, perhaps causing a mutation of the final **d** in some cases. The same may also be true for vowels, as in the Welsh word *moel*, which appears in Cumbric often as **mel**, written here as **maíl**. In the name Mallerstang, either stress, or a change in the vowel before a liquid, causes this sound to change, although it may also be dialectal. Another name is Plenmellor, the latter element may again be a peripheral-Celtic word, *mell-er 'of the bald moor', which is similar to the reconstructed Cumbric **maíl-er-**, Welsh *moel-y-*, the difference in the possible pre-Celtic interpretation is that the article is actually a suffix. The word **plen** or, written here as **pláin**, may be a local variant of **blen** or **bláin**, as in the mountain 'Blencathra', with a form of devoicing. Alternatively this word with pl- may be related to the Welsh word *blaen*, but not the same word, following a different path of evolution, being differentiated early.

The name Blenkett is located close to Morecambe Bay, although I have never been this far out towards the bay, I have read that there is an ancient cave nearby, with evidence of paleolithic human visitors. Some thousands of years later, the same area and other caves had human activity during the Mesolithic, so I am told by local experts. It is curious that the Celtic, Cumbric name Blenkett, **Bláin-Caíd** consists of two unusual root words in Indo-European. Is it remotely possible that this name pre-dates 'Celtic' and is associated with those first Mesolithic settlers?

Some things about Cumbric's connection to Welsh and to Indo-European can be deduced by looking at the numbers, sheep counting numbers which are deeply a part of the cultural heritage of the Old North.

For example, the Welsh words for four and five, are *pedwar* and *pimp*. The sheep scoring numbers in Cumbria often have these roots showing an initial m, so I could reconstruct the Cumbric as **medher** or **meder** and **mimp**, with **pimp** as another variant. This could also

be because the consonants p and m may be interchangeable in Cumbric due to the assimilation of consonants.

The area around Edinburgh is abounding in Cumbric place-names, which I have been doing as part of my local studies. Arthur's Seat is greatly connected to the landscape of Edinburgh, just as Cumbric is greatly connected to the history of Edinburgh. Even though Cumbric is often associated with Cumbria and with Northern England, the hub of Cumbric place-names seems to be in southern Scotland, some parts of Galloway, the area close to Moffat, and the area south of Edinburgh are all areas where there are a large number of Cumbric place-names. In Cumbria itself, the majority of the Welsh-like Cumbric names are in the north of Cumbria, especially in the northeast, but north of the Pennines. There are other clusters of Cumbric names, one around the Three Peaks in Yorkshire, another in Derbyshire. The original photo posted in this part of the article has not been included in the ebook version, but can be seen in the original article online.

Other update 2025: there are many extra-Celtic place-names around the area of Blenkett Wood, which I have also discussed elsewhere a lot (as well as the region's archaeology and folklore), along with the other nearby place-names. A particular one I have commented on elsewhere is Pool Darkin, not far from the village of Beetham. I recently have studied around Wigan a bit, and there is a Dakin's Beck close by. Whilst this etymology is interesting I do not think it is related to Pool Darkin which shows an "r" as well as a Celtic or pre-Celtic adjectival ordering. I would also like to briefly comment on how King's Scar north of Fleetwood may relate to this ancient landscape in some important way, I have discussed much more on this in other publications. I would also like to draw attention to Kokoarrah, which I mention again later in this book and in other publications. There are some extremely ancient fish traps there I think, and lidar maps show that they go further down the coast than the normal tidal range. A local man

Update: January 2023: many other references to Cumbric, Northern P-Celtic and Northern pre-Celtic can be found in my ebooks. Some of these, generally my earlier writings, are working with the idea that Cumbric is an identifiable, true Celtic language. My later work on Cumbric in these ebooks tends to focus more on the idea of this language being pre-Celtic, although there are some recent examples of poetry I have written for instance, one of which is included in the ebooks on this site. There are also examples of revived Cumbric, as if Cumbric/the language we call Cumbric had become a Celtic language today. In one way or other, most of my ebooks contain something about Cumbric or pre-Celtic in this landscape. An example of work on revived Cumbric is in my ebook *Ancient languages and their connections, second edition, the Land of Pink Sky*, within this book is a modest introduction to a form of revived Cumbric which I created. The article within this book is titled *yr ŷath Gŷmbraic, An introduction to revived Cumbric: a modern language of the Old North*

Tavotŷath nowydd— New Dialect, on pages 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296. After these pages are other Cumbric pages with some examples of a different revived form of Cumbric.

Update: July 2024: I have also had published four articles about the Cumbric language in the Silly Linguistics magazine in 2023.

Another comment which I would like to add, is that in 2020, I went to the Eden Valley in Cumbria, with the rather random, and sole purpose of discovering *something* that would demonstrate to me that the culture around the Cumbric language, or whatever this language was, was not entirely gone. And weirdly enough, I found that indeed something of it is still left. I have talked about this a little before.

What I am referring to is that near the Eden Valley, and not far from a stone circle, and in an area where "Cumbric" place-names abound, I met a farmer, who essentially indicated to me that this indigenous culture connected to this Celtic-like language was still *understood*

locally, in the sense of there being a kind of cultural memory that the people living in these more upland areas of farmland were in a sense culturally distinct from those in the Eden Valley and its farmlands as a whole. It was conveyed to me that this sense of identify was very much connected with a local, unspoken knowledge of ancient sites in the area, that have maintained local mythology for thousands of years, until the present day.

Another thing I would like to mention, is that , when I was coming back home from Wales last year, I noticed a number of place-names in Shropshire, which also I think could be from a pre-Celtic language, like what we call Cumbric, and likely very interconnected to or the same as it, in terms of its appearance and cultural basis. Similar place-names are found to the south along the Welsh border, which I have written about before.

This is not the end of the book. Note that since writing the chapter above in its original publication forms I have written far more about "Cumbric" and related topics, across many articles and books.

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for many more pages
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Book continues on next page for many more pages
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The Logan Beck Copper Mine - and its etymology, other etymologies and ancient history
(with two photos)

The Duddon Valley in Cumbria boasts an interesting and long history. There is a high likelihood that during the Bronze Age, copper mining would have happened around the Coniston region. I have commented elsewhere that the name Erin Crag, just above some of the major copper mining areas around Coniston, may preserve a name element, *Erin*, which could relate to a meaning of “shining” and “brightness” (like copper), and which may relate to a pre-Celtic extra-Celtic linguistic population in this area, who perhaps had strong links with Ireland, where Bronze Age copper mining is confirmed from quite a number of sites.

The Duddon Valley itself connects parts of the Coniston Mountain range to the Duddon Estuary and the Irish Sea, and this whole area preserves quite a number of these para-Goidelic or pre-Goidelic place-names, which seem to relate to ancient populations in this region. As I have mentioned elsewhere, I do not believe that there was ever a strong “Celtic” presence in Cumbria, and that rather, what we identify as “Celtic” names, are much earlier in origin, and relate to a Celtic substrate language, pre-Celtic, extra-Celtic or para-Celtic language, meaning a prehistoric language or group of languages which shared much in common with Celtic languages, particularly in terms of non-Indo-European vocabulary and structures, but which were not “Indo-Europeanised” and “Celticised” as the modern Celtic languages are, i.e. Scottish Gaelic, Manx Gaelic, Irish, Welsh, Cornish and Breton. This theory is consistent with the general history of Cumbria, which shows that during the Mesolithic, Neolithic and Bronze Ages, Cumbria was very connected to Ireland and to Wales, but during the Iron Age, when “Celtic languages” proper seem to fully emerge, Cumbria’s links with the Celtic world are less prominent, implying that the indigenous languages of Cumbria did not take part in this full-Celticisation.

