

Kven and other languages, and historic, mythological threads – 14/02/2024, published via bookofdunbarra (ebooks only) – No. 10 in a new series of ebooks published through bookofdunbarra (includes different new horned adult goddess art pieces never before published)

Written by Linden Alexander Pentecost (from the UK and a UK resident and living in the UK), published in the UK and from the UK by Linden Alexander Pentecost on the 14th of February 2024, via my UK-based website www.bookofdunbarra.co.uk, published on the page: <https://www.bookofdunbarra.co.uk/new-ebooks-from-december-2023-onwards-also-separate-from-website-s-online-articles-content> – contains 49 pages. Note that although the title emphasises only the previously unpublished artwork in this book (the one you are looking at), this book (the one you are looking at) also contains a lot of other previously unpublished material in relation to different languages and ancient cultures. Although some material included in this book has been published before, it has also been edited extensively. When I do re-publish material, I always edit it extensively and add a very large amount of new material. **Note also that in the title I indicate that this is in ebook form only; but this is also true of all of my other ebooks, and I am only indicating it in this title as part of a new preference.**

This book (the one you are looking at, published on the 14th of February 2024) contains 49 Pages. This (the page you are looking at) is page 1. The contents are below and also on page 1. All pages have the page number given in all four corners of the page. This book is in PDF ebook format, this is the only available format for this book (including that there is no print version). All writing was done by the author and all photos were taken by the author, and all art in this book (four pieces) was done by the author. No AI was used in the creation of this book (the one you are currently looking at) in any way, including in text and in artwork; nor has any kind of AI technology been used in any other book I have published, except for an edited piece of AI art I included in an ebook last year.

The www.bookofdunbarra.co.uk website is not my only website, nor the only place where I have published ebooks. The website also contains online material not in any of the books I publish, nor do any of the books I have published contain the material from the website's online pages. Some of my books are print-only, whilst most of my ebooks, including the one you are currently looking at, are only published in PDF format with no printed version.

This book contains some adult themes and so if you are under the age of 18 you must not read this book. - Note that the use of the term “adult horned goddess” or “horned adult goddess” is representative of that the goddesses depicted are adults, and not because the artwork is of an “adult nature”.

I have recently published 4 other ebooks previous to this one, on the page: <https://www.bookofdunbarra.co.uk/new-ebooks-from-december-2023-onwards-also-separate-from-website-s-online-articles-content> : note that before the creation of this page for the new series of ebooks, earlier ebooks have been published on this site, and on other sites and elsewhere. Note that ebooks published on the bookofdunbarra website will probably not be available on archived forms of the website). The ebooks I have published recently (including this ebook in front of you) contain entirely separate content to each other, despite that certain topics may be discussed in different ways in different books, for example, the Quechua language, Gaelic dialects, Scythians, giants philosophy, aspects of Iceland, et cetera.

This book (the one in front of you) contains four pieces of **horned adult goddess art**. The first piece of art has never been published before until being published in this book (the one you are currently looking at), the second piece of art has been published before in a book recently published, along with two other pieces in *that* book, neither of which have been re-published in *this* book (the one you are currently looking at). The one piece of art in *this* book (the one you are currently looking at) which have been published before now, is being published again anew as a different version of the artwork in this book, which is separate and different; the third and fourth pieces of artwork in this new ebook (the one you are currently looking at) have also never been published before being published in this new ebook (the one you are currently looking at).

This book (the one in front of you) contains the edited content of a print-only book I published in 2022, titled: *Europe's minority languages and related topics – some essays*, plus a lot of additional material never before published until this ebook (the one in front of you). Note that when I do re-publish material, I always edit it to a significant degree and add a lot of previously unpublished material to the new publication as well. A lot of my books do not contain any content published or which will be published elsewhere. Essentially: not all of my books or the material in them is ever or will ever be republished by the author, and many of my books contain only new content which will not ever be republished by the author, including the book in front of you (this book, published on the 14th of February 2024).

This book is dedicated to my best friend and to this universe that I love.

The contents are below:

Contents: (Each point (.) indicates the first page upon which a section begins, e.g. **page 1:** , followed by the title of that section and a note on which number page the section ends upon; and in some cases a brief description and notes on where precisely the section begins and ends on said pages). Below the contents is another description of where certain content is found in this book.

page 1: Title and Contents page (the page in front of you currently)

page 2: (beginning of) to around 1/3 onto page 9: *Some languages in Northern Europe, by train – introduction to the area*

page 10: (beginning of) to around halfway down page 21: *Gaelic dialects of Arran and Arran's prehistory* (re-edited), includes Arran Gaelic examples and Afro-Asiatic etymology and other notes.

page 22: (beginning of) to halfway down page 24: *The wider meaning of the words 'Dane' and 'Finn' in Irish and in British mythology*

page 24: (about half way down page twenty four to the end of page 24: *The Hæstingas.*

page 25: *Place-names and archaeology around the Coniston Old Man, a personal journey, and the Sophia dream*

page 26: -.Photo of Mount Errigal, Ireland, another sacred mountain, and the Coniston Old man –

page 27: (beginning of) to the end of page 31: *Scythians, their goddesses and horned adult goddesses (with 4 pieces of horned adult goddess artwork, 3 completely new, 1 edited) and their symbolism* (this is the section with the “horned adult goddess” artwork pieces (four pieces of artwork)). Also includes on the first page of the section some notes on Scythian goddesses and etymology.

page 32: (beginning of) to the end of page 38: *More on the Kven language* (with examples of words and sentences (written by the author)), substrate etymologies, 3 pictures and other things)

page 39: (beginning of) to end of page 44: *Celtic or pre-Celtic influences on Icelandic and related topics* – includes discussion on the non-Nordic and possibly pre-Christian peoples of Iceland, Icelandic words with Celtic or pre-Celtic links, as well as notes on the possible ancient spirituality of these people, including in relation to my Sophia dream, Ilmatar and the “horned goddess” concept.

page 45: (beginning of) to the end of page 46: The Hallingdal dialects of Norwegian (includes photo, description, example sentences).

page 47: (beginning of) to end of page 48: Nordfjord Norwegian dialects – includes photo, description of the dialects and references to local prehistoric sites.

page 49: *Languages of the Baltic Sea, and the Wends*, followed by *last page of the book* notice.

The “horned adult goddess” art pieces (4 pieces of art) are in the *Scythians, their goddesses and horned adult goddesses (with 4 pieces of horned adult goddess artwork, 3 completely new, 1 edited) and their symbolism* section. The first piece of horned adult goddess art (the previously never before published piece) is on page 28; the new and different version of the horned adult goddess art I have published in another ebook is on page 29. The other two (entirely new) pieces of horned adult goddess art are on pages 30 and 31. Three photos of Kvenland are found on pages 32 and 38 (there are also other photos in this book e.g. Hallingdal and others). Notes on Kven substrate vocabulary are in the *More on the Kven language* section as well as other aspects of Kven and examples and philosophy. Kven is also mentioned in the *Some languages in Northern Europe, by train – introduction to the area* article, in a different way. The size of text can vary in different parts of this book, especially to fit writing around an image or into the lower part of a page. This book contains written sentences as examples, written by the author in Meänkieli, Kven, Finnish, Hallingdalsk Norwegian and Bokmål, Northern Sámi, Arran Gaelic, Standard Gaelic and a little in Narvik Norwegian and Lule Bondska. Note that as well as the aforementioned horned goddess artwork, I have published quite a lot of art lately, including some cartoons in the *Silly Linguistics* magazine which have not been re-published in any of my books or archived in any way, but they will be included in another book next year.

Some languages of Northern Europe, by train
Note the previous page is the contents page

Linden Alexander Pentecost, August 2022

In this article, 'Northern Europe' refers to that region called Sápmi by the Sámi indigenous people there; who have inhabited this landscape for a very long time. Northern Europe is quite a vague description, and here I am referring to the northwesternmost parts of the European continent, that is to say what we now call northern Norway, northern Sweden and northern Finland. The content of this article is limited by my incomprehension of most of these languages and dialects, I would like to have included more details about the Sámi languages here to fully represent them as the most widely spoken historical languages in Northern Europe, but I do not know enough about them to describe them as a group of languages.

This journey begins in Sweden, going north, along the coastline of the Baltic, over the hills and into the valleys of the Pite and Lule rivers. On omniglot, there is already a page of phrases for Pitemål, but I will talk about this briefly. In this northern part of Sweden there is another language, or group of languages, spoken specifically around the coastal regions of these valleys, and some distance inland. The inland areas of these valleys have Sámi languages, which were once spoken alongside the Bondska dialects even down to the coast, and which were present in ancient times. When Bondska arrived to this region is rather unclear, but I think that the arrival of certain coastal Bronze Age structures during the Bronze Age, might be connected to the beginnings of Bondska or Westrobothnian. But, these sites could equally be connected to Uralic speaking cultures, and the only thing that makes me think of a connection to Bondska is the coastal distribution of some of these sites. There does appear to be a pattern in the distribution of these propped stones and Finno-Ugric substrate language influence.

The Sámi languages have been in the area for far longer, thousands of years longer. Nevertheless, the Bondska language does I believe have a history that far pre-dates the arrival of standard Danish, Norwegian and Swedish 'languages', and therefore cannot really be considered as a dialect of Swedish. Nowadays, the language of the Pite Valley might be considered more of a Swedish dialect, but Swedish and Bondska, both sharing common etymological root words, can easily allow for an interchange between these common roots into 'Swedish', therefore creating a Bondska substrate within the local Swedish. But, this is still not to say that the traditional Bondska language is Swedish, because it likely existed far longer ago than what we now think of when we talk of the Swedish language. Bondska is most definitely a dialect of that same dialect continuum that created Swedish, but

Bondska is not a dialect of 'Swedish' as we identify and know that language today.

A little further north is the Lule Valley, this valley has its own Sámi language, Lule Sámi **julevsámegiella**, which is spoken, as well as in this valley, in the surrounding landscape, and into the region of northern Nordland in Norway. There are still many speakers of Lule Sámi around Tysfjord in Norway for instance. The more agricultural-based 'Nordic' culture of the Lule Valley developed around the mouth of the river, and later gave rise to the city of Luleå. Within this region is where one can find another Bondska language, the Lule Bondska language, called **leoLmaLe** in that language. Note that the capital **L** donates a 'thick L' sound, which is common in many parts of Sweden and Norway especially. And is especially used in the Bondska language for writing the "Tjock L".

There are many sound changes that distinguish Lule Bondska from Swedish, and even from many other Bondska dialects. One thing is that the Proto-Norse long **a** does not become **å**, so Swedish *mål* is **maL**, and Swedish *på* – 'on' is **pa**. The first person singular pronoun in Lulemål is **jö**, for example **jö hä** – I have, Swedish *jag har*. Sometimes, this change happens in the other direction, for example Lulemål **tåLa** – speak, Swedish *tala*, **våra** – be Swedish *vara*. The diphthongs in this language are also very noticeable, for example I can write: **jö kän skröyv he pa leoLmaLe** – 'I can write it in the Lule language', Swedish *jag kan skriva det på Lulemål*. A slightly surprising thing about Lulemål is that, despite that it isn't intelligible to Swedish speakers, many people are not aware that this language exists. And as far as I am aware there is no official status given to this language in the city and surrounding areas. Part of the reason I have written about Lulemål and other Bondska languages several times is to raise awareness of these languages.

From Luleå one can take a train west, and immediately as one leaves Luleå, one enters into a landscape of endless pine forest, with birch trees in some places. This vast landscape extends outwards on both sides of the railway line. I feel that as soon as one sees that wilderness, one immediately connects to the knowledge that this landscape is Sámi, a part of the Sámi word and the nature that is described in their languages and cultures. It is quite distinct from the little wooded mountains and agricultural areas nearer to the coast. And distinct from the Finnic, Kainu mythological World.

When I am outside of the train, in this landscape, the landscape does help me to understand the meaning of 'eternal', because I feel that I can glimpse eternity through the emotions conveyed by that landscape. The forest is vast, it goes to the east for thousands and thousands of miles, it is to the south, north and west, before it meets seas and lakes.

As the railway goes further north, it goes to a town called Gällivare. I am not sure if Gällivare is a Northern Sámi, a Lule Sámi or a Meänkieli name, but this

area is connected to both those Sámi languages I think, and the etymological root word for 'mountain' is likely anciently known in these three languages from an ancient past. In Northern Sámi this town is known as Váhčir, or sometimes as Jiellevárri, in Lule Sámi it is Jiellevárre and in Meänkieli: Jellivaara. The Northern Sámi word for 'mountain' is *várri*, in Finnish it is *vuori*, and in the area where Meänkieli is spoken, there is this form **vaara**, which is perhaps more closely connected to the Sámi form of this root.

The Gällivare Meänkieli dialect does not always have vowel harmony, e.g. *kyla* "village" for *kylä*. This particular area, around Gällivare, has the Meänkieli language as well as the Sámi languages. The Gällivare dialect of Meänkieli is somewhat different to the larger Meänkieli dialect group along the Tornio valley, which separates Finland and Sweden, after flowing from its source at Lake Torneträsk in Sweden. Kiruna is not that far from Gällivare, but it is closer to the Tornio valley, so I guess that the Meänkieli spoken around Kiruna is more like that of the Tornio Valley, but I am not sure. It is interesting how seemingly sporadic the Meänkieli names in this region are mixed within the wider matrix of Northern Sámi names. But, many of the small mountains around Kiruna have Meänkieli names as well as Sámi names. Some of these mountains are Kiirunavaara, Luossavaara, Kurravaara, et cetera. Some of these mountains are full of magnetite, which has been mined here. If you look at the geomagnetic anomalies for this region, there are some crazy variations. This part of the Sámi and Meänkieli landscapes does have its own feel and geometry, small, ancient magnetic mountains, with crags and boulders of curious dark greys and dark reds and purples. Unlike the landscapes of pine forest close to Luleå and Gällivare, the landscape around Kiruna is different. Small birch trees, forming great forests that stretch across the landscape, magnetic mountains here and there, and larger mountains visible on the horizon to the northwest.

