

Tsunami mysteries, tufter, drauger, celestial wheels of light, and prehistoric cultures – a book only published in PDF format, 18/10/2024 published via BookofDunbarra, which is based in the UK (This is the full title)

Written and published by Linden Alexander Pentecost. Published on the 18th of October 2024. The author is a UK resident, this book was published in the UK on the author's UK-based website titled: www.bookofdunbarra.co.uk. This PDF-only ebook was published on the page of the site, the link to which is:

<https://www.bookofdunbarra.co.uk/different-series-of-new-ebooks-autumn-2024-books-are-for-those-over-the-age-of-18>.

This book does not contain any imagery of a more adult nature, however, this book contains some adult written content and references to sexuality & analytical discussion of a thing of sexual nature, and thus must not be read by anyone under the age of 18.

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This book is entirely separate from my other publications, with different material to what is in those other publications, even if the subjects are often interrelated as a part of my ongoing research.

This ebook will not be available on downloaded/archived versions of the website it was published on. Part of this ebook was originally published as a separate book only published in printed format via Amazon, titled: *From South Uist to Trenyken: mystical cultures and landscape change, published from UK and only available in print format*. The material in the aforementioned print-only book was updated and edited extensively, before being added into the PDF-only book which you are currently looking at, along with a lot more pages and material being added into this PDF only book (the one currently in front of you).

This book was published on the 18th of October 2024. No AI was used in the creation of this book nor in any of my other books, except for some AI art (which I then added my own touches to) which was added to just one of my PDF books. This book contains 69 pages. More elaboration on some of the subjects in this book, can be found in my other book publications, online articles, and Silly Linguistics articles; none of these works or publications is the same or contains the same material, including in those published recently, for example in my Silly Linguistics article series: *"The mystical nature of Finnish & of language in Finland"*, which has entirely separate material from that in the book currently in front of you. A completely unrelated ebook to the one in front of you, published recently by the author, is titled: *Some interconnected vocabulary links between Indigenous American languages and languages outside of the Americas, with references to underlying mysticism and philosophy 05/10/2024, published via BookofDunbarra in the UK and only published as an ebook and only in PDF format*.

One of my recently published online articles is titled: 45: Part two of miscellaneous etymological and pre-IE discussions and is available here: <https://www.bookofdunbarra.co.uk/website-articles-30-45/45-part-two-of-miscellaneous-etymological-and-pre-ie-discussions>

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This book is dedicated to all those whom I love.
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Note that the chapter “Place-names and language around Whitby” is something important that I wanted to publish even though its relationship to the content of the rest of this book is perhaps less direct, nevertheless it was important for me to publish the aforementioned chapter in this book. Although not directly stated in the chapter, the chapter does connect to the subject of draugs too in the Whitby connection with vampires, and the chapter does connect to the subjects in the following chapter regarding tsunamies, the Oera Linda book etc. Note that my chapter “The Blue Wheel” is separate from my book and book chapters on the “Blue Star” or “Blue Pearl” in older publications, although the subjects are connected and elaborated on somewhat in other publications albeit in different detail and context. Note also that the dreams discussed in this book are entirely separate from those discussed in my other publications, but all are relevant to the unconscious symbolism, glyphic language and magic discussed in the greater contexts of these books.

South Uist and Cladh Hàlainn – photo and introduction

The introductory text to this section/chapter is on the page after this. This page (the one in front of you) contains a lot of text but does not introduce the topic as such.



Photo above: the island of South Uist as seen from the island of Eriskay. When sea levels were lower, much of the shallow sea between these two islands would have been above water. Cladh Hàlainn is located a little distance up the coastline of South Uist, the lower part of this coastline can be seen to the left, where the land is flatter. The eastern side of South Uist is generally more mountainous, whilst the west is dominated by machair, the landscape that would have been well known to the culture connected to Cladh Hàlainn.

Note that I published a different picture with Eriskay in an ebook recently, but this was a different photo and in a different context, in my book: Prehistoric Dartmoor language, North Sámi and Gaelic, and other topics (only available in PDF format) 27/02/2024, No. 12 (the last for now) in a series of new books published by bookofdunbarra (all the author's books are published in the UK). The aforementioned ebook looks at some of the linguistic aspects that connect Scotland and Norway, particularly with regards to Scottish Gaelic and Northern Sámi, and other content, all of which is completely separate to the content in this book (the one you are reading), but the topics do interconnect, and I would recommend reading the aforementioned ebook and my other ebooks for more information about linguistic links between Scotland and Norway, Scottish Gaelic and Northern Sámi language.

Cladh Hàlainn is a fascinating and very unusual Bronze Age site located on the Hebridean island of South Uist, or *Uibhist A Deas* in Scottish Gaelic. The site has been partially excavated, and, although it is not widely known from my experience in the minds of potentially curious archaeologists: it has been written about a fair bit, and is mentioned in several books I have read. Cladh Hàlainn is famous among archaeologists specifying in the Bronze Age however for being the only known archaeological site in the UK where *mummies* were found. Two mummified individuals were found beneath one of the several roundhouses of Cladh Hàlainn. These individuals were mummified most likely by being lowered into a peat bog, which would have killed off most microbes, as well as tightening the skin and getting rid of some soft tissue. If the individuals were left in the peat bog for too long however, the rest of the tissues and even the bone would have eventually decayed in the acidity of the water. Peat bogs, as far as bogs and marshes go, are acidic.

Cladh Hàlainn is located a short distance from the sea, and among dunes, which are turning to grassy machair, and are not the dunes in the area with the most open areas of sand. There seems to have been some, sometimes seemingly contradictory changes in the sea levels around Scotland, according to how they changed after the Ice Age, through rising sea levels and through post-glacial rebound. The islands of Tiree, Mull, and in particular Islay and Jura have risen significantly out of the sea, since the Mesolithic period. Whilst according to source (10), mentioned also in the *Is there evidence of tsunamis and comets in Northern Isles sea serpent/worm mythology?* part of this book, sea levels in Shetland were around 10 metres lower in the period of the Storegga Slide, which was during the Mesolithic. So if you go to Jura especially, but also for example parts of Islay, Mull and Tiree, among other places, there are raised beaches. The ones in Jura are particularly impressive. You can view a photo in an article I had published on Omniglot, Simon Agar's website. The article is titled: *Pre-Celtic elements in the Goidelic languages*, and can be viewed at this web address:

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

The photo in the article shows an enormous raised beach on the island of Jura. So Jura has risen from the sea by many metres, but, Shetland has sunk. This *must in some way* have to do with the weight of the ice being lesser in Shetland, presumably, but it goes to show that things in the Scottish landscape have certainly shifted around a fair bit during the last 11,000 years or so. As I will go on to discuss in this book, some of these changes were likely rather dramatic and happened quickly, such as the tsunamis that hit Norway and Shetland. (Continues after source).

Source (1): *Evidence for three North Sea tsunamis at the Shetland Islands between 8000 and 1500 years ago*, authors: Stein Bondevik, Jan Mangerud, Sue Dawson and Alastair Dawson, *August 2005 Quaternary Science Reviews 24(14-15):1757-177*

So what exactly the sea levels were like during the period of Cladh Hàlainn's occupation is not something I am aware of. There is certainly evidence of lower sea levels having existed around South Uist in the past, which I will go on to discuss in this book. But, it is also possible that some of these relatively dramatic changes could also have raised sea levels above present levels at certain points. If this did happen in relation to Cladh Hàlainn, then Cladh Hàlainn would have been on a long, coastal island, made primarily of sand and likely some substrate material. There would have been an entrance to the sea, from the channel and lagoons behind the island, just south of Cladh Hàlainn, which could potentially have represented some kind of boundary point. This is something I was able to look at by studying the areas of low-lying land in the area. The people of Cladh Hàlainn would then perhaps have been a unique, island culture.

However, as you will see from reading this book, I am also looking at evidence to support the angle of their once having been a larger culture that Cladh Hàlainn may have belonged to, possibly connected to now flooded areas to the west, or even to other, semi-mythological lands across the sea, such as *Hvítramannaland*. Although this is only one of these islands.

Cladh Hàlainn and Cthulhonic mummies

I have already mentioned the *mummies* found at Cladh Hàlainn. The finding of mummies in prehistoric Britain seems so far, unique, and connects the burial practices of the Cladh Hàlainn culture more closely with some of those ancient cultures of Egypt, The Canary Islands, parts of South America and Papua New Guinea for example. However, these mummies are not ordinary mummies. And this is the other aspect to why Cladh Hàlainn is so unusual. Basically, the male mummy who was found underneath a house at Cladh Hàlainn, was actually made out of three separate individuals. The skull and uppermost part of the spine of one individual, was attached to the jaw of another individual, which was attached onto the neck of the body of another individual. Honestly, who knows what was going on here. But I have some theories, which I have gone into detail about elsewhere.

But essentially, I think that like in several ancient cultures, there was a belief in a person having more than one soul or spirit. Even older Christianity makes a distinction between *soul* and *spirit*, although nowadays the two are used interchangeably. This concept can be explained in different ways through different languages and different forms of oral history and spirituality.

The culture of Cladh Hàlainn *may* for example, have had a belief that when a person passed into the next world, one aspect to their spirit was literally over the other side, beyond the horizon, it could perhaps interact with this world, but not come into it. Whilst the people of Cladh Hàlainn probably did not see their cthulhonic mummy man and cthulhonic mummy lady as being *in the afterlife* as such, I think it more likely that these cthulhonic mummies were believed to be vessels in which the essence, wisdom or spirit could in some way inhabit to some degree as a physical aspect to their greater, freer spirit. Perhaps these mummies acted as portal guardians to the world of the ancestors, but were not *in themselves* those ancestors as such. Which is to say, that the cthulhonic mummies may have been seen as in a sense, living cthulhonic entities in their own right, as a god and goddess, *as well as being* new forms and bodies for the original occupants to re-occupy as new bodies on the physical plane. Could they also be considered as symbolically homunculi in a sense, in the same way that statues can be for example?

Perhaps. Was there also perhaps a belief that during certain magical times, the spirit came into these mummies more thoroughly? In Egyptian mythology and in vampire mythology there is this idea that the spirit can come back to inhabit its physical form at certain times, but also "wanders" at other times. Although this may refer to the bodily spirit rather than to the holy/greater spirit.

This idea of the spirit being able to re-occupy a physical form at certain times, is not limited to Cladh Hàlainn, but also seems to undermine a lot of the mythology I have written about, not just in this book. Many of the standing stones in the Outer Hebrides do also look a bit human-like, sometimes resembling people in cloaks, or even the kind of clothing one might associate with witches, wizards or priests. In some of these standing stones, there is an elongated skull shape (some of my other books mention this topic a fair bit). In the case of the elongated-skull appearances on some of the Hebridean standing stones, this could however be representative of a wizard's hat, which is also I think, ironically, exactly symbolically connected to elongated skulls in human cultures.

As I have mentioned elsewhere, there is also this idea that certain beings like giants, trolls or witches do especially have a presence in the landscape, as well as a free spirit. In some cases this is specifically connected to, as I have discovered, that certain magical peoples in the past did not like sunlight; and that, according to many mythologies, when the sun was positioned as it is today, or after a large event of some kind, many of these beings were turned to stone, whilst modern humans did not.

There are also stories of giant or witch souls becoming attached to magical places or rocks

The obvious difference between these things and the mummies at Cladh Hàlainn is that the mummies at Cladh Hàlainn represent an idea of more than one spirit being connected to the same physical body. This is a bit like something out of a Lovecraftian or alien story, but is too deep and frankly strange subject to start uncovering here. Although again, I have written about it a lot elsewhere. Originally I equated this kind of *unnatural spirituality* with the kind of imagery seen in the 1982 film, *The Thing*, directed by John Carpenter. In this famous film, we see an alien being that replicates peoples DNA, takes over them, absorbs them, eats them, and somehow also keeps

their DNA and keeps the person alive as a part of them. This film is disturbing in my opinion, and it is one of the few examples of this kind of “merging” visible in sci-fi to my knowledge. Although in different ways similar themes are encountered everywhere, although not necessarily in such a negative way.

In Frank Herbert's *Dune* books for example, one character chooses to become a giant worm, essentially. And again, the symbolism of “worms” and this whole topic is something I have talked about in a lot of detail elsewhere, but I do not want to go into it here. Although you will see references to similar worm-type beings in this book, including with regard to tsunamies. In some ways, it feels somewhat unnatural that people were creating these cthulhonic mummies at Cladh Hàlainn. It seems unnatural, and films like *The Thing* attest to the unnaturalness of things in which several individuals are represented or appear to be one. But actually, in a less physical sense, this theme is very common in the more ancient myths of Europe.

In a sense "The Thing" is also akin to a kind of fungus

Films like *The Thing* scare us of the idea that we could somehow merge into something else and live as it. But in another sense, this idea or concept could potentially be represented in a more positive light. What if there was a different story, in which becoming one with these beings was a choice the characters made, and actually gives them a fuller, original spiritual form? I do not personally believe this is necessarily too however. In addition a positive story of this nature would of course mean that in no circumstances could the “beings” have any negative influence on humans, nor would they ever attack humans, nor would the characters become these beings without wishing it. But, the idea still stands. What if that being was a part of the characters to begin with, but which they forgot about?

I had a dream in which I encountered a man possessed by "the thing" in some tent in some mysterious mountains, possibly inspired somewhat by H. P. Lovecraft's story: At the Mountains of Madness.

But, the paragraph above is just the potential outlining for a fictional story. And in terms of real life, many indigenous cultures might see the kind of symbolism visible in the Cladh Hàlainn mummies, as something that potentially slows down the the freedom and true nature of the spirit. So, whilst I do not think the culture of Cladh Hàlainn was evil, many cultures might describe their practices as such, and subsequently I think it's highly likely that there is a good reason that the creation of cthulhonic mummies was not widespread. This does not mean however, that potentially, this practice could have been done after natural deaths, and additionally in such a way, through the choices of the original individual, that that person's spirit was able to be its free true form, *as well as* having a new physical form in this physical realm. But we do not know enough about this or about their beliefs to be able to say one way or the other. So I think we should be cautious in our judgements of a culture we know so little about, and that we should certainly listen to the advice of indigenous people and, to some extent other religious leaders, with regards to this.

Connecting Cladh Hàlainn with language and with landscape

Cladh Hàlainn is a mysterious place, and naturally many are curious as to who exactly this culture was, and where they came from. I am no exception. It seems that the Cthulhonic tendrils of Cladh Hàlainn have too reached me through the shell sands of the Uist machair. Although I have never actually *been* to Cladh Hàlainn yet, and will be extremely cautious and respectful when I one day do visit there.

I have written about Cladh Hàlainn before in various publications, and the potential symbolism and spiritual meaning of some of the things found there. But, the site has kept popping up in my research since then. And I have began to see some potentially interesting patterns which may connect, albeit vaguely, to *Hvítramannaland* (discussed further on in this book some way), among other things. However, I was unable to get very far with making any potential connections, apart from that included further on in this book. But there is more to say on Cladh Hàlainn that I came across as a result of looking for connections with *Hvítramannaland*.

To point to one of my publications on this, this is the link to one of my articles on St Kilda Gaelic: <https://omniglot.com/language/articles/stkildagaelic.htm>, the article is titled: *The Gaelic dialects of St Kilda, with comments on Gaelic and language in the Outer Hebrides*, this one published kindly by Simon Agar the owner of the Omniglot website. Cladh Hàlainn is mentioned a little in this article, and this was one of the first articles in which I mentioned the site. In the article I use the English spelling: *Cladh Halann*, whilst in this book I use the original Gaelic spelling: *Cladh Hàlainn*.

I have also done some work on the etymologies of South Uist Gaelic words. Those familiar with my research will know that one of my primary focuses has been to try and pick up on pre-Celtic or pre-Indo-European “patterns” of prehistoric language within the Gaelic dialects, and in language in general, in Scotland. This book is not really about this topic, but I will cross over into the topic of ancient language in various parts of this book, due to its relevance to the subject matters.

What I will say when it comes to South Uist, is that there may be a linguistic signature of the culture at Cladh Hàlainn within the South Uist dialects of Gaelic. So far, I have only really discussed this in comments regarding the sometimes unusual prosodic features of South Uist Gaelic, and I have also looked at South Uist Gaelic etymologies in a general way, and have found some potential connections to Uralic and to other language families.

A list of the words I have looked at so far, with etymological notes, can be found in an online article I wrote on one of my websites, the article is titled: *18: Some Pre-Indo-European etymologies of South Uist Gaelic*, I would recommend doing to give some background on the linguistics that might be involved with this subject. The web address for this article is: <https://www.bookofdunbarra.co.uk/website-articles-10-19/18-some-pre-indo-european-etymologies-of-south-uist-gaelic> – note that in the future this web address may change. I discuss a couple of the words from this article in this book.

There is so much more to look at in terms of this, but if you want to check out some of the words, please check out the article I have mentioned in the previous paragraph to this. I mention a couple of the etymologies in this book, on the page after the next page, and a little on the page after that. What I will say as well is that the next thing I need to do (perhaps this summer) is to carefully listen to many recordings of South Uist Gaelic, and to try to match their prosodic differences to the geography of South Uist, to notice if I can pick up any of the patterns more specifically, but I have already found out some things, see the next paragraphs:

So far I have only looked at a few specific examples of South Uist Gaelic internal differences, but I can discuss something specific of the following three speakers, each followed by the place of their Gaelic dialect and details about their language. Recordings of these speakers can be found at *Tobar an Dualchais*, the website (2).

Allan Currie of Frobost in South Uist: Prosody of this speaker is arguably: somewhat musical, somewhat croaky and with stød-like divisions. Prosody is also somewhat Argyll-like in a generic way.

Angus MacKay or Aonghas Mór of Kilpheder on South Uist: Unusual and Argyll-like prosody that is somewhat erratic in relation to the written word divisions, somewhat musical at unexpected points.

John Campbell of Tipperton on South Uist: Argyll-like prosody with erratic stød-like pitch changes in a somewhat similar way to that found on Ardnamurchan and parts of Mull (but this is a rough comparison). Possibly instances of glottal stop or glottalisation.

These speakers are all from the western side of the southern parts of South Uist, although the full extent of this work will involve looking more at differences across South Uist. One thing of particular interest here is that John Campbell of Tipperton, has out of these three speakers, the Gaelic with the largest number of what I now will term “prehistoric Argyll language traits”, like the use of a stød-like sound in the prosody of speech flow and sentence

formation. Tipperton is especially close to Cladh Hàlainn, which might indicate that the culture associated with Cladh Hàlainn *may* have something to do with these specific linguistic features found in this part of South Uist.