It is also possible that copper was mined in the Duddon Valley, and, a small distance from the village of Ulpha, there are a number of copper mines. One of these mines has a dangerous open shaft right next to the road, close to where one parks if they are visiting Frith Hall at around SD 18655 92384. I have also discussed Frith Hall in another publication in detail and in others still.

Not far away is Logan Beck Farm, which is close to a hill, called The Penn. Shown on older maps, but not on modern maps, is another name nearby slightly to the North, namely Pengennet. This name is more connected to the Brythonic or P-Celtic languages, like Welsh, where *pen* means “head”, and *gennet* is likely a mutated form of something like **cennet* which may be the origin of the name of the “River Kent” to the south, at the uppermost reaches of which is another mountainous area known as *Pengennet*.

The mountain Pen-y-Ghent in Yorkshire may show the same root, **cennet*, but with the addition of syncope. I have commented elsewhere on the possible meaning of this name, connecting it to Indo-European and Celtic roots for “hundred” and “border”, to me implying something of “height” which in a way, bordered or surrounded the surroundings - but this is my interpretation. Close to The Penn and Logan Beck, there is a prehistoric settlement, and with this area being close to Frith Hall, known for its ancient history, and to Worm Cragg and other sides, I am very keen to look at the area near Logan Beck where the name Pengennet appears on old maps. The Pengennet in Kentmere is on a dangerous mountainside, but if I

can get permission to visit the Pengennet in the Duddon, and to identify possible archaeology, it might help to tell me more about what this **cennet* root word might mean. The fact that there is a later copper mine, likely 19th century, on the side of Logan Beck, is perhaps also significant, in connecting these ancient sites and linguistic influences to the archaeology and prehistory of the landscape. There do appear to be two different “threads” or extra-Celtic influence, one which aligns more with Brythonic (names like The Penn, Pengennet and others), and one which aligns more with Goidelic - which may be more representative of those cultures that were connected to mining, both of copper in the Bronze Age and of stone axes in the Neolithic. This idea is I think supported by the trade roots. Note for example that the Bronze Age copper mines in Wales are all located in regions with strong prehistoric, and later connections with Ireland. I have discussed this in a lot of detail elsewhere. (Note that in many cases however the ancient extra-Celtic linguistic influences do not fit neatly into either Brythonic or Goidelic, which I have also discussed in detail elsewhere).

If copper was prospected for around Logan Beck in the Bronze Age, then the idea that the copper miners may have been more associated with an extra-Goidelic language, rather than with an extra-Brythonic one, may also be implied by the name “Logan Beck”. The first element, **logan*, is perhaps, likely, in my opinion, related to the Irish and Scottish Gaelic words *lag* meaning a “hollow”, and specifically to Scottish Gaelic *lagan*, a small hollow. There are many forms of this word across the different Gaelic dialects of Scotland, which reflect normal (in my opinion though, ancient) variations in this broad velarised L sound. For example, Ardnamurchan Gaelic: *lwagan* (1), Eigg Gaelic *wlagan* (1), Arran Gaelic *lá'gan* (1), St Kilda Gaelic *uagan* (1) or *wagan* (1), etc.

But some dialects of Scottish Gaelic have forms with an initial s-, e.g. North Lewis Gaelic *slagan* (1), and more generally the Gaelic written form *sloc*, these forms with initial s- are related, but this addition of an initial s- is not a usual sound variation among Gaelic dialects when it comes to words beginning with a broad velarised L. This is what I believe to be, an example of what some term, the “Indo European migratory initial s-”, which refers to that some words in “Proto-Indo-European” seem to sometimes appear with an initial s-, and sometimes not. In my opinion this process is pre-Indo-European in nature, and serves a grammatical function, something which I have discussed elsewhere. Whilst the addition of f- and other consonants (not including s-) occasionally on Gaelic words, are on the surface more connected to Goidelic mutation patterns and a form of hyper-correction, I believe that these patterns and this hyper-correction is also pre-Indo-European in origin. The possible presence of this migratory initial s- process concerning the word *lagan*, implies to me that this word, or its root, still preserve something of a pre-Goidelic grammatical structure, making it even more likely to me that this word is connected to a pre-Celtic cultural context rather than to a Celtic one, having possibly been used by remnants of these pre-Goidelic peoples, with the grammar intact, into relatively recent times - which is to say that I think pre-Celtic languages may have been spoken until relatively recently, particularly in those Highland and Hebridean communities where witchcraft traditions were kept alive, and where some peoples seemingly continued to occupy and use caves, which had been used thousands of years before. This is also something I have discussed other aspects of in detail elsewhere.

This does I think make sense given the topography of the landscape, and I would argue that this root can also be connected to words for “river”, “lake” or “hollow area”, compare for example the Indo-European words “lake” in English, *lac* in French, *logh* in Cornish, *loch* in Scottish Gaelic, etc. This word is I think likely far older than Indo-European and can be considered as a pre-Indo-European word, hence why we have forms in Uralic languages, such as Northern Sámi *luokta* - “bay”, Finnish *lahti* - “bay”, and Estonian *laht* - “bay”; and to words in Afro-Asiatic languages, reconstructed in source (2) as Proto-Afro-Asiatic: *lag-, meaning “river”, which includes forms in Central and Western Chadic languages in central Africa, and in Low East Cushitic and High East Cushitic languages in central east Africa.

These connections between ancient Cumbrian linguistic elements, and languages in Northern Europe and Africa, are included to demonstrate that these are our indigenous ancestors we are discussing, and they lived in a different world, which was not defined by the notions of Indo-European language and “European-ness” as we understand today. Instead, our ancestors did seem to have links with both Northern Europe, the Eurasian steppes, North Africa, the Mediterranean, and likely I think the Americas too, thousands and thousands of years before European “civilisation” supposedly discovered these places. The fact that we also have legends of giants, giant human skeletons and giant graves in Cumbria, and especially in West Cumbria, in these extra-Goidelic areas - and that we also find similarity in languages in the Americas, and legends of giants in North America, associated with a prehistoric copper mining culture in North America - should perhaps not be surprising. Again, I have discussed these topics in a lot of detail elsewhere.

Note that, according to Lidar maps of the area, Pengennet is a small, but prominent rocky outcrop, but Lidar images do show a possible circular platform-like shape just to the northeast of the Pengennet outcrop. Note again that The Penn to the south is a larger more prominent hill.

So, Logan Beck, an unassuming, not particularly wooded or hilly vale or hollow between the Duddon River and the High Fells - I certainly think that this site and its name, and the surrounding place-names, have a lot of secrets yet to unlock. Perhaps there is also more archaeology in this region to discover, particularly in relation to the Bronze Age and to copper mining. On the next page are two photos of the interior of the mine today, with descriptions.

