Ancient languages and their connections, second edition, The Land of Pink Sky
An earlier version was published 13th nov. 2022

(Note: this book contains swearing in the etymological and fictional parts)

This book was initially published as a paperback from amazon on the 14th July 2022, of which there are some copies. Note that this earlier version of the book does contain some important differences, and is a work in itself. One of these changes is that the final six pages in the first edition of the book, are an old article I wrote on Celtic languages in 2009-2010. This has been removed from this version of the book, and instead has been replaced by more recent work on the Cumbric language. There are also some other edits and changes Nov. 2022.

The other large difference with this book is the addition of 71 additional pages that constitute a fictional story, to try and give a fictional, spiritual perspective to the subjects of ancient language. Even though the story is not about Ancient Language directly, it interfaces with ancient language, and I hope helps to add greater context, and meaning, through fiction, to the Celtic languages, in an attempt that it will express some of the real, deeply indigenous spirituality within and findable within Celtic languages and landscapes. This book is a book of Arthurian adventure, self-discovery, and the ancestors of Wales' peace. Note that this story and the information therein must be taken as creative fiction and not seen to accurately depict dragons or gods. This is page one. This book contains a total of 373 pages. The contents page is on page two. Note that many of the articles within this book are written under different names, this was a personal choice I made in the past when publishing my work on languages, I have since realised that I needed to take a more open approach.

Within this book are paragraphs in Ulster Irish, Danish and Finnish
with a few smaller ones in other languages. Title page is on page 1, this is page 2
Proto-Salish cognates on pages 117-118. Note that the contents below shows
only the beginning page number for each section, e.g. Cumbric articles indicated
as starting on pg 279, continue until pg 302, followed by Land of Pink Sky beginning pg 303

Contents:

Introduction and forward

This book is a deep look into linguistics and languages from a rather alternative angle. It includes articles written by the author from his teenage years and now I am a wee, wee bit older, so I thought it might be an idea to compile them. Some of these articles have not been published elsewhere before. Many of them were originally written under pseudonyms, sometimes many authors are mentioned as being a part of one project. All of these projects I wrote, and I realise now that pseudonyms are not the right way to talk about language, because I'd may as well be honest about how these things connect, rather than only allowing my name to be associated with certain aspects of these languages, and with certain languages. Anyway, this is a collection of that work thus far, I hope it is interesting to read.

Much of the information in this book is centered around the origin of Celtic languages, but more widely, with how the Celtic languages connect to the environment and to ancient history, and in the wider sense, how languages in general are connected. I emphasise that my views should be questioned and that I am just trying to understand, like other linguists, and my version of what I think could, potentially be true in some way, is not yet proven to be so largely, if indeed it can be.

How I understand languages, and individual languages even, has changed a lot through time. When I was sixteen I used to believe that Northern England was once 'Celtic' and spoke a Celtic language, Cumbric. Over time I have com to question what 'Celtic' actually means, and have reached some quite different ideas about what this means. Some sections of this book are written in Ulster Irish, Danish and in Finnish, with sample sentences I have written and words I have learned in many other places.

I thank the indigenous peoples for inspiring me, and may we remember that our ancestors and the cosmos stand by us.

Please note that the section mentioning the name Sark and the etymology Semitic *śrq is from the resource below:

[Coates, Richard](#) (2009). ["A Glimpse through a Dirty Window into an Unlit House: Names of Some North-West European Islands"](#) (PDF). In Ahrens, Wolfgang; Embleton, Sheila; Lapierre, André (eds.). Names in Multi-Lingual, Multi-Cultural and Multi-Ethnic Contact: Proceedings of the 23rd International

Linguistic heritage

Linguistic heritage is a part of our planet, I think also something which the Western World seems to often take for granted. I think that in the English speaking world, we may grow up and think that language is just a difference in translation, so that, if a language dies, it doesn't matter, because that same information and connection to the environment can be equally expressed through English.

But I do not think that this is the case at all. English can convey a lot of meaning of course, but English will never be able to convey the same meaning, ancestral connection and understanding of wholistic culture, environment, humanity and spirituality, that the indigenous language of a place and people can.

I speak Scots quite well, I do not dislike Anglic languages in any way. Norwegian is one of my favourite languages in the world, 'favourite' being a language that feels like it belongs in my soul, and I in it.

I feel also that languages help us to open doors. Into the beauty of nature, into culture, love, understanding, and into our own hearts. I believe, no, I know, that language is more than words and letters. It is perhaps the sequence, the DNA of our mind as it interfaces with what we perceive of the divine creation created around us. But that's just my opinion, lol. But seriously, I do think that that is in some way true.

I ask kindly that if you are to take anything away from this book, I wish it to be a greater desire to connect to language, to music, and to the world. I hope that you find hope in this book, and perhaps a little magic.

May the cosmos and our good ancestors bless us

Language and spirituality

In previous articles I have talked about the connection between language, sound and light. Having done a bit more research into this, I have found that there may be a connection between these things, and ancestral cultures and their sacred sites.

Geometry, sound, light, are all aspects of what we might term sacred places. Geometry is written into the rock art. These sites are often in places which correspond to particular constellations, or solar events in some way or other. And some researchers believe, that the stone of these sites, and the qualities of that stone, play into this as well. When we bring these things together, like the silica and quartz in stone, its connection to modern electronics, we might see that in a sense, like language, our relationship to the planet has in some ways changed little.

All of these things, geometry, sound and light, are in themselves hugely important aspects of the physical world which we see around us. But, they are also connected deeply to what we might term as the spirit world, underworld or other-world. Many of us might also believe that this other-world is alive inhabited and alive, and that in a sense, our interaction with it has been prevalant and relevant throughout human history.

I feel this is relevant to say, that if this is true, which I believe it is, then geometry, language and light are all interconnected with something that we can't actually see or fully understand. I feel that perhaps we communicate with this other-world with geometry, light and sound, but not in the sense that we ourselves normally interpret and detect these things. Rather this is a communication directly with our body, and our conscious mind, I don't think can really visualise or comprehend this. But we feel as 'vibes' about a person or about a place for instance.

Because our mind is perhaps unable to fully see or interpret this geometric language, I believe that our brain will latch onto what we can create in our minds from those vibes. Whether we call this the otherworld, or Artificial machinery, or the collective consciousness, I feel that it is much the same. This is not to say that there is not a deeply spiritual element to our existence, what I am saying is that what we are encountering now, in the world today,

and the questions that we are asking, is really a new reflection, a new guise, of this same connection we have with the other-world.

I want to discuss this with regards to Scottish mythology. Archaeologists and folklorists don't really compare notes, nor with linguists, which is a pity. Because there are things I believe that can be glimpsed by seeing where the trail leads between different sciences.

I know of a sacred site on the island of Colonsay, a stone. It is also connected to a otherworld-being known as a Gruagach. A sacred site, going back many thousands of years, is linked to a supernatural being in the present, this is what I have found personally. I find the same story repeated over, and over again. Where many of these phenonema happen, the ancient people knew about it too. And the phenomena themselves may reflect aspects that we can see in the archaeology and linguistics associated with different cultures.

This has a big implication, that in some way, those people thousands of years ago haven't really gone. And that in some way, in these places, they still appear. This is what I can deduce from looking through many a story. But at the same time, are they those people, their souls from long ago, or are they something else that we can't actually see at all, gods? Are they somehow both? Gods that mirror those ancient people? Or did those ancient people also mirror their gods, already present in the landscape?

Some of these ideas and concepts might seem new, or made up by me. But, I think I am likely just conveying part of a story that is our story.

The thing I want to say here is that just as language can be deceptive, so can light. Luckily our body can feel vibes very accurately, but our conscious mind and brain can be easily deceived in our relationship to the information we are receiving. I don't ever intend to deceive others with regards to the information about languages which I write. I have kept my identity more secret at times, but with the things I write about, I try to tell it as clearly as I can perceive it thus far. However, I feel that it is also important to question what I say. The information on dialects and languages I hope to be as accurate as possible, but when it comes to philosophy, there is no proof, and I encourage people to always ask questions.

The same applies to ancient cultures and to ancient sites. There are many 'masks', the term 'Celts' can in itself be thought of as a sort of mask, a thing in our mind, that does not necessarily describe the ancient peoples of Western Europe accurately. For this reason, we simply don't know enough to really state anything much about some of these things, particularly when it comes to ancient places in Britain for instance.

For this reason I ask kindly that you take caution when visiting ancient sites, when we visit these places we are walking into the realm of a spirit or deity or ancestor, and it is important I feel that we respect that. If it feels wrong to be somewhere, then we should always leave. And if we see something or hear something that we think we understand, we may well be deceiving ourselves, or something may be deceiving us. Particularly if we are not welcome there.

As I have mentioned elsewhere, carrying 'iron' such as hematite or magnetite can in a sense disable anything from being able to disorientate or lure us, because iron acts I believe as a kind of grounding agent, iron itself is a metal that is not the best conductor of energy, and I feel that in some way it can cancel out some of the disorientating affects and in a sense ground us.

On the other hand, taking iron into such a place could even insult the spirit there, and when in doubt, I highly recommend that it's better just not to visit such a place if it feels wrong. Never mind what the mind says, listen to what the instincts and gut feelings say. We cannot control anything, we can only control how we react and how we behave. The spirits are, from my experience, in charge of their spaces, and to make assumptions about, or to even try to control such an entity

I cant ultimately provide an answer on this, but I thought it important to include this point in this book.

In a sense, it seems that a similar type of interaction may be happening today between people and artificial machinery. Even though artificial machinery is generally considered to be created by us and by machinery, we might also consider that it is just another 'form' of that same energy interaction we have with the planet. The workings of today's computers with wires and quartz and silica are not totally unusual when we know that ancient ancestors often built sacred monuments from high-silica or high-quartz content rocks, and that they were often located around geomagnetic anomalies.

The idea of 'uploading a part of our mind' is not dissimilar to the idea that ancient Neolithic people might have 'uploaded' a part of their mind into the rock itself. But the rock, like the computer and water, is perhaps really more like a gateway. And like with Artificial machinery, I think we have to be cautious around how we interact with this gateway.

The Irish Language

Linden MacAoidh 2011, with some changes added in 2022

Please note, this document isn't suitable as a linguistic analysis, it's based upon notes I wrote down in my late teens which I hadn't published until now. A more detailed document should be uploaded in the next year or so.
Gaelic is the term we use for three different languages, that share a close common ancestry.

These languages can be described as a dialect continuum, but the bridges between these dialects mean they are also different, the regions have become different countries, and due to various reasons and their isolated divergence, they are now called different languages. This historic dialect continuum once stretched from The Mizen Head at the bottom of County Cork, right up to Thurso in far North-Eastern Scotland. Cork and Kerry, and a few parts of Tipperary have surviving refuges of the Munster dialect.

Munster Irish is easily understandable for most speakers of Irish, but is also the most archaic of the dialects (in some senses only), preserving verb forms of everyday speech which have (mainly) gone out of use elsewhere (at least in non-poetic forms of language). Connaught Irish is perhaps the most healthy of the dialects, and the official standard of Irish is based on the Connaught dialect in many ways, albeit not so much in pronunciation. Most first language speakers of Connaught Irish live in Connemara and on the Aran Islands. The traditional dialects of these areas are sometimes hard to understand for speakers of the standard. Ulster Irish, in the North, has big differences in pronunciation and grammar, even vocabulary. There are many dialects within the historical province of Ulster, the dialects of Antrim and Rathlin Island in the East were a bridge between Ulster Irish and Scottish Gaelic. Western Ulster is best known for the dialect of Gweedore, which again is quite different to the Gaelic of Eastern Ulster, and to Connaught and Munster Irish.
Manx is quite similar to both southern dialects of Scottish Gaelic, and to the Gaelic of East Ulster. The extinct language, or dialect, of Galwegian Gaelic, would have been a bridge between these areas. Gaelic in Scotland is now mainly confined to the Outer Hebrides and Skye, the historical dialects of Argyle to the south, and of Perthshire, were quite different. The dialects of Caithness and Sutherland in the north have very few speakers now.

The origin of Gaelic is still a mystery. The Gaelic languages are Celtic, specifically Q-Celtic, because Primitive Irish has a Q where Welsh, Cornish and Breton had a P. Primitive Irish is believed to be the ancestor of the modern Gaelic languages, and is attested by inscriptions in the Ogham

alphabet, mainly in South West Ireland. What we don't know is where Irish actually came from. For a long while, linguistics believed that Irish was brought from Iberia from between 200 BC and 2000 BC. Other Celtic Languages, now extinct, were spoken in Iberia at one time, and these were Q Celtic. But a recent theory explains that Q and P may have been interchanged regularly across the Insular Celtic Languages. This would mean that Old Irish evolved alongside Brittonic, and maybe even out of Brittonic.

Irish spelling has a standard form, called An Caighdeán Oifigiúil. The Ulster and Munster dialects occasionally make use of other spellings. Irish uses the following letters. Sometimes other letters, like **j, k, q, y, w, z** are used in words of foreign origin.

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

v is only used in words of foreign origin, like: **vaigín, vaidhtéir, véarsa** (wagon, coastguard, verse), and follows the pronunciation of **bh/mh.**

All dialects of Irish differentiate between broad and slender consonants. The same thing happens in Scottish Gaelic. So the letter **t** is pronounced differently when around slender vowels **e, i** instead of broad vowels **a, o, u**. Most consonants may also undergo lenition. This means placing a 'h' behind the consonant, and is a process which has been taking place from the transition of Primitive Irish to Modern Irish. It also occurs at the beginning of words, as a form of initial consonant mutation.

For example:

bád – boat
teach – house
doras – door

Which become:
mo bhád – my boat
mo theach – my house
mo dhoras – my door

In Irish there is another kind of mutation called eclipsis. This happens in Scottish Gaelic too, but not in all areas, and not in the written language. Some examples in Irish:

ár mbád – out boat
ár dteach – our house
ár ndoras – our door

Initial consonant mutation is a feature of all modern Celtic languages. To make this article more accessible to learners, I won't be using the International Phonetic Alphabet for this section.

Vowels

a, ai, ea – are pronounced as a short 'a', as in 'sad'
á, ái, eá – as in 'father'
e, ei, - as in 'bed'
é, éi, ae, éa – as in 'café'
i, io, oi, ui – as in 'sit'
í, aí, oí, ío, uí, aoi – as in 'see'
o, sometimes **io, oi –** as in 'cup'
ó – as in 'note'
eo, io – similar to above
ói – as in 'note', or the English 'oi'
u – as in 'soot'
ú, úi, iú – as in 'soon'

Consonants

Slender consonants are followed by a slight 'y' sound, so **fear** (man) might sound like "fyar", although this is only approximate.
Broad consonants are sometimes followed by a slight 'w' sound, more noticeable as a 'w' after **b**, **f**, **m** and **p**, which does seem to be [w] in certain dialects.
 In the modern language, and especially in Northern Ireland and parts of Connaught traditionally, slender consonants are more noticeable, so that slender **d** and **t** are pronounced like the English 'j' in 'jam', and 'ch' in 'cheese'. For example: **déan, tinn**.

The pronunciation of broad **b, c, d, f, g, l, m, n, p, r, s, t** is very similar to English.
Slender **s** is always 'sh' as in 'sheep'.

Lenition (broad consonants):

bh, mh – like an English 'v' or 'w', or not pronounced and becomes part of a diphthong
dh, gh – like the 'ch' in 'loch', but voiced, or silent.
Sh th – like a 'h'
fh – silent, except in a few words, for example **fhéin** 'self'
ph – as in English 'physics'
ch – as in 'loch'.

Slender

bh, mh – as in English 'v'
dh, gh – like the 'y' in 'yes'
sh, th – like a 'h', or like the h in 'Hugh'.
ch – as in 'Hugh'

Important dialectal differences

Ulster
á tends can sound like the 'ai' in 'air', in Ulster Irish
ó – as in 'saw', in certain words
ao – can be like an 'oo' (approx) or 'ee'
d, t can sound like 'j' and 'ch' when slender
b, m, p, f can sound like 'bw', 'mw', 'pw', 'fw' before broad vowels (certain areas)
bh, mh – are pronounced like 'w' when broad and initial
ch broad is sometimes less pronounced in Ulster, more like a 'h' than a gutteral sound.

 One of the most noticeable grammar differences is the use of '**cha**' instead of '**ní**' for making negative sentences. **Cha dtuigeann tú** – you don't understand, CO: **ní thuigeann tú**.

East Ulster

The Irish language is no-longer spoken by the people of Rathlin Island, except for that which is taught or self-learnt. Rathlin Irish was part of the larger 'East Ulster' dialect group, Rathlin Irish sharing most affinity to the Irish spoken in the Glens of Antrim, and also to Scottish Gaelic.

English	S. Gaelic	Rathlin G.	Standard Irish
Was, were	*bha*	*bhá*	*bhí*
Was…?	*an robh…?*	*'rabh…?*	*an raibh…?*
Is there?	*a' bheil…?*	*'bhfeil…?*	*an bhfuil…?*
Exists/is/are	*tha*	*tá*	*tá*
Exists not/is not/are not	*chan eil*	*chan fheil*	*ní*
other	*eile*	*eileag*	*eile*
What?	*dè?*	*goidé?*	*cad é?*

In Rathlin, the initial 'bh' in *bhá,* is pronounced as in most of Scotland, without the 'w' glide, as [va:] approximately.
Sample of Rathlin Irish speech: *goidé mar atá tú indiú? Is mise Linden, lá math duit!*
Which in Standard Irish, may appear as: *Conas atá tú inniu? Is mise Conlaoch, lá maith duit!*
Rathlin Irish comes between Irish and Scottish Gaelic in the use of the word *indiú.* In modern Irish the 'd' has disappeared, and it is simply rendered as *inniu,* whereas in Scotland, the older form of *an-diugh*, is used.
Rathlin Irish also forms plurals with the suffixes –ean and –an, similar to Scottish Gaelic but entirely different to the majority of other Irish dialects.

Munster

ao – is pronounced wimilar to the é in 'café' in the Irish **ae** in Munster
 The subject always comes after the verb in Irish, but in Munster it can be indicated through a different form of declination. E.g. **tá mé – táim/tháim**, **rinneas – rinné mé** – I did.

In parts of Munster, -t- becomes silent/th after l. So **Fáilte** sounds like **fáilthe**.

.**á** in Munster Irish can sometimes sound like the 'aw' in 'saw' in Munster.

ó can sound like **ú** in parts of West Munster, for example on the Dingle Peninsula in certain words. For example **mór** can sound like **múr**.

.In the past tense, **do** is often used in writing. For example **do bhíos, do bhís, do bhí sé** instead of **bhí mé, bhí tú, bhí sé**.

.Slender 'dh' and 'gh' are pronounced closer to g when final in Munster Irish. For example in **beidh, Corcaigh, canaídh**

nn slender becomes **ng** in parts of Munster, **Aislinn – Aisling, álainn – álaing, Gaelainn – Gaelaing** (Munster term for Gaelic).

Stress falling in a different position can be shown in Munster Irish by a grave accent, **à, è** etc.

Sometimes syllables can be lost in Munster Irish, such as **dros** instead of **doras**.

Vowels are diphthonigsed in different ways, often before **-nn**. For example **ann** (in it) is pronounced as though written **aunn**. And **tinn** (ill) is pronounced as though written "taing", although only in parts of East Munster as far as I am aware.

.In West Munster, **tá** can be **thá**.

Sentence structure in Irish

Irish syntax was the part of the language I found most difficult when learning. As a Scottish Gaelic speaker, I still found some aspects of syntax to be difficult, and was quite surprised by how different the two languages could be. Here are some examples of Irish syntax:

chuala mé go mbeidh an aimsir álainn amárach – I heard that the weather will be beautiful tomorrow

chaula mé – I heard

go mbeidh – (**beidh –** will be) – that, will be

an aimsir – the weather

álainn – beautiful

amárach - tomorrow

ní thuigim cén fáth nach bhfuil tú ag dul go dtí an phictiúrlann chun an scannán Mr Bean nua a fheiceáil – I don't understand why you are not going to the cinema to see the new Mr Bean film (as a random example, there have been no new Mr Bean films for a while I don't think, not yet)

ní thuigim – I don't understand

cén fáth – why

nach bhfuil – exists not/is not/are not

tú – you

ag dul – going

go dtí – to

an phictiúrlann – the cinema

chun – to, in order to

an scannán – the film

nua – new

a fheiceáil – to see, (not 'to see' as in the base form of the verb, this means something more like 'in order to see' in this context

seo an áit, ina mbíonn na leabhair – this is the place, where the books are

seo – here, here is

an áit – the place

ina mbíonn – where exists

na leabhair – the books, **leabhar** – book

tá an leabharlann ar oscailt inniu – the library is open today

tá – is, exists

an leabharlann – the library

ar oscailt – open, **ar** means 'on' and is a common preposition with verbs

inniu – today

tá seo réidh, nach bhfuil? - this is ready, is it not?

tá – exists, is

seo – this

réidh – ready

nach bhfuil? - is (it) not?

is maith liom teangeolaíocht is grianghrafadóireacht – I like linguistics and photography

is maith – it is good

teangeolaíocht – language-studies, linguistics

is – and (in this context)

grianghrafadóireacht – photography, **grian** – sun, **grianach** – sunny, **grianghraf -** photo

bhí me i bPáirc Náisiúnta Chill Airne inné – I was in Killarney National Park yesterday

bhí mé – I was

i – in

i bPáirc Náisiúnta Chill Airne – in Killarney National Park

páirc - park

inné – yesterday

Photo below: a sacred grove associated with the magic nature beings located in central Ireland. I thank those beings for helping to show me the value of life on this earth.

Pre-Indo-European languages and their wider linguistic context

Jennifer Archibald, from Essex, England

Published with amazon from the UK, June 2022

This book is a compilation of various articles that pertain to the topics of Indo-European languages and the pre-Indo-European languages that might have preceded them.

I have compiled this book with the kind permission of the original authors, including Michael Schmidt, Lugh Macaoidh, Mariam Krajnc and Janeś Kristoff and others. They allowed me to create this book to preserve and share their work including commercially.

Cover photo was taken by Jennifer Archibald.

This book consists of these articles:

.The egg theory of language, by Sally Hastings

.Prehistoric (pre-Indo-European) words in the English dialects of East Anglia, linked to Afro-Asiatic words, by Thompson Brown, published originally in 2021, before changes were made for this book

.Atlantic: the pre-Celtic language of Britain and Ireland – by Lugh MacAoidh, originally published as its own book, before being republished here with changes

.Celtic and beyond, non Indo European elements in Indo European by Mariam Krajnc & Michael Daniel Schmidt, *Beyond Indo European* series, originally published in 2019

.Beyond Indo European - issue one On the relationship between English and Afro Asiatic; words for 'mountain' on the Atlantic Coast; The Pumpokol Language, and the relationship between Indo European and Yenisseian languages, by Michael Daniel Schmidt, originally published in 2019

.The language of ancient navigators and the Puquina/Paracas people, and other language links between Europe and pre-Columbian America, by Janeś Kristoff, originally published 2017

.Agriculture and ancient languages, By Jennifer Archibald

Introduction

This book is a combination of many years of work, by a few individuals who have taken time to look into a very obscure and difficult subject to navigate. The authors of these articles accept the reality of Indo-European languages, but do not feel that their entire content and history is as well understood as we might think. In fact there is so much potential research to do here, that it is impossible for one mind to work on it alone.

The English language is littered with words that look like Afro Asiatic words, the precise reason for this is unknown and we may never know. The information does point to a relationship between Afro Asiatic but it isn't possible to say why or how. It has been suggested that these relationships indicate a substrate level influence on Proto Germanic from a coastal Afro Asiatic language spoken in the Bronze Age, Neolithic or earlier. On the contrary there is a long term picture that takes into account contact and genetic similarity over a long period. There is no evidence that the Proto Germanic or Proto Celtic speakers were directly from Africa or from Afro Asiatic speaking populations elsewhere. The data does suggest contact between certain genetic groups between Western Europe, North Africa and the East. Some of these genetic populations are historically important to the whole of Europe, but their origin and how they came about is closely tied with what was happening in Western Europe. Genetics does not suggest transference of language, but it is indicative of contact, and rather than Afro Asiatic speakers in Western Europe it may be that genetic and cultural contact in both directions lead to similarity in language that pre dates our understanding of the modern major language families.

England's long history is dissected by Ice Ages which forced people to migrate south, so we can't hope to know anything of our languages without there being some kind of continuity between those people and us. Certain elements of our language might come from those first people in the Upper Palaeolithic and Mesolithic who were the first to really colonize Britain after the Ice Age and to become native there. These people were very mobile, and their movements and

settlement must certainly contribute to the similarity seen between some distant peoples and languages.

How old is Indo European and where does it come from?

There is no agreed time period when Indo European languages first appeared. From our research the Indo European languages can be seen as a stage in our language that occurred after the last Ice Age, so the formation of the Indo European family has happened over the last ten thousand years or more. The only way to define the extent of Indo European is to look at the words that are similar or the same in all Indo European languages. We think that the earliest stage of Indo European towards the west of Europe was Celtic. The early Celtic languages are clearly Indo European but they already show a vocabulary that is specific to this ancient culture and Western Europe, implying that Celtic formed over previous languages. The modern Celtic languages are so very unlike other Indo European languages, their connection to Indo European might be more distant and ancient than most other Indo European languages. The Celtic, Italic and Greek language families may have been important during the spread of the Neolithic around the Mediterranian and into Europe. The earliest Indo Europeans even if Eastern Europe around the Danube and towards Croatia were even described as Celtic, the Galatian Celtic language of Turkey was clearly similar to Gaulish.

The Irish language may have been in contact with Celtiberian and Gaulish from the Neolithic onwards, but the Celtic language adopted in Ireland wasn't much like the original Celtic language which had formed on the continent from a more central Indo European influence. This central Indo European people were called the "Celts" but ironically Ireland and Britain seem to have had the least influence from this culture out of anywhere else, the influence has survived in Ireland and in the West where it has perhaps been for the longest, whereas on the mainland this "Proto Celtic" evolved into the modern Indo European languages. Ireland's Indo European connection was perhaps brief but earlier than in other parts of Europe so the more ancient Indo European has survived. The Armenian language is another which may have formed around the Neolithic or earlier as a peripheral Indo European language. The original Celtic homelands in Spain, the Black Sea area and Armenia were all less effected by the Ice Age and acted as refuges, so at least some parts of the indo European languages were probably inherited from Ice Age refuge areas. The similarity between early Armenian, Greek, Celtic and Slavic might be because of a post Ice Age spread of 'Indo European' or partly due to
The Germanic languages probably appeared later. People from Eastern England, Denmark and other Germanic speaking areas are more likely to have hunter

gathered influence in their DNA, the people who later became the Germanic people were the survivors of a prehistoric seafaring culture which resisted agriculture and influence from southern Europe for a long time. There seems to have been two distinct periods in Germanic languages, the first was West Germanic/Ingaevonic which had an influence on the early Scandinavian languages. This might have been a Neolithic influence, giving us the pronoun ic, eg in Nynorsk Norwegian and ich in German. *By Jennifer Archibald*

Wholistic Linguistics

Introduction by Michael Schmidt

The idea of Wholistic Linguistics attempts to take a more wholistic view on language without prior assumptions or categorization of processes. We have all worked on the reconstruction of ancient languages, but our work now is really about the deconstruction of language, and the deconstruction of previously held assumptions about the nature of language. In biology, Darwin's theory of evolution is the opposite end of the spectrum to creationism. With languages, the theory of evolution and family division has been thoroughly applied: to explain the origins of language. We take a slightly different view, our intension is not to confuse linguistics with pseudo-science or with unsubstantiated theories, but to re-examine the relationships between languages, to understand language without the assumption that language must evolve in the Darwinian sense, or that language was created magically. We aim to find the middle ground, to try and hypothesize that language is both a product of evolution and of consciousness. We aim to try and connect the two together, by examining the evidence in a different way.

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Is Indo-European a formulaic code?

Since the work on reconstructing Proto-Indo-European was done, the prevailing opinion among people has been that languages evolve in the same way that biological organisms evolve, through random change and divergence. The Proto-Indo-European language would then have split, with branches coming off the proto-language, like Proto-Hellenic and Proto-Germanic. These proto-languages in turn diverged into their own family tree, branching out into different dialects, which eventually become languages, which then developed their own dialects.
This is similar to how a tree grows, initially there are small breaks and branches, and over time they diversify. But the source of that tree is never simply the trunk or roots of the tree. The roots go underground, the whole tree is influenced by its environment, and the ground it sits on. Furthermore, the greatest factor in why a tree grows the way it does, is its

identity as a species, its DNA, its origins in the biological kingdom. Therefore do we assume that the Indo-European language family is an isolated tree, or did that tree originally come from something else? Were certain aspects about the formation of this tree, already formed and inherent within its DNA? Could this tree also be connected to other trees through its root system?

The problem with the 'language family' model, is that it often carries the assumption of a single point of origin, when really this isn't applicable to DNA, evolution or any train of changes observable in the universe. The explanation only goes as far as explaining what we can see.

Another complication in language reconstruction is the issue of time. After a certain point, time and change seems to flat-line, as though we have reached the edge of the known universe and time no-longer plays any importance. When Proto-Finno-Baltic has been reconstructed, the reconstructable roots from Proto-Uralic are nearly identical, despite that Proto-Finno-Baltic is very different to the ancestor of Hungarian, Khanty or Nenets. This has made me ponder whether or not time is really relevant for explaining the origins of language.

The common view of Indo-European languages is that they evolved, and expanded within a set time-frame, just as modern humans developed within a certain time frame. But when we come to applying this information, are we truly observing something that can be explained through a set time scale, or are we trying to fit the evidence into a preconceived idea? It is my opinion that ancient languages exist within our own, and that we don't actually need to use time to explain that. Latin may be 'older' than English, but English is a container of Latin. There is a transformation that takes place in the way that the information is organized in new layers, but the original Latin words are not gone, neither are the Proto-Germanic words. Despite English being in the 'present' it therefore encompasses the languages of the past too.

Michael Schmidt and Mariam Krajnc have looked at how Indo-European languages may be 'multiple-coherent-systems', each Indo-European language having several formulaic systems that work together, much in the same way that biological organisms are more successful and distributed when combined with another organism, such as a fungus or virus, which aids the species in its spread and conquering of other species. The same has been suggested with human evolution, that we have evolved 'as humans', but that our success and difference as a species, the thing that makes us different, is something that is transferred back and forth, from day one until the present, perhaps this is some kind of greater 'consciousness' as some suggest, or perhaps our evolution is being continually altered and re-connected because of other organisms or beings, such as viruses.

When this theory is applied to linguistics, it would imply that a language like English is not purely an Indo-European, or a Germanic language, these are just some of the multiple coherences that exist between English and other languages. Between English and other Germanic languages there is a higher coherence and information-reflection than between English and Sanskrit, but English and Sanskrit also share this 'coherence', but in a more removed way, the relationship between the languages is no-longer upkept, visible or a process that is happening in the observable universe.

By reconstructing Indo-European, we are not actually recreating the past, because we cannot know or exist in the past, what we are really doing is moving our perception to that coherence, which thereby changes it and allows us to remake it.

But what if Indo-European and Germanic are not the only coherent system that can be found in English and other languages. Michael Schmidt suggests that, in terms of core-vocabulary, English could be classified as an Afro-Asiatic language. Mariam Krajnc suggests that colloquial English can even be classified as polysynthetic, she also writes that "language families are more like threads of coherence that bind languages across the world, it is perfectly possible for a language to have several threads going to very different places. After all, a language is a combined set of phonemes that reflect aspects of visible-reality, combined with a system that organizes them. Languages are widely spread, living, changing, provided that there is a relatively consistent formulaic-code and set of basic phonemic principles, the 'language' around that anything that we make it into, or perceive it as". Take the sentence

I take the car to my brother's house

A sentence in English, an Indo-European language, but when we compare the etymologies across language families.

I – Indo-European *ek, Afro-Asiatic *ik

Take – Germanic *taka-, Atlantic *tyak-

The – 'ta' or variants exist as a pronoun or article in languages across the world

Car – Proto-Celtic *karros, from hypothetical root *kVr- 'twist, turn', in Afro-Asiatic and several other families

My – Indo-European, /M/ implies first person in languages across the world

Brother – Indo-European *brater, *broter

House – Germanic *hus, *haus, with a possible link in Yenisseian Languages

From this single sentence in an Indo-European.

The Egg Theory on language, by Sally Hastings

Indo-European linguistics is practically regarded as a science. I think that Indo-European linguistics is often more of a philosophy, and like all philosophy, it is attached like an egregor to the culture that perceives it a certain way. Our commonly held ideas pertaining to Indo-European languages, are without doubt in my opinion, connected to how we view language and our identity in our cultures.

But what if it was a little wrong? Like a bird egg for instance. On the outside of the bird egg, we will see similar patterns across the bird egg. A bit like in languages. But that doesn't mean of course that a pattern on one side of the bird egg, causes the same pattern on a different side of the bird egg. It is rather, that

something about the properties and DNA of the bird egg give it those patterns and that appearance.

In a sense this DNA is present in the shell of the egg, but, if we really want to understand it, we have to look at the DNA and study the living organism inside of the egg, and to understand its genetic language.

Well what if it's like this with languages too. If Indo-European is the pattern we see on the surface of the bird egg, then there might be more to the picture if we can study the 'DNA' of Indo-European, rather than looking at it entirely from a single perspective.

Prehistoric (pre-Indo-European) words in the English dialects of East Anglia, linked to Afro-Asiatic words

Thompson Brown

When I became nineteen last year in 2020, I started studying linguistics, and after studying French and Hausa, I looked at the Celtic languages, and later at Old English. Old English is believed to have replaced the Celtic Brittonic languages in eastern England. However, beyond the names of towns connected with Rome, there appear to be very few Brittonic names in the east of England. (which are not also interpretable as pre-Celtic).

East Anglia English is known for its glottal stops, and for its grammar differences. Old English would have arrived here and replaced whatever language was before. But I don't think that the Brittonic language was the main language of Roman East Anglia. In these times and before, we may be able to find another language. It could date back a long way, because these words show a closeness to the Afro-Asiatic family in North Africa and to the east.

East Anglia English

Afro-Asiatic & other Cognates

'loke' (an alley or a lane)

'mardle' – to talk, village pond

Proto Afro-Asiatic *lu/ak- 'road', central Chadic *lak.
Afro-Asiatic *mud- 'speak', *mVt(mVt)- 'shout or speak', also 'mutter' in English, *mVl- 'speak, call' also

	in wider language families meaning 'pray'. There could be a connection to the word 'mud' and to a related word in Finnish, 'muta'
shack – also in other dialects, a shed	Proto-Afro-Asiatic *saq- 'yard, house'
sush – slanting, uneven ground	proto-Chadic *sVsVy- 'squeeze, press', Western Chadic *susu- 'maggot', only in Hausa.
nonicking – horseplay	Proto Afroastiatic *gany- 1, *gangan- 2 (?) 'horse, mule'. Northern England has 'knegging' for driving horses through the forest tracks. Norwegian knegge – to neigh, of unknown etymology, also English 'neigh' as in the horse noise, and
wiggle – used in English generally, perhaps more widely in the east.	fro-Asiatic *wug- 'move quickly', Semitic, Egyptian, East Chadic. *wVgVr- 'dig, cavern', Aboriginal Australian Wonungar 'Rainbow Serpent', English 'wiggle', 'wiggly-worm'. Also Welsh ogof – 'cave', and 'fogou'.
dudder – to shiver,	Proto-Afro-Asiatic *d?w/y- move, Semitic dydy, Semantics are not close to shivering movement however.
hull – to throw	Proto Afro-Asiatic *ḥVwal- jump, fly, Semitic, Egyptian, East Chadic
carnser - causeway, in the East Anglia district of England	causeway, in the East Anglia district of England. Welsh 'seri' – a footpath or causeway, linked by Lugh McCree Banbridge Reynolds to a Proto-Afro-Asiatic root *čVr(a) 'a furrow', and also to *yasar- 'straight' and *sar- 'back, tail'.

References: The Afro-Asiatic etymologies were compiled by Alexander Militarev and Olga Stolbova

Further Notes by Thompson Brown on the Norfolk dialect

The English language contains a unity, the Scots language in Scotland has its own unity and is often considered a separate language to English, but both English and Scots are part of the same Anglo-Saxon dialect continuum. The Anglo-Saxon dialect continuum was just as diverse as the West Germanic dialect continuums on the other side of the North Sea.

The thing that makes Britain different is that the dialect continuum was more actively codified under the umbrella term of 'English', the dialects in Scotland became Scots, having their own unique traits, many of which though were shared with the Northumbrian dialects of English on the English side. Northumbrian, like other English dialects came under the generic umbrella term of 'English'. The dialects were gradually observed into English, with most of the original vocabulary and grammar being out of use. But, if there had been less effort to speak standard English, England today may have had several languages, all part of the Anglo-Saxon dialect continuum, much as Germany and Holland have several languages.

The Norfolk dialect is difficult to classify. Whilst Old English was certainly close to Frisian, Dutch and German, Middle English and Modern English and Scots dialects seem to be in their own grouping, which shares quite a lot in common with Scandinavian languages. This has always been thought to have come from Scandinavian language influence in Britain, but it may be that both Anglo-Saxon and Scandinavian are native to Britain, the spoken language of most people being neither one nor the other, and the specific groupings of Anglo-Saxon and Old Norse only spoken by certain groups of people at that respective time. Whereas in Holland and Germany, the West Germanic group, like Anglo-Saxon/Old English still survives, and in Scandinavia, especially so in Iceland, the Old Norse language survives.

A poem by Thompson Brown

Theres no success in thought
Ewéljar tteimitwan leuhqan
The crack has gone right through me
Kalis tudrurom hemni
My inner child cries alone
Apos hama juyken
On a distant shore
Na drey ban
I want to return
Emísin halla
To trust in whats really true
K,hemett,tsen su wen
Through my words
Hhr oj
Comes a soul melody
Duwei kjolón emmel
Like a falling star
Maban-a hjeym
A part of me coming back
Sulíswun koléi
It returns something to me
Maita -besím
The waters come in the storm
Wotseit kolei hummen
My mind could look torn
Hawiley lumem m-pus
But I am nolonger being sucked in
Ma ei kolíma j,wuwtón
The buzz is coming out
Haimísh hisei
The light in my bones
Elar sisíleimi

Atlantic: the pre-Celtic language of Britain and Ireland

Introduction

The word 'Celtic' has come to mean anything associated with indigenous British and Irish culture. Originally the term was used to describe the language family, the Celtic languages being our oldest recorded languages in the UK and in Ireland. In a period of romanticization, people began to believe that these languages, such as Welsh, Irish and Cornish, were part of an ancient culture. This idea of a common Celtic culture has little basis in archaeology or genetics, but the word 'Celtic' became loosely applied to anything indigenous to the areas where Celtic languages are currently spoken. The Keltoi, where the name 'Celtic' originally comes from, were a continental tribe. And whilst their language was no doubt similar to our older Celtic dialects, our cultural and genetic heritage appears largely to have little to do with invasion, or with different peoples invading us.
We have been here for a very long time. And we are related to the builders of Stonehenge, Callanish and other megalithic monuments which appeared long before the supposed arrival of the Celts.

Sometimes when people use the word 'Celtic', they are really referring to the pre-Celtic Atlantic culture of megalithism, which in many ways has impacted our current identity, mythology and spirituality far more than the arrival of the 'Celts'.

It is impossible to look at our past and our identity as a purely academic subject. Our identity, language and culture, is most importantly about us. We don't want to find out about the past, for the sake of knowing the past. We also want to bring the past into the present to gain greater clarity around who we are culturally and individually.
This pre-Celtic culture is generally avoided by the linguistics community, most believing that this long last past did not leave a big enough trace.

In mainstream linguistics, all of the information we have about our languages is usually viewed from an Indo-European standpoint. The Celtic langauges, like the Germanic and Slavic language families, are Indo-European. However, the mainstream view is that any pre-Indo-European cultures must not have made much, if any changes to the Indo-European Celtic languages. This means that all of our linguistic data must lead ultimately back to the East, to the land of where the supposed Proto-Indo-European language came from.

This is a contradictory approach considering the archaeological and genetic record, which shows continuity from one age to another, rather than this dramatic idea of entire populations being silenced under new Celtic leaders. Rather than looking at Ireland and Britain as having come from the east, I have tried to see our cultural and linguistic wholeness, as being our history, our past, not the result of mass migration, invasion or replacement of culture. From this standpoint, the much deeper past of our islands can be seen as a greater collective. And I am beginning to see how our languages reflect this.

Cultural setting

Britain and Ireland have never been isolated. The interior of these islands was densely forested during the Neolithic. Ireland in particular had vast areas of bogland, which would have made it quite difficult to simply travel in any direction from one place to another. The Atlantic Ocean, sometimes viewed as a barrier between populations, was like the Neolithic highway. In Neolithic Britain and Ireland, a continuity of hunter gathering began to expand with the introduction of farming. People began to build permanent settlements, and to dedicate more time to understanding and creating their place within the natural world.

The indigenous beliefs of these Neolithic people were probably 'shamanic' and 'animistic'. The two terms are really two different aspects of the same, worldwide perception of the world around us. On the Atlantic Coastline, from North Africa to Sweden, people began to build monuments out of stone. Whilst these monuments appeared with local features, and were presumably created by people indigenous to those places at the time, this culture was found all along the coastline.

Today, these structures and their meaning is hotly debated. What is certain is that the people of the Atlantic Neolithic, were organized, incredibly skilled, and shared a deep respect for the spirits inhabiting their world. In fact, it seems impossible to separate these people's spiritual beliefs from any aspect of their daily life. Their work sometimes appears haphazard to the logical modern mind, but to these people, everything was a meaningful representation. It appears that they literally worshiped their ancestors, and saw their world as a divine pattern of which they were a part.

Our ancestors are a part of us. They are in our own genetic heritage, as well as reminding us of their presence through ancient monuments and natural places. I doubt that they would have wanted us to reduce them to articles and books. I think we would honor them better by listening to what they tell us.

The Celtic languages

The Celtic languages are one branch of the Indo-European language family. It's likely that they were also part of an Italo-Celtic subfamily, due to various similarities between the earliest stages of the two families. Celtic and Italic have been spoken alongside each other. In the mainstream view, Italic languages came to Iberia with Latin. Celtic languages were also believed to have migrated to Iberia. The Italic language family is best known for Latin, which was spoken just south of one of the most important 'Celtic' cultures, those of La Tène and Halstatt.

In the mainstream view, Celtic expanded out of these two cultures into western Europe, covering much of Iberia, present day France, and of course Ireland and Britain. The spread of Celtic languages was an Iron Age phenomena, and happened rather rapidly. The similarities between Celtic and Italic are explainable as they both come from the same area of continental Europe. However, some of the oldest 'Celtic' sites are in Western Iberia. And it even appears that the languages of Western Iberia, prior to the Roman period were what we'd expect the earliest stages of Italic and Celtic to look like.

What I propose is a radically new theory of how Celtic languages spread. In some ways, this idea is similar to the Paleolithic Continuity Theory, although with many important differences. The aim here is not to present a story of how Britain's language has changed, but to put forward an idea for scrutiny and future discussion.

Linguists have proposed that Celtic languages arrived in the Bronze Age, rather than the Iron Age. And I believe this to be true.

The Celtic languages are usually divided in two ways. Firstly, there is a P Celtic and Q Celtic distinction. P-Celtic languages developed a 'p' sound, where Q Celtic languages preserved the Proto-Celtic *kw*. For example the word for 'son' appears as follows:

Proto-Celtic: **makkwos*

Primitive Irish: **makkwah*
Ogham Irish: MAQQ ╞▬▥▥▥
Old Irish: *macc*
Irish: *mac*
Scottish Gaelic: *mac*

Pictish: MEQQ ╞▬▥▥▥

Ancient British: **mappos*
Old Welsh: *map*
Welsh: *mab*
Cumbric: **map*
Breton: *mab*
Cornish: *mab*

The P-Celtic branch includes the Gaulish, Lepontic, Noric and Galatian continental Celtic languages. It also includes the insular Brittonic languages, Cumbric, Welsh, Cornish and Breton.

The Q-Celtic branch includes the ancestral Proto-Celtic language, and the Celtiberian and Gallaecian languages of Iberia. It may include the Tartessian language, also in Iberia. Q-Celtic also includes the insular Goidelic languages, descended from Primitive Irish. The modern languages are Irish, Manx and Scottish Gaelic.

This P and Q distinction shows a clear East-West divide. But Celtic languages did not survive on the Continent, except for Breton, which descends from Brittonic rather than Gaulish. The insular Celtic languages in the Brittonic and Goidelic families, have diverged a lot from their continental cousins. For example:

'heather'

Proto-Celtic: **wroikos*

Celtiberian: ***broikios***

Gallaecian: **vroicos*
Gallaic: **breixo*

Primitive Irish: **ꞷroikah*
Ogham Irish: VROIC ▥▥╱╱◇▥
Old Irish: *fróeċ, froíċ*
Gallowegian: **fráech*
Irish: *fraoch*
Scottish Gaelic: *fraoch*
Manx: *freoagh*

Gaulish: **uroicos*

Lepontic: *uroìcos*
Noric: *uroicos*
Galatian: *uroicos*

Ancient British: *uroicos**
Middle Welsh: *gerug, gwrug*
Cumbric A: *gruc**
Cumbric B: *gwrÿc*
North Welsh: *grug*
Pembrokeshire Welsh: *gwrig*
Middle Breton: *groegan*
Breton: *brug*
Cornish: *grug*

The insular forms are quite different to the continental forms, although important changes have set the Brittonic and Goidelic languages apart. Here we see that the initial Proto-Celtic *w* becomes *gw* in Brittonic, and *f* in Goidelic. Gallaecian was native to present day Galicia in northern Spain. Although this sound probably became *b* in Gallaic, initial *w* seems to also become *f* in Gallaic, like in Goidelic. Gallaic is the name sometimes given to the language believed to have evolved from Gallaecian. Although this language is not directly attested, it has left numerous loanwords.

Even though Ireland and Galicia are a long way from one another, early Celtic changes in Galicia in some ways parallel those in Ireland. In other respects, Goidelic undergoes similar sound changes to Brittonic. For example, the word *mâros** 'big, great'.

Proto-Celtic: *mâros*

Primitive Irish: *mārah*
Irish: *mór*
Manx: *mooar*
Scottish Gaelic: *mòr, mór*

Ancient British: *māros*
Cumbric: *mour*
Welsh: *mawr*
Pembrokeshire Welsh: *mowr*
Cornish: *meur*
Breton: *meur*

<u>*tegos**</u> - house

Proto-Celtic: *tegos*

Primitive Irish: *tegah*
Old Irish: *teċ*
Munster Irish: *tigh*
Irish: *teach*
Ulster Irish: *toigh*
Manx: *thie*
Scottish Gaelic: *taigh*

Old Welsh: *tig*
Welsh: *tŷ*
Old Cornish: *ti*
Cornish: *chi*
Modern Cornish: *chei*
Breton: *ti*

All of the insular languages show a process of lenition, whereby [g] becomes [ɣ] before eventually becoming silent in most forms. Another form of initial lenition takes place in Manx, Scottish Gaelic, Cornish, in some dialects of Welsh and in most Irish dialects. Proto Celtic [t] becomes palatalized to [tʲ] before *i* and *e* in Old Irish, and is often pronounced [tʃ] as in 'cheese' in the modern Goidelic languages. In Munster Irish, this palatalization is much less noticeable, [tʃ] being a rarer pronunciation. In Cornish and some dialects of Southern Welsh, initial *t* becomes [tʃ] before certain vowels.

What this demonstrates is that the Brittonic and Goidelic languages evidently evolved very differently to one another. And yet they also share similarities which have developed exclusively in Britain and Ireland. This means that either, both languages were somehow already susceptible to these changes, and that they were already occurring as allophones. Or, that both languages were influenced by a substrate language which was very 'non Indo-European' in its phonology and grammar.

I believe that Celtic languages did not spread from the east, but from the west. In pre-Roman Iberia, a number of Indo-European languages were spoken, often by very influential clans who appear to have controlled large territories. How long these Indo-European speaking farmers had been here is unclear. But what seems clear is that the early Italic and Celtic languages were more like dialects of a single, 'west' dialect of Indo-European.