Of further note: the website www.canmore.org.uk gives mention of an archaeological site at Tipperton, its site ID is number 9799 (3).

According to information therein on source (3), stone-lined graves with crouched skeletons have been found here. It seems that no trace or information on these graves has been found since, and this is a shame, because it is possible that being of such close proximity to Cladh Hàlainn, this site could potentially have also contained mummies, who could have been misidentified as being ordinary skeletons. Nearby is the place-name *Pollachar*, and I have noted in many of my previous books and articles, that the Gaelic word *poll* seems to have cognates to words of indigenous languages in Africa and in the Americas, and elsewhere, making it likely in my opinion that this word is indeed very ancient and is not “Celtic” in origin. As I have previously made mention of in other books, although in different words, *poll* is also found as a place-name element of coastal Norway, particularly in those regions where the Fosna culture is known to have been, and in what was later *Hålogaland*. There is much more about this further on in this book (the one in front of you).

The three men of South Uist I mentioned on the previous page, namely: Allan Currie, Angus MacKay and John Campbell, have all told quite similar stories regarding a land division and a seal on South Uist. These stories are also available to listen to at Tobar an Dualchais. Allan Currie’s story is titled: *mar a roinn ròn oighreachd an Uibhist A Deas - how a seal divided a South Uist estate*, Angus MacKay’s story is titled: *mar a roinn ròn am fearann eadar Baghasdal agus Cille Pheadair - how a seal divided the land between Boisdale and Kilpheder*, and John Campbell’s story is titled *Mar a roinn ròn Uibhist a Deas - How a seal divided South Uist*.

One of the ideas I mention in this book is “aquatic ancestors”, which, in Goidelic cultures, often can take the forms of seals, or wear seal skins. Thus for me, the “seal” in these aforementioned stories from South Uist is relevant. Essentially, all three of these stories pertain to a disagreement between two men, over where a land or parish division should be. A seal then comes out of the sea and shows the two men where precisely the boundary should be.

Now although this is speculative, might these stories relate somehow to actual sacred boundaries within the landscape, and, in a sense connect to where the boundaries might exist between two distinct cultures, where the culture of the “aquatic people” connected with that of the Gaels? And, could the seal, as it shapeshifts into a human or land-form in these stories *know* the

boundary, because it is somehow connected to an ancient people, connected with seals and with the sea? Could these stories be pertaining to where the boundary existed between the “Cladh Hàlainn culture” and the Gaels? There is more work to be done on this point, and in clarifying where exactly these boundaries may have been, but this is beyond the scope of this book. Perhaps when something new is published about the archaeology of Cladh Hàlainn, as there is ongoing study of the site at universities; perhaps *then* would be a good time for me to do an even more complete cultural and linguistic study of this area, dedicating perhaps several months to this task.

This research will in actuality likely take place during 2025 or even further into the future, but I will continue to work on it slowly.

As mentioned on page 10 I, I have included in this book two of the 32 “primary etymologies” of South Uist Gaelic that I discuss in this article 18: *Some Pre-Indo-European etymologies of South Uist Gaelic* on my BookofDunbarra website. The first etymology is the local South Uist Gaelic word *buidsear* (4) – meaning “witch” or “sorcerer”. This word, or rather, similar words, are found in many Gaelic dialects, but their phonetics are not stable or consistent through the sound changes of Celtic, indicating to me it is likely a pre-Celtic word, at least in terms of the first element, found in South Uist as *buid-*, and in part in the variations in the formation of the root’s suffix. I have connected this to Proto-Uralic *pača - “soul of a dead person” (5). Note that this root is found in some Uralic languages, but not in the Finnic branch and thus not in Finnish.

If you compare the meaning of the *buid-* and *pača – (5) roots to the information in the *Cladh Hàlainn and Cthulhonic mummies* section further back in this book (the one you are reading), then you might, as I have, connect these root words to the beliefs of ancient peoples wherein it is believed a part of the spirit remains with the body after death, or to the belief an independent spirit of the body in a sense. Another fascinating etymology of South Uist Gaelic is the word *gròmar* (4), which is a particular type of sacred food associated with the spirits of the otherworld, and mentioned as being a word from a story pertaining to this subject in (4). Sources (4) and (5) are given as full references at the beginning of the next page, after which the discussion of the word *gròmar* continues into the paragraph after the sources. I have also written about both words before in my online list of 32 etymologies, which has already been mentioned in this book.

(4): *Gaelic Words and Expressions from South Uist and Eriskay*, collected by Reverend Fr. Allan McDonald of Eriskay, edited by J.L. Campbell. This is also the primary resource for the 32 etymologies I originally discussed online for South Uist Gaelic.

(5): The Proto-Uralic word given as coming from source (5) was reconstructed by Sergei Starostin, and can be found at starlingdb.org, database by S. Starostin

Although this word *gròmar* may not be specifically linked to Cladh Hàlainn, it is highly likely in my opinion that this word *does indeed* belong to those aboriginal peoples and spirits who would have spoken and sung in languages that were not Gaelic. The word is very unusual and unique in my opinion, and I am surprised that nobody else has really given attention to words like this as potentially being ancient, especially when such words are directly linked to stories about the ancient spirits and inhabitants of these islands. Please see my online article: *18: Some Pre-Indo-European etymologies of South Uist Gaelic* for the full and original list and detail of these 32 etymologies I have found so far, which I have already mentioned in this book several times, although I must emphasise that the material in the aforementioned article and in the book in front of you is over 99.9% unique, at least, even though the topics do crossover a lot, completely different aspects are explored.

There are other interesting things to comment on about the ancient sea levels around South Uist. On old maps of South Uist, a form of sandbank is visible, which is no longer so, or so it has been mentioned to me. At one time, it would have also been possible to walk from South Uist to Eriskay and to the islands across the Sound of Barra. The place-name Baleshare, *Baile Sear* “East town” on South Uist is an island on the west coast of Uist, indicating that there was once a *Baile Siar* – “west town” area which is now submerged by the sea.

A local from South Uist also wrote to me, saying that there are rope marks on a rock on the coast at Askernish, which I think must have been used in prehistoric times. I have not seen this myself but I trust the person was telling the truth.

Another legend I would like to mention in relation to South Uist and potentially flooded landscapes is that of *Rocabarra* or *Rocabarraigh*. I have not been able to find many original sources on this legend, but essentially *Rocabarraigh* is a mysterious land “somewhere” off the Hebrides, which is rarely seen. In some versions, to see this island again heralds the end of the world. In others, seeing the island again appears to herald the arrival of a new kind of golden age, according to Otta F. Swire in the book: *Skye: The Island and its Legends* (6).

The name Rocabarraigh may contain the same root word found in English “rock”, itself of mysterious and likely in my opinion, pre-Indo-European origin.

A version of this legend is told by Peter Morrison of Grimsey, North Uist, this version is available on the Tobar an Dualchais website (2) and is titled: *Sgeulachd mu bhodach Ròcabarra* – “The story of the old man of Rocabarra”. This story essentially describes a man from Rocabarra who goes to Uist. He has three sons, and one day they show him an unusual fish. Although the old man is losing his sight, he recognises the shape of the fish, and asks his sons to sail out to see, where he takes them to Rocabarra.

It is possible that in this story, Rocabarra is located to the west of Uist, although near Uig, *Ùige* on the Isle of Skye, there is a legend regarding a menhir (standing stone) connected to Rocabarra. In the book *Skye: The Island and its Legends* by Otta F. Swire (6) seems to imply that Rocabarra is in Loch Dunvegan on Skye. This would imply that Rocabarra is in the general area mentioned in relation to the *Blue Men of the Minch*, a subject which is discussed in the *The Blue Men of the Minch – a connection to an ancient culture around the Shiant Islands?* section of this book.

What is especially curious to me about the version of this story told by Peter Morrison, is that the “old man of Rocabarra” has three sons. As you will come to learn later on in this book, the Norwegian story *The Cormorants of Utrøst* or *Skarvene fra Utrøst* describes a wizard-like man with three sons, who can take the forms of cormorants. Furthermore, the story pertaining to *Sandflesa* off *Træna* in Helgeland also talks of a man with two sons, and one cormorant is also in the story. All three of these stories describe mysterious islands or lands. Could there be a connection? Note also the ancient body of a female saint who was reportedly found with a cormorant’s nest in her rib cage, mentioned in detail in the *Seals and *sul- island names* section of this book.

Recently I published an ebook titled: *Prehistoric Dartmoor language, North Sámi and Gaelic, and other topics (only available in PDF format) 27/02/2024, No. 12 (the last for now) in a series of new books published by bookofdunbarra (all the author’s books are published in the UK)*. In this ebook I include words for “cormorant” in a table, the cormorant word is in the part of the table on page 16 of the aforementioned book (not the print book currently in front of you)

In an article I recently wrote for the *Silly Linguistics* magazine, I also discussed the possibility that the islands named *Scarba* and *Scorpa* “may” connect to words for “cormorant”, as these bare similarity to names for “cormorant” which are given in the book mentioned in the paragraph previous to this.

Cladh Hàlainn, ivory and Hvíttramannaland

The people of Cladh Hàlainn only ate seafood a a small amount of their diet, which is implied by different words by James Canton in his book *Ancient Wonderings* (7). Having said this, it is known that these people burned whale bone on their fires, as at this time, South Uist had very few trees to provide wood. So to what extent these people were involved in the hunting of whales is unknown, but certainly, their larger, underlying cultural complex, must indeed have involved this, and not over a short amount of time. After all, it

would have taken many many generations of skill to know how to hunt whales.

Hvítramannaland is another mysterious island or land, this one mentioned in Icelandic literature. Hvítramannaland is Icelandic for “white man’s land”. Now, to be clear, this doesn’t refer to “white people” as such, but seems to be referring to these people being more Albino. Most Icelanders are very pale skinned, and so for Icelanders to refer to another, separate land as being the “White Man’s Land”, must not refer to Hvítramannaland being inhabited by Caucasian people, but rather to it being inhabited by people who were likely Albino. It is also possible that “white” is in reference to a supernatural glow of some kind, but this is speculation, but it may in a sense relate to the “shining one”, mentioned in connection to the legend of Callanish on Lewis. This subject perhaps connects more to the *papay* and to those stones I mention in this book, shaped like wizards or priests. Although in this book I do not discuss the *papay* in great detail, although I have in other publications. Also with regards to the Lewis Chess Pieces that I go on to mention, there may be a certain connection here between the people of Hvítramannaland and the Isle of Lewis.

Whilst I have not yet read *The Alban Quest*, by Farley Mowatt from what I have read about this book, Farley Mowatt in some way connects Hvítramannaland with the use of ivory. I will hopefully be able to read *The Alban Quest*, soon, which also, from my little understanding so far, implies that the the Gaelic name for Scotland, *Alba* is connected to Hvítramannaland, which was also called *Albania*, presumably in relation to Albino people, at least this is my guess.

This idea that the people of Hvítramannaland had ivory may draw a perhaps unlikely, but potential similarity between the people of Cladh Hàlainn and Hvítramannaland. Cladh Hàlainn is essentially located where the extreme northwest of Europe meets the Atlantic Ocean, and as I have already implied, the cultural zone of Cladh Hàlainn may have been have been somewhat unique.

Even though the local Gaelic dialects near Cladh Hàlainn show a connection with prehistoric Argyll language traits, and even though the use of whale bone happened in different parts of prehistoric Scotland, there is I would argue a particular closeness between the Outer Hebrides and the use of whale bone.

In later periods, as these ancient connections became perhaps manifested through the Norse language and culture, this may have become the Norse use of whale bone, and even other forms of ivory, in the Outer Hebrides. Take for example the Viking period Lewis Chess Pieces, which were carved from ivory, and which also seem to depict the *papae* or *papay*. Whilst the culture of Cladh Hàlainn seems to have been distinct from the *papay*, a link to the

papay is I think likely. Of course this later Norse use of ivory is very much connected to the Norse travels across the Atlantic and thus to the mythology surrounding *Hvítramannaland*. Arguably this also connects to the possible finding of rune stones in parts of North America.

Is it possible then perhaps, that the theme of ivory that is possibly connected to *Hvítramannaland*, a possible Atlantic island, *might* be connected to Mesolithic and Neolithic peoples in Scotland, and specifically to the whale-hunters of Cladh Hàlainn and perhaps in a different sense, to other ancient peoples in the Outer Hebrides? Cladh Hàlainn may indeed be a part of a unique, previously unknown Bronze Age Hebridean culture, and just as it faces west, towards the ocean, the abode of whales and seals, perhaps the this orientation towards the Atlantic, on the sand banks, dunes and machair at the edge of the ocean, is an indication of where, in part, this culture comes from, and to the lost lands of the Atlantic that it may connect to. In another chapter of this book. The *papay* are another aspect to this whole story that I have written about before, as is the *ciuthach* for example. But I will not be writing about them in any detail in this book, apart from one comment about a word similar to “ciuthach” and “Attacotti” on page 34 of this book.

The Blue Men of the Minch – a connection to an ancient culture around the Shiant Islands?

The Blue Men of the Minch are a tribe, or people, or group of ancestral spirit beings, said to inhabit the areas and caves beneath *The Minch*, The Minch being that stretch of water that lies between the Outer Hebrides and the Scottish Mainland and some of the other Hebridean Islands. The Minch is actually two areas of sea, known as *The Minches*, or *Them Minges* as my grandmother calls them (please don't actually use this pronunciation though as to not offend people) are the Little Minch and The Great Minch. The Little Minch is a little to the south, and lies between the coasts of northwest Skye and North Uist, the sound of Harris and Harris. The Great Minch refers to that area between North Harris, Lewis and the northwestern Scottish mainland. The Shiant Islands are located in the south of The Great Minch. All of the Outer Hebrides have their cultural and linguistic distinctions, and just as the Gaelic of eastern Lewis and North Harris has its own unique features, so does this legend seem to be only connected to the seas to the east of there, and specifically to the area around the Shiant Islands, a small group of islands to the east of Lewis and North Harris. The next photo begins with a photo of the Minch, followed by more writing.



Photo above: The Minch, taken from near Uig/Ùige on the Isle of Skye, with the Outer Hebrides visible off towards the sunset. It is said that the Blue Men of the Minch, Na Fir Ghorma, live beneath the waters. Ùige/Uig is related to the place-name elements -wich and -wick in England

When sea levels were over ten metres lower, the Shiant Islands would have consisted of a single, larger island, this is assuming that, like in the case of South Uist, sea levels were at some point lower in the past in the Outer Hebrides. Using the website, www.floodmap.net, (8) I have worked out that the Shiant Islands would have been connected to southeastern North Harris when sea levels were around 40 metres lower than present levels. Any unique culture on the Shiant Islands, or upon this larger, original Shiant Island in the past, may then have had some cultural or linguistic similarity to that part of North Harris it was once connected to. Originally, the Minch would have been an expanse of land with smallish hills, valleys and rivers. I have been so far unable to find out anything about the Gaelic dialect, or whatever other language was spoken in the Shiant Islands until relatively recent times, but one might assume it would have a connection to the Gaelic dialects on the nearest part of the mainland. Although this may not necessarily be so. A Bronze Age torc was found on these islands, or rather, in the sound of Shiant, although there is not a huge amount of certain evidence for prehistoric peoples found thus far as living on the islands. However, during the past, the three Shiant Islands today would have been the three tallest peaks of an original larger island. The Shiant Islands also have raised beaches, showing that at some point in the past, sea levels would also have been higher than they are today.

There are also few (so far looked at) Gaelic records on the dialects of north Harris spoken closest to the Shiant Islands, and the *Survey of the Gaelic dialects of Scotland* edited by Cathair Ó Dochartaigh (9), unfortunately does not cover this area. The closest speaker interviewed for this survey is Informant 9. The spellings in bold in this paragraph are partially based on the pronunciations of the language of informant 9 in the *Survey of the Gaelic dialects of Scotland* edited by Cathair Ó Dochartaigh. Of the language of informant 9, I know so far is that there is a tendency to have a sound similar to [y] that is also found in Arran Gaelic, and so *suidh* – sit, may be written as **syidh**, in this dialect, and *tiugh* – thick, may be written as **tiyh**, although in this word the [y] sound is common in parts of Lewis as well. The word *sùghta* – dried, could be written as **syhte**, with a long [y]-like sound. The voiced-dental-fricative-like ‘r’ sound is common in the language of Informant 9, as it is across most of Lewis, parts of Harris and the Uists, for example *stiùir* – steer, may be written as **stiyò**. *Note that these words are from Informant 9 of reference (9).*

The *Blue Men of the Minch*, in Gaelic: *Na Fir Ghorma* – “the blue (blue, green, dark grey) people” are otherworldly ancestor beings that are said to inhabit The Minch, particularly around the Shiant Islands. It is possible that their “blue” appearance connects to the “Picts” or to tattooing, but I think this is unlikely. The Blue Men of the Minch may have physically existed in our world through a prehistoric culture that we do not yet know about, and as I have mentioned, there is not a huge amount of evidence for prehistoric people on the Shiant Islands, that I know of. But owing to the fact that the Blue Men of the Minch are so connected with the sea, I think it highly possible that there was once a culture in the ancient valleys that are now under The Minch, which then in a sense became the Blue Men of the Minch. However there is also the “aquatic ancestor” perspective on this, in terms of that *gorm* could quite easily describe the colour of a seal, and that in many Gaelic cultures, there was this idea that certain ancestors could take the forms of seals, and that we essentially came from the sea. I also mention this topic in more detail in other parts of this book, particularly those later on. However, clues may also be gleamed about potential ancient cultures of the once dryland Minch, by looking at, as I have already mentioned, the language on the adjacent islands of North Harris and Lewis, but also at their mythology, and at the mythology and language of the Isle of Skye. The Isle of Skye is quite interesting in this regard. Of all the places in Scotland, there is not a place in my opinion that most essentially represents what we identify in general society as Gaelic language and culture. That is to say, that my research has often looked at pre-Celtic aspects to Gaelic and to Scotland, in many books and articles about many dialects and other topics. Skye on the other hand, whilst it has some pre-Celtic things going on, for sure, also seems to have very little divergence in its folklore or in its Gaelic dialects from that which we might consider standard. Essentially, the general idea of Gaelic folklore, and the standard written form of Scottish Gaelic, in my opinion most

closely matches the traditions and language of the Isle of Skye. The adjacent mainland dialects of Wester Ros Gaelic can also match to the standard registers of Gaelic quite closely, but perhaps not quite so much nor in the same exact ways. When I went to Torridon for the first time, a place in Wester Ros, I connected with the appearance of the Gaelic language a lot, and learned quite a bit of vocabulary. Perhaps I felt instinctively that Torridon was also highly connected to our general standard idea of Gaelic.