Note that there is also a more westerly copper mine on Logan Beck, off the main beck which goes in a northerly direction. The photos on the next page show the copper mine on the main part of Logan Beck and not on the branch towards the west. I already mentioned the other copper mine close to Frith Hall, and, in addition, there is yet another copper mine on Hesk Fell, which I have not yet visited. There is an iron mine close to Stainton Ground across the rocky open fells in the Dunnerdale Valley slightly to the east of the Duddon Valley. There are also several slate mines on the fells close to this iron mine, including the slate mines on Caw, Walna Scar, etc. There are also slate mines on the other side of the Duddon Valley, with some of them being not far away from Logan Beck. The largest of the slate mines in the Duddon Valley is the Common Wood Slate Mine, a mine that in fact exists in two distinct sets of workings, with another very long level not far away, which does not connect to either of the main groups of underground workings. This mine, like most of the slate and copper mines, and the iron mines, is dangerous, and none should be entered

without proper experience, equipment and awareness of the dangers involved. Parts of the Common Wood Slate Mine are particularly dangerous however, and I do not recommend that anybody try to enter this mine.

Photos below, left: a photo showing one of the two levels at the Logan Beck Copper Mine, which is thought to date from around the mid 1800s, although it is impossible to tell how long mining has been taking place here for. Note the beautiful, Victorian iron gate in the tunnel, which was certainly installed a good time after the mine stopped working; right: a photo of the same tunnel but deeper in, showing the opened gate. The colours of the rock in this mine, and its texture, are I think quite beautiful. Note that this mine may still serve as a water supply for one of the local farms, and I did not venture far beyond the gate. There is more of the article and continuation of text with regard to these topics and indigenous traveller languages below the two photos.



As I have talked about elsewhere, I think that the specifically pre-Goidelic language groups have a connection to indigenous traveller languages such as Beurla Reagaird, Béarlagair na Saor and Shelta, the speakers of these languages and other indigenous travelling communities have also been known for their metallurgy skills, which also connects with Bronze Age copper mining to some degree I think. Note that Logan Beck Copper Mine itself is located at: SD 17308 91601, The Penn is located at: SD 18846 90456, whilst Pengennet (in the Duddon Valley) is located at around SD 1950 9099.

References are at the top of the next page:

(1) - all of the Scottish Gaelic words for "small hollow" which have a (1)) behind them use a spelling I have devised, based upon the phonetic information for how these words are uniquely pronounced across Scotland in the Survey of the Gaelic Dialects of Scotland, Edited by Cathair Ó Dochartaigh .

(2) – the Afro-Asiatic rootword is as reconstructed by Alexander Militarev and Olga Stolbova, the vocabulary in question is available on starling.rinet.ru / the database being by Sergei Starostin.

More on the Devon dialect, ancient names, and polygonal masonry in Devon & at Liverpool

The Devon dialect of English is sure an interesting one. Elsewhere I have discussed aspects of it and its vocabulary, and aspects of the neighbouring Cornwall and Dorset dialects (not to be confused with the Cornish languages, which are Celtic, nor with the deep-level substrate languages in the region which I have previously described, in part, as being extra-Celtic or pre-Celtic - evidence of which abounds in both the Cornish languages and West Country dialects of English).

Whereas modern "standard" varieties of English are based upon late Mercian Middle English, the Westcountry dialects of English have a different origin, and are connected to what may be termed classical "West Saxon" Old English. The southwestern varieties of English also share arguably more similarity, in many senses, to Dutch and German, than other English dialects do - which I think is again in-part related to this Saxon connection.

Like the dialects of Dorset and Cornwall, Devon English dialects commonly possess a voicing of certain initial consonants, so for example standard English "for", corresponds to **vor** or **ver** in the Devon dialect, Middle English *fleet*, in reference to a lagoon for example, corresponds to Devon dialect **vleet** or **vleit**, **veish** corresponds to standard English "fish", and standard English "flower", as in of plants, corresponds to Devon English **vlower**. The aforementioned examples all use an alteration from f to v, but this also happens from s to z for example, **zaw** for standard English "saw" **zawl** for standard English "soul", **zei** for standard English "sea", and **zeid** for standard English "seed".

Some of the changes in vowels and in the positions of vowels and consonants are surely quite wild, take for example the standard English word "lush", which has apparently become **elsh** in the Devon dialect, which *might* (I don't know), sometimes have more direct connotations with the word "lush", but in Devon dialect it's often more like "new" or "fresh". This word "lush" in English is *supposedly* of Germanic origin, even if its possible cognates in other Germanic languages have a meaning that does not correctly match the semantics of "lush" in English, since in most other Germanic languages the supposed cognate means "lazy". I think this word "lush" could be ancient, distinguished from the other Germanic forms at an early date, and the fact that **elsh** shows a repositioning of vowels and consonants, does, like the word *logan* mentioned earlier in this book, perhaps preserve another, but different, example of ancient grammar in words used today in Britain, and also possibly shows an ancient difference between standard English "lush" and the Devon dialect form **elsh**.

Zara Larsson's song *Lush Life* is a song I love, and also it has a nice rhythmic title, which could not be said if Zara Larsson had decided to make a Devon dialect version of the song titled **Elsh Life**, even as a person who studies languages it is difficult to say that name comfortably. However, the word "life" in the Devon dialect is **leiv**, and **Elsh Leiv**, that sounds

alright. I do love the song *Lush Life*, it's kind of hopeful and also, sexy, it reminds me of being on the Isle of Barra in 2016 when that song was kind of *there* all the time, and I love it. I have listened to this song a large amount lately.

The dialect of Devon is very interesting, and in terms of modern languages of the West Country (those which are directly attested, recorded and were spoken into recent times), I think we can speak of there being a Cornish language, or languages, and also Westcountry English as its own language too. In countries like Germany, varieties as distinct as Westcountry English are readily classed as languages rather than dialects. This is not to say that Westcountry English is not English, but that it is not the same English language as standard modern English.

Elsewhere I have also commented on interesting place-names within Devon. A new one which I noticed of interest to me is Crannacombe, the name of an inland farm in Devon. Now I think I have an idea about this: autumn last year I wrote an unrelated article about the dialect of Dorset, next to Devon, but nevertheless there are distinctions in the dialects. In the Dorset Dialect article, I mentioned this word *crannick* which is a Dorset dialect word for a "root of furze". This I attempted to connect this to the Irish word *crann* meaning "tree". I think now that it is possible that this root is also found in the name Crannacombe, and that perhaps in the West Country, **crann* meant specifically a gorse or furze tree. If this is the place, then perhaps the form **cranna* referred to a gorse tree or to an area of gorse trees, whilst the Dorset dialect form *crannick* with the addition of the pre-Celtic? derivational suffix **-ic* referred specifically to the root or to something else smaller and individual from the larger gorse tree or trees.

"Combe" is I think another pre-Celtic rather than Celtic word, although it is related closely to the Welsh word *cwm*, presumably also a pre-Celtic word meaning a corrie or cove (in terms of mountain or upland topography). The fact that the word "Cranna" is joined to the word "combe" is perhaps indicative that the place-name may have come from a now no-longer spoken pre-Celtic language. In my earlier publications I assumed that this language was Celtic, and generally speaking this hypothetical Celtic language identified in mainstream linguistics from words like "combe", is known as Southwest Brittonic. But as was the case with Cumbria and the Cumbric language, as can be understood from the Logan Beck and Cumbric and some other parts of this book, and my other publications, my opinion about these so-called Celtic languages in England changed, once I realised that trying to understand them as wholly Brittonic or Celtic languages was not progressing the subject for me enough, nor answering enough of my questions. I have found that having revised my views on what these linguistic influences might be, that I may understand them far better.