This is where the mainstream model tends not to fit the evidence which is emerging. We are taught that the Indo-European language families spread out from their homeland and were used by different cultures as this original culture was diversified. What we don't know is why exactly these people ever needed to spread across Europe. Furthermore, in an interconnected Neolithic society, would there have been any circumstances in which the Proto-Indo-European language would have needed to evolve so rapidly?

In the beginning, the distinction between Italic and Celtic was probably dialectal. Similar groups of farmers occupied Iberia, and for one reason or another, some of them became 'Celtic' and others 'Italic'. Could this be due to early tribal and territorial distinctions, or could more factors be at play here?

Although Celtic languages are thought to have arrived in Ireland and Britain during the Iron Age, some linguists and archaeologists believe that this could have happened in the earlier Bronze Age. I have expanded on this idea to suggest that this Bronze-Age Celtic language was probably identical to, or very similar to Proto-Celtic. Indeed the Italic languages also showed early variation between the *p* and k sounds, and it is possible that both the Italic and Celtic languages have been in situ far longer than previously thought.

For whatever reason, the people speaking Proto-Celtic in Iberia were culturally a little different to the early Italic speakers. And perhaps even from an early stage, this is partly down to the cultures they came into contact with. If Proto-Celtic came to Iberia with the spread of agriculture (see: Paleolithic Continuity Theory), then the region these tribes settled would have been already occupied, or at least visited by other peoples. For a long time it appears that things were relatively stable, hence why the Indo-European languages seem rather close to one another at this stage. But something happened which would change the face of Europe forever.

I strongly believe that the complex, and diverse landscape of language and culture we see in Europe today, began to take shape during the Bronze Age. Speakers of Proto-Celtic could have had an advantage over various other peoples during the Bronze Age. The Bronze Age has also been associated with important changes in spiritual and cultural identity. Around this period, we start to see individual burials rather than the larger tombs of the Neolithic. Certain tribes seem to become more militarized, constructing fortifications. This leaves us wondering why such a sudden change may have occurred, and I think the answer may lie in the power that certain elite tribal groups were able to possess by their skill with metallurgy.

Ancient copper mining did not take place across all of Europe. In fact, the British Isles accounted for a large amount of the copper available in Europe during the Bronze Age. We often think of people being isolated in the past, but during the Bronze Age Britain and Ireland were not only connected to other areas on the Atlantic Coast via trade, but also to the Mediterranean. The Mediterranean island of Malta and Menorca are known for their megalithic monuments, although the megalithism here is of a different type, having evolved differently to monuments along the Atlantic Coast. Again there appears to be an east-west division in prehistoric Europe. Although the megalithic builders of Britain and Ireland could travel by sea, it is unlikely that their contact with the Mediterranean was swift enough to cause any vast linguistic or cultural changes.

In the Bronze Age, it appears that East and West are linked again, perhaps with the help of a culture which we call 'Phoencian'. Although much has been written about how these people originated in the Middle East and 'spread' westwards, there is no reason to suggest that links between the Middle East and the megalithic cultures of the Mediterranean would have began only in the Bronze Age. The archaeological and genetic evidence suggests the complete opposite. If the Indo-European language family has been in situ across Europe for longer than previously believed, then is it also possible that the Semitic speaking cultures of the Middle East have had longer links with the Mediterranean?

Agriculture spread from the Middle East. As soon as agriculture appears, we see a spread of genetic and cultural traits in an east to west direction. The Afro Asiatic languages, and specifically the Semitic languages, are believed to come into Africa from an easterly direction. It might be that the spread of the Afro-Asiatic and Indo-European language families coincides with the end of the Mesolithic and the beginning of the Neolithic.

Genetic studies show a stark contrast between people in Eastern Britain and in Western Britain. Most people in modern day England appear closely related to people living on the other side of the North Sea, and this genetic similarity has usually been explained by the Anglo-Saxon invasion of England.

People in Western Britain show far more varied patterns in genetics, with areas such as Snowdonia, Cornwall, Cumbria, Orkney, and even the Island of Westray on Orkney, showing distinct populations. Clearly migration happened across the North Sea, and also along the Atlantic Coastline. Could it be that these sharp genetic contrasts predate the Saxons and Celts, and represent much earlier migrations?

The Afro-Asiatic language family appears to be far older than Indo-European. The Semitic languages represent a very eastern branch, including Akkadian, Arabic, Hebrew and Phoenician. Much further to the west, in the region of the Sahara, the indigenous Berber people speak a very different form of Afro-Asiatic.

The Berber people are sometimes associated with the Capsian culture. The Sahara wasn't always a desert, and over the past 12,000 years or so, it has been lived in and farmed. The Capsian culture spread across the Mediterranean Coast of North Africa, and is sometimes linked with the expansion

of early Afro-Asiatic. Although the Berber languages today share little lexical similarity with other Afro-Asiatic languages, despite the similarity of the proto languages. This may represent a period of mass creolization, whereby a single 'language' was learned by a community who then completely altered that language and made it more like their first language. In a way, certain key features of the new language remained in use, but its phonology, grammar and lexicon was greatly influenced by the indigenous language. Rather like a web within a tree, the new language begins as a single web, but changes as it connects to the different branches of that tree and becomes a part of them.

The opposite may be true, in which case Proto-Berber would represent the closest language to Proto-Afro Asiatic. This picture is not yet clear, but what is certain is that Afro-Asiatic languages must have played a major part in the Neolithic Mediterranean, which as we know was a passageway to others parts of Europe.
   The Phoenicians were said to come from the Erythraean Sea, before expanding into the Mediterranean. The Bronze Age probably began in Sumer, around 6,000 years ago. In Anatolia the Bronze Age continued to develop, before expanding to other coastal areas of the Mediterranean such as modern day Serbia. Whilst the Bronze Age and Neolithic may be associated with certain migrations, there isn't enough evidence to say that the arrival of either of these 'periods' required that the local language must also change. What is perhaps more relevant, is the way which people used metallurgy and other technological advances.

However, bronze itself was merely a signature of this period, because this period also saw a general expansion in mining across Europe. The oldest metal mines can be found in parts the near east, such as Timna in Israel, but as soon as the Phoenicians come into the picture, mining seems to spread to the very edges of Europe. Greece was once an enormous center of metal mining. Significant mining sites have also been found in Galicia, Cornwall, North Wales and Southern Ireland. This period did not just bring a change in the materials people used, this seems to be only a part of the picture. What appears to take place is a massive change in society, in religious beliefs and in the idea of community. The idea of material wealth seems to appear alongside the appearance of metal. The landscape becomes one of hill forts, with religious sites built especially for the worship of important individuals.
   Many of Ireland's ancient copper mining sites have been identified, but the Bronze Age people of Ireland also valued gold. Beautiful and ornate gold objects have been found in Ireland, although the exact whereabouts of a Bronze Age gold mine is unknown. What is clear is that society changed rather quickly, and the arrival of the Bronze Age in Ireland probably had as much to do with the Atlantic trade roots as it did with its links to Britain and Gaul.

Major sites of Phoenician mining:

.Cyprus (copper)
.Thasos (gold)
.Sardinia (copper, lead)
.Galicia (silver)

The Phoenician presence in these areas may not have represented an invasion of a new culture, they may even have seen themselves as a new face of a much older culture which spread across the Mediterranean and into Iberia. The people who we call 'Phoenician', may instead represent a new element being introduced to a much older, interconnected culture along the Mediterranean and Atlantic coastlines. In the Mediterranean, the Phoenician language becomes prominent and becomes the elite language in areas which were previously Berber speaking. However, even though the Phoenicians may have considered Iberia as a part of their territory, this 'elite' may have found the Proto-Celtic language to be a more useful form of communication in Bronze Age Iberia. So even

though the arrival of the Bronze Age in Ireland and Britain may not have been at the hands of Phoenician speaking people, the two cultures may well have been in the hands of the same people, and ruled by the same leaders.

The arrival of the Bronze Age in Ireland might have been the change which first brought Proto-Celtic from Iberia to Ireland. I think it's possible that this culture was most prominent in Munster, perhaps identifiable with the IVERNII tribe of Munster. The peninsulas of Cork and Kerry are very rich in both Neolithic and Bronze Age archaeology, the area around Cahersiveen in West Kerry is so dense in rock art and megalithic monuments that this area must have been spiritually very important during the Neolithic. Munster also contains most of Ireland's copper mines, such as the mine on Lough Lean near Killarney, or the smaller mines around Allihies on the Bearra peninsula. The Killarney site on Ross Island was a major operation, although finds from this mine are mainly concentrated across Ireland and in Western Britain.

Even before the height of the Phoenician period, mining may have been taking place in Ireland. Perhaps the local cultures adopted the practice from Iberia, or perhaps small numbers of Celtic speakers settled in these areas to mine and trade. Whatever the case, the direction of this copper trade is east, to Britain. I also propose that Munster is the original homeland of the Celtic language in Ireland. This can even be measured today by looking at differences in the Irish dialects. Whilst all Irish dialects have diverged greatly from their common ancestor, the Irish of Munster is arguably the most archaic. Munster also contains the majority of Ogham/Primitive Irish inscriptions in Britain and Ireland, indicated a long continuity of Celtic speaking within parts of the province.

Around 4,000 years ago, copper mining began on the Isle of Anglesey off North Wales. This, and the neighboring Great Orme copper mine on the Snowdonian Coast became some of the ancient World's most important sources of copper during this period. I propose that the emergence of copper mining in Wales is due to a gradual spread of Bronze Age culture in an easterly direction from Ireland. These two copper mines in Wales may have been key elements in the transition from the Neolithic to Bronze Age periods in western Britain.

Even though the Phoenicians appear at roughly the same time as copper mining in Wales, the Phoenicians themselves probably had little need to greatly impact upon the people of Britain and Ireland. Some have said that there was trade of tin and copper between Cornwall and the Phoenicians, although no direct evidence has been found of this. Cornwall is another 'Celtic' speaking part of Britain, with historic links to Ireland, and a history of ancient mining.

Both Cornwall and Wales have their own Celtic language, but these are Brittonic languages rather than being Q-Celtic. And in this theory, the Proto-Celtic language, or a dialect of it, was brought to Wales and Cornwall from Ireland.

This is where the theory gets slightly more unusual. Rather than Brittonic languages coming from eastern Britain and spreading into Wales and Cornwall, I think that the 'Brittonic' languages represent a later stage of Celtic, created by a cultural back flow from the Alpine regions of Europe.

It is surely no coincidence that mining has been a culturally important part of both Wales and Cornwall. But this long association with Celtic languages and mining may be more than coincidence. Back on the continent, parts of Northern Iberia and present day France came under the control of other tribes, also speaking different Celtic languages, although arguably at these stage they were dialects of Proto-Celtic with little distinction between one another. Whether people speaking this Proto-Celtic language had occupied Gaul before the Bronze Age is unclear, but the neighboring Italic dialects were not so different. It may indeed have been possible for the language of one region to become either Italic or Celtic, depending on which culture those people most closely identified with. Rather than a language tree, early forms of Indo-European may have formed language families through similar, pre-Indo- European cultural bonds. Other cultural bonds seem to

appear later, for example the presence of the Celtic speaking Halstatt and La Tène cultures. The Indo-European of the pre-Celtic Alps, may have had *p* rather than *kw*. The *p* sound exists in the Slavic languages, as well as in Romanian, an Italic language which has been in long term contact with Slavic.

The Noric language was spoken in present day Austria and Slovenia, and along with Lepontic, Cisalpine Gaulish and Translalpine Gaulish, made up the 'P-Celtic' languages of continental Europe. Some have argued that the surviving Noric texts are actually in an early Slavic language, and that the Galatian language of Anatolia was actually Germanic. Tamer Yılmaz has presented a list of words in Turkish with possible Galatian origin, many of these words having similarity to Irish words. Although few of these words have an obvious etymology and it's unclear which language they could have come from.

Galatian personal names do appear to be of Celtic origin however. And there may well be some ancient link between Britain and this part of world, owing to that Turkey and Armenia contain various examples of megalithism, including the Armenian 'stonehenge'. Research by Dr Andy Grierson and Dr Robert Johnston also suggests an ancient genetic link between North-East Wales and the Eastern Mediterranean, possibly being Bronze Age, although I believe this could be older. Even if the two Noric inscriptions do not represent a Celtic language, there are Celtic names associated with this region, many place names showing an Indo-European language similar to Gaulish, and this seems likely owing to the proximity of the Gaulish speaking areas.

If the 2000 year old cultures of Slovenia and Galatia were not Celtic speaking, then perhaps Celtic was used among them or even spoken within an royal or warrior class. What is clear is that Celtic speaking cultures around the Alps, developed a style of art which was quite different to the art and imagery used by Celtiberians. The Halstatt culture was also a mining culture, perhaps speaking an Italic dialect or early Celtic dialect, although this cannot be proven. The La Tène culture is really a continuity of the Halstatt culture, but with some additions and changes. The Iron Age culture of La Tène introduces a new 'Celtic' art of spirals. This art is often called Celtic, but has existed on the Atlantic Coast for much longer. I propose that the Halstatt and La Tène cultures represent the end result of a Bronze Age Europe, which has become divided and reshaped by various leaders and similar languages. More research will need to be done to show any linguistic link between Celtic languages and the Halstatt culture itself, although these cultures could represent a powerful, and resourceful Celtic speaking culture which spread from Iberia in the Bronze Age. Over the course of the Bronze Age, the Urnfield culture may have gradually become more 'Celtic', developing into the continental Celtic Halstatt culture. The Proto-Celtic language became influenced by early forms of Slavic and Italic, adopting the *p* sound, During the Iron Age, this *p* sound could have been spread back towards the Atlantic, being adopted by Celtic speakers in Brittany, parts of England, Wales and in parts of Scotland. These areas were definitely Celtic speaking, but as for Gaul and the cultures of Halstatt and La Tène, it's difficult to know what language people spoke. In Eastern Britain, and in much of modern France, there is evidence of this Gallo-Brittonic language, which later became Gaulish and Brittonic. But whether it was spoken by a particular class of people, or the majority of people in these areas, is completely unclear.

Gaul was always closely linked to Italic speaking peoples, and to the Roman empire throughout its history. The arrival of the Iron Age proper in England, may well be linked to the arrival of this eastern Celtic influence. It in turn seems to be influenced by our Bronze Age and Neolithic artwork, indicating that influence is going in both directions. This might mean that the Brittonic, Gaulish, Lepontic, Noric and Galatian languages, are just variants of the Iron Age Celtic dialect which developed in Halstatt, where it aquired the *p* phoneme, whereas in La Tène, it may have developed lenition alongside the artwork and other 'Atlantic' influences. Noric and Celtiberian appear not to show lenition, but the late forms of Gaulish certainly do.

Even though P-Celtic may have been a single, archaic language used by Gaul's Iron Age leaders, in the areas where people had learned Celtic as a second language, namely Ireland, Wales, England, Cornwall, Brittany and parts of Gaul, the language began to develop dialects.

The pre-Celtic language appears not to have been very similar at all to Proto-Celtic in neither phonology nor syntax. The Indo-European habit of having multiple noun cases and medial sounds such as [k], [g] and [s] was probably totally different to how their language was spoken. In Galicia and Ireland these people seemed to pronounce initial [w] as [f], possibly with an intermediate stage. Although the Primitive Irish language only shows the beginning stages of lenition, the Old Irish language is something which neither looks, nor sounds like it's recent ancestor.

The Proto-Celtic language probably changed little as it was used by clan leaders and priestly classes, people who had a strong connection to the inside of this tribal culture, perhaps those people who occupied the Bronze Age and Iron Age hill forts. The Bronze Age cultures of North-Western Iberia, Ireland and Western Britain may have been Q-Celtic speaking, the indigenous Atlantic peoples learning Q-Celtic as a second language. The Iron Age period may be characterized by the P-Celtic languages in Britain. Italic speakers were in close contact with Celtic speakers, and Rome clearly decided that these people who identified themselves as Gauls had too much power over the region. As the Roman empire expanded across Gaul, areas which were Celtic speaking probably lost their language to Vulgar Latin, except for the Alpine region where Gaulish may have survived until the 7th century. Much of this region may not have actually been Gaulish speaking. As hill forts were taken over, and Gaulish tribal structures gradually dispersed, the Romans may not have needed to fully replace the Celtic language in many regions because Celtic may have only been spoken by certain classes of people.

I believe this to be the case in England. Whilst it has always been assumed that Iron Age England was Celtic speaking, the presence of various Celtic river names and place-names does not prove that England was entirely Brittonic speaking at this time. The presence of Brittonic hill forts and settlements, where people had connects to Gaul and to Rome, doesn't prove that the indigenous inhabitants spoke Brittonic. Proto-Brittonic seems limited to River names, some place-names, and tribal names. Some place-names, such as Dover, make sense as important trading points between Britain and Gaul. Brittonic tribal names prove only what the powerful people in that area referred to themselves as, or what they were referred to by others. They do not prove if the language of these areas was Celtic or not.

As soon as the Romans leave, there seems virtually no trace of Brittonic in most of what is now England. Almost as though neither the Brittonic Celts, nor the Romans, had any great effect on the language of most people. They only had an effect on the language used in positions of great power, and whilst this may have once been Brittonic, it became replaced with Latin during the Roman empire.

There is evidence of Brittonic languages being used after the Roman empire, but from my research I believe that this is nearly always as a result of continuity. The whole of South-Western England is thought to have been Brittonic speaking only 1500 years ago. But having looked at this in detail, nearly all Brittonic place names which date from after the Proto-Brittonic period, are in areas which show long term continuity back to the Atlantic cultures of the Neolithic. Cumbric is slightly different though. One of the highest concentrations of Cumbric place-names is to be found around Penrith, an area with significant megalithic activity. But Cumbric survived there for quite a long time, enough for it to remain the spoken languages Brittonic areas which had expanded from the original areas of population density and Atlantic activity. This was actually recorded in Welsh history, the area of Cumbria and Southern Scotland once being referred to as *Yr Hen Ogledd,* 'The Old North'.

Conclusion

It is difficult to actually conclude anything from this picture. But I do believe that the spread of Celtic languages in Britain and Ireland was a Bronze Age phenomena and something associated with the centralization of power and resources, perhaps overseen by a Celtic speaking class or central tribal society. This change may have been peaceful, but the presence of these fortifications

indicate that it wasn't always so. This Celtic speaking culture became widespread across Western Europe, but the Celtic languages themselves were only well established by indigenous people in certain areas. Originally this may have been limited to Munster in Ireland, perhaps Cornwall and to Western Wales, associating this culture with the Bronze Age mines of Parys, Great Orme and Cwmystwyth.

Due to long term coastal contact between megalithic communities, the Celtic language may have quickly spread to other parts of Ireland, to other parts of Southwestern England such as Dartmoor and the Mendips, and to the Isle of Man and the Neolithic cultures in Cumbria and Northumbria. Possible Celtic connections to Derbyshire and Northumbria are less obvious, but it appears that during the Bronze Age there was a certain expansion of megalithic culture into Derbyshire, along with a number of Cumbric place name elements. The rock art in Northumbria is unmistakably similar to that in Cumbria, Galicia and other areas with Atlantic megalithism, showing that Cumbria's links with Northumbria go back to before the arrival of Brittonic. Both Northumbria and Cumbria were important areas for early Christianity in England, and links with Ireland have been established there since the Roman period.

Orkney is another area which has clear cultural links to other areas of Atlantic megalithism, but it appears that Celtic only had a minimal influence here during the medieval period.

The Celtic language was probably used in other areas within a particular clan system, but fell into disuse as soon as that clan system was broken apart and replaced by the Roman empire. This clan system survived in Ireland for longer, but the Church inevitably did the exact same thing in Ireland, slowly replacing the clan system with a more centralized kingdoms with their links to the church.

The Primitive Irish language was probably a remnant of the language used by this priest, or leader class of individuals. By the time Ogham writing comes into the record, much of Ireland was probably already Celtic speaking. But I feel it's unlikely that their Celtic was the same as the more official, sacred clan language used on Ogham stones.

As soon as Christianity reached Ireland, the pagan belief systems and political system was replaced, and the language I identify as 'Ogham Irish', a form of Primitive Irish, probably went out of use. But Irish monks didn't entirely submit to Rome's way of thinking, and used their own form of spoken Irish in writing, alongside Latin.

Cornish and Breton show similarities which don't appear in Welsh, or as far as we know in Cumbric. This is normally attributed to the idea of a South-Western Brittonic dialect, which became isolated from Welsh after Saxon advances. According to the mainstream view, Breton arrived in Brittany because of 'Brittonic' immigrants. There is actually very little evidence to suggest that such a migration ever took place, nor that most of Devon was ever Celtic speaking. The story of Athelstan making the River Tamar a border between the Britons and Saxons, was written down hundreds of years after it allegedly happened. Cornwall and Devon are also very different genetically, indicating that a cultural boundary formed by the Tamar might be far older than Athelstan. Brittany was also a place of important megalithic activity, and perhaps the similarities between Cornish and Breton come from long term contact between these regions since the Neolithic, rather than something more recent.

After the Roman Empire, the archaic Celtic dialects which weren't so different to the Proto-Language, probably became extinct. As Wales developed its own power and influence in the medieval period, Latin continued to be used, and gradually the Old Welsh language came into writing alongside it. In the Cumbric region, this language survived in its own form, but never had a central place in the political system of that region. This role was taken by Anglo-Saxon and Latin, and being now culturally isolated, Cumbric probably became extinct by the 11th century.

Other languages in the Bronze Age

People have talked in the past of a link between Israel and Ireland, Wales and Scotland. This idea came into Irish history, in the *Lebor Gabála Érenn*, the Irish book of Invasions. In Irish mythology, Biblical accounts are sometimes incorporated into the history, perhaps to help explain or strengthen Christian connections.

Britain and Ireland being home to lost tribes from Israel is surely a fantasy. The idea that Britain and Ireland must attribute its own history to a Biblical one, is also deeply flawed. But there are possible links between the Britain/Ireland and Semitic/Phoenician culture. Theo Vennemann has described how the Celtic and Germanic language families could have been influenced by a form of Semitic, perhaps Phoenician. One thing I have not gone into detail about yet is the similarity between the modern Celtic languages and Afro-Asiatic languages. Although the idea of a link does seem far fetched, in a prehistoric Europe connected by the sea, the idea really isn't far fetched at all.

Modern Celtic languages are anything but being typically Indo-European. Their word order and phonology is really not very Indo-European at all, and some have suggested that this might be explainable from a Phoenician influence in Iberia, which then influenced Celtic. However, there is no real evidence of Phoenician influence in Iron Age Celtic speaking areas in Britain, and most of these non Indo-European features only become apparent when Celtic languages become established in areas of megalithic activity.

This, alongside evidence which I will present later, suggests to me that these pre-Indo European influence did not come from Phoenician. However, there is some evidence to suggest that a Semitic language may have been used, if not spoken, by people with links to Britain.
The Celtic languages may have spread as a Bronze Age phenomena, but in Western Scotland evidence of an early Celtic speaking culture is lacking. The Hebridean Islands off Western Scotland are the last true stronghold of the Gaelic language. Since the arrival of Christianity, and perhaps before, a Q-Celtic language has been spoken here. Whilst the language of the priestly or king classes was often a kind of Old Norse. Before the Roman empire, I believe that this 'upper class' language may have originally been Semitic.

This seems again, far fetched. But arguably, there is evidence to suggest ancient contact between Phoenicia and Scandinavia. On the surface this can be seen in the similarities of ship building technology, used by the Phoenicians and by the Norse in their longships. Furthermore, several of the Hebridean Islands don't have an etymology which can be derived from Gaelic or Old Norse. But, the islands of Seil, Iona, and even the island of Sark in the English channel, have names which make sense as having derived from a Semitic language. People may ask why a Semitic language would be used to name various Scottish Islands. And I think the answer is again, continuity. The Phoenicians may not have seen themselves and us as we imagine. They may have been the most recent 'form' of a link, which had connected the Mediterranean to Britain and Ireland for many thousands of years.

The majority of these names are in the Hebrides or in the English channel, and relate to islands or to land forms visible from the Sea. Perhaps the etymology for Sark comes from the island being seen 'reddening' before the rising sun. But these names don't indicate any kind of Semitic presence in most Atlantic settlements of the pre-Celtic period, only appearing in areas associated with mining, and in the Hebrides. The link to the Hebrides is quite unexpected, but there is also reason to believe that Phoenician influence could have gone both north, and east of here. If Phoenician speakers did have a presence in the Hebrides, then is it possible that they could have opened a route to

Scandinavia and develop family and trade links with people there? Scandinavian culture would then have flowed into Scotland, having status and land in the same islands where Phoenician speakers had connections.

  This process appears to have allowed several Semitic, and other words to have entered into Germanic vocabulary. The Norse god *Baldr* may come from a Semitic deity, as might various aspects of Norse mythology which are not typically Indo-European. The Viking long-ship is another example, being very similar in design to boats used in Phoenicia.

The Pictish culture of Scotland is shrouded in mystery, and there has been debate for centuries on where the Pictish language might come from. But I don't think that there was a Pictish language. Many of the Pictish Kings' names are of P-Celtic origin. And in some areas of Pictland, there is evidence of a P-Celtic language not unlike Cumbric. But the Ogham inscriptions of this culture show a rather different language, which seems readily to have adopted early Germanic words. The inconsistent and sometimes unreadable rendering of Ogham, might show us that this language was not something that was suited to the Ogham writing system. The question of an early Q-Celtic influence is also curious. The transition from the Pictish culture to the Norse culture in the Northern Isles, seemed calm and gradual. Could it be possible that continuity happened here too?

There is more evidence of ancient links between Scandinavia and Phoenicia. Many people may read this and find this ludicrous, because it goes against the accepted version of history. But time has proven just how ignorant we were about our past. For a long time our own indigenous ancestors were seen as barbaric. Some gave Egypt, Rome and Greece credit for everything, and how wrong we were. Our understanding of our past is always changing, especially as we learn how interconnected distant cultures were in the past. People were trading across Europe, and realistically this should be taken into account and not immediately dismissed.

Jonas Jarnæs follows Kjell Aartun, a Norwegian scholar who has worked on connections between Phoenicia and Scandinavia. Sven Buchholz has also written about this. In southern Norway, there are various medieval silver mines, one of which is actually located beneath a part of Oslo. These mines were certainly active during the 'Viking' period, and may well account for why Oslo became important at this early date. To the north of Oslo, the Kongsberg silver mines have been worked for 335 years, but people may well have known about silver being available here before this time. An inscription found at Kongsberg, reputedly reads LA HU ZA QA QI 'to refine'. Various inscriptions were found at a Bronze Age ritual site near Kongsberg written in the Minoan Script, which Aartun believes represents a Southwestern Semitic language. A Bronze Age connection between the Minoans and Norway may have existed, and in 2015 a quartzite hammer was found in what appears to be a primitive silver mine near Kongsberg. A reputedly ancient silver mine with rock engravings was also found in the region.

I have never been to the mining sites around Oslo, the only part of Norway I am at all familiar with is Nordland. Nordland lies on the Northwest Coast of Norway, much of it above the Artic Circle, where the indigenous languages are Saami, Finnic and Norse. Narvik began as a port for iron ore shipment from the magnetite mines in Northern Sweden. Mining has also taken place around Narvik itself, with several important mine workings in the Ballangen kommune, just south of Narvik. Although I have been visiting here for some years, I only noticed very recently the peculiarity of the name *Ballangen*. The area around Ballangen consists of mountain peaks, coastal inlets and open expanses of forest and valleys. Originally Ballangen was known as *Bagangr*. *Angr* means 'fjord', but *Bag-* appears to be neither Norse nor Saami in origin. By the time the name was recorded, intervocalic Norse *g* was often barely audible, and could easily have been mistaken for *ll*.

  The area has a very interesting history of mining, but perhaps the most mysterious thing is the legend of Bal. Bal was supposed to be a Swedish, possibly a French or German merchant who opened three copper mines in the Ballangen region. Mining didn't really kick off here until the 17th

century, and Bal, if he indeed existed as a person of this period, would have been a mining prospector. According to this story, Bal treated the indigenous Saami people deplorably, practically enslaving them to work in his mines, although no long term mining activity is really recorded from this time. Eventually the Sámi stopped working for Bal and he vanished from history.

When I first heard this story from a friend about 5 years ago, I didn't make any connection to Bronze Age Europe. But it is unlikely that Bal ever existed as a person in the 17th century. There is no record of him whatsoever, nor of the location of his mines. With *Balangr** being perhaps the original name of the settlement even in Norse times, an older origin of this name is implied. The connections between the name Bal and the Phoenician God, and of course Ballagen's association with mining, seem more than pure coincidence. Even if Phoenician speaking people never traveled this far North, there was significant archaeological change on the Coast of Nordland, arriving with the Bronze Age. If we accept the Semitic etymology of the word *Thule*, then this could also imply that Phoenicians had ventured into the Arctic regions.

It is possible that the legend of Bal was linked to a real person hundreds of years ago, called Gottfried Lippert. This man was a sheriff on the island of Senja and apparently had mining shares in the Ballangen region. Although he may have personified an older legend, there is no definite proof that he was the original Bal. On the Lofoten islands is a place called Ballstad, next to another settlement called Gravdal, perhaps named after local mining or simply after someone's grave; although a nearby island is named Kopparen 'copper'. In Troms there is Balsfjord. None of these place names have a satisfactory etymology, but the appearance of Bal in these coastal regions is curious.

Megalithism

Megalithism is a worldwide phenomena, but the Atlantic Coastline had its own continuum of Neolithic cultures, from Morocco to Denmark and Southern Sweden. Some of these genetic groups are very ancient. The Berber people of Northwestern Africa show some genetic similarity to people in Ireland and in parts of Britain. They also show some similarity to the Saami people of Northern Scandinavia. This ancient Atlantic connection certainly goes back before the Neolithic, perhaps to the time when people from modern day France began to expand to the north and south after the last glacial maximum. Very little remains of any language link between Northern Norway and Africa, but a tendency for allophonic lenition may be the remnants of some ancient link. In Goidelic, and in some Berber dialects, there is a tendency for initial [t] to become [θ] or [h]. The same process has taken place in the Saami languages which border the southernmost Saami coastal regions of Norway. Consonant gradation isn't exactly the same thing as initial consonant mutation, but in many ways the regular, internal changes of consonant gradation in Saami, are phonemically similar to several of the initial consonant mutations in Celtic languages, but in Saami, this changes the inflection, whereas in Celtic languages it changes the grammatical context by mutation. Lenition in Berber languages is much less ingrained within the structure but occurs as allophone variation as sounds come into contact with each other. Pre-aspiration, a feature found in Scottish Gaelic, Saami, Icelandic and Faroese, is another possible linguistic connection.

There are other similarities along the Atlantic Coastline, which could have been introduced at a very early stage. Saami people regard unusually shaped boulders, or other rock formations as being sacred sites or *sieidas*. In Britain, this incredibly early survival of animism can also be found. In Wales, boulders or unusual rock formations are also associated with spiritual power. This belief

appears entirely pre-Celtic, but it survives into the Celtic speaking period in the legend of Dinas Emrys for example. Another example is the Carn March Arthur, a rock outcrop near Llyn Barfog where Arthur's horse's hoof mark is said to be visible. Later on, certain stones or rocky outcrops have associations with Welsh and Irish royalty and divinity. Where these natural megaliths may have originally had tribal and ceremonial associations, they eventually become symbolic of particular individuals. The indigenous Berber spirituality also emphasized the magical and animate power of natural rock formations and megaliths.

In Norse Scandinavia, and in Britain, natural rock formations are often personified into being the visual signs of nature spirits, or even of Gods. Across Norway and Sweden, natural rock formations are named after trolls. In Wales, they are giants. Wales's highest mountain, Snowdon, is known as Yr Wyddfa in Welsh. This translates as 'the grave', because the mountain's summit is supposed to be the resting place of a Welsh giant. On Anglesey, the megalithic chambered cairn at Barclodiad y Gawres, was said to be the home of a cannibalistic female giant. The giant boulders in the Llanberis pass were also said to be the home of a cannibal giantess.

In Northern Scandinavia, the stallo of Saami mythology bears close resemblance to the giants of Celtic mythology. Norse mythology is full of giants, known as the Jötnar. These chaotic beings may come from an animistic association between boulders and people, but in Norse mythology, Irish mythology and Greek mythology, these nature spirits seem to become personified into an actual race of giants. On one hand this may have been Semitic influence on all of these regions of Europe, where the Greeks have the Titans and the Irish have the Fomorians. But in any case, these pre-Celtic gods of Europe seem to have had a very ancient origin in Ireland and Scandinavia, as demonstrated by the antiquity of Saami ritual activity, and by that the Fomorians and Titans are always depicted as ancient people, never having 'arrived' from somewhere in recent history. Certainly the concept of these nature spirits being evil and cannibalistic seems to be a much later addition.

A similar story occurs among the Saami. The *stallo* is one of the more gruesome characters of Saami mythology. Literally meaning 'metal man', the stallo parallels other stories of wildmen across the Northern hemisphere, although these wild men are not normally hostile. The Sasquatch on the Pacific Coastline, the Snömannen in Sweden and Basajaun in the Basque Country. The stallo is not friendly towards humans, and often wears armor as well as having great strength. Stallo are a mythological explanation for certain features in the landscape, including perhaps Bal's mine. The legend of Bal contains all the meaning and metaphor of a stallo story. Perhaps the current idea of *stallo* dates back to a time when metal was first being introduced to the Saami,

This might account for why the Norse giants are constantly at war with the Aesir. The Olympians, Aesir and Tuatha Dé Danann in Irish mythology, may contain clues to a Bronze Age change in spiritual practices. Prior to the Bronze Age, and the resulting movements of Indo-European and Afro-Asiatic speaking peoples, Europe's spiritual beliefs seem entirely focused on nature. This is sometimes described as animism, although shamanism is another equally important aspect of this religion. After the Bronze Age, the worship of certain individuals based on their status seems to replace the earliest significance of nature itself within a community. Of course these beliefs do continue, but alongside the Bronze Age introduction of a 'pantheon'. These new deities represent the conquering and understanding of nature, rather than our presence within it. These become personified. In Ireland, they become personified to the degree where it's sometimes hard to distinguish royal figures in Irish mythology from God figures. About this time, burial sites begin to focus on individuals of high status. All of these changes seem somehow related to the use of metal. Perhaps the use of metal started a new revolution in human religion, where man could be the conqueror of nature as well as being a part of it.

The new 'Gods' were based on the godlike power attainable by humans, and the old gods of nature were reinterpreted as being monstrous, chaotic forces which had no place in the orderly nature of the new pantheons. This change seems far more related to the Semitic languages than it does to Indo-European languages. Most Indo-European languages show the absence of a pantheon of gods,

early Slavic and Celtic tribes worshiping a whole range of deities personified from local observations in the natural world. Often these gods are linked to particular rivers or mountains, as well as being particular to certain tribes. However this more organized 'pantheon' appears in Greece, and is passed into Rome. It also appears in Germanic speaking cultures, and in Irish mythology. In all three of these examples there is an emphasis on these new deities having the power to protect people from the spirits of the old religion. Megalithic burial sites are re-used as Bronze Age ritual sites, and there seems to be a focus on keeping these places closed up. One example is Cairnpapple near Linlithgow. During the Bronze Age some fortification seems to have been built here to actually stop spirits on the 'inside' from getting out, although the main cairn here was probably constructed in the Bronze Age rather than in the Neolithic.

In Norse mythology, the giants are seen as the chaotic and dangerous beings which attempt to disrupt the peace. But all of the Norse gods are also descended from giants. In Ireland, the Tuatha Dé Danann protect Ireland against the Fomorians in their abode on Tory Island off the coast of Donegal. Donegal and Sligo are both counties with strong evidence of megalithic cultures.

I recently visited a place in Borrowdale, Cumbria, known as the Borrowdale Yews. These ancient yew trees, one of which is around 1500 years old, have been known about for a long time and have been studied quite well. One thing that struck me as curious was the piled up areas of stone around the trees. I read later that some archaeological work had been done here, showing that at some point the ground had been leveled and that cairns or walls had been constructed here. Before I had researched the site properly I had a look for it. It was a cold, but bright march day, and the Yew Trees stood majestically on the mountainside, at the edge of an ancient forest. I immediately noticed cairns which had been made, using pebbles from the river below. But the cairns also contained heavier rocks with a high iron content. Rocks with quartz veins running through them were also added onto these cairns, and in fact the rock outcrop which forms the garden of these trees is also rich in quartz.

Rather than just being a site where these ancient trees had survived, this place had the feel and appearance of an ancient burial or ritual site. The yew trees and iron ore are both part of a spell to 'keep' the world of the dead from pouring into the world of the living. Ancient people saw that certain places in the landscape had spiritual significance. They then harnessed and worked with the natural power of these places, by building their religious sites upon them.

The Bronze Age may have brought big changes to our society. But what of our pre-Celtic beliefs?

For a long time we thought it was impossible to know anything about the beliefs of our Neolithic ancestors. Even if their impact upon the landscape has been by far the greatest, itself a true testimony to their beliefs. But there is actually quite a lot of information and research on this, but unfortunately not enough of this data has been put together. Below I will summarize some ideas about Britain and Ireland's megalith builders.

.The 'underworld' was an important part of their religion. Although sometimes entered through a cave, water seems to have been the most significant visible 'underworld'. Ancient sites were often placed near water, even in marshes. Islands held a special significance, for example Tory Island and the mythical island of Tír na nÓg.

.In the traditional Berber religion, tombs were entered at certain times to receive dreams and prophecies from the ancestors. Similar tombs, known as chambered cairns or passage tombs, were found across the Atlantic coast. Important examples in Britain include Maeshowe on Orkney, and Bryn Celli Du on Anglesey. Newgrange, Knowth and Dowth of the Boyne Valley in Ireland are also passage tombs.

Often the human remains were left inside small side chambers, possibly representing different families. These sites show evidence of ritual activity, and it's almost certain that people would have

come into these places to contact their ancestors in some way. The Jack o' Lantern is a prop used in the Goidelic tradition of Samhain, modern day Halloween. Samhain was believed to be a time when the underworld merged with our world. It may even have been an ancient practice to move the skulls of our ancestors at this time, taking them into our homes for guidance and letting them become a part of our celebrations. They may also have protected us from less friendly spirits. The concept of the head being spiritually important was something apparent in the Celtic speaking Britons, again a possible example of continuity from the Neolithic. Today this concept has survived in our legends of 'screaming skulls'.

.Stone was very important to these people. It was not the accuracy to which they could shape stone, or the way they decorated it. Their structures aren't always symmetrical, and it seems to be that the placement and individual meaning of each part which was more important than the look, design and appearance. Megalithic rock art is detailed and spectacular, but it doesn't depict any obvious images. Megalithic rock art often has no symmetry or obvious pattern, but its placement is nonetheless specific and significant in some way. Rock art surely has more than one meaning. It may be a map of heavenly bodies as they rotate in relation to this sacred site. Perhaps people believed that certain sites allowed them to tap into the power of the stars. And yet rock art was no doubt an individual, and visionary process as well. Perhaps the creation of rock art was also a ceremonial process of marking our own people as being a part of the divine natural world. Such a ceremony might have included the use of psychedelic substances. Psychedelic mushrooms can produce visual patterns similar to the spirals and zigzag lines seen in rock art.

.These burial tombs were often constructed from megalithic blocks, and were sometimes surrounded by stone circles or flanked by megaliths at the entrance. Megaliths reach up towards the stars, and many Neolithic sacred sites are located upon mountains or in dramatic, high locations. In Langdale, Cumbria, stone axes were mined from an exposed outcrop, and were then exported across much of England. These axes were deliberately taken from this site for a specific reason, and there is evidence that they were used ritually as well as for practical purposes.
In Orkney, I believe that a Neolithic marriage ritual has survived. Not so long ago, men would walk through the standing stones of Stenness whilst their fiancee walked through the Ring of Brodgar. They would meet at the Odin Stone, a monolith which has now been destroyed. The standing stones may carry a male significance, and the Ring of Brogdar may have been a more feminine place of ritual. The stones of Stenness seem to reach up towards the sky, while the Ring of Brodgar is like a circular womb.
Some suggest that in the Neolithic, people worshiped the underworld. A worship of the sky came later. But megalithic monuments show an equal significance of the Earth and the sky. Tombs like Maeshowe are temples to the underworld, rather than to the sky. But the sky, a more masculine spirit, enters the tomb with the light of the winter solstice.

It's difficult to differentiate between the worship of spirits and the worship of ancestors. Our knowledge of Neolithic religion is too limited to allow much proper differentiation between the different roles that spirits played. But like the Berber people, it seems that the megalith builders did worship their dead. They may not have worshiped them as their leaders, but certainly they honored them and saw them as supernatural beings. The river Boyne may have represented the Milky Way, being named after the Goddess Boann/Bó Find, meaning 'white cow'. The cow's milk may have been a representation of the Milky Way, but in Irish mythology, Boann also visited the Well of Segais. This well was home to a salmon, who ate nine hazel nuts which had fallen into the well. Although this well was guarded, Boand disrupted its power, forcing the water to splash beyond the well, creating the River Boyne. This Boyne may have been seen as flowing from heaven, and Boand's treachery was what allowed the wisdom and light of the skies to reach Earth. To these people, the River Boyne may have been a part of the Milky Way itself. And the journey of the salmon as it swims upstream may have represented the return to the sky, and if the salmon was

eaten, it was believed to give a person great knowledge. There are also links between Newgrange and the constellation Cygnus. The shape of this constellation is cruciform, like the passage at New Grange. Could it be that megalith builders believed that their ancestors came from this constellation with the swans of Irish mythology, and returned to there after this life? They may have believed that a part of their soul returned to the sky, but that they owed another part of them to the Earth. Certain constellations were probably thought of as this 'heaven' when they became more prominent in the night sky. Later on, our relationship to the sky was taken by the Tuatha Dé Danann, and our ancestors in the underworld were probably represented by the Fomorians. After the arrival of Christianity, the Tuatha Dé Danann also went to the underworld, and became the Daoine Sí, the people of the 'Sí' burial mounds. The fairies in our mythology can be understood as the diminutive forms of our pre-Christian Gods, who have 'died' from our world, and can now only speak to us from the underworld.

Of all the possible pre-Celtic deities, I think *Lugus* is the most certain. I think this deity was originally a kind of guardian spirit, taking on the form of a raven or eagle. We find evidence of this eagle deity on Orkney, at the Tomb of the Eagles on South Ronaldsay. Eagles seem to have been a part of the life cycle to these people. Their talons were found inside the tomb itself, indicating that this animal was a totem spirit of some kind. The eagles probably lived along the exposed cliffs just outside the tomb, and may even have been a part of a sky burial. The bodies may have been hung on the cliffs, at this exposed place, where the salt would have preserved them for longer as the eagles ate them. This could have been symbolic of people's souls being carried to the sky by their guardian. The bones were then placed within the tomb, along with the talons of the eagles who shared in their journey, and who must also return to the underworld.

This belief apparently managed to survive on Orkney for the next few thousand years, hence the number of place-names on the island with 'Lugg' or 'Loo'. The Scandinavian deity, Odin, parallels Lugus in many ways. On Orkney his name replaces that of Lugus, but he is still worshiped under the name of Odin. In the sagas, Odin is depicted as being a man, but this may not have been the interpretation of Odin throughout Scandinavia. In places such as Orkney, 'Odin' seemed to be applied readily to anything which described what they knew of Lugus. He may have been less of a deity and more of an identity. Odin himself was also a trickster after all, seeing through the eyes of two ravens and being able to transform himself. It is possible that the raven or crow is a regional variant of the eagle? This might imply that the significance of ravens in our folklore comes from these animals being part of our sky burials during the Neolithic.

There is an emphasis in the Neolithic on both the sky and the Earth. The Saami believe that we have two souls, one of which remains with our body. This may not be the 'true' soul in indigenous Saami beliefs, it may just be a remnant of the soul which returns to the underworld. But like the Saami, our ancestors may have believed that the body, and in particular the skull, was able to retain wisdom, or were at least able to act as a portal to ancestral wisdom. Perhaps the megalith builders believed that the skull could only speak when it was in the right place, and when the body of the person had been correctly prepared for an afterlife. The Egyptians, and many other cultures worshiped their dead. But the megalith builders had far more literal relationship with them.

Introducing the Atlantic language

So far I have mainly talked about the background of these people, and have tried to suggest how the megalith builders in Britain were not isolated from other peoples during the same period. I have also suggested how the Neolithic and Bronze Age periods are important for understanding the current distribution of language and culture. The Celtic languages might have little to do with the Iron Age people we call the Celts, they might be the end result of cultural patterns which have been in Europe since the Neolithic or earlier.

But what of their language? Until now, this subject has been largely ignored by the academic community, and evidence which may lie in plain sight has been overlooked. One reason for this is that despite archaeological and genetic discoveries, from a linguistic standpoint this time is considered to be utterly lost. The patterns between megalithism and the distribution of Celtic languages have also been largely overlooked, although in the Paleolithic Continuity Theory this connection is explained by the megaliths being created by Celtic speakers.
This theory is good, it doesn't explain why the Celtic languages spoken in areas of megalithism have clearly been influenced in a short space of time. Latin was thought to be the influence which caused Primitive Irish to become Old Irish, but there is no reason why Latin would have had any effect at all beyond the introduction of new vocabulary. Such a marked change in language must surely come from the people speaking that language, and these people appear not to have originally spoken an Indo-European language.

Theo Vennemann and a number of others, have proposed that this language was Phoenician. There is evidence of Phoenician being used by people who traveled to our seas, and we can't rule intermarriage and family ties with people in Britain and Ireland. But nothing suggests that Phoenician was ever used here. There is no evidence of major cultural input from Phoenicia at this time, and in any case, the settlement patterns of the Bronze Age often continued from those in the Neolithic. So a Bronze Age language like Phoenician wouldn't account for the continuity of these people.

The Neolithic language may not have been Phoenician, but several people have identified this language as Phoenician because of the similarities between Celtic languages and Afro-Asiatic languages. The Neolithic language probably was similar to, or a part of the Afro-Asiatic language family, but at this time in our history the distribution of this language family may have been far different. Afro-Asiatic languages are central in Northeastern Africa, in the Near East and in the Middle East, just as Indo-European is to Eastern Europe. But in the Neolithic, this Afro-Asiatic language family could have covered a much wider area, and with migration and contact between the Atlantic and Mediterranean, it would make sense that the language of Atlantic Ireland and Britain, was related to the language of the megalith builders around the Mediterranean and North Africa.

Of course, other things have to be taken into account. Certain rare phonological changes are found in certain Berber languages, Goidelic and Saami. The people of Northern Scandinavia appear not to have had much contact with people to the south during the Neolithic, but the Cantabrian refuge population during the Ice Age is believed to have expanded to these regions after the thaw. It's possible that we are looking at two or more layers of language, and perhaps some of the similarity between Afro-Asiatic and Celtic languages is inherited from this older language. It is possible that this language is a distant relative of Basque, but this is purely speculative. The only evidence for great expansion into the Basque Country was when Cro-Magnon arrived around 40,000 years ago. There is no reason why Basque should not come from this language. The introduction of agriculture is unlikely to have had a great impact. Why would a people who had been in the same land for thousands of years, suddenly decide to abandon their language when they started to plant seeds? This is not to say that Basque has not changed, but I see no reason why the original structure and lexicon of this language wouldn't be incredibly old.

The genetic link between the Saami and Berber people is only around 9,000 years old though, putting it well in line with the Cantabrian refuge, which fits in nicely with the prehistoric distribution of the Vasconic languages.