But this in my opinion is not nearly so true in places such as South Uist, Harris and Lewis. The language is Gaelic and the traditions are connected and often very similar, but the pronunciation, and the sounds used in the different dialects can vary an awful lot. Similarly, there are specific local stories and legends that are not so easily connected to Gaelic oral history in a more general way. The Blue Men of The Minch seem themselves to have some rather mystical connection to language, rather like the Finns. In Gaelic tradition, the Blue Men of the Minch essentially have poetry competitions with sailors. Some stories talk about when the Blue Men of the Minch are outwitted by a clever captain, and so the ship can safely travel onward. It has to be said that The Blue Men of the Minch are not generally depicted as being particularly friendly towards people today, although I do not know why this might be if so. But, nevertheless we should treat these spirits, The Blue Men of the Minch with the upmost respect. This is all I can really say about them for the moment, but I hope that this section was interesting.

The Finns like the Blue Men of the Minch have associations with poetry and magical language.

Possible evidence of tsunamies in Northern Isles sea serpent/worm mythology – and connected topics

In some of my published material prior to this; I have hinted, and somewhat elaborated upon the idea, that ancient changes in climate, and particularly in sea level, could well have had large affects on the linguistic geography of Britain. Although in the present time, Scotland and England are generally geologically stable, this was not always the case. Some parts of England were not glaciated during the last Ice Age, and in some regards, the sandstone crags of Kent and Nottinghamshire for example, are extremely ancient places, used by man for tens of thousands of years, if not longer. And the landscape may seem generally calm, agricultural and well, stable.

But in the past, the people of Britain would have witnessed events that utterly changed the landscape around them. It is possible that even the English Channel was formed relatively quickly by a catastrophic flood hundreds of thousands of years ago. But more recently, there have been other natural

disasters in Britain, perhaps the most well known of which is the Storegga Slide of the Mesolithic period. This occurred around 8,200 years ago, when there was an enormous underwater landslide in the North Sea. This landslide caused the movement of a coastal shelf around 190 miles long, resulting in the displacement of around 840 cubic miles of debris. The Storegga slide caused a tsunami of over 10 metres in height to hit the Shetland Islands, which would have utterly changed the landscape. According to source (10) it seems that the Storegga slide in Shetland was around 20 metres high in places. Source (10) is given in full on the next page.

I have also found more folklore regarding potential tsunami events in Lancashire, which I will publish in the future,

and in Kent, which shows that indeed these dramatic changes were not limited to the North Sea, and may have happened more recently elsewhere
By studying the sea levels around the Shetland Islands and measuring this with sea level changes since the Mesolithic and present times, plus looking at the height of the tsunami, one can work out that the original landscape of Shetland was largely a single landmass. The Storegga tsunami, at the time, utterly broke up this landmass into something more like the landscape of the Shetland Islands that we see on the map today.

The Storegga slide did not just hit Shetland of course. Several parts of the North Sea and North Atlantic were affected, including the eastern coasts of Scotland and England. Although the tsunami would have been smaller by the time it reached the Scottish mainland and England, the east coasts of Scotland, and England in particular can be very flat, and so even a relatively small tsunami would have utterly changed much of the landscape.

The Storegga slide was also not the *only* tsunami to have hit the Shetland Islands, with substantial evidence that there was another tsunami that hit Shetland around 5,500 years ago, referred to as *The Garth tsunami event* in source (10). There is further evidence *suggestive* of a third tsunami hitting Shetland around 1,500 years ago, although so far this has not been proven for definite to my knowledge. According to source (1) this tsunami was more localised, and is referred to in source (10) as *The Dury Voe event*. According to what I can gather from source (10), the wave from *The Dury Voe event* may have been around 5 to 6 metres in height, judging by the height of where sediments from this event are located above the present high tide mark.

It would appear that Shetland is, or has been prone to tsunamies, and has been hit by at least three of them in under the past 10,000 years. The Orkney Islands were also impacted by the Storegga tsunami and the Garth tsunami. This may be important to understand in terms of why the mythology around the Stoor Worm in Orkney, and the similar being in Shetland, is prominent.

(10): (1): *Evidence for three North Sea tsunamis at the Shetland Islands between 8000 and 1500 years ago*, authors: Stein Bondevik, Jan Mangerud, Sue Dawson and Alastair Dawson, *August 2005 Quaternary Science Reviews* 24(14-15):1757-177

What is the “Stoor Worm”? and when I learned about it

The Stoor Worm is an entity described in Oracadian mythology, as essentially being a giant sea serpent or worm. What I want to discuss here with regards to the Stoor Worm, is the possibility that this folklore regarding the “Stoor Worm” and a similar entity in Shetland mythology (mentioned later in this section), and the possibility that this folklore is somehow connected to the Storegga slide and to other tsunamies. In addition to this, I think there are aspects to the Stoor Worm that are reminiscent of the kind of environmental affects that might be associated with a comet impact or even with a volcano.

I bought a great book in 2011 in Oban, *an t-Òban*. Earlier, I had been on the ferry home from Barra. I will tell more of this trip at some point in the future, (and have written about parts of it elsewhere), but, it will suffice to say for now that the ferry, from what I remember, (I may not have this totally right) developed a mechanical issue in the Sound of Mull (I think). In addition to this a large weather front was coming in. A part of it had hit the Outer Hebrides on the previous day, and the ferry from Castlebay had been cancelled, so we had to stay another night and catch the ferry the next morning. After spending a fantastic evening at a bar, and witnessing the rather odd sight of my mum and grandma being handcuffed by the local policemen (in order to get a photograph and because we had made friends with him), I was feeling a little delicate and tired on the ferry back.

The ferry journeyed back to Oban in a slight break in the storm, but it was still windy and very wet, although the sea was relatively flat. I slept for some hours, then got up and ate some food, and listened to some Swedish music on my phone outside, as the ferry gently roared through the rainy sound of Mull, with waterfalls flowing off the mountains near Lochalsh. I listened to a Swedish song, among other songs, a Swedish song by *Ulf Lundell* called *rom i regnet*. In Swedish, *regnet* means “the rain”, which is interesting in terms of that I was stood on a ferry outside at the time, whilst it was raining. Although it does rain rather a lot in Western Britain, as many of us know. I listened to this song again when writing this page, and something beautiful and magical came back to me, for sure.

When I got back to Oban, I wandered towards Waterstones and found a book, titled: *The Folklore of Orkney and Shetland* (11) by Ernest Marwick, published originally in 1975, although the version I have was published in the year 2000. I loved this book as soon as I got it. I don't look at it regularly, and in a sense it is kind of a sacred possession to me, I keep it in a safe place and enjoy consulting and reading it. I remember, when I was in the Waterstones in Oban, I saw another book which I did not buy. This book, I

don't remember its name, was concerned with the subject of 2012 and the "earth changes" that several alternative writers believed would take place in the year of 2012.

I do believe that the universe likes to leave hints to mark us on our way. In this instance, I had no idea that many years later, in autumn 2023, I would be reading about the Stoor Worm in my copy of *The Folklore of Orkney and Shetland* by Ernest Marwick (11), and come to the sudden and unexpected realisation that the Stoor Worm might actually *be* connected to "earth changes" that took place in the past.

There are plenty of resources online and books that mention or include information on the Stoor Worm, but to begin, I will talk about how the Stoor Worm is described in *the Folklore of Orkney and Shetland* by Ernest Marwick (11). I will not quote directly from the author however.

Essentially, in *the Folklore of Orkney and Shetland* by Ernest Marwick, the Stoor Worm is described in such a way that seems to be a folklore recollection of a tsunami or tsunamies in Orkney.

The Stoor Worm is essentially described as making the seas go over lands and taking towns and hills into the sea. This is not how it is quoted exactly in the book, as I do not have permission to quote from this book, but essentially, the Stoor Worm is described as doing *just what* a huge tsunami would do. This was my initial realisation in the autumn of 2023 when reading this part of the book again, after years of having not read about the Stoor Worm.

Initially I thought that the Stoor Worm is somehow connected to tsunamies in Orkney and Shetland in a direct way, to the Storegga slide and to the later tsunamies which appear to have hit Shetland.

However, there are other aspects to the Stoor Worm described in Ernest Marwick's book regarding the poisonous breath of the Stoor Worm, and that again, without quoting directly from the book, it is sufficient to say that the breath of the Stoor Worm seems to have caused the death of crops and of living things in general.

This part about the Stoor Worm's "breath" is *not* so directly connected to the Storegga Slide in my opinion. Whilst I think that the Stoor Worm is quite likely attributed or connected to the Storegga slide, it is important to note I think that the Stoor Worm must not be associated with any "one" event, it seems to be a spiritual force associated with multiple manifestations, one of which is tsunamies such as the Storegga slide, possibly. But when it comes to the "breath of the Stoor Worm", this is more reminiscent of a volcanic blast or a comet or meteor impact. I admit, it *is* possible that the Storegga slide was

triggered by an event which also caused these kinds of affects. It is even possible that the Storegga slide and other tsunamies in Shetland and Orkney were caused by pockets of undersea gas bursting from the sediment, in which case the Storegga Slide, could, theoretically, have occurred alongside the occurrence of venemous gasses and waters to occur around when the event occurred.

It is also possible that the Storegga Slide was triggered by volcanic activity, or more generally by tectonic plate movements, or by an impact of a meteor or comet. Thus it is difficult to say whether or not the Stoor Worm was connected with certain, historic types of environmental cataclysm such as the Storegga slide, or whether the Stoor Worm was connected with natural disasters in general.

I have written elsewhere about the Irish serpent/worm being known as *Caoránach* or *Caorthannach* in older spelling, considered to be an *oilliphéist*. I have talked about this in my other publications, I have made several suggestions for its etymology, and also talked about it in relation to other mythological serpents or worms such as the *tilberi* also known as the *snakkur* in Icelandic tradition, which is a kind of homunculus created from a man's rib bone, which then suckles on the inside of a witch's thigh creating a kind of mole.

Whilst the *tilberi* and *Caoránach* are things I have discussed before, also in relation to the "hag worm" mythology of Cumbria: it is important I think to mention that the *Caoránach*, said to "come" from a witch's thigh bone, is quite similar to the Stoor Worm in that the *Caoránach* is said to essentially kill living things with its venom and/or breath, and ruin the environment. As I have commented elsewhere in publications, the root *Caor-* in *Caoránach* can also mean a berry or glowing object, so we can perhaps see that this too could be reminiscent of a meteor or comet, or even ball lightning, which has been reported in Donegal for example.

But it is important to note that with beings like the *Caoránach* and Stoor Worm, the environmental disaster aspect is only *one* aspect to these spirits. I do not simply believe for example that the Stoor Worm was made up to explain tsunamies, or that the *Caoránach* is simply a legend about a comet. It is more complex than this, and I do believe that the Stoor Worm and *Caoránach* are indeed independent deities or spirits, connected to natural disasters, but also possessing spiritual, individual personalities and attributes that are connected to nature, but which include the conscious and supernatural elements of nature, and are therefore not simply "mankind's way of explaining natural events."

In terms of the etymology of the name “Stoor Worm”, the second element is Shetlandic (and possibly earlier languages) for “worm” or “serpent”, just as *orm* in modern Norwegian means either a worm or a serpent, and *wyrm* in Old English can also mean either. Originally, I believe that this root word described neither a “serpent” as in a reptile, or an earth worm as such. The word “worm” may I think connect with other words such as “warp”, “wart”, and “*war-” (a place-name element for a burial ground and other things), also as *barp*, *bharp* or *bharpa* in Scottish Gaelic. The word “stoor” is likely related to Icelandic *stórir* – big, and to related words in other North-Germanic languages, however in the context of the name “Stoor Worm”, an older, more enigmatic meaning may be present.

The “worm” words pertain it seems to a meaning of something that is somehow operating outside of the normal rules of nature, it warps things, changes the way in which nature expresses itself, which can be interpreted in terms of beings associated with natural disasters, but also this root word and the associated beings, do I think carry a very creative energy too, which has to be in balance with the human world. This is only one aspect...

... to this subject on worms and serpents

The Storegga slide for example can be considered as an event in which this chaotic “worm” energy was not in balance with our energy, and when the “worms” move they are incredibly creative but can be very destructive to humanity as well if we do not stay in balance with them.

As will be more clearly implied later in this book, the concept of these tsunamis and their association with serpents or worms “may” well also connect to phenomena that affected the atmosphere as well, as is also implied in stories around the Stoorworm and Jormungandr.

Language on Shetland and the Shetlandic equivalent of the Stoor Worm

My own research into the Shetlandic language has given me the idea, that whilst much of the vocabulary is connected to Norse, and some of it to Celtic, there are also a large number of words that appear to be of a more mysterious, perhaps pre-Indo-European origin. I have discussed many of these words in other publications, and I still have more of them to investigate, but from my research, and from learning about the archaeology and folklore of the Shetland islands, I can state with certainty that these islands are culturally and linguistically unique, going back thousands of years. This can be seen in the types of archaeological sites in Shetland which can be quite different to those in Orkney for example, and in the differing areas of folklore, culture and language phonology and vocabulary in the two island groups. I do not want to go into detail about this too much here, nor shall I touch on the “Finns” of Shetland, nor on the possible evidence of Norn coming from Proto-Norse rather than Old Norse, nor on the ancient vocabulary or on the possible

examples of Neolithic writing on Orkney which I have investigated. It is honestly too complex a subject to put into this relatively short book and will open a *whole other can of worms*, ironically.

In terms of the cultural differences between Shetland and Orkney, it is curious that the *Finnfolk* of Orkney are often considered malevolent there, whilst the Finns of Shetland are generally considered to be of a positive nature. Similarly, the sea deity the *Nuckelavee* of Orkney is generally considered to be a malevolent being, whilst the linguistically related name Nuggle, that applying to a water-horse type being of Shetland, describes a being that is generally considered benevolent. So in a sense, two of the types of ancestor or spirit peoples associated with Orkney are considered often negative, whilst in Shetland apparently connected beings and considered to be generally positive. There is much more about Finns later in this book, particularly in next section, titled: *Who are "The Finns" in mythology?*

What I do want to uniquely share here is suggesting the possibility that the Storegga slide and other tsunami events that impacted Shetland would likely have had a significant affect on the linguistic landscape of Shetland at that time, with cultures more centred on the lowlands and coastal regions being more affected. If the main cultural complex on Shetland had originally been primarily sea-centered for example, perhaps connected to the *Finns*, and if more inland cultures had been linguistically and culturally distinct, then it is possible that today the influence of those coastal aboriginal Shetland languages would be less apparent in the primary structure of modern Shetlandic. Whilst words *from* those ancient coastal languages do I think still exist in terms of vocabulary connected to the original landscape of Shetland.

What I will say in this book is that I strongly believe that our minority languages and dialects in particular preserve words and grammar and phonology that is far more ancient and indigenous to various lands than we have previously thought. The Norn language of Shetland is a North-Germanic language, whilst the Shetlandic language today is also a Germanic language that sits somewhere between North Germanic and Scots, West Germanic. However both Shetland Norn, and especially Shetlandic, contain words of unknown origin, which I think are from the earliest people in Shetland. In Shetland, a similar being to the Stoor Worm is also known according to Ernest Marwick in (11). There is a comment about this and about it taking hours to draw in its breath, and hours to breath out. This is extremely interesting, could it perhaps be in reference to how, before a tsunami appears, the sea actually appears to drain outwards, like an extremely low spring tide, before flooding in as the tsunami itself?

What is known, is that the Storegga tsunami affected both Orkney and Shetland very significantly.

Who are “The Finns” in mythology?

This is a subject that I have written about extensively elsewhere. Most of these publications are free ebooks and available from my websites. But this is an evolving subject, and in this book, I have some new things to share that I had not come across before. But as well as this I will give an introduction to “The Finns”.

When we use the word “Finn” nowadays, we normally refer to a person of Finland, or of Finnish descent. These people call themselves *Suomalaiset*, their land is named *Suomi*, and their language referred to as *Suomi* or as *Suomen kieli*. I speak this language at an intermediate level, but as with my studies on Finnish mythology and studies about the Finns, I am always learning new information.

The Finns, their language and spirituality, are something that is to me mystical, and which others have found mystical, although often in a low-key, and not widely known sense. Tolkien based one of his Elvish languages partially on Finnish, and I feel that I see many important similarities between his works and elements that are also found in Finnish mythology, including many words, which I have discussed elsewhere. The Vikings also feared the Finns, for their magic, their ability to conjure storms, although precisely whether or not these “Finns” were linguistically “Finnish” by modern definitions, I am unsure.

There is a lot to Finnish mythology, to the Finns and Kainu people, only a small amount of which I will touch on here. But essentially, there is this idea that Finnish people, and other peoples who were referred to as Finns in other areas, possessed magical powers, and I do feel that this is somehow connected to their language perhaps being like a “master key” to the cosmos. It is not that Finnish is in any way more sacred than any other language, it is that I think an understanding of the Finnish root words and mythology acts as a master key to *unlock* many of the other languages and mythologies.

As I implied, “Finn” does not always seem to mean “Finnish person”, but seems also to refer to ancient peoples and ancestral spirits, speaking likely different, but related languages, and *somehow connected* to the Finnish language, mythology and people.

There are comments that I came across recently in my copy of the book: *A Book of Sea Legends* edited by Michael Brown, published 1971 (12). In the chapter *Sea Superstitions* written by Michael Brown himself, it is said in different words that Finnish sailors were treated with respect even in the 18th and 19th centuries, essentially saying that there was this belief connected to

Finnish people themselves, in relatively recent times, that they could again cause storms, and had some kind of magical, ethereal relationship with the seas. It is also described that Finnish wizards were, from what I understand, in relatively recent times, reputed to be able to increase the wind by tying the wind in a bag three times.

“Finns” are magical indigenous ancestors, mentioned extensively in the mythology of Shetland, and to a lesser degree that of Norway, Iceland, The Faroe Islands, and Donegal in Ireland, not to mention the Finnfolk of Orkney oral history and other possible references to Finns in Frisian mythology.

In Icelandic mythology, there is a legend about the *Lagarfljótsormurinn*, “The worm of the Lagarfljót”, which is also a mystical being which is said to have been seen by many, including in recent times. In this particular story, the *Lagarfljótsormurinn* is originally very destructive, and is only bound to the *Lagarfljót* body of water with the help of *Finns* who are able to perform magic and to stop the *Lagarfljótsormurinn* from leaving the *Lagarfljót*. Could this in a sense be implying that the *Lagarfljótsormurinn* is connected to dangerous seas, as the Stoor Worm is? And could the Finns “binding” the worm in the lake, be a representation of the Finns binding and stopping a storm? Because, although the “Finns” in both modern and in more mythological senses are said to have the ability to be able to raise storms, they are just as much accredited as being able to calm them.