Another thing I would like to comment on in terms of ancient and modern languages in the region, is that the south coast of Devon has "sunk" over thousands of years, helping to form the flooded river valleys known as "rias", which resemble those in Brittany, and Galicia, as well as coastal formations in other areas, such as the "estuaries" of the Isle of White and adjacent mainland. Perhaps not surprisingly, many of the more specific names for coastal features on the south coast of Devon are in Westcountry English, even though sadly their names on maps are generally rendered into some standard English butchery of spelling and pronunciation. The name Willow Cove is I think a nice English or Westcountry English name for example, as is the nearby Meg Rocks (which I have discussed elsewhere). The name

Peartree Cove is another lovely tree-related coastal name. Other coastal names, including perhaps Meg Rocks and others I have discussed elsewhere, may be ancient however, or come from ancient languages. The name Gorah Rocks is such an example, as is Elender Cove, with Elender being a name said to have both German and Hebrew connections, something which perhaps ties into what I wrote in an article this year about Jewish communities in Cornwall & their possible relationship to earlier Phoenician miners & their linguistic influences (other aspects of this are discussed across many of my publications).

The name Gorah reminds me a little of the name Kokoarrah in Cumbria, which also refers to a group of rocks off the coast. A connection perhaps? As I have said elsewhere, this name Kokoarrah may be related to the para-Celtic roots *kok- and *kokVr- plus either a suffix related to Old Icelandic á – “river”, but perhaps more likely to the -agh suffix in Manx and the -each/-ach suffix in Irish and Scottish Gaelic, but I have discussed this elsewhere this year.

Another thing which I would briefly like to discuss, is the possible presence of some polygonal masonry on Dartmoor in Devon. When writing an article for one of my websites recently on polygonal masonry at Vanhankaupunginkoski in Finland, I implied recently in a publication that there being no such polygonal masonry in England, but in fact, there is. There are several small examples of polygonal masonry around Derbyshire. These are not, however, impressive or sophisticated in the same way that examples are in Finland and elsewhere, they tend instead to be mostly a subtle use of this technique in small areas of walls, utilising the granite from Dartmoor, which, unlike that in Finland, splits in a way more easily useful for polygonal masonry, whereas the granite at the examples in Finland is dressed.

There is one bridge on Dartmoor in particular, known as Leather Tor Bridge, which does show (in photos) one jointed stone, but it is just the one joint. The jointed stone and others in the bridge appear to have been dressed, and the jointed stone has at least 6 sides that interlock with the rest of the structure, making at least this one section of the wall an example of polygonal masonry.

Whilst the polygonal masonry in Dartmoor is not that sophisticated compare to examples elsewhere, perhaps its presence has something to do with the Southwest's connections to the Phoenicians and Hebrews, which I have written about elsewhere, including in an article this year about Jewish tin-streamers in Cornwall. There is barely any linguistic evidence nor evidence of polygonal masonry on Dartmoor to make strong linguistic connections to for example Finnish, or Quechua areas, and I do not think that the Dartmoor polygonal masonry is closely related to this, despite that for example Wacka Tor, as I commented on in another book, and its possible connection to Finnish väki – spirit power connected with the land, and Quechua waka – ancestor, spirit power, holy place, and as I will comment now, to the Devon dialect “wacker” meaning “big one” with an implication of power. I have discussed other examples of these and further details elsewhere.

But – there absolutely *is* polygonal masonry in Liverpool! Which I only discovered whilst writing this book. I will discuss this more properly in another future publication, but will say for now that, this polygonal masonry is connected with the Liverpool Docks, and even though it was all supposedly designed and orchestrated by a guy called Jesse Hartley in the 1800s, I wonder if instead this man was merely accredited with having designed and orchestrated

these places, when actually they could be much, much older. Having spent a lot of time in Liverpool, when I came across the theories about Tartaria, I looked at Liverpool anew, especially for example the strange, rock cut areas around the Liverpool Cathedral (which itself is not that old), which is to say not the Catholic cathedral of Liverpool. I also, back in 2023, began to look at the Olive Mount Cutting in a different way. I mean, what a huge engineering project. I wondered again, if it is actually far older than we presume.

Note however that the polygonal masonry in Liverpool is still not as megalithic or sophisticated as that in Finland, Japan and Peru for example.

See my other publications for more information about polygonal masonry, especially in Finland and elsewhere in Scandinavia, with comments and sections about those elsewhere, for example, one of my print-only books dedicated to this subject, as well as PDF-only books, and online articles, and Silly Linguistics and other publications, all of which contain separate information from each other.

On Dùn Totaig, Dùn Trodan and comments on ancient languages and witches, including in Wales

There is a broch known as Dùn Totaig on the southern side at the eastern end of Loch Duich and at the western end of Loch Alsh, not far from where the regions of Lochaber and Wester Ros traditionally bordered, and with the Isle of Skye a short distance to the west, this part of Scotland is perhaps one of my most beloved, even if I have never spent particularly long in this area and have generally only passed through (I have spent more time on Skye, Torridon, Northern Lochaber). There is an interesting legend about this broch, which is a fine example of a broch, although not in a good repair, it does have a fantastic example of one of the triangular lintel stones above the entranceway. These stones bare similarity to the ancient triangular symbols above some Christian tombs in present day Palestine and Israel, and the stones have other interesting points which I have discussed elsewhere. I wrote a lot about brochs in this publication and in others, including my Kindle-only book on the Ciuthaich. The name Totaig may be connected to Hebridean Norse or to pre-Hebridean Norse *topt-(w)Vk, equivalent to Old Icelandic *topt-vík*.

This broch, like others I have discussed elsewhere, is connected to a story about what is called *grugaig*, perhaps related to Gaelic “gruagach” meaning a hairy person, or, a girl, depending on context, but which in this story appears to mean “Hag” or witch, and as I have commented elsewhere, these “witches” crossover into the mythology of giants and *ciuthaich*. A similar thing exists in Wales where some of the witches are described as “giant”, as they are in a deified sense in Scotland. I have published about the Wales-related aspects of this elsewhere, but will mention again here an example which I find interesting, which I noticed last year when more generally researching about folklore in Wales, this story of a *gwrach*, the Welsh word for “witch”, who has yellow skin and who emerges from a marsh in Western Wales to spread disease of some kind. I have written about this and other aspects to similar

stories regarding witches, giants, vampires, drauger and their similarities and connections across folklore, as well as deities associated with disease. Often these are I think misinterpretations of an older folklore and knowledge about the knowledge of disease as a part of creation in a sense, and the knowledge of how to heal them.

I was reminded of this witch story from Wales recently, when watching a documentary on YouTube called *The Mystery of the Missing Medieval Plague*, by Cambrian Chronicles, where this witch legend, or a similar one at least, is mentioned in relation to a plague described as making people yellow, something which I found curious from the start of the video given the legend of the witch I had read and discussed before. Interestingly this disease was also described as arriving on a tornado. What the hell was that about I wonder. It appears that in other instances this “witch” was described more as some kind of cryptid, and I will have to look into this further. I have discussed other aspects to disease in other publications this year. May we all be healed of disease.