Wordlist

The following is a list of all the words I have been able to find, which may come from our Neolithic 'Atlantic' languages.

aber - estuary, confluence (Welsh, Pictish) e.g. Aberdeen. Although the meaning of 'estuary' is normally assumed, *aber* can also refer to a crossing of rivers or a confluence. This may be related to Berber Afro-Asiatic ʕabir- crossing of rivers or roads, Berber *habar- 'road'.

amach - 'out' (Irish), in the sense of 'to go outside'. Originally meant to go 'into the plain', which is where Old Irish *i mmach* comes from. But the semantics may have been influenced by Afro-Asiatic *paḵ- 'to go out'.

argery - a crowd (Shetland), possibly linked to Proto-Germanic *argaz* 'cowardly' or to Berber *harVy, perhaps meaning 'sheep' or 'small cattle' as a collective term.

baa - intertidal rocks (Shetland), possibly related to Afro-Asiatic *baʕ- 'pour' and *baʔVw/y- 'water'. Possibly linked to Ulster Irish *bamhún* 'cesspool'.

bailc - downpour (Ulster Irish), possibly related to *baḵʷ- 'pour', Semitic *buḵ- 'rain', Berber *bVḵ- 'sink', or to Afro-Asiatic *bal- 'sky'

bannach - loaf (Ulster Irish), Cumbric *bannoc**, possibly linked to Afro-Asiatic *ban- 'field'.

banwal - a gathering to harvest crops (Ulster Irish), could also be related to *ban-.

bardd - bard, poet (Welsh), Proto-Celtic *bardos*. Could be related to *bawVd- 'priest, sorcerer', Semitic *ba/ud-

barróg - corn (Ulster Irish), possibly related to *bar- 'cereal', Semitic *barr- 'wheat'. Also has the meaning of 'top'.

beach-lus - herbs for attracting bees (Ulster Irish), second element is possibly related to *liwVč- 'mixture', Semitic *lVwVt 'mix'.

bech - bee (Old Irish), Welsh *bydaf* 'beehive'. The first element may be related to Afro-Asiatic *biʔ- 'pierce', no Semitic etymology.

bess - to sew (Shetland), possibly linked to Afro-Asiatic *bas- 'cut', no Semitic etymology.

blaedd - wolf (Welsh), possibly related to West Chadic *lwa- 'wild animal'.

bore - morning (Welsh), Proto-Celtic *bâregos*, Afro-Asiatic*bar-/*bur- 'morning', no Semitic etymology

bradán, bradach - salmon (Irish). Possibly linked to Afro-Asiatic *bi/arr- 'fly, jump', or *biHVd- 'jump'.

búð - hut (Old Norse), related to 'bothy'. Could be related to Afro-Asiatic *bay-t- 'building' and Proto-Berber *but- 'mud house'.

can - say (Irish), possibly related to Afro-Asiatic *kVnVy- to say or call, entered Greek as καναχέω.

*ḳal - may be related to Irish *caol* 'narrow' and the word 'little'. In Chadic this word translates as 'thin' as well.

Caorthannach - 'a mythological dragon' (Irish), perhaps related to Proto-Berber *tVḳ-tVḳ- 'lizard' or *tVnnVn- Semitic snake, dragon. Although this word more closely resembles the Semitic, it may originally come from *ṭVn which may have had the original meaning of a worm or snake. *gir- (fire, fire deity) *tVnn- (serpent)
or from *ḳVr- (snake). The use of two words for 'serpent' may have been for emphasis.

car, gar - place-name element perhaps related to Welsh *caer*, but sound change inconsistency might relate this word to *ḳar- (mountain), Semitic and Berber *ḳar-.
May also be related to the word 'crag', Irish: *creag,* Welsh *craig* and *carreg*. Possibly related to Armenian քար 'stone'.

coolyac - (Shetland) a seashell of the genus tellina, known to turn on its side when feeding. Possibly related to Berber *kVl- 'spin'.

cuir - put (Irish), Proto-Celtic *kerdo-*, Greek κραδαίνω 'swing'. Possibly linked to Afro-Asiatic *kur- 'round, rotate'. Also related to Welsh *cerdded* 'walk'.

currach - an ancient type of boat (Irish), Proto-Celtic *kurukos*, possibly related to Afro-Asiatic *kur- 'boat'.

cragen - shell (Welsh), Breton: *krogenn*. Possibly linked to Afro-Asiatic *ḳur(aH) - 'bark'.

cylmu - tie (Welsh), Cornish: kelmi, Breton: kelmi, probably related to Breton keinañ 'to bind'. Afro-Asiatic *kVmVʔ- 'tie'. The intrusive l makes some of these forms troubling though.

dad - probably from Brittonic *tat-*, perhaps related to *dad- 'mother'.

defnyn - 'droplet' (Welsh), related to Afro-Asiatic *ṭif- 'drop, rain', meaning 'drip' in Berber *ṭVb-.

dog - probably from Anglo-Saxon *docce* (strong), Proto-Germanic *dukkọ*. Possibly linked to *ga(ʕa)d- 'wolf, dog'.

domhan - 'world' (Irish), possibly related to Latin *dominium* 'rule' but believed to be from a root meaning 'deep'. Could be related to Afro-Asiatic *tVm- 'whole'.

donn - brown (Irish), Proto-Celtic *donnos*. Afro-Asiatic *kVnaḥ- 'darkness'; or from Afro-Asiatic *dugan- 'black', West Chadic *duŋ.

dubus - black (Proto-Celtic), Irish *dubh*, Welsh *du*. Possibly related to Afro-Asiatic *kaw- to be dark, Berber *kVwal- 'black'. Related to Chadic *difu, Hausa *dufu.*

dul - go (Irish), *dul* is the verbal noun of *téigh*, e.g. *táim ag dul* 'I'm going'. Possibly linked to Berber *kVl- 'go' or Afro-Asiatic *ʒVl- 'go, come'. Forms in modern Goidelic are variable, Scottish Gaelic *dol*, East Sutherland Gaelic *du*, Irish *dul*, certain dialects of Ulster have *tul* and parts of Connaught have *gul* along with *goll* in Manx.

duoy - great grandson/granddaughter (Shetland), possibly linked to *wilVd-, East Chadic *dwal-* 'girl'. Could also be linked to *daʔ, Chadic *dVy-* 'son'.

dwarg - great (Shetland), possibly linked to possibly linked to Afro-Asiatic *war-, the Central Chadic meaning being closer to the Shetland word. May alternatively be linked to *ĉVr 'big'. or to *duhan- 'fat', Bwbwe duHan. or to *tVwVr- 'be full'.

dŵr - water (Welsh), originally *dwfyr*, Proto-Celtic *dubros*. Afro-Asiatic ḳuʕar- 'urine', 'pour' or*ḳV(ʕ)Vr 'well, water hole' or to *tVwVr- 'flow, be full of water', Western Chadic *tur- 'river', *tVwVr- in Berber may have meant 'full of liquid'. Could also be related to a word meaning a 'well', *ḳV(ʕ)Vr-.

elm - linked to Welsh *llwyf,* possibly related to Afro-Asiatic *ʕabVl- 'leaf'.

faa - cow intestines (Shetland), possibly linked to *war- 'cow'. May be related to the *gwar-* element in Welsh *gwartheg* 'cattle'. Also appears in the Shetland dialect word *warback,* a kind of insect which breeds in cattle skin.

faar - a distemper which attacks sheep, (Shetland), possibly linked to Berber *far- 'corn' or *farr- an enclosure.

faochán - periwinkle (Irish), possibly linked to *fuy- 'shell'. Perhaps originally meaning 'of shell', although may have originally had *w-* rather than *f-, gwichiad* in Welsh. It is also possible that *f* and *gw* were different Atlantic variants of the same phoneme. The 'peri-' element may be related to *pVrVk- 'bark, shell', Chadic *fVrk, Berber *fVrVk. *fuy- gives *fwaf- in Western Chadic, indicating a change in the semivowel. This might have meant that the original sound in Atlantic was *fw-*, which in Welsh changed to gw. The word periwinkle originally derives 'peri-' from Latin *pina* 'muscle', but this may have been influenced by *pYrYk-. The Welsh and Cornish forms could be influenced by the word 'winkle'.

fatifu - affectionate (Orkney), possibly linked to Afro-Asiatic *fat- 'care, desire'.

fealy-*gable* - a house gable built with turf (Shetland), could be linked to Afro-Asiatic *fa/il- 'cut, divide'. May have come into English as 'flag' stones. This demonstrates how Afro-Asiatic influence may be hidden throughout the languages in Western Europe, but could have survived more recently in parts of the UK and Ireland. This is why *fealy* may show the second vowel in *fa/il- switching to the next syllable.

feerie - a dog epidemic (Shetland), possibly linked to Proto-Berber *fur- meaning 'skin disease' or 'bark'.

fern - 'anything good', a word recorded in Cormac mac Cuilennáin's dictionary as coming from the recently extinct Iarnnbērlæ language. Afro-Asiatic *fir- 'be good'.

flaw - a ridge (Shetland) possibly linked to *palaḫ- 'land'.

fliûg - a chaff of corn (Shetland), perhaps linked to *pal- 'corn'. the word *foal* for a bannock may be related.

flummery - an oatmeal jelly, from Welsh *llymeru*. Linked to Afro-Asiatic *lum-* to chew, bite.

frige - worm (Middle Irish), possibly linked to Proto-Germanic **wrigōną* 'wriggle', no known connections beyond this.

fufall - feminine (Irish), possibly linked to *ʕawil- 'vagina'.

furto - chewed limpet bait (Orkney), possibly linked to *fVraḵ- 'divide'.

gabh - take (Irish), Proto-Celtic **gabyeti-*, possibly linked to Afro-Asiatic **kum-* 'hold, take'or to *ʒVb- 'carry, bring'.

gaoth - wind (Irish), Proto-Celtic **gaytâ*. Possibly related to Afro-Asiatic **kiy-* 'wind'.

gronnañ - to circle (Breton), Afro-Asiatic *kVr(kVr)- 'a round object', a similar root means 'serpent'.

gwaed - blood (Welsh), Breton: *gwad*, Cornish: *goes*. Proto-Celtic **waytos*. Could be related to *watir- 'vein, tendon'.

ond - a word recorded in Cormac's dictionary of Irish as having come from the recently extinct Iarnnbērlæ language. May be related to Afro-Asiatic *dayn 'stone', Egyptian *dny 'stone, block'.

hrāgra - heron (Old English), Welsh *crychydd*, possibly linked to *raHaw/y- 'bird', in East Chadic meaning 'vulture'.

hryggr - back (old Norse), could be influenced by *ʒig 'back, shoulder' although this is unlikely.

hwch - pig (Welsh), Proto-Celtic *sukkos. Possibly related to Afro-Asiatic *ŝaʕ- 'meat', Berber *say-.

kek - a quick movement (Shetland), possibly linked to *kat 'move, go'.

kie - to detect (Shetland), possibly linked to *ḥaʔ- 'seek, find'.

kush - sound made to drive animals away (Shetland), possibly related to Berber **kus-* 'pig'.

lá - day (Irish), possibly related to Afro-Asiatic **limaH-* 'bright, day', **lVʔ-* -'shine' and **laday-* 'sun'. In Chadic, **lyaʔ* means 'day's beginning'. This element also appears in Indo-European, meaning 'light', but the Celtic forms seem closer in semantics to Afro-Asiatic.

láibe - mud (Irish), may be linked to *lap- 'be wet', Old Irish *láp* 'mere, mud, bog'

laver - speak (Cornish), related to Irish *labhairt*. Possibly linked to Afro-Asiatic **lam-* 'speak, shout'.

lladd - to murder (Welsh), possibly linked to Afro-Asiatic **lat-* 'destroy, split'. This is thought to be linked to the English word 'slay' and Norwegian *slå* 'hit', Irish *sleá* 'spear', although these forms only appear in Celtic and Germanic. The Irish word *slí* 'path, way' may be related, although I think this word is more closely related to Icelandic *leið* 'way, road', apparently from Proto-Indo-European **ley-* 'to go forth, die' but originally meaning 'to slip'. This may be related to the English word 'slip' of which the etymology is uncertain. The appearance of *s-* presumably comes from an

older, contracted prefix, or it could have been a development from initial *l* which became *ll* in Welsh but *sl* elsewhere.

llawer - a lot (Welsh), perhaps linked to *HawVl- 'many, all'.

le - with (Irish), from a combination of Old Irish *fri* (beside) and *la* (the side of), but possibly influenced by Afro-Asiatic *liʔam- 'be together'.

liros* - sea (Proto-Celtic), possibly linked to *lil-, in Berber meaning a sea or river.

Lliwedd - a part of Mount Snowdon in North Wales, possibly linked to Afro-Asiatic *liw 'cloud, sky'. In this case it may have meant 'radiant, heavenly, shining'.

loop - related to Irish *lúb* 'twist', apparently from Proto-Germanic **hlaupaną* 'to jump', entering English through Old Norse. This etymology seems unlikely, could be linked to Afro-Asiatic *lawVy- 'twist, bend'. West Chadic shows *law- which would make sense with a regular phonological development also shared by Primitive Irish from *w* to *b*.

lludw - ash (Welsh), possibly linked to Afro-Asiatic *laday- 'sun'.

*luftuz - the Proto-Germanic form of 'lift', related to the Norwegian word *luft* 'air'. Could be related to Afro-Asiatic *luf- 'cloud, fog'. No visible Semitic etymology so may have entered Germanic via the megalithic cultures in the Netherlands and in Denmark or Sweden.

llygoden - mouse (Welsh), possibly linked to *lVgʕ- 'calf', but possibly meaning a small cow or the offspring of small cattle.

llys - court, hall (Welsh), possibly linked to Afro-Asiatic *lVw- but more likely to Brittonic **let-* meaning 'flat, open space', related to Welsh *lle* 'place' and German *platt* 'flat'.

mac (Gaelic) - son, from Proto-Celtic **makkwos*, possibly linked to Afro-Asiatic **ma/ič-* son.

mael - prince (Welsh), linked to Afro Asiatic **mutVl-* (chief) or to *malik- 'chief', Western Chadic: mVlVk- 'stranger'.

moor - Shetland dialect term for heavy rain, possibly linked to Afro-Asiatic *mar - rain, Berber *mVr- 'to pour'. Possibly linked to Gaelic *smurr* 'a drizzling rain'.

muff - oppressive heat or disagreeable smell (Shetland), probably related to the English word 'muff', possibly to Berber *naf- 'humid air'.

mynd - go (Welsh), possibly related to *mVn- 'move'.

Nanny - a river name in Ireland. Also Nanny Beck in West Cumbria, and the Nan Bield Pass north of Kentmere in Cumbria. The Welsh and Cumbric word *nant* Proto-Celtic **nantos*, 'stream, valley' may share the same root. The original meaning may have been 'to go across', from Afro-Asiatic *nan- to go across, Berber *nVn. The River Nanny is located near to the Boyne, a centre of megalithism, and Nanny Beck in Cumbria opens out at a stone circle. This stream also appears to go 'across' the hills, connecting different valleys. Nan Bield pass near Kentmere may have this same meaning, in this case to go 'across' the mountains. The word may have had ritual significance, Nan Bield pass isn't located far from a large boulder called the Ull stone. Supposedly this was thrown here by a giant. Boulders like this were probably sacred, because they emphesised the life in nature.

These sites were special because nature came alive there, and the spirit of this stone and its display of energy and power could be understood through a mythological explanation. This word may have also had the meaning of 'god'.

newid - to turn (Welsh), possibly linked to Afro-Asiatic *nVyVʕ- turn

nicor - a water monster, Proto-Germanic *nikwus*, German *Nix.* In German this refers to a shapeshifting fairy or sprite. Possibly linked to Afro-Asiatic *niw- 'water', or to *nVḵʷ- 'water'.

ogof - cave (Welsh), could be linked to *wVgVr- 'cavern'.

partán - crab (Irish), possibly linked to Tamazight *axbarn* 'claws'

ptarmigan - from Gaelic *tàrmachan*, a kind of bird. Perhaps related to Afro-Asiatic *mar- 'bearded chin', Berber *ta mar-t, 'beard' or 'chin'. May also be related to *tur- 'lift' or to Afro-Asiatic and Semitic *ṭayr 'bird'.

take - Proto-Germanic *tēkaną* 'take, touch', possibly linked to Afro-Asiatic *tVt- 'to gather' and to *tVyak- 'take'. (This word does not appear in Semitic).

tin, dîn - arse, anus (Welsh) Afro-Asiatic *tin- 'blood vessil', Semitic * *watīn- 'aorta'

toll, twll - Goidelic and Brittonic 'hole, pit, hollow'. Perhaps related to Afro-Asiatic *tuḫal- 'container'.

tann - oak gall (Breton), could be related to Afro-Asiatic *ṭaḫan- 'to grind'. Could also be related to Afro-Asiatic *tan- 'basket', probably having the original meaning of something made from wood. This word has also entered French and English via Gaulish.

tarthán - young person, East Ulster variant of *tachrán*. Possibly linked to Afro-Asiatic *ĉVr-.

teap - wooden shed (Ulster Irish), possibly linked to *kaʔup- 'house', Western Chadic *kap 'hut'

tocht - silence (Ulster Irish), possibly linked to *hVda/iʔ- 'quiet', East Chadic *dyaHu-. Devoicing of initial *d* into *t* is found quite regularly in East Ulster. Appears more generally in Irish as *tost.*

tub - from Middle Low German *tubbe* but etymology otherwise unknown. Could be linked to *ṭab- 'container'. Semitic etymology is unlikely. Also linked to *ḵup-, Semitic *ḵupp- 'container'.

tud - people (Welsh), possibly related to *ʔad which became Berber *(H)ud 'people, men'.

túar - manuring of land (Old Irish), possibly linked to *tVwVr-.

tuisleadh - a stumbe (S. Gaelic), possibly linked to *çuraʕ-, *ṭuraḫ- or *ĉVhVr-, all meaning 'fall'. Some forms of this word replace *s* with *r*.

twyllo - to deceive (Welsh), Afro-Asiatic *tVl- 'deceive'.

same - unrefined pig fat (Shetland), *saim* in Scots. Possibly linked to Berber *-sim(-an) 'fat, milk'.

Safaqqucus - a personal name recorded in an Ogham inscription, possibly linked to Berber *-saf and *akw-, possibly meaning a small bird of pray. Afro-Asiatic *saf, Chadic *saf 'falcon', Berber *saf, Semitic *šapVʕ.

say - apparently from Indo-European *sekʷ-, but semantics seem unlikely. Possibly related to Afro-Asiatic *sigaʕ-. Originally I thought that a Phoenician origin would be most obvious, but in Semitic languages this has come to mean 'moan' rather than 'talk', the Chadic meaning is much closer to the Germanic.

scadán - herring (Irish), possibly linked to Afro-Asiatic *ḳʷVṭVn 'worm, small insect'.

sceartán - tick (Irish), *tarlask* in Breton. Possibly linked to Afro-Asiatic *ḳ(ʷ)ird- 'tick, scorpion'.

sewer - possibly related to Afro-Asiatic *sawad- 'be dirty' or *sawaḫ- 'basin'.

sgabag - cow killed for winter (Scottish Gaelic), possible related to *baḳVr 'bull, cow', showing change from *ḳ to *sc/sg* in Gaelic. May be Semitic in origin.

sgleò - vapour (Scottish Gaelic), possibly linked to *gil- 'cloud, drops'. This example may also be Semitic in origin. Note that in various words similar to both Indo-European and Afro-Asiatic, Indo-European forms, and particularly Celtic languages seem to place an *s* in front of the initial consonant. Another example is the English word 'crop', related to Gaelic *sgròban* 'bird's crop'.

she - Irish sí. These words were probably Indo-European in their root form, 'she' being from *hīo*, but may have been influenced by *si 'she, he'. The Irish word 'they' is *siad*. Although the *-iad* element is definitely Indo-European, the initial *s* may have been added from Atlantic. The Afro-Asiatic forms may have been *su or *usu, Chadic *su* in Hausa. The initial *m* in Irish *muid* 'we' may have been influenced by Atlantic, Hausa *mu*. *Sinn* also means 'we' in Irish. This appears to be a development of *ni* to *snisni* an emphatic form. The Proto Afro-Asiatic may have been *ĭnn.

siblaid - 'walks' (Old Irish), Afro-Asiatic *ḳVwal- 'look, see' or to or to *sab- 'walk', Semitic *šVb-. The Chadic forms show that Proto Afro-Asiatic *ḳVw- may have become *sab-, as in Ireland. Or they may show an example of two words with different origins becoming the same word in Irish.

sionnach - fox (Irish), could be linked to Berber *wVššVn 'jackel'.

sladhag - a sheaf of corn, possibly linked to *lay/w - 'millet', possibly a Semitic borrowing.

slife - straw (Irish), probably linked to English 'leaf', perhaps to Afro-Asiatic *ʕabVl- 'leaf'.

smear - of Germanic origin, possibly linked to afro-Asiatic *čamaʔ- 'feed'.

smid - a breath (Ulster Irish), possibly related to *Si/anṗ 'lungs', Low East Chadic *samb- 'lungs'.

smuilgeadán (collar bone) and *smuais* (marrow) may be related to *čumal- 'milk'.

smúainid - think, imagine (Old Irish), possibly linked to *čamw-an- 'think'. These two forms both have common Indo-European variants, in English examples are 'milk' and 'mind'. These words appear to have entered the earliest Indo-European language with the arrival of farming, but forms in the West of Europe may preserve an original sound before the *l*.

spōlǭ - spool, possibly linked to Afro-Asiatic *sabiḫ(al)- cotton, weave.

sprekaną - to speak (Proto-Germanic), possibly related to Afro-Asiatic *čabVḥ 'speak', Chadic *čab. possibly linked to Gaelic *smid* 'syllable, breath'.

srán - an attempt to grasp (Ulster Irish), possibly linked to perhaps related to West Chadic *sar- 'hand'.

*subis** - strawberry (Proto-Celtic), possibly linked to *caḥm- 'red, yellow'

sursan - rest (Ulster Irish), possibly linked to *wisan- 'sleep, dream', Saho-Afar *son- meaning 'dream'.

ulcha - beard (Irish), possibly linked to *ʔaliw- 'hair'.

ẉesakah - raven (Primitive Irish), Irish *fíach*, possibly linked to Afro-Asiatic *waçVʕ-, Semitic *waṣʕ 'small bird'.

yat - pour (Shetland), possibly linked to *yaʔ- 'pour' + *ta/uq-, perhaps meaning 'to pour too much water' in Semitic.

Words of likely Semitic origin

These words may have entered Indo-European through the Phoenicians.

What we call Afro-Asiatic and Indo-European may represent two different periods of language stabilization, where certain features are held in common across all languages. A Semitic influence might represent the most recent Afro-Asiatic input into our languages.

bard - steep headland (Shetland), related to Icelandic *barð* and possibly to Afro-Asiatic *bard 'cold, hail' wild weather'. Semitic: *bard.

bone - from Proto-Germanic *bainaz*, but Indo-European etymology seems unrealistic. Could be related to Afro-Asiatic *Paʕun meaning 'leg', very similar to the Scandinavian meaning of this word. could have entered Gernanic from Semitic *paʕm/n 'leg, thigh'

by - town ,settlement, this word has come into English from Scandinavian languages, from Proto-Germanic *būwaną* 'to live, reside'. It may have been influenced by Afro-Asiatic *bi/ur- 'settlement', Semitic *bīr-.

byrja - start, begin (Icelandic), normally given an Indo-European etymology but perhaps influenced by Afro-Asiatic *piraḫ - sprout, flower.

tale - related to Norwegian *tale* 'to speak', perhaps related to Afro-Asiatic *-tal to speak, Semitic *tul- recite, be distinct. This word may have been a Semitic borrowing. If Germanic speaking areas were influenced by Phoenician during the Bronze Age, it makes sense that this common word should become so widespread. But it may also reflect an older stage of Afro-Asiatic.

tin - alternative of 'din, dun' - a fort, may be influenced by Afro-Asiatic *tinuq - to stay or dwell, Icelandic *þing* 'assembly'.

metal - linked to Semitic *matal a precious stone, which entered Greek as μέταλλον (a mine), and μέταλλαν (to seek after)

Sark - one of the Channel Islands, possibly from Semitic *śrq meaning for the sun to rise, or for things to be lit/redden.

Britain - possibly linked to *pretan - tin.

Thule - possibly related to *t̠l 'to become dark'.

Ireland - *'i: weriju:(m)/ *'j-wr'(m) 'island of copper'. In Brittonic, [j] sometimes became [ð], hence the Welsh word for Ireland is *Iwerddon*. This may have been the origin of the name Ivernii, shown as being located in Munster.

Seil - a Hebridean island, perhaps from Semitic *šħl which has derived the meaning of 'Coastal Island' in Phoenician.

Iona - a Hebridean island, *Í* in Old Irish, perhaps coming from Semitic *'y meaning an isolated, special place, or an island.

Words in Afro-Asiatic and Indo-European

anadl - breath (Welsh), possibly linked to Afro-Asiatic *nadaʕ- to swallow. *Anadl* is normally derived from Proto-Celtic *anatlâ* and Proto-Indo-European *h_2enh_1-. This word is only found in Celtic, Germanic, Italic and Armenian, indicating a borrowing. It may be related to Proto-Celtic *anaman* (soul), Irish: *anam*, Cornish: *enef*. This may in turn be related to Proto-Berber *anam water.

berg - mountain (Norwegian), although this word is traceable throughout many Indo-European languages, it may be related to Afro-Asiatic *birVg-, Berber: *burg-, both meaning to be 'raised' or 'high'.

carw - deer (Welsh), Afro-Asiatic *karw (goat), probably meaning 'horned animal' originally. Proto-Berber *kVrw. This word is also found in Indo-European, but the Celtic forms may have been influenced.

ci - dog (Welsh), Proto-Celtic *kû*, Proto-Indo-European *ḱwóns*. May be related to Afro-Asiatic *kwVHen-, Berber *kun-.

gafr - goat (Welsh), Proto-Celtic **gabros*. Related to Old Norse *hafr*. This word also appears in other Indo-European languages, for example κάπρος in Ancient Greek. The change from *k* to *g* is not a Celtic sound change, so the west European forms may be related to Berber *hVbbur. The other Indo-European forms may have been loanwords from another Afro-Asiatic language.

man - from Indo-European **mon-* but possibly influenced by Afro-Asiatic **ma/in-* man. This is an example of a word which could have passed into many Indo-European languages from Afro-Asiatic, or it may have been a word which both language families inherited.

mol - praise (Gaelic). Indo-European etymology likely, although this word shows similarity to Proto-Berber *mVl- (speak), Afro-Asiatic *mVl-

mūrus - a wall (Latin), believed to be the descendant of other forms, such as *mur* in Norwegian. It may be related to Afro-Asiatic **mar-* land, or Proto-Berber *mur- land, earth.

near - from Proto Germanic **nēhwaz*, originally meaning 'to reach', this may have been influenced by Afro-Asiatic *mVyVr 'to be near'. but it's more likely that this word is found in western Indo-European and Afro-Asiatic.

talamh - the **tel/*tal-* element appears in Latin and Celtic relating to the earth, Gaelic *talamh* meaning 'ground'. This may also be related to the English word 'tall', and the Semitic word *tall 'a hill'.

wood - Proto-Germanic **widuz,* possibly connected to Afro-Asiatic *waʔid- (no Semitic cognate), meaning 'hunt, catch'. could also be related to *waʔur- 'man', Welsh: *gwr*, Irish: *fear*. Connected to Indo-European **weyh-* 'to hunt'.

Discussion

The above list of words is not a complete list but hopefully it serves as an interesting example. The process of understanding the history of language in Britain is something which will take time. But it seems *likely* to me that an Afro-Asiatic language was spoken in Britain and Ireland in the past. This language could have arrived in the Neolithic, as new ideas spread throughout Europe. I think that this Afro-Asiatic language is a more likely candidate as the language of megalithism, due to similarities in megalithism in Britain and North-Africa, small, but ancient genetic similarity between Berber people and people in Western Britain, and that many of these words are related to agriculture.

The language which our megalith builders used was probably not Celtic. The Celtic languages do not preserve a direct connection to these megalithic sites, and whilst descriptions of their original function do seem to survive in mythology, this isn't uniform. It doesn't appear as though the Celtic languages were ever really identified with this culture, by the time that Celtic languages had become widely spoken, this culture was breaking up into smaller pieces. This also explains the confusion of different deities in Irish mythology, what we call the 'Celtic' cultures are a translation of an older, Neolithic culture into an Indo-European and post Bronze Age understanding of culture. Celtic languages were always identified with the later, Bronze Age stage of this culture. The weather during the Neolithic was more favorable than it is today, and conditions worsened in the Bronze Age, probably slowing down communication between these coastal communities. In the Bronze Age, this was started up again, but because of the increasing value of copper, tin and gold. Bronze Age mining in Britain and Ireland is centered around areas which have been Celtic

speaking. The mines at Alderley Edge may have been an exception, but it's also possible the presence of this mine is associated with an easterly expansion of Celtic language into the Midlands. This language later became Cumbric. The evolving 'Celtic' culture certainly contained elements of megalithism, hence why several stone circles were constructed in the Bronze Age. In places like Derbyshire we also find Cumbric place-names.

The earliest forms of Irish are mostly visible in Munster, and with the Munster dialect of Irish also being the most archaic Irish dialect in many ways, it makes sense then that Celtic languages spread with this culture, being learned by people who probably still worshiped at places like Newgrange and Stone Henge. This explains the rapid changes between Primitive Irish and Old Irish. Many of the possible substrate words originate in regions with large megalithic activity. This might also explain why the Ulster dialect of Irish is quite phonetically distinct from other dialects, as well as exhibiting some of the most unusual changes in sound and in syntax.

The indigenous language of the Atlantic Neolithic seems to have been neither Berber nor Semitic. Some words show more similarity to Semitic, explainable by Bronze Age trade between Southern Scandinavia and Phoenicia. This is mostly limited to place-names in Britain and Ireland and appears not to have had much effect on the language itself. Words with Semitic similarity in Britain and Ireland, may have been inherited by Proto-Celtic. They may also have been inherited because the Semitic languages had long term contact with the indigenous languages in Britain and Ireland. The Neolithic language shows similarity to Berber. Many words do not appear in Semitic and are related to agriculture, implying that they come from a form of Afro-Asiatic which predates Phoenician and was connected to agriculture in the Neolithic. A similarity to Berber is to be expected, but this language probably wasn't a Berber language. It certainly shows little similarity to the modern Berber languages, and may contain root words which exist in neither Semitic nor Berber. The language shows similarity to Chadic in some respects. The similarity between Afro-Asiatic and Celtic might be explainable as an ancient language which influenced Chadic, Berber and Atlantic, rather than these words originating in an Afro-Asiatic language.

But the structure of modern day Celtic languages does parallel Afro-Asiatic in several important ways, leading to the conclusion that this language probably was Afro-Asiatic or at least paralleled early Afro-Asiatic.

Atlantic phonological features

.Afro-Asiatic *č [tʃ] becomes *s in Berber and Chadic, and also perhaps in Atlantic.

.Afro-Asiatic *k seems to remain as *k or become *t or *d. In Orkney the initial *k sound seems to be preserved, whilst initially becoming *t or *d in Ireland. In other positions this sound appears to switch with t* in the Northern Isles. In Wales this sound appears to have stayed the same, although words with initial *d* from the Atlantic spoken in Ireland and elsewhere appear to have been passed into all of the insular Celtic languages.

.If *bardd* is related to *bawVd-, it may show development of an intrusive [r] between a semivowel and a dental. An intrusive *r* also appears in Ulster Irish and in certain dialects of Scottish Gaelic, in Ulster this normally happens before *-t* in the *-cht* combination.

.if *newid* is from *nVyVʕ-, it may show that semivowels are preserved intervocalically but may change between [w] and [j]. It may also show a development of -d from an original glottal stop. Similarly the Welsh *dd* sound may come from the original *ʕ.

Afro-Asiatic *t as in *lat- may have evolved to [d] and then to [ð]. A similar change happened in the Celtic languages, where in Welsh pretty much all medial [t] sounds became [d]. In Cumbric this sound appears to have undergone further development to [ð] in some words. In Wales, initial *t seems unchanged.

Afro-Asiatic *ḳ(ʷ) seems to appear as *t* in Breton, and *sc* in Irish. This sound often becomes ḏ in Berber. ḳ may have become a slender *s* in Irish, at least in initial position.

The vowel following certain consonants is taken into the preceding syllable. This also occurs in Irish, e.g *maic* from older MAQQI. An example is Proto-Celtic *waytos* 'blood' from *watir.

It is impossible to say at this stage what this evidence might suggest, if anything. Proto-Afro-Asiatic was never recorded, and could have been spoken over ten thousand years ago. So we are working with a huge time scale here. An important thing to mention is that 'k' and 't' sounds are quite interchangeable in many language families. Some of the reconstructed Afro-Asiatic words for 'dark' have a 'k' sound, others have a 't'. Both of these roots seem to have been inherited throughout Afro-Asiatic, and at this stage this whole picture appears very confusing and subjective. My aim of this study is not to claim that I have found a new language. My aim is to present evidence for what *could* have come from one of our ancient languages. I have no interest in making claims, only in opening a discussion in the hope that we might be able to learn something about our past.
Many of the words I have included do have an Indo-European etymology, and I'm not denying this. What I am suggesting is that some of these Indo-European root words could have been extended towards the semantics of words in a pre-Indo-European language. Some of these root words are also unique to certain Indo-European languages, and their similarity to Afro-Asiatic should not be overlooked. This might indicate a common ancestor, sometimes called Nostratic. But the similar sound developments in both language families might indicate that these words were used alongside Indo-European, indicating that they came into certain Indo-European languages from a language which was already spoken in Europe.

Afro-Asiatic initial *p becomes *f in Orkney, a similar change which occured in the Scandinavian languages in certain instances, German for example preserves *p* in *platt*. Perhaps the phonemic variation we see in modern languages can be traced back to a more distant past. Languages do change, but the rapid change in language we have seen over the past few hundred years, can't be used as a model for understanding language thousands of years ago, when cultural stability remains more or less unchanged for thousands of years. The Jamaican Patois language is known for the number of new words which appear. Jamaican Patois is an international language which has developed over a relatively short period of time. Patois speakers have had a big impact on world music, and the Jamaican language has had a fairly big impact on African American culture as a whole. The large number of people of Jamaican heritage in England has also meant that Patois words have entered into British English. Every language is different in its transmission of culture and identity, Jamaican is a language which is used very creatively, sometimes new words can appear practically overnight. Every language is used slightly differently too, and Patois has been a vehicle of music and new trends, building upon the diversity and boldness of the language as it stands out against British English. For a long time, so-called creole languages didn't attract much interest from the academic community. But I think to call a language a creole is to imply that it doesn't come from where it is spoken. But every language does, it's connected to its users, to the people who speak it. Just because this language has developed from creolization with its vocabulary and grammar inspired by the structure of other languages, doesn't mean that Patois is not from Jamaica and has been born from Jamaican people.

Every language may be treated in the same way. Irish is a Celtic language, but its creation was a part of Irish culture, not a result of the Celtic influences in language which came to Ireland. The Celtic influence provided new ideas and information which structurally changed the Atlantic language, replacing most of its vocabulary. Whilst Atlantic also changed Irish, making huge changes to the phonology and syntax of the language, as well as influencing the semantics of Celtic words and causing grammaticalization.

It has been pointed out that the English spoken a few hundred years ago was unlike the English of today. This is probably because our society has changed more in the past few hundred years than it has in the past 200,000 years. It seems silly to apply the rapid changes in our modern languages to a past we don't fully understand. A lot of the changes we see becoming more widespread in Modern English have actually been taking place for hundreds of years. English words such as *take, tame, same* were originally pronounced with two syllables. Until not long ago this was certainly a feature of our written language, but our modern pronunciation may have existed in an allophone form for much longer. The modern pronunciation may only have become uniform, when for some reason the new pronunciation had status which made it a more useful or 'proper' pronunciation. In Cockney English, *a* in words where it is pronounced [æ] often becomes [ɛ]. This change seems to begin in the Kentish dialect of Old English, where words such as *dæġ* 'day' become *deġ*.
The same change has also taken place in Danish, where *a* is often pronounced [æ] approaching [ɛ]. For example:

kage [ˈkʰɛːɛ], [ˈkʰɛː] - cake
tilbage [ˈtˢe̝ˈb̥ɛːɛ] - back (direction)
have [ˈhɛːˀ] - have
dame [ˈd̥æːm̩], [ˈd̥ɛːm̩] - woman
landskab [ˈlænsg̊ɛˀb̥], [ˈlɑnsg̊ɛːˀb̥] - landscape

This may be an example of long term language contact between Denmark and England, which has been overlooked.

Atlantic in the context of Afro-Asiatic

According to Alistair Moffat, modern day people in Scotland can trace a percentage of their DNA back to Berber and possibly to other North-African populations. This in itself isn't conclusive, because the much of the ancient DNA in Ireland and Britain shares a common origin with Iberia. This may relate to the Ice Age refuge area mentioned earlier.
The ancestors of the modern Berbers did not possess a similar culture to the megalithic Atlantic culture in the true sense. Their rock art is similar, and many of their social and religious concepts can be described as similar. But the architecture and individuality of megalithic sites is not paralleled in North-Africa.
About ten thousand years ago, a wave of migration went west across North-Africa from the east. People from the refuge area also moved south from Iberia into North-Africa. But the beginnings of agriculture, and of this genetic group don't necessarily have an eastern origin. The Natufian culture is sometimes considered to be the birthplace of agriculture, but it itself may have been influenced by the Capsian culture of the Sahara region. The traces of Berber/Tuareg DNA are estimated to have arrived in Britain around 5,600 years ago, and the coast people of Northern Morocco have a genetic similarity with people in southern Iberia. Interestingly, although Atlantic megalithism isn't really visible in Berber speaking areas, there are Neolithic monuments of this sort found in the most north-western parts of Morocco. An example is the Mzoura stone circle near Assilah, ⵣⵉⵍⴰ Aẓila in Berber. This was believed to have been constructed by ancient, pagan 'giants'. In the same region are the remains of numerous other megalithic monuments, perhaps none in better condition than Mzoura though. This genetic similarity is not found in all Berber people, the speakers of Berber

languages have a very varied genetic background. But the people who inhabit the northern, coastal regions of Morocco have genetic similarity to people in Spain, and Britain. This link must be ancient, being visible in genetics and archaeology, and also in language. But how could this relatively small and early genetic similarity account for an Afro-Asiatic language being spoken in Neolithic Europe?

People with Iberian genetics could have moved south into Northern Morocco after the refuge period. By the Neolithic this had developed into megalithism, a particular type of megalithism which was distinct to that found in other Berber populations and the to megalithism found in Egypt for example. The structure at Mzoura could be around 6,000 years old, although this has not been proven as of yet. This race of 'giants', probably in reference to the fact that these people built such monuments, could have influenced the ancient cultures in Western Europe, passing their language into various parts of Europe. The people in Iberia retained their language, although the ancient Iberian language shows a few possible loanwords from Afro-Asiatic. The people in Northern Morocco, Britain and Scandinavia probably didn't speak an Afro-Asiatic language originally, and if Afro-Asiatic did spread north much of Iberia appears to have remained less effected by this language change. It's worth mentioning that the Basque country went through a Neolithic period of megalithism, where the dolmen type tomb seems to have been most common. Dolmens are distributed differently to passage graves and chambered cairns, implying that the two types might have originally belonged to different cultures.

The original language, and genetic population which links Northern Morocco to Britain, and Morocco to the Saami in Lapland, has left us so little to work with. The Saami languages seem to have a number of words which could be 'Vasconic', others which show distant similarity to Afro-Asiatic, but with most of the vocabulary being from the direction of Siberia, with an earlier influence followed by a later Uralic influence. This similarity is in subhaplogroup U5 specifically in the group U51b1, which could have originated from this refuge area. Found also in Iberia, it would make sense that any early, pre-Afro-Asiatic language similarities would come from a language like Basque. But this is not the case, adding to the confusion of this picture. The only thing which might be associated with this genetic group, are similarities in phonology, found in Berber, Breton, Gallaecian, Goidelic, Scots, Norn and Saami.

.w to f

It appears that the Saami, and many of the Celtic speaking groups didn't have a [w] sound in their language as a standalone phoneme. In Gallaecian, initial [w] becomes [f], the same thing happens in the Goidelic languages. In early Irish, medial [w] sounds become silent or [b] word internally. In Welsh and in Cornish, [w] became *gw*. Although this is generally put down to an internal change in the way that people spoke Celtic languages, couldn't it be a reflection of their pre-Celtic language? Breton is a Brittonic language, like Cornish and Welsh. But in some parts of Brittany, initial *c'hw* also takes an [f] pronunciation. Yola was a Germanic language similar to Middle English, spoken in parts of Eastern Ireland. In Yola, the initial *wh-* in English became *f-*. The same thing happens in certai dialects of the Scots language, where English *what* is *fit*.
A similar process is visible in the Western Saami languages, which can be proved by Germanic loanwords. For example, Proto-Norse *hwalaz* to Saami *fális* and Proto-Norse *swalwō* 'a swallow' (bird) to Saami *spálfu*.

Lenition of t

The initial [θ] sound, as in 'thing' is something which occurs in English, for example, and also in modern Celtic languages as a result of consonant mutation, for example Welsh, *ei thŷ* 'her house'. In the Goidelic languages however, this sound has become [h] as in *thuirt* 'said' or sometimes [ç].

The same thing occurs in eastern dialects of Scots, such as the Doric dialect spoken around Aberdeen. Here, words like *thing* become *hing*. In the Southern Saami language, initial [θ] also became [h].
The Norn language, a North-Germanic language once native to Scotland, also displays this in certain words, as does the Faroese language.

In Celtic languages the initial mutation of consonants is a grammatical feature, often used to distinguish gender and other information. For example *lá te* 'a hot day', and *oíche the* 'a hot night'. Although not grammaticalized in the same way, a similar thing happens in Berber. This process of spirantization can be found in the Ghomara dialect of Northern Berber, where *b, d, k* and *t* become *β, δ, ç* and *θ*. But this process can also cause k and t to become *h*, similar to the process of lenition in Goidelic. The *t* can also become completely silent. For example:

šwa ra tzenzet - šwa ra hzenzet - 'what did you sell?'

Grammatical similarity between Afro-Asiatic and Celtic

There is also grammatical similarity between Afro-Asiatic languages and Celtic, and to some degree between Afro-Asiatic and Germanic. A similarity to many Germanic languages, and to Scottish and Manx Gaelic, is the prevailing use of *-n* to mark plural forms. This is common in Gaelic, for example *bàta* 'boat' - *bàtaichean* - 'boats'. An example from Ghomara is *argʲaz* 'man' - *irgʲazen* 'men'. This also shows how vowels can change in the plural forms. Another example is *amaras* 'valley' - *imuras* 'valleys'. The same thing can be seen in Germanic and Celtic languages but is generally quite rare in Europe. For example German *Hand* 'hand' - *Hände* 'hands', Norwegian *fot* 'foot' - *føtter* 'feet'. Examples of Welsh and Irish plurals:

brawd 'brother' - *brodyr* 'brothers'
cwm 'coomb, valley' - *cymoedd* 'valleys'
tŷ 'house' - *tei* 'houses'

Irish examples:

leabhar 'book' - *leabhair* 'books'
fear 'man' - *fir* 'men'
cnoc 'hill' - *cnoic* 'hills'

Welsh also uses collective plurals, something quite unheard of in English. This means that sometimes the singular form of a noun is formed from a smaller, collective noun. Examples in Welsh include:

yw 'yew trees' - *ywen* 'a yew tree'
coed 'a forest' - *coeden* 'a tree'
derw 'an oak grove' - *derwen* 'an oak tree'
adar - 'a flock of birds' - *aderyn* 'a bird'

Collective nouns of the feminine gender also exist in Ghomara, for example *llawz* 'almonds' - *talawzet* 'an almond'.

The use of the definite article is also similar in Afro-Asiatic and Celtic, often replacing the genitive case. The definite article in Brittonic and Goidelic causes mutation of feminine nouns, for example *an bád* 'the boat' (masculine), *an bhean* 'the woman', from *bean* 'woman'. The definite article may also be influenced by the consonant of the noun. In Gaelic, this means that the *t* in *taigh* 'house'

(masculine) can become [h] in *an taigh* 'the house'. In the extinct Cumbric language, the definite article *y* seems to have been *yn* before *d* and *t*. In Breton, the definite article has three forms, depending on the following consonant. For example *an ti* 'the house', *an aval* 'the apple', *al laezh* 'the milk' and *ar breizhed* 'the Breton' (male).

The same thing can be seen in Maltese, a Semitic language. For example *id-dar* 'the house', *in-nar* 'the fire'. Berber languages don't really have a definite article, but a prefix is attached to nouns anyway which may also signify gender and case, but has lost the meaning of being a definite article. In a similar sense, the definite article is used to show gender and case in Celtic languages. In some dialects of Gaelic, the article itself becomes a part of the noun, often changing its pronunciation regardless of gender, but in the case of feminine nouns this initial consonant mutation is different. Whilst Scottish Gaelic has a case system, in some dialects the article more or less replaces this, the same thing which happened in Brittonic. For example:

chei an tavaz (Modern Cornish) 'house of the language'.
chei 'house', *an* 'the' *tavaz* 'language'.
mên an bal - the stone of the mine, the mine stone

And in Welsh:

Coed y Brenin - 'forest of the king'
llyfr y fenyw - 'the woman's book'
hanes y mynyddoedd - 'history of the mountains'

Although the article no-longer exists in Berber, it can be found in Semitic languages, where it serves a very similar function to the article in modern Celtic languages. Sharm-El-Sheikh is an example of a place-name, where the definite article 'El' is used as a genitive marker. The continental Celtic languages probably didn't have a definite article.

Another feature of modern Celtic languages in their periphrastic or 'roundabout' way of expressing things. Scottish Gaelic for example doesn't conjunct verbs in the present tense, and neither does Welsh. The Welsh form *caraf* 'I love' from *caru* 'sing' is only used in the literary form of the language. Normally to say 'I love', *dwi'n caru* would be used, literally meaning 'I am in the process of loving', with *yn* being the progressive verbal prefix. But in Welsh this takes the sense of 'I love', and the same thing happens in Scottish Gaelic, for example *tha mi a' tuigsinn* 'I understand', literally meaning 'I'm in the process of understanding'. In Welsh the word *yn* is used, for example *yn hoffi* 'liking, like', *yn siarad* 'speaking, speak', *yn adnabod* 'knowing, know'. In Scottish Gaelic *a' tuigsinn* 'understanding', *a' dol* 'going', *a' smaoineachadh* 'thinking'. This phenomena also exists in English, and to a degree other Germanic languages, which have far fewer verb forms than other Indo-European languages.

Modern Celtic languages generally have a verb-subject-object word order, for example:

chaidh sinn gu Barraigh - we went to Barra, literally 'went we to Barra' (Scottish Gaelic)
chuaigh an lá go maith - the day went well, literally 'went the day well' (Irish)
dwi'n mynd - I'm going, literally ' am I in going' (Welsh)

The verb-subject-object order is common in Afro-Asiatic languages, including Berber. As are inflicted prepositions, for example Irish *dom, duit* 'to me', 'to you', Welsh *arnat ti, arnoch chi* 'on you' (singular), 'on you lot'. The same thing occurs in Berber.

Notes: the Ghomara words *ddu* 'go', *dhem* 'brown' and *kull* 'every' show similarity to Celtic forms. In Kabyle, *mmeslay* - to speak, *cnu-* to sing, show vague similarity to Celtic forms.

Evidence of Vasconic

Theo Vennemann suggested that some of the ancient place-names in Europe are from a language he described as Vasconic. Basque is a language isolate, although the related Aquitanian language was once spoken well into modern day France. The Basque people are also one of the oldest genetic populations in Europe, and some have suggested that their language reflects a Mesolithic lifestyle and understanding. Basque has certainly been influenced by Indo-European, Linguists have commented on the various lexical and grammatical features which seem to have been borrowed into one language or the other. Some have suggested that Basque is a Dine-Caucasian language, a proposed language family which also includes Sino-Tibetan (including Chinese), and Athapaskan (including Navajo and Apache).

There are a number of place-names in Western Europe which would make sense having come from a language related to Basque, but not necessarily Vasconic.

The Mendips - a hilly region in South-Western England, famous for Cheddar Gorge. Genetic studies by Brian Sykes on the 'Cheddar Man' show that modern people in the Mendips region possess the same, or similar DNA to this 9,000 year old individual. There appears to have been a Brittonic language spoken in the region, the word Mend- being related to Cornish *menydh*. Syncope, in this case where *y* has been dropped between two consonants, was something which also occurred in Cumbric. Syncope in the word 'Mendips' might be because the stress remained on the final syllable in these Brittonic dialects, and the speakers who learned these Brittonic dialects probably weren't used to having a vowel on this final syllable. The word Mend- might then be related to the Basque word *mendi* which means 'mountain'.