Here is an interesting question but with a sometimes not simple answer. Is Meänkieli a Finnish dialect? I don't think I can answer this, but, there are several perspectives here. One thing is for sure, that Meänkieli, and also the Kven language in Northern Norway, are closely related to the dialects of Finnish spoken in Northern Finland. In Finnish these dialects are referred to as Peräpohjola dialects, *Peräpohjalaiset murteet*. More correctly: Peräpohjolan Murteet.

Some sources say that Meänkieli and Kven are the result of people moving from northern Finland into northern Norway and northern Sweden within the past few hundred years, or up to around a thousand years ago in a small way.

See the article later in this book titled "More on the Kven language".

However, this is from my experience not what Kven and Meänkieli speakers have always told me, and there is an alternative idea that Meänkieli and Kven have always been spoken in northern Norway and northern Sweden since ancient times. It seems that the Kven language is coastal, and is spoken in various coastal communities and along the sides of fjords and on islands, and

Meänkieli seems to have spoken around the Tornio Valley, not travelling far inland from the river. I can imagine a scenario where the indigenous Sámi people met groups of Finnish/Kainuu speakers who moved along small areas of the coastlines and river valleys, I do not think that this possible scenario implies that this land was not all Sámi-speaking, but rather that the ancient Sámi cultures may also have traded with and interacted with cultures who moved around the coastal areas. That within the larger matrix of the Sámi world there were also connections to other languages.

So, back to the question, *is Meänkieli a Finnish dialect*; well according to some Meänkieli and Kven speakers I have spoken to, whilst their language is the same language as Finnish essentially, the identification of this language as Suomi or Finnish does not describe themselves or their language. And I have also heard, that in fact the name *Suomi* for Finnish, is what is more recent, and that the original name of this wider 'Finnish' language was **Kainun Kieli**. According to what I have read, speakers of Kainuu Finnish dialects moved to Norway and Sweden thus creating this idea. But what if Kainuu actually describes a Finnic language that was already present in Norway, Sweden and Finland since ancient times? This might give new meaning to places like Finnskog in southern Sweden and southern Norway. Historical sources say that the Finns were encouraged to come to the area of Finnskog for farming, but, what if they were always there? Before we move on I want to give some examples of how Meänkieli differs from Finnish. Below are some example phrases, with the standard Finnish kirjakieli versions below

Mie olen Ruottissa – I am in Sweden
minä olen Ruotsissa

Kven, Meänkieli and other Peräpohjola, Kainuu dialects usually have tt for Kirjakieli ts, e.g. Ruotti, kattoo, itte for Ruotsi, katsoa, itse, etc.

Menen Kierunhaan/Kiirunhaan kattomhaan tunturia/vuoria – I am going to Kiruna to see the mountains
menen Kiirunaan katsomaan vuoria

Meän talo oon Helsingin lähelä – our house is near to Helsinki
meidän talomme on Helsingin lähellä

Note that **likelä** is another way of saying **lähelä** – 'near', but I do not know if the way the two words are used is exactly the same. The words for 'mountain' are in their partitive plural form, **tunturi** exists in Finland too, describing a round-topped hill or mountain, and as I understand this is common in Meänkieli for describing the mountains in that region.

These differences may not seem huge, but, I don't have enough knowledge of Meänkieli yet to form anything much more complex than this. I also had

these examples checked. One thing noticeable is that there is this extra h in certain words in Meänkieli and in Kven, and in Peräpohjola Finnish dialects.

Evidence of this possible 'oceanic connection' might be seen in certain legends that are found in Northern Norway, Iceland and in the Goidelic-speaking lands. The commonly told story of Iceland goes that the Vikings came there, taking wives from Ireland, Scotland and Northern England. But, I think personally that this interaction between (pre)-Gaelic and (pre)-Viking cultures goes back much further. What if these Celtic elements in Icelandic and the mitochondrial DNA in Icelandic women do not result from the Vikings marrying Gaels who then moved to Iceland, but from a people already connected to the Gaels, who already lived in Iceland? The northern isles of Scotland have legends of the *Pappae*, mysterious priest-like people, connected to St Kilda, and to Shetland and to various other places. In the Lofoten Islands, there is a legend of a mysterious, sacred island, Utrøst, and this sacred islands and the stories around it are in a way very similar to the Gaels' mythologies about sacred islands. And I can't help but wonder if this also ties into the legends of the 'Finns' that can be found on the Shetland islands. Clearly, the connectedness of the ancient Atlantic seaboard cannot be merely labelled as 'Viking' or 'Norse' all of the time, there seems to be much more interconnection going back in time, way before the Vikings.

(More on this later in the book. Note my spelling of "Pappae" may vary.)

And back to the north of Sweden... As the train goes more northwest from Kiruna, the landscapes become wilder, and we approach the great lake of Torneträsk. In this area of mountains, close to the Norwegian border, all of the names are in Northern Sámi, I have not seen any in the Kainuu/Meänkieli language, although a Meänkieli and Finnish name does exist for the lake, *Torniojärvi*. The dialect of Northern Sámi in this region is sometimes called Torne Sámi. For non-Sámi speakers like me, when we look for videos of Northern Sámi or hear people speak it, they will most often be speaking the Finnmark dialects, these are the most widely spoken today.

People do still speak the Torne Sámi dialects, but there are I think not many speakers of these dialects the further west one goes. These Sámi dialects were also spoken on the Norwegian side of the mountains around the Ofotfjord.

This area of Northern Sweden is popular for hiking, and, like an Englishman in Wales, virtually none of the names in the landscape are readable or understandable without speaking the local language. One needs to speak Northern Sámi to understand their meanings, which I do not very well. But, I will try and muster up something useful from my mind, with these following examples which reflect the landscape.

Mus lea áigi leat vuovvdis – I have time to be in the forest

Duortnosjávri lea stuoris – Lake Torneträsk is big

Duortnosjávri lea stuorá jávri – Torneträsk is a big lake

Mun jurddašan ahtte dát muorra lea čáppat – I think that that tree is beautiful
muorra may have a cognate in Polynesian languages but is unrelated to Finnish puu - tree.

Dat lea suohtas leat Sámis geassemánus – it is great to be in Sápmi in June

Jani Koskiin the linguist corrected for me some spelling mistakes and gave me the verb **jurddašan** instead of that which I originally used. He also told me that **vuovvdis** is better for saying 'in the forest' as **meahcis** which I originally wrote translates more to 'in the wilderness'.

Over the border and into Norway, we come to what will be the final Nordic dialect I write about; for now. After the train goes over the mountains to the west of Abisko and lake Torneträsk, it arrives in Narvik, a city on the side of the Ofoten fjord. In the past I have done research on Northern Norwegian dialects, but, the rural dialects of this fjord are still a mystery to me, I find them hard to understand. But in Narvik itself the dialect is like a bridge between the traditional Ofotmål dialects and the so-called Standard Østnorsk Norwegian which has spread through the media and generally through the trend of globalisation, and, trains. Yes, the railways had a lot to do with the spread of standard language forms in Norway, just as they did in Britain.

The Northern Sámi language is ancient in this region, and the places in the landscape have Sámi names, but there are also later Norwegian names, and many of these place-names contain Northern Norwegian words. Such as the mountain called Tøttatoppen above Narvik, with tøtta being a Northern Norwegian word for a woman. At least some of these Northern Norwegian names may contain an unknown linguistic heritage, no doubt connected to the Sámi languages today, visible in place-names such as Ballangen, and Kabelvåg on the Lofoten islands.

The Narvik dialect traditionally had some Swedish words, owing to the development of the dialect in the city of Narvik, which is an ice-free port for the magnetite mines of northern Sweden, so Swedes originally brought some linguistic influences to Narvik as a result of the magnetite industry. Some of the people involved in the construction of the port and railway were perhaps from the Bondska-speaking parts of Northern Sweden, and I wonder if this explains why the Narvik dialect has an initial [j] before other consonants in certain words, for example **vi schnakkes**, standard Bokmål and Østnorsk: *vi*

snakkes. But, maybe nowadays though most people in Narvik wouldn't say things with this initial [ʃ] as often, so one might not hear things like **æ ha'ke schnakke Narvikdialækt'n i dag, æ ha vært i schkogen og satt mæ ved siden av en schtor schtein**, standard østnorsk: *jeg har ikke snakket Narvikdialekten i dag, jeg har vært i skogen og satt meg ved siden av en stor stein*, in English: 'I have not spoken the Narvik dialect today, I have been in the forest and sat by the side of a large rock/stone.'

I have read that [ʃ] comes before other consonants in the book *Schnakkes – ord og uttrykk fra Narvik* (1) by Roger Danielsen. On the other hand, someone in Narvik has told me that these days the [ʃ] tends to always be used in an ironic way, and she isn't sure to what extent it was an original part of the dialect, but I think it is a part of the dialect. It is an original part of the older dialect but nowadays only "schnakkes" is common.

In Narvik and in most of Northern Norway, the written diphthong **ei** is pronounced [eɪ] and not as [ai] or [æi], with exception to a few words such as **nei** – 'no', this is at least from what I have learned. Like other Northern Norwegian dialects, apocope is common. E.g. **steinan** – the stones, standard Østnorsk *steinene*. Unlike in some other nearby dialects though, this apocope does not generally extend to verbs, for example in other parts of Northern Norway, 'I am called' might be *æ heit*, whereas in Narvik it is **æ hete**, a little closer to the standard Østnorsk *jeg heter*. Narvik is a pretty magical place, and the light there in the summer is somehow special, golden, endless sunlight through birch forests, as waterfalls flow into great fjords, and mist rises to meet the mountains of ancient stone.

The language I want talk about here now, is Kven. Kven is in many respects, very close to Meänkieli. But Kven is also different from Meänkieli, for example, it has this letter **đ** which represents the same sound as the English 'th' in 'this', written in the international phonetic alphabet as [ð]. This is generally seen where there is a d in Finnish spelling. This rule does not apply to loanwords in Finnish like *demokraatti* - 'democrat' and *deittailla* - 'to go on a date', but to the d in Finnish when it is written for etymological reasons and not in initial position. An earlier form of Finnish pronounced this sound as [ð], and this is still so in the traditional Finnish dialect of Rauma. It is also present in Kven, so for example, the Finnish words *nähdä* - 'to see', *yhdeksän* - 'nine', *veden* - 'of water' are **nähdä**, **yhdeksän** and **veden**. Like Meänkieli, the Kven language also has the extra h in some words, e.g. **antheeksi** - 'excuse me', Finnish kirjakieli *anteeksi*. A wee bit of trivia about Kven is that, J. R. R. Tolkien may have been inspired by the name *Kven* when naming one of his Elvish languages, Quenya. Of course, I don't know if this was purposeful, it is a mystery to me. (I similarly re-mention the basics of Kven phonology later in this book).

I do not know much about Lule Sámi, but would like to talk a little about it and about the Tysfjord landscape. Tysfjord is a large fjord which is crossed normally by ferry. This area is an area where the Lule Sámi language is

spoken, and the landscape here is quite different to the Ofotfjord landscapes, with starker mountains, such as Norway's national mountain, **Stádda** (Lule Sámi name), *Stetind* in Norwegian. The Lule Sámi name for Tysfjord is **Divtasvuodna**, the word **vuodna** is 'fjord' but, **Vuodna** is also the Lule Sámi name for 'Norway', which is something I find really interesting and cool. In Northern Sámi, fjord is *vuotna*. The village of Kjølpsvik is named **Gásluokta**, containing the word **luokta** – 'bay' or 'gulf'. (related to Finnish lahti - bay, possibly to Gaelic loch - lake, fjord.)

(1) - *Schnakkes : ord og uttrykk fra Narvik*, forfatter/author: Roger Danielsen, illustratør/illustrator: Roland Palmes, publisert av/published by: Roger Danielsen 2005

I thank the people of the north, and the ancestors of those people there

(Vuotna is a common Northern Sámi form of this word meaning "fjord.")

Gaelic dialects of Arran and Arran's prehistory

By Linden Alexander Pentecost, July 2022

A note about sources

I have arranged and written this information, and created the example sentences and looked into the ancient language, but all of the Arran Gaelic words here and all of the information presented about the dialect's phonology is based from the attested words and phonetic information in Nils M. Holmer's book *The Gaelic of Arran*, unless otherwise stated. When I am discussing the dialect's phonology, I am discussing this in my own way, from my own perspective, but based upon what I have learned from Nils M. Holmer's book. All of the words here come from attested phonetic forms which I have then re-written in this spelling, unless otherwise stated. This and the phonetic information is essentially based upon my observations of what Nils M. Holmer has written. There are two other printed books for Arran Gaelic research which I know of, although the first is several volumes:

Survey of the Gaelic dialects of Scotland, edited by Cathair Ó Dochartaigh.

Linguistic atlas and survey of Irish dialects – Vol. IV: The dialects of Ulster and the Isle of Man, specimens of Scottish Gaelic dialects, phonetic texts of East Ulster Irish by Heinrich Wagner and Colm Ó Baoill

(2) is to indicate where the second resource *Survey of the Gaelic Dialects of Scotland* has been consulted in the writing of this article, and when a written form has been based upon this information, it is given as (2). The third resource was not consulted for writing this article. By and large, the above two resources show much the same patterns on phonemes of Arran Gaelic as does Nils M. Holmer's book, except for that Nils M. Holmer has described the Arran dialects especially in detail in his book. I haven't yet had a chance to look through the Arran material in immense detail in the third resource, but when I have done I shall write more on Arran Gaelic no doubt.

In a previous article on Omniglot, I wrote a little about the Gaelic of Arran and some other dialects. To briefly recap, one of the distinguishing features about Arran Gaelic is that [a] and [a:] are often [ɛ] and [ɛ:], and that there is a distinctive [y] like sound in the dialect, which I write as **y**.

I thought I would go into a wee bit more detail about the Gaelic dialect, or rather, dialects of Arran. Arran, being an island, and having an obviously distinct Gaelic language or dialect group on the island, makes for a very interesting topic, I think, and I hope that by writing this I can help to encourage more interest in the dialect and in Scottish Gaelic dialects in a more general way. And especially to help revive Gaelic on Arran.