As I have discussed in great detail elsewhere, there are legends of Finns connected to Shetland, where the Finns were described as generally people of a dark complexion, a people who had tremendous magical skills to cause storms, calm storms, to transform into seals, or to travel across the sea very quickly simply by rowing. There may be a connection here between the Finnish god *Väinämöinen* and the Andean god *Viracocha*. I have also found intensive word similarities between Finnish and Quechua words (Quechua is spoken in the Andes), which may be evidence for pre-Columbian or otherwordly connections between Northern Europe and South America, I have written about this extensively in other books, and I have touched on similar topics of ancient linguistic and other links in my other books too, most of which are freely available online.

The primary works regarding these Finnish-Quechua links specifically can be found in the following 4 books written by the author:

(More work has since been published on these subjects which is not included in this following list of books).

1. *Possible connections between indigenous American languages and languages elsewhere, with particular reference to Quechuan languages, and with comments on pyramids, elongated skulls, giants and other philosophical points* - (printed book only)

2. *An exploration of Gaelic dialects, other languages, and other sections including the missing Omniglot article* - (PDF ebook only)

3. *Magical language, including Finnish-Quechua cognates* – published via *bookofdunbarra, UK* – the second in a new series of books published via *bookofdunbarra*. - (PDF ebook only)

4. *Prehistoric Dartmoor language, North Sámi and Gaelic, and other topics (only available in PDF format) 27/02/2024, No. 12 (the last for now) in a series of new books published by bookofdunbarra (all the author's books are published in the UK)* – (PDF ebook only).

There may be a connection between “Finns” and Norwegian “draugs”, I reach this conclusion, in part, from what I understand from reading the story *Finn Blood*, which may be in part a fictional story, but which I believe contains the undertones of obscure Northern Norwegian myth. *Finn Blood* was written by *Jonas Lie* and can be found in the book I have already referred to and do several times in this book (the one you are looking at): *A Book of Sea Legends* (12) edited by Michael Brown. In this story, it is implied that the “draugs” of Northern Norway, said to be drowned fishermen originally in some accounts, are in some way connected to the mythology of the seafaring Finns who are separate from the Sámi peoples. In the story *Finn Blood* a man named Eilert meets a Finn girl again on a strange island or skerry, and it is essentially implied that the Finn girl (seafaring Finn) has a father who is a draug, and it is implied I think that this is due to the Finns not being Christianised, and pertains to this idea that non-Christian/non-Baptised men would become “draugs” if they drowned. It seems to me that the Finn girl’s father, whilst being a draug, is not evil but is just angry at Eilert for refusing to take his daughter to church. Or rather, for generally being quite disrespectful and not honourable towards her.

The girl’s father who is one of the draugs in this story, is described as having a head shaped somewhat like a seal’s. If “draugs” are drowned sailors, why do we see this theme with “seals” appearing here again? (This will be talked about in more detail in the next section of this book you are currently reading, titled: *Seals and *sul- island names*. Looking at the deeper mythology of the story *Finn Blood*, I feel that it is implied that rather than the “draugs” being drowned non-Christian sailors, necessarily, that they are also somehow connected to the magic of the *Finns* and are perhaps more generally linked to this archetype of aquatic, or seal-like ancestors in Goidelic oral histories.

The story *Finn Blood*, ALSO talks about an island or skerry, which I already mentioned. This island of skerry even seems to be transparent, and is no doubt of a magical nature, and this would seem to imply a connection between draugs, Finns and with the northern Norwegian legends of mysterious islands near Røstland and Træna which I will go on to discuss

later in this book. This transparent island reminds me of the symbolism of an alien, tentacled being, a jellyfish, or even a lighthouse. Are these islands perhaps “floating beings”? This is an interesting question. Furthermore, this idea of a transparent island is fascinating in that it may be connected to some of the things I have mentioned to do with refraction, and how water refracts light, and that this may symbolically connected with language, the creation of our physical reality, with ancient sea gods, elongated skulls, and pyramids.

Also the symbolism in "witch hats" and "wizard hats" and Tom Bombadil's hat from Lord of The Rings?

But perhaps the most mysterious element of the story *Finn Blood*, is something which also connects back to Cladh Hálainn and to this idea of a mummified, or zombie-like bodily form after death which is a physical aspect of the spirit that it can go into. The part of the story *Finn Blood* I am referring to, takes place when Eilert and the Finn Girl are exploring the undersea world beneath the mysterious transparent skerry or island. And they come across these strange underwater doors, from which shine light resembling that of the aurora borealis. The Finn Girl explains that the old Finn Kings who died at sea, dwell behind these doors. Although, the Finn Girl then opens one of these doors, and is certainly implied that these old Finn Kings are not really dead, and that like the draugs, their bodily presence and spirit continue to exist in some way in a physical form. The Finn King behind the door is described as having a large head, a reference to elongated skulls perhaps? And through the fact that his royal Finn wife is performing some kind of magic, it is certainly implied that, whilst these two Finn royals are in a sense like zombies, and that through some strange magic, their body is still animated by their spirit.

Obviously, the themes in this section also relate a lot to the kind of symbolism implied in the Cladh Hálainn and Cthulhonic mummies section of this book, and to my comments about Rán and the symbolism connected to her, to Finns and to draugs in the *The Lofoten Islands and Hålogaland, and other topics* section of this book (the one in front of you). Note that my recent work on the Kven language is found in separate books to those mentioned on the previous page and with one on the page before that, except in the case of one, and can be found in these three books which are all PDF ebook only (unlike the book you are currently reading which is only published as a print book). The ebooks are given here (two on this page, one on the next):

.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).

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

.Prehistoric Dartmoor language, North Sámi and Gaelic, and other topics (only available in PDF format) 27/02/2024, No. 12 (the last for now) in a series of new books published by bookofdunbarra (all the author's books are published in the UK).

Note that although in this section I have referred to my previous work a lot, this section is unique from that other work and is a continuation of my research into these topics. Note that the symbolism pertaining to the Orcadian sea god, the *Nuckelavee* may also relate to the “Finns” mysterious “zombie magic”, and to the mummies at Cladh Hàlainn.

Note that aspects to these subjects (but unique material from what is published in the book in front of you), can be found in many of my other ebooks, and also in my article series recently published for Silly Linguistics (three articles, only two of which have been published), titled: "The mystical nature of Finnish & of language in Finland", which is only available via the Silly Linguistics magazine and is not in any of my other publications.

Seals and *sul- island names

The words “seal” and “selkie” do in my opinion represent ancient indigenous words pertaining to the concept of aquatic ancestors. Many Goidelic-speaking areas in Ireland and Scotland have these legends of seal ancestors, or of ancestors who could take the forms of seals. This includes the “Finns” in some stories, and the selkies for example, but also more generally many of the more supernatural and magical themes related to seals on the coasts of northern and western Europe.

Probably next month, but possibly later on this year, I will hopefully have an article published in the Silly Linguistics magazine, the article is titled: *Language around Sognefjord in Western Norway: the Aurland dialect and ancient language*. This is a South-Africa based magazine, but I am from the UK and live in the UK, and publish my books in the UK. So I will re-publish the aforementioned article in the UK in a book at some point. But anyway, in the aforementioned article I refer to the island of *sula* and its connection to Sámi and Kven words. To elaborate on this more generally, there are several ancient “root words” I have written about which appear something like *sVI- (V is a vowel), which refer to something pertaining to the flow of light, of water and to the soul.

In some cases in Northern Europe this root refers specifically to an island, as in Northern Sámi *suolu* – island, and Kven *sullu* – island. I have written extensively about these two languages in recently published ebooks (completely separate from the print book in front of you).

West and north from Scotland there is *Sula Sgeir* out in the Atlantic, *Sule Skerry* and *Sule Stack* are located further to the east and towards Orkney. According to Wikipedia, *Sula Sgeir* is named after Old Norse *súla sgeir* –

gannet skerry. But, there is a legend with regards to the nearby *Sule Skerry*, namely: *The Selkie of Sule Skerry*.

Personally, whilst I think that *súla* – gannet, could be connected here, *súla* also means “pillar” in Old Norse, and I think the two meanings may be connected by looking at for example Northern Sámi *suolu* – island, in that islands can be like pillars from the sea and are the homes of gannets. Similarly there may be a deeper connection back to the wider range of *sVI-roots pertaining to water, and thus to the word *selkie*. People used to get seabird eggs from Sula Sgeir. Is that how some of these ancient cultures may have survived, those who became associated with selkies and with aquatic ancestors around Scotland? Saint Brianhuil, the sister of saint from Iona, lived on Sula Sgeir, and according to the book: *Harvie-Brown, J. A. & T.E. Buckley (1889). A Vertebrate Fauna of the Outer Hebrides. David Douglas. Edinburgh. p. XLVI* the remains of Saint Brianhuil was found, with a cormorant’s nest built in her ribcage. Even though Saint Brianhuil was, officially speaking, Christian, this story does give of a similar vibe to the *cthulhonic mummies* of Cladh Hàlainn that I have already talked about, and the fact that there is a cormorant in this story is also relevant, considering my other references to cormorants in mythology that I talk about in this book.

The names "Solway" and "Solent" may well be of related but slightly different etymology, as I have discussed elsewhere.

The Lofoten Islands and Hålogaland, and other topics

The Lofoten Islands are known for being a beautiful and dramatic archipelago in the county of Nordland in Northern Norway, and north of the Arctic Circle. These islands are known for their beautiful landscapes, and to some extent for their Viking history. The people on these islands speak Norwegian, and speak the Lofoten dialects of Norwegian, which are relatively close to those dialects of Vesterålen, South Troms and Ofoten nearby. Sámi people, speaking the Tornio dialects of Northern Sámi, also live in the Lofoten Islands, and these islands are a part of the traditional region of Sápmi.

I talk about Northern Sámi dialects of this area in a different ebook to the one in front of you.

However, I do think that there were other cultures existing on these islands previously, some of whom are connected to the beings we know as *trolls*, others of which seem to have been known as *Finns*. I have gone into great detail elsewhere about the word “Finn”, including in this book, and that it was used to refer to Sámi people, to Kainu or Finnish speaking people, and it seems to various other indigenous cultures in Shetland and in Donegal in Ireland for example, as already discussed in this book (the one in front of you), primarily in the *Who are “The Finns” in mythology?* Section. Things pertaining to the Finns are also discussed later on from here.

During the so-called “Viking period”, much of Helgeland and possibly Lofoten, and in some cases, northern Norway in a rather general way to those who spoke Norwegian, was called Hålogaland. Hålogaland was an independent kingdom, with its Norwegian speakers having a lot of contact with Sámi, Kven and Bjarmar. I would like to mention a little of the gods known during the “Viking Age” that may be connected to Hålogaland in my opinion, namely: the god known as *Ægir* in Old Icelandic, and his wife, known as *Rán* in Old Icelandic, and the god Ull, known as *Ullr* in Old Icelandic. There is for example the place-name *Ullsvåg* in Lofoten. Interestingly there are also many place-names in Northern England connected with *Ull*. More on Lofoten in relation to *Røst* and *Værøya* will be primarily in the *Does the Trænadjup slide somehow relate to the oral histories about Sandflesa and Utrøst?* and *The seacave culture of northwest Norway, and Trenyken* sections of this book (the one in front of you), which are further on.

Rán is a goddess I have discussed elsewhere, and her hair is associated with seaweed, and I have wondered if she is cthulhonic and that the seaweed is in part connected to the idea of tentacles and mythology of the *Kraken*, which as I have mentioned elsewhere may be connected to the Maelstroms of Northern Norway, including the *Moskstraumen*. But I will not go into this “tentacle stuff”, and symbolism here, as I have talked of it in detail elsewhere. But essentially, this places the mythology of the Kraken in connection to Northern Norway, potentially. And in terms of *Rán* specifically, it is interesting that in Northern Norway the “draugs” are sometimes described as having seaweed around their head or face. In Icelandic mythology, *Rán* takes the souls of drowned men. Is this connected to “draugs” somehow, also said to be drowned men? Especially considering the connection between the Kraken’s tentacles, *Rán*’s tentacle-like seaweed hair, and the tentacle-like seaweed shapes described as being on draugs’ heads. Do draugs transform into tentacle alien like beings, and in the Icelandic version of this mythology, is *Rán* the goddess who helps them to do so if they choose?

Or to re-alliterate: I did not go into the “tentacle stuff” i.e. symbolism much in this book (the one currently in front of you)

There is this arguably very-sexual element to *Rán*’s relationship to the men she looks after on the sea floor, just as there is a very sexual element to tentacle symbolism. It is almost as though *Rán* is helping to fertilise the men, making love to them, but in doing so transforming them into these new forms of life. Having said this, most (but not all) stories of draugs imply they are hostile towards humans, which is not the kind of energy that would be expected from one who has chosen to copulate with *Rán* in some way. But this may be later interpretations of the whole “draug mythology” and may not necessarily relate to *Rán* and the original symbolism of the relationship that drowned zombie men, or some living men might have with her.

The “fertilisation” mentioned above may be symbolically akin to how a fungus takes over an organism, partially but never fully.

Furthermore, could this whole thing pertaining to the “draugs” and having heads of “seaweed” or even, “tentacles” also relate in some way to the “large

head” associated with the Finn King in the *Finn Blood* story from source (12), as mentioned in the *Who are “The Finns” in mythology?* section of this book (the one in front of you), and by extension also connect the “tentacle draug heads” to the elongated skull topic, also mentioned in the aforementioned part of the book you are currently looking at? I have written about some aspects to this extensively elsewhere, but only rarely have I written about draugs. This about Rán, and draugs, and the idea of “zombies” also naturally seems to connect with the kind of cthulhonic themes talked about in the *Cladh Hálainn and Cthulhonic mummies* section of this book.

This also may link in with topics on vampires which I have published elsewhere

I also have to mention something very fascinating about the god *Ægir*, the husband of Rán: that he was also known as *Hlér*. I noticed many years ago that *Hlér* bares a lot of similarity to the Irish god of the sea: *Lir*. What is also interesting, is that *Lir* is associated symbolically with cormorants. As you will come to know through reading this chapter of the book, cormorants are very relevant to some of the mythology of Northern Norway and to the sea there. The name *Hlér* also bares similarity to Old Icelandic *hlýr*, which can mean the prow of a boat. Not all sources necessarily imply that *Hlér*, a jotunn, and *Ægir*, are the same deity however. Although in *Skáldskaparmál* it is implied that they are two names for the same deity. *Ægir* is in addition, considered by some to be a jotunn.

“jotunn” may have originally meant certain types of giant, and in this sense perhaps *Ægir* can be thought of as a giant cosmic old god, and not necessarily as a “jotunn”, although I am not sure.

Nine adult daughters were of Rán and *Ægir*, who were also jotunn giantesses and who were connected to the sea. I think there is a similarity perhaps between the nine, beautiful daughters of Rán and *Ægir*, and the legend regarding the “Lekamøya and Seven sisters of Helgeland”, *Lekamøya og De Syv Søstre*, who are, in this reality, a range of seven mountains, rising from the sea, but in mythological time, they are the seven beautiful adult sisters, along with their sister *Lekamøya*, who in this reality is connected to a sacred feminine mountain, shaped like a woman on the island of Leka, which I will mention again later in this article. Seven sisters and *Lekamøya*, so making them eight, and they are the adult daughters of *Suliskongen*, (note the root word *Sulis-* in the name *Suliskongen* in relation to words for “sun” and “eye”, and to that which I discuss in the section of this book *Seals and *sul- island names*, and in my comments about Helios in Lofoten. Note also the similarity between *Sulis-* and the name Helios. *Suliskongen* is a mountain and king of the mountains of Sømna. Hestmannen desired *Lekamøya* and the seven sisters, but the feeling was not reciprocal and so, rightfully *Lekamøya* and her sisters tried to get away, all the whilst the King of the Sømna mountains watched over what was going on.

Might the “seven sisters/De Syv Søstre” also relate to the “seven sisters of the Greek God Atlas, who become stars in the sky? And if so, does the name “Sulis” in this context imply a connection to the “solar” winds,

Hestmannen in his anger tried to shoot an arrow at one of the daughters, so the king of the Sømna mountains, known as *Suliskongen* in some stories, threw his hat towards the path of the arrow. The arrow went into the hat, but nor the king nor any of his eight adult daughters were harmed.

to the movement of the cosmic ocean of space?

The seven sisters of Helgeland were trolls however, “troll” did not originally have the negative connotations it does now, and is another way I think of referring to groups of people who had an aversion to sunlight. In this case, the sun came up, turning the King of the Sømna mountains, Lekamøya and the seven sisters, all into stone, and so explaining how they became and are connected to the physical mountains in our world today. Note that later on in this article I talk about how the island of Værøya in Lofoten has a connection to trolls too. The island of Torghatten attests to the part of this story regarding the hat, for Torghatten is a very unusual mountain in Helgeland, rising from the sea on the island of Torg in Helgeland, for in the centre of the Torghatten mountain, is a hole, a cave, but which goes right through the mountain. This impressive sight is visible today, and a strong connection to the mythology of the ancient Hålogaland. The troll goddess Lekamøya, as mentioned, becomes a sacred, feminine mountain. But in a sense Lekamøya is known not just for the mountain in general, but also for the peak of this mountain, a strange, in a sense human-like rock formation that forms the peak of the mountain. This fascinating, beautiful, and mystical-looking rock formation gives off the “vibe” of the sites known to the Sámi as *siidas*, ancient sites in Scandinavia and in Northwestern Russia that are of animistic importance. Although I have never visited Leka and so have only glimpsed Lekamøya’s “rock” form in pictures. One of my publications about the Leka dialect of Norwegian can be found on my *bookofdunbarra* website. The web address is given here: <https://www.bookofdunbarra.co.uk/website-articles-1-9/9-the-norwegian-dialect-of-leka> .On this web article there is also a reference to my other major publication including the dialect, which is in an ebook.

As mentioned on page 16, there is something about the *Attecotti* on the page you are currently looking at:

The Gothic historian Jordanes makes mention of a people called the *Adogit* living in the far north of Norway in his work *De origine actibusque Getarum*. This may connect to Hålogaland, and it is interesting to note the curious similarity between the name *Adogit* and *ciuthach*, and the ancient Scottish tribal name *Attecotti*, *Attacotti*. This represents a whole other interesting aspect to the subject matters, which is not touched upon in this book (the one in front of you). However, I have written more about the *ciuthach* and *Attecotti* in this freely available ebook:

Giants in Britain and beyond, and their relationship to language, including Eigg Gaelic, and to the Attacotti - published via bookofdunbarra (UK), No. 8 in a new series of books published through BookofDunbarra 2024

I do not however discuss anything related to the *Adogit* in the book mentioned above, and it is largely entirely separate to this book (the one in front of you).