Arundel, in West Sussex, *Arendal* in Norway and also the 'Isle of Arran' in Scotland. These place names may be linked to Basque *haran* 'valley'.

ainder - young woman (Middle Irish), Basque *andere*.
esocs - salmon (Gaulish), Middle Welsh *ehawc,* Basque *izokin*.

A relationship between Basque and Celtic should not be assumed as a substrate influence however. There is very little evidence of lexical borrowing, or of any phonological similarity between the modern Celtic languages and Basque. Vigesimal numbering systems are one thing which could have been inherited. Historically this system has been used in the languages of France. It is also found in Basque, and in modern Celtic languages. The sheep counting systems of England are also vigesimal, they all use 20 as a base number rather than 10. Danish may have the remnant of a vigesimal system, but none of this should be taken as having come from Basque, but Vennemann points out that similar genetic and linguistic traits appear in various mountain regions across Europe, including the Caucasian Mountains.
Proto-Celtic *bostâ* 'palm' may have entered Basque as the number 5, *bost*. Examples like this, and *andere* may have been borrowed to and from Basque during the period of Proto-Celtic, when Celtic languages were spoken across large areas of Iberia. They don't necessarily indicate a Vasconic substrate. But, there does appear to be elements of Basque which were also shared with an ancient language of Western Europe.

The substrate in Northern Europe

The evolution of the Uralic language family is far less understood than that of Indo-European. The most spoken Uralic languages in Europe are Hungarian, Finnish and Estonian. Finnish and Estonian belong to the Finnic subgroup, also including Karelian, Veps, Votic and various other languages and dialects. The northern parts of Scandinavia have traditionally been Saami speaking. Saami was thought to share a common ancestry with Finnic, but this idea isn't generally accepted now. What is interesting is that the older language of Lapland may not have been Uralic. It is possible that it was, and that some connection exists between this language and other unrelated Uralic languages. The divergence between different groups is so large that very few lexical correspondences exist between say Samoyedic and Finnic. The connection may be partially pre-Uralic. This change in language could be associated with the arrival of metallurgy in Scandinavia, and with the later industry of reindeer hunting and the selling of hides. Reindeer are a symbol of the Saami, but over 1500 years ago, the reindeer were a much less central part of indigenous life. What appears to have happened is that the indigenous people of Lapland changed their lifestyle, and adopted a Uralic language as a means of communication between them as they followed the movements of their reindeer herds and traded with one another, and with people to the south.

This process of adopting a new language is probably what also occurred in Bronze Age Britain, the 'new' language comes to unite different cultures in their different communities, as these cultures change and begin to relate to one another in a new way. This language they adopted was perhaps not dissimilar to Proto-Uralic, but the indigenous communities of Lapland quickly changed this into their own language, and in a way continued using their original language in many areas of life. This is why many of the very specific words relating to natural landscape features and animals come from this Proto-language.

Semantic meaning of roots

I propose that before languages undergo creolization, the original root words are used to much greater diversity. In this sense, polysynthetic languages such as Greenlandic and Chukchi might represent an older form of language, rather than being just a form of language throughout history. Speakers of polysynthetic languages often create new words using the descriptive nature of their language rather than adopting words. In polysynthetic languages, nouns are generally far fewer than the verb forms which describe them. Although certain things in the Navajo language are given nouns, most things are more fluid, and verbs can be used to describe anything by describing their position, attributes and behavior, eliminating the need for too many nouns. For example, the Navajo phrase to describe a 'tank' is *chidi naa na'i bee 'eldǫǫh tsoh, bikaa' dah naazniligii.* This is reflective of an animistic view of the world, where things are not described as being set forms, but as fluid occurrences of interlinking movement and action, influenced by the perception of the viewer. The Hopi language is an equally interesting example.

When languages creolize, the original meaning and ability to apply these root forms is sometimes lost. The pre-Saami language of Lapland may have been an 'Altaic' language, using some of the root words below to freely describe various things in their world. When a Uralic language became useful to them, the root words in their language became fossilized into having more specialized meanings. This may have also happened in Britain, where roots in our pre-Celtic languages became applied to more specific things. For example *curach* was used only for the ancient boats which once used animal hides to keep them watertight. The word *bád* is the general word applied to a 'boat', with *long* being used for ships. The same thing has happened more recently in Orkney and Shetland, where more general Norse descriptions are now limited to locally specific practices and nouns. Some examples of substrate words in Northern Saami are given below.

bálgat - to move about restlessly, possibly linked to Proto-Basque *e-alk 'leave, go out'. The word *njolgi* 'trot of reindeer' may also be related.

čuossi - skin on forehead, possibly linked to Proto-Basque *o=koc 'chin, head', North-Caucasian *q̇ăçĭ .

čora - small reindeer herd, possibly linked to Proto-West-Caucasian *k:ʷarəta 'flock of sheep'.

bákti - cliff, possibly related to Proto-Altaic *pằko 'cliff', also found in Japanese and Tungustic.

suotnju - bog, possibly related to Japanese *shimo* 'cold rain'.

gávva - a bay, bend, possibly linked to Old Japanese **kapa* 'river'.

hábres - 'goat', could be linked to the Proto-Berber form *hVbbur.

*inč - outermost island, possibly related to the word *inis* in Irish, *ynys* in Welsh, although the etymology is thought to come from Proto-Celtic **enistî* 'stand in water'. This is a good example of how the Proto-Celtic speakers could have extended the meaning of already existing roots to fit the world around them, for example if islands were already called something similar to 'inis' before the arrival of Celtic.

*sāl- 'large island off the sea', could be related to the Phoenician meaning of Semitic *šħl 'island off the coast'.

Saami place-names with the *-ir* element may be showing an old plural marker, similar to the fossilized *-r* plural found in Basque.

The Iberian Language

Iberian was one of Europe's pre-Indo-European languages, spoken in modern day Spain. Iberian has been recorded in quite a number of inscriptions written in the Iberian scripts, also used to write Celtiberian. Although there are numerous lexical similarities between Basque and Iberian, most of the data has not yet been translated. The following words may show an Afro-Asiatic connection.

iltiŕ - possibly a kind of settlement, Afro-Asiatic *tir- 'house, building', alternatively this may be related to Proto-Celtic **tîros* 'land'.

sapo - toad, possibly linked to West Chadic *ĉumb 'frog'.

artica - plain of uncultivated land, perhaps linked to *ʔarVḳ- 'field', Western Chadic *ruḳ-.

Conclusions

At this stage it is difficult to draw any conclusions about the exact nature of languages in the Neolithic and Bronze Age. But it does appear that certain linguistic features in Britain and Ireland are very out of place in an Indo-European context. Hopefully the next few months of research may reveal more words of possible non Indo-European origin, although any progression in the reconstruction of these languages is limited by our lack of first hand sources.

It seems that the Iarnnbērlæ language, recorded in Cormac's 9th century dictionary, could well have been pre-Celtic, and possibly Afro-Asiatic. We might be able to conclude that -*n* was a diminutive form, also attached to verbs to form nouns. For example *fer*- 'be good', *fern* 'a good thing'. The word *faochán* may have been *fwiaqqen*, built from *fwi- 'shell' *aqq- 'small' -*an 'diminutive suffix', literally meaning 'small shelled creature' or similar.

This work is not meant to include a conclusive argument, but to mainly open the discussion of this subject.

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References can also be found in the text itself.

Celtic and beyond, non Indo European elements in Indo European

Mariam Krajnc & Michael Schmidt, Beyond Indo European - free ebook, free re distribution

This part of our work has been released copyright free, provided that original credit is given. The second part of the ebook after the Tocharian section was written by Michael Schmidt and taken from his original writings. Since winter 2017 he has returned to Albania from Utrecht to retire. He has kindly let me re publish his work here to publish as a free e book. This is the last part of our series of articles on pre Indo European as Michael is retiring.

Part one - by Marian Krajnc

It's not possible to date a language using genetics or historical models. These historic models were sometimes biased towards written history, which isn't always accurate. We have searched maps to find consistency between certain types of archaeological sites and the words used to name them.

We have found some consistency between Afro Asiatic words and different archaeological site types in Britain. There are other associations between different types of Celtic word and other archaeological sites, but we can't tell if the language used was actually Celtic, or a predecessor to Celtic which was predecessor to Celtic.

The first Neolithic culture in England was the Windmill Hill culture, which wasn't connected to the earlier spread of Neolithic technology from Dingle in South West Ireland. The province of Munster provides an important key to understanding the spread of Celtic identity. There was Mesolithic settlement in Munster, and then early Neolithic finds were discovered on the Dingle Peninsula. It is believed that from here, the Neolithic technology went to Connaught, then to the Irish Sea and to Wales and the Isle of Man. This is consistent with the spread of Gaelic, the most archaic Gaelic dialects are spoken in Munster, alongside the most Ogham stones. The Isle of Man also has a lot of Ogham stones, so we can assume an early Irish influence. There are also Ogham stones in Wales, and evidence that West Wales and Anglesey were historically Irish, implying that the Goidelic languages had a lot to do with the founding of Celtic elements in West Britain.

The spread of Bronze Age technology also went from the copper mines in Munster, to the gold mines elsewhere in Ireland, and to the copper and gold mines in Wales and parts of England. There is a very clear west to east movement of trade and technology, which is not the same cultural matrix as the east to west spread of the Neolithic via England.

The Windmill Hill culture was concentrated in Essex and Norfolk, but this also spread to South West England, an example is Wor Barrow in Dorset. *Wor or *war is a root that can be connected to the Finnish word for mountain, vuori, and the Afro Asiatic word *war- which means to grow or increase. This word has symbolic connotations and seems connected to the Neolithic beliefs about the dead and the way that they nourished the land.

The meaning of *war- could simply mean 'mound' or 'hill', but 'increase' is also implied, and we can link this root to the English words 'warp' and 'wart', referring to a non typical growth and twisting. It is easy to see why this can be applied to mountains or hills.

*War is actually not that common with Long Barrows, a type of early Neolithic site. From Northern Scotland to South England, we find the Celtic or pre Celtic roots distributed: *man (stone), *dun (fort), *komb (valley), *land/llan (area), and *pen (hill).

Menhirs or standing stones are another type of Neolithic monument, but they often don't appear connected to the Long Barrow cultures. With menhirs from Northern Scotland to South England we find the roots *pett/pitt (farm or field area), *knok (hill, hillock), *monid (mountain). We also find unusual words with an unsure meaning, like knap, gouk and bouk. In Germany we find menhirs associated with *wer-, a variant of *war- and *man (stone).

We also find *war associated with chambered cairns, which were a Neolithic innovation of megalithism but which actually came from earlier Mesolithic and Palaeolithic cultures in Western Europe where the dead were buried underground. The introduction of megalithism meant that megalithic structures were built based upon these older Mesolithic and Palaeolithic beliefs about the dead. We also find *knok sometimes associated with them, and *nan, a root meaning to flow and connected to the Egyptian nnw. We find chambered tombs in Ireland associated with the root *monid, and the Welsh word coed (forest) or variants of it. This may imply that these tombs were created by people speaking a Brithonic language like Welsh, although both *monid and coed are also found in pre Indo European languages, *monid is equivalent to Basque *mendi and variations of coed are found in the North Caucasian, Yenisseian, Nilo Saharan and various Afro Asiatic languages, and possibly even Salish languages in North America.

Passage graves are slightly different to chambered cairns, although they were also distributed in several areas, including Iberia, Ireland, Germany and Denmark. Even though the style and function of these tombs is similar and that the people were probably linked by the coastline, we can't assume that they were the same culture.

We find an association with the Scottish brochs and words containing the clusters *sk-, *sm-, and the unusual word *θrum(b)- and *man (stone). The similar Narughe structures in Sardinia also seem to contain *man, and the root *bar (top), such as the Mannu and Barru Narughes, although we are uncertain of where these words come from. *Bar is a common root, also found commonly in England including one site of a timber circle.

We find a relationship between *sk- words, the root *pol (lagoon or channel) and Mesolithic sites across Scotland, England, Wales, and Scandinavia. The root *sal- or *sel- meaning a

water channel is also found commonly in areas where Mesolithic settlement is confirmed.

Like the Guanche people the pre Celtic and pre Germanic people had a different way of seeing their deceased ancestors. Most cultures bury or cremate their dead, but the ancient Atlantic people seem to have utilized the bones of their ancestors for ceremonies and are thought to have gone into their ancient tombs to utilize them as places of communication with the ancestors. The bones had some kind of power to these people, not surprising in a mysterious dark place with just a dim light and the dripping of water. This is perhaps related to the Jack o' Lantern tradition and to the Celtic head cult, and British stories about skulls protecting certain places. Although this practice is mainly known from the Neolithic, it is much older. Before passage tombs, the same practices seem to have taken place in Western Africa along the Atlantic tens of thousands of years ago. Early on these unique traditions took place in caves, only much later did the megalith building cultures mix with them.

The Isle of Wight is extremely interesting because it seems to contain roots from all periods of history. We find *yar- here, a root in Afro Asiatic and Uralic referring to a river or channel. We also find *nan- in a number of place names, *komb-, and the Welsh words llech, llys and bran. The unusual word Bobber may also be ancient. The name Snettisham in Norfolk may show Afro Asiatic, *sVny/ʔ- seed or corn. In Ancient parts of South Wales, we find the name of a river Clydach, perhaps related to a Slavic and Celtic but very ancient root meaning to cut or cleave. It may in turn be linked to an Afro Asiatic root meaning to fence. Nearby can be found the name pwll, an ancient word on the coast, Sluxton, Sweyne, Knell and Clawdd.

We think that the key to understanding the age of Indo European can be found by comparison of archaeological cultures to the languages, and features of the languages associated with them. Whether or not Indo European is a strict language family, we know that a certain number of words such as numbers and family terms were spread with a very particular cultural hierarchy and mindset, which is the center of Indo European language. We need to look at archaeological cultures in all these regions which show consistency that isn't found in areas with Afro Asiatic, Turkic or Uralic languages. The spread of Indo European has been linked to the emergence of patriarchal leadership and inheritance, and the invension of the chariot. But this is also found in some Afro Asiatic and many other Eurasian cultures. Indo European probably had something to do with the spread of these new ideas, but the rapid expansion of this culture isn't necessarily the same as its original appearance.

Furthermore, the languages of Europe contain a large number of substrate words, probably a much higher number than considered. Not everything in the Indo European language family has to come from the Proto Indo European language, we don't know exactly which bits are Indo European and which are from substrate languages. The Armenian, Albanian, Celtic and Germanic branches seem to be the least Indo European. These languages aren't really lost, they just became a part of our own languages.

We usually look at Indo European languages just on the basis of them being Indo European, and try to make sense of everything through that. But Indo European is perhaps

more of link between languages at a certain level. If we look at Celtic or Germanic through an Afro Asiatic or Caucasian angle then we can see a link there too. These old languages aren't really lost, they're still there. We just haven't worked out how to piece it all together. These old languages became fossilized within our own, a bit like the way that stories and legends become fossilized for thousands of years. The world of our distant ancestors is still in our genes, in our languages and in our cultures and stories. The people in those stories haven't really gone, they've just been cut off from us. Every time a new language spreads, people take on that language and its knowledge and tales. The old tales, the old people and the old skills, are pushed out and fossilized into legends. This is maybe why there are multiple layers of gods and figures in mythology, the newer cultures tended to push the older deities back and out of the central culture. But the legends and words didn't actually go anywhere, they shifted to another sociolect or area of the language, often making the number of individual words for a single thing more diverse.

English contains a wide number of substrate words, including English 'hobble' linked to the Afro Asiatic *ḥVbVl-///, English 'speak', Afro Asiatic *sVpVy- -speak, as well as the words for 'well', 'shine' and a number of swear words. English words often hide the grammar of an older language, but like the legends and stories, the original tales are fossilized and can't be entered into or fully comprehended. Language allows us to express ideas and concepts and seems very tied into the evolution of the human mind, as language has changed so have we. Humans seemed to change their behaviour much slower in the past, so their language probably changed slowly too. And it might have been major events in evolution such as Ice Ages that caused these needs to communicate with the environment differently. This has literally changed our world. Sometimes languages were replaced and gave only a little of their vocabulary. Other times the occupying languages extended their vocabulary towards vast possibilities. English has very different uses of vocabulary for medical science, gaming and social situation. English is stretched out in this way, and is forming new languages, in much the same way that Indo European may have formed Gaulish and Sanskrit before the cultural link ceased to be.

All words are related through their basic sound elements, which is the core of language. Cognates aren't a set and written thing but a process of constant reassociation. Languages behave rather like viruses, they pick things up, reincorporate them, a process which has been linked to our evolution. It's plausible that the ability to repeat sounds and use the sounds like a map for the world outside us is what sets us apart from other organisms. We can map out and focus upon anything. Written language further diversifies this, like when Coptic used a lot of Greek vocabulary for describing the world at the time and what people learned and did.

How we link these sounds to our world has changed with our evolution. More 'archaic' languages have fewer nouns and more verbs, because the sounds are used to describe everything as moving and living concepts. Our reliance upon nouns and the immense degree of specialisation they can have means that our art and science now views the world through much less abstract ways, but through measurable concepts and ideas which transform our culture and world.

When we see reason for big changes in ancient language, it's quite plausible that this is

connected to human evolution and to the kind of environment our brains were growing in at that time. Gradually we have become less abstract and diversified and have become more aware of our planet to the ability of being able to control and change it. Everything we've built comes from words and ideas that we created, the earlier people like Neanderthals and Denisovans probably had quite different relationships to their environments and to each other than we do. They weren't less intelligent than us, their brains were developed to different sensory input and different environments, and they may have used language quite differently.

Modern people use language through millions of nouns to describe everything we have created, very different to how Neanderthals or other ancient people would have used language. The older languages aren't really lost, they're just incorporated into our languages now, like how viruses incorporate information. The original information isn't gone, it's in our own words, but we don't know how to read or interpret it through those other forms, we only interpret it through Indo European. Like the people, who also passed into mythology, we only imagine them through stories and exaggeration because we can't see them, but they survive in our minds, our instinct, genes and language. Indo European and our modern world doesn't really have its origin in one place, it seems to have been widespread gene changes due to the expansion of people and technology which has obscured the original people and languages. Indo European isn't the heart of language in Europe then, the heart is somewhere else and much earlier.

In this way English is a very material language, using a vast array of nouns. Polysynthetic languages seem immune to taking a lot of loanwords because the original root stems still have enough meaning and fluidity on their own to express whole new concepts. But English can also be polysynthetic when it isn't being measured or described through its widely accepted measure, when English is colloquially spoken the word boundaries are often dropped, because the individual parts have enough meaning to form sentences. For example "wachadoin?"

Ancient human language is evident in the unique phonology of Danish, Scottish Gaelic and Welsh, where the original pre Indo European people seem to have had a totally different sound system. In the case of Danish this is unique in the World.

An analysis of some Albanian words by Michael Schmidt demonstrates this closeness that certain IE languages share with Afro Asiatic languages.

unë - I, unlike other first person singular pronouns in Indo European, which are normally based on *ego- or *mi- in Celtic languages. First person singular pronouns with n are rare in Indo European, but common in many other major language families outside of 'Eurasiatic' (Indo European, Uralic, Altaic etc).

ne - we, similar to the Celtic and Italic words for 'we' in Indo European.

gjatë - long, Afro Asiatic *ĉaʔd- (Chadic, Cushitic, Omotic) (long).

peshk - fish, similar to the Italic, Celtic and Germanic forms of this word, some examples of the same root seem to appear in Native American languages.

zog - bird, Afro Asiatic *cagaḥ- (bird), (Egyptian, West Chadic, East Chadic, Central Cushitic), and *dik-(bird), related to the widely spread root *ǯigʷal (bird), in Uralic, Altaic, Kartvelian, Yupik), Sino Caucasian, Amerind *çik (Ruhlen Merritt Amerind Dictionary). *dug- (bird), (Semitic and Central Chadic)

krimb - worm, *kulup- crocodile or worm (Semitic worm and Egyptian crocodile).

pyll - forest, *ḫ/ʕalVb- forest or tree (Semitic, Egyptian).

baltë - mud, related to *lVbaḥ- (be wet), (Egyptian, West Chadic, Central Chadic, Kartvelian, Uralic, Altaic, Baltic, Germanic, Slavic) and to the Atlantecan root *pul- or *pol- (flow, lagoon, water).

bar - grass, *pu/ar-(flower or grass), with forms in Celtic.

mish - meat, English 'meat', Swedish mat, Danish mad, Welsh mes (acorns), Salishan Halkomelem s=mɛyəθ (Galloway 2009 = Galloway, B. D. Dictionary of Upriver Halkomelem. Berkeley: University of California Press, 200).

dhjamë - fat, adjective, Afro Asiatic *ĉaḥm- fat (Semitic), English 'jam' (probably via French or an eastern link).

eshtër- bone, possibly *saḳ (bone, leg, thighbone, shinbone).

ulem - sit, *dam- (live, last, sit).

fshij - wipe, *fVtt- (wipe, scrape) Egyptian, Semitic and West Chadic).

det - sea, *dad- (flow or be wet).

gur - stone, Armenian kar (stone or rock), English crag, Welsh carreg, Gaelic craig, Atlantecan kVr- (rock).

myk - mould or fungus, perhaps *ʔVmVw/y- (be rotten), (Egyptian and East Chadic) and *buḳ- (be rotten), English 'muck', in a wide variety of language families but not in Indo European.

pellg - lake or pond, Atlantecan *pol- or *pul-, Welsh pwll, Norse poll, English 'pool', Q'ech'e* Mayan palaw (sea or lake).

mal - mountain, Welsh moel (hill), Gaelic maol. The original meaning is to be bold.

varr - tomb, Finnish vuori, English 'warp', Atlantecan *war- or *wor-.

sëpatë - axe, Afro Asiatic *sayp- (Semitic, Western Chadic and Omotic), *ŝa(m)b-, (Semitic, Western Chadic, Central Chadic), *ʒaʕa/ib- (Semitic, Western Chadic).

shurrë - urine, Afro Asiatic *ḳuʕar- (urine or pour), also in Uralic, Dravidian, Altaic and Sino Caucasian). The Afro Asiatic form is limited to Semitic and Chadic.

shkëmb - rock, Afro Asiatic *ʔakam- (mountain), (Semitic and Western Chadic), with a similar root in Slavic. Related to Atlantecan *komb-.

thikë - knife, Afro Asiatic *dac- (flint knife), (Egyptian and East Chadic), *ĉa/uki/an- (Semitic, West Chadic, East Chadic, Dahalo).

do - to love, Afro Asiatic *wad- (love), related to English 'wedding' and similar Indo European forms.

   mirë - good, Afro Asiatic *mVr- (be good), in Borean, Swedish bra (good).

My own analysis of The Celtic languages shows a similar array of non IE elements that exist within Celtic.

al - holy or shine in the Brithonic language, the Welsh name Alun, the el- prefix in English place names, and the names Alba (Scotland) and Albion (Britain), Atlantecan *Vl(V)- shine or holy, related to *lV- (day, light).

bVk-? (poor), (Atlantecan?), Egyptian ȝbyn (poor or unhappy), Irish bocht (poor), Pembrokeshire Welsh sbaglog (poor) and sbagal (untidy).

kVn- raised or high, English knoll, knee, knott, Pembrokeshire Welsh cnapyn (lump), Gaelic cnoc (hill), Norwegian Coastal knuk (hill),

Brithonic *kant-* circle or border, also *kant(om)- (hundred), contains *kVn- (high or elevated), kant can be the name of a river on a border or surrounded by elevation forming the border, this is the root behind the Indo European word for 'hundred' but the Old Welsh meanings are wider. Also Brithonic *know (nut).

We suppose that the original root *kVn- came to mean (elevate, high) and that this was applied to numbers in "Indo European", but in Celtic, remnants have survived as *kant- (border, in the sense of the far or distant perimeter which is a raised distance away, not necessarily in height), and *kanned- a river name, a river which flows from mountains or a river where the mountains form the boundary and uppermost reach of the horizon.

man- (stick out, English Celtic), related to *min (edge), Indo European *ma- (great), Finnish maa (land), Proto World connections meaning land, mother, man or great. In Celtic this root is found in *monid/*minid- (mountain), English 'mountain', French montagne,

Basque mendi, Welsh mynydd, Gaelic monadh (found rarely in Ireland). This word may be behind the Man names for sea stacks or mountains, and the 'Mains' names across Scotland.

The Welsh maen (stone) is probably from the same root, we find a direct correspondence in Ancient Salishan with *smVnt (stone or rock) and *smVnit (mountain). *SmVnit seems to show the same ending found in Welsh mynydd, Breton menez, and Gaelic monadh names, and the d in mendi. Other names in Britain lack the final consonant, as in the Welsh phrase i fyny.

*nan/nun- water, undercurrent, flow or movement, to go in a direction, Egyptian nnw, associated with cairns and stone circles in Britain and Ireland particularly along the course of a river or as an ancient sacred walkway, Welsh nant (valley). Ancient Salishan *nanm- (to go along) and *(m)nmn- (go along a path or way).

*rin(d)- (stretch out, or upwards like a hill), (English Celtic/Old Brithonic), related to Indo European *rei (move), Atlantecan *rVn- (run, stretch), the Scandinavian Goddess Raan, Irish rón - (seal), English 'run' with other links in Indo European.

*sima-/*sama- fat or oil, compare Scots saim (fat, oil), Old Salish *stsim'- (oil or fat) Afro Asiatic *siman-, related to English 'meat', Swedish mat, Danish mad, Old Irish maetha (cheese), Welsh mes (acorns), Gaelic smuais (marrow), English 'smush' Ancient Salish *smejts (meat).

*slab-, *slaw-? a weighty, balanced mass, of rock or a softer substance but stable, roots also connect to word for mortar or wall building, or to slipperiness, Gaelic sliabh (mountain), British Celtic *leb, *sleb, *lem - smooth, Atlantecan *(s)(i)law/b-, Pembrokeshire Welsh slabog (wet) and slabyn (big man) and slab (a mess).

*stek? - sticky or stick, forms that mean a stick or wood often take the prefix mV-, Ojibwe mistig, Afro Asiatic *ma/iṭw- (stick or branch) with the related word *makay-, with the same prefix, Proto Dravidian *maṭ- (stalk or branch), Old Irish maide (branch).

Ancient Salish contains 'stick' forms, stseq (stick or tree) and st'eχ (branch). Related to English 'stem' and other Indo European words like Tocharian stām (tree).

Ancient Salish words related to the sticky meaning such as stVwaqw (mud), and stiqel (mud). The first word shows striking resemblance to the word 'stew', Pembrokeshire Welsh stegesh (very wet), stecs (mud), stecslyd (muddy, dirty, wet).

Another remarkable word is Ancient Salish *tsqwVɬč* (swamp), English 'squelch'? In Pembrokeshire Welsh shwc-shac is the sound for wet feet.

*rVd- rock or mountain in Proto Afro Asiatic. We believe this root to be behind the British Celtic term *ard (hill), and Gaelic ard (high). There is also the word Dod in Scottish and Northern English place names, we think this could be related to Afro Asiatic *rVd- via redublication, compare Arabic "radad".

The English word 'rock' may be related, although it seems to be a re formed example of *kor- (circle, enclose). Perhaps the reversed form would indicate that something is enclosed by its sides and the center of a place. The same can be said for reversal in the words *bog and *gob, *bog is a bend, and *gob is a round space formed by the bend. The same can be said for *bul- (pour) and *lab- (lick), with the filling movement of water ('bulge', 'pool', 'bail'), Proto World? *bel- or *bal- (cloud, give rain, god, sky, water), whereas *lab- (lick, wet, remain wet, to be soggy). These words indicate differences in meaning between 'pouring water' and 'standing' or remaining water as being opposites.

The same can be said of the roots *gal- and *lag- when meaning water, *gal- (sky, water, flow, storm, sky, cloud) and *lag (be lying, be low, be of water).

The Pembrokeshire Welsh dialect contains a lot of these substrate words.

abo - animal carcass, Afro Asiatic *b(Vʔ)uḥ- (front of body, penis) or or *baʔas- (be bad or rotten), also in Germanic, Altaic, Uralic and Kartvelian.

bagal - foot, Afro Asiatic *kab- (shoe, sandal), Saho Afar *kabel-.

baw - dirt, *baʕ- (dirt, excrements) in Chadic, Cushitic and Dahalo.

bo na ba - not a word, *čabVḥ- speak, *biṭ- (speak)

blwmp - to knock, *lubaḫ- (strike), (Semitic, Chadic, Dahalo).

bochian - to gorge, Afro Asiatic *pag-, also in Sino Caucasian

brag - deer, Afro Asiatic *piʔVr- (rhino, horn).

hwp - push, *ṭibaʕ- and *hVbVt- (throw, push, beat), Semitic, West Chadic and Low East Cushitic.

lwffian - gobble, Afro Asiatic *balaʕ- eat or swallow?

llwdwn - ram, North Caucasian *dwǎnʔV (sheep or ram),

marlad - dragon, Afro Asiatic *muyir- (snake), Western Chadic and Central Cushitic.

pewpan - make noise or scold tafodi, possible Afro Asiatic *ba/iḫ- (burn or heat).

piff - pour, Afro Asiatic *baʕ- (pour), also in Borean

pip - a glimpse, in standard Welsh this is cip, showing the variations and non stability of the Q and P Celtic families.

pobi - knead dough, North Caucasian *būpV (bread)?

porco - to fleece, Afro Asiatic *pu/ar- (bark or skin), also in Eurasiatic so ancient, and *pVrVk- (bark, skin, shell).

pwno - beat, Afro Asiatic *ʔup- (strike) and *puḥ- (strike),

rwp/swp/wip - suddenly, Egyptian n htp (sudden), Armenian stap (sudden).

salw - ugly, normally hyll.

sbraglog - untidy plant, Gaelic sgrogach, related to Scots skroggy for a shrub woodland or shrivelled thing.

sbinen - yearling ewe, Afro Asiatic *ʒif- (goat or sheep) from older *sib- or *sbi-, or *bVʔ (antelope, sheep or goat).

sgegan - shout, Afro Asiatic *çaʕak̲- (shout), and *čVwaɣ- (shout).

sgothi - make mess or sweep, Yenisseian *si-, Basque susen.

sgwiffen - snowflake, Yenisseian *čəG- (crust on snow)?

sgwlc - a feast, Yenisseian *sī- (eat), Pumpokol sogo (eat), Afro Asiatic *ʔakVl- (eat), Semitic and Chadic. Perhaps English 'scoff'.

shigen - bog, related to mign (bog)?

shopsan - to gossip, Afro Asiatic *sim- (call or speak) and *čabVḥ- (shout or speak)

shwpsad - bend or squash, Afro Asiatic *puĉ-v (break or crush).

sithlyd - cold or shivery, Afro Asiatic *sVk̲-? (cold).

slac - to answer, Afro Asiatic *tal-/*tul-, Yenisseian *ʒVl- (speak).

stwc - vessil for butter or milk, Afro Asiatic *k̲Vdur- (clay vessel), and *ĉid- (vessel).

swabar - be soaked, *swV- (wet, water, sway, move, flow, sound)

swalber - big object, related to English 'swell' by the above root *swV- or *swVl-, connected to *sVl- (water, flow).

tolio - to cut down, Southern English toll - clump or row, Afro Asiatic *cahal- (grass).

There are many more Celtic words with Afro Asiatic, Yenisseian or Caucasian etymologies. For example Gaelic sabhal (barn) can be linked to West Chadic *sway- (barn), also in Egyptian and Central Chadic. Gaelic fairc - tidal place linking an island, or

hole can be linked to Afro Asiatic *wur- (pit, hole), North Caucasian *bHǝrč_e. Gaelic fair (to watch or guard) can be linked to Afro Asiatic *par- (watch or look for).

The Ancient Channel Islands by Mariam Krajnc

Jersey was occupied long before the last glacial maximum at around 250,000 years ago. We don't know much about these early people and there is no way to easily connect them to later migrations. The channel islands were never actually covered by ice, their original landmass was larger and was shaped by the channels of rivers like the Seine.

The La Cotte de St Brelade on Jersey is one of the last sites of Neanderthal occupation in Europe, from around 250,000 years ago to around 50,000 years ago. Earlier humans, including homo sapiens, show a much greater longevity in occupation sites and culture. It's possible that this longevity and lack of change also applied to their languages.

The channel islands seem to have been inhabited around 14,000 years ago by the Magdalenian culture, at the end of the last Ice Age. This culture is a famous, early culture of homo sapiens in Europe. They are characterized by their art, including scratch marks which look like early Ogham. Dolmens were later constructed as the region's symbolic megalithic landmarks, it is believed that these dolmens and their builders were connected to peoples in Brittany and in Southern England.

The Channel Islands seem to have been important during the Atlantic Bronze Age with Ireland, and later during the Romano British Iron Age. The Roman name for these islands was Lenur.

Links to Brittany continued into the Middle Ages, until 933 when the islands became Norman. The Viking Normans used the Norse language in the Norman territory, but the language of most people was Norman French. The Italic language would have replaced the Breton or Brithonic language. From a palaeolithic continuity viewpoint, the Italic Norman language could represent the original language of these islands, if we assume that the older Celtic influence was a micro culture or trade culture within these islands, linking them to Ireland, Gaul and Brittany.

The Jèrriais dialect from Jersey has some Norse loanwords, such as mielle (sand dune), mogue (mug), and bel (yard). These words could also be explained as pre Norse terms found commonly in Western Europe from a substratum. The Norse Vikings contain words in their language that are not typically Indo European, so the Vikings might have visited here as the Normans, but the ancestors to the Vikings may have been already aware of these islands and once shared traits in language. This is also visible in the 'Germanic influence' on Breton and other dialects of Norman French.

Discussions on Tocharian B - Michael Schmidt

Tocharian is clearly Indo European in some ways, but it is hard to fit into the pre established models of Indo European languages. These are notes taken. (Michael Schmidt).

āw - ewe, Lycian xawa, Armenian meaning is shephard. English 'ewe' with strong similarity, also Tocharian *eye* (sheep).

āgam - traditional precept, Old Irish ogam?

ikäṃ - twenty, Welsh ugain, of similar formation.

iweru - swelling, related to Atlantecan *war- (grow or increase).

eñwetstse - anew, containing the widely distributed IE word for 'new', with similarity to the modern English pronunciation.

eneṃ -within, Welsh mewn, also in Egyptian.

eprer- atmosphere or firmament, Breton ebr (heaven).

wrotstse - big, English 'great', German gross. Also wartstse - broad, *war-.

orkamo - darkness, linked to Indo European words but also Norse myrkur (dark), English 'mirky'.

käm- come in Indo European but only meaning 'come' in Germanic, but also distributed wider.

kus- shoot upward, English gush, Irish guss (power, anger).

kokale- wagon or chariot. This word may not be evidence that Indo European spread when the wheel was created, because people have known about the shape of the circle for a long time, in nature and in the movement of the skies. This word is linked to 'cuckoo' in the sense 'strange' and 'mad', and to go around in circles, British Celtic kok and Norse haugr (bend), English 'cog'.

kolmo - boat, Old High German scalm, perhaps Welsh ceubal and Northumbrian cobble, a type of boat. Afro Asiatic *kab- (vessel), kobal in Norwegian place names?

klene - sound or noise, or resounding, English 'clang'.

mrestīwe - marrow, English 'marrow' Old Irish smiur - marrow.

swese - rain, English 'swish-swosh'. Contains radical *sw-. Possibly English 'wash' and 'wass' in lake or valley names.

A dictionary of Tocharian B by Douglas Q. Adams (Leiden Studies in Indo-European 10), xxxiv, 830 pp., Rodopi: Amsterdam – Atlanta, 1999.

Part two: connections beyond Celtic and Indo European - Michael Schmidt

Some words are similar enough to indicate closer relationships between the Atlantic languages and the Chadic languages, particularly with their semantics. Other areas show closer links to the Semitic languages and with Egyptian. Haplogroup e1b1b1 could have come with Afro Asiatic languages via Egypt. This haplogroup is found commonly among speakers of Afro Asiatic languages, with very high concentrations among Berber speakers. The Semitic languages have spread more recently than Berber, but some Semitic speaking groups in North Africa have high amounts of e1b1b1. In East Africa, speakers of Cushitic and sometimes Semitic languages have high concentrations. In Europe, the highest concentrations are in Cantabria, Portugal, Sicily, Romania and Albania. This haplogroup may have been in Iberia since at least the Mesolithic, but is most notably absent from coastal Britain and Ireland, and seems to be confined to England and parts of Wales. It could have come directly from North Africa to Iberia, Malta and Southern Italy during or shortly after the Ice Age. Even though this haplogroup is a good candidate for The Afro Asiatic - Celtic connection, e1b1b1 populations could have adopted Indo European or other Palaeo European languages before the Mesolithic or Neolithic appeared in history. This might explain why there are distant relationships between Afro Asiatic and Indo European languages.

Haplogroup R1B

R1B is a major branch of the R haplogroup, reaching its peak density in the most Western parts of Europe, particularly in Iberia, along the Atlantic coast towards Brittany and Britain, the highest concentrations being found in Ireland. R1B has been found to have belonged to some of Ireland's early Bronze Age inhabitants, and differs from Neolithic DNA which has been extracted. For this reason, R1B is often seen as evidence for the expansion of Indo European into Western Europe. R1B is also found in high concentrations in Northern Cameroon and in the border regions of surrounding countries. The particular branch of R1B common in Celtic speaking populations is R1b1a1, its close relative R1b1a2 is found in the Chadic and Fula speaking people of West Africa. Both these subgroupings come from the main branch of R1b, R1b1a. The related R1b1b is dispersed more sporadically, found in Bahrain, Bhutan, Ladakh, Turkey and in Western China. The R1b-KMS67

Phylogenetic tree by Sergey Malyshev indicates that European and specifically German offshoots of the family appear quite early R-M269 or R1b1a1a2 is the most common subgroup in Western Europe. R1b is thought to have split from R1a in Asia, but the concentration in Western Europe might instead suggest a Western European origin of R1b. R1b1a1a2 might have come out of this homeland, with parts of Wales and Ireland having nearly 100% R1b in some areas. The oldest evidence of R1b comes from a 14,000 year old burial in the Cismon Valley, Italy. This individual belonged to the Epigravettian culture, a culture which came after the earlier Gravettian culture. This was one of the last truly palaeolithic cultures in Europe, found from Southeastern France to the Volga River. The distribution of this culture ties in well with the distribution of the later Indo European language family, from the Black Sea, to Greece and into areas which could have become Italic or Celtic. The Gravettian culture came after the older Gravettian culture, the last unified palaeolithic culture in Europe, which lasted for around ten thousand years, but then started to be replaced or become localized around 20,000 years ago. The Gravettian culture would have existed at a time when people could have walked from Russia to Ireland. The culture also existed in Northern Spain and in Southern England. People with R1b were also found belonging to the Iron Gates culture of the Danube Valley, from around 10,000 years ago, most of these people are R1b1a. The culture is classed as Mesolithic, slightly more recent than the Palaeolithic, and the most important site must be Lepenski Vir in Serbia. This culture produced figurative human art and depicted their people and deities in a similar way to the Celtic traditions in Ireland and Scotland, the small statues bare some similarity to later Celtic Christian statue figures, the house designs and zig-zag patterns can also be compared to Britain and Ireland in the Neolithic.

In the Iron Gorge is a town called Kladovo. This is probably a Celtic word, linked to Irish cladh (ditch or graveyard), clais (water channel), and Welsh cladiff. This might in turn be linked to Serbian klanac, a gorge, compare Irish gleann and Welsh glan. Haplogroup R1 has been linked to red hair, found commonly in Ireland, Britain and in certain parts of Russia. Redheads were often described as fierce warriors and protective heroes in Indo European myth perhaps due to vague memories of certain northern and western tribes having good metallurgy skills.

R1b individuals were also found in the Neolithic Narva culture, occupying the Eastern Baltic. This culture was probably separate to the Finno Ugric speaking languages, and might be an early branch of Indo European. The subclade R-P311 might have appeared at the start of the Neolithic and is confined to Western Europe. The branch R-M269 occurs at nearly a hundred percent in parts of Ireland, Approx 90% Wales, 70 Scotland in Scotland, 70 Spain, 60 France, 60 Portugal, 45 Eastern England, 43 in Denmark (Balaresque et al. (2009) Moore et al. Di Giacomo et al. Trofimova et al. (2015) there was found a surprising high frequency of R1b-L23 (Z2105/2103) among the peoples of the Idel-Ural, including the Komi and Udmurts The Chadic languages seem to have the most similarity to Western European pre Indo European or 'Atlantic'. People with R1b commonly speak the Fula language, a Niger Congo language which shares things in common with Celtic, such as consonant mutation.

Some vocabulary. Welsh benyw - woman, Fula - eyngu, Yorube - obinrin. Fula pronouns are similar to Indo-European, mi - I, ɓen/men - we. Feelo - mountain, looks similar to fell in British place names, Old Norse fell - mountain. Fula alejum - black, shares similarity to the English. Tongue is demngal, similar to the English tongue and Irish teanga. Jangol is cold, similar to the Cornish yein -cold. In the Wolof language, dirty is salte, Irish salach. Other words in Wolof include xeer -stone, Welsh carreg, werta - green, Welsh gwyrdd - green. In Vai, head is kuŋ, similar to Gaelic ceann - head. In Lokono, 'bone' is bna, similar to the Germanic forms from Proto Germanic *bainaz. Yoruba and Vai are other Niger Congo languages which share words with Fula, and Celtic, but do not have initial consonant mutation.

Because R1b is associated with Indo European and rare in Africa, the only way it could explain the similarity of Chadic to English and Celtic, is if there was a language migration to West Africa from Western Europe or vice versa. This could explain why some of the English and Celtic forms sometimes look earlier or more archaic than the Afro Asiatic forms. Sometimes the Celtic and English forms show an ordering of consonants which remains in Chadic, but has been switched around in the other languages. The Afro Asiatic languages could not have migrated from Europe to Africa, but the western subclades of R1b could have carried a language with a VSO order and initial consonant mutation. The Fula language is part of the Niger Congo family, but like Celtic it seems to have a strong substrate influence from a language with consonant mutation, also found in Berber languages although here consonant mutation is not grammaticalized. Fula is spoken alongside Chadic languages in West Africa, but the Chadic languages don't have consonant mutation like in Fula. In Britain, English seems to have a larger number of Afro Asiatic words than Celtic, but Celtic has the greatest substrate influence from an Afro Asiatic like language, with VSO word order and initial consonant mutation, both are lacking in English. The presence of R1b in Slavic areas seems to be linked to the early expansion of Indo European. Despite being structurally more like the Altaic and Uralic languages, Indo European shares many similarities with Afro Asiatic, including vocabulary, some of which might be involved in this relationship between ancient Ukraine and Western Europe. R1b is found in Bashkir people of Russia, where there are toponyms of a substrate language. The Bashkirs now speak a Turkic language, but older words survive in the landscape, such as darya - water or sea, don/dan - to flow, related to Indo-European river names including Danube, Celtic Dānouyos, sax - hard, Afro Asiatic*çVh- 'dry', Welsh sych. The last word is not just in Afro Asiatic and Eurasiatic, but also in several Caucasian languages. It has been given a 'Borean' etymology, and the Welsh form has more closeness to the Afro Asiatic form than the Indo European forms. This provides some evidence of the antiquity of R1b. This haplogroup might have been involved in the creation of our major language families from a common origin, but no language family today is specifically tied to R1b, despite claims that this haplogroup is evidence of when Indo European arrived in Western Europe.

references Башкирские топонимы, образованные от субстратных географических терминов индоиранского происхождения - Г. Х. Бухарова. The Scots: A Genetic History by Alastair Moffat. The Niger Congo vocabulary can be found at: https://en.wiktionary.org/wiki/Appendix:NigerCongo_Swadesh_lists

Historic languages in Ireland

The Southwestern provence of Munster could represent a very different cultural area in ancient times. Parts of Munster and the numerous, now submerged islands off its coast were never covered by ice, meaning that Munster could have been inhabited before other regions of Ireland. Genetic evidence is forthcoming and may shed light upon prehistoric Munster. The ancient people in Munster did not build passage tombs, they built far more stone circles than people in other areas of Ireland, similar to parts of England and the Basque country. The first evidence of large scale metal mining in the British Isles comes from Ross Island near Killarney, close to the Dingle Peninsula, where the first evidence of Neolithic people in Ireland was also discovered. The vast majority of Ogham inscriptions are found in Munster, written in the Primitive Irish language, which seems to lack many of the non Indo European traits and sound changes that might be found in the modern Celtic languages, indicating that Munster was somehow important to the expansion of Celtic languages in Ireland. The Munster dialects of Irish are also the most grammatically archaic from the Old Irish period, even the phonology of Munster Irish does not behave as it does in other dialects, the main phonological changes in Munster involve syncope, presumed to have happened more generally at an early stage in the history of Irish. This doesn't necessarily mean that the original language of Munster was strictly Indo European. There is, an unclear relationship to the Caucasian Mountains. Another site of ancient copper mining in Munster is located near Mount Gabriel, on a peninsula in the extreme south west of County Cork. In the Avar language, k'ebed is a smith, in Old Irish this word is gobann, which might be related to the name of the mountain, Gabriel. There may be a distant link to the Vincha and Lepenski Vir cultures, although clearly not the same people, their art styles can be similar to Celtic.

Western and Northern Ireland seem culturally distinct from Munster in early times. The river valleys of this region were occupied during the Mesolithic, the same valleys later became cultural centers during the Neolithic. Connaught and areas across Ireland towards the Irish sea present a different type of ancient burial to Munster. In later times, these people may have been centered around the kingdom of Breifne, itself a pre Indo European name. Legends, Charms and Superstitions of Ireland, by Lady Wilde, mentions an early people living in the west of Ireland, who did not dress like others. These people were apparently treated as slaves by the later peoples, and wore shells, fish bones and animal skins, but these particular comments might come from archaeological data rather than folk memory. According to Lady Wilde's book "specimens of this slave people can still be seen in remote areas of Ireland along the coast-line of the West and in secluded mountain passes". It is unclear who these people were, but they were not a slave race, or a lesser race, as these early books point out in reference to anything 'uncivilized' and pre Christian, it is deeply shameful that these people were described in this way and perhaps treated in this way. These sea people were later mentioned in Irish history, perhaps including

Grainne Mhaol, an Irish pirate, living on an island off the Coast of Mayo which belonged to her family. Also in this part of Ireland, is the tomb of Maeve, an enormous cairn upon a mountain. Nearby islands have stories linking them with the Formorians, the earliest inhabitants of Ireland according to the Mythological Cycle. Names associated with the Formorians appear not to be Celtic, like Balor and Grigenchosach. These people may be founded in truth, and represent a more culturally ancient people in Ireland. Some words in the Irish language give an idea of the distant relationships between the early people of Ireland and others in Europe and elsewhere. In Irish mythology, four lakes were believed to have formed suddenly. It is interesting that Lough Corrib may have been created by a sudden flood. http://www.anglingcharts.com/loughcorribhistory.html

Old Irish *áine* - ring, Egyptian n - to return, Kali'na ainatano - ring, aneka - necklace.

Old Irish *baccán* - rod, Egyptian by - rod.

Irish *baile* - town, related to Proto Afro Asiatic *bul- hut or village

Irish *bréife* - ring, loop or hole, perhaps distantly connected to Egyptian rf - enclose, ˤ envelop, surround and move in, or wrḥ - ground to build, or to an Afro Asiatic and Brithonic root meaning to be bright, fly or be pure of heart (English 'brave', 'bright').

Old Irish *brinn* - dream, connected to Egyptian pr - dream

buinne - stream, linked to Egyptian bnbn and Irish abhainn?

Old Irish *bunsat* or *bunsach* - stick, Egyptian nby.t - pole.

Irish *cufar* - kindness, perhaps linked to Egyptian byr - friend, and Welsh cyfaill - friend.