What I have learned about Arran Gaelic came from the book, *The Gaelic of Arran*, by Nils M. Holmer, and later from the *Survey of the Gaelic dialects of Scotland* edited by Cathair Ó Dochartaigh, which contains many examples of Arran Gaelic in a form of phonetic alphabet, and I am grateful to those who contributed to this, greatly so. And I am grateful to Cathair Ó Dochartaigh and of course to Nils M. Holmer. If it wasn't for Nils M. Holmer's work on the dialect, I would never have taken such an interest in it.

From these resources I have tried to develop a broader understanding of the dialect, and have done my best to devise a way of writing Scottish Gaelic, with the addition to some of these differences which make Arran Gaelic distinctive. Although the standard spelling of Scottish Gaelic is good for communicating the connectedness of the language as a whole, I feel that the lack of any dialect spelling for dialects like those on Arran, really does inhibit their ability to become 'visible' in a sense, and that it also inhibits our ability to write and express these important parts of history. I feel that the rhyme and prosody of Arran Gaelic is simply not expressible through the standard spelling of Scottish Gaelic.

So going back onto the topic of the change from [a] and [a:] to [ɛ] and [ɛ:], this change or variation can be classed as a kind of 'broad dialect' change in my opinion. This is something I haven't really gone into before, but what I mean is that, as well as there being variations within Arran Gaelic, from what I feel, there also appears to be two registers in a sense, with one being far more linked to the Gaelic language as a whole, and the other being far more linked to the rural and ancient way of talking on the island. This is my interpretation of it

In the non-'broad' speech, the differences in Arran Gaelic are somewhat more slight, and a speaker of Arran Gaelic at least this is my interpretation of is written in *The Gaelic of Arran* by Nils M. Holmer, may go between a more 'standard' and more 'broad' dialect when telling the same story or during the same sentence. This concept of a 'broad' form as far as I'm aware is not mentioned as such in Nils M. Holmer's book, at least not by this name.

I think that perhaps these are registers, and that the ‘broad’ language has a particular context in relation to storytelling as well. I will give some examples of ‘broad’ Arran Gaelic from my head, for example, **fwánaidh mi ann an Glaschu** – ‘I will stay in Glasgow’, standard spelling: *fanaidh mi ann an Glaschu*. This sentence illustrates a short [ɛ] in **fwánaidh** which is also associated with the development of a [w] glide sound, more or less identical with the English ‘w’.

The letters **e** and **á** can be pronounced the same, and their long forms **è** and **á** are generally pronounced the same. But the difference is that **e** and **è** are slender vowels, whereas **á** and **á** are broad vowels. This is why I thought it important to write in Arran Gaelic different letters for these vowels, because otherwise it is not really correct to write them. For example, to write **mwáth** as “mweth” would not really make sense, because this would imply that **mwáth** contains a slender vowel, which it does not. Below are some easy phrases containing this word:

- **maidin mhwáth** – good morning
 - **la?a mhwáth** – good day
 - **feasgar mhwáth** – good afternoon
 - **ýiche/öiche mhwáth** – good night
- (The "th" does not need to be written but is in this article).

These examples are in the Northwestern dialects of Arran Gaelic and are in the ‘broad’ language form. In this form, the **á** is also common where we would usually see **à**, for example **thá an la?a álainn** – ‘the day is beautiful’, standard spelling *tha an latha àlainn*. Or for example **thá an camasg lán éisg** – the bay is full of fish, standard spelling *tha an camas làn éisg*, note that **camasg** is an Arran form of *camas*. The form **thá** is **bhwá** or **bhwà** in the past tense, in ‘broad’ Arran language, for example **bhwá na bwátha a’ syidhe** – ‘the cows were sitting’, standard spelling *bha na bà a’ suidhe*. The word **bwátha** [bwɛhə] is an Arran form of *bà* [ba:], containing an additional schwa sound - this pronunciation is as given in Nils M. Holmer's *The Gaelic of Arran*. (Additional final schwa sounds are commonly found in Arran Gaelic).

Other examples of words with [ɛ] include **cáraid** – ‘friend’, standard spelling *caraid*, **cát** – ‘cat’, standard spelling *cat*, e.g. **thá cáraid á?am** – ‘I have a friend’, **thá cát á?am** – I have a cat, standard spelling: *tha caraid agam, tha cat agam*. Note that **á?am** is a ‘broader’ form of **ágam** or **agam**.

Arran Gaelic contains an [ø] like sound, the exact meaning of which I would not like to assign to a particular IPA letter, as I do not feel that the information is entirely clear about what this sound would be in the IPA, the same with the

Arran Gaelic **y**. The best way to learn these sounds I think is to listen to the original recordings of Arran Gaelic available at [Tobar an Dualchas](#).

This [ø] like sound has a short form, which I write as **ò**, and a long form, which I write as **ö**. The long form often corresponds to ao in the standard spelling, for example, Arran Gaelic **fröch** – ‘heather’ (2), informants 34 and 35, standard spelling *fraoch*, Arran Gaelic **lög** – ‘calf’, standard spelling *laogh*, **ödann** – ‘face’, standard spelling *aodann*. The sound also occurs in some other instances, for example in **teölach** – ‘family’, standard spelling *teaghlach*, **fóg** – ‘throughout’, standard spelling *feadh*. Note that this word also gives an example of where the broad and slender distinctions are not always so distinct on Arran, another example is **cròid** – ‘believe’ and **cròidsinn** – ‘believing’, standard spelling *creid* and *creidsinn*.

The actual pronunciation of the g in lög varies between [k] and [g] on Arran.

You may have also noticed that the final *-dh* and *-gh* in the standard spelling is often something closer to [g] on Arran, written **g** in this spelling. For example **samhrag** – ‘summer’, standard spelling *samhradh*. In Arran Gaelic **mh** is generally pronounced [v] when around broad vowels, for example in **samhrag** – ‘summer’, **Clann Támhais** – ‘the Thomsons’. Sometimes though the **mh** in my spelling is no-longer pronounced [v], but instead indicates a nasalisation of the previous vowel(s). This is often written when a glottal stop is found, e.g. **domhʔain** – ‘deep’.

Note also that the **nn** in **clann** and also in words like **ann** - ‘in’, and **ceann** - ‘head’ is a long or short ‘n’ sound on Arran, and the previous **a** does not become [au] before **nn** as it does in many parts of the Western Isles.

The glottal stop on Arran Gaelic often replaces intervocalic lenited consonants, for example in **leoʔar** – ‘book’, standard spelling *leabhar*, **fiʔach** – ‘raven’, standard spelling *fitheach*, **Duʔabhainn** – Blackwaterfoot (an Arran place-name), Standard Spelling *Dubhabhainn* or *Dubh Abhainn* – ‘black river’. Not every lenited intervocalic consonant becomes a glottal stop, e.g. **tuanaich** – ‘farmer’, standard spelling *tuathanach*, **söal** – ‘world’, standard spelling *saoghal*, although the glottal stop does not always appear consistent in where it occurs, at least from my current understanding of its processes. In some words it seems often to be [h] instead, e.g. **athair** – ‘father’, **màthair** - ‘mother’ Sometimes it appears in single-syllabled words, e.g. **féʔi** (2), based on the language of informants 31 and 33 from southern and southwestern Arran respectively, from (2), standard spelling *fèidh*, *féidh* – ‘deer’.

Why is it specifically I wonder the "prime IE family words" in Arran Gaelic, such as *athair* and *màthair* that do not have a glottal stop? Were these words originally from a separate language to the glottal stop origin language on Arran; did they arrive later?

The standard Scottish Gaelic *eu* is often represented on Arran as **éa** and **èa** in this spelling, **éa** is pronounced [e:] as in **féamaidh** – ‘must’, and **èa** is pronounced [ɛ:] as in **sgéal** – ‘story’.

Often where Standard Scottish Gaelic spelling has a slender *ch*, it becomes silent on Arran, for example *toilichte* I would write as **toilide**. Note that **toilichte** is also found on Arran. In other cases there is a slender **ch** in Arran Gaelic where it is not present in Hebridean dialects, for example **ryich** – ‘to run’, standard Scottish Gaelic spelling *ruith*. Final slender -th to -ch is not uncommon in parts of Argyll.

The point about the silent slender *ch* also applies frequently to plural formations, for example **àitidhean** – ‘places’, standard spelling *àitichean*. The **-idhea-** in this word is pronounced [i]. Perhaps *àitian* or *àitían* might be a better way of spelling this word in Arran Gaelic.

Arran Gaelic generally does not have pre-aspiration, which is an important thing that distinguishes other dialects from Arran Gaelic.

Note that in this spelling **a, á, à, á, o, ò, ó, ò, ö, u, ù, y, ÿ** are all broad vowels, so for example, in the word **siybh** – ‘you plural’, the *i* indicates that the *s* is slender and pronounced like the English ‘sh’, but the *i* itself is not pronounced. The **bh** is pronounced [v]. Some other dialects have: *siù, siy* for “sibh”.

Arran Gaelic does have special word forms, for example **eileag** – ‘other’, standard spelling *eile*, and **camasg** – bay, standard spelling: *camas*.

Note: when I talk about ‘broad’ in commas, I am referring to ‘broad dialect’, which is a common way in English of describing a form of speech which is more difficult to understand for speakers of a more widely spoken register of language. When I say broad without commas, I am talking about broad and slender, this is in the context of Gaelic phonology, and what are referred to as broad and slender vowels and consonants.

Some more phrases and sentences:

- **c’ainm a thá ort?** - what is your name? (singular)
dé an t-ainm a th’ort?
- **c’ainm a thá oirbh?** - what is your name? (plural)
dé an t-ainm a th’oirbh?
- **is mise...** - I am...
is mise...
- **gu dé thá u a’ lèabhag?** - what are you reading?
dé tha thu a’ leughadh?

In a previous publication I used a "Gaelic dialect alphabet" for Arran Gaelic, which shows even more of the differences, e.g. that "ainm" can be pronounced as though "aim" in very-broad Arran Gaelic dialect.

Can also be written as:
guidé thá u a’ lèabhag?

- **thá mi ag iynnsachag Gàilig Àrainn fwá?asd** – I am still learning Arran Gaelic
tha mi ag ionnsachadh Gàidhlig Arainn fhathast

Note that **iynnsachag** – (2), based on the language of informant 35, north Arran. In the Survey of the Gaelic Dialects of Scotland (2). Note that the long ò that I have in my writing is based on what is written as [ü:] in the Survey of the Gaelic dialects of Scotland.

- **bhwá móran döine air a' bhwánais** – there was a lot of people at the wedding
bha móran daoine air a' bhanais
- **thá sinn toilide a bhith air Àrainn** – we are happy to be on Arran
tha sinn toilichte a bhith air Arainn

North Arran Gaelic and South Arran Gaelic

The examples I have written so far are often particular to the north of the island. The southern dialects of Arran Gaelic had some features that distinguished them from the dialects in the north. Here are some examples. Some of the examples below

- Northern Arran **öiche** or **ýiche** – 'night', Southern Arran **oiche**
- Northern Arran **smýinteachag** – 'thinking', Southern Arran **smoíneachag**
- Northern Arran **töbh** – 'side', Southern Arran **tébh**
- Northern Arran **fröch** (2), informants 34 and 35 – 'heather', Southern Arran **fréich**
- Northern Arran **lög** – 'calf', Southern Arran **lég**
- Northern Arran **söal** – 'world', Southern Arran **séal** (2), based on the language of informants 31, 32, 33 from (2)
- Northern Arran **föd** 'piece of turf', Southern Arran **fwád**

Note that oì is pronounced something like [i:]. The letter **E**, or **É** when long, is a broad vowel that seems somewhat similar to the slender vowel **é** [e:], but is not quite the same. I have borrowed this particular vowel spelling from how Nils M. Holmer writes it. This long sound is often found in Southern Arran in places where **ö** would occur in Northern Arran. In the *Survey of the Gaelic dialects of Scotland* (2), this is given as [è:] in *saoghal*, which I think is the same as [E] given in Nils M. Holmer's book, or at least a similar sound. It is written as **E** here.

Other examples of differences are given in *The Gaelic of Arran* by Nils M. Holmer, but I am not sure if these were specific to dialects when recorded, or if these were less specific to the part of Arran, such as **föileag** – ‘seagull’, also **féileag** and **fwáileag**, standard faoileag. This level of variation might indicate this is a very ancient word. I will look at possibly etymological links in the future.

Ancient language on Arran, and ancient peoples

I have suggested elsewhere, that our generally accepted history of Scotland, which says “The Picts were here in the Iron Age, then the Gaels came”, is perhaps wrong. For one, there is, as far as I am aware, no evidence on Arran to prove that a P-Celtic language was ever spoken there. Furthermore, we don’t know the depth of history that the Gaelic dialects contain. If they arrived during the Medieval period, as most scholars seem to suggest, then the Scottish history incorporated into the dialects would be little more than 1300 years. But, due to the immense variety of Gaelic dialects in Scotland, and due to that many features in these dialects do not have an obvious origin in ‘Celtic’ nor in Indo-European, in my view, I suggest that at least parts of the modern Goidelic dialects are in fact far older. Thousands of years older. And this is another important reason for the dialect to survive and return.

I personally think that the Norse, and Gaelic-speaking cultures of Scotland, are in a sense, re-transformed continuations of language and culture dating back up to ten thousand years ago. I won’t go into too much detail about this here, but I believe for instance that a lot of the ‘Norse’ words in Gaelic, whilst having cognates in Norse, are not necessarily of Norse origin, but rather, passed into Norse, and Gaelic, from even earlier languages.