Note that “siida” should actually be “sieidi” in the context of this page, as the two words have totally different meanings.

I hope to soon have an article published in *Silly Linguistics* (autumn 2024) on the Doric language with some notes on the *Attacotti*

The Trænadjup Slide and the mysterious island of *Sandflesa*

In this section, I refer a little to the legends about Utrøst in Loften, which will be focused upon in the last sections of this book before the *Conclusive remarks, for now* section on the last page. Most of the stuff about Utrøst is in the sections which are titled *Does the Trænadjup slide somehow relate to the oral histories about Sandflesa and Utrøst?* and *The seacave culture of northwest Norway, and Trenyken*, the latter of which is a long section. Note that Utrøst is a mysterious island said to appear off of Røst in the Lofoten Islands.

In this book I have already previously discussed the tsunamies that impacted the Shetland and Orkney Islands, the most famous of which is of course the Storegga Slide. Another very large underwater landslide occurred around 4,000 years ago and from an underwater shelf close to the small archipelago of *Træna* in Helgeland, some way south of Lofoten.

The islands of *Træna* are themselves very interesting. One of the larger islands within the archipelago of *Træna* is *Sanna*, upon which is the large, cathedral-like *Kirkhellaren* cave, within which have been found stone age finds, although no cave paintings (so far, at least).

The Trænadjup landslide is far less known, and arguably less understood than the Storegga slide. The Trænadjup slide was also preceded by another landslide in the same area, known as the Nyk Slide. Again it is interesting to see the word element *nyk* in relation to this, but I am not sure where the *nyk* being referred to is located.

Unlike with the case of the Storegga slide, it appears that the Trænadjup slide did not cause a large tsunami. Although there is some evidence that a small tsunami *may* have occurred, at least according to how I have interpreted information in *Some giant submarine landslides do not produce large tsunamis* by Finn Løvholt, Stein Bondevik, Jan Sverre Laberg and Noel Boylan (13).

In terms of the mysterious island close to *Træna*, the name of the mysterious island is *Sandflesa*. According to how this story is recorded by Peter Christen Asbjørnsen in the original Norwegian story *Tuftefolket på Sandflesa*, *Sandflesa* is an unmarked place for fishing, and *Sandflesa* also apparently moves from place-to-place, presumably in a somewhat supernatural sense, and not in the sense of a moving sandbank. As though the island itself were a lifeform as we understand.

In a more general sense, *Sandflesa* is understood to be more likely a “phantom island” like *Utrøst*, that is located directly west of the island of

Sanna in *Træna*, which is, as already mentioned, where the prehistoric *Kirkhellaren* cave is also located. *Sanna* is also characterised by three, large, dome-shaped mountains of rock, as is the island of *Trenyken* in *Røst*, *Lofoten*, which I will discuss shortly, although on *Trenyken* these three domes are far more obvious and entirely dominate the island, whereas on *Sanna* there are three highest peaks, but other peaks and dome-like rock formations on other parts of the island, thus the connection to the number three is less apparent on *Sanna*; although, the name *Træna* does show a similar root element to the *tre-* element meaning “three” in the name *Trenyken*.

The three aforementioned prominent mountains on *Sanna* are called *Mjåtinden*, *Breitinden* and *Trænstaven*. *Trænstaven* is particularly impressive in its appearance, and stands alone from *Mjåtinden* and *Breitinden*. The *Kirkhellaren* cave is located to the south of these mountains.

Peter Christen Asbjørnsen’s story, *Tuftefolket på Sandflesa* (14) describes *Sandflesa* as being somewhat physically visible as a mountaintop below the sea, with the general implication that this mountain was once above surface, and a part of an island. The name *Sandflesa* seems to refer to the moving sandbank, or fishing area located on top of this mysterious flooded landscape, rather than necessarily being the name of the original landscape itself. I find the story of *Tuftefolket på Sandflesa* much more difficult to interpret, it describes a father and his two sons who have a place on *Sandflesa*, and their relationship to the island, and to that the *Tuftefolk* are present there. But I feel that this implies that even during the time when the story was set, the father and his two sons were not the original people of the island, the *Tuftefolk* were. And the *Tuftefolk* are also described as being short and wearing blue. This of course has much similarity to how the small, wizard-like man of *Utrøst* is described. Were these people particularly associated with the colour blue, and does this perhaps have any connection with the Blue Men of the Minch or with the woad body paint used by ancient people in Britain? It is also noteworthy that a cormorant is also mentioned in the story *Tuftefolket på Sandflesa*, showing another possible connection with *Utrøst*, and possibly with *Lir* of Irish tradition. And of course, cormorants have already been discussed in several places in this book already.

Note that *Tuftefolket* is a local term to *Træna* for these magical, small people in blue. The form *tufte* is found more generally to describe small, often bearded people, and is connected symbolically with the *nisse* in other parts of Norway. What is curious is that the *nisse* are sometimes described as having one large eye, which is a potential connection to *Utrøst*, *Trenyken* and *Thrinacia* again, and to the Greek cyclopes (see the following parts of this book).

Here, I will mention specifically however that there are several legends of one eyed beings associated with the themes in this book. I will go on to talk about cyclopes a little in relation to Trenyken and Greek mythology, but in addition note that the word for “eye” is *sùil* in Scottish Gaelic, and *silmä* in Finnish, both of these words may I think also be connected to words for “sun” in many Indo-European languages, as has been hinted at elsewhere in this book, especially in the section: *Seals and *sul- island names*. As I will go on to explain, there may be a connection between Trenyken and the Greek mythological island of Thrinacia, which is connected to cyclopes, as I will go on to explain. But this demonstrates that there is a connection it seems between “one eyed” ancestors and these ancient sea peoples and their gods. The Fomorians in Irish mythology have also been described as having one eye. And of course this symbolism may also be present in island names, and in the word “seal” in the sense that these words and names can also mean “eye”.

Like with oral history about the nisse in general, there is an implication that the wizard-like man of Utrøst and that the Tuftefolk have a particular connection to Yuletide, and thus to the sun, and potentially to Greek sun gods, which will be mentioned further on in this book, primarily in the section: *The seacave culture of northwest Norway, and Trenyken*.

Does the Trænadjup slide somehow relate to the oral histories about Sandflesa and Utrøst?

According to what I understand of figure 4 by Finn Løvholt in the article: *Some giant submarine landslides do not produce large tsunamis* by Finn Løvholt, Stein Bondevik, Jan Sverre Laberg and Noel Boylan (13): Røst would have been vulnerable to a Trænadjup tsunami. A more detailed reference is given on the next page.

Røst will be extensively discussed a lot in the next section of this book (the one in front of you), the particular section is titled: *The seacave culture of northwest Norway, and Trenyken*.

Even though, as already mentioned, the Trænadjup slide may not have created a tsunami, the source mentioned in the previous paragraph, source (13) does show some, what I might say is circumstantial evidence of a small tsunami associated with the Trænadjup slide event. I find it more than slightly curious that Røst would likely have been affected a lot by such a tsunami too, and, I presume that Træna would have also been affected a lot. Was there

originally some physical, or semi-physical element to the islands of Utrøst and the ancient island that came to be known as Sandflesa, that was flooded by a tsunami?

Northern Norway is rising due to post-glacial rebound, so it depends on how old this potential physical connection might be. Could it be as old as the Nyk slide? Or, were Utrøst and Sandflesa originally landmasses of soft substrate, that literally collapsed into the deep ocean in connection to the Trænadjup slide? The Trænadjup slide has also been connected to the Garth tsunami in Shetland, although I think that this is unlikely to be the same event.

But, I do not really believe in a wholly physical explanation for what these stories are about. The islands are magical. They appear and disappear, they move. Although the Trænadjup slide may be a physical component to this oral history, it is certainly not the only component.

Two cold water coral reefs are found in in relation to both Røst and Træna, which is something I myself find very curious.

Maximum water elevation for the Traenadjupet slide tsunami, figure 4 by Finn Løvholt of *Some giant submarine landslides do not produce large tsunamis* by Finn Løvholt, Stein Bondevik, Jan Sverre Laberg and Noel Boylan. This resource is generally given as source (13) in this book.

The seacave culture of northwest Norway, and Trenyken

This section begins on the next page, aka following on from the two resource notes, one on this page and one on the next.

Note: the research I have conducted on these subjects in this section, I have done myself. I came to notice however that others had written about different aspects to these caves and their sacredness and their relationship to Røst and to Utrøst. This resource given as a web address below has made me aware of certain things, but I have not focused upon it yet, as I wanted to conduct my own research on certain areas of these subjects rather than including work that had already been done by others. One of the resources that told me about the background to the seacave culture was the website <https://x-lofoten.no/>. I do not know who the author of this website is, but it has been up for several years, and it focuses primarily upon this cave culture in Lofoten and upon archaeology and gods in Lofoten, although the interpretations and work are by and large about very different aspects to this picture from that which I write about.

Note: the connection between Trenyken and Thrinacia was originally noted by Morten Alexander Jeramo. The website [Atlantipedia](#) has a page about his work, and it is from this introductory information that I learned Trenyken and Thrinacia had been connected. Although I have not read any of his books yet, and whilst inspired by this Greek connection, my writing below has my own interpretations and ideas about this Greek connection, some of which may well have been noted by Morten Alexander Jeramo as well, but I cannot say for sure.

There was a Bronze Age culture in the Lofoten Islands and in other coastal parts of Norway, which seems to have been connected to the prehistoric aboriginal Fosna cultures of Norway, but is nevertheless distinct from them. This culture is no doubt connected to the land of *Utrøst* in the oral history of this region. In some non-Norwegian sources this land is given a Danish-like spelling of *Udrøst*. *Utrøst* is considered by most to be a mythological island, located somewhere off the coast of *Røst*, which is the outermost group of small Lofoten Islands.

The Lofoten Islands consist of three primary islands, Ausvågøya or “East Bay Island” in the northeast, and then, going in the southwesterly direction, we come to Vestvågøya “The West Bay Island”, and then continuing in a southwesterly direction we reach the island of Moskenes. There are a rather large number of other smaller islands that make up this relatively large archipelago. But, southwest of Moskenes, there is open sea, a very dangerous area of open sea known as the Moskstraumen, which I have already mentioned in this book with regards to the “kraken”, the Moskstraumen being a powerful maelstrom. A short distance across this, the island of Værøya is reached, an island consisting of several valleys, interspaced between enormous ocean cliffs that are constantly being revealed and hidden by swirling mist.

To the southwest of Værøya is *Røst*, a small archipelago of islands, much flatter than Værøya and spaced apart. The primary island is called *Røstland*.

On the upper part of the next page is a photo of the landscape around *Røstland* from a ferry, after which the section continues.



Photo above: a view from the ferry that goes from Bodø, to Røstland, to Værøya and then to Moskenes. The view in this photo is taken very close to Røstland, with islands in the foreground. The islands of Storfjellet and Vedøya are visible in the distance at the centre. The island of Trenyken is not visible in this photo, but I did take another photo published in one of my ebooks which shows Trenyken. The photo above on this page helps to show the landscape of Røst. The photo on the outer front cover of this book (the one in front of you), which also shows Trenyken, taken by a family member, was taken whilst they were on a cruise and without them realising that they had got the sacred island of Trenyken in their photo.

I took a ferry to Værøya in 2018, and the ferry stopped at Røstland on the way. I did not have time to disembark at Røstland, but I saw some of it, a pretty flat island with grasses, marshland and many rock formations that form small hills, with houses dotted about many parts of the island. Further out to sea, to the southwest, I could see some of the other islands in the Røst archipelago, such as Vedøya and Storfjellet, both of which consist of what are essentially small mountains rising from the sea, not nearly as large or steep as those on Værøya, but larger than any hill on Røstland itself by far.

As the ferry slowly made its way to dock at Røstland, I could see the mysterious island of Trenyken, behind Storfjellet and Vedøya. Trenyken is a mystical island of strange appearance, the name means “three points” or “three hooks”, although in the Lofoten Islands, *nyk* seems to mean a particular kind of hill, perhaps a sacred hill, and semantically bares a closer

resemblance to the Gaelic *cnoc* – hill, in my opinion. The initial root *tre* means “three”, referring to that the island has three small, but prominent “dome-shaped” hills of rock. I saw the island in the distance, a strange, different and holy shape in the landscape. And this island is indeed something special I feel.

I will go on to talk about some of my own research shortly. But firstly, I will give a description of this island, and of why it may be significant according to other peoples’ research which I have recently looked at.

Trenyken is an unusually-shaped island, and has within it a sea cave, within which are cave paintings, depicting “horned humans” and other human shapes. This island, on the edge of the world of ocean, may seem like an unlikely candidate for an enormous significant spiritual place, but others, and I, think otherwise. It was only very recently that I came across the suggestion that the people had connected this place to the Greek *Thrinacia*, and this is after I had been writing about the place for years. I think I may have already been aware and mentioned a connection with Greece and a sacred cave in some of my publications, but what I mean is that, it was only recently that I actually tried to research this topic and found out it was connected to *Thrinacia* specifically. I mention this a little in the second note at the start of this section. The link between Trenyken and *Thrinacia* was originally made by Morten Alexander Jeramo, as mentioned.

From my own research, is it likely I think that the Ancient Greeks and pre-Indo-European Greeks did have cultural, linguistic and trade contact with Britain, Ireland and with the seafaring cultures of Scandinavia.

Thrinacia is an island mentioned in Greek literature as where the *Cattle of Helios* reside. The island is also known as *The Island of Helios*, i.e. the island of the somewhat mysterious sun god, *Helios*. The name *Thrinacia*. This is from Greek *τρεις* / *treîs* “three” + *ἄκρα* / *ákrā* “point”, thus “three points”, which translates roughly to the same as Lofoten as Vesterålen Norwegian *tre nykan* – the three pointed (sacred?) hills, and to Scottish Gaelic *trì chnoc* – “three hills/points”.

In fact, I think that the name *Τρινακρία* *Thrīnakíā* in Greek, with regard to the second root element *-νακρία* / *-nakíā*, whilst related no doubt to *ἄκρα* / *ákrā* it does not seem to be a direct equivalent of *ἄκρα* / *ákrā*. Could this mean that the element – *-νακρία* / *-nakíā* was not originally of Greek origin and be in actuality closer to Gaelic *cnoc* and the Lofoten place-name element *nyk*?

Little is known of what the rock paintings in the cave within Trenyken are depicting exactly, and it is unclear who the horned beings are depicted (I have written about horned goddesses before and created art). (And published this in other ebooks)

Similar art work of a similar period, although not depicting horned beings, is found in other caves in the Lofoten Islands, such as at a cave located on Værøya. I did plan to walk to this cave, after hearing rumour that it was possible, albeit dangerous to get there. But on my first evening on Værøya I walked northwards from the harbour at Sørland, to the gap in the rocky moors, looking towards the mountain cliffs. Around the corner from these cliffs was the cave. I did want to go there, but I felt a sense that actually... I wasn't really going to do it, and it was not sensible. As if to answer my thoughts, to the right of me there was a sound of stones, small rocks, knocking like chimes against the cliff and rolling down. The landslide was very small. It was hardly even a landslide, and I wasn't too near.

But one thing that I have learned of the mountains in Norway, is that, unlike those in England, they do not always sleep. They move, not only because of the ice, and of avalanches, but also due to the rock being cracked by the ice, and later breaking off, made all the worse by the high rainfall in western and northern Norway, and its ability to unexpectedly cause fairly large rock falls.

Nevertheless I took it was a sign that the cave was not safe to visit, and the next day, people confirmed my lingering wishes to go there, explaining that the path was practically not existent, was essentially around the edge of a cliff and was all the worse in April, when the snow and ice was fully thawing.

Instinctively I also felt the presence of whatever ancestors were behind the mists of this island. They were "giant", I felt, like the mists and the enormous cliffs and their unusual shapes. When I had seen them on that first evening, the mountains felt to me like the petrified, but still powerful and conscious bodies of the giants themselves. I felt they were somehow connected to the sea and to sealife too, and to the ancient people who were on Værøya during the Stone Age.

Værøya has sometimes been referred to as an island of giants or trolls, and many rock formations are shaped like them, or believed to have originally been them.

The next day, I went to walk through the cutting again, and to look at the large raised beach on the other side. The cliffs, even during the daytime, gave the exact same feeling of a powerful, mighty, ancient spiritual force.

I met a man whilst walking. He was walking his dog. We walked past the old quarry and down onto the beach. Weirdly, this part of the beach reminded me a little of Dungeness Beach in Kent, England, for some reason. The man pointed out a sea eagle in the sky to me, swooping over the fjord. I had never in my life seen a sea eagle before, and for sure, I felt a special magic in that

moment. It was so strange to see something that, from a distance, looked like many other birds, but which was in fact much, much larger.

The main reason I had come to this beach was to find a prehistoric house, shaped like a ship. I had a rough idea where it was, and eventually found my way there, with the help of someone else I spoke to. When I reached the house, I felt like I had truly stepped onto the edge of that spiritual presence, and of that ancient world. There was already a strong presence there as soon as I arrived. I had come to this island based on a feeling, and desiring to understand the ancestors here, ancient language and culture. This brought me to look for the cave, which I could not reach of course. And it had brought me to this beach. But when I was at that house, I felt this strong presence, as I had the night before, although this time it did not feel as though it was warning me. It was as though I had come to this ancient house, to try and meet those ancient people, and, at the same time, the ancestors connected to those people had noticed me. I felt it as soon as I arrived, and I left an offering of tobacco as I always would anyway. The ancient house is located a safe distance from the cliffs.

As soon as I left the offering of tobacco, a few small stones came off the cliff-face high above, the sound echoing mysteriously throughout the mist that rolled off the steep, jagged cliffs, which really did appear to be like multiple fossilised giants stacked next to each other in the rock, all facing inward slightly, helping to emphasise the echo. The raised beach is a curved shape at the end of the fjord, and behind this beach is the curve of those mountainous cliffs, facing inward towards the house where I was. It was quite an experience. Just as leaving the tobacco was in a sense an acknowledgement that this place was “theirs”, I felt that the small rocks falling were a reply that they were also acknowledging my presence there. I did not spend too much longer here, and soon headed back to Sørland.