Irish *donn* - brown, Afro Asiatic *dugan- dark.

dul - Irish verbal noun of the verb 'to go', Afro Asiatic *dVḫul-, used as a verbal noun and unrelated to the verb téigh - go.

Old Irish *féf* - twist, Egyptian ˤif - twist. Perhaps linked to féthan - ring, Proto Afro Asiatic *fatar- cloth.

fern - anything good, from the Iarnbelrae language. Egyptian fr - pretty, beautiful, fine or fair, nfr - a good or pretty thing. Perhaps also English 'fair' and the 'Faroe Islands'.

Irish *iasc* - fish, also in Germanic and Italic, Kali'na pasisi - fish.

Irish *River Nanny*, the Nan in Northumbria, River Naan in East Ulster. These place names don't have any known origin according to R. McLeod. But they all describe sites of ritual importance. Egyptian nnw - primordial waters. The word nant in Welsh might come from this word with an additional suffix.

The Pictish name *Nehhton* might be related to Egyptian nḫt - strength. ond - stone, from

the mysterious Iarnbelrae language. Afro Asiatic * a(n)d- stone ?

Old Irish *slipre* - stick, Egyptian šlḥ - branch.

Old Irish *tugae* - straw, Egyptian dḥ - straw.

Old Irish *umae* - bronze or copper, Egyptian - ḥmt - ore.

Old Irish *res* - dream, Egyptian rsw.t. English 'rest', Scaninavian roest a malestrom. The connection between these words being 'go into' or 'descend'.

Afro Asiatic *ariw- ?* metal (Semitic and Chadic), but also to shine? Ara is iron in Mada, a Chadic language, where the word often means iron. In Akkadian weru means copper. This might be the origin behind Ériu and Éire, and Indo European words meaning money or silver, such as argent, arian, airgead.

Wadjet is an Egyptian otter goddess, wdyt. This means 'green one' with a feminine ꜣd suffix. This is linked to the word for water in Indo European languages and perhaps to Egyptian wdḥ - pour out. Interestingly this root exists in Gaelic too as uaine - green, rather than water. Water can be a verb in English, implying some distant link to an older meaning to give life, to be green like a plant.

This goddess was commonly imagined as an otter, the word otter itself and the word adder may contain the root *dVr- 'flow', adder is also a river name in some Celtic areas. This is probably the same root behind the word 'water', *wa dVr.

The Irish words caor- and cruim mean some kind of worm of dragon, apparently related to an Afro Asiatic *kVr- meaning fire, volcano or dragon, linked to an earlier root meaning fire, circle, volcano, mountain, rock. The *kVr- in cruim replaces the Germanic root *wur-(im), *wur- is related to *war- (grow, increase, twist, spring up, give forth, transform, alter, change, give forth without pattern), according to Mariam the original meaning was to give forth from below, to grow upwards and outwards thereby causing change. English 'worry' implies giving out feelings which are changing and unbalanced. This root is linked to Afro Asiatic *war- (be big), English words like 'wart' and 'warp', implying a changing twisting or altering from the inside, with 'fart' as a slightly different form where the f- implies biological action (feel, flesh, fleece).

The Irish form may be linked to the Cruthen, the ancient people of Ulster, as the root *kVr- seems to imply strength, rising up and rebirth, even if the root later took on more negative associations as did the Cruthen and Pikts in Scotland. A root related to *war- may be Indo European *wir- (man), so the root may have also been used to talk about human expression and creativity to change their environment. A corresponding root *bVr- or *bar- may be behind the Prantani people in Britain, but at least in Celtic and in Afro Asiatic the root doesn't have the exact same meaning as *kVr-. The *bVr- root did exist in Ireland, like in the names Breife, and the word bradach (salmon) and barr, implying a notion of being high or to be jumping, English 'prance', Afro Asiatic *bVray- (horse).

Before a Germanic language, another language may have existed, an earlier Celtic language related to Brithonic, which may have influenced or developed alongside Irish to produce the modern Brithonic and Old Irish phonologies, closer than the phonologies of the modern languages. Examples include Glasleck, Welsh 'glas' and 'llech', Kentstown, similar to Celtic 'Kent' names, Kilmainham wood, with 'Main' being a common Brithonic word for stone. The -ham element would seem to indicate two separate periods of influence. But did Old Irish develop here, or in the South? Other examples include Moyarget in the north, -arget perhaps from Brithonic ar-gait, on the forest or on the border. Stranocum, with Brithonic cumb - valley or hollow, Newtown Crommelin with Brithonic mel - bald hill, or melin - yellow. Moneydig, similar to Welsh mynydd - mountain, and Carnmoney and Moneymore, Ballyleny, related to Welsh llyfniad. And Comber, near Belfast, compare the name Kumer in Norway.

There are similarities between Welsh and Icelandic phonology, including lenited consonants. Iceland may have been inhabited by 'Irish' settlers before it became mainly Norse, and the surprising amount of Irish and Scottish DNA in Icelanders is perhaps too excessive to come from contact with Britain and Ireland alone. No body is quite sure how far back Iceland was colonized. Similarities between the languages include the Welsh ll and rh, not the same sounds as the Icelandic hl and hr, but similar and usually occurring initially in both languages. Some sound changes were similar with lenition, and long a changing to a/aw, f occurring only initially in both languages. There are many similarities between Icelandic and Scottish Gaelic, such as the devoicing of stops and pre aspiration in both languages, neither of which occur in Irish. The Manx, Cornish, Icelandic and Faroese languages have pre occlusion, where Icelandic ll, nn become tl and tn, in Cornish mm and nn become bm and dn, in Manx similar changes occur. The Old Icelandic language interacted with Brithonic in Northern England, Scotland and North Wales, and some distant relationship may link these to the Sami languages. Like some Old Icelandic and Gaelic, t varies with th and h, which occurs too in Berber languages. This also happened in the Southern Sami languages. Sami languages also share pre aspiration with Icelandic and Scottish Gaelic. Sami languages have a complex system of consonant gradation, not unlike the consonant changes in Celtic, but occurring internally, the remnant of some grammatical sound changing system in both languages, but functioning very differently in both. The larger part of Sami ancestry came from the east, linking them to the speakers of other Uralic languages and Slavic languages, although many of these languages share some of those similarities.

The list below is a comparison of certain Welsh words, to Proto Afro Asiatic words. The almost exact similarity implies that one of the earliest, and probably most truly indigenous linguistic inputs to Welsh came from Proto Afro Asiatic or was shared with it. But when this happened is unclear, or where these speakers came from. These words exist throughout the Western Part of Europe, the German word huschen (spill water) seems linked to Afro

Asiatic *ḫaC- a valley or river bed.

*bur- morning, Welsh bore - morning, absent in other Celtic languages.

*dad- mother, English dad, Welsh tad, Breton tad.

 *day/ʔ- be good, Welsh and Cornish da - good. Could be related to Checken dika 'good', Hurrian dagi is good. The Hurrian form shows an earlier 'g', the reconstructed Proto Celtic is dagos.

*daygur- earth or dust (Semitic, C Chadic), Welsh daear - ground or earth.

*dVr- flow, (Semitic, Egyptian, Chadic), Welsh dwr - water, English 'drip' *dVr + pa (verb)

*haway- blow, wind n Semitic and Central Chadic, Pembrokeshire Welsh chwa (gust or breeze).

*kVhan- to light or shine, Welsh cynnau - to light or kindle, linked to *KANV below.

*kVl- fence or house (Chadic and Cushitic), Welsh clwyd - gate.

*kVmVʔ- to tie, Welsh cylmu - to tie, linked to the word above.

*lwa- a wild animal, perhaps Welsh blaedd - wolf.

*li/ur- clothes, Welsh llawr - floor.

*mVn- move, Welsh mynd (go), Finnish mennä.

*neʔul- moisten in Chadic and Semitic, niwl in Welsh means mist.

*nVbVy- swim, nyabi in Western Chadic, also in Egyptian and others. Welsh nofio - to swim. An Afro Asiatic or pre Afro Asiatic word, Western Chadic *nyabi-. Another version is found in Peripheral Khoisan languages from South Africa, meaning to walk on water or on something wet.

*nVʒal- pour (Semitic and W Chadic), Welsh gwael means to pour.

*ṭif- drop or rain, Welsh defnyn (droplet).

*tVwVr- flow, drip or be full, Welsh dwfr - water, a variant of dwr, Welsh dyffryn - valley?

*ʕabir-, a crossing of roads or rivers, aber - estuary or conflux in Scotland, Wales and Brittany.

North Caucasian links

The Afro Asiatic languages share a number of roots in common with the North Caucasian languages, like the Welsh word da above. There are also words in Welsh which have a connection to North Caucasian languages specifically. These words are in Proto North Caucasian.

*ħrVḳ_wV̄- woman, Welsh gwraig (woman).

*kaṭV - a wooden shovel, Welsh coed (forest).

*mŏhwV - fat or lard, Welsh moch (big), English 'pig', Danish møg - muck?

*nah ̆rG_wī - house, *haʒ_ārV - enclosure, or , *ħnărG_wī - house or hearth, perhaps linked to Welsh caer (fort).

A trans-Atlantic connection

Some roots in the Welsh language are indicative of Western Europe's location as being opposite the Americas. It isn't unreasonable to question whether some American First Nations came into contact with the native peoples of Western Europe. This doesn't suggest that people in Europe went to America and founded the first communities there, as some pseudo historians have claimed. It does imply that there was communication or contact in some way between America and Western Europe, likely before the last glacial maximum.

Welsh, Gaelic and Danish are phonologically very divergent languages and stand as unique islands of sounds within Europe. The Welsh ll sound is found in many Native American languages, but not elsewhere in Europe. Many of the languages in North America are verb initial, like Welsh's verb subject object order, also found in many Afro Asiatic languages.

There are few things in common between the ancient cultures of the Americas, Europe and North Africa, except by going back as far as the shell middens. The shell middens were found on the Atlantic Coasts of Europe and Africa, and also across the sea in parts of the Americas. It's unlikely there was any common language, but clearly some important concepts and ideas were shared. Although they had primitive boats compared to those of the Greeks or Vikings, there could have been seafaring between Europe and America along the Arctic Icesheet.

*KA- sleep, Welsh cysgu?

*KAL- meaning 'hard', found in coastal languages of North America, and in Caribbean

and North South American languages, Welsh caled - hard, linked to Indo European words for 'chalk' and 'limestone'. There may be a Yeniseian link.

*KANV- pretty of beautiful, found in Cariban languages and in several languages of coastal North America, related to Welsh cain - fair or pretty.

*KEL- to see, Welsh gwelio - to see, Cornish gweles

*KVL- long or narrow, Welsh cul - narrow, found in some parts of North America and with an Afro Asiatic cognate.

*MVNV - to go, Welsh mynd, also found in Uralic, Algonquian and other families across the Americas.

*PEL - far, in various South American languages, mainly in northern South America. Welsh pell - far, perhaps with Yeniseian cognates. A distant relationship to the Eurasiatic or Proto World *BEL - sky, is possible.

*PVL - river or pool, several languages including Algonquian and Cariban, Welsh pwll - a pool, English 'pool', Northern Norwegian poll in place-names, S. Gaelic poll in place-names.

*TOL - hole, in some Coastal North American languages and in some languages of Northern South America, Welsh twll - hole.

*TV - house, Algonquian languages and several others on Coastal North America and in parts of South America. This root is clearly linked to Indo European *steg-, but the Western European semantics are similar to the meaning in several indigenous languages. Welsh ty - house.

These roots have been given to me by H. Meller in Alaska, who plans to further look into the individual families where these roots occur to establish a more concrete relationship between Western Europe and the Americas. These words were taken from his upcoming dictionary.

Umpqua is a now extinct Native American language from the North West USA. It is unlikely that there has been any contact between this part of the Americas and Europe for a very long time, but it seems that any contact may have happened along the Pacific Coast, including contact with Salishan just to the north. The Salishan and Umpqua languages weren't influenced by European languages, but some of the ancestors to these people may have had the same ancestors of some of the early people in Europe, leaving a trace in the languages of both lands.

L'aya - place, Welsh lle (place).

L'ip - leaf, English 'leaf' and similar words in a limited number of Indo European languages.

K!eex - each, Gaelic gach - each.

maAA'tii - chief, Welsh mael, Afro Asiatic *mutVl- (chief or warrior), in Semitic and Egyptian.

tsimni'L - snail, -sVn to sniff or smell (in Borean), with *sin- another Borean root in Afro Asiatic 'tooth or nose'. Examples of this root in English include 'sniff', 'snake', 'snatch', 'sneak', 'snare'. In Indo European the word *sneg- only exists in Germanic, Indo Iranian and Celtic. Sea snails were an important part of the diet for ancient coastal Europeans, coastal North Africans and Coastal Native Americans.

sqans - skin, English 'skin'. This root is found also in Old Norse, with some similar words in Indo European relating to cutting. The *sk root seems to relate to cutting in many language families.

s'anx - they, the Indo European and Proto Celtic pronoun *senti (they) is found far beyond the range of Indo European.

references

Lower Umpqua texts, Leo J. Frachtenberg

Southern Lushootseed

sčədadx (Pacific Salmon and trout), *skʷəxʷic* (Coho Salmon), *skʷawəľ* (steelhead) and many other words related to salmon and fish, may contain the same prefix found in English 'squid', with a separate relationship to 'cod' and related terms found throughout Indo European languages. Irish scadan (herring) would appear to be a closer link. An Afro Asiatic root *ḳʷVṭVn/m- (small insect or worm) provides a further link. It is interesting that the Irish scadan, English 'squid' and the Salishan forms, all have the 'migratory initial s'.

This sq/sk- prefix would seem to be specialised for terms to do with the sea and sea life, as these Northern Lushootseed words demonstrate.

sqibkʼʷ - octopus

sup̓qs - seal, English 'seal', Proto Germanic *selhaz. Not a conclusive link other than the initial s.

bəsqʷ -crab, with a possible root *bess-, found in Afro Asiatic and meaning to cut, or a link to English dialectal 'bass' (fish), as in 'sea bass', but this word alternates with an older 'bars'.

Upriver Halkomelem

p'ɛl-y-íːws - bark, English 'peel', Latin 'pillus'.

šxʷ=ʔθɛ́t-əl - cloud, English 'sky', also *s=k'ʷəxʸ-áːs* - moon. The word 'sky' in English appears unconnected to Indo European.

xʸíːƛ' - cold, Indo European *gel- (cold), English 'cold'.

q'ʷóːl - ear, and *c'ɬɛ-əm* hear, Indo European *ḱlew- (to hear).

tə́mːə́xʷ - earth, Latin 'dominium', Russian dom (house).

ləp'-əxʸ - eat, linked to words in a wide variety of languages meaning to drink or eat, including English 'lap up', as in to drink.

ƛ'ɛ́qt - long, Indo European *dlongʰos (Germanic, Iranian, Italic), English 'long'.

s=mɛyəθ - meat, linked to an Indo European root meaning 'food' in Western Europe, Danish mad (food), Welsh mes (acorns).

s=yíːc'-əm - sand, Germanic *samdaz, Latin sabulum, English dialect samel - sand bottom, English 'sand'.

s=p'áːƛ-əm - smoke, Proto Germanic *smukōną, English 'smoke' absent in other Indo European languages.

θəqɛ́t - tree, perhaps linked to Welsh coed (forest), Proto Celtic *caitos.

θ'əθ'əm-íːl - thin, Proto Indo European *ténh$_2$us - thin.

s=pəh-ɛ́ːls - wind, English 'blow', and related words in Finnish and other languages.

Island Halkomelem

s=meːnt - mountain or stone, English 'mountain', Welsh mynydd, Scottish Gaelic monadh, Basque mendi (more likely a borrowing rather than an older Dene Caucasian word?). Compare also Welsh maen (stone), Breton men.

s=net - night, Upriver Halkomelem has l where the island dialect has n, a connection to Afro Asiatic layla?

səm'šáθət - sun, hypothetical Indo European *sh̥$_2$uén - sun, related to *sóh$_2$wl̥ - sun.

təxʷθəł - tongue, Indo European *dṇǵʰwéh₂s, English 'tongue'.

The above two sets of Halkomelem words are available at starling.rinet.ru/.

Mayan languages

Mayan languages are spoken in central America. Although the cognates between European languages and Mayan are few, it's possible that the Mayan languages inherited some vocabulary from long ago, when their ancestors first arrived in Central America, which some of our first European ancestors also brought with them to Europe. Mayan may also have been influenced by a hypothetical Atlantic/Atlantas language sprachbund, assuming that in ancient times a number of shared features existed between Western Africa, Europe and the Atlantic coast of the Americas. This could coincide with shell mounds found in many parts of the world, indicating a common network of culture, perhaps sharing language during the Mesolithic times or earlier. This would hypothetically explain why there might be such a language link, but whether this ancient sea culture influenced Mayan language and culture is perhaps less likely.

K'iche Mayan

qul - neck, English 'collar', Latin collāre, Old English heals (neck).

pak'alik - back, English 'back', Germanic *baką, but not otherwise in Indo European.

Q'eqchi' Mayan

b'aq - small, Proto Celtic *bekkos (small), Welsh bach (small), Irish beag.

taat - father, Welsh tad - father, the same root is found in wide variety of languages and is used alongside other roots which gave the meaning of 'father'.

mol - egg, perhaps related to words in Western Europe meaning hill or stone, related to English 'meal' as in 'grind'.

nawink - to know, similar to the widely distributed roots *kihan- (know) and *man- (to

think), Irish smaoinich.

numxik - to swim, perhaps related to Welsh nofio (swim), and Afro Asiatic

siip - to swell, English 'seep', Germanic *sīpōną, German 'seifen', otherwise not found in Europe.

palaw (sea or lake), related to Welsh pwll, English 'pool', Old Norwegian poll.

sib (smoke), perhaps related to Germanic *smukōną and English 'smoke', with a similar Salish word, Pembrokeshire Welsh mwg (smoke), related to English 'mask' and similar Afro Asiatic words.

Tzotzil Mayan

Ɂantz - woman, perhaps to Basque andere (woman).

nukul - skin, see works on the roots *nVk- and *kVn-.

bak - bone (similar in many), English 'bone', perhaps related to English 'back'?

tal - to come (taal and chul in others), Irish dul (verbal noun of 'go'), Afro Asiatic *dul (go), Finnish tulla (come).

nab (sea), related perhps to Welsh nofio (swim), and the Afro Asiatic forms, and an almost identical cognate in Sumerian.

Yucatec Mayan

kaal - cold, related to Indo European *gel- (cold), English 'cold'.

These cognates may seem unlikely, but such cognates are not found in every native American language. The Algonquin languages in contrast share very few cognates with European languages, but in Ojibwe there are the words *nibi* (water) and *nibiiwan* (wet), which appear to show the same root in Mayan nab and Welsh nofio.

Afro Asiatic roots in the Dorset Dialect

birVh- eat or bite (Semitic, Berber, Chadic), Dorset dialect prog - food.

ŝ/ĉuʔum- sell (Semitic and Chadic), Dorset dialect chop - to sell or exchange, linked to English 'shop', Norse kaupa?

daɣar- be angry (Semitic, Egyptian, Chadic), Dorset dander - to be angry.

ḳamVḥ- stick (Egyptian and West Chadic), Dorset dialect chump - a log.

ʔabVnan- duck (Semitic, Egyptian and East Chadic), Dorset dialect homhle - duck.

ʔandaw- a type of small animal? Central Chadic Gisiga: monduwaŋ - rat, Dorset dialect moud - field mouse.

These words indicate an Afro Asiatic connection, but these terms were probably adopted into English (and Celtic?) dialects retaining little of their original grammatical context and origin. There is a clear preference for an initial 'ch', this could be influence from later Germanic dialects or may be an original language variation within the Afro Asiatic relationship. Other words in Dorset have a more distant link to some of the Caucasian languages.

bħēḳV - hill or heap, Dorset dialect batch - hillock, also used for spoil heaps (Proto North Caucasian).

ħwirɨ - lake or pond (North Caucasian), related to Afro Asiatic *riway/ʔ-* and Chadic *wur-*, Dorset dialect ware - a pond.

Other dialects of English also contain Afro Asiatic words. In Northern England the word snegg means to take a horse through the woods, it is related to English Celtic *kank (horse) and an Afro Asiatic word of the same meaning, related to English 'hunk' and various Germanic words for horse sounds, English neigh which has lost the initial consonant.

Another is the Northern English dolly for a cart that goes, related to Southern English dilly-dally, meaning to go back and forth, compare Irish dul (go), Finnish tulla (come), and related Afro Asiatic words, English 'dale' and 'dell'.

Cornish Dialect words

*baggaʕ- goat, related to English 'buck' through an Indo European relationship. Cornish dialect bucca - hobgoblin. Goats were an important symbolic animal to the ancient people of Western Europe, often attributed to having supernatural qualities. Compare Northern English 'boggart' and Estonian puuk, a goblin, Irish puca. May also be implied in the names of certain standing stones.

*bur- dry land, meaning sand or dust in some Chadic languages. Cornish dialect bruyans - crumbs.

*gadum- axe, Cornish dialect gad - a pick.

*gur-/kir - fire, Cornish dialect chirks - embers.

*ḳVr- frog, echoic, Cornish dialect granack - toad.

*paṭis- hammer (Semitic Berber), Cornish dialect bettle - mallet.

Indo European and Egyptian

Words have been selected from the English, Irish and others Celtic languages, that can be compared to words in Ancient Egyptian. The method of vocalization employed here is based on Christian de Vartavan's Vocalised Dictionary of Ancient Egyptian. The Irish and Old Irish words have been given to me through discussion with experts on early Irish history and language. The Ancient Egyptian words are marked in a larger font, followed by similar European words and a description.

æby - honey, perhaps linked to English 'bee' and Irish bech.

abyén - poor or unhappy. The Irish word bocht - poor, might be related.

agArtè - chariot, perhaps linked to Proto Celtic *karros - wagon, which gave the word chariot and the English word 'car'. The word 'cart' is probably related, but has been given a separate Germanic etymology by other writers.

Amï - a soul, French âme, similar words in Italian and Gothic. Related to Proto Indo European $*h_2enh_1$- breath, Latin animus, Gaelic anam - soul.

ana - beautiful, godly, words in Britain with Ana or Anan, such as Annandale in Scotland.

Ænôwp - Anubis, comparable to the Welsh Annwn, a name for the under world. The

Cŵn Annwn might originally have served a similar purpose to Anubis in Celtic mythology. Annwn is normally given an etymology of An-Dubn-, - very deep, but this seems unlikely, even though the word dubn- might be in some way related.

æpot - cup, English 'pot'.

ærq - bend, Latin arctus, English archer, perhaps distantly related to 'arrow'.

ætorè - river, linked to English edder or adder in river names, perhaps the word 'adder'.

bAïr - a kind of river fish. The root of this word could be linked to a Proto Afro Asiatic verb - to fly, also in Kanuri as fàrtə, Iraqw ba'ár. Irish has the word bradán for a salmon. Salmon jump, they are an important part of the Irish creation myth and serve as a symbolic animal . There is an obvious similarity between the two words. The original meaning of this root in Afro Asiatic or its parent language doesn't seem to have been as simple. The br appears in a number of Celtic and Germanic words of unknown origin, including the words 'bright', 'brave' and 'Britain'. The etymology of 'Britain' could be linked to Greek bárbaros - non Greek, also used for the Berber people. Several places in northern England and Scotland contain a root Brett- which is thought to be an indigenous Celtic name for the Welsh, Cornish and Picts of Scotland. The word is found in the Norway. Perhaps linked to *bōïrkA* - to shine.

bé - tomb, linked to English 'bed' and Welsh bedd, Iraqw baa'a.

bènbin - pyramidal stone which capped pyramids. The Gaelic word beinn - mountain, could be related. In parts of Northern England there are 'ben stones'.

bènï - sweet, this word shows similarity to the Irish word binn - sweet, Old Irish bind.

bônbèn - The run of the River Nile. This is similar to the name of the River Boyne/Bóinn in Ireland, which opens into the Irish Sea opposite Northern England. One etymology gives Boann - white cow in Irish, and it seems likely that this could play a role because the white cow was important to the mythology of the Boyne. Ptolemy's map shows Bουβινδα (Boubinda), similar to the Egyptian but perhaps *bāw winda - white cow, from Indo European *gʷṓws. But this sound change between Indo European and Proto Celtic could have occurred earlier on in history, linked to Egyptian *wbôkh* - clear, be bright, the proto form giving Irish bó - white or shining thing, and bán - white. This in turn is linked to Indo European *bʰeh₂- and to the later Celtic forms *windos, Welsh gwyn, Irish finn. The word for cow in Indo European could have derived from an Atlantic/Afro Asiatic word which connected cattle to the appearance of their milk and its importance in mythology.

dèmæ - town, cognate with Latin dominium, Irish damnae. This word seems to have existed in southern and western Europe, but only entered other Indo European languages through the root *dṓm - house. Also Domnu from Irish mythology?

djar - seek or search, Irish iarr - to want is probably from Proto Celtic *eɸiro- at or against,

which later meant after, Old Irish íar. But this construction is limited only to Celtic and Greek, so a connection with the Egyptian meaning is possible, if not directly. The -r seems to have a meaning to be on, or at in Celtic and Afro Asiatic, not found elsewhere in Indo European. Celtic could have later taken the *h₁epi- prefix to produce iarr.

djôd - to say, similar to Welsh dweud - to say.

dōmæ - to touch, perhaps linked to Irish teagmháil - touch, and in turn to Germanic *tukkōną and English 'touch', linked to Indo European *dewk- which is confined to Germanic and the Mediterranean.

grônpé - dove, French colombe.

hAt - top or front, linked to English 'hat', Welsh caddu, perhaps Yeniseian *ʔa(ʔ)t-.

hôbk - to crush, stick or harpoon. English 'hook' and Yeniseian *qok-.

Htôrè - horse, 'harnessed one', linked to English 'horse' and 'hest'.

kApè - top of sky, firmament, top of cave or a roof or top. English cop, in place names meaning a hill or head, Proto Germanic *kuppaz. Welsh cof - memory, and Welsh cob - tuft probably an earlier variant. Old Norse kobbi - seal, might be related in the sense of a seal rising its head above the water, and Yeniseian *χ[o]p - tree top. This word might also be linked to the word cap, and to the Middle English word cobill, a type of round boat, and cobblestone, a round stone. Welsh ceubal - a skiff, Brithonic cowbal - a round boat? A place in Norway contains *kabel-. The variety of these forms in Western Europe implies a very early date, with several later reemergences with other meanings.

khbôr - comrade, English 'comrade', Welsh cyfaill - friend.

lôgè - to hide or conceal, the English word 'lugworm', a type of worm which burrows into the sand.

lôkH - to lick, related to the English word which seems to have an obscure origin in Indo European.

n-hôtp - suddenly, Gaelic tapaidh?

plAge - plaguae, in English and in Italic languages.

wônsh - wolf, comparable to the Irish word sionnach - fox. The final syllable is typical Irish suffix and probably isn't as old as the root. In Egyptian the n comes before sh, the switching round of consonants seems to have been frequent in early Afro Asiatic and Atlantic languages.

wmot - fortified building, linked to the English word moat, French mote. Germanic cognates exist, but refer to dust, mud or peat. The relationship between the French-Celtic

and Egyptian forms is closer than the other relationships within Indo European.

kôrm - smoke, Gaelic gorm (grey).

erhob - embers, English 'hob'.

môdj - be deep, English 'mud' with a Uralic cognate.

mæ - if in conditional sentences, Swedish om and various other cognates.

m-Ħn - inside, Welsh 'mewn'.

n-DjAï-n - since, Swedish sedan?

nôbï - goldsmith, English 'noble', Irish gobann with North Caucasian cognates.

nem - dwarf, English 'gnome'?

naHbè - neck, English 'nape'.

nèræ - fixed period, English 'era'.

Afro Asiatic in the Iberian Language?

arroyo - stream, Portuguese arroio, Spanish cuérrago, Afro Asiatic *riway.

artiga - tilled land, Welsh aredig - tillage, Old High German art - cultivated land, and Indo European words meaning to plow, Latin arare, Afro Asiatic *ʔarVḳ- field.

balsa - pond or pool, Afro Asiatic *bVl - flow or overflow.

barda - boundary ridge or wall, straw covering over pens or orchards, Celtic *barros - top, Afro Asiatic *bar- cereal or corn

barro - mud, Catalan bard, Portuguese barro, Afro Asiatic *baḥVr- sea or lake.

iltiŕ - town or settlement, Afro-Asiatic *tir- building or house.

iltun is similarly linked to English 'town', Celtic dûnom.

seltar - a tomb may be linked to English 'cellar', Latin cella, note that switching between /k/ and /s/ sounds happened historically in Iberia and it's unclear how old the /s/ pronunciation was in Vulgar Latin.

sapo - toad, West Chadic *c̣umb 'frog'.

Tartessian substrate words?

Examples from inscriptions, as transliterated by John Koch.

aark^ui - for Argos, Compare Celtiberian arkailikos, Old Irish arg - warrior or hero.

anb^aati̱a̱ - perhaps a farmer, Gaulish ambactus, Welsh amaeth.

k^aaśet^ana - Gaulish cassidannos - tin or bronze minister, Afro Asiatic *c̣aḥ- or *kacaf- - metal?

k^oořb^eo - Old Irish corb - raven, wheel, chariot, 'Cormac', perhaps Afro Asiatic *ɣurVb-, *ɣar(n/m)āḳ- raven or crow.

omuŕik̠^a - the under sea world, Welsh arfor-dir - coast, Gaulish Aremorica and 'Armorica'.

uarb^ooiir - highest man, Celtic *uɸermo- wiros.

set^a̱ - a tumulus or place, Old Irish síd - fairy mound, Welsh sedd and hedd.

t^easiioonii - perhaps related to British Tasciovanos - badger slayer, linked to the Afro Asiatic root *Sakw-, a kind of small animal, Also found in many 'Borean' languages to mean a mouse or squirrel, Kartvelian čuḳ- - mouse, Yeniseian *saʔqa.

t̠^eaiona - a goddess, Proto Celtic deiwonâ, a common Indo European root.

l̠iirnest^ak^uun - of the people near the sea, Old Irish nessam - nearest, plus a root for 'sea', Old Irish ler, Welsh llyr, Afro Asiatic *lil- 'water' or 'be wet'.

uurk^ee - has made or done, Old Welsh guoreu - has made.

Gallaecian substrate words?

abrollar - to sprout, Afro Asiatic *piraḫ- to sprout or flower

bilha - stick, Old Irish bille, Manx billey - tree, Welsh pill, French bille, perhaps Afro Asiatic *baray- stick.

bringa - stalk or rod, Welsh brwyn, Cornish broenn, Breton broen, French brin, Afro Asiatic *baray-.

comba - valley, Welsh cwm

leira - level field, perhaps Afro Asiatic *li/ur- clothing.

ler - sea, Afro Asiatic *lil-.

saio - coat, perhaps Afro Asiatic *cVw/y- - cloths.

tona - skin, bark or scum of milk

tranca - beam or pole, Afro Asiatic *tayar- stick.

The Hurrian Language

ta<u>he</u> - man, Welsh dyn, a possibly distant Caucasian link.

pa<u>hi</u> - head, Finnish pää - head.

ašk - to ask, Indo European *heys-., Germanic *aiskōną, English 'ask'.

eni/z-ari - God, names such as Ana and Anu to mean 'god' across wide areas of Europe and the near East. Related possibly to Etruscan aisar (gods), and the Aes in Norse Mythology, the Aes Sí in Ireland and Ancient Egyptian æsaï (to be light) and äs (hathor priest), (A Vocalized Dictionary of Egyptian, Christian de Vertavan).

arde - town, English 'earth', Germanic *erþō, Ancient Greek éra, Tocharian B yare.

puruli - temple, Afro Asiatic *par- house, Latin perula, English 'pearl'.

<u>h</u>avurni - heaven, English 'heaven' and related Germanic words.

turi - below, perhaps Afro Asiatic *dVr- flow, Celtic tamesās - darkness and other forms in Indo European, English 'under'.

kul- speak, Finnish kieli - language, a common root in many language families including in Altaic and Native American languages. The word exists as a radical in the ancient history of English, giving the word 'clap'.

fa<u>hr</u>i - good, English 'fair', Iarnbelrae fern, Egyptian nfr.

madi - wisdom, Egyptian ma'at, Irish maith, Breton mat - good.

-an - and, English 'and', Dutch en.

man - but, Swedish men (but), French mais (but).

tan- do or make, English 'tend'.

furi- sight, used in the sense of 'before', perhaps Germanic 'for'.

kuru - again, French encore, both words contain *kor or *kur meaning to go around.

ḥil - inform, English 'yell', Indo European *gel-.

eli - festival, similar to Afro Asiatic words for gods.

The Etruscan Language

aes - god, plural *aesar*, connected to Old Icelandic Aesir, a god pantheon.

am- to be, English 'I am'.

cape - container, and *capra* - urn, Latin cupa, English 'cup', related to several words in Dene Caucasian and other languages.

capu - falcon, related to an Egyptian word meaning 'sky'?

Cel - an earth goddess, Latin celle, English 'sellar', linked to an Iberian word.

cer- to make, Old Icelandic gera (to do).

clan - son, Gaelic clann.

fanu - abode of a God, possibly English 'fen' and Germanic *fanją, German Fenn, Norwegian fen, Old Prussian pannean, Middle Irish en and enach. Also perhaps linked to *spanti*, a type of vessel.

Horta - a goddess of agriculture, connected to Indo European words for 'garden'.

hiuls - owl, English 'owl', Proto Germanic *uwwalǭ, other forms in Czech, Latvian and Avestan.

krankru - a cat, English 'grab' and 'crab'.

luri - adornment, Afro Asiatic *li/ur- cloths.

ma(n) - tombstone, perhaps Welsh maen - stone?

mi - I, proto Celtic *mi, other Indo European languages mainly use forms of ik/ego. Finnish minä.

neri - water, perhaps distantly linked to Afro Asiatic *lil-, or to Egyptian nnw.

pera - house, and *spura* - city, Afro Asiatic *par- house or enclosure.

pes - land, Spanish país.

snenaθ - maid, Finnish nainen, Basque andere (woman), with similar words in some Celtic languages, all without initial s .

taliθa - girl, Aramaic: talitha.

tamera - grave chamber or temple, English 'temple', Celtic tamesās - darkness, Indo European *tm̥Hes-.

thamna - house, Russian dom - house.

thevru - bull, Celtic tarwos - bull, widely used in some Indo European dialects.

tul - stone, Breton taol (table).

tur- to give, Spanish dar - give.

tuθi - state, Irish tuath, Welsh tud (people), also 'Teutonic'.

usil - Sun, linked to Indo European words for sun.

In The Alps

Dr Alfréd Tóth and Dr Linnus Brunner have created a book on Raetic, a pre Italic language of the Alps, spoken in proximity to Lepontic, Gaulish, Germanic and Etruscan, previously assumed to be a Celtic language. From his analysis Raetic contains elements that are Afro Asiatic, and perhaps closest to Semitic, although quite different to forms in known Semitic languages. The language also contains many roots known to exist in Indo European. For example IKHE - I,

NLAUPE - food, Arabic laufa - to eat.

PNAKE - I have turned myself, Hebrew pānāh - to turn oneself.

ELVA - god, Hebrew elōah, English 'elf'?

HIRAPHA - sword, Hebrew hereb.

ALE - my god, Akkadian elu - Goddess.

If Raetic was related to Semitic, it could be linked to the presence of E1b1b1 in this part of Europe. I think this work might be biased towards the classification of this language as a Semitic language, although a close relationship with Semitic seems plausible. A list of Raetic place names is also given.

Alac - mountain valley towards a pass, Akkadian alaktu - way or path.

Aldur - Arabic alā ttūr - on the hill, although the first element could be Al/El to mean god or 'high'.

Fätta, Arabic watada - to fortify.

Feid - Arabic watada - to fortify.

Negias - alpine meadow with huts in place names, Arabic nuhās.

Raetic - An extinct Semitic language in Central Europe, Prof. Dr. ALFRÉD TÓTH PROF. DR. LINUS BRUNNER, Mikes International The Hague, Holland 2007

Iraqw - Indo European

Iraqw is a Cushitic language of Tanzania. Cushitic languages may have been important to the emergence of modern haplogroups and culture in North East Africa, perhaps going back over 10,000 years.

buu' - pay, English 'pay', linked to Latin pacare and - pacify, sooth, pax - peace, perhaps Indo European *peh$_2$ǵ- to attach.

buura - beer, English 'beer', Dutch bier, German Bier, Swedish bira, Albaniam mbush - to fill. Absent from other Indo European languages.

deelmo - lamb, English 'lamb' English 'lamb', German lamm, Swedish lamm, Proto Germanic *lambaz, Finnish lammas. Not Indo European, Scottish Gaelic lon - elk, Ancent Greek élaphos - red deer.

duwaa - sap, English 'dew', Dutch dauw, German Tau, Swedish dagg, Proto Germanic *dawwaz, Indo European *d^{h}ewh$_2$-, which has a different meaning of smoke or haze, found in Italic, Celtic and Sanskrit.

lawee' - leave, English 'leave', Proto Germanic *lībaną, distantly related to Indo European *leyp- stick, fat, sticky, and *plew- fly, flow, run.

loo - leaf, English 'leaf', Dutch loof, German Laub, Swedish löv. Not common in Indo European, Irish luibh - herb, Latin liber, Lithuanian lúoba, Latvian luba, Russian lub, Albanian labë. Not found elsewhere in Indo European.

teeri - dust, Indo European ters- dry.

tlahhaay - the clan, Scottish Gaelic clann - inheritors, people, tribe, Old Irish cland. Related to Welsh plant, and Latin planta - shoot, offspring, plant. These words demonstrate that the P-Q division in Celtic languages may well be pre Indo European. The Latin words might be related to Indo European *pleh$_2$- - flat, but the relationship is unlikely to be close.

tlaw - rise, English 'climb', also related to *gley-, but the English semantics are much closer to Afro Asiatic than the semantics of other Indo European forms.

tlawu - clothing, English 'clothes' and 'cloth', Dutch kleed, German Kleid, Icelandic klæði, Proto Germanic *klaiþą, Albanian ngjit - to attach or glue. Not Indo European.

tleehh - do, make, English 'clip', 'clear' and 'clean' (all three are probably pre Indo European), distantly related to Indo European ǵʰelh$_3$-?

tlee'i - clay, English 'clay', Proto Germanic *klajjaz, also linked to 'glue', Indo European *gley- (widespread). Some Indo European forms mean 'clay', these areas might represent the earliest areas where this word was used in the Indo European language area.

tluu' - chew, English 'chew', Dutch kauwen, German kauen, Latin gingiva - gums, linked to words in Polish, Tocharian, Iranian, but the West Indo European forms are much closer to the Iraqw word more than they are to the Eastern Indo European forms.

puurú - flour, English 'flower', not related to 'flower' in the sense of the plant.

Gawwada - Indo European

Gawwada is an Afro Asiatic language spoken in Ethiopia. Gawwada is another Cushitic language within Afro Asiatic.

karratto - squirrel, English 'squirrel', French écureuil, Latin sciurus, Ancient Greek skíouros. Perhaps related to Indo European *skéh$_2$ih$_2$ - shadow, not common across Indo European.

kor - to drive, linked to Icelandic keyra - drive, Proto Germanic *kaurijaną, unlikely to be Indo European.

k'urico - crow, English 'crow', Dutch kraai, German Krähe, Proto Germanic *krāhaną - to crow. Non Indo European.

lukte - leg, English 'leg', Swedish lägg, Latin lacertus, Lombardic lagi. Non Indo European.

sor - to jump, English 'soar'? Usually linked to French essorer, Latin ex-aura 'out-air'.

Hausa

yaruka - languages, compare Russian jezik (language).

baya - back, compare English 'back' and other Germanic forms. Also bayan - behind.

fuska - face, compare English 'face'.

hannu - hand, compare English 'hand' and other Germanic forms.

baki - mouth, compare English 'beak' and 'gob' (mouth) with consonant re-assembling

hanci - nose, the consonants nc can be compared to Indo European forms.

hunturu - winter, English 'winter' (h - w), Georgian zamtari.

ruwa - rain, English 'rain', the Hausa form lacks the diminutive -n.

bazara - summer, compare English 'summer' with consonant re-assimilation (b - m, z - s, r - r).

kare - dog, compare Finnish koira (dog).

rawaya - yellow, English 'yellow' (r - l), with semivowels preserved.

babbar - big, English 'big' of unknown etymology.

ina? - where? Compare English 'in' and Indo European h-en.

ni - I, compare Albanian unë (I)

shi - he, compare third person singular pronouns in Indo European, Irish seee.

ita - she, the -t- is feminine, compare English 'it' and other Indo European forms.

mu - we, compare Slavic mji and West Norwegian me, Irish muid.

Yoruba

oju - eye, compare Indo European forms.

obinrin - woman, compare Irish bean (woman), Fula ɓeyngu (wife).

oòrùn - sun, compare English 'ore', Spanish oro, Greek ourobus.

lo wooro - warm, English 'warm'.

dúdú - black, Welsh du, Irish dubh.

akókò - time, compare Finnish aika (time).

funfun - white, Irish fionn

tààrà - straight, English 'straight', with vowels between the t and r and an absense of the initial s.

ninu - inside, English 'in' and Indo European h-en.

ati - and, compare Latin et (and).

abi - or, compare Breton pe (or).

emi - I, compare mi or me in Indo European languages, Igbo mụ, Fula mi.

awa - we, compare English 'we' and other Germanic forms. Also wa (our), compare Icelandic vor (ours).

Western Indo European languages contain a number of substrate words with parallels in the Caucasian languages, especially in the North Caucasian languages. People have long speculated about a Vasconic language in Britain and Ireland, which might actually have been somewhere between Basque and the North Caucasian languages. Most of these are in Proto North Caucasian unless otherwise stated.

*xwōlhV - side, Shelta l'im - a side or border, perhaps English 'lap' (distant relationship).

*HāgwV - small or bad, *gʷə in West Caucasian. Shelta g'amoχ, g'ami - bad.

HVlq́V́ - rot, also in Yeniseian. Shelta sloχa - rotten.

ʔwə̆lV́ - a hole, Shelta lub (hole), linked to the English word hole and 'lug' as a term for an ear, perhaps linked distantly to the Egyptian *lôgè*, with a much closer relationship to the word 'hole'.

ʔwĭlʔi - eye, Shelta luurk - eye, *le- in Basque, also in Borean, Afro-Asiatic *ʔil-. Maybe linked to Old Norse lurka - sneak and the English word lurk.

laṗV - throw, also in Burushaski. Shelta loober - throw, colloquial English 'lob' - throw.

xq̇ã̆ŋʔV̆, Shelta - graarnog - flea.

a=hali - sheep, in Proto Basque, Shelta kolum - sheep.

HarχU - talk or speak, Shelta taari - speak.

xǎ̆nħɨ - water, Proto Basque u-hain - water, Shelta shan - stream. These words have a relationship with other Eurasian words for water.

 HV́rq̇V̆ or *HarχÚme'* - time, Shelta tuurk - time.

ɬeʔwńɨ - skin, Shelta lumii - tent cover.

w)ĭrV - woman, some areas have an initial *xa-, Shelta karb - old woman, Welsh gwraig - woman. If these words are related then similar forms exist in some African languages.

mħā̆ƛǎ̆ - hoof nail, Shelta ngluu - nail.

bŭɬV - horned animal, Basque abele. bull?

čHārV - fish, wet, English 'char'.

čŭkwV- be hooked, hook, Old Irish cuach? also *kīčwĭ in North Caucasian.

χwĭlʔi- meat, Irish feoil?

ƛǎ̆ɬŭ- stone, Old Irish ail?

GŏrGV- stone, English 'rock'?

q̇wɨɬə- rock, cliff, stone, English 'cliff'?

ḳ̱ĭwɬV- mountain gorge or ravine, gill? Germanic *gilją in Icelandic and Middle English but not in modern Nordic languages, gleann?

ħwĭlV- river, Welsh chwyll?

*ƛErV- river or rivulet, Irish Ier?

*ʁHwadVrV- river or stream, 'adder' river names in place names? related to IE wodor and Sino Caucasian *=V̄[t̪]wV, also in Uralic.

*ɬVmbagV- sheep, English 'lamb'?

An exclusively Indo European word for 'pig' is *pork'-, connected to North Caucasian *wHārƛ_wə, which appears as burḳ in Proto Lak, showing incredible similarity to the Indo European root.

Welu- is a root for woo in Indo Europeanl, in most IE languages but not Armenian or Albanian. A similar Berber root means 'sheep' *bal in North Caucasian.

West Europe and the Yeniseian languages

Yeniseian languages are spoken in Siberia, but belong to the same hypothetical Dene Caucasian family, together with Basque and North Caucasian. The relationship between Ket and English is smaller than the Afro Asiatic relationship, but Yeniseian languages show a relationship that might shed more light on the origins of Indo European and Afro Asiatic. These words are from the Ket language.

aŋbet - taste, English 'bite', Proto Germanic bītaną, perhaps Armenian bdkel.

-an - without, similar to Germanic prefixes of the same meaning.

bèr - to have or own, Indo European *bʰer-, Gothic bairan, Sanskrit bhárati, Latin fero, Ancient Greek phérō, Old Church Slavonic bĭrati, Proto-Celtic *bereti.

bìl - far, related to Welsh and Breton pell - far.

boˀl - thick, related to English bulk, Middle English bolke, Old Norse búlki.

buust - bee, Afro Asiatic *biʔ- and *baṭ- - to pierce, English bee, Old Irish bech.

deˀŋ - people, Welsh dyn, Brithonic *dün, Proto Celtic *gdonyos, related to Indo European *ǵʰmṓ but unlikely to be directly Indo European.

dop - to drink, and duˀp - fish hook, dub - an oxbo lake or pond in Northern England, maybe used as a water resource. Maybe linked to Irish dobhar, Welsh dŵr - water, Afro Asiatic tVwVr, English dip from Proto Germanic *dupjaną, linked to the word 'deep' which appears in the Celtic, Germanic, Slavic and Greek Indo European families.

ēj - island, Old Norse ey, perhaps related to Proto Germanic *awjō and Latin aqua. Dutch eiland, Danish ø.

holaj - holy, Proto Germanic *hailagaz, related to Proto Slavic *cĕlъ - whole.

hənaŋ - sand, Lithuanian sémti, Proto Germanic *samdaz, Danish sand, dialectal English samel - sand bottom, Ancient Greek ámathos, Old Irish to-ess-sem - to pour out, Iraqw - hhasaangw, Ancient Salish sVtsəm.

kūp - top, Proto Yeniseian *χ[o]p - tree top, kop also Proto-Tsezian χob - haystack, English cop - head, in place names, Dutch kop, Kali'na Carib kapu - sky, Egyptian ḳbḥ.w - sky, Western Chadic *kwabVH- cloud.

krug - circle, related to Welsh crug - burial mound, Afro Asiatic *ka(r)kar- circle or ring, Related to Indo European *(s)ker- turn, in Greek, Italic and Germanic. Kanuri kòrkór, Hausa káȓkàtáa - to bend, káryàa - to fold.

laptaq - bite, Proto Germanic *lapōną̊- to lick, German Löffel - spoon, Danish leffe, English 'lap'.

mamul - milk, Proto Germanic *meluks, Proto Indo European *h₂melǵ-, Afro Asiatic *čumal-, Irish smuilgeadán - collar bone, smuais - marrow.

ogə - cave, Welsh ogof - cave, Proto Afro Asiatic *wVgVr-, Indo European *ḱówH- mainly West Europe, Irish cúas.

qāt - edge, perhaps related to Welsh coed, Brythonic kait, English heath, cat in place names. Assumed to mean the area of forest at the boundary of a settled area. Names with 'gate' in England and Scotland might derive from this word, and the word gate in English might have entered a separate root. Ancient Salish *(tV)qet-?

saglaŋ - fin (sail?), Proto Germanic *seglą - sail, linked to Indo European *sek- to cut.

saɣabet - say, related to Indo European *sekʷ-, English say, Swedia säga, Proto Germanic sagjaną, Afro Asiatic *sigaʕ, Hausa cêe - to say.

samla - some, Danish samle - collect, linked to Proto Germanic *samanōną - collect, and Indo European *sem- one.

sīn - old, Proto Indo European *sénos, Armenian hin, Celtic senos, Balto-Slavic senas, Ancient Greek hénos.

sùj - swim, *swimmaną, Dutch zwemmen, Swedish simma, Ancient Salish

š(ə)mšam- (swim or to fin).

suul - sledge, Proto Germanic *slagjǭ, Icelandic sleggja and Dutch slegge.

tiˀŋ - dance, *þansōną - to dance, related to Indo European *ten- stretch or extend.

tūm - dark, black, Proto Celtic *temeslos - darkness, from Indo European *témHeslos, Lithuanian tamsa, common in Indo European, River Thames in England.

tū - cliff, Old Irish táeb - side, Modern Irish and Scottish Gaelic taobh, Welsh tu.

ulvej - ghost, linked to English wolf, Proto Germanic *wulfaz, Indo European *wĺkʷos. This root is found throughout Indo European.