An example of this may be seen on Arran in the place-name Slidery in the south of the island, Gaelic *Sladraidh*, Arran Gaelic perhaps **Slödraidh** or **Sléidraidh** although these last two examples are just guesses, I haven’t yet found this name’s phonology attested (which isn’t to say that it isn’t attested). The word *slad* in Scottish Gaelic basically means to pull or drag, it is likely a cognate to the Icelandic word *slóða*. But outside of Germanic and Gaelic this word seems rare and largely absent from Indo-European languages, as far as I am aware. But if we take a look into another time, a time when perhaps Afro-Asiatic, Celtic and Germanic shared some more ancient relationship, we could perhaps connect this word *slad* to the Proto-Afro-Asiatic word *sVI- ‘pull’ (3), Arabic *ssl* (3). Is this Gaelic word just a Norse borrowing, or is there a far more ancient, and deeper relationship between this word, and the indigenous peoples on Arran thousands of years ago? It is perhaps no

coincidence that there are legends around Slidderly, and a Mesolithic site is not far away. The earliest elements of Arran Gaelic perhaps appeared during the Mesolithic time.

Sometimes when looking at possible cognates between Afro-Asiatic and Celtic, I notice that what are non-grammatical consonant clusters in Celtic, e.g. sk, sl, fr, often appear as entire word-roots in Afro-Asiatic languages. This may be one of the more 'ancient' elements of Gaelic which we are as of yet unable to properly visualise or make sense of.

We don't know who the ancient people of Arran were, or what they called themselves. I feel that 'Pictish' is likely a sometimes misplaced term. Sometimes anything Iron Age in Scottish history is given the label of 'Pictish', even if it shows no evidence of Pictish material culture, and even if there are no P-Celtic place-names nearby. I think it personally more likely that many, if not most of the Iron Age cultures in Scotland were actually a continuation of something much older, and that modern Gaelic dialects essentially represent the coming together and transformation of these older cultures, a process that I feel perhaps was completed only relatively recently in some places; not thousands of years ago, only hundreds.

There are stories of mysterious peoples who, according to folklore, never really disappeared, and were visible, whether in a spiritual sense or a physical sense, into the present. Often these people are described in some way as supernatural. On Arran there is the **famhair**, a giant, and the **béisd**, another name for perhaps a different 'giant' phenomena, **béisd** does not etymologically mean the same thing as **famhair**, but to be honest I don't know exactly how to translate what **béisd** means in Gaelic folklore, it is also a borrowed word, connected to English beast. But I don't think **béisd** means 'beast' exactly either. There are multiple other words for "giant" which I have not mentioned before much, apart from "ciuthach" which I have talked about a lot.

I believe that the ancestral spirits have not disappeared, and that we should acknowledge that the island is both their abode and ours. I also feel that like good sailors, we should not dillude ourselves into thinking that we can control the sea, we need to be respectful and also listen to our vibes and take care.

In other parts of Scotland there are legends of the 'Finns'. I was extremely surprised recently to find that Shetlandic mythology details a magical sea people, who wore something like seal skins, and who were described as 'Finns', who seem to have been something like fearsome sourcerers, and also healers. I learned about them from the book *Shetland folk-lore*, by John Spence (4). These are not the same as the 'Fianna' from Goidelic mythology from what I can tell. Perhaps 'Finn' was a word adopted by the Shetlanders

from the Vikings, who had their own legends about the magical and powerful sorcery of the Sámi and Finnish speaking peoples. But then, when researching more about the Rosguill Shell Middens in County Donegal, I came across a book, *Ulster Folklore*, by Elizabeth Andrews (5). Please note, that the author does share some outdated anthropological ideas and use of the word 'race'. I feel it is nevertheless a resource for the mythology collected and for some of the ideas about mythology being connected to ancient peoples in some way, a view which I also share.

Rather ironically, in a very good way, I was in Donegal recently, whilst doing a distance Finnish course. Little did I know that there are actually legends of 'Finns' from County Donegal, which I found mentioned in Elizabeth Andrew's book on Ulster Folklore. Were the 'Finns' in these stories a magical name, borrowed by the Vikings, and attributed to ancient peoples and magical forces? Or were there really a group of people known as Finns, another ancient people that connect Scotland and Ireland with Northern Europe? Even if we had some kind of proof, I don't think it would prove very much, too many thousands of years have passed since then.

The book *Ulster Folklore* (5) also gave more details about the Rosguill shell middens. And according to the author, these shell middens are connected to the Danes. And, the author was told by a boatman that the 'Danes' lived in caves (5). What do 'Dane' and 'Finn' actually mean in these contexts? Whilst there may well be a link to Denmark and Finland in some sense I think, these legends are clearly not talking about the Danes or Finns that we know from history. Could these legends be instead referring to something much, much older, a part of our history that is almost forgotten? There are also mythology I have read in places, about people from Iberia and from North Africa in Ireland and in Britain, forming a part of our origins. Given the possible cognates with Afro-Asiatic, in my view, these themes are perhaps in some ways more tangible and real than what we call fiction. Perhaps, terms like "Scyth, Finn and Dane" all once referred generally to multiple peoples.

As far as I am aware there are no legends of Danes or Finns or North Africans on Arran, which again provokes the question, are these words regional equivalents for the same thing, or are they also telling us about different, ancient cultures? I think that in some sense, both are true. Note that the 'Picts' in the modern academic definition is also not always consistent with what Scottish mythology actually says about the Picts or 'Pechts'. There is a lot of mystery, and perhaps one day we might see it a bit clearer. But at this stage, it is still a mystery.

(3) - *Afro-Asiatic vocabulary* by Alexander Militarev, and Olga Stolbova, vocabulary items were sourced from starlingdb.org, database by S. Starostin. Olga Stolbova has done a lot of work on Chadic languages, also the Chadic Lexical Database project.

(4) – *Shetland folk-lore*, by John Spence

(5) - *Ulster Folklore* by Elizabeth Andrews

A note about nasalisation and Gaelic dialect spelling

In Scottish Gaelic dialects, an **n** or **nn** will frequently disappear before another consonant, but leaving the previous vowels in that sequence nasalised. For example, on Arran the **nn** in **iynnsachag** (2) seems often not to be pronounced. In this example the Survey of the Gaelic dialects of Scotland (2) give this sound as having no nasalisation from informant 35, so **iysachag** is another possible spelling. Nils M. Holmer also writes that the **n** in **ainm** – 'name' is not always pronounced from what I can gather, which would mean that this is pronounced like a very nasal 'l'm' in English.

Some Scottish Gaelic dialects will miss out the 'n's but also lose the nasalisation in certain words. According to the *Survey of the Gaelic dialects of Scotland*, edited by Cathair Ó Dochartaigh, this is the case in where for example Western Mull Gaelic has no 'n' or nasalisation in *eunlaith* – 'birds', which I write as *iaḏaidh* (2), based on the language of informant 82. On Arran, *eunlaith* is something like **èanlaidh** (2) and there is nasalisation here as far as I can tell; the final **-aidh** is [i] in this spelling. The *Survey of the Gaelic dialects of Scotland* contains a lot of information about the dialects, some of which I have attempted to 'write into' Gaelic spelling. For example:

Thá mi ag iysachag – Arran Gaelic, note iysachag – (2, informant 35)

Tha mi ag ionnsachadh – Standard Gaelic spelling

Tha mi giaunzach – some eastern Gaelic dialects, giaunzach is based on the language of informant 198, (2), the 'n' here is also not pronounced, as in most dialects, but the preceding vowels are nasalised.

Most of the words above were learned in their pronunciation from *The Gaelic of Arran* by Nils M. Holmer; (2) indicates where a word's spelling has been based upon information in the *Survey of the Gaelic dialects of Scotland*, edited by Cathair Ó Dochartaigh. I borrowed the use of á for [ɛ:] from Àdhamh ó Bròin.

Other resources

[Tobar an Dualchas](#) – this is a great resource for Scottish folklore and history, and much more, including audio tracks in Scots, Scottish Gaelic and in English. It is one of the only resources out there when one can listen to the different dialects of Gaelic, from a time when much more of that dialectal diversity was present across Scotland.

I feel that resources like this, and like Nils M. Holmer's book, are very important, and can help us to keep the heritage of our languages as a living heritage. But for the heritage of Gaelic dialects to remain as a living heritage, that heritage needs to live in us.

I thank the ancestors and peoples.

With regards to an ancient connection between Ireland, Scotland and parts of Denmark, please see my comments in the article Three Scottish Gaelic dialects, and their possible relationship to ancient history. In this article I talk about the Danish stød and similar stød-like sounds in Argyll Scottish Gaelic dialects and in some dialects of Donegal Irish. This is not I believe something that has its origins in Germanic languages, but which might suggest some kind of ancient link between these places. I personally think that this ancient language or languages shared more in common with Celtic than with

Germanic. A stød-like sound is found in some Donegal Irish dialects, as I have mentioned elsewhere, and also apparently in some Tyrone dialects of Irish. These regions have a strong connection with "Danes" (not Viking Danes) and the Tuatha Dé Danann.

Continuation:

Germanic languages have no ancient presence on the island of Ireland, and I think that there are two quite different meanings to 'Dane' in the mythology. I think that 'Dane' and 'Finn' in Donegal mythology are not always referring to anything to do with the Vikings per-se. During the period of the Vikings, they did try to invade Ireland, but this was far more connected to the east coast and not to Ulster as such. These later people were often known as Danes, but, they came from elsewhere, whereas I think that the original meaning of 'Dane', actually has to do with a common Indo-European or extra-Indo-European concept of divine water, hence why 'Dane' may be compared to 'Danube' and to the goddess Danu. So, essentially 'Dane' could have referred to any ancient group of people who recognised this concept, not necessarily people connected to Denmark in any way, but more likely people from Ireland who preserved these old traditions. Perhaps the name 'Denmark' also

contains this etymology, but it may be that a Celtic or pre-Celtic language was spoken in parts of Denmark before Danish, hence these similarities. This word element seems present as a way of defining ancestral life across many parts of Europe. But no doubt in part referred to an at least vaguely specific grouping of peoples and their ancestors and gods.

The same may be true of the word Finn in Donegal and in Shetland. In Donegal, Finn can be connected to the Finngaill from Irish mythology. Although there are a lot of etymological roots giving the meaning of words like 'finn' in Western Europe, perhaps the original meaning means something similar equally mythological, take for example the words fin, fen, Old English wine 'friend', and maybe even Fianna and Fionn in Irish. In some way many of these words seem to connect to a meaning like 'wanderer', for example, when one thinks of how ancient people moved through the fens of Ireland, how fish have fins, how the Finnish word for boat is 'vene', how in our bodies we have 'veins', and how the Finns in mythology could control the *wind*. I do not believe that the Irish word finn originally had anything to do with the colour of a person's skin. And in Ulster Folklore by Elizabeth Andrews, the Finns are not described as white skinned. The original meaning of Welsh gwyn and Irish finn may in fact be something more like 'visible' or 'clear'. Just like water. Just like friendship. Perhaps many places in Europe have 'Finns' as part of their culture, in reference to those who remained hunter-gatherers, those who had the knowledge of the previous world before farming.

There is in addition some mythology from Frisial believe which talks about "Finns", although I have no idea of the sources for this, it is just something I have come across as information without a source online.

The wider meaning of the words 'Dane' and 'Finn' in Irish and in British mythology

Written & Published by Linden Alexander Pentecost, August, 1st 2022

A previous article that touches upon this subject is *Gaelic dialects of Arran and Arran's prehistory* – Linden Alexander Pentecost July 2022, <https://omniglot.com/language/articles/arrangaelic.htm>

In some previous articles, including some posted on the website omniglot, I have talked about references to 'Danes' and 'Finns' in the mythology of Ireland and Britain, and in this article I want to really go into more detail about what these names could mean in their wider context, because I do not believe that *Dane* always refers to Vikings, and I do not believe that *Finn* always refers to people from modern Finland, at least not as far as ancient Irish and British mythology goes. I think that with the word *Dane*, there is a clear, more recent meaning of Viking, Dane, Norseman, but I believe too that there is an earlier meaning to *Dane* that was applied by indigenous peoples in Ireland and Britain.

When the Old Norse referred to their language as "Donsk Tunga" I don't think this meant "Danish" but rather originally meant "language of those collective peoples connected to the ancient "Danes".

The earlier Danes I am referring to are I think an oceanic indigenous people. These people are mentioned in the mythology of Donegal, in the book *Ulster Folklore* by Elizabeth Andrews (1). I feel that at least some of the *Danes* from this folklore (aka, not the invading Vikings) are a part of indigenous Irish history and who are 'Irish', with the original meaning of *Dane* in this earlier context, being connected to the *Tuatha Dé Danann*, the Goddess Danu, and ancient Indo-European or extra-Indo-European words describing the divine concepts of water. Note that Elizabeth Andrews in her book *Ulster folklore* (1) also connects the Danes with the *Tuatha Dé Danann*.

The theory that Dé Danann comes from a goddess Danu is partially correct I think, but the form Danu is unattested.

(Please note that this book does have some outdated and scientifically incorrect notions on humanity and race, so please be warned of this before reading the book). I do believe that the mythology in the book and the work itself is a valuable resource minus some of the comments about race.

Back to the ancient meaning of 'Dane'. The name Dane in this context I think refers to ancestral peoples and deities, connected to water and to the sea, perhaps a people who moved by sea. This can be seen in the etymology of words like Danu and Danube, this link to water. I believe that these people are in a sense ancestral to the Celtic speaking peoples, and are often connected to supernatural elements and to deities, hence the connection with the *Tuatha De Danann*. These people were not 'Germanic', I believe this not to be the case at all, even if this same Indo-European root-word was *later* applied to the land of Denmark, not because of the Germanic languages, but because Celtic or extra-Celtic languages were originally spoken in Denmark before Germanic.

This can be seen for example in what may be a 'Celtic substrate' in some Danish dialects. Whilst this substrate language may have been of Irish or 'Celtic' origin in a sense, I don't believe it was a 'Celtic' language in the sense of being an Indo-European language. Note also that Dane and Finn may have referred to indigenous peoples connected to the sea, but not specifically to any particular culture or language.