Other caves:

On the nearby, much larger island of Moskenesøya, is another cave with cave paintings. This name is known as Refsvikhula “The reef’s bay cave” or as Kollhellaren. Although I have never seen this cave myself, I can describe from pictures that I have seen, that it appears as though a giant, tall, cathedral-like cave entrance in the side of a cliff, close to a bay that stands beneath cliffs and mountains, and appears itself to be a part of a prehistoric landscape. The cave paintings are between 3,000 and 4,000 years old, and seem to depict people and other figures, none with horns. Interestingly, sunlight shines directly into an inner chamber of the cave during the summer solstice. This chamber may have been a kind of central “space”, with the whole cave being somewhat reminiscent of the female genitalia in its shape and perhaps in its symbolism. In terms of the sunlight shining directly into the central “womb”

chamber on the summer solstice: what are the chances of this? This is another site that demonstrates why I believe there is intelligent design, consciousness and ancestral gods involved with the formation of nature itself.

This aspect of the sun shining light into the central chamber on the summer solstice, is also especially interesting considering the possible connection between *Trenyken* and *Thrinacia* and with *Thrinacia* being the sacred island of the sun god *Helios*, as discussed further on in this section. *Refsvikhula* or *Kollhellaren* is not easily accessible, perhaps attesting to the no doubt absolute sacredness of this ancient site.

Some petroglyphs in Finland, Sweden and in other parts of the world also seem to show these "horned beings", Irish folk religion has horned beings called "Fomorians"

The culture connected to these Lofoten cave paintings seems also to have later developed as an aspect of indigenous cultures in more outlying parts of the traditional Hålogaland region, including for example those paintings in the *Solsemhula* cave on the island of Leka off the coast of Nord-Trøndelag, already mentioned in this book. *Solsemhula* is located in a green valley, in the strange and beautiful serpentine rock landscape of Leka. A crack around boulders leads into the cave proper. I have not yet visited this cave, but is the Sol- element in the place-name perhaps connected to the roots mentioned in the section of this book, titled: *Seals and *sul- island names*.

Fingalshula is located on the mainland nearby, close to Gravvik in the Nærøysund area. This cave looks especially impressive, although again I have not visited it. The name *Fingalshula* is also notably curious for its similarity to the name *Fingal's Cave* in Scotland, which I believe to be a sacred cave and known to ancient people, which further seems likely considering that the specific basalt formations of rock, that form the walls of this cave have been a part of Scottish and Irish mythology for a long time.

Fingalshula is closed to the public for preservation purposes, and it is likely that it contains the largest number of cave paintings found on one site anywhere in Northern Europe. Not far into the cave is the *bautastein*, a menhir, which may be symbolic and spiritual significance, alongside the cave paintings that depict people and animals. The word "bauta" itself seems to have an unclear etymology.

Very little is known about this northern Norwegian "seacave culture", but personally, as I have discussed a lot elsewhere, I think there is a fair amount of evidence that the traditional area of Hålogaland was a culturally distinct and perhaps very special area in terms of the significance of this place and culture, for example, it may have even been in some way significant to the Greeks, or at least known to them as a strand of their own mythology.

Going back to the islands of Røst: we know that there is a sacred island here, called *Trenyken*, as previously discussed here and elsewhere, and we know that there is possible Greek connection between *Trenyken* and *Thrinacia*, the

island of Helios, Helios being a sun god; and, that a cave not far from Trenyken seems to be connected to the summer solstice, and thus to, the sun.

Are we perhaps talking here, not about our "sun" but of the belief in a kind of sun that exists beneath the earth, or rather are we referring to the idea, as known in Basque culture and German linguistic philosophy, the idea that the sun goes beneath the sea during the night?

So it cannot be a sheer coincidence that there is also some very interesting mythology surrounding the islands of Røst too. And leads back to what I briefly mentioned earlier: *Utrøst*, also spelt: *Udrøst* in some older sources. *Utrøst* means "out(er) Røst" and refers to a mysterious, mystical island or land that appears out to sea from the islands of Røst. Stories about *Utrøst* describe a land which has remarkable symbolic similarities with similar mysterious islands and lands that are mentioned in "Celtic" oral history and literature, such as *Tír na nÓg* in Irish traditions. Generally speaking all of these mysterious islands or "out-to-sea" lands seem to possess an independence from our everyday reality and from what we can normally see. Their "time" seems different from our "time", and so people report that time is experienced differently there. These places sometimes have an easily identifiable real, submerged landscape that they could be referring to. I believe for example the Cantre'r Gwaelod mentioned in Welsh tradition, refers to those parts of the Irish sea which were once land, in a general way, but sometimes more specifically to those lands in Cardigan Bay. I have written about this and its relationship to ancient sacred ancestors and languages extensively elsewhere.

But with regard to *Tír na nÓg* and *Utrøst*, for example, the oral tradition seems to refer to lands or islands that have no identifiable physical location, even as identifiable in ancient landscapes. Whilst there may well be a physical component to Røst, it alone does not immediately account for some of the magical qualities given to this landscape. What we may in a sense be referring to, is not other dimensions exactly, as I would have once believed, but other "places", "places" that were part of our world once, but which are now mostly invisible to us. Other dimensions, in a way, perhaps, but an aspect to them is still manifested in our physical world, in the form of the Trenyken mountain for example, and its cave, in how the Refsvikhula cave is aligned to the solstice, or for example in the mountains of Værøya which are like fossilised giants turned to stone. The way that the ancestral worlds interact or are partially visible through our own is very mysterious I think.

Were these islands thought of as being living entities in their own right, disappearing when they wanted to?

Utrøst is described as only being seen rarely. Sometimes the land appears, and other times there is only the great sea. One of the most famous legends pertaining to this land, is the story, *The Cormorants of Utrøst*, of which there are many variants. There is a translation of this story, titled in English *The Cormorants of Udrøst*, as known and then written down by P. C. Asbjørnsen, and published in *A Book of Sea Legends* (12) – Edited by Michael Brown, published in 1974. Different parts of the aforementioned book is also mentioned elsewhere in this book (the one you are currently looking at).

This story describes a poor and humble fisherman from Værøy, (Værøy is spelled in this book as *Værö*), who is blown off course during a sudden and, what I would describe as “phantom” storm. The sailor, known as Isaac, sees three cormorants on a log, and as the storm passes, finds a beautiful land of green hills and flowers appearing out of the mist. When Isaac arrives on the island, he meets a mysterious, wizard-like man, as well as seeing a white goat, with an udder the size of the largest cow. This is again, to me, extremely curious with regards to the story of *Thrinacia*, the island of *Helios* upon which are the cattle of *Helios*. The Cattle of Helios are described as holy, and as being fat and wide-browed, and so a large size is implied somewhat. The general implication seems to be that both *Utrøst* and *Thrinacia* are islands of a kind of spiritual abundance and of holy animals. In legends of *Utrøst* it is certainly implied that the goat, fish, crops and flowers there are extremely abundant, and I feel it implied that with regard to both islands, there is this sense that they are places where *there is always abundance*, a magical, spiritual food that keeps evermore replenishing itself. In the version *The Cormorants of Udrøst*, this idea of an ever-replenishing spiritual “energy” or “food” is implied in that, when Isaac eats a meal with the wizard-like man, the food on the table is always immediately replenished.

Note that there are also historical accounts of islands near the Arctic upon which giant animals live, including giant birds.

The wizard-like man is a short, old man, with a long beard and wearing blue. This man does not match the description or attributes generally given to the god *Helios*. But the wizard-like man does remind me somewhat of various other figures throughout mythology, which I have commented on elsewhere.

(There will be more on this wizard later on in this book)

This is not all of the story of course, I have only mentioned a couple of aspects to *The Cormorants of Udrøst* as written by P. C. Asbjørnsen, which is not to mention the various other versions and other legends about *Utrøst*. One of the most interesting things in the story as written by P. C. Asbjørnsen and translated into English, is how exactly the wizard-like man instructs Isaac to find *Utrøst* again. According to this story, the way to find *Utrøst* is to essentially follow the cormorants when they are flying to sea. This is very Romantic. I don't recommend anyone to try and find *Utrøst*, though, for reasons of safety on the seas, and because it is vaguely possible that not everyone comes back from there.

In Greek literary tradition, *Thrinacia* is also associated with a cyclops giant, named *Polyphemus*, the son of the sea god Poseidon. Another “old god”, in this case a titan, Hyperion, is also the father of *Helios* and was himself a sun god. Could Trenyken and *Utrøst* perhaps be connected to this earlier version of Greek mythology, surrounding the Titans, and other old gods, connecting it perhaps with the wizard-like man of *Utrøst*, and with the trolls and giants of Værøya. Perhaps the horned figures depicted in the cave on Trenyken are also old gods, and connected symbolically with cyclopes and titans perhaps. I do not know enough about Greek mythology to say whether or not there are

Note the similarity between the name "Hyperion" and "Hyperborea".

more comparisons specifically with Utrøst, but I will perhaps learn more about Greek mythology in the future, and write more on this.

Hyperion is also associated by some with the island of Thrinacia. According to Hesiod, Hyperion and his sister had together *Helios*, of the sun, *Selena* of the moon and *Eos* of the dawn. The names Helios and Selena are also likely related. These deities are all connected to different aspects of the sky and the cycles of the skies of light and dark. It is also curious, that the wizard-like man of Utrøst is symbolically connected to Hyperion in that he has three sons, and that these can transform into cormorants, perhaps symbolic of the sky. It is also significant that these three sons in the traditions around Utrøst, and that Helios, Selena and Eos of Greek literary tradition, all place a significance on the number three. Is it possible that this same symbolism surrounding the number three is also present in that both the names *Trenyken* and *Thrinacia*, both meaning essentially “three points”, and the three, dome shaped mountains on Trenyken? I will talk more about the number “three” in relation to symbolism further in this book.

Note: the three, dome-shaped mountains on Trenyken are known as, from east to west: *Spjuten* (the javelin or spear), *Steigen* (“the climb?”, presumably) and *Breinyken* (the broad *nyk*) /Breien (the broad-?).

An island to the south is called *Hernyken* (the first element *hern-* seems to have an unknown meaning). There are other interesting place-names in this area, that appear often linked to Sámi or to Norwegian, but which seem to have a deeper, more ancient meaning within the landscape. I have discussed some of these in other publications, but will talk about a few previously undiscussed ones here. Such an example is *Hæsholmen* not far from *Trenyken*. I think that the root *hæs-* may refer to water movement, and may be related to an ancient root word present in Afro-Asiatic languages, Basque and others, referring to a place of water movement.

Conclusive remarks, for now

This book has only covered certain aspects of the vast topics at hand, but my primary aim in writing this book was to look at specific examples of mysterious islands, and their cultures, and especially in relation to landscape change, tsunamies, spirituality and mythology. I hope that this provides an interesting glimpse into topics that are rarely ever discussed.

What I infer from the research I put into this book, is essentially that, the landscape did change a lot in the prehistory of the northern Atlantic and North Sea, and that this is likely recorded in the mythology of Scotland and of Norway.

I also believe strongly that there were, and are, mysterious, magical ancestors connected to the sea, that somehow connect to Finland, as I have discussed much in other books. The magical “Finns” mentioned in this book, seem extremely relevant in the study of ancient spirituality and sea mythology. These themes link with that of “drowned landscapes” as well as with themes of “aquatic ancestors”.

The Finns seem also associated in some way with draugs and with seals, and with the strange “zombie magic” connected to draugs and visible in the symbolism of mummies at Cladh Hàlainn. These themes connect I think with cthulhonic gods, with legends of one-eyed beings, and with tentacle themes, and this idea of a strange magic that connects us to the universe. These Finns are furthermore associated with mythological “worms” and with “sea serpents” in a number of ways.

I have written about many aspects of these topics before, especially with regards to language and Scotland and Norway, and other mythological aquatic ancestors. And I will write a lot more in the future about these fascinating topics. But that will be something to be published another time, in the future :)

This is not the last page of the book;
and the paragraph below with ISBN refers to the parts
of this book that were originally published as a print-only
book, before this content was edited and added into
the PDF book currently in front of you along with many
more pages.

This is the end of the last page of the book: *From South Uist to Trenyken: mystical cultures and landscape change, published from UK and only available in print format*, written and published (and photos) by Linden Alexander Pentecost, ISBN: 9798320093840.

Place-names and language around Whitby

By Linden Alexander Pentecost, written on the 11th of October 2024. Photo of the aurora over North Sea and Whitby Abbey also taken by Linden Alexander Pentecost

*In this article I discuss something on the dialect of Whitby in Eastern Yorkshire, before writing about connections between this dialect and the Jutlandic dialects in Denmark, and the North Frisian language, before talking a bit about how this may relate to more ancient peoples (Danes) and a little on ancient place-names in this part of Yorkshire and the word **boggle**; with references and notes at the end.*

A note: this article is entirely separate from my other publications about similar topics, in some of which I have also discussed words for “one” and “stone” in relation to some of these languages, and “Danes”.



Photo above: aurora borealis eerily shining above Whitby Abbey and the North Sea. The River Esk enters the sea just in front of part of the town where the abbey is, and the river is somewhat visible.

The village of Whitby, well known for being the setting of Bram Stoker’s novel *Dracula*, is a traditional fishing village and religious site located on the edge of the North Sea and in the region of North Yorkshire. The attested local language of this region has historically been a variety of northern English, which is quite a vague description, but generally speaking it can be said that dialects of English in the north of England share certain features which make them distinctive. For example, several

of the features and words found in the dialect of Whitby in Yorkshire, show a close correspondence to the dialects spoken in Cumbria or Northumbria for example.

The name Whitby itself is generally understood to be of Norse origin, and to mean “white town” or with “Whit”- possibly being a personal name to describe someone who is fair haired in appearance. If the meaning is simply “White Town” its Rigsdansk (standard) Danish equivalent would be **Hvidby**, its equivalent in the West Jutlandic language of Vinderup would be **Hwibøoy** (1). Here we see the first of our similarities between Northern English and the Jutlandic language in Denmark across the sea, in that the Vinderup Jutlandic word for “white”, **hwi** has the same [ʍ] sound found in the “wh” of English. This sound is generally absent from modern Germanic languages, but can still be found in some dialects of English, and in Jutlandic, interestingly. More on these similarities will be further on in this article.

From source (2): *Whitby Glossaries* by Francis Kildale Robinson (the full title is given in the references section), there are a number of very interesting words, I am not sure how many of which appear in dialects across northern England as a whole. The first one which I thought was rather strange is the word **wormland** (2) which refers to a churchyard. I don’t know if this word relates to that worms help to break down corpses, or if **wormland** (2) connects to the idea that “worms” (i.e. otherworldly serpents or ancient beings, dragons) are connected sometimes to graveyards and to the world of the dead in our mythology. In any case this word in the Whitby dialect certainly has similar vibes, in my opinion, to the story of Dracula, and to the general association between this town and all things pertaining to goths and witches.

Another interesting word in the Whitby dialect is **starcraft** (2) which refers to astrology. This word is not limited to the Whitby dialect but it is in my opinion an interesting and beautiful word for describing the craft of reading and interpreting the stars. This word might also be of interest to those interested in the goth culture of the town. Another fascinating word in the Whitby dialect in source (2) is **thor**, which refers to a “thundering noise”. This has a clear closeness to the Norse god, Thor, but Thor is known to be a god in Norse cultures, whereas **thor** (2) in the Whitby dialect refers to a “thundering noise”, something altogether more animistic in nature.

Certain aspects of the language found in parts of northern England show interesting similarities with North-Germanic varieties in Denmark (including standard Danish) and to the North Frisian language. Directly across the sea from Whitby is North Friesland, where the North Frisian languages are spoken. Not far to the north is Jutland, where the Jutlandic languages (often referred to as Danish dialects) are spoken.

Generally speaking the “Viking” influence tends to be emphasised, and there are indeed connections between Whitby and contemporary Vikings and the Viking Age.

However, let's take a look at some of these similarities, as well as the already mentioned presence of the [ʍ] sound in both English and in some Jutlandic dialects.

In the dialect of Whitby the number "one" is **yah** or **yan** (2). In the West Jutlandic of Vinderup the number "one" is **jen** (1), in the Söl'ring North Frisian language, the number "one" is **jen** (3). All of these words sound similar, note that the **j** in the West Jutlandic of Vinderup and in Söl'ring North Frisian is pronounced the same as the "y" in "yan", i.e. like the "y" in "yes". However if we look at words for "one" in nearby languages, for example Scots **ane**, Dutch **één**, German **eins**, Rigsdansk Danish **en**, Norwegian **en/ein**, Icelandic **einn**, we see that the words for "one" with an initial "y" sound ([j]) are limited to North Frisian, Jutlandic and Northern English. There may be other Germanic languages where this is present too and both West Frisian and Elfdalian have the form **ien**, without a semivowel but not too dissimilar. But the use of the semivowel is certainly not common in the Germanic languages as a whole which I have studied. Therefore it is difficult to attribute the occurrence of this semivowel to the Vikings. If the Vikings are responsible for the similar forms in Jutlandic, Northern English, and North Frisian, then why do forms with an initial "y" not appear in Icelandic or in other North Germanic languages in general?

The Angles also came from what is now northern Germany and from Jutland. They spoke a West-Germanic language, likely represented by the "Old Northumbrian" language and related to the present day dialects of Northern English. It could be said that these numerals with an initial "y" are something connected to the Angles. But then to contest this, why do we not find these forms with "y" in Old English/Anglo-Saxon?

Another interesting example can be seen in the Whitby pronunciation of more standard English "stone", which is written as **steean** (2) in the Whitby dialect in source (2), with similar forms being found in parts of Cumbria. In the West Jutlandic dialect of Vinderup, the word for "stone" is **stien** (1), which is pronounced very similarly to Whitby dialect **steean** (2). In Halligan North Frisian, the word for "stone" is **stian** (3) with a similar pronunciation to the Whitby and Vinderup West Jutlandic forms. Again the similarity of these three forms contrasts to the vowel arrangements in the Dutch form of this word: **steen**, the German form **Stein**, Rigsdansk Danish **sten**, Norwegian **stein**, Old English **stán**, Southern Scotland Norse: **stan**, Scots **stane**, English "stone", etc. Again I think it is not possible to attribute the similarity between the Whitby, Vinderup West Jutlandic and Halligen North Frisian pronunciations to the Vikings or to the Angles.

Photo below: a small wooded stream valley close to Whitby, the stream then leads down the cliffs towards the sea. Such dales were likely frequented by the Danes, although a lot of their original sites have no doubt been washed away, as the cliffs along this coastline continue to erode.



Photo below: eroding substrates of sedimentary rock, or ancient walls? There are a number of curious structures along this coastline which are revealed by erosion, although they are most likely natural geological features; though I am not always 10% sure. Note the seagull.