I have read that this Welsh word *gwrach* is related to the Proto-Indo-European root *wiros- meaning “man”. But I find this unlikely, especially when the folkloric and semantic similarities make a good cause for similarity to the S. Gaelic word *gruagach*, which specifically represents a hairy ancestor, although I have discussed the “hairy” aspects to them elsewhere in detail. Considering that, now I think of it, there is certainly a high cross-over in certain cases between legends of the *gwrach* in Wales, and legends of the *gruagaich* in Scotland, I think it possible that they are related, and that the reason for this word being in both Wales and Scotland might be due to a pre-Goidelic influence, cultural connections which as I have discussed elsewhere are strongly connected to legends of giants, witches, and ancient peoples in Britain. This would make sense given my research in Scotland too. This also implies even stronger connection between the *ciuthaich* and *gruagaich*, although I think they were culturally distinct, as my linguistic comments may imply if you have already read my work on the *ciuthaich*.

A connection with giants can be seen in this legend about Dùn Totaig, and yet another reference to a connection between giants, hairy ancestors, and brochs. The sons of the *gruagach* at Dùn Totaig were called Telve and Trodan. The first name looks similar to possibly pre-Celtic Shaetlann words meaning “snowflake” and other things with a connection to the fairy realm and to the natural process of decay in nature around humans. The word Trodan I will discuss further into this chapter. In Gaelic, Telve is Teilbh, and the name is also connected to Dùn Teilbh, which is associated with one of the sons of the *gruagach*, but teilbh is not a known Gaelic word, another reason why I think there is a connection to the Shaetlann and Caithness dialect words. I will comment on this more in a future publication.

The name **Trodan**/Troddan – is a possibly (in my opinion) ancient word, and is related to the S. Gaelic word **troid** meaning “quarrel”, a word which also has its root

represented across a wide range of Indo-European languages, compare the English word “threat”, Icelandic *þraut*, Faroese *treyt*. Forms outside of Germanic and Celtic often have different semantic meanings, but the Slavic forms are quite semantically similar to Germanic and Celtic, e.g. Russian трудить “to toil”, Polish *trudzić* etc. However I do think that this word is also simultaneously a more ancient, pre-IE word, and similarities can be seen to the word “thrust” in English, and arguably to the Norse word *þurs* and to other words I have discussed elsewhere. The possible connection between a derivative of “trod- and the legend of Trodan being a giant is interesting, given the possible similarity to the Old Icelandic word *þurs*. Note that *þurs* is also the name of the runic letter, from which the letter thorn, *þ* originates. The name also has similarities to the names “Thor” and the Estonian god name Taara and others, although in Norse culture Thor is often a distinct entity, although as I have commented elsewhere, I think that this name originally applied to a more animistic spirit of thunder, rather than in the sense of how we think of Thor today generally, which is not to say our current understanding of Thor is incorrect or does not have its place.

In Norse culture, “thurses” are distinct from Thor, and tend to connect to the more chaotic, stormy, thundery, animistic, wild metaphysical presence that we are describing here, whereas Thor in the modern understanding of the God’s name and identity, I think helps us to understand how these qualities exist within the form of modern western (and in some ways, earlier) humanity. The connection with “thurses” would then arguably be stronger in terms of Trodan than his connection to Thor. The Estonian god Taara also exemplifies more fiery aspects of celestial lightning and storms, as I have discussed in another publication in terms of his possible connection to meteorites. I also discussed Thurses in a recent-ish online article about the Norwegian island of Kvaløya.

The “Thurs” rune is, as I have commented elsewhere with regard to runes in general (not in this book), I think perhaps not entirely understood. Some associate this rune with a “thorn” in the English sense of a thorn, others associate it with Thor, and others associate it with thurses. There is some historical evidence that this rune can be seen as negative for its association with thurses, but this is contextual, and no rune in my opinion is “negative”, rather it represents an opportunity for choice.

Sometimes however, the name **Trodan** is given as *Todder*, so perhaps there is more to this name and its origin which is beyond what can currently be reconstructed and discussed.

The rune *jera* and other new comments on the runes

The rune *jera* is particularly interesting to me. It is an elder futhark rune, with the appearance of two, separate V marks. It is written like this: . This is the only common Elder Futhark rune to consist of two separate characters. The name *jera* is the assumed, reconstructed Proto-Norse word for “year”, compare English “year”, German *jahr*, Swedish *år* etc. So the rune’s name means “year”, which most equate with harvest, but which I think is more relatable to the concept of the “year” as a whole, i.e., to time, or rather, the interaction of the flow of time and its fluctuations within cosmic and other cycles. I have commented in detail on the main aspects of the V marks and zigzag marks in other publications.

I have also dedicated an article too, and written elsewhere on the way in which we might be misinterpreting rune meanings. I have discussed new aspects in other (earlier) parts of the book in front of you and more things connected to it, and, there are lots of major references to runes back into this book, and pictures. When I view 70 percent of the websites and books that explain “rune meanings” I feel that the magic of the runes and their real meaning is not understood. According to Norse Germanic tradition, Óðinn/Odin has to lose one of his eyes in order to understand the runes. Now, of course in reality it was not a literal loss of an eye, nor should anyone ever lose an eye, what the story is symbolic of, in my opinion, is that in order for one to fully understand the runes, they have to learn to see through their spiritual eye, or third eye. Because I believe that the Germanic names of these runes, and the Germanic languages they were later used to write, are not actually the original language inherent within these runes. This original language can I believe, both be a geometric language, that our mind, our third eye can understand, and also I believe that originally these characters were not used to “write” a Germanic language either, but rather some other language(s). This were (are) explained in more detail in other aspects to this book in front of you. But I will go onto explain some more aspects specifically for this first chapter.

One of the theories I have been discussing for a while, is this idea I had that perhaps the ancient “Anglo-Christian” and “Norse-Gael” crosses, with their “Christian” and “pagan” symbolism may not result from a combination of Christian and Norse/Anglic culture, but rather from a unique culture, which we might identify as a mixture, but which could have been, in a sense, the roots of both many aspects of Christianity *and* some pagan belief systems in Western Europe (there is more on aspects to this elsewhere (back) in this book with regard to runes).

Perhaps I am wrong in some of my comments in this book however – I could well be wrong that the language on the Bewcastle Cross might be more ancient, and some others have said that Jesus’s name may in fact be present within it. But I do feel that

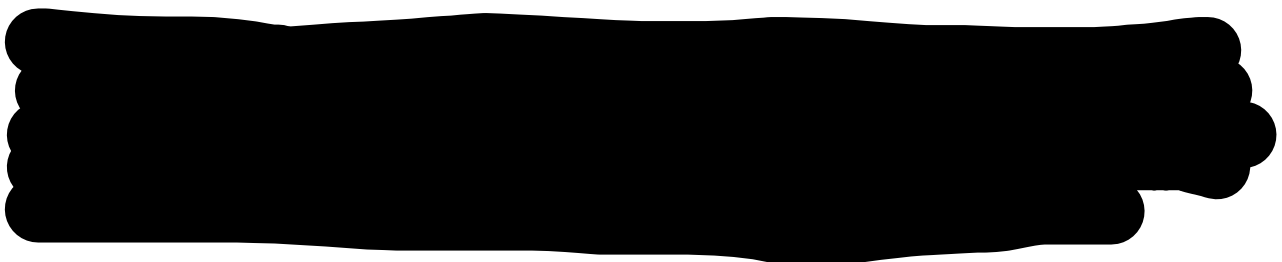
at least some of these runic inscriptions are in part pre-Indo-European, using Indo-European formulaic language which obscures their possibly older origins. With examples like the Ruthwell Cross it is easier for me to see how this might well be much later, as the language on this cross is more clear, and the name “Crist” clearly appears upon it. I wonder if perhaps the more “pre-IE” runic inscriptions are often shorter ones, like that at Cille Bharra, using only Indo-European formulaic language alongside pre-IE language; whereas examples like the Ruthwell Cross show a fully lexified Indo-European Anglic language, and the inscription is quite long. Although this opens up another question – whilst the word “Crist” is discernible on the Ruthwell inscription, and we can say that the context is Christian, this is not true for the Bewcastle Cross in my opinion, where the *possible* instance of the name “Christ” is barely readable, and is in some kind of Latin-like, rather than runic alphabet, meaning that this possible spelling of “Christ” may not even be from the same cultural context or time as the runic inscriptions on the cross are. It is possible that instead, the Latin inscription is referring to something related to Jesus Christ and not to Christ himself, perhaps containing similar root words, but in a pre-Christian context?