Later on in Irish history, I believe that these earlier 'Danes' as an ancestral cultural grouping became confused with the later 'Danes', with the word again manifesting to describe a sea-orientated people connected to Scandinavia, but I do not believe that these later, Viking Danes were the same people or culture as the original 'Danes' mentioned in Irish history. The later Danes definitely do seem to have been in some cases very hostile towards the Irish, and tried to invade Ireland on numerous occasions. But again these later

Danes are not the same people in my opinion, and were not specifically connected to Ulster. It could in fact be argued that these later Danes or Vikings only really established themselves on a small scale in Leinster and parts of Munster, in places like Dublin, Wexford and Waterford. Wexford and Waterford would be *Westford and *Waterford in "Hiberno-Norse"

Irish history also talks about two groups of Vikings, the Dubgaill and Finngaill. It could be argued that the Finngaill were the 'original Danes', and we again see this connection between 'Dane' and 'Finn'. I believe that perhaps the 'Finns' of Donegal are connected also to the Finngaill, at least in name, with 'Finn' in the Donegal context perhaps meaning 'white' or 'fair'. Even though Irish *finn* – 'white' and 'Finn' as in a person from Finland, are unrelated etymologically on the surface, deeper research reveals to me that perhaps the names Fianna (despite my earlier comments), Irish *finn*, and the Nordic word 'finn' all refer to again, an indigenous grouping of peoples connected to the sea and to water. Not a specific culture, language or people, as these nouns I think more refer to the appearance of that culture and its connection to the sea and to the ancient world.

The Irish word *finn* 'white' is from Proto-Celtic *wind-, this itself may be connected to Old English *wine* – 'friend', and interestingly perhaps to the words 'fin' and 'fen'. So the 'whiteness' implied by Proto-Celtic *wind- may be connected to the white colouring of foaming water and to the clarity of water, rather than having originally meant 'white'. Interestingly the word *dubh* in Irish may also be connected to water as well, thus we see that possibly the proto-Celtic concepts of black and white are both equally connected to the sacredness of water in some way. These words have nothing to do with peoples' colour in my opinion, and do not represent any kind of duality.

On a different note and not in connection to the Dubgaill and Finngaill, Irish and British mythology *does* talk of both darker and lighter skinned peoples, and I think this is something to celebrate, and reminds us that the ancient world has always been a diverse and multicultural landscape. There are mentions of lighter and of darker skinned peoples and divine ancestors in the Celtic speaking world, all a part of the same Celtic world. Note also that the Donegal Finns in Ulster folklore by Elizabeth Andrews (1) are not described as 'white' in appearance.

I will go into more detail about this in another place. But to summarise, 'Dane' and 'Finn' are not interchangeable, but, deeper etymological searching suggests to me that they both originally described indigenous peoples from *before* the time that we know today, indigenous peoples connected to the sea and to an ancient world, before the world that we recognise today came into form. Thus I think that later peoples sometimes used 'Finn' and 'Dane' to refer to these indigenous peoples, who may be present through many parts of Europe.

What is this mystery surrounding the word 'Finn', and the reasoning for this diverse range of etymologies to describe ancient and divine ancestors? J. R. R. Tolkien seems to have loved the Finnish language, and his language Quenya is I believe, connected to, and somewhat inspired by Finnish. It is interesting that there is a language in Norway closely related to Finnish called Kven, the names *Kven* and *Quenya* appear similar, although I don't know if this was a deliberate choice by J. R. R. Tolkien. Perhaps 'Finn' once referred to a diverse range of ancient cultures and peoples. 'Finn' was also said to refer to the Sámi speaking peoples by Scandinavians, which again may demonstrate that in some parts of Europe, 'Finn' referred to essentially the indigenous peoples, those who had retained their cultures intact since entering this version of the world. Essentially, wisdom keepers, just

I also mention earlier in this book the connection between Kven and Quenya. Perhaps the word Kainu is also related.

like the pappay from Northern Scottish mythology, and the Fianna from Irish mythology. It is not describing a single culture or group of people.

There also appears to be a connection between the 'Finns' and the ciuthach in Gaelic mythology, and the broch structures.. According to the article *Further Remarks on the 'Ciuthach'* by David MacRitchie, the Ciuthach appears in a variant of the Diarmuid and Gráinne legend, and the ciuthach is described as having an ancient boat. The author of this article connects this boat to the boat specimen associated with the Finn-Men in Northern Scotland. Furthermore, I noticed that in other versions of the Diarmuid and Gráinne story, it is Fionn mac Cumhaill, not the ciuthach, but again we see this association around the word 'Finn'. Elizabeth Andrews in *Ulster folklore* (1) also associates Cashel na Fian near Loughros Bay with the Finns. I found a reference on audioboom by speaker Mary Murphy from the Bluestack Way, part four, where it is said that Loughros Bay is associated with Gráinne and Diarmuid (Racontour Archive - 2020 onwards, BSW4 - 3. The view of the mountains, by Mary Murphy).

References:

.*Ulster Folklore*, by Elizabeth Andrews (1)

.*Further Remarks on the 'Ciuthach'*, David MacRitchie, *The Celtic Review* Vol. 9, No. 36 (Apr., 1914), pp. 344-346 (3 pages) (2)

The Hæstingas

The English town of Hastings is well known, but perhaps fewer are aware that it takes its name from a tribe called the Hæstingas. There seems to be no clear origin for the etymology of this name, although I have heard that these people might have been Jutes or at least in some way connected to the Jutes.

I personally am more of the belief that a connection to the Jutes and to Denmark does not necessarily imply that these people spoke an Anglic or Nordic language per-se, because looking at the archaeology in this area, there does appear to be large concentrations of sites on the South Downs, many of which go back much further than the post-roman period. Some people on YouTube have talked about a "pyramid" located in Hastings, containing interesting sandstone cut marks. This is unlikely but a fascinating idea.

Furthermore the traditional area of the Hæstingas seems to contain a number of Celtic or pre-Celtic word elements in the place-names. Some of the place-names in this area, and going east to Camber Sands, are rather unusual, and I am doubtful that many of these place-names are Indo-European per-se.

The coastline around Hastings also contains many rock-cut sandstone caves, nearer to Tunbridge Wells there are also square cut marks at one of the sandstone outcrops, like at Hastings. I wonder if perhaps these had an ancient purpose of some kind. The area is indeed mysterious. Even though Tunbridge Wells lies outside of the area of the Hæstingas, there are ancient sites throughout these regions, including for example High Rocks at Tunbridge Wells.

I hope that more on this subject comes to light, although I myself live far away and have been unable to interpret any of these place-names.

Place-names and archaeology around the Coniston Old Man, a personal journey

The Coniston Old Man is a mountain at the very north of the traditional county of Lancashire. Some years ago I noticed that one of the mountains nearby had the name Erin Crag, and I wondered if, firstly this was connected to the Welsh word *arian*, and secondly if it was connected to the Irish word *Éire* and to the goddess *Ériú* and to the Irish name *Erin*. These three words may all imply something that is shining and connected to minerology, and because there are copper mines in this area, I think it highly possible that an earlier Bronze-Age copper mining process was taking place here. I walked up the mountain recently, and I noticed the cairn at the top, and its interesting shape. And just below the summit to the northeast, a circular like enclosure. Ancient? Perhaps not, who knows. As I ascended the mountain I also saw mineralised scree slopes and a 'cave-like' entrance beside one of them, and the late afternoon light seemed to mysteriously illuminate the ground just near to the entrance.

But as I ascended, I realised that perhaps the door was metaphorical. The mountain is a very special place to me, a sacred mountain, intense and majestic. One must keep safe there always. As I descended I was thinking in my mind about how the 'door' I saw may have been more like a metaphor, because often when I search for archaeology in Scotland, I often cannot answer most of the questions I have. But this experience on the Old Man of Coniston reminded me that perhaps it isn't about whether those things are ancient or not, because the enchantment and the magic is experienced within me, and that is the real 'door', the door between places. No matter whether something is ancient or not, the magic is always internal. And I think no matter what the name of the god or spirit of that mountain, there is always a 'beyond' that door, that desire to know the true nature of oneself and of that experience of enchantment and peace that nature brings. Rather than me thinking of the names and history, what is beyond that, what is the oneness and spirit that is always there in that enchantment when my heart meets the heart of nature? Recently I had a dream, of the earth goddess, of Sophia, but, beyond that, it is God who speaks I think.

Below is an account of that dream: I have mentioned this dream in other books, in different ways, and have created pieces of art based upon this dream, published elsewhere.

Originally, she showed me a form in a vast ocean, she was shaped somewhat like a great whale, but translucent. Her large, round mouth, gave forth to amphibians, to reptiles, to humans, who swam in the water. And then suddenly I saw an island in the sea. Black cliffs rising from dark turquoise waters. Intense green glowed lightly in the clouds, and as I saw up, the mountain became a huge statue, made of marble, or perhaps shell, blocks of shell, or segments, grown into a million blocks and pieces, perfectly fitted together. The statue, no, the living entity, shone like pearl, and cloud whirled around her. Waterfalls flowed from her, and small forests grew on her steep sides. She stood in the form of a cross, her arms far out, and at the top, there were shapes like flowers, flowers of pearl. And at the centre of one geometric flower, the statue grew from the back of a lady, the goddess.

I don't think the goddess was just the statue, just, confined to that sacred place. Bone-like ridges came from her back, like wings, arching downwards and made of many segments, like the front of a ship, or a great door. From her sacred place she looked across the world, and mist surrounded her, this place, at the centre of the ocean.

Is she called Sophia? Diana, Dion? All I know is that when we feel empathy for nature, spirit speaks.

The photos on this page (also taken by the author) show a view from the Coniston Old Man and mount Errigal in County Donegal (the first picture). I feel that these mountains are both very special and for me personally they are both places where I feel I have met the god of the cosmos, the one.



(There is indeed a religion in which the Coniston Old Man is considered to be a sacred mountain.)



Scythians, their goddesses and horned adult goddesses (with 4 pieces of horned adult goddess artwork, 3 completely new, 1 edited) and their symbolism

The Scythians are a fascinating group of cultures, and mysterious. Most online sources ascribe an Indo-Iranian language to the peoples who were known as “Scythian”, and, there is evidence at least of a connection between historically Scythian areas, their place-names, and words in Indo-Iranian languages. However to say that the Scythians were an Indo-Iranian speaking people is probably incorrect. We do not know to what extent the “Scythians” were connected to each other; there could have been Scythian royal families which ruled over diverse tribes, speaking different languages, all of whom may have come to be referred to as being Scythian. I also have doubts that the Indo-Iranian language cognates visible in Scythian areas are necessarily Indo-Iranian in origin. This picture is rather complex and would seem to involve many distinct peoples and languages and ethnic groups.

Note that “adult horned goddess” or “horned adult goddess” in this section means that the horned adult goddesses are adults, and not that the artwork itself is of an “adult nature”.

For starters, the Scythian Sky-Father figure, **papa(i)*- is not cognate to other common words for the Sky-Father in so-called “Indo-European” religion (I doubt that such a single religion or proto-language even existed), but if for argument’s sake we talk about an “IE pantheon”, **papa(i)*- is not cognate to other main gods, but is likely I think related to the pre-IE **papa-* - “father”, and to the “Papae” priests mentioned elsewhere in this book.

The Scythian goddess Api, an earth goddess, may be the mother of another Scythian goddess who is depicted as having snake legs. This goddess, of unknown name, is apparently the founding mother of the Scythian peoples, or at least the central Scythian peoples, i.e. those classes of society as part of Scythian royalty. Api may herself express serpent symbolism, and it is interesting to note the similarity between the names *Api* and some Ancient Egyptian words for “serpent”, and to various other words in unrelated languages. The aforementioned Scythian goddess (probably not Api herself) is depicted with “snake legs”, although I would argue that these legs can also be interpreted as roots or even tentacles, or nerve fibers: all of these things are symbolically connected, and in the symbolism expressed by cthulhonic deities, they are more like different reflections or aspects of the same idea. So “serpent” is not necessarily relevant here any more than roots, or tentacles are. “Horns” are another thing in mythology and art that comes to represent the same thing, a divine, watery connection between the human self and the cosmos.

Overleaf (on the next page to this) is some artwork (new, never published until being published in this book (the one you are currently looking at)) of an adult horned goddess with description, symbolising these themes. This is not the same as any of the other three pieces of horned adult goddess art, I published in another book recently on the Canary Islands. On the page after the page following this page (i.e. not the next page after this one (the one you are currently looking at), but the page after), is another piece of adult horned goddess art, which is an edited and changed version of one of the three pieces published in the Canary Islands book. On the two pages after the page with the edited artwork from the Canary Islands book, are two more pieces of adult horned goddess artwork that have never been published before, until being published in this book (the one currently in front of you) Therefore these two pieces of artwork, and the first in the book you are currently reading were also not published in my Canary Islands ebook, as all three of these pieces of art are completely new and are being published for the first time in the book you are currently reading/looking at. All of these pieces of art are unique and represent the theme in different ways. This book (the one you are currently looking at), therefore contains three entire new (never before published until being published in the book you are currently looking at) pieces of artwork, as well as an edited and changed version of one of the three art pieces in my recent Canary Islands ebook, two of which are not reproduced here in any form. I have also published a few other, earlier, and intriguing examples of horned adult goddess artwork in other ebooks, separate from the book you are currently reading/the book in front of you and separate to that in my recent Canary Islands ebook, which has not since been republished in any book.

At its base these examples of artwork represent a synchronicity, willed by both the adult lady and by the divine, ancient cthulhonic dream spirits. This is also similar to the theme in my “dream 2 whilst on Tenerife” section of my recently published Canary Islands book, where I discuss a dream in which a tentacled dreamworld entity seemingly was suggesting that it could merge into me, and I into it if I wished. I had this dream last year and I was 30 years old when I had the dream. I am also 30 years old now but my birthday is soon (in February). This was just a dream of course, and in reality this subject is simply a metaphorical, and artistic representation of the connection between us and the divine universe, and cthulhonic deities or ancestors. What I am trying to represent is in a sense different, more unusual expressions of the “divine feminine” within the psyche and self.