Nivkh

if- he, Welsh ef (he), also in Egyptian.

kɨl- - long, Welsh cul and Gaelic caol.

ver- big, Afro Asiatic/Atlantecan *war- (be big, grow), Finnish vuori (mountain).

nok- narrow, English 'neck' and widely distribted other words.

eri - river, English 'river', Afro Asiatic *yar-.

ŋaqř - snow, Gaelic sneachta.

Uralic Languages

antaa - to give, Latin addo, English 'add'.

elää - to live, Hungarian él, English 'live', German leben, Swedish leva, probably unrelated to Indo European *leyp- or very distantly related. Perhaps related to Arabic Allah, Aramaic aláh, Hebrew él, Akkadian ilu. There is a related Afro Asiatic root meaning 'live'.

istua - to sit, Indo European *sed-, English 'sit', Afro Asiatic *tis- (Egyptian and some Chadic languages).

jalka - leg, English 'leg', Germanic *lagjaz, Swedish lägg, Latin lacertus.

joki - river, perhaps Welsh ogof - cave, Afro Asiatic *wVgVr- - dig, cavern.

järvi - lake, English dialectal ware - pond, also in North Caucasian languages, Afro Asiatic *wVʕVr.

jää - ice, Indo European *yeǵ- (Celtic, Balto-Slavic, Germanic, Hittite). Welsh iâ.

kaikki - all, Irish gach - each or every.

kaivaa - to dig, English 'cave', Indo European *ḱówHwos, Irish cúas.

karva - hair, English 'hair', perhaps Indo European *ḱer- increase, Germanic *hērą, Mongolian sojir, Afro Asiatic *ĉaʕVr-, also in Dravidian and Sino Caucasian.

kaula - neck, English 'collar', Latin collum, linked to Indo European via the root *kʷel- turn, Afro Asiatic *kahu/il- - neck.

kuori - bark, Hungarian kéreg, Afro Asiatic *ḳur(aH)- (Chadic and Omotic), perhaps distantly to *ḳʷirap- and *pu/ar-, also in Sino Caucasian, several African languages and Austric languages.

kuri - a type of pass or ravine, originally meaning a hollow, also *kurV - basket, Indo European *k(ʷ)ert-, Dravidian *koṛ, Irish currach - boat, Afro Asiatic *kur- boat.

kuruk - a hill (Estonian), Irish craig - rocks, Armenian kar - stone, Sumerian kur - mountain.

lehti - leaf, Afro Asiatic *ʕal-,Germanic *laubą, Latvian luba, Irish luibh, Albanian labë.

matka - journey, Egyptian mtn - journey.

me - first person plural pronoun, Estonian me, Hungarian mi, Moksha min', Breton me (I). In other Indo European languages this root means 'we', Proto Slavic *mji, Old Norwegian me.

meri - sea, Indo European *móri - sea (Armenian, Celtic, Balto-Slavic, Sanskrit, Germanic, Italic), Afro Asiatic *mar- rain drop. Also *märkä* - wet.

minä - first person singular pronoun, Celtic *mi - I.

mies - man, English 'man', Indo European, and *ihminen* - a human.

nahka - skin, also Finnish niska - nape, perhaps English 'neck', Germanic *hnakkô, Welsh cnwch, Gaelic cnoc, Latvian knaūḳis, Afro Asiatic ʕVnuḳ, Amerind *nuḳ, also in Sino Caucasian and Austric.

nimi - name, English 'name'.

parahin - the best, Armenian bari, Swedish bjäre.

purra - to bite, Afro Asiatic *birVh- eat or bite.

puhaltaa - to blow, English 'blow', Germanic *blēaną, Indo European *bʰleh₁- (Italic,

Germanic, Slavic), Old Armenian bełun - fertile, Afro Asiatic *bVw- to cry?

tie - road, Old Norse stígr, Danish sti, possibly a borrowing from Norse, or str- words such as strand (beach), ranta in Finnish, could be derived from earlier languages with the st-consonants never being present in Finland.

tulla - to come, Afro Asiatic *dVḫul- to go, Irish dul, the verbal noun of the verb to go.

sarvi - horn, North Sami čoarvi, Hungarian szarv, Afro Asiatic *cir- and *ḳar-, also in Indo European, Dravidian, Kartvelian, Sino Caucasian.

seistä - to stand, Indo European *steh$_2$-, Afro Asiatic *saʔ-.

siemen - seed, Indo European*seh$_1$- (Baltic, Slavic, Italic, Germanic, Celtic).

silmä - eye, Hungarian szem, Irish súil - eye, related to Indo European words for 'sun', Afro Asiatic *surVʔ-.

suu - mouth, *sVḳʷ- (with variants around the world), *ḥVsaw- drink (in Borean, Amerind, African, Sino Caucasian, Eurasiatic).

suuri - big or great, Norse stor - big, Afro Asiatic *ĉVr-.

Saami Languages - Mary Ellis

gávva - a bay, English 'gap' in place names, also in Afro Asiatic.

sal- an island, Atlantecan *sVl- or *sel- (water, flow), Gaelic Seil English Solent, in Afro Asiatic.

hábres -goat, Proto Berber *HVbbur and also hill names with "habber" in England? And in the first element of the word 'hobgoblin?'

intj - island, Gaelic inis?

The Gascon Language - Leroy Hynes

The Gascon language is Italic, classed commonly as a dialect of Occitan. Gascon is different from other Occitan dialects though, in its sound changes and likely influence from Aquitanian. Aquitanian was a close relative to Basque, spoken in the south west of France. This area has experienced large sea level changes since the Ice Age, when Aquitanian

may have been one of the earliest languages to make its way back up into Europe. There is reason to believe that the Basque culture is linked to the culture of cave painting in southern France. Many of these caves are in the area of the Gascon language, which over 20,000 years later still may contain root words and influences from that language.

These regions were previously lived in by Neanderthals and Homo Erectus too. The human expansions and changes that resulted in Homo Erectus and Neanderthals might be linked to some of the languages that Basque has been connected with, namely Dene Caucasian, as there is consistence in the locations. Neanderthals may even have been the first people to practice ritual and art in their communities. But the association isn't direct, it may be that Dene Caucasian represents one of the earliest grouping of language, and Neanderthal languages may survive in others until this day. Large amounts of Neanderthal DNA exist in speakers of Chutko-Kamchatkan languages, which are sometimes grouped with the Eurasiatic languages. Maybe the Eurasiatic language, including the beginning of Indo European are somehow linked to Neanderthals.

Sometimes Basque words can be similar to Afro Asiatic and to Indo European, Basque bess - hairy forest dwarf, Egyptian bes (a dwarf god). Like in the Gaelic language sometimes, f becomes h in Gascon. It seems that these people did not have that sound in their languages.

Hittite - Michael Schmidt

Hittite is perhaps the most archaic Indo European language, and this is visible in the way it preserves roots so well.

gima - winter, Welsh gaeaf.

gurta - enclosed space, English garden, South Irish gorta, widely found in Indo European.

lala - a language, English 'lull'.

meikki - much, English 'much'.

mema - to speak, English 'mumble'.

nepiš - sky, Russian 'nevasa', Welsh nefydd, related to an Egyptian word for a temple, possibly Irish nemed in mythology.

newa - new, almost identical to the English.

pera - a bird, Afro Asiatic *par- (fly).

salp - sewage, Atlantecan *sel- (flow, water).

taru - a tree, a very common word for tree in Indo European, Celtic may preserve the original symbolic meaning as in Celtic this word is an oak.

watar - water, almost identical.

Dravidian - Michael Schimidt

Dravidian is a large family of languages in India. These languages are thought to be older than the Indo European influence in India, which formed a lot of languages, including classical Sanskrit and Hindi. The position of India within Indo European is not known, but I suspect it has been there from a very early date. The words below are from reconstructed Proto Dravidian at [http://starling.rinet.ru/newHYPERLINK "http://starling.rinet.ru/new100/main.htm"100HYPERLINK "http://starling.rinet.ru/new100/main.htm"/main.htm](http://starling.rinet.ru/new100/main.htm).

par- eat or drink, Afro Asiatic *birVh- eat or bite (in Berber, Central Cahdic, East Chadic), Finnish purra - to bite.

ánḍi - mango stone, Afro Asiatic *ʔa(n)d- rock (Western Chadic, Eastern Chadic, Saho-Afar, High East Cushitic, Omotic), Iarnbelrae ond - stone.

maṭ- stalk or branch, maybe linked to English 'match' and an ancient Greek word meaning a lamp or wick, Afro Asiatic *ma/iṭw- stick or branch (Semitic, Egyptian, Central Chadic, East Chadic, Low East Cushitic, High East Cushitic, Omotic).

noḍ- say or speak, English 'nod', related to Proto Germanic hnudōną - vibrate, make sound.

par - speak, French parler - speak and related words in other Romance languages, perhaps linked to Irish abair - say, but this seems to come from as-beir 'to bare out, speak out'. There may be a relationship between beir and *par.

mUg- top, in Borean etymology this means 'rise', perhaps related to Old Irish macc, Gaelic mac - son, Proto Dravidian - *màd - son. The connection between the word mac and a word for high could be explained using the Celtic God of the same name.

vīŋ- stand up or grow, linked to Indo European wīnom, English 'wine', Ancient Greek huiḗn - vine, Proto Semitic *wayn- and Proto Kartvelian *ɣwino-.

The following words are from Tamil, one of the Dravidian languages, which seems to share more close cognates to Celtic than do the other Dravidian languages.

onru - one, similar to the English 'one' and many other Indo European forms. It is interesting the number one in Indo European is often less consistent than the other numbers, certainly this number could predate Indo European.

peṇ - woman, Irish bean (woman), Proto Celtic *benā, as opposed to the more common Indo European form with g or k, Proto Indo European gʷén which is found in most Indo European languages and in several other families, but the unusual b in Celtic might be pre Indo European.

mīṉ - fish, English 'minnow' Germanic *muniwō, Indo European *men- (small).

paravai - bird, linked to an Afro Asiatic root meaning fly or jump, perhaps also in English 'bird' and Welsh 'bran'.

kāṭu - forest, Welsh coed, English 'heath'. This word is closer to the Celtic than any of the Caucasian links have been so far discovered.

ilai - leaf, English 'leaf', a similar root exists in a wide variety of languages.

vēr - root, perhaps distantly linked to English 'Weir' in place names?

kaRi - meat, Italian carne (meat), Proto Italic *karō, linked to Indo European *sker- (cut).

nākku - tongue, perhaps distantly connected to English 'neck', Gaelic cnoc. This is clearly a very ancient root if these come from the same root.

kāl - leg, possibly English 'calf', Icelandic kálfi.

kēḷ - hear, Irish cluas (ear), Proto Indo European *ḱlew- (hear), found in most languages.

vāḻ - to live, English 'well', Saami lea?

pila - split, English 'split', a root found in Germanic and Balto Slavic but otherwise absent in Indo European.

neenthu - to swim, not found in Indo European. Perhaps distantly linked to Egyptian 'Nun', the primordial waters.

para - to fly, linked to the root above in the list meaning to fly.

thirumbu - turn, Indo European *terh$_1$- (turn).

kasakku - possibly related to the English word 'squeeze'.

eri - lake, english 'river' and related Indo European roots?

mēgam - cloud, Welsh mign (bog), this root is found in a wide variety of languages.

malai - mountain, Welsh moel - a bare mountain.

pagal - day, Finnish päivää - day.

āndu - year, Latin annus, Dutch aden, plus a more distant relationship to Sanskrit atati (goes).

kuLirchi - cold, Finnish kylmä, English 'cold', Indo European *gel- (limited to Italic, Germanic and Balto-Slavic).

nēr - straight, perhaps very distantly to the Indo European root corresponding to English 'near'.

-il - in, related to the Finnish -lla ending (at or by).

Sumerian - Michael Schmidt

Sumerian is the oldest written language in the World, once a major language of Mesopotamia during the times of Sumer, which was later replaced by Akkadian as the main spoken language whilst Sumerian continued to be used as a religious and literate language. Sumerian was written in cuneiform writing, which was also used to write Akkadian and other languages on clay tablets. Akkadian and Sumerian were part of a sprachbund, Akkadian as an early Semitic language, but no body is sure where in the ancient world Sumerian comes from or which family of languages it can be placed in. Certainly some aspects of Sumerian can be compared to languages in Western Europe some have even suggested a relationship to Indo European.

e-ne-ne - they, Celtic senti (they)? And pronouns in a wide variety of other languages.

lú - many, Welsh llawer.

ada - father, Welsh tad, English 'dad'.

dam - wife or husband, English 'dame', French 'dame', linked to Latin domina and related words meaning to be a leading man or woman of a house, linked perhaps more distantly to Indo European *demh$_2$-.

tir - forest, Latin terra - land, Welsh tir with semantic change, originally could have meant a dry or raised place. Perhaps a relationship to the Indo European root connected to English 'tree'?

múd - blood, English 'mud'. The *m- to mean wet or moist is found in Indo European, but the Germanic forms, including English 'mud', seem far closer to Finnish muta (mud), Northern Saami mođđi.

igi - eye, English 'eye', Icelandic 'auga', linked but less similarly to Indo European *h$_3$ek^w-.

sub - suck, English sup (to drink beer).

taka - to hunt, English 'take', Afro Asiatic *tVyak- (take), found in Sino Caucasian too.

kud - cut, English 'cut', this root is in a wide variety of othe families.

bal - dig, Bal or Bel was a God linked to brightness and treasure in ancient Mesopotamia. In Cornwall the word bal can mean a mine. In Northern Scandinavia there are examples of Bal names particularly in areas high in mineral resources, according to Henrik Martesen. It may be linked to Gaelic baile, English 'build'.

dal - fly, perhaps related to Afro Asiatic 'go' and to Irish dul (go, the verb noun).

du - walk or come, perhaps linked to the above word.

suš - to sit, linked to the Indo European, Afro Asiatic and Uralic forms?

zal - flow, Afro Asiatic *sayal- water flow, in Semitic, Western Chadic and Eastern Chadic.

aba - lake, Irish abhainn (river), the Proto Celtic form is quite similar to the Sumerian.

nab - sea, navy, Welsh nofio (swim), Afro Asiatic *nVbVy- , Tamil nāvāy, Old English nowend (marinor) English 'navy' via Latin navigium, Indo European *néh$_2$us - boat.

muru9 - cloud, linked to a root meaning to water on or rain in a wide number of languages, also to English 'mere', Proto Indo European *móri-.

a-rá - road, English 'road', Proto Germanic *raidō (ride or journey).

kur - mountain, similar words in a wide variety of languages meaning a rock or mountain, a similar root or the same refers to a dragon or fire in some language families, perhaps from the inspiration of volcanoes.

sud - far, possibly linked to English 'south', which is perhaps related to but not directly from Indo European *sóh₂wl̥.

Afro Asiatic etymology by Alexander Militarev and Olga Stolbova. Sumerian words and Indo European were taken from wiktionary.
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Other information was compiled through discussion with Indo European linguists and personal notes.

Ilse Wegner's Introduction to the Hurrian Language

Ancient Salish words were given by Aaron Mayes. Proto Salishan also contains English cognates for the words 'well, pull, take, steep, stop, wise, wild, see, swan, soul, Icelandic 'svalur', smell, snake, specks/speckles, sparks, slime, sky, shoot, sit' and 'name'.

*sex-, *sak - sour or dry, Atlantecan *sak- (cold), Afro Asiatic *sVkay- (uncultivated land).
*snat - night.
*sits- (sit).
*spek- (specks).
*siy- (sweet).
*skam- (breast), Welsh cwm.
*snikw- (move).
*st't- (steppe, step, steep).
*wait- (reveal, be known), Swedish vita.

*s'al- (soul or spirit), Aramaic sayl - flood?.
*sm- (smell).
*swe'el- (creek or channel), e.g. English 'swell'
*sham- ingoing tide, swim.
*tws- (to hit), English 'twatt' and 'swat'?
*t'al- (learn or study), English 'tell'.
*lal- (sing), English lull.
*lhe- (place) Welsh lle, Finnish -lla or -llä suffix
*lhamak- (limpet), English 'limpet'.
*kal- (draw, write), Finnish kieli.
*kwn- (head), Irish ceann.
*yax- (melt), Indo European cognates for 'ice' e.g. Welsh ia - ice.

The following words were collected by Aaron Meyes to demonstrate the ancient relationship between aboriginal Australia and early people in Africa and Europe. They are in Proto North Australian.

*lup- (guts), English 'slop'.

*n-gar- (meat), Italian 'carne'.

*wara- (fat, big), *war-

*kulo- (sky), English 'cloud', 'sky', Ancient Salish *skajl-.

*lung- ear, related to Germanic words for 'ear'.

*yene- (name), English 'name', Finnish nimi.

*kiya- (stick), Afro Asiatic *kay- (stick), second name Kaye in Yorkshire?.

Both Australian aboriginals and Salishan people have been linked to the Fuegian people of Chile and Argentina.

The Kali'na, Ket, Kanuri, Hausa and Iraqw wordlists used in this work are available at the Word Loanword Database, Iraqw words are by Maarten Mous, Gawwada words by Mauro Tosco, Hausa vocabulary compiled by Ari Awagana and H. Ekkehard Wolff with Doris Löhr, Ket vocabulary by by Edward Vajda & Andrey Nefedov, Kanuri vocabulary by by Doris Löhr & H. Ekkehard Wolff with Ari Awagana, Kali'na Vocabulary by Odile Renault-Lescure.

The Secret Languages of Ireland, with Special Reference to the Origin and Nature of the Shelta Language, by R.A. Stewart Macalister

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Sino-Caucasian etymology by Sergei Starostin and with a large number of Basque etymologies by John Bengtson. North Caucasian etymology is by Sergei Starostin, Sergei Nikolayev and Oleg Belyaev. Afro Asiatic etymology by Alexander Militarev and Olga Stolbova. All available at http://starling.rinet.ru/

Pembrokeshire Welsh words from Rhint y Gelaets ar Grug by Wyn Owens and from a local informant using this book.

The reconstructed Egyptian forms are from the Vocalised Dictionary of Ancient Egyptian, by Christian de Vartavan. Christian suggests English and French etymologies of some words in his dictionary, some of these are indicated here alongside the links found through my own research.

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Beyond Indo European - issue one

On the relationship between English and Afro Asiatic; words for 'mountain' on the Atlantic Coast; The Pumpokol Language, and the relationship between Indo European and Yenisseian languages

Contents

First, we are very thankful to Alexander Militarev and Olga Stolbova, who's work has given us the raw data to work with, without this, our entire project would not have taken off. The Proto Afro Asiatic roots in this journal have come from their work, and we are very grateful for this service they have provided to linguistics.

The main research in Beyond Indo European is the combined work of several people, compiled by Michael Schmidt, a teacher of English, German and Albanian based in Utrecht. Meetings were held in Holland with Darren Cambeil, an expert in the Scots language and English dialects living in Northern Ireland. Carla Acebo, a student of Irish and Welsh and a native Spanish speaker, has helped to compare Celtic languages to several languages of West and North Africa. She is familiar with reconstructed PIE and provided the PIE and Proto Germanic etymologies. Mariam Krajnc is an expert and researcher on North Caucasian languages, now a student of Finnish, her work also includes the Yenisseian and Algonquian language families.

English and Afro Asiatic

The English language is dotted with words which don't have any obvious etymology. Several of these words are very common in the English language, they include several swear words and abstract words which have been largely overlooked. As a Germanic language with a significant proportion of its vocabulary coming from French, most words in English can be found in other Indo European languages. Most of the *base* of English can be compared to other Germanic languages. The Germanic languages themselves have a large number of words which aren't found elsewhere in the Indo European language family, or which are only found in a small number of branches and languages.

At least some of these words may have a more plausible etymology when compared with the Proto Afro Asiatic language. Proto Afro Asiatic is the hypothetical ancestor language to the large Afro Asiatic language family. Afro Asiatic is further broken down into numerous sub-branches that differ a lot from each other. The Semitic branch includes Arabic, Hebrew, and no longer spoken languages such as Akkadian. The Cushitic family is spoken in East Africa, the Chadic branch is spoken across to the west of Africa. The Berber languages are spoken in Northwest Africa, and the Coptic language is still spoken by some in Egypt. Coptic descends from another branch of Afro Asiatic which includes Ancient Egyptian.

These interrelated language families have expanded out and evolved into a wide number of languages today, and it's not yet clear what their relationship is or how it might have come about. Proto Afro Asiatic may have spread from the Arabian Peninsula, or from any region of North Africa, the consensus is not clear. What is also unclear, is if this language grouping also played a part in the formation and evolution of other languages. Whilst this is

to be expected where Semitic languages have come into contact with Indo European and others, it's possible that the relationships Afro Asiatic had with other families went in several directions.

*ʔaram- - enclosed or fortified dwelling area, English 'room' and other Germanic forms. (R and m are equivalent to r and m). Also 'Isle of Rùm' in Scotland.

*ʔilab- wall, perhaps English 'slab', Icelandic sleipur, perhaps minus the hypothetical prefix *sl- (wet, watery, slippery). This word might also be linked to English 'lap'. Compare Serbocroatian slabina (side) and sljubiti (to cement). Also Irish sliabh - mountain.

*ʔillaw- saliva, English 'saliva' from Latin salīva, English salu (dark, dusky (Semitic, Western Chadic, East Chadic). This word most likely only came into English via Latin and Norman French, which themselves share Afro Asiatic cognates. Serbocroatian slina (saliva), Latvian sliẽnas, related to Germanic *slīmą, English 'slime', with a related root in Serbocroatian sluz (slime).

*ʔint- louse, English 'nit', Dutch neet, Norwegian nit (Scottish Gaelic sneadh, also in Polish, Lithuanian, Albanian, Greek), perhaps also related to English 'ant', which was used instead of the Anglo Saxon æmette. This word shows consonant switching.

*ʔ/y/wa-dar- small antelope, goat or sheep, English 'deer', Old Swedish diūr and Danish dyr, 'animal' in Norse languages. (The prefix is absent in Germanic, but d and r are equivalent to d and r).

*rʔy- reap, English 'reap', Germanic *rīpaną, similar words in Latin, Baltic, Albanian and Greek. The -p seems to make this word act as a verb, it is also shared with some Uralic languages.

*ʔVr-n/m- mountain goat (Semitic, Berber. Low East Cushitic), English 'ram'. Also in other Germanic languages.

*ʔVrVg- plait, weave, mat (Semitic, all main Chadic branches), English 'rug', found in Scandinavian languages. (r is equivalent to r, g is equivalent to g, /rʌg/ is equivelent to rVg). Also English 'rag'.

*ʕaĉib- sharp weapon (Semitic and East Chadic, very rare), English 'chip off' (probably

non Indo European), also in Dutch, German and Norse. (Ch is equivalent to ĉ)

*(ʕa-)ḳVrab- an insect (Semitic, Western and Central Chadic), English 'crab', Germanic *krabbô. The b may be a separate root, added into a hypothetical ancient root *kr/kVr- to grab or take.

*ʕibVb- weight (Semitic, Central Chadic), English 'bob' up and down, English bob (money, measure). (B is equivalent to b, o is equivalent to V).

*b- be big, English 'big', of unknown origin, Norwegian dialect bugge (big man), German Boggelmann.

*baḥVr- sea or lake (Semitic, Western and Eastern Chadic), English 'bore' a type of tidal wave, Norse bára, the English may have come from the Norse.

*bar- a type of bird, English bird? B is equivalent to b.

*baraṭ- boy or child, (Berber and Dahalo), English 'brat'. Loss of vowel, b is equivalent to b.

*bawVn-/*bayVn- rope or band or link, English 'bone' and Germanic *bainaz-. (ai is equivalent to ayV).

*bayVg- gourd (vessel), English 'bag' (Berber, Egyptian, Central Chadic).

*bayVl- weapon, English 'blade', in all other Indo European languages this root seems to mean a leaf or flower.

*baʕar- hunt, English 'forage', perhaps linked to 'food' and Icelandic fóðr. (B is equivalent to f).

*biĉ- spit (Egyptian, Western Chadic, Eastern Chadic, Dahalo), English 'spit'. (No migratory s, p is equivalent to b, t is equivalent to ĉ).

*bVĉ- sand or silt, (Semitic and Low East Cushitic), English 'beach'? There are cognates in other Germanic languages with -k, like Norwegian bekk and German Bach, but the Afro Asiatic meaning and phonology is much closer to the English. (b is equivalent to b, ch is equivalent to ĉ).

*bVw- faeces (Egyptian, Western Chadic, Central Chadic), English 'pooh'. (p is equivalent to b).

*biʔ- pierce, English 'bee' (Old Irish bech, with cognates in Yenisseian).

*bi/arr- jump or fly, English word bird, 'Britain' and prance? (B and pis equivalent to b).

*bVt- move or go quickly, English 'to but in' and perhaps 'but'. (/ʌ/ is equivalent to V).

cVmVk- cover (Semitic and Egyptian), English 'smoke' and 'smog', and other Germanic forms, (s is equivalent to c).

čabVḥ- shout or speak (Egyptian, Western and Central Chadic), English 'speak' and 'jabber', (s and j are equivalent to č).

čar- arrow or spear (Egyptian, Western Chadic, Central Chadic, Dahalo), English 'soar', (s is equivalentto č).

čawr- be strong (Semitic, Egyptian, Western Chadic), English 'strong' and related words in other Germanic languages. (English st is equivalent to č).

çaḥVraʔ- sand (Semitic and Western Chadic), English 'shore'. (Sh is equivalent to ç).

çat- shout or speak, English 'shout' and chat, with related Germanic forms, also German kaudern, Danish kvidre, which are distantly related. (English sh and ch are equivalent to ç).

dalah- go away, could be behind place names with dale, also Welsh dol and Old Norse dalr. The sense being that water flows away from higher ground. The original meaning in Britain might have been 'water run off' which better explains the Welsh semantics.

dak- bench or staircase, English 'deck', German Decke, also English 'thatch'. (English th and d are equivalent to d, English ck and tch are equivalent to k).

dawal- vessel, pot or measure of weight, English 'deal', German Teil and other Germanic forms. (English ea is equivalent to awa).

ding/k- dwarf, Scots dinky, English 'tinky'.

dubar- and *dVb-* tell or speak, English 'dob' as in to 'dob in'.

dVḳ- cut or shave hair (E Chadic, Cushitic), Kent dialect dag (wool that hangs of sheep), dag (remove wool from sheep), English word 'dock'. (Ck is equivalent to ḳ).

dVq- hide or berry (Egyptian, Western Chadic, Omotic), English 'dig', and related words in some Indo European languages but with a different meaning. This word could theoretically share an early relationship to the word 'dog'. (G is equivalent to q).

dVwan- to rise up, offering, English 'dawn' which is related to Proto Germanic *dagaz which gave 'day' in English.

faʔVl- foretell, wish evil, omen, abuse, English 'fail' and related Germanic forms. (F is equivalent to f).

faʕ- hit, related to English 'fight', which also has Indo European links but the semantics are very different in other Indo European languages, with a root meaning wool or to shear being involved. (F is equivalent to f).

fir- good, English 'fair', and related forms in some Indo European languages. (F is equivalent to f).

fit- land (Semitic and Central Chadic), possibly pitt names in Scotland. (Filipe D.L). (P is equivalent to f).

furVh- fear (Semitic and Low East Cushitic), English 'fear', related to *per- in some Indo European languages outside of Germanic. (English f, and General Indo European p, are equivalent to Afro Asiatic f).

fus- be angry, English 'fuss', Danish 'fjas'. (F is equivalent to f).

gab- side, bank or beach, English 'gap', in Southern English place names usually means a gap in the cliffs where there is a beach, probably related to Norse gapa - to gape.

gaĉ- to be wet (Egyptian and Chadic), English gash and gush? (Sh is equivalent to ĉ).

gaṭ- hunt, perhaps English 'gather'. (Th is equivalent to ṭ).

garm- bone, body, perhaps English and French 'garment', with vague connections to other Indo European dialects.

gil- cloud or dew, Semitic and Western Chadic, English 'cloud' and 'gale', and other words in Germanic, related to *gel- in Indo European meaning cold.

gub- a type of fish (Egyptian, Western and Eastern Chadic), English 'goby', related to a Greek word for a fish.

gulul- a vessel, related to English 'gulp' and other Germanic forms, related to Indo European *ghel-, containing a -p to form verbs, also found in some Uralic languages.

gur- a hole, English and French 'gorge', Latin gurges.

guʒur- perhaps English 'gizzard', apparently from French and from Latin, but the Latin and few other Indo European meanings are different.

gVbVl- bank or side (Semitic and Western Chadic), perhaps English 'cobble' stones which resemble the stones on a beach or river bank.

gVl(gVl)- skull or head, English 'skull', Swedish skulle, perhaps from a hypothetical root *skwVl- or *skVl-, related to *gil- cloud, and meaning sky. The association between the words 'sky' and 'skull' can be found in Norse mythology, where the night sky was believed to be inside the skull of a giant. It would be interesting to see if this is also in Afro Asiatic mythologies.

gVw/ɣVb- call or answer, perhaps linked to English 'gob' and 'gobby', both the English and Afro Asiatic roots may be related to roots meaning a mouth, or bay, or area with a gap which reflects sound.

gʷar(i)d- neck or throat, English 'girth', and related words in some Indo European languages meaning 'garden', 'enclosure' or 'encircle'.

Hadil- divide, English 'deal', Danish del. (Afro Asiatic contains a prefix, absent in Germanic).

*haʔem-/*haʔom-* tent or room (Western Chadic and South Cushitic), English 'home', Germanic *haimaz. (Ai, /a:/ and /o:/ are equivalent to aʔe or aʔo), compare broad Cockney English /eɤ/ or even /eʔɤ/ , where words like 'home' can have a medial glottal sound (Simon Timothy).

ḫʷaç- break off or break, English 'wash', Danish vaske, also English 'hatch', perhaps more distantly to 'wack'. (w and h are equivalent to ḫʷ, sh and tch are equivalent to ç).

ḫab- water flow, (Semitic, Western and Central Chadic), English 'haven', *habnō and *habą, related to Indo European *kehp-. (H is equivalent to ḫ).

ḥabay- dance (Egyptian, Bedauye), English 'happy', Norse heipinn (lucky). (H is equivalent to ḫ).

ḥaĉ- darkness, English 'haze'. (H is equivalent to ḫ, z is equivalent to ĉ).

ḥaĉaʕ- be silent (Semitic and South Cushitic), English 'hush', Danish hysse, German huschen, Albanian hesht. (H is equivalent to ḫ, sh is equivalent to ĉ).

ḫip- be light, (Semitic, Western and Eastern Chadic, Low East Cushitic) English 'hope', which is linked to Indo European *kwep- (smoke). (English h, and Indo European k are equivalent to ḫ).

ḫund- go or enter, (Egyptian, Western Chadic, Central Chadic, East Chadic), English 'hunt'. (H is equivalent to ḫ).

ḫum- stink or blow, English dialectal 'hum' to stink. (H is equivalent to ḫ).

ḫurVb- bend (Egyptian, Central Chadic), English 'harp' and other Germanic forms. (H is equivalent to ḫ).

ḫVyVṭ- see or watch, English 'watch', related to Indo European *weǵ- (to awaken). (W is equivalent ḫ + semi consonant, and general Indo European w).

ḫVlVy- cut or pierce (Semitic, Western and Eastern Chadic), English 'hole' and related to Germanic forms. (H is equivalent to ḫ).

ḥab- cereals (Semitic and East Chadic, meaning sorgho in the latter), Germanic *habrô, English 'haver'. The Afro Asiatic relationship to English may be older than the Neolithic, but at least some Neolithic innovations in parts of the Germanic speaking could be linked more directly to Africa and the Middle East. The word itself could predate agriculture and have

been passed in either direction when agriculture was established. The word may also predate agriculture in Europe and Afro Asiatic areas, but came to develop the same meaning in both areas when the Neolithic occurred. This still points to some more recent closeness between Germanic and Afro Asiatic speaking communities.

*ḥamar- earth, clay, W Chadic *maHar. The English word 'marle'?

*ḥaPi/ur- leg or hoof (Semitic and Western Chadic), English 'hoof', Germanic *hōfaz.

*ḥVlVʕ- pull (Semitic and W. Chadic), English haul, Kentish dialect yawl - dragged fishing net.

*hay- cereals, possibly English 'hay', related to Proto Indo European *kewh- to cut down. Related to *ḥay/w- food, also in Kartvelian and some other families. A change from k to h seems more likely than the other way round, rather like how Germanic turned Indo European kw into hw in the traditional model.

*himal- shed tears, possibly connected to Germanic *himinaz, English 'heaven'.

*(H/wV-)rud- copper, mineral or stone with a vein, perhaps English 'red' and related Indo European forms. In ancient times red ochre was found in many parts of the world and was used in burials.

*huṭar- fortified area, yard (Berber and High East Cushitic), English 'hut', and related Germanic words. The -ar may be some kind of genitive.

*HVbVn- vessel, mug, bottle gourd (Semitic, Egyptian, Western and Eastern Chadic), perhaps English 'hob' in the sense of for cooking.

*hVʒ(-ur)- to sleep, English 'hush', in the sense of the baby nursery rhymes with a slightly different meaning to 'hush' (be silent).

*kaʔup- house, English 'cabin', French 'cabane', with a Latin form. Many words that are said to have entered English through French could date from a much earlier period, although the English-French-Latin link may share a different connection to Afro Asiatic than other languages in Western Europe.

*kabb- a kind of corn, English 'cob of corn', Middle English 'cob' (to beat or chop, a piece of something, a round piece of bread), connected to Welsh cob (tuft), Norse kubba- chop.

*kahu/il- lower neck, English 'collar' from French probably, and Old English heals (neck). Unlike some other roots, this shows Afro Asiatic and some Indo European having a k, while Germanic has a h. This word might have been part of a separate Afro Asiatic connection through Latin and French speaking areas.

*ka(r)kar- circle or ring, English 'church' and other Germanic forms? Related to Greek kûros.and several roots in Indo European containing *kVr- meaning to curve, turn or to be

circular.

*kawʒ- knot or plait, English 'cushion' and the French equivalent, related to *kucy- 'clothes, cover'.

*kVbĉ/ŝ- ram or gazelle, English 'animal cub'?

*kVn-Vm- louse, English 'gnat'?

*k(w)lw- cut, forage, gather, English 'clear away', related to words in Indo European meaning to be clear, visible and bright, but not in the sense of cleared land or in the English sense of clearing something away. Danish klar can mean 'ready'. Also linked to Welsh clwyd and similar words in Italic.

*ḳad- skin (Semitic and Western Chadic), English 'hide' and Germanic **hūdiz. (H is** equivalent to ḳ). (Norwegian hud - skin, etc, English 'hood'.

*ḳal- fall or drop down, distantly English 'hill" With similar roots in Germanic, and forms in Latin, Lithuanian, Russian and Albanian with k. English 'holm'. Perhaps also Latin 'cellar', Irish cill?

*ḳul- earthenware, Semitic 'clay mug', English 'clay'.

*ḳVlVS- spit, possibly English 'glisten'. (Gl is equivalent to *ḳVl).

*ḳVnd/ṭ- sexual parts, the English word 'c*nt'. (C is equivalent to ḳ).

*ḳVrad/d_- rat, English 'rat', containing a prefix.

*ḳʷVṭiʕ- quit or finish (Semitic, Western and Central Chadic), English 'quit', with connections in Italic and Germanic, related to Indo European *kʷyeh- to rest. (Qu is equivalent to Indo European kʷ and Afro Asiatic ḳʷ).

*laʔ(laʔ)- small cattle, English and Germanic 'lamb'?

*lab- side of body, English lap? Distantly related to 'slab'?

*laḥaḳ- clay, English 'clay'.

*lam- speak (Egyptian and Chadic), Shelta luba (word), Breton lavar (speak), English 'blabber', Danish dialectal glaber (speak), also related to English 'lip' and other Indo European words? Also related to Indo European related to Indo European *gʰel- (speak, shout).

*lam- be soft, English word 'limp' and Pembrokeshire Welsh climpan.

*lay- water or pour, English 'leat'.

lišum- a type of fish, Egyptian and Chadic. Perhaps mwlins in Pembrokeshire Welsh, which is a type of fish. Connected perhaps to mullet and the Greek μύλλος, English 'salmon'.

luf- cloud or fog, German Luft, Germanic *luftaz - air, atmosphere, breeze.

lum- chew (Semitic, Western and Central Chadic), English 'maul', linked to Indo European *melh- grind or crush. This seems to have originally meant a blunt, smooth, round object to crush things with, Scandinavian moll, connected to Welsh moel (a bald, smooth hill), Gaelic meall. Connected to *malaw- (desert).

maç- press or cut, English 'mash', in some Indo European languages, meyḱ- mix. (Sh and ḱ are equivalent to ç).

makay- stick (Semitic and Central Chadic), English 'key', connected to a rare Indo European root probably meaning a stick or pole originally. Containing a prefix which is absent in general Indo European.

ma/iṭw- stick or branch, English 'match', linked to words in Italic and Greek múxa - lamp wick. Both this and the word above may contain the same prefix found in Ojibwe mitig (stick). (Tch is equivalent to ṭ, perhaps the w was interchangeable with y, causing the t to become palatal).

manVʕ- hold or take, Germanic *mundō (hand, protect), Latin manus and Romance language forms.

marVg- field or meadow, Danish mark (border, forest, field), Latin margo (border), Welsh bro - region, Old Irish mroig. Connected to *ma-rVḳ- (staircase), and to English 'to march', from French. Also English 'to mark', perhaps the original meaning was to 'mark a territory by walking there'.

masak- skin, English 'mask', with some words in Germanic and Italic, Latin masca (nightmare, ghost), Arabic masḵara.

mud- to speak, English 'mutter'.

mVʔad- be large, grow, English 'mad', with a few other Indo European links, sometimes meaning 'change', English 'matter', with links to Norman French and Latin.

mir- river, Egyptian mr a channel or pond, Central Chadic *mir-, this root is found beyond Afro Asiatic and Indo European. Linked to English mere/myre in place-names and to *mVr- 'pour'. The Semantics between Afro Asiatic and English are closer, in other Indo European languages this root normally means a sea.

*mVrḥ-/*mariʔ-* fat, oil, m'aur in Shelta, the word manure in English?

naç- speak or call, English 'natter' and *nVṭiḵ-* (speak, shout). (T is equivalent to ç).

nap- intestines (Egyptian), English 'nappy', related to napkin from French, originally Latin map (napkin), itself possibly from a Semitic language.

napil- snake or worm, perhaps linked to English 'flounder', Dutch flodderen. See also *fVl- root at end.

*naw-/*nay-* be bad (Egyptian, Western and Eastern Chadic), English 'naughty', with spelling influenced by Middle English 'naught' (no thing), itself related to Germanic *wihtiz meaning an object, a thing, a creature or an amount.

nVḫur- snore, English 'snore', Old English fnora, related to Indo European *pnew- (breath, snort, sneeze). (Sn, fn and pn are equivalent to n).

*paruc̣/*par-/*piraṭ-* break, common in Chadic, French briser, Gaelic briseadh, English 'burst'.

par- to watch, look for or week, English 'peer' with other Germanic forms.

pi/ar- fruit or corn, English 'pear'.

piraḫ- sprout or flower, Icelandic byrja - begin. (Byr is equivalent to pir).

piṭaʔ- break or pierce, English 'bit', limited to Germanic languages and Armenian. (B is equivalent to p, t is equivalent to ṭ).

p/fVllVy/w/ʔ- ungular domestic animal, English 'foal', Germanic *fulô, also in some other Indo European dialects.

poʔad- close or cover, English 'pod', Germanic *paidō (coat), also in Albanian and Greek.

puḳaʕ- beer or sauce, English 'puke', dialectal English 'boke', German pfauchen and spucken. (K is equivalent to ḳ, sp, p and b are equivalent to b).

pVč- urine, English 'piss', with related words in French and Latin. (P is equivalent to p, ss is equivalent to č).

pVf- breast, lung, English 'puff'.

pVlaḥ- and *pVlVĉ-* split, cut, English 'split' and Germanic terms, also in some other Indo European languages. Linked to English 'pliable' via Norman French and Latin, and to Indo European *plek̂- (weave). (Spl is equivalent to pl).

PVrVḳ- dig or divide, English 'break', found in Germanic, Albanian and Italic.

ṗilaḳ- axe or knife, English 'blade'.

*puḥar-/*bi/arr-/*par-* jump, Kent dialect frig (keep hopping), semantics link this to

'fright' and 'frightened' and 'prance'.

*pVʔ - tip in Semitic, English 'pin' and Norse pinsa 'hedgehog', English pincer?

*pVg- take (Semitic and E Chadic), related to bieig (take in Shelta), and the English words pack and bag. There might be a more distant relationship to the word pick.

*pVrVk- bark, shell or skin. The English word 'prawn' might contain this element, also the words bark, birch and bright may be linked.

*pVṭVs- flatten, perhaps linked to 'paddle' and Indo European peds (foot), and 'pat'.

*ṗil(ʔ)- egg, dialectal Norse plom, Latin pilula, English pill.

*q̇ayl- a horse, English 'gallop',Old Icelandic hlaupa - jump, English 'leap'. (Gal and hl are equivalent to q̇ayl).

*raʔ- to sing (Western Chadic, Eastern Chadic, South Cushitic), English 'roar'. The repeated r in English is possibly corresponding to the Afro Asiatic glottal sound.

*raĉaḥ- pour or soak, English 'race', from a Germanic root originally meaning a current of fast water. (C is equivalent to ĉ).

*raduʔ- be bad or rotten, English 'rot', Germanic *rutōną.

*raf- shack, room, bunk or roof, English 'roof', Dutch roef, in Icelandic meaning a shed. (Oo is equivalent to a).

*rasVw- fall, go down? Egyptian rsw't - dream or sleep, Western Chadic *rasu- afterlife, English 'rest', Old Icelandic roest (a maelstrom).

*san-aw- shine or day, English 'shine'. (older sk is equivalent to s).

*sip- river or river bed (Semitic, Berber, Chadic, Omotic). Kent dialect sump - a small cove. Linked to the word sump, sumpe in Germanic languages and to the word swamp. Proto Germanic *sumpaz - fungus, sponge, marsh or swamp.

*sim-an- fat or oil, Shelta simi (broth), Scots saim (fat).

*sirVḥ- river (Egyptian and West Chadic), Kent dialect stray - winding creek, Dutch strom and English stream? (Str is equivalent to sir).

*sVl- pull, Proto Central Chadic *sVl - extract, English 'slate', 'slip' and 'slide'. Perhaps related to *sayal- water flow, English place names Solent, Solway, Sail.

*sVyVr- sing, English 'swear', Danish 'svar', Welsh siarad (speak). (Sw/sv/si is equivalent to sVy), Maricope ashvar.

*tal-/*tul-* speak, Yorkshire dialect chelp (talk loudly), English talk, Swedish tala. (Tal and chel are equivalent to tal).

*tawar-/*tayar-* pole or stick, English 'tower'.

tinuq- to stay or to dwell, Icelandic þing, ting or tin in English place names.

tVwVr- clean (Egyptian, Chadic), 'draw' (as in to draw water) or Kent dialect drawhook (for clearing out dykes), draw well (chalk mine). There are other Indo European cognates which mean to draw out or take, it seems that the British forms are an intermediate between Indo European and Afro Asiatic. The word *tar- means pull or draw, perhaps linked to the Indo European forms, also English 'dredge'?

ṭarar- drop/drip (Berber, Chadic, Cushitic), Shelta trīp (drop), the English word 'drip'.

war- be big or strong (Semitic, Egyptian, Chadic, Cushitic, Omotic). Kent dialect warp - furrow in land, English warp, German warf, Danish varp. In Semitic this word means to be fat, in Chadic it can mean to increase. Possibly linked to 'furrow', connected to an Indo European root to become rhych in Welsh.

wasaʕ- be big, English 'waste', also in Northern French and German.

wup- open (Egyptian and West Chadic), English 'open' and forms in other Germanic languages. (Op corresponds to wup). Scottish Gaelic òb in place-names.

wur- pit or hole, (furrow or dig in Chadic), burrow? bury?

ʕabir- a crossing of roads or rivers, aber - estuary or conflux in Scotland, Wales and Brittany.

(ʔa-)gal- horse or camel, English gallop? Perhaps linked to Germanic *hlaupaną - jump.

(ʔV-)pil- flea or louse, English 'pill bug', Yorkshire dialect lop (flea) with reversed consonants.

ʔakVl- eat, English 'gargle'. (Gle is equivalent to kVl).

yVrah- be wet, in Semitic to moisten, in Low East Cushitic a pool, in Chadic urine, Yarmouth, probably connected to Finnish järvi (lake). Yarmouth in East England is located beside what was probably a large channel in Mesolithic times, which connected the English channel to various lakes in the North Sea basin, before Doggerland was flooded. There is also a Yarmouth and Yarbridge in the Isle of White area. (Yar is equivalent to yVr).

Discussion

ç̌at- shout or speak, English 'chat' and 'shout', Danish has a form with kv- and German with k-. The two English forms seem closer to the Afro Asiatic forms and seem to stand alone as verbs, the Danish and German variants appear more adapted, or perhaps diverged from the English and Afro Asiatic forms early. English 'chat' may be related to the Germanic forms more closely than 'shout'.

ʔilab- wall, and *ʔillaw-* saliva, contain roots that may correspond to English 'slab' and 'saliva' almost directly. Saliva is a Latin loanword, but Latin and Norman French may represent something from earlier cultures, hence there is an English word salu (dark, dusky). With the English word being very different semantically from the Latin and Afro Asiatic, it indicates that the form in English diverged early on from the different meaning in Italic and Afro Asiatic languages.

The radical *sl* links English 'salu' to Latin 'saliva', words in English related to being slippery or wet, and to certain Afro Asiatic words related to water. But the lack of the migratory 's' in *ʔilab-* and *ʔillaw-* indicates that Afro Asiatic used the base root *sVl- but used a different prefix *ʔil- for certain words derived from the meaning of wet or slippery.

This root may include correspondences as English 'swallow', 'swish', and 'swatch', a dialect word used in some parts of England for a coastal inlet or channel (David Barnes). The Old Norse word svalr may also correspond, interestingly there appears to be a radical *sw- involved in certain actions related to water, but Old Norse has a form *sw - swl, perhaps English 'swell' also. With so many different correspondences it's unlikely we will be able to tell where this root originally came from, how it was re-used and re-adapted into different language families.

fus- be angry, English 'fuss', Danish 'fjas', shows the Afro Asiatic form acting as a verb, whereas English 'fuss' can be both a noun and verb.

fit- land has 'p' in Semitic languages, making the Semitic phonology in this case similar to Scottish 'pit' names. *fir-* good, has correspondences in Indo European beginning with p rather than f. This is indicative that certain sound variations could have existed prior to the later spreads in language which we now identify as Indo European and Afro Asiatic.

Afro Asiatic *ḫʷaç̌-* (break off or break) is similar to English 'wash' and 'hatch', perhaps coming from the same language with different phonology with different semantics, or they could have come into English from two different languages.