Nevertheless, without further research, I cannot be as sure as I was (and that I express elsewhere in this book) that the Anglic inscriptions are pre-Christian. However, I still think it entirely possible that the original language of some of these inscriptions is pre-Germanic rather than Germanic, particularly with Norse inscriptions like that of Cille Bharra; in much the same way that Ogham inscriptions do in my opinion also seem to show an Indo-European, usually Celtic, Latin, or occasionally Germanic formulaic structure, alongside pre-Indo-European sections, particularly personal names and nouns. I have discussed much on this elsewhere. I also think it quite possible that the crosses themselves, in the case of Anglo-Christian crosses, are older than we think, and that what they represent is not a “Celtic sun disk”, but rather some kind of sacred portal to the divine, symbolised by a central, centrifugal centre, and four “rays” coming off, one down to earth. This is I think written into the designs of ancient tombs and markings throughout pre-Celtic and pre-Germanic history. The cross also symbolises protection and a human-like form, and I think that in essence these ancient crosses are very much like the totem poles created in other parts of the World, and would have been physical representations of divine guardians, long before Christ.

Whilst I do personally believe in a man called Jesus who did something very important some thousands of years ago, the timeline is far more confusing, I think, than what we are told. And I think that the Jesus who did physically live, was also separate from the idea of Christ, Kristos, and the name Jesus, Yeshua, which are concepts which I think go back much further in time. In a sense I think that the physical Jesus was taking on the name and archetype of a much older concept of resurrection and divine self, and was in a sense already fulfilling an already-existing prophecy which had manifested in different ways throughout history. I also think that

the physical Jesus was of divine origin, but that he was not the first, and that there were others before him, that his name and the meaning of the concept was known a long time before the physical Jesus was born. His name is divine, we wears a divine name, but about the individual person, we know less, because officially speaking, his life became incorporated into an already-existing, much older prophecy about mankind's spiritual nature. I believe there was a man, perhaps around 2000 years ago, of divine origin, whether through opening his heart or in literal terms of him coming from a "spiritual" realm, who kick-started a process of healing. I believe that his message was taken away and stolen, but that the effort to do this would not have existed had his message not held some truth, had it not been real – and hence I do believe it to be real.

But I think that, we knew about him before, perhaps in a different form, in a different way, that our reality now may in a sense be a repetition. The general idea behind Jesus' message is I think to free humanity from evil and to help humanity to come closer to a true, joyous, kind understanding of the universe, which is its true divine nature. And I think that there have been many times when this has happened, when we have needed teachers, and needed help. And perhaps, the Jesus we know from the Bible was the last one, and, everything since has been connected, in one way or another, not only to some of the Biblical prophecy, but also to a greater prophecy about mankind and discovering again the true purpose and meaning of everything. For sure, mankind needs that now, and I do pray that I, and everyone else, can come to understand this in our own ways, and I pray that we are guided correctly, with empathy, and that we may be helped and aided by divine beings like Jesus, in whatever form that might take.



This is not the end of this book,
there are still a lot more pages after this page

Searching for the languages of Middle Earth, in Northern England

Written by Linden Alexander Pentecost for written in early August 2026

That Tolkien's World and languages may be connected to Northwestern England in some way, is perhaps likely, given that he spent time at Stonyhurst College in Lancashire during the War, and it is likely of course that his legendarium would have been on his mind and in his thoughts during that time, after he wrote the *Hobbit* and before the *Lord of the Rings* was published. Near to Stonyhurst College, and in an area where my mum has explored for years - there are several names containing the word "Shire", for example Shire Lane, near Hurst Green, not far from Stonyhurst College. Another example is that of the Shireburn Family, connected to Stonyhurst College, and gives that the -burn part of their name likely refers to a "burn" as in a beck or stream, - makes for an interesting comparison to the name "The River Shirebourn" in *The Lord of the Rings*, a river that existed the Eastfarthing of The Shire, in Tolkien's legendarium. My parents also had their wedding reception at the Shireburn Arms at Hurst Green, incidentally.

Another similarity is that between the name of the village of Whitewell in Lancashire, a place associated with beings of the faerie realm, and the name of the village of Whitwell in the Shire, although there are other examples of Whitwell in Northern England. Nevertheless, this does demonstrate a closeness between the language of The Shire and that of Northern England. The name Greenholm, also in The Shire, bears a similarity to the hamlet name of Greenholme in Cumbria, not far from where parts of the film *Withnail and I* were filmed. This is also the place where I had one of my first dates when I was 17, oddly enough. It is located in the desolate area of Shap in Cumbria, an area which looks like it was hit by something like the Tunguska Event, but which is beautiful too in its own way. Note that the element *-holm(e)* in both place-names is related to the Old Norse word *holmr*, meaning "island", although the semantics of this place-name element in Northern England often differ slightly from the "island" meaning.

The name Delving in *Hobbiton* also shows a similarity to place-names in Lancashire, which contain the delph- element, a word related to the English verb "to delve", but in Lancashire often referring to a stone quarry, whether underground or surface. Where my mum's family are from, this place-name element occurs.

Whilst these names are compelling and do suggest some connection here, perhaps deliberate on Tolkien's part, sometimes claims of Stonyhurst's and of Lancashire's connections to *The Lord of the Rings* are, in other ways, exaggerated. One thing of interest I would like to mention though, which I myself have noticed, is the similarity between the name "Lune", as in the River Lune in Northwest Lancashire, and the name of the River **Lhûn**, also spelled as "Lune", a river in Tolkien's Legendarium that is located not *that* far to the west of The Shire.

Given that there may be some connection between The Shire and parts of Lancashire, and given that the River Lune is a large river on the western coast of Lancashire (albeit more north than would be expected in this comparison), and the similarity of this to the location of the **Lhûn** in Middle Earth being west of the Shire - I wonder if Tolkien based the **Lhûn**, to some degree, on the Lune in Lancashire. Furthermore, the name **Lhûn** is the Sindarin form of the name, and Sindarin is a language with connections to Welsh, just as the so-called Cumbric language or whatever its actual identity was, - once spoken in Lancashire, has a connection with Welsh.

Photo below: the River Lune in its wide valley, not far from where the river becomes tidal, as it heads west towards the sea. Could this river in some way connect to the River Lune/Lhûn of Middle Earth?



Another curious similarity exists between that of the “One Ring” in Tolkien’s legandorium, and its mysterious inscription in the Black Speech, and a medieval ring found at Carlisle in Cumbria, in Northwestern England, itself having upon it an unintelligible inscription, in a runic alphabet.