The 4 pieces of horned adult goddess art by the author are overleaf and on the three pages following the page overleaf (the next page from the one you are looking at now), including: 1 entirely new piece, an edited piece, followed by two other entirely new pieces. The descriptive text on the following pages especially varies in size, so it fits neater with the artwork pieces.



The artwork above, which I created recently, depicts an adult “horned goddess”, which is one way in which I artistically try to understand and express some of the themes about earth adult goddesses and “horns” acting as nerve fibres connecting one to the cosmos.

The different colours of light in the art were created by the way in which I photographed the art, using different coloured lights to represent the “refraction” symbolism inherent within horns, “serpent legs” and tentacles in art. This aspect of “refraction” is also I think connected to language, as I have discussed in different ways elsewhere. Nowadays, people write language, and so language has a two dimensional form through this, and a “visual” or “light-based form”. For hundreds of thousands, if not millions of years, language has been in the dimension of *sound waves*, which might be classed as a 3D dimension of language. But what came before that? Perhaps a kind of language that existed prior to both the sound and light we can observe, a language connected to the cosmos itself and to how our nervous system communicates with the nervous system of the cosmos. This is what the art on this page represents. The photo overleaf is a different version, with edits and changes, of one of three pieces of “horned adult goddess art”, showing another adult horned goddess, which I published in another recent book, primarily about the Canary Islands. This is unlike the art on this page (the one you are looking at), which I have never published until I have in this book (the one in front of you), and also unlike the art on the two pages following the page overleaf, neither of which have been published before until being published in this book (the book in front of you). The artwork on the page overleaf however has been edited and changed so it is not the same piece of art as that in my recent Canary Islands ebook.

The art below has been edited a fair bit however from the original published elsewhere, and the theme of horned adult goddesses is re-adapted to the context of this book (the one you are reading). Note the "nose hair" on the adult horned goddess in the art on the previous page, and the belly hair on the horned adult goddess in the art below this text. This (in the context of the book you are reading, not in the recent Canary Island book) is representative of the enhanced or "exemplified" connection these horned adult goddesses share with our natural appearance, symbolising the connection to nature and to the natural self. Note that in art below I have written "my horns of cosmic wisdom!" being said by the horned adult goddess. On the page after this (the one you are reading) I also draw hairy underarms on the horned adult goddess on that page (not in the art below).



The art above is a new version, with changes, of the artwork in my recent Canary Islands ebook. After this page are two more pieces of art and descriptions of them. One is overleaf and another is on the page after the page overleaf, both of which are entirely new, unlike the piece above which is *new* but was edited after being originally published in a different form. The art on the page overleaf is perhaps my favourite included in this book.

Photo below: the third piece of horned adult goddess artwork included in this book, this particular piece of art (below) has never been published before, until being published in this ebook (the one in front of you). As well as the hairy underarms I have drawn hair on this horned adult goddess' belly, as I did with the artwork on the page previous to the one in front of you, again to represent a sacred "naturalness" being expressed. There are more comments on this artwork on the following page from this.



The piece of artwork on the previous page, I drew after the idea came to me as though spirit was asking me specifically to draw this particular pose, which I feel is representative of some kind of divine harmony with the universe. The fiery colours visible around the horned adult goddess' horns and beneath her hairy underarms, are not representative of fire itself, but rather of the amber coloured light I try to depict in some of my artwork, which I feel is perhaps associated with the sea. The neck of the horned adult goddess depicted in the artwork on the previous page is meant to be in a sense serpentine or worm-like, and represents a part of the same desired transformation that lead to her to wishing to transform from an adult woman into a merged form of consciousness between the adult woman and whatever ethereal lifeform in symbiosis with her provides the cellular growth for horns and worm segments. The light around her horns is also a product of this, as is the light beneath her hairy underarms, which is in a sense representative of the naturalness of sweat.

The fourth piece of artwork, in the photo below, shows another adult horned goddess, but more in the style of how these horned, metaphorically symbiotic? Beings have been depicted in for example certain examples of cave paintings in Scandinavia, like some of those around the Lofoten Islands. The piece of artwork below I think also invokes the feeling of a kind of celestial adult horned goddess, and simultaneously, water adult horned goddess.



I, Linden Alexander Pentecost, drew and completed all four pieces of artwork in this book myself, although it was only when creating the art on this page and the one previous where I decided to sign my name. When it comes to doing art I am not exactly very consistent with when I choose to sign my name, but most commonly I do not so not because I know that my publications are automatically protected by copyright anyway.

More on the Kven language

I live in the UK and am from the UK, but in the UK I study Finnish via a distance-learning course. And yes, to be honest, I find Finnish difficult. I did a Quechua course last year and I found *that* easier than I do Finnish. Although this article is primarily about Kven, I would like to say something briefly about Finnish and Quechua (without discussing any word-links, which I have extensively elsewhere).

For a while I have been very interested in "long distance cognates". I have written several books, most of them ebooks, freely available online, in which I have published research on the possibility of a connection between Quechua and Uralic, specifically Finnish. This sounds unrealistic and crazy I know, but, I would argue it isn't, and there are a lot of reasons for this but I won't go into detail here. This article is about Kven. What is Kven?



Photo above: the valley inland from **Yykeänperä**, known in Norwegian as *Skibotn*, this is a part of the landscape of Kvenland, **Kväänimaa/Kaihnuunmaa**, the land of the Kven language, and the Northern Sámi language, in which this place is called *Ivgubahta*. Isn't Kvenland so beautiful?

Indeed what is the Kven language?

I have this irritating habit apparently of giving long answers to questions, but sometimes it is necessary. Essentially, Kven is a name for a language spoken in Northern Norway, spoken by the Kven people. The Kven language is very closely related to Finnish or considered to be a Finnish dialect. That is the short answer. Getting into the how and why requires a longer answer.

The north of Scandinavia has historically been the home of the Sámi peoples for thousands of years. As well as the Sámi, there may have been other, at least somewhat distinct cultures present in the north of Scandinavia during the past, for example the Upper Paleolithic *Fosna* culture in Northern Norway, and the Bronze Age *Lofoten cave painting* cultures may not have been Sámi, but certainly would have been connected to them in some way or other. Besides this, there are also ancient Germanic languages in northern Scandinavia, such as Jämtlandic, Bondska and some of the Northern Norwegian dialects.

However, the area has always been primarily the land of the Sámi, and the aforementioned ancient Germanic languages tend to only be found on certain rivers, inlets or other coastal areas. For example the Bondska language is primarily spoken around the lowland river valleys of the great rivers entering the northwest Baltic, for example the Pite, Lule and Kalix rivers. Most inland areas are historically entirely Sámi.

However, there is one other living group of cultures and languages that do also have a deep identity within this region, namely the Finnic languages. Three Finnic languages are spoken in Northern Scandinavia: Finnish, Meänkieli (in Sweden) and Kven (in Norway). Finnish, Meänkieli and Kven are more similar to each other than many of the different Sámi languages are to each other.

Somewhat like the ancient Germanic languages of the far north, the Meänkieli and Kven languages are primarily spoken in areas that were historically alongside a river or coast. Most Meänkieli dialects are spoken along the Tornio River, Torniojoki, which flows into the very north of the Baltic, whilst the Kven speakers live around the coastlines and fjords of parts of Finnmark and Troms in Northern Norway, facing towards the Arctic Ocean.

The easier explanation of the origins of Kven

Kven culture is not for me an easy thing to learn about, and there are quite a few conflicting sources online with regards to the origins of the Kven. But the general explanation is that Kven, and Meänkieli, are Peräpohjola Finnish dialects, that came to Sweden and Norway through recent immigration (16th

century onwards) of people from Northern Finland, where other Peräpohjola dialects were already spoken. According to this line of thought, the Meänkieli and Kven languages are only distinct from Finnish due to recent history, and through the immigration of Finnish speakers into Sweden and Norway. This is the easier, and in my opinion, far more boring explanation.

The other explanation:

It is difficult to employ what people have told me in person, as an argument for the longevity of Kven in Norway. But sometimes this *is* where gems of hidden knowledge lie in wait. I have spoken to speakers of Kven and Meänkieli and have been told essentially that their languages have been in Sweden and Norway for far longer than official records suggest. I have been told that they have their own traditions but have no tradition of originating in Finland. Parts of Kvenland may well be referred to in the Kalevala too, and, for a land with no Ocean coastline, Oceans do feature an awful lot in the Kalevala. So at least on some level it is clear that Kvenland was a part of the Finnish language's consciousness sphere in ancient times.

And this leads to another argument: is Kven a Finnish dialect? And the answer is more complex than it might seem, and *not* necessarily for purely linguistic reasons. The thing is: Kven is very similar to Finnish. One could quite easily say that Finnish and Kven are the same language. And, the speakers of Kven know this too of course, nor do I think that Kven speakers would say it is inaccurate to call them forms of the same language.

The cusp of this question lies in what the Finnish language is identified as: *Suomi*, or *Suomen kieli*. This is the name used for the Finnish language in Finland, and *Suomi* is also the name of Finland in Finnish. And, whilst Kven speakers might say that **Suomen kieli** is the same collective language as theirs, **Suomi** is not what they identify this collective, original language as. The Kvens call this language **Kainun Kieli** and *not* **Suomen Kieli**.

Yes, rather confusingly, the Kvens also refer to their language as **Kväänin kieli** but this name is connected to their identify as Kven people in Norway, whereas **Kainun kieli** refers to the "whole" language, including Kven, Meänkieli and northern dialects of Finnish. The name **Kainu** is also regularly used by Kven speakers however, hence why for example the Kven Institute is known as **Kainun Institutti**.

The Kvens mysteries

To me the Kvens and their language are very mysterious and beautiful. I have heard rumour of Kvenland being some kind of sacred place, important in ancient times, and I have read northern Norwegian folklore about undead

Finnish kings that sleep under the Ocean, waiting to one day return. The north of Norway is without doubt, in my opinion, one of the most mysterious and enigmatic places in Europe, and of course the Kvens are not the only culture who has been or is there.

Perhaps the Kvens, their ancestors, at the beginning of Europe, during the mythological time of the Kalevala, really did paddle in canoes on the fjords of Northern Norway, and witness the landscape thousands of years before their descendents do today. Could the Kvens also have been connected to the “Finns” that people once spoke of in the Shetland Isles and in Donegal?

Examples of Finnish and Kven sentences to show differences

There are many dialects of Finnish/Kainu language within Finland, and the northern dialects of Finland are a part of the same dialect continuum as Kven and Meänkieli. The Finnish in the example sentences below will be in standard Finnish *kirjakieli* though.

As I have mentioned elsewhere, it is common in Kven for an extra **h** to be found in certain words, for example in certain noun cases, and in the passive forms of verbs. For example Kirjakieli Finnish *sanotaan* – “is said”, would be in Kven: **sanothaan**, and Kirjakieli Finnish *ymmärretään* – “it is understood”, would be in Kven: **ymmärrethään**.

This extra ‘h’ also appears in certain noun cases, take for example the Kirjakieli Finnish sentence:

minä laitan rapuverkon värikkääseen veneeseen – “I put the crab net into the colourful boat”

Which in Kven, would be:

mie laitan krapuverkon/reippaverkon färrikhääseen venheeseen.

In the example above it is the illative case that takes the -h- in Kven. You will notice that the first person singular pronoun, *minä* in Finnish, is **mie** in Kven, as it is in Meänkieli and in most other Peräpohjola Finnish dialects/Kainu language dialects.

The Finnish word *rapu* – crab, is **krapu** or **reippa** in Kven. I do not know the exact difference between the two words, but I presume they perhaps refer to different species of crabs. Crab fishing is common in Kvenland especially today with the large number of king crabs which have moved there.

The word **krapu** shows how the initial consonant cluster, found in Norwegian *krabbe* is present in Kven, but absent in Finnish. (continues on next page)

The Finnish word *värikäs* contains the initial root that is cognate to Swedish: *färg* – colour, and Norwegian: *farge*, both meaning "colour". In Finnish this word is *väri*, but in Kven and in Meänkieli the [f] sound is found, as in Swedish and Norwegian, thus we have the Kven and Meänkieli form: **färi**.

"Into the colourful boat" is *värikkääseen veneeseen*, but in Kven: **färikkhaaseen venheeseen**. Note the extra [h].

Another example of a sentence in Finnish and Kven is:

minä odotan venettä joka purjehtii saaresta - Kirjakieli Finnish

mie ođotan venettä joka seilaa saaresta/sullusta - Kven

I am waiting for the boat that sails from the island - English

You will notice that in the Kven form of "I wait", **mie ođotan**, there is this **đ** letter which is found in Kven, where Kirjakieli Finnish has *d*, with the exception of loanwords in Finnish and Kven such as Finnish: *demokratia* – democracy, Kven: **demokratii**.

In Kven, the verb "to sail" is **seilaa**, connected to the Norwegian: *seile*, as opposed to Kirjakieli Finnish: *purjehtia* – to sail. You will also notice that Kven has an extra word for island, **sullu**, which refers specifically to an island in the sea. More about this word later.

Another example of a sentence in Finnish and in Kven, is:

tämä vuori on isompi kuin vuoret Suomessa, mutta vuoret Suomessa ovat myös niin kauniita – Finnish

tämä vuori oon isompi ko vuoret Suomessa, mutta vuoret Suomessa oon kans niin kommeita – Kven

"this mountain is bigger than the mountains in Finland, but the mountains in Finland are also so beautiful" – English

You will notice that in the above sentence examples, Kirjakieli Finnish *on* – "is" and *ovat* – "are", are both **oon** in Kven. The Finnish word *kun* – "when", "than" is always **ko** in Kven; and Finnish *myös* – "also" tends to be **kans** in Kven, this word being related to Finnish *kanssa* – "with". In Kven, "beautiful" is **kommee**, and not related to the Finnish word for "beautiful",: *kaunis*. Both *kauniita* and **kommeita** are the partitive plural forms of the adjective, as needed in this sentence. Note also that **vuori** is not the only Kven word for "mountain", which is something I will discuss on the next page.