Proto Afro Asiatic *ḫʷ seems to correspond to English 'h', but *ḫʷ may correspond to 'w' sometimes.

gVlgVl- (skull) shows absense of the migratory 's' found in English and some other Germanic languages. If this comes from an earlier root for "sky" and 'skull' and perhaps 'weather', then Afro Asiatic used repetition to imply a skull as opposed to sky or weather, whereas English has the migratory 's' but distinguishes the words 'sky' and 'skull' differently. However, in the part of the root connected to the meaning of weather or rain, the English words 'gale' and 'cloud' seem to possess this root, and lack the migratory 's'.

The sound changes in these words seem inconsistent, but this could equally be from words coming from multiple sources and at multiple times. Many of these Afro Asiatic cognates in English are found in the Semitic and Chadic branches commonly, but other words like 'clay' have links to Cushitic for instance.

A lot of the time, the Afro Asiatic form has more vowels than the English, where there is often a consonant cluster, like the bl in 'blade'. This may be due to speakers adapting the consonant cluster/radical by adding intermediate vowels, to grammaticalize it and use it in their own language.

b	b, p
c	s (smoke)
ĉ	t (spit), s (speak, soar, race), st (strong), /ʃ/ (gush, hush)
ç̂	/t͡ʃ/ (beach, chip)
ç	/ʃ/ (shore, shout, mash), /t͡ʃ/ (chat), t (natter)
ẖ	h (tendency towards w and y)
ẖʷ/ẖVy	w (wash), h (hatch)
ʔil	sl (slab)
f	f, p
k	k
q	g (dig),
s	s
ṭ	/t͡ʃ/ (match), /ð/ (gather)
awa	/iː/ (deal), /æː/ (dǣl) /ai/ (Teil, dailiz)
a	a (sometimes)
u	u (sometimes)

Words for 'mountain' on the Atlantic Coast

We have decided not to focus on the idea of an Afro Asiatic substrate in Western Europe. Whilst we still consider this to be a possibility, we have tried to think less about classifications like 'Afro Asiatic' and 'Indo European' and to look at the accumulative processes which produced both language families, and how the migration of words and grammar might predate either family.

The Celtic languages are split into two main groupings, P Celtic and Q Celtic. The reconstructed Proto Celtic for 'head' is *kwenno-. Due to the distinction between these two branches of Celtic, in Irish this word has become ceann, in Welsh it has become pen. Similarly the Irish word for 'four' is ceathair, whilst in Welsh it is pedwar. The sound change is consistent for the most part, but not always. The Gaelic word for 'mountain' is beinn, if this were related to the Gaelic ceann, Welsh pen, then this word could have come from Brithonic into Gaelic. But it's also possible that this word, and numerous other words actually pre-date the Celtic languages as we understand them. In Northern England there are names with 'pen', attesting to the Brithonic presence here, but there also words with 'ben' in Northern England, which seem to have a different meaning. According to Darren Cambeil, 'ben' names occur differently to the distribution of 'pen' names.

In Egypt the Great Pyramid was once capped with a Benben stone, a miniature scale version of the pyramid itself and probably representing some type of holy mountain. Could this same word root be behind the Gaelic beinn? Rather than a simple word meaning a mountain, this root seems to have more symbolism and meaning attached to it. The pyramid or 'sacred mountain' was clearly a very important idea to the Ancient Egyptians, of further interest is that the Guanche number one is ben or ven. If these roots are related, it would imply some connection between the concept of the sacred mountain and 'one', perhaps implying some base structure upon which the world, and other numbers go up from.

The words ceann and pen might simply show variation which evolved within Celtic, but there is some doubt by us as to whether or not Celtic languages constitute a proper language family, so the differences between P Celtic and Q Celtic may have existed prior to there being a 'Celtic'. When we take the consonants of ceann we are left with *kn*, which may be another ancient root referring to something that is high or raised. Gaelic ceann is indicative of the importance of the vowels, but the same prefix appears in other Gaelic words, like cnoc (hill). This may too share a relationship to the words knott and knoll in England. In Scandinavia there is the rare word knjukr, reported by Otto Giversen which also means a hill, showing remarkable similarity to Gaelic cnoc. We take this as evidence

as some kind of pre-Viking migration or movement along the Atlantic Coastline, between Britain and Scandinavia, and perhaps a lot further south.

The Canary Islands were inhabited by the Guanches, an native people who spoke a language a little like the Berber languages, another Afro Asiatic subfamily. But the Guanche people were also related to ancient Europeans. Their language can be compared to Afro Asiatic, but several roots in the language and in place names are more like Indo European, especially Celtic. From El Hierro a goddess called Moneiba was recorded, who lived on a stone in the old stories. The initial part of this name might be compared to Welsh maen (stone), and mynydd (mountain), Basque mendi (mountain). Guanche place names, like Benahoare (La Palma) and Erbani (Fuerteventura) appear to contain a root *ben or *ban, perhaps related to the Guanche number one and the Gaelic beinn for mountain. One of the Meceys, Guanche kings was also called Bencomo.

Compiled by Michael Schmidt, after Carla Acebo and Darren Cambeil's lecture on The Atlantic Highway and travel between West Africa and Northern Europe.

The Pumpokol language, and the relationship between Indo European and Yenisseian languages

Yenisseian languages are spoken in Siberia, but belong to the same hypothetical Dene Caucasian family, together with Basque and North Caucasian. The relationship between Ket and English is smaller than the Afro Asiatic relationship, but Yenisseian languages show a relationship that might shed more light on the origins of Indo European and Afro Asiatic. These words are from the Ket language.

aŋbet - taste, English 'bite', Proto Germanic bītaną, perhaps Armenian bdkel.

-an - without, similar to Germanic prefixes of the same meaning.

bèr - to have or own, Indo European *bʰer-, Gothic bairan, Sanskrit bhárati, Latin fero, Ancient Greek phérō, Old Church Slavonic bĭrati, Proto-Celtic *bereti.

bìl - far, related to Welsh and Breton pell - far.

boˀl - thick, related to English bulk, Middle English bolke, Old Norse búlki.

buıst - bee, Afro Asiatic *biˀ- and *baṭ- - to pierce, English bee, Old Irish bech.

deˀŋ - people, Welsh dyn, Brithonic *dün, Proto Celtic *gdonyos, related to Indo European *ǵʰmṓ but unlikely to be directly Indo European.

dop - to drink, and du?p - fish hook, dub - an oxbo lake or pond in England, maybe used as a water resource. Maybe linked to Irish dobhar, Welsh dŵr - water, Afro Asiatic tVwVr, English dip from Proto Germanic *dupjaną, linked to the word 'deep' which appears in the Celtic, Germanic, Slavic and Greek Indo European families.

ēj - island, Old Norse ey, perhaps related to Proto Germanic *awjō and Latin aqua. Dutch eiland, Danish ø.

hənaŋ - sand, Lithuanian sémti, Proto Germanic *samdaz, Danish sand, dialectal English samel - sand bottom, Ancient Greek ámathos, Old Irish to-ess-sem - to pour out, Iraqw - hhasaangw.

kūp - top, Proto Yenisseian *χ[o]p - tree top, kop also Proto-Tsezian χob - haystack, English cop - head, in place names, Dutch kop, Arawak kapu - sky, Egyptian ḳbḥ.w - sky, Western Chadic *kwabVH- cloud.

krug - circle, related to Welsh crug - burial mound, Afro Asiatic *ka(r)kar- circle or ring, Related to Indo European *(s)ker- turn, in Greek, Italic and Germanic. Kanuri kòrkór, Hausa kár̃kàtáa - to bend, káryàa - to fold.

Pumpokol

Pumpokol is noted for having a number of very close similarities to Indo European, particularly to Germanic and to English.

ak - forest, and *oksy* - oak, English 'oak', Old High German aih.

hukut' - house, hus in Imbat and Yugh Yenisseian, English 'house' and in other Germanic languages.

chasy - quarrel, Old English ceas (quarrel), Old Frisian case.

eg - egg, English 'egg' and in other Germanic languages.

gilem - sun, Old English gleam, English gleam

hay - mountain, Old English haeg, English 'high'

hechet - height, Old English hehðe, English 'hight'.

libitboyarget - love, English 'love', German liebe

mezha - measure, English 'measure', Old High German meze.

pikola - daughter, Old Icelandic pica (girl), but Old English lytil and Gothic leitil

uyda - give, Old English uðe (gave).

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The language of ancient navigators and the Puquina/Paracas people, and other language links between Europe and pre-Columbian America

Janeś Kristoff, independent researcher and student of east Slavic languages

Quechua languages are spoken in large area of the Andes, originally descending from language used by most people who were a part of the Incan Empire. Quechua was the language used to communicate across the empire and it evolved into its present day dialects after spreading through the Andes and was learned by speakers of older languages. This causes some of the dialect differences in Quechua today.
The royalty of the Incan empire spoke a different language. This language is sometimes thought to be Puquina, but more likely is that Puquina is a dialect of the royal language. Puquina is extinct, but some of this Paracas language seems to have survived in Kallawaya, a secret language used in shamanism. Very little remains of Puquina but here is small word comparison. This information taken from wikipedia.

Puquina	Uru	Proto Quechua	Chipaya	Colla	Uralic
pesk (one)	ši	suk	tsi	uksi	Finnish yksi (one)
so (two)	piske	iškay	pišk	sū	kaksi
kapak (three)	čep	kimsa	čep	kapi	kolme in Finnish
stu (seven)				qaxsi	Seitsesmän is Finnish for seven
chiwa (rice)					Uralic *jewä (corn)
coa (snake)					*kije in Uralic and kyy in Finnish
mana (man)					
mohana (hand)					käme is palm in Uralic

yqui (father)					Finnish Ukko is a father god figure, Uralic *ekä is older male
atago (woman)					Finnish eukko

These words show clear relationship between Finnic numbers and some of the early numbers in Puquina Quechua and in other languages. The p in some of these numbers seems to have come from separate numerals also found in Arawak languages. The original language of the Paracas people could have given these numbers to early form of Quechua and other languages.

Kallawaya is shamanic language used in inland region that was anciently lived in by Paracas people. This is mixed language, with large proportion of vocabulary unknown in origin. Could west Europe be an answer? All of these words were found in dictionary of Kallawaya created by Katja Hannß and available at https://lac.uni-koeln.de/en/kallawaya/ and it is to them I owe appreciation and gratitude also to the native people who speak Kallawaya.

Kallawaya	Vasconic	Uralic	Afro-Asiatic	Indo-European
charrana (door)		*ćara (door bolt)		
chirinka (bird)	siri-n (bird droppings)			
choko (bone)	çVķV (joint, Proto-Sino-Caucasian)			
hiri~jiri (stone)	haȓl (stone)			
huichu (rabbit)	*hunce (rabbit)			
isna (to go) the na part has unknown etymology	e=oHa-n (go)	*čančV (go)		
itmi (hole)	*=ħŏsṭV́ (Sino-Caucasian), *ʔute (Yenisseian)			
itojlo (skull)	*e=cułi (), itzuli (turn head, Basque)			
itu (mountain)	tini (summit)			

jara (light)	*argi- (light in Proto-Basque)			
jekanan (fire)		*äŋV- (fire or burn)		
jumu (island)		*kOmV (marsh or island)		
karu (water)	*eřeka (valley)	*arV (wetland)		hari (valley in Hittite)
katro (mud, clay)		*kura (mud)		
kena - reed flute			*kan (speak or sing)	can- (Celtic word for speak)
ketapa (round)		kehkerä (round, Finnish)		
Kies (seed)	*hasi (grow or breed)			
komsi (dog)		*ämpV (dog)		
k'ausi (chew)		*kečV (cut), *tawt- in Mansi		
khañi (bag)		*konte (bag)		
khill (tooth)	*ʔwĭlʔí (Sino-Caucasian)			
khoaja (see)		*jakka (see)		
khochka (monolith)	*čăčwV (stone in North-Caucasian)			
khoje (bend)		*kajV (to bend)		
khurma (wild)		*śurme (wild animal)		
lakha (leaf)		*lüskV (conifer leaf)		
lluch'i (to skin)		*leśe (peel)		
llucu (hair net)		*kalV (net)		
mak'e (earth)		*maɣe		maen (stone in Welsh), maes (field in Welsh). mahi in Hawaii is cultivate.
mini (name)		nimi (name)		name
minu (mountain) maybe Spanish	mendi (mountain in Basque)			Spanish montaña Welsh mynydd French mont English mountain

borrowing or not?				
moqʼana (nose or top)		*mOlkV (top or breast)		
more (pour)			*mVr (pour)	
muchʼu (pig)				
nasa (nose)				English word nose
pajana (dawn)		päivä (day in Finnish)		
pak (break)		Putkahta (Finnish), počkoďe (Mordovian)		
parpa (marrow)		*paŋka (shoulder bone)		
paka (hide)		*hukku, *čukka		
pokhosti (pure)		*ćäčkä (pure), *päjV (gleam or white)		
pisi (small)				French petit
piti (cultivate)		*paše (grow)	Semitic *pitt (land)	Names with pit in Scotland like Pitlochry
puyu (cloud)		*bŭlu (Altaic)		

Jekanen is in Eskimo-Aleut *əknə-

phekela (freeze)		paĺa (freeze), kilmä (to freeze)		
phichinki (spark)		kipe(-ńV) (spark)		
phusu (whirl)		*ṗuNV (spin in Eurasiatic)		
qili (worm), filu is snake in Mapuche.		*kułV (Eurasiatic), *kOlV in Uralic		
qoro (skewer)		*cUrV (to cut in Eurasiatic)		
qheno (ash)		*konV (ash)		
raika (hour)		Finnish aika (time)		
rekha (wizard hypnotize or cat) and ruta		Finnish rakkas mean loved or cherished	Egyptian god ra?	The word rune from *rew (whisper or

(truth)				secret)
sari (to raise)		Finnish saari (island)		
sekeutu (goat)	*sikiro (Basque word for castrated lamb)			
siksiri (lizard) related to the word above?		*sVŋćV (Uralic), sisilisko (Finnish)		
siku (narrow)		Šug (Udmurt)		
suni (cold)		Uralic Uralic *sojV or *šVšmV, and Finnish hyhmä		
suri (heron)		*śäkće (a bird of pray)		
taj (priest)		Proto Finnic *teetädäk maybe mean to know how to do something or the way		
taka (earth also soil)		*ćäke (winter soil)		
taka (sign), tekela (astral), theka (revalation), teka (dream), tekes (courage), maybe t'eka (hill)		*tästä (star or a sign)	*tVč (Star in Chadic)	
tukuchin (blanket)		Finnish katto is roof		Indo Euroean *(s)teg- meaning to cover something
tujili (side)		*terV		Indo-European *tera, Gaelic taobh
tunki (platform)		säŋkV (wooden nail)		

thuii (fat)		Yurak Nenets tū?		
untin (hard)	*Hainc- (hard frost)			
wach'i (spear or an arrow), wachu (furrow)		Uralic *wäŋćV (knife or to cut), Finnish veitsi		
waswallu (raven)				Apparently this is linked to Celtic words for raven
wat- (the south and the sky), wekey (a tear), wet'e (spoon)		Water is vesi in Finnish		The word water from Indo-European
wiski (bend)				Whisk in English
yana (walk)		*jomV- means to go		German gehen?
yoja (send)		Aja is to drive in Finnish		

How did these people have a language that had European words? We do not know. We know these people practiced headbinding and they were linked to the coast of Peru and to some areas inland. This is where Kallawaya survives. Most of the similar words in the list are distant. Maybe they come from when people first came to America down the Andes, but some of the words are so similar and there is reoccurring relationship with Finnish, Basque and Celtic. Maybe with other languages too that have not been studied properly. These people might have lived across the ancient world and moved by boat down the shores of the coast. It is hard to tell what language they spoke, it was definitely many. But there are links across the seas from long ago. These words could have got into Kallawaya at different times, so some words are more similar to Europe words and others are obscured for longer. This is general list.

There are some words in Kallawaya that look like Celtic words. It is unknown why this could be, but Celtic language are also spoken in West Europe. They may be ancient like Basque and Finnish.

Kallawaya	Celtic	English

kuma	Cummal in Manx (live)	live
K'ullku	Caol narrow in Irish	narrow
llampchi	Lámh (hand in Irish)	Paw or claw, similar word also mean touch.
simi	Hynt in Welsh	path
thami	Celtic word mean dark	Dark at night
thurmi	Dwr is water in Welsh	lake

Peru had many cultures, and just maybe one or two of them was part of an ancient global culture. And Kallawaya isn't the only language native in the American continent that has links to Asia or also Europe. The Hawaiian language is polynesian and also spoken in Pacific area. It is clear that Hawaiian shared in the culture of ancient sea travel too. This culture across whole world wasn't Celtic, it gave words to Celtic languages, Hawaiian and Tsimshian. Native Polynesian people recall blonde or red hair people in New Zealand and other places. Did these people live alongside modern Polynesians as part of same sailing network and leave evidence of their language?

Hawaiian - Celtic

Maanei - here, Welsh yma
Mahu - smoke,   English smoke
Mana'o - think Irish smaoin
Mau - moist
Me - with, similar in Germanic language
Melemele - yellow, meli - honey in Welsh melyn yellow from mel honey
mi'i - good beautiful, Gaelic maith also in native American language
Liilii - little
Wai - water
Like - resemble, similar words in Germanic language

The Mochica language is other language from North Peru coast that has connections to Europe. This is language isolate and unrelated to other families of languages. The language may emerged in Peru with arrival of ancient cultures. According to legend nine warriors arrived on north west coast in balsa rafts, the bravest was called Naylamp and founded the civilization of this place that became the Moche and Chimu peoples. The ancient culture was called Sican culture by Izumi Shimada, but this came after Moche culture which could be much older than a few thousand years. Naylamp was deity with the face of wise man and with bird talons. The Moche culture went along a lot of the coast but it separate to coastal Paracas culture. Although Moche language became extinct, some phrase did survive and today language is taught again. Here is example of Lord's Prayer in Mochica on wikipedia.

Mvches, acazloc, cuçiagnic, çûc, oc licum apmucha
Piycan ños, çugcuçias, eyipmâg, çung, poleng, munmo vzicápuc, cuçiangnic mun,
Ayoyneng. ynengo, much xllon,
Piycam ños alló molun, ef quecan ños. yxllis, acan mux escó. xllang museyo. much
çiómun, Amus tocum ños.
Xllangmufe yz puçerenic, namnum, les nan, esco, ños pissin quich. Amen Iesus.

Some things about Mochica are similar to European language.

garapínya - crab in English
mena - grandad, European word mean man
onæc - one
çopæt - - three, kolme in Finnish
nopæt - four, neljä in Finnish
Moiñ - I, Moiñ e or Moiñ eiñ are ways to say I am
Tzhang - you, when talking to one person

Mæiñ means my but also need -ss suffix. Mæiñ fanuss - my dog, mæiñ por è is my
name is. in çlamo az? - where do you live.
Verb endings can be similar Indo European, funoeiñ is I eat, funoaz is you eat,
funoazchi is you eat in the plural, fuoæng is they eat.
If -ima, here - min, both these are similar in European language. All information on
this language come from the book Texto Básico para el aprendizaje del idioma
mochica by Juan Carlos Chero Zurita, Medali Peralta Vallejos and Luis Enrique Chero
Zurita. This book is available online.

Fish in Mapuche is challwa, many similar words across native American language,
also in Finnish. Word kura in Mapuche mean rock, like Welsh word carreg and
Armenian word kar. Xewa is dog, could be similar to Indo European kwo that mean
dog. In Mapuche, water is ko. Curco is cave, like Uralic word kur that means valley or
hollow, laf is flat, maybe related to Indo European words? Languages in Patagonia
and Chile coastline are not like language anywhere else in world, but some word
connect back to Europe. This tiny number of word that are well preserved may be
very ancient. In this part of America are stories about ancient people who come here
by sea, also Cueva De los Manos in Argentina has same cave art as ancient France,
both created around same time.

America and Pacific	Europe	English
Name of thunder god or feathered serpent is	Perun is slavic god of thunder, also contain part	Thunder or a storm god of some type. Original

Kukulkan in Mayan story. G̲ala̲pliip in Tsimshian, kulakani in Arawak mean thunder. Kukulkan has part that mean feather. Proto Eskimo has *katɬuɣ.	that means feather. Kurun in Breton. In east Chadic language galgil is thunder. Proto Austric has gVl, some north Caucasian language have similar word. Proto Basque *-piri-n	repeated sounds maybe to copy sound of thunder strike. Words in Europe like chalk or calc and calcium distantly related perhaps.
Sioux word wakan is divine power or force, wakinyan is someone linked to thunderbird god. Kallawaya word waka is believe	The name Odin and Wotan in Saxon. Odin could transform into a bird and to norse men most knowledgeable of gods	Odin the god
In Tsimshian laakws is light, also la̲xa̲ storm or sky. Hawaiian la is sun,	light, Gaelic lá, Spanish luz	Light or day
Si - Tsimshian waas is rain, Süü is river mouth , Oregon, Macro-Ge, Yamana, Tupi, Hokan etc	In Many European language like Turkish and also Chinese.	Water
*lawe- make someone happy in Algonquian, also in Penutian Hokan and others. In Hawaiian aloha is to love, alohi is shine, laule'a is friendship, le'ale'a is happiness, lehai is jump maybe linked to Germanic words with original same meaning as be happy, lewa is fly or be afloat in air.	Welsh llawen, English word love, live, laugh and lullaby. Finnish laulu is a song	happy
*pala is a pool, in many families such as Algonquian, Uto-Aztecan, Carib, Penutian and Yamana	Word pool in English, pwll in Welsh, word puddle?	Pool or water
Aq'wa is water in Algonquian, Wakashan, Tsimshian, Aztec, Quechua and Macro-Ge	Aqua in Spanish	water
kuna in Tsimshian, Sioux, Algonquian etc	In Altaic and Germanic languages	woman
na, ana in Andean, Yaghan, Tukanoan	In Gemanic Celtic Afro Asiatic and South Caucasian language	Plural form

Tampa is snake or rope in many native American languages.	River Thames and Tamar in England? River Thames is shaped like snake. Name London may come from Afro Asiatic lVnd that mean marsh or bog. Tampa is *tam(-an)- in Afro Asiatic, may also be in English name Thanet (small island).	Serpent long thing or river
Kule is long kenw in Algonquian but rare	Irish caol?	Narrow or long
Cree word namens is fish, many related words in America. Niyani is road in Quechua	Egyptian word nnw is a type of primordial water. May mean to flow like water and based on belief in energy that flows in water and earth. Ńowŋa is salmon in Eurasiatic	Word meaning fish to swim or flow not found in Europe.
Tlingit l'ook is a fish, Tsimshian lo'k is an eel. Loihi is long or tall in Hawaiian. Yucatec Mayan lukum is worm.	Finnish has lohikäärme for dragon, Icelandic lax is salmon, English word long mean long.	Word meaning a fish or dragon, maybe word long in Chinese that mean dragon
Costanoan simpur is an eyelash.	Finnish silmä is eye, Irish súil is eye	The Irish word comes from a word for sun, so words for eye and sun were once one?
Quechua -man is a suffix to mean into.	Hungarian and ancient Iberian have -ban	Illative suffix
Maori anene is blow like wind	Sanskrit anima is breath, anam is soul in Irish	Name, voice essence or bring life
Kwakwala w'as, waškup in Natchez and uešn in Selknam usa in Proto Choco in Andes	No word in Europe but Afro Asiatic wašin is a dog animal	A not domesticated dog
Mano is in Algonquian, some in Pacific Northwest and many in South America including Macro-Ge, Carib Yamana in Yaghan	Word man in some European languages	Man or husband
In Taino language of Caribbean bagua was sea and abon was a creek. *	English word bay and Celtic avon?	A river name
Pel means far or distant it is	English word far and Welsh	Distant or far away

in south Kaingang as bra, Takelma as bals for long and Atacama pera is to stretch. Pololu is long spear in Hawaii.	word pell	
Gel, kel - to see. This is widespread in America	Welsh word gwelio is to see	
Tsimshian ba'wis is the Sasquatch	Basajaun is Basque for a Neanderthal like man or wild healer man	
Tsimshian gomsm is winter	Gaeaf is winter in Welsh	winter
Pal, pel, pale is to play or make fun of, Tsimshian p'eel is sing or play and make fun of. Also in many other native American language	English word play of unknown origin. Finnish pelata - to play	
Men is to go, in some places forms words mean go up or a mountain. This is in Algonquian, Penutian, Tanoan, Quechua, Aymara, Panoan and Ge. Tsimshian has ma̱'na̱xk means to reach top, manlooyg is move up ma̱xҍ is climb mountain and münyáa is ascend. In Hawaii mauna is mountain. In Mapuche mawiza is mountain.	Welsh word mynd is go, Finnish mennä is go. Word also mean to ascend which form Latin and Celtic words for mountain	
Mal is speak to tell in some areas Tsimshian mał or maalsk is tell	Indo European words are similar meaning to talk or pray	
Po is a foot in some Penutian and Pacific Northwest languages, Tanoan Carib and Maro-Ge.	Related to Latin word pēds* for foot	
Kom means to know in many families	Danish word kender (knows) and related Germanic words	
Toh is a house in Algonquian Siouxan Kawesqar, Aymara, Tanoan, Carib. Means to be in some	Welsh ty is house, *steg is to roof over in proto Indo European	

Salish and Algonquian language		
Tol - hole in some Penutian and Macro Ge languages	Welsh twll is a hole	
Lag meaning eye, Tsimshian la̲gax- mean two of something, used in phrase mean eyes. Hawaiian has leha to turn eyes.	Welsh llygad is eye	
Lag or lax mean water or lake, like Tsimshian la̲xs is bath, la̲xsüülda is ocean. In Hawaii loko is pond or lake. Lewfü is river in Mapuche, lafken is sea, llozko is swamp.	French lac, Spanish lago and English lake. Berber lil is sea.	

These words are not in America and Europe from original language, the words are not from same proto language. This is just example of some similar words.

Other people travelled by sea to polynesia. We don't think they are the same culture as the link with Finnish Basque and Kallawaya, perhaps they are also a sea link but in different cultural area. Here there is Indo-European connections too.

Between the language of Pacific North West and Indo-European there are similarities. Many words found just in Germanic are in the Pacific Northwest. Was there connection back in stone age when men canoed around world and hunted in forests? This might be possible. Some experts suggest that the Tsimshian and Salish languages have an Indo-European influence. We don't think this is true, the connection must be long before indo European. There are some similar things between ancient Europe and the Pacific Northwest. In mesolithic England and Germany a type of timber henge was built. Large wooden houses were built near the North Sea about 9000 years ago. The totem poles of the Pacific Northwest and longhouse designs are similar. There are also similarity in how ravens were sacred animals in Germanic and Pacific stories.

In Germanic countries are many mountains or stones that are linked to thunder. Neolithic axes also were called thunderbolts sometimes. Many axe and flint mines or places that they are left behind have links to thunder, maybe lightning has struck here which was a sacred thing to these people. The shape of flint axes is similar to

shape of Thunderbird, in many parts of world they are called thunder bolts. Shape of Thor's hammer and Ukko symbol in Finland are same. Maybe thunderbird was imagined with flints or lightning bolts between his talons. This bird god or other carries the soul between places in Finland's myths. Some early sites on the North Sea can be better interpreted as sky burial places overlooking water or scenery, to these old people the thunder bird or other bird gods might have been responsible for carrying souls between places. On internet many examples of rocks have appeared that are shaped like thunderbird, triangular and with eyes or curved beak. Sometimes wings are made with deer antler.

Proto-Amerind language was first in Americas?

Some writers suggest languages in all Americas come from ancestor language called Amerind. I do not believe in single ancestor language in America, this makes it seem like all native American language comes from someplace else as it not native. This is not true. Languages in the America might be linked to language in Europe and Asia through the sea. But this does not mean language in America come from Europe or Asia, language is native to America. Language is ancient in America and evolved here, not coming here after from Europe or Asia. Ancient American people developed language on their own and didn't need Europeans or Asians to bring culture and language. But back then a tribe was not confined to certain lands because man was mobile and travelled by sea or by river and land. Some of these people were not European, Asian or American because they lived at a time when there was no Europe or Asia or America.

But were language like Kallawaya closer to Europe than other native American language? Maybe, here I have listed examples of connections but these language might not be original language that had these connection. Finnish is not close to Puquina and Kallawaya but maybe there was an ancient language in Finland or Baltic Sea that is linked by the sea to South America. But there are too many questions to say which language or words were moved, all we know is that there is connection.

I am not speaker of Kallawaya, Spanish, Basque, Finnish, Irish, Welsh or other west European language. I used many resources in finding these words but mostly google translate. My friends at university study Celtic language and Mapuche and they have help me with these words. Tsimshian words are taken from Sm'algyax - a reference dictionary and grammar of the coast Tsimshian language by John Asher Dunn.

Many of informations on other Native American languages come from Amerind dictionary by Merritt Roulen, can be found here http://merrittruhlen.com/files/AED5.pdf

Words from Native American language were extensively compared with Basque, Finnish and Uralic roots and some others. All these words come from http://starling.rinet.ru/cgi-bin/main.cgi?root=config&morpho=0

by Sergei Starostin, Alexander Militarev, Oleg Mudrak John Bengtson and others

Hawaiian words come from book my grandmother gave me when she went to Hawaii, The Hawaiian language and Hawaiian-English dictionary, a complete grammar by Henry P. Judd.

.*Agriculture and ancient languages,* By Jennifer Archibald

The origins of language are not known. But it is often seen as not possible for languages to be over say a hundred thousand years old. But we do not know this to be true for sure.

Archaeological evidence is showing us that human innovations, such as the creation of bows and arrows, and the creation of boats, may be extremely ancient indeed, dating back not tens of thousands of years, but hundreds of thousands of years.

Many of the indigenous American peoples feature corn in their mythology, that it, many of those peoples who have corn as an important part of their diet and culture.

The symbol of corn is so obviously powerful and meaningful in many of these cultures, that I can't help but wonder, did agriculture begin in the Americas? I think it's very possible that it was indigenous American people who gave forth the ideas of agriculture and farming, long before these ideas were conceived in Sumer and Europe.
Some indigenous American peoples who speak Chibchan languages have in their mythology that people were created from corn, which explains why people can have different skin colours, as corn is different colours, with all being equal and from the same holy power.

Of giants and rivers: on Indo-European, Ancient language, and ancient cultures around Cumbria and the Irish Sea

By Linden Alexander Pentecost (born in Pembury, UK)

Written and published in Cumbria, in January 2022. This book is copyrighted, including the cover photo, also by Linden Alexander Pentecost. The cover photo is a Cumbrian coastal valley.

Thank you to my family, our ancestors and our friends. Go raibh maith agaibh a Dhia

This book is a journey into the ancient history of Cumbria and of the Irish Sea, through the scope of the Indo-European languages evolving in Western Europe, and the prehistoric nature of our languages and cultures in general.

I hope that, by writing this short book, I help to shed light upon a subject and people who have been very little written about. The Nordic and Celtic aspects of Cumbrian history have been widely discussed and have become a part of the present region's identity. But in this book, I will not really be looking at Cumbrian history through these perspectives. Instead, I will be looking further back into the region's ancient history, and I will be trying to share what I can about those earliest people and their culture.

I feel that it is our natural human instinct to want to name things, and often this can mean that we name things, or describe things according to our own perceptions. This means that our perception of the past is greatly influenced by how we perceive ourselves in the present. And Cumbrian history is perhaps a good example of this. Writers have told Cumbrians that they are Vikings. Others have told Cumbrians that they are Celts, Britons or Welsh. And in seeing these images of ourselves, I feel that we often interpret the past in a biased way towards these perceptions.In this book I will aim to present an entirely different view on Cumbrian history.

Contents:

The Celts, Celtic languages and Indo-European

The most popular interpretations of British history, tend to place the 'Celts', that is, speakers of Celtic languages, as being the oldest ancestors that we know about. Often the Celts themselves are described as 'invading' or 'replacing' an indigenous population, and the most widely held views about this subject seem to hold the same assumptions across history, so that, the people in the Mesolithic would have replaced those in the Upper Paleolithic, and that the people in the Neolithic would have replaced the people of the Mesolithic, and that the people of the Bronze Age, possibly speaking Celtic languages, replaced the peoples of the Neolithic.

This version of our history relies upon the assumption that ancient cultures behaved in the same way that colonial cultures did in the past few hundred years. Keeping in mind that the beginnings of Celtic language research, were carried out during a time when Britain was still a colonial power, and I hope that by pointing this out, it becomes obvious that we have tried to place the past under the definitions of the present, assuming that our present situation and makeup is the result of invasion and

cultural replacement, which is sadly fitting with how our Anglo culture has often been subjected upon the rest of the world.

Perhaps because of this or in relation to this, our very idea of the 'Celts' is on shaky ground. I would even go as far to say that the 'Celts' is our own attempt at reinventing and recreating our ancient cultures, through a colonial lens, even if we do not consciously do this. Sometimes there is a very fine line between imagination and truth, and our perceptions of the Celts, as warrior people, claiming Britain from its previous inhabitants, is an idea that is filled with fiction, and very much influenced by our 19th century perceptions of Britain in relation to the world.

It is important therefore for me to try and take a more honest look at what 'Celtic' means in terms of provable information, and actually, when we look at the facts from a more logical perspective, there are very few things, that in my opinion, we can say factually about the word 'Celtic', and its relation to our ancient history. These points will be listed below.

.'Celtic' by its most accurate definition (in my opinion) can only be applied to a certain set of associated information that forms a 'web' in our languages, namely, Welsh, Cornish, Manx, Scottish Gaelic and Irish.

.This associated information that connects 'Celtic' together, shows us that Celtic is a relatedness, over time, between these languages above. And that furthermore these languages belong to the Indo-European language family (which includes most languages in Europe, and many languages in India for example).

.That this associated network of information can also be seen to connect to 'Ancient Indo-European' as recorded elsewhere. And furthermore, that some of these 'Ancient Indo-European' languages are also Celtic languages, because the 'Indo-European' and other features of these languages are often shared with modern Celtic languages.
How does Indo-European linguistics work?

All languages that are considered 'Indo-European', contain words, and/or grammatical structures that can be seen to form a part of this 'web' of language across Europe. I will point out a few specific things about this.

.That Indo-European languages seem to be held, at their core, by a complex system of noun stems, and different noun cases. This is present in some of the Modern Indo-European languages, and is present in what appears to be the core, or most common independent elements of Ancient Written Indo-European. Ancient, written Indo-European languages, include Tocharian from northeast Asia, Sanskrit from India, Persian, Ancient Greek, Latin, Old Germanic languages, and Ancient Celtic languages. Sometimes this noun-stem system is incredibly obvious even in certain modern Indo-European languages. Compare for example the Lithuanian word *vyras* 'husband', to what the reconstructed Primitive Irish word for 'man' would be, **viras**, ⟘⟘⟘. Compare also, for example, the Lithuanian word *mergina* – 'girl', to the Reconstructed Ancient Gaulish word **merccâ-* 'girl'. Note that these noun-stems often appear very different in for example Slavic and Armenian languages, even though these languages are clearly related to Indo-European languages in other clear ways.

.Numbers and family: perhaps the most unchanged things across Indo-European languages, include the numerals, and to a degree, the terms that describe the social structure. For example, Lithuanian *sesuo* – 'sister', compare Irish *siúr*, English *sister*. Although these do not represent a single, exact system of unity. For example, in English, *father*, Latin *pater*, and Irish *athair* are all etymologically linked, and mean 'father'. But in Lithuanian the word is *tėvas.* Also, the way that gender is expressed across Indo-European languages is not always the same, even if three genders, masculine, feminine and neuter, seem like the most common across the Ancient Indo-European languages. Perhaps the best evidence, in my opinion, for this common connection, are the numbers, which are often very similar in unrelated branches of Indo-European. The following numbers may demonstrate this, note that the Lithuanian numbers (except the number 'ten') are only the feminine versions of the numbers, the masculine numbers are a little different.

Spanish: **uno, dos, tres, cuatro, cinco, seis, siete, ocho, nueve, diez**

Irish: **aon, dó, trí, ceathair, cúig, sé, seacht, ocht, naoi, deich**

Lithuanian: **viena, dvi, trys, keturios, penkios, šešios, septynios, aštuonios, devynios, dešimt**

Norwegian: **ein, to, tre, fire, fem, seks, sju, åtte, ni, ti**

Tocharian B: **ṣe, wi, trai, śtwer, piś, ṣkas, ṣukt, okt, ñu, śak**

The study of Indo-European languages has lead to a general interpretation that these languages come from a common ancestor language, and that the earliest written examples of these languages are more likely to show which 'parts' of the Indo-European grammar were present in the ancestor language. For example, the older examples of Celtic languages, like Primitive Irish, Celtiberian and Gaulish, show noun endings that are very much like those in Latin or in Sanskrit. But the modern languages do not have these endings, for example, **viras** in modern Irish is **fear**, and the reconstructed Gaulish *merccâ* is *merch* in Welsh.

My opinion on this matter is somewhat different, because when I look at Indo-European languages, I see a language family that is so diverse and which has manifested so differently in different places, that I have to ask, how do we account for all of these other things in Indo-European languages, the things which are not present in the older written texts? Could it be possible that the written texts in Ancient Indo-European are biased towards preference for particular aspects of grammar, and of poetic language, therefore creating a bias as to how we think of the ancestor language? Something which is rarely pointed out in the study of Indo-European languages is that many of these languages have been influenced by relatively recent changes in religious thought, therefore, our written idea of the Viking language, Old Norse, and of the ancient Old Irish language, is heavily influenced by how the Christian scribes at the time were chosing to write and express concepts and ideas. In the case of Sanskrit it was Hinduism, and in the case of Tocharian it was Buddhism. All of the Ancient Indo-European languages in these written forms are heavily

associated with spirituality and with religion, and if we look into the past, it becomes obvious very quickly how language, and writing, are especially connected to belief, perception, religion, spirituality, and to how we view ourselves.

If this was possible, that the Ancient Indo-European languages were *deliberately* depicted and represented in a form that symbolically embodied their religion and spirituality, then it would mean that the 'later' features that evolved in Indo-European languages, might actually be ancient, original features, which did not get picked for inclusion, and so which we mistakenly considered as being younger.

From this perspective, Indo-European is not a language family, but a confused web of connection across ancient Eurasia, some of which represents original connection from thousands of years ago, and some of which is how that connection has been re-formed to embody particular spiritual and religious thoughts. We can assume then, that if the ancient written Indo-European languages are emphasising certain features of ancient native languages, then there must also have been other ancient native peoples who's language was not written or included, or altered, until much later. From my research, these survivals of the pre-Indo-European, or pre-centralized religion society, became in Britain the cultures like the Lancashire Witches and the traveler folk of Scotland. Often these survivals of ancient aboriginal culture came under enormous attack in the past 500 years, almost like a form of ethnic cleansing. Another example is the Small Isles of Scotland, Rùm and Eigg, which were subject to what seems to have been an ethnic cleansing and cultural genocide, of a culture that may have survived there for over 8,000 years.

This might mean that the Celtic languages in Britain and Ireland are actually, altered versions of the languages spoken in these places thousands of years before. The modern Celtic languages would then be languages that were originally already related and connected, but which, within the past few thousand years, have been gradually organised and altered to express only certain dimensions of that native culture and grammar. The same is also true for English, the English that we write does not necessarily even have the same grammar as the English that we

speak, and although we are often told that our modern language is modern, and young, I would be inclined to disagree, and to say that a lot of our colloquialisms and 'modern' language is actually a re-manifestation of very ancient features in our languages.

The first true, Indo-European Celtic language, in Ireland and in Britain, may have been the language that is described as Primitive Irish. In keeping with my theory, I do not believe that Primitive Irish actually was the ancestor to Irish, rather, that it was an attempt at writing, recording and organising an already existing group of indigenous languages into the expanding religious and spiritual traditions of the Iron Age, and later, Christianity. The later 'Old Irish' stage would then represent a much more thorough attempt by Christian scribes at writing and representing these aboriginal languages in a framework and structure that could be easily interchanged with, and so equivalent to Latin with regards to religious and spiritual semantics and the transference of spiritual concepts. The slightly strange conclusion then, is that our languages, our reality, our very concepts of physics and history and culture, are influenced and biased towards certain ways of thinking and seeing reality. This means that the more we look at the ancient aspects to our cultures and traditions, the more that we can reveal these other threads of our history and language, which have so far escaped inclusion, due to our pre-occupation with a purely invasive, colonial idea of language.

I am not suggesting that there were *no* invasions or arrivals of new peoples in the ancient past. What I am suggesting is that these invasions and arrivals of new peoples need to be seen in a greater context, and not just in the context of one culture arriving and replacing another. At some point the languages in Britain clearly did change, but this might not have happened everywhere at the same time. It might have taken thousands of years for Britain and Ireland to become fully Indo-Europeanised. Certainly this change was brought about, in part, by the arrival of new things to Britain and Ireland. But to what extent this can be called an invasion, I am not sure. And apart from England's invasion of Ireland, Scotland and Wales within the last thousand years, there is no substantial evidence that the changing archaeological, linguistic and genetic record in Britain and Ireland is accountable via invasions; in my opinion. Even the Roman

invasion can also be interpreted as the strengthening of cultural links that were already in place. And when I take climatic change and other factors into account, there appear to be other possibilities that might explain the changes in ancient archaeology, genetics and language.

Our concept of 'invasion' or 'a new culture arriving' in ancient archaeology and genetics, is biased greatly on our perception of the landscape and of people at the time; I feel. For example, we often perceive the Neolithic in Britain and Ireland, through the perspective of, for example, the arrival of farming practices, the appearance of certain structures, and the appearance of certain art motifs. The appearance of the Neolithic in the landscape is observable, and a definite change from the more hunter-gathering lifestyle of the Mesolithic. But, the precise mechanism for how this occurred is uncertain. And it is probable for instance that Neolithic structures and knowledge was already, at least in part, taking shape from local aboriginal influences.

The appearance of new dna Haplogroups in the Neolithic and Bronze Age, and the appearance of new structures, is however greatly influenced, I feel, by processes that were occurring on every level of consciousness and of our world, and perhaps most noticeably, in the environment. The adoption of the Neolithic and the appearance of certain new mythological concepts and ideas in the stone structures, does not prove, in my opinion, that these new structures and techniques were brought by invaders. There is certainly an aspect of cultures and ideas being shared in a new way, but I believe that this may have been a part of much larger changes in the climate and landscape of the world then. The communication we see taking place, may imply a new type of communication between already existing indigenous cultures, in new circumstances, rather than the arrival of a new culture. The genetic signatures we find in Neolithic bone, may represent, for example, genetic signatures of a population who was already present, but who is less visible in the Mesolithic and Bronze Age eras, because it was only the Neolithic period in which these culture adopted those types of structures and large scale farming. They may have been present during the Mesolithic, but their houses or shelters may not be recognisable to us in the archaeological record. Furthermore, there homelands may have been flooded by the sea, filled in with peat, or

otherwise changed and altered to the extent, that we do not know where they are currently.

Also, not everywhere in Britain seems to be affected by the changes in dna signatures from the Mesolithic til the Bronze Age. It only seems to be particular areas in which these genetic signatures appear, and it may be that the population is expanding in some areas but not in others. After the Neolithic period, when the climate seems to have changed dramatically again, these people may appear less represented in the genetic record, but that does not mean that they were not there. They may have gone back to how they lived before the Neolithic.

Of course the formation of common society in the Neolithic and Bronze Age, would perhaps imply that some kind of change in language, or new formation of language was taking place. But this may have been as much to do with environmental factors. The appearance of new DNA in this period is also biased towards the assumption that Bronze Age cairns, being new in the landscape, are not made by aboriginal peoples. But again, this could equally be related to climatic change, and how agriculture and metallurgy gave certain tribes an advantage in their ability to expand their lands. This may have also resulted in these people creating new types of structures through their communication with other indigenous cultures. Changes in climate would have also meant that peoples and tribes were often crammed together, creating more opposition.

Whilst invasions in language and changes in language would have brought new words into languages, and changed languages, especially in how they were standardised and later represented, I feel that in some sense, most of these words and changes were already present. People in the ancient world seem to have been largely peaceful with other tribes and different cultures, sharing common understanding, words and landscape, meaning that their languages would not have to change much, and that in a sense, whilst their languages merged, borrowed, and developed their own internal cultures that connected to other cultures, the indigenous languages themselves may have stayed much the same. The purely Indo-European picture we have at present, may be because in the last few thousand years, and particularly in the last few hundred years, this

standardisation and representation has become more forceful and hostile towards indigenous cultures, meaning that the ancient languages are incorporated into our languages, but no-longer obviously distinct from each other. On one level, the Brythonic, Goidelic, Anglic, Norse and Latin languages in Britain and Ireland, may all be representative of how these different cultures were Indo-Europeanised, with most of the vocabulary in these languages being entirely indigenous, even if changed or re-standardised or re-formulated. However, some of these cultural distinctions and local indigenous cultures that existed within the modern identifiable Indo-European languages and cultures, are not immediately obvious. There may have been for instance, more than one ancient language and culture in Wales, already connected in ancient times, perhaps through sharing words in common from the pre-Ice-Age period. But then, as these individual tribes in Wales formed together again, it's possible that some of these indigenous cultures were incorporated, and became a part of Welsh culture and language, but not obviously distinct from it.

Perhaps these ancient cultures that we no-longer see, were not always those that settled the land as our modern identifiable cultures have in the landscape, perhaps, being the first indigenous people, they were living along the coastline, with large territories, their wild areas slowly being encroached upon until they were incorporated linguistically and genetically, settling first during the Mesolithic and Neolithic, and then slowly losing their lands over the next thousands of years, until the cultures and ancient magical words continued only in those wild areas that the wider, settled and agriculturally established societies had not yet reached. Most of these people would have been fully incorporated by the 1500s, their linguistic influence making itself present in the local dialects, their folklore and spirituality demonised as witchcraft. Five hundred years ago, we might imagine that there were certain enclaves of people, on islands, in the mountains and forests, who still, to some extent, continued to speak more like their ancestors 8,000 years ago. Christianity and land ownership would have gradually pushed them out of our common cultural knowledge.

Primitive Irish, a sacred bardic language?

It is commonly thought, I think, that the Goidelic and Brythonic Celtic languages, come from two different ancestor languages, Primitive Irish and Brittonic. Some kind of Proto-Brittonic language was most definitely spoken, but I believe that in Western Britain, the first 'Indo-European' Celtic language may have been Primitive Irish. Not only is this language found in Ireland, but it is also found on the Isle of Man, with one example in England. If England was completely Brittonic, then perhaps we would not expect a symbolic and spiritual application of the Primitive Irish language. This certainly suggests to me, that at this time, as well as throughout most of history, Western Britain and Ireland have had strong cultural and linguistic ties. How the Brythonic languages came into form is a big mystery to me, but it will suffice for me to say I think, that when 'Indo-European Celtic' was first established in Britain and in Ireland, I think that this process was greatly connected to Primitive Irish, and that perhaps Primitive Irish was a kind of sacred bardic language, the linguistic manifestation of that 'Indo-European Celtic' relationship between these lands.

Although Primitive Irish has not been recorded from Lancashire and Cumbria, there are many examples of Primitive Irish on the Isle of Man, and it seems very likely that during the past, this Primitive Irish language would have been well known by some in Cumbria and Lancashire, and southern Scotland, even if these regions were less 'Indo-European Celtic'.

Although I find Primitive Irish extremely hard to 'reconstruct', if we were to project more of the Irish vocabulary into the Indo-European framework, we may have something that looks like the following short examples. This is just my attempt at creating something of what the language may have been like, *if* it ever was a fully-fledged independent language. It may, instead have been a framework from which to project the indigenous language into an Indo-European framework, hence why it is often only personal names, grammatical endings, phonology/spelling, and a formulaic poetic structure which are recorded.

The letter transcribed as **v** in my writing, may have varied between the sounds [w], [v] and [f], perhaps even [β] in some cases (like v often is pronounced in Spanish), as in after [r] in **tarvas –** 'bull', [tarβas], Old Irish *tarb* and Irish *tarbh*. The sound of initial **v** may, possibly or as an independent pronunciation, have been [ʍ], as in the wh in 'what'.