The “Danes” around Whitby as potentially pre-Viking

Photo below (By Irlsey, Wikimedia commons): (copyright information is below photo): the photo below shows a part of Danes Dyke, note the enormous size of the dyke walls and depth compared to the size of the bridge and path in the photo. At one time I presume the dyke would have extended into areas that are now washed away by the sea.



Page URL: [https://commons.wikimedia.org/wiki/File:Danes%27_Dyke_-_South_-_panoramio_\(1\).jpg](https://commons.wikimedia.org/wiki/File:Danes%27_Dyke_-_South_-_panoramio_(1).jpg)

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The photo above was edited slightly from the original to include in this book

In the previous section I demonstrated how certain similarities between the Whitby dialect, and languages on the other side of the North Sea, perhaps cannot be attributed to the Vikings nor to the Angles. So why do these similarities exist, and could they instead be to do with substrate influences from some earlier period in time, before the Vikings or even before the Angles?

What we would be speaking of is the possibility that a kind of previous, prehistoric language influence, shared between parts of Denmark, Germany and England, might account for some of these similarities. This in my opinion is entirely possible. The people living in Denmark throughout history were certainly not isolated from the peoples in Britain. Take for example the presence of passage tombs in parts of

Denmark, the North Sea coast of Germany, and in parts of Wales and Ireland for example.

Even further back in time the North Sea was a basin and not a sea, and the hilly area between England and Frisia has come to be known as Doggerland. We know that people occupied Doggerland during the Mesolithic period, and seem to have been connected to the cultures on both sides of what is now the North Sea. This culture or cultural complex is often referred to as the Maglemosian culture. In my opinion, even though the languages in question are clearly connected to Norse, the aforementioned factors make it very difficult to prove how much of what we attribute to the Vikings and Anglo-Saxons really came from the Vikings and Anglo-Saxons, and not from more ancient cultures.

A curious thing I can add onto this is the use of the word "Dane" in the place-names of the Whitby area. We generally assume today that the word "Dane" refers specifically to Vikings, but my research has time and time again caused me to question this assumption, something which I have also discussed in relation to Scotland, Ireland and England as a whole in other publications, including recently. In this specific article I will only look at the place-names around Whitby however, which equally help to demonstrate what I feel I have noticed with regard to other areas.

Near Whitby there is a landscape feature known as Danes Dyke, which refers to a deep ditch or "dyke" and associated earthen mound. This dyke seems to separate, perhaps for defence of spiritual reasons, a certain area of land which includes Flamborough Head. The dyke is, according to what I understand of information in source (4), thought to be of Bronze Age origin. So this is an example of a monument associated with "Danes", but, which is likely thousands of years older than the Vikings. Was this ancient monument simply attributed to the Danes, or does it refer to Danes as a more ancient people, with a semantically distinct meaning to the later Danes/Vikings?

The village of Danby in the Whitby area also references "Danes", and there are also many prehistoric sites here too, even if the association between them and the Danes is not certain. The already mentioned word in the Whitby dialect: **thor** - "thundering noise" (2), as I implied, seems to suggest a more animistic spiritual idea of the root word, which is elsewhere the name Thor as in the name of the god. Our current understanding of "Norse" paganism likely came from more animistic roots, in my opinion, and so the presence and meaning of this word **thor** in the Whitby dialect could perhaps be seen to be older than the meaning of this word in the Viking context of Britain; again perhaps implying pre-Viking connections between England and Scandinavia.

Other possible remnants of prehistoric language in the Whitby region

A limited number of place-names in the Whitby area attest to Celtic and/or pre-Celtic language influences. The River Esk comes out into the sea at Whitby. This river name is also shared with a river in West Cumbria, and the meaning is unknown. There have been attempts to link this name with Celtic languages, which seem to me plausible, but we have no idea how old this word is, or the context of how it might connect to Celtic root words, therefore I do not think personally we can realistically conclude that the etymology is definitely Celtic in origin. There is also a River Usk or Wysg in Wales, but again I do not think its exact meaning or etymology can be said to be known.

The language of this region also has other mysteries and interesting words. Close to Whitby is a small cove and inlet with a cave, known as Boggle Hole. Boggles are, in their own way, a link between the present and the ancient. Legends of otherworldly beings, and their association with ancient sites, are I think very old. Whether or not there are any prehistoric sites at Boggle Hole, I am unsure, but the memory of the Boggle in Yorkshire folk religion is undoubtedly something pre-Christian in my opinion, and I am inclined to think that they are truly something ancient known in these landscapes.

And, interestingly, the etymology of “boggle” is also unknown, although I have published some thoughts on this word elsewhere. Similar words exist in other areas of Britain, but again, it is difficult to truly understand what they really meant originally, or where these words come from. Note that **boggle** is also a verb in English, meaning to hesitate, be confused, or to be mystified, among other meanings (5).

References & notes (continues onto next page):

(1): Marc Daniel Skibsted Volhardt has taught me a fair bit about his dialect of West Jutlandic from the Vinderup area, which lies close to the Venø Bugt, a branch of the Limfjorden. For this article, Marc gave me what would be the Vinderup Jutlandic equivalent for “Whitby”, as well as checking that my other Jutlandic words were given correctly, which they were. Because Marc taught me all I know of this dialect, the reference to him, (1) is given after each word in that dialect.

(2): *Whitby Glossaries* by Francis Kildale Robinson. This is the title of the book as I read it at Whitby museum archive, but the longer title appears to be: *A Glossary of Yorkshire Words and Phrases: Collected in Whitby and the Neighbourhood. With Examples of Their Colloquial Use, and Allusions to Local Customs and Traditions*

(3): friisk.org, a website which contains dictionaries between German and various North Frisian dialects. This website was created by Tanno Hüttenrauch and Michael Wehar.

(4): The page *Dane's Dyke Bronze Age Bank and Ditch* on the website <http://www.stone-circles.org.uk>

(5) - the word "boggle" on Wiktionary, further references to the word's usage are on the page in question: <https://en.wiktionary.org/wiki/boggle>

Final notes: the root Ven- in Venø likely means "wet field", could it thus be related to Estonian *väin*, Finnish *vene* etc? See my recent Silly Linguistics article series for more information on this.

Some of my other recently published work regarding the Danes can be found in two of my recently published books, titled:

.Tenguas – the new book of languages, published via BookofDunbarra in the UK, by Linden Alexander Pentecost

.Ancient Lancashire, pre-Celtic and Danic, published via BookofDunbarra UK, PDF-only publication by Linden Alexander Pentecost

Connecting Frisia, Doggerland and the Tunguska event to the topics of ancient tsunamies and prehistoric language, and Tom Bombadil and Blue wheel connections

For the past few years, at some point in autumn, I have felt the urge to connect and to learn about the North Frisian languages in increasing detail. This interest also, in many ways, connects to Denmark and to Britain, and to other parts of Frisia. To begin this chapter I wanted to briefly look at a number of island names, and their possible similarity to evidence of ancient language elsewhere. I have discussed the island name *Pellworm* in other publications already. What is especially relevant for this book is the similarity I noticed only last week between the island name *Uist/Uibhist* in Scotland and the Frisian island of *Juist*. Whilst the island name *Juist* may be related to a word in Frisian with an initial g- meaning "barren", I cannot deny that the word beginning with g- and the name *Juist* bare a striking resemblance to the name *Uist/Uibhist* in Scotland. Furthermore, these islands are geographically similar, both having vast stretches of long beaches, and this could well be in part connected to the names of these islands.

In Denmark, in what was once a part of North Frisia, is the island of *Rømø*. Could the etymology here mean something like "roomy" or "lofty"? Despite that the island has no hills or "lofty places", it is a very open, spacious and roomy island. Could the etymology be potentially related to the island name of *Rùm* in Scotland?

Connecting the Oera Linda book to the topics in this book

The *Oera Linda* book is a manuscript largely considered today to be a forgery of fake written in an imitated form of Old Frisian. The book contains many racist undertones, and does not describe the "Finns" for example in a very nice way. Although the mentions of the "Finns" in the *Oera Linda* book is a whole topic in and of itself, which I will not go into much here.

I do think however that the more racist elements to this book were added later on, and that at least some of the mythological history reflected in this book might have a basis in fact. You will have to read my other publications to get a full overview of how pre-Germanic language and ancient history might interface with Frisia.

In terms of my Frisian word, I published this article last year, the link to which is: <https://www.bookofdunbarra.co.uk/website-articles-20-to-29/22-further-discussions-on-north-frisian-links-to-other-languages> the article is titled: *22: Further discussions on North-Frisian links to other languages*.

The *Oera Linda* book is, really, beyond the scope of this book (the one currently in front of you), and it itself gives a lot more context to the subjects in this book, and rather than attempting to analyse the *Oera Linda* book in full, I want to here mention only a few points regarding important features of the *Oera Linda* book which line up with the subjects in this book (the book currently in front of you).

1). There is an implication that the word "Inka" comes from Frisians, and some have

interpreted this as meaning that the Frisians founded the Incan empire. This is absolutely incorrect, but if we take away the emphasis of the *Oera Linda* book on the Frisians, we can consider this idea in terms of a maritime relationship having once connected the North Sea and South America. Considering my work on Finnish-Quechua similarities, and other similarities and interrelated topics, I think that such a connection is possible. I also noticed that some Danish women, especially those with red hair, and who are tall, possess similar facial features to some women in the Andes. This is not any evidence of any kind but is I think curious. Also of course, there is evidence of red haired mummies in the Andes which I have written about in this context in the book I published before this one (the one in front of you).

2). The Swedish speaking Finnish mystic Ior Bock's oral history seems to suggest some relationship between Finland and the Danes. The *Oera Linda* book also certainly suggests that Finns interacted with the Frisian coastline, but at least sometimes the word "Finn" in this context, also described as "Finda's people" seems to be a generic word, although I think it likely that it donates a specific connection with Finland as well, and with Finns. The fact that the book talks about them in relation to the times of Atland and before the tsunami is very relevant I think.

3). Similarly to how Ior Bock talked about ancient words being connected to the roots in Swedish (and to a lesser extent in Finnish), the *Oera Linda* book possesses some interesting comments and implications about word etymology. A word that frequently pops up in the *Oera Linda* book is the name of the Great Spirit, *Wr-Alda*. This may, when taken as a single word, have some relationship to English "world" and "earth" (and words in Afro-Asiatic languages). This name would thus be connected to Halunder North Frisian *iir* – "earth", Söl'ring North Frisian *lart* or *Öört*, Hoolmer North Frisian *eerde* (the form *jard* and others are also found), etc. The sacred name *Eva* or *Evin* pops up in the *Oera Linda* book and means something like "tranquil", compare Irish *aoibhinn* – "nice, pleasant".

4). A kind of environmental catastrophe is described in the *Oera Linda* book as having destroyed Atland, to have changed the course of rivers, etc. Presumably this must have something to do with the Storegga slide and with other underwater landslides. We do not after all, entirely know what caused them. But in these stories, and of the Icelandic stories about Jormungandr, there is an implication that the atmosphere, air, and inland waters were damaged by these events, i.e. it seems perhaps more likely that an atmospheric event or larger event caused these landslides, rather than the landslides being isolated events.

Comments on the Tunguska event

The Tunguska event is a well known "event" that took place in Siberia, where a large area of forest was seemingly flattened by a fire or whirlwind of unknown origin and nature. Whilst a meteorite is often blamed for what happened, no sure evidence of a meteorite nor of its crater has been found. There is circumstantial evidence of an impact and of foreign material, but it is not known whether or not this connects to the Tunguska event itself: perhaps not. In addition the meteorite would have had to have been flying around corners or at 90 degree angles for it to have matched the descriptions by local people of which direction the heavenly fireball or whirlwind

appeared to come from.

In some senses this event “does” match up to some of the things that appeared to be described in relation to the North Sea and Norwegian sea in the ancient past, for example mentioned in this book. Could perhaps some of these themes relate to the symbolism of the “Blue wheel” which I talk about in the following chapters?

Tom Bombadil, the “wizard of Utrøst” and the Blue Wheel

When reading J. R. R. Tolkien’s *Lord of The Rings* books recently, I began to notice the curious similarities between the magical, and perhaps most powerful character, Tom Bombadil, and the “Old Man of Utrøst” or “Wizard of Utrøst” which I mention a lot earlier on in this book. Firstly, both Tom Bombadil and the Old Man of Utrøst both wear blue. Secondly, in their respective stories, they are associated with providing meals for weary travellers, with food and drink that never seems to run out.

A particularly strange thing I noticed when reading about Tom Bombadil in J. R. R. Tolkien’s *Lord of The Rings*, is precisely what happens when Tom Bombadil picks up the *One Ring* and looks into it. What Tolkien writes about this is eerily curious, given what I wrote in the previous paragraph about Tom Bombadil and The Old Man of Utrøst, and given that I had a dream, in which I saw a giant blue ring or wheel in the sky, coming from the direction of Utrøst, and given that this has similarities with the cyclops or one-eyed theme I have already mentioned elsewhere in this book. I will not quote directly from Tolkien, but would ask my readers to find the part of *Lord of the Rings* in which Tolkien wrote about The House of Tom Bombadil. I will discuss my dream about the “blue wheel” in Norway in further detail in the next chapter.

Another curious thing about Tom Bombadil is that his hat seems to show some resemblance to the kinds occasionally shown as having been used in Lapland/Sápmi some hundreds of years ago, further implying a connection between Lapland, perhaps the Sámi and Kvens, and Tom Bombadil, alongside the similarities between Tom Bombadil and the Old Man of Utrøst. In continuation of my comments and section in this book regarding language around Whitby, I also came across an exhibit at Whitby Museum which implied essentially that the people in Whitby not so long ago were aware of the sorcery and magical powers of those peoples living in Lapland, in the northernmost parts of Europe.

The Blue Wheel

A number of years ago, I had a rather strange, and vivid dream. I was on this particular mountain in Norway, a mountain which has always drawn me (or had at least, since I was 18 when I went there for the first time). This mountain rises above a certain city in Northern Norway. When I first went there when I was 18, I remember looking up to this mountain, the midnight sun casting golden light upon its slopes, bright and green with dampness upon the birch trees, ferns and grass. And above those visible areas of the mountain, the summit remained in cloud.

Several years later, after a painful breakup, I stayed close to where the mountain starts to rise up. Its swirling mists appeared to be hiding something, some hidden power. But by this time, I had already had my dream, and already felt I knew something of the spirit of this mountain.

Anyway, going back to this dream: I was on said mountain, and looking from it towards the fjord and landscape visible below, and to the southwest. I was above the line of most of the trees, the ground was of grass and bilberry bushes, but some pines were visible a short distance down. The sun was in the sky, not quite at midday, but it was certainly well above the highest mountains and it was certainly daytime.

I saw this shape in the sky, like a big wheel, semi-transparent, and slightly glowing. The wheel-thing could have been up to 1 kilometre in diameter, perhaps a little less, depending on exactly how far away it was. It was relatively high in the sky, far above the city, and above the highest mountains in the area. I estimate it to have been at an altitude of around 4,000 feet, perhaps a little more.

This wheel spun, I could see spokes moving as though those from a cartwheel, themselves semi-transparent and not *quite* physical. At some point, this wheel began spinning faster, and it was though a second wheel inside it, and possibly a third, were offset from the main, outer wheel, and spinning in the opposite direction to that wheel. At least: the outer wheel spun one way, and at least one inner wheel, but of a not too much smaller diameter, was spinning in the opposite direction and was slightly offset from the outer wheel, giving the impression that the entire thing was not merely a two dimensional set of wheels.

When the outer wheel and the inner wheel(s) began to spin faster, they produced a particular form of pattern with their spokes, changing their form and structure slightly, and as the spinning got even faster, and it appeared that the two wheels were spinning backwards from their original spin directions, a tremendous blue-white light shone from the wheels, and it was of such a brightness, that it illuminated the foliage in front of and below me with such a brightness that the foliage itself turned a white-blue colour, so did much of the mountainside. The "blue wheel" was brighter than the sun, it was as though the light of a blue star was shining through a hole in our reality, and illuminating the land with such a brightness as not even our sun could ever surpass.

What this dream might represent, I have no answer, but as for *what* it might have

been, I have some thoughts on that which I will go on to discuss. But it was nevertheless one of those dreams that left a lasting impression upon me, and a sure feeling that somehow I had “seen” something sacred. The only thing that comes vaguely close to what I saw in this dream, are I think the “wheels within wheels” mentioned by Ezekiel with regards to his vision of God, although I did not even know about Ezekiel when I had this dream. I will talk more about this at the end of this.....

Earlier in this book I talk about the *nisse/tufter/tomter* in Norwegian folklore, and about how they are sometimes described as having one, single eye. The island of Trenyken may, as mentioned in the the book in front of you, earlier on, be the same as Thrinacia in Greek mythology, an island connected to a cyclops, and sun gods, in an extension of that. I also mentioned earlier in this book a cave that is aligned to the solstice in that same part of Norway, and a lot of detail on all of these things. This is not to mention that the “wheel” bares a similarity to the “sun wheel” shown in ancient, pre-Norse Scandinavian petroglyphs. And the fact that the “north” is very connected to the sun, to the aurora borealis, and that a sacred knowledge of the sun and of magnetism seems to have been a part of the inherited indigenous knowledge of the Arctic.

Take for example the way that Finnish mythology identifies the North Star and North Pole with the *Taivaannaula*, the sky nail. The ancient Finns were likely aware of the “iron” and of the magnetic affects associated with the *Taivaannaula* and North Star, or *Pohjantähti*. The aurora are themselves a topic that connects to consciousness and to ancestral giant, cthulhonic beings in the imaginative and metaphysical realms. Take for example the way in which the auroras give of light, and produce sound, and compare that to the way in which certain cephalopods use “light” as a form of language. Notice that glowing lights of this nature are also associated with the sea and with phosphorescence, even if this is just one of the processes through which they come about. The name “Ultima Thule” may refer to this light, i.e. Finnish *tuli* – “fire”. Something eerily similar to the *Taivaannaula* is referred to as the *Rupes Nigra* mountain on old maps.

In terms of the “blue-wheel” being connected to cyclopes, we can see how a “blue wheel” might be seen as symbolically similar to a being with a single eye. I already mentioned the *nisse* and cyclops, including in my print-only book before this one (the one in front of you). In the case of “Balor of the Evil Eye” from Irish mythology, this “eye” can cause destruction, and in this sense the “eye” or “strange blue wheel of light” is rather comparable to the Tunguska event which happened in Siberia. This was a mysterious event associated with some kind of flying, bright light, but with no evidence of a meteor having been found. Many of these themes do indeed connect to my discussions on natural disasters and in particular, tsunamies, that I brought up earlier in this book.