The inscription on the Carlisle ring is now housed at the British Museum in London (an excellent museum, by the way), and is listed as item number OA.10262 at this museum. The inscription has been transliterated as the following:

ærkriuftkriuriponglæstæpontol

And my gosh, that was an effort to read, remember and then type. What appears clear is that this unintelligible inscription, written originally in a runic alphabet, was some kind of magical formula and possibly a protection charm of some kind for example. It may be using a form of language which has been deliberately disguised, but I think it more likely that a second, more exciting option is possible; namely that this could represent some kind of ancient magical phrase, a fossilised phrase perhaps, from an earlier linguistic tradition. Could this be a Celtic language, or perhaps more likely, in my opinion, some kind of extra-Celtic or extra-Germanic language? That is to say a language that might be connected to Celtic and/or to Germanic, but which may be neither, and which may not be strictly Indo-European.

Could this inscription, and the other similar examples like it, found elsewhere in Northern England, showing variants of the same unintelligible formula, have inspired, or connect in some way, to Tolkien’s concept of the Rings of Power, and to the inscription upon the One Ring? The two concepts are certainly related in a historic, and archetypal sense, in my opinion, but this does not prove that the Carlisle Ring, or other similar rings from Northern England, directly inspired the concept of the One Ring.

Photo below: Shire Lane, a part of which has a view of Pendle Hill, a hill famed for its connections to witchcraft and to indigenous magic. Tolkien may well have visited Pendle Hill, and would certainly have known of it. Furthermore, there are actual prehistoric Barrow mounds close to Hurst Green, and a place called Barrow close to Pendle Hill and one can imagine how the concept of a real mysterious hill connected to witchcraft, and ancient barrows in the landscape, might inspire the concept of the Barrow Downs in Tolkien's Middle Earth. Furthermore, in Middle Earth, the Barrow Downs are not located "that" far from the Shire.



As with Quenya, Sindarin contains a fair few words that show a similarity to those found in certain languages spoken in Europe, and elsewhere. To what extent this was deliberate by Tolkien, who knows. I have already commented on how Quenya has some similar words to Finnish, but the same is also true of Sindarin. For example Sindarin **men-** - "to go", **hâl** - "small fish", **thûl** - "breeze", and **tol-** - "to come", bare similarities to Finnish *mennä* - "to go", *kala* - "fish", *tuuli* - "wind", and *tulla* - "to come".

In terms of connecting Sindarin with Welsh and with Cumbric, there are also some strong similarities I have noticed. For example, Sindarin **malen** - "yellow", **galad** - "sunlight", "radiance", **loven** - "echoing", **gwaedh** - "bond" and **lîn** - "pool", all bare resemblances to Welsh *melyn* - "yellow", *golau* - "light", *llafar* - "vocal", *gwaed* - "blood", and *llyn* - "lake". Note that the potential link I see here between **gwaedh** and *gwaed* would be through the concept of how blood is often connected to bonds, oaths and alliances based upon family and blood connections etc.

Some of the aforementioned words can be linked to possible “Cumbric” words in Northern England, with “Cumbric” elements also existing in Lancashire. Welsh *melyn* and Sindarin **malen** may well have an equivalent in the Cumbrian mountain name of Helvellyn, as I have discussed many times elsewhere. Welsh *llyn* and Sindarin **lin** bear similarities to the (pre?)-Celtic *linn element in place-names in Northern England. In the Northumberland dialect of English, this ancient root word appears also as *linn* and has come to mean the pool at a base of a waterfall.

There are also similarities between Sindarin words and other ancient words or groups of words in the British Isles. For example, Sindarin **hûb** means a kind of “bay”, compare Gaelic *òb* - a “bay” or enclosed inlet, and Old Norse *hóp* - “a bay”, with also similarities existing to Old Norse *haf* - “sea”, and to the root behind Icelandic *höfn* - “harbour”, English *haven* for a “harbour” etc.

The examples I give here can of course be added to the already well-understood fact that Sindarin and Welsh also share structural and many phonetic similarities. Similarities can be seen for example in the general aesthetic of the two languages, in relation to their similar phonologies. For example, both languages make use of circumflex accents. The Sindarin spellings **lh** and **rh** are pronounced [t̪] and [r̪], similarly to how the Welsh spellings *ll* and *rh* are pronounced in the exact same way. The voiceless and voiced dental fricatives are spelled as **th** and **dh**, in Welsh they are spelled as *th* and *dd*; both languages possess the [χ] sound, written in both as *ch*, not to mention similar appearing vowel combinations, like *ae*, and that both languages possess initial consonant mutations.

Another really interesting thing is the way in which the Noldor Elves in Tolkien’s universe have been compared by some to the *Tuatha Dé Danann* of ancient Irish beliefs. I independently noticed, before learning this, that the Sindarin word for the Noldor, **gódhel**, bares a similarity to Old Irish *Goídel* - a “Gael” (often from Ireland), Welsh *Gwyddel* - “a person from Ireland”, whence come the Irish word for “Irish” (*Gaeilge*, *Gaeilg*, *Gaelainn* etc), and the Manx Gaelic names, *Gaelg* and *Gailck*, and the Scottish Gaelic forms *Gàilig*, *Gáilig* (confusingly spelled in the standard language as *Gàidhlig*). Whilst these words in Celtic languages originally referred to the Gaels in general, who were to some degree present in Wales for example, and not just to people from Ireland, the link to the word **gódhel**, and the potential link between the Noldor Elves and Irish/Goídel *Tuatha Dé Danann* is rather fascinating I think.

It really makes me wonder just to what extent Tolkien was continuing the threads of indigenous, ancient language and culture that do really exist in Britain. Note also, that in Irish tradition, the Goidelic languages, and Old Irish *Goídelc*, were said to have been manufactured by Fénus Farsaid, a Scythian linguist, who, with the help of 72 scholars, took the best parts of the languages confused after the Tower of Babel, and created the Goídelc language from them. His descendent, Goídel Glas, is said to have created the Ogham alphabet.

Lastly, I would like to mention how the word “Hobbit” does itself have roots in English folklore, being a variant name of the beings known as “hobs” in Northern England. Whilst popular theory states that “Hob” is simply an alteration of the word “Rob”, I quite frankly think that this theory is untrue. Even though the names Hob and Rob did become associated, I think it’s a silly theory that an entire class of deeply indigenous mystical beings, were unimaginatively named after the first name “Rob”.

Hobs are very difficult to classify. They are attested in Cumbrian place-names such as Hobgrumble Gill (a ravine) in the eastern Lake District of Cumbria. They are sometimes described as small, and are usually hairy. Sometimes they are described as taller, and as more akin to bigfoot or saaquatch in their form.

They are generally friendly towards humans, and like “Hobbits”, they are fond of looking after gardens, houses, of clearing up. One gets the impression that, like the Hobbits in Middle Earth, that Hobs are in a sense “archaic humans”.

I hope that this article was interesting, and I feel somewhat proud to share these similarities between the languages of my part of the World, and those of one of the greatest writers of all time (in my opinion). I would have loved to have met J.R.R. Tolkien, I feel in a sense we were cut from the same cloth, although my own views on these themes often veer from conventional Christian views; as much as I accept these ideas of our past as being valid, I think I have a less “black and white” view on things than Tolkien did, and tend to embrace the Cthulhonic and dark (to some degree & in a positive way), as expressions of our divine history and language; not that that makes my beliefs in any way superior; and, obviously, I would never compare my own knowledge & linguistic writing work to that of such a greater writer and linguist as Tolkien.