Possible substrate words in Kven and Northern Sámi as evidence of a prehistoric “Kven” language

On the previous page I use the word **vuori** to mean “mountain” in Kven, the same as Finnish *vuori*. Another word in Kvenland is **vaara**, which is found throughout the area of the traditional Kainu language, in Kvenland, Meänmaa and in northern Finland. The Northern Sámi word *várri* – “mountain” is related to both words. Another word for “mountain” in Kven is **tunturi**, also *tunturi* in Finnish.

And another, quite unusual word for “mountain” in Kven is **kaisa**, specifically meaning a steep and high mountain. This is sometimes said to be a “Sámi loanword”, because in Northern Sámi there is a word: *gáisi*, which is also a relatively well-known word, referring to a high, often snowtopped mountain. A famous example is found in the name of Sweden’s highest mountain, Kebnekaise, or in Northern Sámi: *Giebme-gáisi*, meaning “cauldron mountain”.

For some, personal reason, perhaps because Kven feels like a very special language to me, this word *gáisi* has stuck in my memory quite a lot, as one of the first indigenous words that entered my consciousness, when my father and I first explored Sápmi when I was 18.

But interestingly, this word may not be of Sámi origin, and seems to come from some other language once spoken in certain parts of Sápmi. And of course, rather interestingly, we do find this word in Kven, as **kaisa**.

The Kven name for *Skibotn*, is, as I mentioned earlier, **Yykeänperä**, and in Northern Sámi: *Ivgubahta*. The first element of this place-name in Kven, **yykeä**, and the Northern Sámi word *ivgu*, also appear to be forms of a word from a substrate language, rather than coming from the Sámi languages.

Slightly to the southwest of **Yykeänperä** is the lake of Kilpisjärvi, which is located just over the border and in Finland. The Kven name for Kilpisjärvi is the same: **Kilpisjärvi**, whilst the Northern Sámi name is: *Gilbesjávri*. The second element of this place-name is Finnish and Kven **järvi** – lake, or in Northern Sámi: *jávri* – lake. Note that when *v* occurs in Northern Sámi after a vowel and before another consonant it sounds like ‘u’ or ‘w’ and not ‘v’.

The first element of the name *may* be connected to the Finnish word *kilpi* – shield, related to Northern Sámi: *galba* – shield. But the match between these roots and **kilpis/gilbes** is not exact, and I think it likely that whilst these place-name elements may be *related* to **kilpi/galba**, they are not the same root, and may well come from this “Kven” substrate language as well.

Another Northern Sámi word from a substrate language is *suolu* – island. I have discussed etymological links to this word in other books, but I did not know until recently, that, interestingly, a related word is also found in Kven, as **sullu** – island, as mentioned on the page previous to this.

On the next page are some photos from around Kilpisjärvi and relevant descriptions.



The photo above shows *Ala-Kilpisjärvi*, Lower Kilpisjärvi, a large lake, a few miles downstream from the better known main Kilpisjärvi lake, where the village of Kilpisjärvi is also situated. The countries of Norway, Finland and Sweden border upon each other around Kilpisjärvi. Sweden is visible on the other side of the lake, although to the indigenous Sámi and Kainu peoples, these modern borders did not exist.

The photo below shows a typical birch forest of Kainumaa and Sápmi, close to the mountain of *Sána* (at right edge of image), the Northern Sámi name; known as *Saana* in Finnish, near Kilpisjärvi. *Sána* is a sacred mountain for the Sámi peoples.



Celtic or pre-Celtic influences on Icelandic and related topics

Iceland has become quite well known in modern culture as the land of the Vikings. Over the past ten years or so, “Vikings” have very much been in peoples’ awareness. This has resulted in many conversations with people, who, as I have learned, had a desire to visit Iceland for precisely this reason – to gain a closer sense of contact with the Viking culture, in the land that perhaps best preserves the language and religion of the Vikings.

In some ways, this association between Iceland and Vikings is perfectly true. And one could be forgiven for thinking that, because of this, Iceland is a purely “Viking land”, preserving a purely “Viking language”. I only say this because when people on the street talk to me about Iceland and Icelandic, this is often the kind of things that they say to me. And to some extent it is true. Yes, Iceland does still take pride, to some extent, in the native Norse beliefs as recorded in the sagas and through folklore. And yes, Icelandic as a language contains few foreign influences, and is pretty damn close to the Old Norse (more accurately: Old Icelandic) language of the sagas.

But, I would argue that Iceland is more than being *just Norse*.

The sagas and Icelandic national revivalism

First of all, beyond the fact that the Icelandic language is very similar to the Old Icelandic variety of “Old Norse”, and beyond the fact that Iceland does have clear evidence of a central position in “Viking culture”, we must also take into account Icelandic nationalism.

Part of the reason that Icelandic is so conservative in terms of its vocabulary (this is not a relevant comment in terms of the grammar), is due to Icelandic nationalism, which promoted independence from Denmark. To some extent this involved trying to *return* Icelandic to the language of the sagas, *Old Icelandic*. Subsequently we can see that to some degree, modern Icelandic is partially so “pure” in its “Norseness”, not entirely because of some “Viking continuity”, but instead because of nationalism, evolving identity, and the need to gain independence from Denmark.

So arguably, if we *really* want to study and understand Icelandic as it evolved in Iceland, modern Icelandic and Old Icelandic are not always the best candidates, instead we should perhaps be looking at *Middle Icelandic*, because Middle Icelandic is the only stage of Icelandic which appears not to have been artificially influenced in some way. Old Icelandic was a language of

literature, we cannot be sure to what extent the standard written forms of Old Norse actually corresponded to the way in which the “Vikings” spoke on a day to day basis.

And with modern Icelandic having been partially artificially *returned* to Old Icelandic, this creates a circular sphere of artificial influence, potentially to some extent obscuring the nature of the *more natural* Middle Icelandic that was spoken before Icelandic nationalism and before the removal, or abandonment of various words of Danish, and other origin.

Sadly, it is very difficult to find any examples of Middle Icelandic online, even my Icelandic-speaking friend had trouble looking for this. Essentially, my point in saying this, is to say that yes, Icelandic is “Viking”, from a metaphorical and historically accurate point of view; but, the “Nordicness” of Icelandic and of Iceland in general has been enhanced deliberately through artificial choices, where, I would argue, that Celtic, or pre-Celtic elements in Icelandic language and culture were *deliberately ignored* in order to enhance Icelandic’s status as a “pure Nordic tongue”.

Irish wives and ancient monks

What is generally accepted is that a large amount of the mitochondrial... DNA of Icelandic women is *not* of Nordic heritage, but rather more closely corresponds to the same patterns and haplogroups found in parts of Ireland and Scotland. This is generally explained as resulting from the Vikings stealing, or more appropriately, marrying women of Goidelic-speaking descent, and then moving with them to Iceland. Makes sense yes?

In addition to that there is evidence that people were already living in Iceland before the “Viking expansion period”, and it is generally agreed upon that these people were Irish, or Scottish, or at least had some relationship to the Goidelic-speaking cultures and were likely speaking a Goidelic language, likely Old Irish.

One may well then ask, rather than the Icelandic material DNA coming from Viking raids and marriages in Ireland and Scotland; and rather than the Goidelic presence in Iceland coming from monks alone who travelled there, is it instead possible that both of these connections with Goidels and with Ireland result from a pre-Viking population in Iceland, who spoke a Celtic language?

There is not evidence for a big population of pre-Norse cultures in Iceland, but there is *some* evidence of them, and furthermore, Iceland is a volcanic and in some ways, rapidly changing landscape. It is possible that evidence of

earlier cultures has been buried by lava, sediment, the changing of rivers, ice and their associated water bodies; or that the correct archaeological sites have not yet been identified.

The Huldufólk

Although we tend to emphasize the Norse mythological elements of Icelandic tradition, one of Iceland's main folklore traditions is that of the *Huldufólk*, who are likely not of Norse origin at all, but of Goidelic! (or more likely, of pre-Goidelic origin). The *Huldufólk* are similar to the *Daoine Sí* of Irish tradition, at least in some ways. We can interpret this tradition in a more spiritual way. But it can also be interpreted in a more historic and literal way, if we allow the possibility that the *Huldufólk* in their underground domains, are somehow connected to a previous population who existed in Iceland. I would argue that this is implied by the fact that the *Huldufólk* are “underground”, not as only a metaphor for the underworld but also as a metaphor for a previous landscape that existed in Iceland.

Essentially: when we look at Icelandic folklore and mythology from the mainstream perspective, we see Iceland as a purely Norse mythological and linguistic landscape. This is that included in the sagas and generally within the sphere of modern Icelandic identity. However if we look a little deeper, into the folklore of Middle Icelandic, and into the more finer and localised traditions of witchcraft, place-names and myths, we find another layer of influence that appears to not be of Norse origin.

Tying in Goidelic and Icelandic

Within Icelandic itself we can find a number of words of supposed Goidelic origin, such as the following 7:

1). **lámur** – flipper, paw or left hand, related to Old Irish *lám* - ‘hand’, modern Irish: *lámh*, Standard Scottish Gaelic *làmh* (dialectal variants include St Kilda Gaelic: *wàmh*, Ardnamurchan Gaelic: *lwàmh*, Eigg Gaelic: *wlàmh*, Southwest Mull Gaelic: *ðàmh*, Lismore Gaelic: *væimh*, Islay Gaelic: *dàmh*, *dlàmh*. This is a root of Indo-European origin, whereby the initial p- found in other Indo-European languages (as in for example English “palm”) disappeared. Although one can also talk of potential extra-Indo-European connections to this word, for example Hawaiian: *lima* – hand, Madurise: *lema* et cetera. The word *lámur* also exists in Faroese, but is pronounced rather differently to the Icelandic form.

2). **Eðna** – a personal name, likely related to Old Irish *Ethniu*, the name of a Fomorian goddess of prehistoric Ireland. This name is particularly interesting,

because the name *Ethniu* may well be of pre-Indo-European origin, as can be said for many of the names of the Fomorian gods in Irish mythology, such as *Balor*, *Cethlinn*, *Tethra* et cetera. I think it indeed likely that the “Fomorians” to some extent represent the pre-Goidelic, pre-Indo-European cultures of Ireland and their gods. So is it not slightly curious that we find this name, obviously still culturally important during the Viking period, in Iceland as well?

3). **kró** – sheep fold or pen, likely connected to Old Irish: *cró* – eye, socket, ring or enclosure, also Welsh *crau* - socket, Cornish: *crow* - shed or hut, Breton: *krao* - eye of needle. Although there are other possible Indo-European cognates, the phonetics of this word and semantic differences do not to me imply that a specific “Indo-European” origin can be accurately attested to.

4). **Mýrkjartan** – a personal name connected to the Irish personal name: *Muircheartach* – “mariner”. Although this could be argued to be a simple borrowing of an Old Irish word into Icelandic, note that the element *muir* – ‘sea’ in the Old Irish name, corresponds to **mýr** in Icelandic, which is quite similar to Icelandic **mýri** – ‘marsh’ which is actually cognate to *muir* in Old Irish, indicating perhaps that the roots **mýr**/*muir* were connected in a way that goes beyond simply the adoption of a personal name.

5). **lyf** – medicine, perhaps connected to Irish *luibh* – herb, mentioned in the book by *Þorvaldur Friðriksson* titled *Keltar*.

6). **sef** – rush (a kind of plant), perhaps connected to Old Irish *simin* or *sibin* of the same meaning, although this word does occur in other Nordic languages and is understood in source (1) to possibly be a substrate word in Germanic, which would back up what I am implying in this article.

7). **hrútur** – “ram”, possible linked to Irish *reithne* – ram, and to Old Irish *reithne* – ram, mentioned in the book by *Þorvaldur Friðriksson* titled *Keltar*.

(1) Kroonen, Guus (2013), “semetha”, in *Etymological Dictionary of Proto-Germanic* (Leiden Indo-European Etymological Dictionary Series; 11), Leiden, Boston: Brill, →ISBN, page 432-33

The “Christian” cave at **Seljalandshellar** and an ancient religion of the sea goddess?

Seljalandshellar is a small group of caves close to **Seljaland**, located in the **Vestfirðir** “West fjords” region of Iceland. One of the caves contains a very early carved cross or crucifix, certainly evidence of a pre-Norse people connected to Ireland, and another piece of proof showing that an indigenous culture was already in Iceland before the later settlement of Norse people who presumably became the new “elite” of the island due to that they took a lot of farmland.

However, the cross in this cave may not be Christian in origin, in my opinion. I have talked about this before in various publications, but, to briefly sum up: there is an idea I have had for some years, that these “Christian Irish monks” were actually not originally Christian, and that instead their symbolism of the cross, and the name “Papae” refer to a much older people, with a much older religion, a religion that in a sense lead to the creation of Gaelic Christianity.

In this original religion, I believe that the cross was important, and seems to symbolise “completion” and also “beginning”, it is symbolic of the emergence of light, and is also symbolic of serpents, the search for knowledge, and the realisation of the divine human self within the matrix of the serpents, which were frequently depicted on early Gaelic crosses as essentially trying to bite or eat the person stood in the central “chamber” of the cross. This is also representative of the ancient passage tombs in Ireland, which are connected to mythological serpent deities of nature, and which are sometimes cross-shaped, in orientation to a specific cross shape of stars in the sky.

Some have interpreted this in a very negative way, and said that the cross is actually symbolic of ancient people essentially feeding themselves to the serpent gods present in the passage tombs. However this is not the case in my opinion.

What the cross actually represents in my opinion is the *realisation* of oneself even though one is surrounded by the serpents, i.e. the old gods, powers and creators of nature. The point is: to witness that creation and yet to not desire control or power over it; to not desire to steal it or own it; to not lust for the power of knowledge but, when given knowledge, to use it wisely, and to understand the greater and only truth: that of love and empathy. **This** is I think what the cross symbolises.

The serpents *may* be trying to swallow the man in this iconography, but the point is, he is an enlightened human being, and so is entirely untouched or unharmed by them, and is essentially invincible to what might be interpreted as the serpents’ attacks.