It would seem that, in some way, the ancient people of Northern Europe may have acknowledged the sun as being very important, and for good reason, but that furthermore, there was some *other power* somehow connected to the sun, but not the sun, namely, this “solar wheel” or “destructive eye”, which I believe may be in some way related to the “bright object” witnessed at Tunguska, although most of this is very speculative. The indigenous Evenki, from what I understand, did not regard this “event” as evil, but rather as consequence of the sky god(s)’s wrath. Thus the

“impact site” of Tunguska has been a sacred site connected to those gods. It is important to state therefore that whilst whatever happened was certainly destructive, the things in question can also be seen as instances where the universe’s divine power has left its mark upon the earth in a particularly obvious way.

In terms of the mythological beings aspect: beings with one eye are identified in Norway as *nisser*, in Greek mythology as cyclopes, and in Irish mythology, sometimes as the Fomorians, as is the case with Balor. In the indigenous folklore of Argyll in Scotland, the *fathan* is a kind of one-eyed giant. In a more general sense, we see this idea of an “eye” being used for both destructive or healing processes throughout many world belief systems. In terms of the “cthulhonic” aspect, I may also mention that the *Daleks* in *Dr Who* are, in the New Series at least, depicted as having one blue external eye, whilst the inner mutated dalek creature is depicted with one eye, surrounded by tentacles. The nisse, cyclops and Fomorians in particular all have a clear association with the sea and with the realms in which tentacled-beings might inhabit. There are so many very-interesting connections here to look at. Another thing of curiosity is the way in which Dr Who implies this idea that Daleks can in a sense be humans who transform into them. The “daleks” are certainly depicted negatively, and may be a negative aspect of where this symbolism may be at play. Just as the Fomorians and cyclopes are often depicted in a negative light. On the other hand though: these themes connect to Ezekiel’s vision of God. So are these things both simultaneously the things of our nightmares, and yet also images and forms of a kind of holy, heavenly nature?

Some of these things also remind me of some of the symbolism I felt when learning about the film adaption for Stephen King’s *The Langoliers*, in which a kind of rainbow light is somewhat similar symbolically. Beyond this rainbow light are the *Langoliers* themselves. This story also has an interesting concept of why we cannot travel into the past, and this is also what I have felt for a long time, albeit in a different sense.

Blue holes

Below I will discuss the “blue holes” aspect to this, and a dream about this. I had another strange dream that connects to this. I had this dream whilst on the island of Öland off the coast of southeastern Sweden a few years ago, after several days of looking at several megalithic and other sacred, ancient sites in Southern Sweden.

In this dream, I saw a dark forest of Scots Pine, I think, and in this forest was a clearing. At the back of the clearing was a slight raised area, from which were visible the large stone slabs of a Neolithic passage tomb, of the type which can be found quite commonly in parts of Southern Sweden. I was watching myself, strangely. And I saw myself walk up to the end of this passage tomb, and stare into a hole cut into one of the stones. I do not know of any such megalithic tombs in Sweden, but in some parts of Europe, there are megalithic monuments with “holed stones” in them, i.e. stones with a smooth hole cut or shaped through their centre.

I was looking towards this hole, and then suddenly, from the hole there came an incredibly bright blue-white light, it seemed to spin in a sense from the hole, as though the source of the light was moving at great speed, like a wheel. This blue-

white light was so bright that it shone over me, and I saw myself raising my arm over my eyes and taking steps backwards. The light was so bright that it made the grass, rock and pine trees around me shine with the same brilliant blue-white light.

I am not sure whether or not the megalithic tomb I saw in this dream was in Sweden or not. I did research megalithic tombs in Sweden with "holed stones". Whilst there are no exact "holed stones" in known Swedish megalith sites, there are a few sites where two stones placed closely together within a tomb have a semi-circle shape removed from a side of each of those stones (the sides facing each other), giving the appearance of a "hole" or "portal". One such tomb in Sweden is the *Skogsbo Hällkista*, north of Lake Sämsjö near Herrljunga in Väster-Götland.

However, there are megaliths tombs of the type I saw in my dream, outside of Sweden with true "holed stones". I am not knowledgeable enough about those in Germany to say whether or not such megaliths can be found there. Most of the megaliths in Germany are located close to the North Sea coast.

There are however, also a significant number of megalithic tombs with "holed stones" found on the north coasts of the Black Sea. These mysterious dolmen and other structures are sometimes called "Circassian dolmens" or "dolmens of the North Caucasus". In the indigenous Adyghe language they are called *исп-унэ, isp-une*. Interestingly, the holes in these dolmens have "corks" that used to fill them and block off the holes. I found out about these "corks" from the website:

<https://www.dolmens.land/> by Amir Added. Whilst there are various theories about who might have built these megaliths, according to Amir Added's website, what is known is that local indigenous people regard these structures as being sacred, and for good reason no doubt.

Note: I included writing about a holed stone in Cornwall called *Mên-An-Toll* in my recently published PDF ebook, titled: *Tengwas – the new book of languages, published via BookofDunbarra in the UK* by Linden Alexander Pentecost. I also wrote a little about language in Öland in my article for Silly Linguistics this year, titled: *Language in Southern Sweden continued: Värmländska, Värmland Finnish, Blå Jungfrun and Öländska* by Linden Alexander Pentecost.

The "wheels" in Ezekiel's vision are in fact a type of angel, transliterated into English as "ophan" and as "ophanim" in the plural. To go into further detail, these angels are essentially large, or even giant wheels within wheels, with each wheel covered in eyes. Although the "wheels" can be compared to mechanical processes, these are angels, spiritual beings, and are not mechanical, even if our technology and "wheels" for example might mimic them in some way.

The fact that in my dream, the "blue wheel" essentially seemed to open a portal through which incredibly bright blue light shone, as already mentioned, could it be perhaps that the blue wheel in my dream was an ophan, a kind of holy being shaped like a wheel, a form of life or creation, that is dimensionally and physically incomprehensible to us? I am not sure whether or not I did dream of an *ophan*, but, what I saw in the dream did feel holy, and I feel that in some way, the two things may be related. I feel more connected to the idea that what I saw in the dream was a form of intelligence and being and was not only a portal.

In another dream, I saw another being, like a tower, the image was blurry and the dimensions fuzzy, there was cloud or a dark bluish smog to the image, what was before me was a being, it was not just that it had several faces on different sides of its face, it was as though I could see them simultaneously and yet individually in the same place.

I learned later that the *Keruvim* are described by Ezekiel as being similar to what I saw in this dream, although if my memory serves me correctly, I may not have seen the same four animal faces of the *keruv* as described by Ezekiel. In my dream, I certainly saw a human face, a lion face and an eagle face, although the eagle *may* have been a little thunderbird-like in appearance, and I am not sure whether or not I saw an ox face, or that of a goat or serpent for instance.

Ezekiel on the other hand describes the *Keruvim* as specifically having each the face of a human, the face of a lion, the face of an eagle, and the face of an ox.

At the time I had this dream, I was having many such dreams, or visions as I had my eyes closed and was between sleep and waking. I also saw what I can only describe as a multi-dimensional, patterned, geometric thunderbird (or other bird?), in a more 3d and impossibly to describe dimensional form of Northwest Pacific first nations carvings and traditional expression. The thunderbird or bird was carrying either a whale or salmon out of a silvery and sky-coloured sea, the whale or salmon was similarly patterned to the bird and the two seemed almost to merge into a more complex series of geometric shapes and patterns, and yet the two beings remained at the same time distinctive expressions within those connected patterns.

Note that in my previously published PDF book titled: *Some interconnected vocabulary links between Indigenous American languages and languages outside of the Americas, with references to underlying mysticism and philosophy 05/10/2024, published via BookofDunbarra in the UK and only published as an ebook and only in PDF format (completely separate to the book currently in front of you)* I talk about seraphim.

“Wheels” and the number three

Earlier in this book I wrote about the significance of the number three in relation to the sacred island of Trentyken in Norway, which has three dome-shaped hills, and the possible connection between this and Thrinacia in Greek mythology. I also talk about the Irish god Lir, associated with cormorants like Trentyken, and with a name similar to the Old Icelandic name *Hlér*, another name for the Icelandic sea god *Ægir*, and also the word *hlýr* for the bow of a ship.

First of all, I would like to briefly mention another sacred place where the number three pops up in its obvious physical symbolism, namely a place in Finland known as the *Lemminkäinen Temppele*. I went here a couple of times this year, and included some writing about it and two photos in my series of articles for Silly Linguistics, titled: *“The mystical nature of Finnish & of language in Finland”*; parts 1 and 3 have been published. In this book (the one in front of you) I want only to mention that the cave that apparently leads to this temple, consists of two giant boulders or megaliths

stood up against a limestone crag, the middle "rock" or megalithic "slab" is stuck between the other megalith and the crag, and above the cave, creating the impression that the entrance to the cave is surrounded by three, wing-shaped masses of rock, resembling a cormorant standing up, in my opinion. This is naturally curious given the wider subjects within this book.

Furthermore, Lir in Irish mythology is said to be the father of the sea god Manannán Mac Lir, who is a very mysterious figure, *in some ways* reminding me a little of the wizard-like man of Utrøst which I mention in my previous book before the one in front of you, although the wizard-like man of Utrøst is most definitely a *tomte/tufte*, although I discussed, *tomter* or *nisser* can also have one eye, which links back to this subject.

Furthermore, when Manannán Mac Lir was said to move on land, he was said to sometimes take the form of a rolling, three legged "wheel". This is something I did not write about in my previous book, but I have a little before, albeit not in this context. This is why the flag of the Isle of Man depicts a three-legged triskellion, this triskellion is the form that Manannán Mac Lir takes when moving across land.

When earlier this year writing an article for Silly Linguistics called *Småländska and language in Småland*, (which was published in Sillylinguistics earlier this year, but which is not included in any of my books, and will not be for some time), I talk about my own name and its connection to Lindworms in Sweden, known in Swedish as *lindormar*. What I did not mention in this article is that in parts of Sweden a *lindorm* is also known as a *hjulorm* "wheel wyrm". They were named this for their apparent habit of rolling up into a wheel shape and essentially moving quickly to try and chase people. In this sense of course, the *lindorm* at least in its *hjulorm* form bares a fair similarity to Manannán Mac Lir from Goidelic mythology, and his aspect of "turning into a wheel and moving across the horizon". In the case of the *hjulorm*, it bites its own tail, and then, according to legends, spins like a wheel.

Note that *orm* did not originally mean "snake", and that *lindormar* are sometimes described as having hair or a "mane", which snakes do not have. Whilst *lindormar* were sometimes described as having tongues, were these tongues truly like a snake tongue, or something more like tentacles? The "hairyness" of *lindormar* connects them perhaps to the *haggworms* of northwest English mythology (Morecambe Bay) and to *Caoránach* in Irish mythology, both of which I have talked about in detail in other publications.

Dreaming of “draugs”/”drauger”

When I recall my dreams in this section, note that this is not a “diary” or a “dream diary”, it is an exploration into ancient consciousness and symbolism, which has become partially expressed through some of my dreams.

The meaning that we attach to dreams varies from culture to culture, and person to person. The language of dreams is only translatable contextually, and even personally, in my opinion. But I can say that I think sometimes, dreams enable us to see glimpses of things, glimpses into things that might have existed in our world at one time, but which are now generally invisible: past cultures, spirits, gods; or we may glimpse stories and events that continue through to today, for all is connected in the web of life.

A dream of *drauger* and real legends of *drauger* connected to Lofoten

I had a dream some years ago, less than ten years ago, but I don't remember exactly how many. In this dream I was on a beach, a beach that was in a cove or bay, with high cliffs or mountains behind, magnificent but barely and only intermittently revealed through the swirling mist.

I cannot be completely sure where I was in this dream, and what relationship this place in my dream might have to places in this, waking reality. But the climate was relatively cold, the vegetation cover consistent with that of Norway or parts of Chile. And more thoroughly, I know that the shape and colour of the rocks, the bay, and the appearance of the sea could be like nowhere else but the western or northern coast of Norway, very much akin to some of the northwest-facing bays in the Lofoten Islands. Although there are other islands in Norway with similar beaches, the shape and closeness of the mountains to the beach, in relation to the sand and shape of the sea, implies to me that if the dream-place is represented in our reality, then it is most likely to be in the Lofoten Islands.

I was facing the bay, and it was calm. I was walking into the water, and the water was strangely calm, the waves gentle. I could see the sandy beach beneath the shallow water, whilst the mist swirled over the mountains behind, and along the coast away from me to my left, and towards the headland to my right.

The mist covered most of the water, but perhaps 10-15 feet in front of me, and then nearer, I saw men rising from the waters, getting up out of them. Some of them wore armour, rusted helmets, their skeletons were visible in places, and I realised that their flesh was stretched over their bones, which were in some places exposed. I was looking at what we call “zombies”, it seems, or what the Northern Norwegians on the Lofoten Islands would have called *drauger*. I saw several of them... perhaps three, but I have a feeling I saw more. Perhaps there were three nearer to me, and some others rising out of the waters of the bay behind them. The one nearest to me was crouching, before standing up, and walking towards me with a somewhat hunched back. Most curiously, his eyes glowed with a peculiar, and somewhat enchanting blue light. His face, from what I remember, was that of one of the

draugur, appearing like a zombie, with the skull visible, bone visible, and the remnants of skin or muscle stretched across his face. But the glow of his eyes was surely mysterious. They felt alien... strange, otherworldly, dark... but not evil, not bad.

The draug closest to me looked at me and uttered but one thing. He looked at me, and said, in a croaky, kind voice: *"Thank you"*.

One one hand, the imagery in this dream could have been based upon watching the Dr Who series *The Curse of Fenrick* when I was around 18. Or it could have been connected to watching other Zombie films around that time, and those then influencing my dreams years later.

However, when I had this dream, I had already felt and was intrigued by the spiritual and mythological magic of Scandinavia, and especially of Northern Norway. And gradually, I looked into it, gradually, words and evidence and factual information came to match the feelings I already had regarding the specialness of this area.

So whilst many would say, "it's just a dream:", I have wondered whether or not this dream was also a kind of communication. Why did the draug thank me? Was it because I knew, and felt there was something important to uncover in that part of Norway? Was it because I had subconsciously noticed *them* and could somehow help them in some way spiritually? I think this is unlikely however. But it is highly possible that the draugs in Northern Norway are linked to the *old gods*, and not many people pay much attention to those old gods. The old gods were not the modern idea of "Viking paganism", the old gods, the trolls, the giants, the tusses, the draugs... are linked to the wild places, they are not evil, they do not desire to harm anyone, they are just intense, and different, like nature. They are the gods of alien sea creatures like the crabs and the octopus, the guardians of forgotten stone age caves and dwellings. And not everyone notices those things. Not everyone takes the time to look at the beauty of the seaweed or the way that a crab gently climbs over rocks in a rockpool. To many people, these creatures and landscapes seem often unnoticed. Yet they are so important, like all living things, and we have a duty to notice them and to take care of them.

Draugs were very often described as being evil. The things *from the world below* so often are. This is why, I think, evil alien monsters are often depicted as being like serpents, or in some cases like sea-creatures. These beings are alien to us. But they are certainly not evil: we just don't try hard enough to understand them. A crab walks in a reality different to our own. We see the crab, physically, at the edge of our reality, and at the edge of its, where our worlds briefly meet. But its world and reality is entirely alien to our own. For a long time, crustaceans were considered to have no feelings, but we know now that this is not true, just as indigenous people instinctively knew that all living things can *feel*.

A crab is in no way evil, it is a living thing, and it feels and relates to its reality in ways we cannot even understand. Human society collectively treats the sea like a dump, as though, we can flush all of our waste into there and not have to worry about it. We humans, collectively, treat sealife deplorably. And what about the draugs, if you believe in them? Are they not a part of our world as well, have they not

suffered and felt pain just as the animals in the sea have, just as we have too?

Draugs have, according to mythology, acted very maliciously towards people. But in the mythology, *not all draugs* are malicious towards people. Not all. Draugs are said to be the souls lost at sea (which I don't think is true), although, it does seem that the draugs have suffered: if they have suffered, which I feel they have, then marking them all off as being "evil" and "malicious" is unfair.

Another "draug" dream

Another time I dreamed about what I know for sure, were *draugar* was more recent, and in this dream I think I was in Iceland, and dreaming of the Icelandic draugar as opposed to those of Northern Norway/Hålogaland. In this third dream, I was in a dark, rocky landscape, that resembled a volcanic landscape of Southern Iceland. In this dream the draugar were not thanking me, they were most definitely pissed off with me for some reason. This is keeping in mind that according to Icelandic folklore there was very little that one could do to defeat a draug. They were entirely capable of maliciously affecting people even after they had been killed. This dream attested to this. I was not fighting them, I did not want to. I did not want to hurt these beings and I knew that I could not escape them or win against them.

I do not know how I got into this situation, but in the dream I was sitting on the floor, and concentrating very hard. The four draugar were all around me, but I was chanting something in Icelandic, chanting it fast and in a croaky voice. I was consciously aware of what I was saying and, at the time I recognised Icelandic words and grammar, but since waking up, I could not remember the exact words. I repeated this chant with a deep seriousness under my breath, chanting it fast, and this chant or charm seemed to keep the draugar at bay. I was essentially using this charm to stop them from getting any closer, as if the spell was immobilising their movement and limbs. They were around me, but as long as I was chanting, they could not walk towards me or get nearer.

According to Icelandic tradition, these spirit beings are so powerful, that a chant or spell may have been the only realistic way to defend oneself from them. Sure, it was said to be possible to kill Icelandic draugs, but only in exceptional circumstances. Even if one managed to physically destroy a draug it could risk that draug cursing the person and causing damage even after the draug's demise. So given the circumstances, the protection charm in my dream was probably a wise choice. But the charm could not destroy them, only keep them at bay.

Note that the word "draug" may be related to the word "dragon".

On the following page is a photo of Trenyken followed by the end of book note.

The photo below shows Trenyken taken by a family member and used with their kind permission. This was used previously on a book cover for the print-only book, the material of which was added to the book you are currently reading, along with edits and much more new material. The three peaks of Trenyken can be seen in this photo. This photo I hope is important here in this book as it helps to show the mystical way in which the island stands out and how it in some ways appears like a cormorant with its wings raised slightly.



Below is the end of book notice:

This is the end of the book titled: **Tsunami mysteries, tufter, drauger, celestial wheels of light, and prehistoric cultures – a book only published in PDF format, 18/10/2024 published via BookofDunbarra, which is based in the UK**