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None of the Sindarin words I have used here are to my knowledge Neo-Sindarin, all of them are to my knowledge original forms used by Tolkien. I claim no copyright or ownership of the Sindarin words, which belong to the Tolkien Estate.

On sacred clowns, and Nephilim

The subject of giants has fascinated me for a long time. Perhaps it first occurred in me, when I realised that the giants were a part of the Welsh landscape I had come to be familiar with, including with some of its fascinating and sacred megalithic sites, hills and mountains. When I came to understand that giants were a part of this landscape, I became hooked on the topic. Possible giant connections to the Great Orme prehistoric copper mines (as in, a very large hammerstone) and with Anglesey, also interested me greatly. I had been familiar with these places for a long time, but I was about 19 when I first became curious about the giants in a more specific way. It gradually became clear to me that they occupy not only the metaphysical, primordial mythological time of Wales, but are also connected to real physical cultures and to contemporary mythology.

Giants, in Welsh *cewri*, can be thought of as divine beings, but some of these divine beings, especially those reported in more contemporary folklore, tended to be quite scary, and to be associated with the same kind of magic associated with witches. Giants and witches are also

connected to ancient magic, to thunder, lightning, to causing change and alterations in the landscape. They are associated with megalithic sites, but also with particular mountains, lakes and other mysterious places, often those connected to prehistoric cultures.

To historic speakers of the Welsh language, these giants were considered a part of the landscape's primordial time, the magic of which seeped into and shaped the Welsh language. Similarly, the Gaels, and the Vikings for example, also had legends of primordial giants, often associated with ancient or sacred sites, although some of these sites could be associated with other, smaller beings too, implying that the magic and places we associate with giants does not necessarily imply that all ancestors connected to this magic, are themselves "giant". In many respects, with tales of witches and giants, it seems that these beings were thought of as possessing, or being possessed by, a kind of primal magic, connected to the primal landscape, and inherently unfamiliar to people today. I also draw a distinction between this magic, and other forms of natural magic and shamanism etc, as the witches' and giants' magic seems something altogether more primal, and connected to the very formation of the landscape itself, to the goddess of the landscape, and to primordial beings of thunder, water and creation, in a way which far surpasses any contemporary human abilities or magic.

The "Nephilim looked like clowns" theory is quite recent. Before I even knew of this theory, I did have my own experience though, which I have recounted elsewhere. This experience gave me some general "feel" before discovering that the theory made sense of the experience. It was when I was staying in Helsinki. It was maybe 6 or 7 PM, I was lying down for a bit, needed to catch up on rest. I closed my eyes and suddenly, in a third-eye kind of vision, with longer shadows, muffled sound and slower movement, I saw a section of pavement I had been walking on perhaps 20 minutes earlier, and upon it walked a tall clown figure, walking with a slightly bobbing, gliding, unnatural gait. He or she was walking slowly, was tall, and thin, had wavy hair that flowed down, was I think wearing a kind of hat, and I remember the white and red clown clothes. It was a typical "third eye" type vision.

I am sure that that street in Helsinki is haunted. When in Helsinki I often feel that there is some powerful energy "beneath" it, something sunken. Also on that particular occasion in Helsinki, I had a really weird nightmare. In which the hotel I was staying in was being occupied by zombie or draug-like beings, with huge mouths full of teeth, and their bodies seemingly decaying into some kind of fungal chaos. The dream was pretty terrifying. The themes in the dream made me think of the Finnish god Iku-Turso a bit.

The Nephilim looked like clowns theory is really interesting. But I do not think that the two things are always the same. Some of the giants in Welsh folklore are divine beings; not all "giants" or what we might consider to be fallen spirits will fit this clown archetype.

Furthermore, I do not personally see this archetype as negative. Among the Sioux it connects to the heyoka spirits and to the thunderbirds. In Bronze Age rock art from Sweden and Norway, giant horned beings are depicted, connected I think to the stallos. We can also find many similarities with the Oni in Japanese culture, to the Lovelock Giants of Nevada, etc. I personally interpret these similarities as being in reference to beings that are in some way possessed by this thunder-power,

a holy power, but that these beings have can have negative and frightening aspects as well, just as thunder can. I do not believe they are in any way connected to cults or to evil.

In some ways, I think of my nightmare on that occasion in Helsinki, as a form of shamanic vision into the magic of Iku-Turso, and I see the clown figure as in a sense appearing scary, as a part of that initiation and act of showing me something.

I hope that this chapter was interesting. I ask kindly that we all respect the clown archetypes, and keep our distance too.

On a place near Elf Howe, near Staveley

Not far from Staveley is a beautiful area of rocky hills, miniature mountains, with crags, and slopes of green grass, intersected by small green valleys, with beautiful oak trees, and clear rocky streams, flowing into wet areas of green meadow. One of these hilly areas is known as Elf Howe, which could be spelled in Cumbrian Anglo-Norse as *Elfhaug*, although they would likely be pronounced in the exact same way. This name means "Elf Hill" or possibly even "Elf Burial Mound", although in the north of England *howe* whilst denoting a mound or hill, does not necessarily mean a burial mound. However, the elves are clearly associated with this hill, and I do suspect that some kind of ancient site could exist on this hill. We also find the elves associated with some other megalithic sites in Cumbria, for example with Elva Plain Stone Circle, with Elva meaning "elf" or "elves", or for example at Elf Hall on the Duddon Estuary, close to which is a kind of semi-megalithic wall, in an area where the sea level may once have come up to.

The area around Elf Howe or Elfhaug feels very sacred to me. I felt drawn to go there once in 2023, and I remember it was a beautiful, sunny autumn afternoon. I was not quite sure though "which" hill was Elf Howe, so I found a hill, it was the wrong hill and just a short distance north of Elf Howe, and ascended the hill from the western side, and found myself in a place of curious boulders, some of which appear arranged, and some of which possess the vitrification-like bubble-like markings found on many stones at sacred sites in North Yorkshire. I have not published about this place much until now. Again I am not implying vitrification occurred at these sites, just that many ancient sites have boulders with surfaces which can look worn or vitrified and with bubble-like shapes.

This site (not Elfhaug itself, although that is sacred too) feels just so sacred to me. When I visited I remember that I was worried about my cat not seeming so well, and I was worried. I remember asking the elves if they could help him, in some way, or help me to help him. The elves did not stop my cat from dying a few weeks later, but, the little visit nevertheless felt like it fulfilled something, and that they did help in some way. Some who are into the spiritual dimensions of things might argue that it is perhaps unwise to ask anything of beings like elves. And yes maybe sometimes it is. But I approached them with an open heart, and after leaving an offering of tobacco, and I know that me going there was something that I was meant to do, and completed, even though I do not understand it.

Even though I was not on Elf Howe itself, and was in fact on the hill to the north of Elf Howe and close to Low Fold Farm, this hill did feel connected to the elfs, the whole area did. And from looking at LIDAR imagery of this area, I see that there are multiple potential ancient archaeological features, one of which is a semi-circular enclosure-like structure of impressive size, located at the coordinates: 54.394927, -2.814102.

*This is the last page of the book titled: On Celtic Mines
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(The above is not the title but the large font end of book notice)