These priests used “resonance chambers”, Beehive-shaped buildings, like the Neolithic ones at Skara Brae, and the ones of Skellig Michael off Ireland, to meditate with the divine god. And this divine true god was connected

especially to the ocean, sea, and mist. I have talked elsewhere about this whole thing with water, it is a deep rabbit hole to say the least.

A primary difference between this older religion and later Christianity, one of the primary differences, is that the old religion, whilst acknowledging a divine one being, was not monotheistic as modern monotheistic religions are. Another difference was that an emphasis was placed on the feminine as much as it was on the masculine, and, like in the Finnish mythology, I think that there was a Divine Ocean Mother Goddess, who in later times became affiliated with the *Virgin Mary*. This is I think the same iconography as what I saw in my “goddess dream” mentioned in this book. Like the Finnish goddess *Ilmatar*, I think the goddess of the papae was born in the ocean, after apparently desiring to copulate with a possibly male or cthulhonic aspect of the primary god, in Finnish known as *tuuli* – wind, or as *Iku-Turso*, a cthulhonic god. The goddess of the papae then I think became the mother of all life, kind of like a large whale or seal, but also connected to the word *orc* and to cthulhonic beings. The “seal thing” can be seen in how many Goidelic peoples originally saw themselves as in part descended from seals or from some seal-like cthulhonic, aquatic ancestor, similar to the *apkallu* symbolism I have talked about in connection to other things. She then I think “became” the solidness of this planet, often then being symbolised as becoming a tower. I envision this as being a goddess figure standing on an island in the sea, also radiating kaleidoscopic rays of light, representative of the life force and waves that create our reality. The Virgin Mary is often depicted in this way as standing almost like a lighthouse, guiding people to safety over the sea. You can also see the lighthouse symbolism here. The “virgin” theme is important here, but I think it is symbolic that the goddess did not copulate with a humanoid god; it may be that she did however wish to copulate with a Cthulhonic deity, which caused her to apparently desire to physically mutate into this “whale” being, and then into the statue or sacred mound or island. This cthulhonic deity is not necessarily evil. The papae did then I think build their sacred beehive structures on islands such as St Kilda and Skellig Michael, because symbolically these islands were the “lighthouse goddess in the sea”. The search for Christ and enlightenment is I think really about empathy. The goddess, *Ilmatar*, the virgin Mary, I am not sure of the original name: she watches over us because she has empathy for creation, even if it may pain her. And so the search for Christ and becoming like Christ is to watch over nature too, and to have empathy, care and love, even if it isn't always easy to. Additionally, becoming “like Christ” could be to become “like a cthulhonic human-cthulhonic being” ourselves. (See the 4 “horned adult goddess” art pieces in the book you are currently reading, in the section *Scythians, their goddesses and horned adult goddesses (with 4 pieces of horned adult goddess artwork, 3 completely new, 1 edited) and their symbolism* which is before the *More on the Kven language* section of this book (the one you are currently looking at)

Note: we may be able to see some similarity in the name *Mary*, Goidelic *muir* – sea, and *Fomoiré*. (Which is not to say that “Mary” and “Fomorian” have the same meaning today.)

The Hallingdal dialects of Norwegian



*Photo above: the landscape of Hallingdal in the autumn, a landscape, which, like the Hallingdalsk dialect, is full of magical legends of fairies and trolls. The language here is commonly referred to as **Hallingdalmål**, **Hallingdalsk** or other names, some of them more localised. This dialect group has for a long time been the medium through which this landscape has been conveyed by people.*

The Norwegian language has many dialects, these local dialects or languages follow the contours of the landscape. Hallingdal is a large valley in southern Norway, leading from near Drammen near Oslo in the south, to the wind valleys and mountains topped with snow. **Hallingdalmål** or **Hallingdalsk** is an entirely inland dialect, with the language here being largely a kind of Eastern Norwegian, but because the valley is geographically quite close to Rogaland and Sognefjord, **Hallingdalmål** also contains some features which make it more like the dialects of those districts. Hallingdal Norwegian is well known for the appearance of the **dl** and **dn** sounds, for example Hallingdalsk: **bøkadn** – the books, standard Bokmål: *bøkene*, Hallingdalsk **hodn** or **hødn** – 'horn', Bokmål: *horn*. These are also features that occur in southwestern coastal dialects, and in some Norn dialects, Faroese and Icelandic, and similar processes are found in Manx Gaelic and in Cornish. Hallingdal dialects of Norwegian have the "thick L" sound which corresponds to both historical rd and l. There are also naturally variations within the valley of Hallingdal, and this can include some rather large vowel changes, where the Bokmål vowels in *øy* are pronounced **ei** in parts of Hallingdal, or o becoming *ø* in some words in localised areas. Note the "thick L" is not written in the examples below as distinguished from ordinary l because I am not sure exactly where it occurs in Hallingdalsk, although I know that Hallingdal is often pronounced *HallingdaL* by some in southeast Norway. The personal pronouns in Hallingdal are largely as follows:

e, je – I
du – thou
han – he
ho – she
det, den/dæ, dønn – it
me – we
de, dikka, dikko – you plural
dai, dei, døi – they

Example sentences are below

e prøv å lesa/læsa bøkadn - I try to read the books

e prøv – I try, **å lesa/læsa** – to read, **bøkadn** – the books, definite plural of **bok** – book.

Jeg prøver å lese bøkene – Bokmål translation of above sentence

e æ i Hallingdal me følket – I am in Hallingdal with the people, folks

e æ – I am, **i Hallingdal** – in Hallingdal, **me følket** – with the folks

jeg er i Hallingdal med folket – Bokmål translation of above sentence

båtadn æ ute på vatnet all dagen – the boats are out on the lake all day

båtadn – the boats, definite plural of **båt** – boat, **æ ute** – are out, **på vatnet** – on the water, **all dagen** – all the day, all day

båtene er ute på vannet hele dagen - Bokmål translation of above sentence

e vil gjedna lesa/læsa bokji – I would like to read the book

e vil gjedna – I would like (to), **lesa/læsa** – read, **bokji** – the book, a feminine noun, the indefinite form being **bok**

jeg vil gjerne lese boken/boka - Bokmål translation of above sentence

e æ ei/ai jæntæ/ain mann – I am a woman/a man

e æ – I am, **ei/ai jæntæ** – a woman, **ain mann** – a man

jeg er en jente/ei jente/en mann - Bokmål translation of above sentence

jæntudn å mænnadn fær åt kirkjun kver søndag – the women and the men go to the church every sunday

jæntudn – the women, definite plural of **jæntæ** – woman, **å** – and, **mænnadn** – the men, definite plural of **mann** – man, **fær** – go, present tense, **åt** – towards, to, **kirkjun** – the church, dative case, **kver** – every, **søndag** – sunday

jentene og mennene går til kirken hver søndag - Bokmål translation of above sentence

Nordfjord Norwegian dialects



Photo above: Olden in Nordfjord, taken by a family member whilst travelling in Norway and used with their kind permission.

I have elsewhere discussed some details of some of the west fjord dialects of Norwegian, including the dialect of Aurland in Sognefjord, the Vossa dialect and a few others. I have not however written much about the Nordfjord dialects, the Nordfjord, or **Nordfjorden** being one of the larger fjords in Norway and certainly one of the longest, and being located to the north of Sognefjord in western Norway. The landscapes of the Nordfjord vary from the steep sided inner areas of the fjord, with glaciers, forests and mountains, to the beautiful, wooded coastal islands nearer to the fjord's mouth, such as Rugsundøya, Husevågøy, Vågsøy, the larger Bremangerlandet and smaller Frøya to the south. The Nordfjord dialects of Norwegian are in many ways similar to some the Sognefjord dialects in some, but not in all ways. The intonation or prosody of Nordfjord Norwegian dialects does bare similarity to that of Sognefjord dialects, but also in my opinion it is slightly softer, and bares a little similarity to the "special prosody structure" also found in some Sunnmøre dialects.

It is difficult for me thus far to be able to talk about Nordfjord Norwegian in a detailed sense, and there do not seem to be very many resources about these dialects, so I have had to learn and pick up what I can.

The prosody of the Olden dialect (in inner Nordfjord) is to me very beautiful and interesting. There is tendency to pronounce *ii* as [e] or more likely [ɛ] in for example **venden** – the wind, compare Bokmål: *vinden*. Note that this word is specifically pronounced as **venden** in Olden, and not as "vend'n", this is I think something that is connected to the dialect's prosodic structure and to the vowel balance in this word that upholds that smooth, flowing and gentle prosody.

The Old Norse diphthong *ei* is pronounced often close to [ai] in words such as **dei** – ‘they’, **meir** ‘more’ etc, although to my ears in Olden this sound verges *slightly* on being more like [æi], but not nearly so strongly an [æi] as found in standard Eastern Norwegian for example.

In the Olden Dialect, the ‘g’ in **eg** ‘I’, **meg** ‘me’ etc is generally pronounced. The first person plural is **vi** rather than *me*.

Like in many other western and northern Norwegian dialects, a degree of palatalisation is common, e.g. **frakkjen** – the cloak, from **frakk** – coat, Bokmål: *frakken*, *frakk*, and Olden dialect **mannjen** – the man, Bokmål: *mannen*. Note that the **-kkj-** is pronounced like a double “ch” sound similar to the “ch” in the English word “cheese” and sometimes more like [ç]. Similar, “ch-like” variations of this sound are found in western and northern Norway, but in Eastern Norway this “soft k” is generally pronounced [ç]. Tronder dialects have their own forms.

The information on the Olden dialect given above is mostly from what I have learned through listening to speakers of the dialect, and studying the “North wind and the sun” translation into Olden dialect, available on YouTube, titled *Dialekt frå Olden i Nordfjord*, posted by Kjell Ottar Heggstad.

The “thick L” is absent from Nordfjord Norwegian, as it is from Sogn Norwegian and from Sunnmøre Norwegian. The change from ll, rn and n sometimes to *dl*, *dn* which occurs in Vossa, Sogn and Hallingdal Norwegian is also not present in the Nordfjord dialects to my knowledge and from the examples I have seen and heard, although precisely where the border lies with these features I am not certain.

Whilst the uvular R is found in *some* Sogne dialects, it appears to have never been traditionally used in the Nordfjord dialects. As in all dialects of Western Norway, the final -r does not have a strong pronunciation, or is not pronounced at all.

Note that the details of Nordfjord/Olden dialect on this page do not necessarily apply to all of the Nordfjord region, where **eg** may be pronounced **æg** or **e** by some.

One interesting word found in the Nordfjord region is the word **vor** which means something of a group of stones, from what I am told. This is an interesting and curious word. I wonder if it could be related to other ancient root words referring to a “raise” or “mound” or “tomb”, compare the ancient root *war-, *wor- in English and Lowland continental place-names, and to the Norwegian *vær* referring to an island or rock where fish are landed or taken out of the sea.

I would like to learn more about the prehistory of Nordfjord and of any evidence of pre-Norse language, (perhaps like the word **vor**). There are numerous prehistoric sites around Nordfjord, including the **Heksesteinen** “witch stone” rock carvings, which contains beautiful Iron Age runes, as well as various barrow mounds and tall standing stones in the same area. At Vingen near to the mouth of the Nordfjord, there is evidence of an even earlier culture, likely connected to the Fosna culture, who have left beautiful petroglyphs at this site.

Languages of the Baltic Sea, and the Wends

This short, final article of this book (the one in front of you) is a brief discussion regarding the many languages and peoples around the Baltic Sea. I have previously discussed many of these languages, including Finno-Ugric, Baltic and Germanic languages around the Baltic. I was aware that as well as Latvian, Lithuanian, Samogitian and Latgalian, there were historically many more Baltic languages on the southern coast of this sea, including Old Prussian. What I was not aware of until recently was that a people called the Wends were Slavic-speakers of the southern Baltic. I knew that the Wends were a historic people, but had no idea how interesting I found find them, until I came across the *Baltic Empire* YouTube channel. What I find fascinating about the Wends, is that I had no idea that West Slavic languages were ever spoken *that far west*. I mean, the Wends were in the same area as the Jutes, Angles and Saxons essentially, and so one has to ask, what kind of relationship might the Wends have had with those peoples in the UK and in Denmark and Germany? The Wends had ships, similar to those of the Vikings, and I have previously mentioned the possibility that Slavic languages represent in part what I might call *central Indo-European language range*, meaning that like Gaulish and the Romani languages, Slavic languages connect many independent IE areas together; which begs the question, did the Wends also connect Britain into this matrix? (Note I do not strictly believe Indo-European ever existed as a Proto-language, which is obvious from reading any of my writings, except the stuff I wrote many years ago).

Could it be possible that some of the people we called “Vikings” were actually Wends? Could the Wendish Slavic languages, and the Baltic languages, have connected to prehistoric amber trade networks from the Mesolithic until recent times, which connected the Baltic to Britain and elsewhere? The Baltic is far, far more fascinating than I ever would have believed when I was 18 or so. Take Gotland for example, an island where they speak their own language, which is definitely not a dialect of Swedish (just as the Nordic languages in Finland, Northern Sweden and Estonia have erroneously been referred to as “Swedish”). I can say that the Gutnish language and other rather curious Nordic dialects from Southern Sweden show a clear similarity to the Gothic languages, and, in certain ways, to Baltic and Slavic languages. This to me is proof of long-standing interrelationships between the different language families of these areas, not to mention whatever prehistoric languages were spoken in these regions thousands of years ago (which no doubt *are* in some way connected to the dialectal forms of the modern languages).

I will go on to discuss more on the Wends in the future I hope, but it is not easy to find out much about them, in English at least, although I am finding more references to them via Danish sources, including several archaeological sites in parts of Denmark thought to be of Wendish origin, or at least inspired by the Wends. There is a lot to discuss here, but I wanted to include this short article as an introduction to the topic, and to share my thoughts, because the ancient Baltic peoples (or more accurately, peoples of the Baltic Sea, to not confuse this definition with speakers of Baltic languages specifically) were numerous and represent a complex and interesting history, going back many many thousands of years.

I hope that you enjoyed this book. This is the bottom of the last page of this book.