English	good

Primitive Irish	MATIS ⟨ogham⟩
Classical Gaelic	*maith*
Irish Caighdeán	*maith*
Louth Irish	*maith*
Rathlin Irish	*math*
Scottish Gaelic	*math*
Manx	*mie*

Ogham is the alphabet that was used for the writing of Primitive Irish, it is a language and alphabet I have taken time to understand and learn about, perhaps because it's one of the Celtic languages that hasn't been reconstructed yet, or perhaps just because I like it and I feel like it's a part of me maybe. Each of the letters is named after a tree or other natural feature, to demonstrate an example with ⟨ogham⟩ I will add the word ⟨ogham⟩ **verna**, *werná, verná.* This is the name of the letter ⟨ogham⟩ (F or V), and it means 'alder tree'. Like ⟨ogham⟩ ⟨ogham⟩ – **verna matis** – a good alder. Example from reconstructed Primitive Irish, SI ESTI BENA MATA 'she is a good woman' which would be spelt in Ogham ⟨ogham⟩ ⟨ogham⟩ vocalised as **sī isti benā matis**. The original meaning of Ogham letter names is unknown to me, but, like with Indo-European itself, it likely has something to do with the ancestors and 'giants' of our mythological cultures; 'giant' does not mean physical giant in real life, but rather may

refer to our aboriginal populations. Below is a sentence I reconstructed and wrote onto a piece of tree.

DAMI SO VIDUS DEIVUI - 〉� ᴵᴵ⁺╱〈

- I give this tree branch to god

immi maqqas toutās – I am a son of the tribe - ᵒᵍʰᵃᵐ

immi benā   - I am a woman   ᵒᵍʰᵃᵐ

immi viras   I am a man   ᵒᵍʰᵃᵐ

immas snīs matīs   we are good   ᵒᵍʰᵃᵐ

slēbas māras   a big mountain   ᵒᵍʰᵃᵐ

Note: I reconstructed the sentences above from having studied Celtic languages in general, the vocabulary and forms are specifically accurate towards what might be expected in Ancient Ireland, but, many of these words I have employed in the sentences are not actually attested in Ogham writing, therefore the language above can perhaps better be thought of as an extended Primitive Irish to encompass early Celtic in Ireland in an Indo-European framework. Below are some modern Irish equivalents of these words. The Modern Irish words are not in bold.

maqqas – mac   **benā** – bean   **snīs** – sinn   **slēbas** – sliabh

toutā – tuath   **viras** – fear   **matis** – maith   **māras** – mór

Brythonic and Goidelic in Lancashire, Cumbria and Wales

Cumbria's 'Celtic' historic elements are often equated with Welsh and Brythonic. However, the connections between Cumbria and Goidelic languages seem to be considered less often. This book does not cover the topic of Cumbric extensively, this will be something that I will do another time, in another book, and it has also been covered extensively elsewhere. The Cumbric language, or rather, the Brythonic and Brythonic-like elements in northwest England may be only partially reflective of a Celtic language. Nevertheless these elements do link Cumbria to Wales and to Cornwall, it is less obvious when and how this took place, and what it may represent. From the research I have done, I have come to see that there is often no clear boundary between the geographical influence of Brythonic and Goidelic. We may often think of Wales and Cumbria as Brythonic. However, there are, possibly ancient 'Goidelic' numerals found in Wales, in much the same way that Northern English dialects have 'Brythonic', Cumbric numerals. There are also some Goidelic sounding names in Northeast England, which occur alongside Brythonic names, this is again the topic for another book. It has been assumed in the past, that the Goidelic place-names on the coastal areas of Lancashire and Cumbria, come from the Norse-Gaelic culture, i.e. from those people who, during the time that the Isle of Man, Dublin and parts of Scotland were Old West Norse speaking, came across the sea to settle Cumbria as 'Vikings', whilst retaining some of the Goidelic language that is native to the Irish Sea region. Many of these people may have adopted the Norse language, even though they may have had Gaelic-speaking ancestry, and subsequently many of these 'Vikings' in Cumbria may have not been from Scandinavia at all. This is evident in how the Norse and Gaelic elements are often blended in these place-names, and also even in how the names consisting of entirely Norse elements are grammatically ordered as though by Gaelic or Welsh word order. However, the closeness of the 'Norse-speaking' and 'Gaelic-speaking' cultures of the Irish Sea, may, in my opinion, have 'come out of' more ancient times. Rather than the Goidelic elements having been brought by Vikings to Cumbria, I feel it more likely that the Goidelic elements are part of an older culture,

underlying the 'Norse conquest' of Cumbria. I do not even know to what extent these Goidelic elements are technically Celtic, these words appear in Modern Irish, but I think it just as likely that they come from an ancient language which then came into Irish, rather than the Goidelic elements having to be 'Celtic' or Indo-European per-se. The heritage between Cumbria and Ireland may have been older than Celtic languages as we know them, and by the time that Cumbria was more Norse-speaking, these ancient Goidelic-like words might have already been ancient, connected to ancient Ireland but not necessarily to modern Goidelic. In Cumbria, it seems that any form of full 'Celticisation' was more from the Brythonic branch, which gave some of the numerals into the Northern English sheep counting systems. The Goidelic connections are far more mysterious in my opinion. Most of the Goidelic names are also located close to the coastline, which is not so with the Cumbric names. However, in certain areas, like around Threlkeld, in parts of West Cumbria and parts of South Cumbria and West Lancashire, there is overlap. Some of the Goidelic names, include:

.Benn, a rocky summit near Thirlmere and Threlkeld, Goidelic **beinn** 'mountain'. The semantics of Benn near Thirlmere do not quite fit the Gaelic semantics, the Benn is more of a rocky crag than a mountain as such.

.Knock Murton – place-name in West Cumbria, connected to Goidelic **cnoc – 'hill'** Norse knúkur.

.Pool Darkin, a Goidelic-sounding name near Beetham in South Cumbria, placing the word *pool* first is typical of Celtic word order, possibly Goidelic **poll** – 'mud, pool'.

.Torver – North Lancashire, the second element, -er, is probably connected to Goidelic *airghe*, an ancient word that seems to have been adopted into what became the local Norse register

.Kinmont, West Cumbria, probably connected to an older Goidelic **Cenn Monaid** 'head' (of the?) 'mountain'.

The Fomorians and the Tuatha Dé Danann

Anyone familiar with Irish mythology will have heard of two groups of divine beings or deities, the Tuatha Dé Danann and the Fomorians. The most popular knowledge concerning these two forces relates to historic literature from Ireland, including for example the **Lebor Gabála Érenn**, the book of the taking of Ireland, which describes the different 'invasions' of different peoples. This resource was written most likely by Christian hands, and shows clearly that the Irish mythology was in a sense being fitted into the wider Judeo-Christian creation story. Therefore at least some of the differences between these ancient beings in the ancient world, might have been influenced by the bias of the Christian writers. Generally speaking, these early texts refer to the Fomorians as being generally a negative and destructive force, associated with the sea, with pirates and barbarism, but at the same time, some of them are said to have had metal ornaments, and some were said to be physically very beautiful. The Christian texts are biased towards the Tuatha Dé Danann as being a force for positive action, protection of the land, and having either 'arrived' in Ireland or having 'returned' there from some earlier place or culture once present. Within this dynamic we can perhaps see one of the important differences between the two groups of beings, that one of them seems to stay associated with the upper world, the world of light, being perhaps present in the land in ancient times, or from those people, but then in some way returning as this force of light and illumination. The Fomorians on the other hand are associated with the deep places, with caves, with the wild areas, and most especially with the sea. Fomorians could perhaps represent those cultures which were less 'changed' from ancient times, and who clearly had a strong association with the sea and with coastal areas. Whereas the Tuatha Dé Danann seem to represent a coming together of ideas, partially from the Fomorians, but after some kind of major change or series of events, both in religion and in the land itself. The reason that I speculate about this, is that many of

the legends pertaining to battle between the Tuatha Dé Danann and the Fomorians, could, in my opinion, be interpreted as describing a conflict between the sea/dramatic climatic changes, and the land/calmer periods in climate. This difference could also be seen as a difference between the peoples of the earlier landscape and the peoples of the new, post-flooding landscape. Trying to look at exactly what this phenomena is describing in archaeology, linguistics and genetics is much harder. Whilst many of the Fomorian names can be said to look 'Non-Indo-European', the same thing can be said for many of the Tuatha Dé Danann names. However, the Fomorian names seem to be fewer, and I believe are connected to onomatopoeia, that is being names that are similar to the natural sound of what they are describing. Tuatha Dé Danann names are more numerous, but there seems to be less focus on onomatopoeia, at least from what I understand so far. Rather than thinking of Indo-European as a particular group of period of names, we could also think of Indo-European as being a particular way of organising the already existing language and names. Some of the Fomorian names include:

Elatha – possibly connected to the Irish word **ealaín** – 'art'. This basic sound 'ela' or 'ala' can be found in some Afro-Asiatic languages, and also in Finnish, for example, *elää* – to live, *elämä* – life, *eläin* – animal. Some Welsh names, such as the name *Eleri* and the male name *Elidir.* The same element may be connected to English *elf* and the equivalent words in Scandinavian languages. According to Lady Gregory in her book Gods and Fighting Men, **Elatha** is 'art' or 'knowledge' in the bardic sense

Tethra - In Old Irish, *Tethra* means 'sea' and 'scaldcrow', possibly also connected to *trethan* 'sea' or 'stormy sea', and *tríath*, 'lord', 'chieftain', 'sea', 'wave'. I also wondered if the Basque word *turrusta* is a cognate, suggesting a linked meaning similar to 'torrent' in English, and perhaps to the Old Norse *þurs* in reference to a kind of giant. There is a Sanskrit cognate, तित्तिर *tittirá*, common in Indo-Iranian languages, Greek *τέτρᾰξ*, *tétrax*, 'hazel grouse', and in Old Norse, *þiðurr* – capercaillie. Cognates seem to be common in Balto-Slavic, e.g. Lithuanian *teterva.* If this is indeed the meaning of the name Tethra, then it is interesting that this name only seems deified in Irish mythology. Perhaps Tethra was a god of birds, or connected to the sound that birds make, and the natural spirit of

this sound in creation. I wonder if the Greek titaness deity Tethys, Ancient Greek Τηθῦς Tēthús, describes a similar spiritual being. The Albanian word *det* – 'sea' may be another piece of evidence.

If both of these etymological meanings somehow are described with the name Tethra, then perhaps Tethra is both the music of certain birds and the ocean or sea as a power.

Cíocal/Cichol Gricenchos/Grigenchos(ach)

This god may have been the original leader or founder of the Fomorians according to some sources. The second name element may be connected to feet, i.e. *cos* – foot. The name may contain some element of onomatopoeia or sacred language.

Ethniu/Ethliu, Ethniu may have sometimes been related to another name, **Feada** which may have been her 'true' name, according to the Banshenchas, although I am not one to judge what is meant be *true* in this sense. This reminds me of how Finnish and many other languages sometimes have multiple names for a deity, often very descriptive in different ways. In the Wooeing of Étaín, her other name is Boand. Again I am unsure about how or why these names interchange or what they say. In some legends she was locked inside a glass tower on Toraigh Island before being freed, the name Toraigh itself may mean 'tower'. This idea of the glass tower gives me the images of glowing crystal, and thus is makes sense that **Ethniu** is also the mother of **Lugh**, a god of light.

Whilst the arrival of the Tuatha Dé Danann may involve invasion, I think it also likely that they represent repopulation after major climatic changes. The more recent trends in climate and culture leading up to Christianity, seem to show that, like the Fomorians, the Tuatha Dé Danann also return to the underworld, becoming perhaps the protectors and guardians of their older giant ancestors, and in a sense looking after the otherworld and Ireland's connection to it. They also continue through the Christian period in oral history and in bardic society in general.
If gods are connected to ideas, and these are connected to populations, then it makes sense that each of these groups of Gods also has associated

culture, language and ideas. But perhaps the gods are not describing ancient people as such, rather they are our relationship to the intelligence of the cosmos throughout history. So whilst trends, sounds, syllables, and ideas of language are associated with different groups of gods, people today and our language is how people have re-formed those divine sounds, syllables, symbols, ideas and intellect. The Tuatha Dé Danann, according to mythology, seem to arrive in Ireland with changes in the weather. Gods are often seen in indigenous faiths as connected to, and in a sense the cause of natural forces, it could then perhaps be made note of that the coming of the Tuatha Dé Danann could be related to the coming of new spirits into nature, changing nature. They are also somehow the people and spirits from before the flood, returning with the new waters in a new form. The Christian interpretation of the Tuatha Dé Danann ideas about spirit, point to something ethereal, of light, illuminated. The Christian ideas about the Fomorian 'spirit' perhaps point to something a little different, but I am not sure; sometimes they are depicted as having goat heads, or one leg. There is a physical element to these people for sure, but they definitely did not have goats' heads when they were physically here. Perhaps instead goats were an important animal to them, and in the spiritual sense, these people may have 'blended' with the natural forces and beings around them. But also, maybe their original spiritual form was, already believed to be gigantic, already connected, with spirits as big as houses, villages, creating people and also absorbing them. In this sense the spiritual realm may be seen as much more watery and fluid, where it is possible for several souls or beings to exist as a part of another being or being(s). (This is hypothetical and I may be wrong). At some point the ideas about the soul seem to have changed into the soul being, not quite as individual as the Christian idea of the soul, but certainly more familiar than how I have hypothetically described what I imagine the Fomorian idea to be. The Tuatha Dé Danann idea of the soul also feels, to me, very connected with nature and the natural gods or forces within the nature, but, at least to a large extent, the powers of nature seem to be more defined in the lore of the Tuatha Dé Danann, whereas the Fomorian name Tethra for instance, seems to describe a force and titanic god who is both "like the singing birds" and "like the sea". The Fomorian deities are much harder for me to comprehend or imagine, they are vast and incomprehensible to me I think. This might be

connected to that they were truly known longer ago, and lived as humans, in the archaeological record, longer ago. But, their difference from us may not be merely a result of time, but rather connected to the distance in time. It is not just that time has passed, it is also that our culture and language has changed and has become confused, leading to the impression that that past is further away, and from our point of view it does look very strange. But that's partially because we find it hard I think, from our modern perspective, to imagine how something can be both human, animal, and god. That something can have a physical form, but has a soul which is much bigger, and not defined by individuality. This is, I speculate, partially why the 'Fomorian language' is seen to be closer to the natural sounds of nature and the cosmos, and why elements of these words may have essentially have been unchanged across time, even pre-dating animal and plant life, going back to the first vibrations of creation.

It is worth noting that I am not in any way saying that I know, or understand this subject, nor do I understand accurately the relationship between people and their gods in ancient times. I certainly believe that these gods are real however, and I believe that we should show caution in approaching any of these really ancient beliefs, and that we should show caution in making any clear definitions or assumptions about them. It is also worth noting that it is possible that these older gods do in some way derive energy from us, by deriving energy from us, I believe that this is how they teach, help us, and make changes that we can see and understand, and I believe that in a sense, the original Christian religion tried to divert positive energy towards these gods, and this is how we should treat them, with respect and care. We cannot avoid their teachings and knowledge, and we should respect them and the places they inhabit, and show understanding, respectful energy towards them. However, until we understand more I do not believe that we should make any assumptions, keeping in mind that some of the ancient people in Britain tried to use the gods' power for material wealth, sometimes through 'feeding' the gods in a way that was bad to humans and to animals, such as the evidence of sacrificial rituals found in our archaeology, and I think it is important to maintain that certain things about the past, and our ancient religions, are certainly not something that we want in the present. I believe in the old Gods, but we surely have a responsibility to enrich

their existence in our world with only positive and kind thoughts and actions. Certain things about Britain's past should be left in the past, and this was probably less about the Gods and more about our own flawed, past ways of doing things. In no sense, should we ever cause harm or pain in the name of religion or spirituality, nor for any reason. Nor should we ever take that which is not ours, take away life, nor steal. We should also always show respect towards the realms, visible and not, in which these ancestors/gods in some way inhabit. This is why it is incredibly sad when ancient sites are destroyed or damaged by modern thinking, not only is this extremely sad for the deities and ancestors who are linked to those places, it is also extremely sad for us, in that we damage our relationship to the divine. I feel that these old gods are often misunderstood, in that people might think that these gods are distant, and far, and can do our bidding. This is not true, these old gods are not far, in a sense yes, but I feel they are in the very nature around us. We cannot control them, they are immensely more powerful and more intelligent than we are, at least in this realm. They are wild and powerful like a storm, the ocean, the shooting of stars across the sky. If we show ourselves to be responsible human beings, they may choose to help us. I do not think this is because we pray to them, or because we give them something, I feel it is because they want to, and entirely on their terms. Just as we need to treat the wildness of nature on her terms, the same applies to the old gods. In some way, it is possible that humans possess something that they *may* not have, but I am not in any way certain on this. But I do feel that by being kind and respectful towards them, we somehow help them in a way that only we can. I think we should also consider how their idea of 'soul' might also be different from the Western idea, and understand what this means in terms of our own life path and what our core beliefs are. In many ways I find it difficult to encompass my Christian beliefs about the soul and these ancient 'pre-Celtic' beliefs, I myself am 'Christian' in my core beliefs, but having a respect for other deities and religions is very important I feel as a part of spirituality as a whole. That does not mean that I necessarily agree/disagree with different concepts of God and consciousness, and I do not worship other gods. When in doubt, praying to God seems to work.

Another, very important point I think, is that the spirit world is incomprehensably powerful. For example, the sun. The sun helps to create life, and is 'good', but its energy can also be destructive if we relate to it the wrong way. Part of what I mean when I refer to respecting these ancient traditions, is also keeping a distance from them when necessary. When it comes to anything positive in life, including spirituality, we have to know how to 'step out' and to not become overwhelmed by all the work at hand. I feel we should remember, that whilst we are able to comprehend and to learn good things, when we look into knowledge, and see knowledge, if we are not grounded, then the need for learning and understanding can become a distraction. Many religions on a fundimental level, including indigenous American beliefs, Christianity, Islam and Buddhism seem, to me, to contain this same basic idea, to be present. To focus not on getting everything we need, but to focus on *only* that which we most need, kindness, fairness and being present. This part about being present is incredibly important. This doesn't just mean being present and aware that it is the present. On a higher level, it is about knowing, what about us, is always present. Knowing what our true presence is. And this requires an ability to respect all spirits in the cosmos, and to realise that we are one with them, in matter, in existence, and in creation, but to also realise that our true nature, is *beyond* what we can see and comprehend. Our 'true' self, is most profoundly visible when we act kindly. When we care. And that is the part of us which knows kindness and hope. The *real us*, that transcends beginning and end

On the etymology of the River Keer

Keer – the Keer is a river in North Lancashire, flowing into Morecambe Bay. Close by to the Keer are what appear to be several ancient monuments, including a number of walled structures in the area which I have been told are Neolithic. The only one of these sites that I have seen named, is Hunter Hill, this hill would have at one time stood in a very different landscape, as at the highest sea levels, the Keer was much wider, and would have covered areas of land further inland and below Warton

Crag. Hunter Hill contains several large 'megalithic' walls, which surround the hill like an island.

The name Keer is also interesting, and I have wondered if the Welsh word *cawr* – 'giant', is a distant link. Furthermore I recently came across the word *cáer* in Old Irish, after wondering what the word *Caoránach* meant. In Irish mythology, Caoránach or Caorthannach is the name of a spirit being, apparently described as the mother of demons, and seems to be similar to a *wyrm*, a dragon, or serpent of some kind.

But I don't have any idea if the description of dragon or serpent encompasses this, I simply do not know and will not presume to. I feel for sure that it is connected to the natural world and the idea of spirit moving and living in all of the natural landscape, animism. And that often the negative interpretations of these ancestral concepts are due to later interpretations. But having looked at this word *cáer*, I wonder if the spiritual nature of this word is related to some kind of event in the natural world, because *cáer* in Old Irish means a berry, a light, or a meteor. So perhaps, at least on one level, the story in Irish is connected to a meteor that was seen in in the past. It could even be connected to a belief that certain, magical metals in the natural landscape, came from a comet, as gold was likely found around Croagh Pádraig in ancient times.

Precisely what connection either of these words have to *Keer*, I do not know. There is no evidence as far as I know from that area, suggesting any kind of legend about a meteor or a dragon in Morecambe Bay. But, of course such a legend could exist. And, in its wider meaning, I wonder if *cáer* is also connected to the Welsh word *cawr*, in which case, *Keer* could be referring to an ancestral 'giant' that people saw as being the guardian of the local landscape, or of the river. This is purely speculative though.

As a further note, the word *cáer* in Old Irish, is vaguely similar to the word *caora* in Irish, meaning a sheep. This word itself seems to be very ancient, and may be in reference to serpents being sometimes depicted with horns. 'Horned serpents' are known from the ancient mythology of Scania and Denmark, and there are several examples of rock art, depicting things, which sometimes appear like ships, at other times like horned worms or snakes.

This concept of the serpent or *wyrm* in Anglo-Saxon was likely greatly influential on the later Viking dragon ships. When 'dragons' or serpents

appear in European mythology, we have often interpreted these as being reptiles, based upon snakes. But I do not believe this to be true personally. From the word *cáer* we can see that, if my etymological interpretation has truth, then what is being described is not just a dragon or serpent, but a force and power in nature, connected to light, to meteors, to berries, perhaps even to sheep! The same can be said perhaps about the word *wyrm.* It may mean something like a 'worm' as well as like a dragon, it may be referring to an ancestral force which appears to resemble different animals from our world. When the ancient people of Britain saw nature, manifested, in all her powers, weather, plants and animals, then it makes sense that in their animistic spirituality, the oldest ancestors would appear with qualities that are visible in all of nature. And naturally the shape of the worm or serpent, also being the shape of water channels and river, would perhaps make sense of the image of the ancestors. Horns represent knowledge in many cultures, and I have wondered if 'unicorns' are in some respects, more recent, Christianised forms of the horned serpent. The coming of different deities into our history could perhaps be connected to changing weather patterns, and things like meteors, and changes in the night sky, because all of these things may have been seen as a manifestation, the work of those ancient ancestors. This may help us to understand better what time period ancient texts might be describing when they talk about new gods or forces, it may be evident in changing weather and climatic patterns. In many cultures, serpents are associated with water, and of course, storms and rains bring water, and so rains and storms create life.
Further etymological notes: Welsh **cawr** 'giant', Cornish **cowr** 'giant' and perhaps **corrik** 'gnome', Irish **curadh** 'hero', Old Irish **caur** 'warrior', 'hero', perhas also a connection to the **currick** ancient cairns in Northern England. Further notes: is the word *wyrm* connected to Old English *weorþan* 'grow, become, have purpose?', I guess Indo-European *wer- 'spin', and ultimately to the word *word,* and to Lithuanian *vardas* – 'name'? Implying that perhaps the *wyrm* is connected to sound and to language, and the process of 'naming' things and 'creating' things by speaking them.

Ancient connections between Ireland and Wales

Ynys Môn is known also by the Norse name Anglesey. The island of Ynys Môn has recorded Mesolithic activity; many Neolithic monuments are known from the island, sometimes the architecture and rock-art of which is comparable to that of parts of Ireland. During the Bronze Age, Ynys Môn became a place of copper mining, with large scale activity at at least one site, Parys Mountain. Copper mining seems to arrive first on the peninsulas of southwest Munster, in what is now counties Kerry and Cork, before arriving slightly later in parts of Wales, and also at Alderley Edge close to Manchester in England.

The relationships between these different periods, and the tribes who lived in different areas, is very unclear. But certainly, Anglesey had close ties to other cultures in Ireland, as evidenced by archaeology in both the Neolithic and Bronze Ages. Furthermore, these coastal, lowlying parts of North Wales, often seem to have been culturally different in ancient times, to the highland areas, where there are hill forts, cairns and other mythological or sacred sites, different to the ancient farmlands, passage megaliths and dolmens of the coastal areas. This difference may have as much to do with geography as to do with culture and language, however, it is certainly significant that many of the Snowdonian hillforts overlook the flatter areas of land to the north, and further evidence of an Irish or Gwyddel presence here is attested in Welsh literature. However, to what extent Gwyddel refers to Irish as in, the Irish language we know today and historically, I am less sure. It could be that Gwyddel in this sense refers to the peoples ancient in the land, and, anciently linked to Ireland, who presumably continued to have a separate cultural identity to some degree. The 'independence' of this coastal region may have continued to some extent into the Norse period, whereby it can be seen that names like Great Orme and Anglesey bare more resemblance to place-names around the Mersey or in Lancashire.

An possible outline of Cumbria's ancient landscape and cultures

I have visited Cumbria on my occasions, and have managed to get an idea of the landscapes, history and structure of geology. The Langdale Axe Factory, a Neolithic, mystical complex that produced sacred stone axe-heads, was no doubt connected to a site in North Wales, and to another in Ulster, proving that the links between Cumbria, Wales and Ireland, and the links with Scotland and the Isle of Man, far pre-date the period commonly assigned to the Celtic languages.

Near Coniston are the names Torver and Erin Crag. Torver contains a Gaelic term, or at least a term that is in Goidelic languages, and possibly then in the previous culture in Cumbria that was connected to Ireland, which perhaps pre-dates Celtic and Goidelic as we understand them. The name 'Erin Crag', may be connected to the Welsh word *arian* 'silver', with the connotation of shining, in this context; or, may be connected to the Irish word *Éire* – 'Ireland', and to the goddess, Ériú. These words are connected to an older word, which was probably something like Iwerion, which refers to a particular tribe, or area of Ireland in Munster; only later did it come to refer to the island as a whole. It is interesting I feel, that the particular part of Ireland in which the Iverni lived, was not far from areas in which copper mining took place, during the Bronze Age, even though the territory of the Iverni may have not been the exact area of present day Western County Kerry and Western County Cork; I do not know. It is perhaps interesting then, that copper was mined at Coniston, and may have also been mined there during the Bronze Age.

Cumbria has many legends about giants, and many places associated with giants. 'Giant' in terms of mythology, from my research, does not appear to refer to literal giant people, but rather to aboriginal people, and perhaps in a more metaphorical and spiritual sense, to this idea of a spiritual, animistic power having the ability to change size. In this sense, our mythology about giants and their association with ancient sites, is connected to geometry, to the geometry of the landscape, patterns within patterns. Later on the 'giants' of Britain gained many negative connotations, which appears more related to how people used their

magic and related to the giants, rather than to the giants, ancestors, aboriginal people themselves being in any way a negative force.

The Fomorians may, perhaps, I think, also be described as giants, in my imagination, this is because they are vast, incomprehensible, revealing something of themselves in geometry, songs and stories, but vast, like the ocean and sky and music, and beyond our understanding. In Irish folklore, the stories of the Tuatha Dé Danann having a different 'knowledge' to the Fomorians, might also be reflective of something visible in Cumbrian archaeology. At some point during Cumbrian history, there is a preference for clearance cairns, different types of structure that show a different type of relationship to the land, than the earlier, Neolithic and early Bronze Age geometric megaliths, like the so-called giants' graves of West Cumbria. The newer clearance cairns and associated Bronze Age structures are often not apart from the earlier Neolithic landscape. Like the Tuatha Dé Danann and the earlier Fomorians, it could be said that the Bronze Age structures and knowledge often, but not always, are an extension of, and attached to the earlier Neolithic sites and traditions, but the relationship to these sites seems somehow different. Perhaps this change can also be said to have happened in the language.

I feel that the arrival of these 'New Gods' is somehow connected to the arrival of a new climatic era, and as deities are creators of weather, and bringers of rain, sun and the different manifestations of living things, I feel that the second group of gods, came with a second landscape, secondary relationships between cultures, and a secondary stage in agriculture and the conquest of the land by human hands. The 'old gods' would then perhaps be associated with the previous climatic era. Although it is impossible for me at this stage to try and draw any conclusions about these dates. The Tuatha Dé Danann may have started to arrive during the Neolithic, rather than the Bronze Age, for instance. But it appears that, during the Neolithic, the conquest of the land, and the re-imagining of the ancestors' geometric principles, was more like placing the earlier Aboriginal wisdom of certain cultures into the new context of megalithic sites, whereas the Bronze Age seems to show a much more thorough change in how people and their languages related to the land and to ancestors more generically. Among the different cultures of each era,

there would have also been differences in belief and in how things should be done, some of the Mesolithic people may have had more similar beliefs to the Bronze Age people for instance, than those who built megalithic monuments during the Neolithic. Although, these people too also have their beliefs going back to the upper paleolithic and perhaps earlier. Perhaps the Neolithic and Bronze Ages also represent where two, totally different groups of cultures undergo a change at different times. This may in part be evident from data regarding ancient sea level changes in Cumbria and in Britain as a whole. From the book: *The Post-Glacial Raised Beach in Furness and Lyth, North Morecambe Bay*, by R. Kay Gresswell, I have managed to gather that the sea levels in Morecambe Bay may have risen quite dramatically at one stage. Note that these are my words, aka, what I have gathered having read the book, and do not necessarily correspond to what the author believed personally. Morecambe Bay is located in southern Cumbria, and seems to be quite central to the Goidelic names and their connection with the coastline. The author of this book suggests, from what I understand (this is not a direct quotation), that when at least some of the silt was deposited in Morecambe Bay, it resulted in a large rise in sea level, which may have been quite rapid. This rise in sea level seems to have resulted in the present day estuaries of Morecambe Bay, and the Duddon Estuary, turning into 'riers', drowned river valleys, like those present in Devon, Cornwall and Brittany. I personally, have wondered if this build up of silt, could have been caused by a barrier, or area of land, once present across or within Morecambe Bay, from having been suddenly washed inland following some kind of natural weather event. This would perhaps explain why silt started to be deposited in greater amounts, leading to a large rise in sea level, followed by a gradual decrease in sea level into the present time, although this happened differently in different parts of the bay. The first people recorded to have lived on the bay, may have been suddenly displaced and had to move further inland, and onto the islands which were rapidly forming. It is interesting for instance that several of the coastal archaeology sites are lined up quite closely to where there would have been lagoons or riers after this rise in sea level, including the Giants' Grave at Kirksanton in West Cumbria, where a sea channel or small rier likely flowed inland to an inner freshwater wetland, now a field close to the present day archaeological site. It is almost as though, these

coastal sites, are somehow connected to the even earlier cultures that existed in the lands now flooded, because at some point in the past, Morecambe Bay, rather than having a higher sea level, would have had a much lower sea level, and I believe that, for some of this time, Morecambe Bay may have had areas of dry land, islands, which were later washed away, washed inland. There may have also been periods, when the present day Morecambe Bay, was a mixture of low land, large lake basins and saltwater lagoons.

There is one reference to the Fomorians giving the knowledge of the plough, and seed planting to the Tuatha Dé Danann (2), so perhaps in a sense we can assume that the Tuatha Dé Danann's magic was somewhat different from that of the Fomorians. However, in *In Lebor Gabála Érenn*, it is said that it was Partholón and his people, who brought houses, animal husbandry and the plough to Ireland; whereas the Fomorians, during this time at least, were said to have subsisted originally by fishing and fowling. I take this as clear evidence that at least some of *In Lebor Gabála Érenn* contains reference to, and memory of, hunter gatherers before farming (1) Although at this stage it is difficult, I think, for me, to make any kind of educated guesses about how the mythology corresponds to language and the archaeological record. Nevertheless, I hope that this book has gone some short way to introducing this topic, and to opening the possibility of further research, preferably by people who have a respect for, as well as admiration for these topics.

(1) R. A. Stewart Macalister Lebor Gabála Érenn*: The Book of the Taking of Ireland* Part III, Irish Texts Society Vol. 39, 1940, pp. 2-15, 72-75, 85
(2) Gray (1982) tr., The Second Battle of Moytura §8, ed. CMT §8; Stokes (1891), pp. 58–59

Most of the information in the book came from things I have learned/knew already. Two other books which I have written, are:

.*An introduction to language – with particular focus on the Celtic languages and upon Scottish Gaelic dialects* (also published January 2022) – by Linden Alexander Pentecost
.*Explorations of God, language and spirituality, book one* (published originally in October 2021 as paperback, then a free online version was published in January 2022) – by Linden Alexander Pentecost

May hope bless you all, and I thank the daoine sí :) thank you
Grma/go raibh maith agat a Dhia

Of ancient language, philosophy and spirituality, with focus on the Danish language and long distant cognates (fictional)

Written by Linden Alexander Pentecost, resident of the UK, published in the UK in April 2022. All of this book is protected by copyright, including the internal photo and the cover photo.

Please note, this book should be taken as creative fiction, even though I hope that this book does express and convey the interconnectedness of the world and a respect for different cultures.

Contents outline:

.Danish phonology
.The Danish language in relation to music
.Pre-Gaelic language in Scotland
.Language and spirituality
.Cognate lists
.Descriptions of less known Brythonic dialects

Danish phonology

In most ways, Danish is very similar to Norwegian and Swedish, with a largely shared vocabulary, with generally close semantic meanings, and a very similar grammar, which collectively makes them 'Continental North-Germanic languages'. These similarities are of course very observable in words of Germanic origin, such as Danish sten 'stone', Swedish sten, Norwegian stein. But when we are talking about the phonetic and prosodic building-blocks of Danish, I believe that they are really quite different to those of other Germanic languages. There are similar sounds to some degree, in certain Swedish and Norwegian dialects, and there is most likely a pre-Germanic or pre-Indo-European shared landscape of phonology, but I feel that this is most obvious in Danish.

I hope that the examples below give something of how Danish is pronounced in rapid speech. In this writing I'm employing the Greek letter Delta, δ, for the Danish voiced dental fricative, written as d and usually transcribed as simply [ð] or as [ð̠˕ˠ]. There is a sort of l-like quality to this sound, English speakers often seem to feel that it approaches an 'l', but, this isn't usually considered accurate. I on the other hand, think that the similarity to 'l' is at least worth mentioning, and interestingly the Argyll dialects of Scottish Gaelic, sometimes with a stød-like sound, have a way of interchanging the sound [l̠ˠ] with [t̠ˠ] or with [ðˠ], or with [w] for example or with [l̠ˠw] on Ardnamurchan. This is similar to the quality of [δ], which is often transcribed as [ð̠˕ˠ] but acoustically similar to [ɯ] and [ɨ] (1). Marc Daniel Skibsted Volhardt suggested the letter Delta for writing this Danish D sound, and I also feel it's worthy of its own letter, because it is a rather unique sound. An example is **ved**, 'knows', pronounced [ʋeδˀ].

"I do not know what the horse is doing" - **jeg ved ikke hvad hesten laver**

jeg – I, **ved** – know, **ikke** – not, **hvad** – what, **hesten** – the horse, **laver** - does

"I think, that the horse is drinking water" - **jeg tror, at hesten drikker vand**

jeg – I, jeg tror – I believe, at – that, hesten – the horse, hesten drikker – the horse drinks, vand – water

"we can try to speak with the horse" - **vi kan prøve at tale med hesten**

vi – we, **vi kan** – we can, **prøve** – try, **at tale** – to speak, **med** – with, **hesten** – the horse

"I do not know"" - **jeg ved det ikke,**

jeg ved – I know, **det** – it, **ikke** – not

"we speak the same language" - **vi taler det samme sprog**

vi taler – we speak, **sprog** – language, **det samme sprog** – the same language

Note that apocope is common under certain conditions, which can result in the loss of the final vowel in words like **ikke**.

I make distinctions in writing the pronunciation of 'r', at least to my ears, the 'r' in **prøve**, which I write as [pʰχœːʊ], is closer to [χ] than the approximate sound [ʁ̥] in the word **tro** [tˢʁ̥oˀ]. The [tˢ] of this word is also somewhat less noticeable, in my opinion, than that in the word **tale** 'speak', [tsʰɛːlə]. But this might not represent any kind of pattern at all, it might just be a chance observation by me. Danish is perhaps the only language in Europe, which by and large only uses uvular r sounds, with the exception of traditional dialects in the North of Jutland, which are arguably separate North-Germanic languages to Danish in a sense.

I have only studied standard Danish, Bornholmsk and Jutlandic, and I don't know much about North-Jutlandic, but there is a great page on the omniglot website by Marc Daniel Skibsted Volhardt, pertaining to a northwest Jutlandic dialect. To my ears, the standard Danish of northern Jutland has a somewhat different prosody to that spoken in Copenhagen, to my ears the glottal element is more noticeably 'loud', as are certain syllables, and these prosodic features also seem audible to me in some of

the northern Jutlandic dialects. This is perhaps because there is no stød in North Jutlandic traditionally, it's a glottal stop.

When we come to the most coastal dialects of Western Jutland, to my ears they sound both very cool, and rather similar to how some of England's traditional dialects sound. I grew up on a diet of timeteam, and if you have heard Phill Harding talking on timeteam, he has a very cool accent, and one can hear the same prosodic features in Western Jutlandic. Which is really quite interesting to me, especially considering that we are often told in England that Frisian is the closest language to English. But I think it really depends on how we look at these similarities, because despite English being 'technically' closer to Frisian, Dutch and German, if we study other features of Germanic languages, English aligns rather closely with Jutlandic, and with Danish as a whole. This is not surprising really.

The Angles came to England from what is now Northern Germany and Jutland in Denmark, and brought their Anglic language (Old English). Later, the Danes came over to England as the Vikings, and established a kingdom in what is now eastern England. So, in terms of the similarities between English and Danish, there are already two periods which could be responsible for different aspects of these connections. On the other hand, Denmark and England have been linked since the end of the last ice age, which brings up all kinds of complicated questions about how much of this shared linguistic heritage is actually to do with the Vikings. Particularly with regards to prosody and to phonology, which I believe are features of language which can remain unchanged for long periods of time. This is something I will talk about in more detail in the next section of the article.

Back onto the topic of Jutlandic, a very good example of this prosodic relationship to some English dialects, is a recording of the Oksby dialect, available on the website danmarkshistorien.dk, at this address https://danmarkshistorien.dk/vis/materiale/hoer-dialekt-fra-oksby-sogn-ved-esbjerg-i-sydvestjylland/.

In this dialect, the initial [ʊ] of standard Danish, is [w], which is again something shared with English. For example when he says damptrawlere 'steam trawlers', the second r is pronounced close to [ɹ] as it is in some English dialects. The glottal stop in Western Jutland is somewhat distinct from the stød sound as it manifests elsewhere in Denmark. This glottal stop can appear word-medially and before another consonant in West

Jutlandic, making it in my opinion rather similar to the word-medial glottal stop in the Norfolk dialect of English, for example in the word such as upper being pronounced as ʌʔpə in Norfolk, source, wikipedia.

(1): Grønnum, Nina (2003), "Why are the Danes so hard to understand?" in Jacobsen, Henrik Galberg; Bleses, Dorthe; Madsen, Thomas O.; Thomsen, Pia (eds.), *Take Danish – for instance: linguistic studies in honour of Hans Basbøll, presented on the occasion of his 60th birthday, Odense: Syddansk Universitetsforlag,* pp. 119–130

<u>The Danish language in relation to music</u>

Det Burde Ikke Være Såden Her is a Danish song I like by Xander Linnet This isn't normally the genre of music I listen to, but this song is beautiful and haunting to me. Another Danish song I like, is what I interpret as being a vision of indigenous American peoples, by Tøsedrengene titled *Indianer.* The song also has some beautiful Afro-Caribbean-sounding themes. Both of these songs are, I feel, good examples of how Danish music can often incorporate sudden changes in pitch. I do not know much about the science of how a particular language is likely to interface with particular types of rhythm, but, I have noticed that Danish songs, for example, often have changes in pitch which come unexpectedly. These rapid changes in pitch might be somehow connected with the general geometry around the stød in Danish, and in a sense I feel it is similar to the sudden pitch changes in Norwegian and in Swedish, which have pitch accents rather than the stød. When I listen to the Swedish version of Abba's song *Chiquitita*, I feel that the pitch changes on Swedish words are far more noticeable, and give me chills down my spine. In my opinion, songs in the English language can also have similar rapid pitch changes, and this is perhaps not surprising considering the closeness that English shares with North-Germanic languages.

I think that all languages are equally suited to all types of music, but that in some senses, the prosody and syllabic structure of a particular language, is perhaps *more likely* to easily fit into particular types of music. And in a great sense these two subjects, especially with regards to traditional folkmusic, are inseparable anyway. I am currently improving on my Finnish and Irish for example, and these two languages have I think, in

much of their music, different ways of expressing these beautiful pitch changes. Finnish heavy metal has changes in pitch which are quite unlike any I have heard in English or in Danish, but in Finnish, I feel that perhaps they build more gradually. If one listens to Finnish rap, one may also notice that the way that Danish, and Finnish 'create' rap music, is often completely different, even when the style of music is similar, the syllables, prosodic structure and general phonology and even grammar, plays a role in how words are rhymed, alliterated, and placed in sequence. This is just my opinion though.

The ability for music to give us beautiful feelings comes from every culture and language around the world. But just as the beauty of our landscapes and cultures can be different, so is the way that this is expressed. The music of our homelands and languages represent the collective symphony of our history and creation, and each culture and language speaks a part of the same music.

Pre-Gaelic language in Scotland

What was spoken in western Scotland before Gaelic was? Perhaps Cumbric, but, by studying the inner patterns of Gaelic we might also see connections to Afro-Asiatic languages, for example in terms of the verb-subject-object order which is found in both modern Celtic, and in certain Afro-Asiatic languages, Mayan languages, Polynesian languages and Salishan languages. There are glottalised consonants in some Gaelic dialects, and these also occur commonly in Salishan languages. In another article I have talked about the similarity between for example, Scottish Gaelic monadh 'mountain', and Salishan cognates, such as the Nuxalk word smnt 'mountain'. Even though these languages are all indigenous to different parts of the world since ancient times, with regard to these 'similar' words, the distribution of Haplogroup X might be interesting. Haplogroup X occurs for example, on the Orkney Islands, and in indigenous peoples of the Americas, including of British Columbia. The Haplogroup most certainly does not come from Europe, and Europeans did not colonise the Americas in ancient times. This genetic and linguistic heritage is something that I feel is shared throughout different indigenous

cultures. But I think it's exciting and amazing that some evidence of the shared parts of our heritage seem to be coming to the surface.

These links may be all over the place. I have sometimes seen similarity between certain words in Indo-European, various languages in Africa, and some of those in Australia and Papua New Guinea. The whole pyramid thing is rather interesting. The Mayans have many verb-subject-object languages, like the ancient Egyptian language, the speakers of which also built pyramids. Then there is the Moche civilisation, who built pyramids. The pronouns of the Moche language are sometimes rather similar looking to Uralic or Indo-European pronouns, even though the language is by and large very different from any other I have studied. But again, these 'links' are I think, a shared heritage, and they represent a wide number of cultures and things that are equally shared between different cultures, languages and places.

Ancient language and spirituality

Throughout world cultures, language and spirituality are deeply linked. I believe that the different cultures of humanity collectively look after different 'parts' of what we might define as, spiritual knowledge. Knowledge pertaining to being human, to our world, and the creative forces within and prior to that world.

Where did this knowledge come from?

Well, there's a question. I have read a lot of things, some of them, less believable than others. Personally I feel strongly that our human origins do not have to do with alliens, or to do with some other hidden thing. I instead think that the answer can be found simply by observing the natural patterns inherent in the world around us. In these patterns, visible in nature, there is an underlying geometry, and underlying behaviour, which I feel underlies all creation, and all language. I feel that this geometry is intelligent, conscious, and non-physical, but which is also the cause of all things 'physical'. I feel that language results from the non-physical becoming physical, the inherent knowledge of creation being known, shared and spoken by people. This can be compared to seeing the universe as a giant

neurological system, the geometry of which I speak, the waves and patterns, are the language of this neurological system.

Human and all other life seems deeply connected to water. So when talking about our consciousness, and our languages, perhaps we can imagine that this 'underlying' behaviour and reality passes through the medium of water, creating life as its mirror. Our languages would then be a 'mirror' of that geometry and behaviour present across the cosmos. We could also imagine that the dna molecule is somehow connected to this, being itself held within water, and acting as a sort of 'prism' to produce our body from that underlying geometry. This idea of the 'prism' might also be connected with the symbolic nature of ziguratts, pyramids and earthen mounds, which seem to be built to interface with these natural geometric patterns within the landscape. What the purpose of such monuments is, is a complete mystery, but I imagine that we can think of pyramids and sacred mounds as physical forms of gods in a sense, places where the powers of the gods were perhaps believed to be visually amplified.

I feel that trying to describe 'gods' in any sense, is impossible in absolute terms. But, generally speaking I feel that they are connected to, often seen as being the cause of, underlying patterns in climate, the natural world, the stars, the earth and the seas. There is arguably not a single place on earth which does not have its own god or force, depending on how one defines these things. Most of all, 'gods' are often indistinct, non-physical. They may appear in a physical form, such as a rock formation, as rain, or in dreams. In dreams and visions they are often seen to appear as serpents. Some have described angels and spirits in dreams as having multiple faces, multiple heads. Often with certain 'gods' there are different ideas of 'individuality'. A god may have multiple faces and forms, with their own consciousness, and yet they may also be the same god. This might appear contradictory, but it isn't really contradictory when we consider how nature really works. We people are after all, multi-cellular. And cephalopods for example have more than one brain. Cephalopods can also communicate with light, which might give us some idea of how language could have 'existed' as patterns of light and sound, before becoming language as we know it today. It is therefore interesting that both serpents and cephalopods have wide symbolic meaning in certain cultures, not

because gods look like them, but because these 'sacred' things are also visible in animals, and in the life and creation around us.

 The 'serpent' in mythology may be connected to the symbolic emergence of consciousness into 'matter', which is why serpents are often linked to springs and to water in general. The serpent is also connected to knowledge in many many cultures. In Europe, our tales of serpents and dragons were sometimes a little more miserable, but, their original symbolic context may have been the same. In some stories, people get swallowed by serpents, and then fight their way out, or, alternatively 'become' a part of the serpent. This I believe is representative of 'shamanic' journeying into the 'underworld', where one gains knowledge, with the serpent being the guardian of, and river to, the underworld. When one 'returns' to the water of the underworld, and transforms within the sacred waters, they then return into this world as a part of the serpent, symbolically having conjoined with the spirit animal, and thus connected to the mind and wisdom of the otherworld. This doesn't really have to do with snakes, even though snakes represent some of these qualities physically. It is I think more to do with the general shape of the snake, and of the worm, and in many languages the two animals are spiritually linked in that way. And, most importantly, snakes and worms move like water, like rivers, and so they are connected to all water.

In Anglo-Saxon and Norse mythology, the *wyrm* (Anglo-Saxon), *ormr* (Old Norse), doesn't appear to be a serpent or a worm. Worms and snakes show some similarity to how 'shamanic' visions of *wyrms* are depicted, but perhaps more importantly they are connected to the 'dragon ships'. I feel that the serpent is also connected to time and to the transcendence of time through recognising our common 'connection' to all. The shape of the serpent biting its tail is something that I feel represents time, and the rebirth of life. Our own time is therefore connected to our water, to our blood, and to our heart, which I feel is a reminder that is really the only thing we 'have', so who we give it to and how we use it is really the most important thing.

Going back to language, languages are generally organised in particular language 'families', but arguably there are other, much wider connections which exist beyond those 'families'. Some of these connections, and perhaps all of them initially, seem to exist beyond, or outside of the

languages which 'evolved', and instead these connections can be thought of as being similar, shared patterns, rather like when I referred to the 'language' of cephalopods earlier. These patterns are often onomatopoeic in nature, connected to the natural sounds of nature, and it could be said that they are arguably as old as the things which they describe, with people having then repeated these 'patterns' as words.

In some cases there is also a physical 'aspect' to these patterns and gods, and sometimes the 'ancestors' themselves are not easily distinguishable from those gods and natural forces. This is when things start to get very blurry to me. For example, in many mythological cultures, certain groups of ancestors, or gods, can be in some way connected to ancient archaeological cultures of the past, and to the reverence of those people and places as 'ancestors' and 'gods'. In some instances it could be said that some aspects of our languages, like onomatopoeia, are also representative of the language of those ancient people. But again, perhaps this is easier to understand if we consider the cephalopods again, and their multiple brains. Perhaps in this regard, ancestors, and gods, can be both 'physical' and 'non-physical'. For example, the Tuatha Dé Danann and Fomorians, groups of deities or gods from Goidelic mythology. The Tuatha Dé Danann are gods, and are connected to the powers of storms and the sea, and to the growing powers of life. But they *may* also be connected with people who physically lived in Ireland and Britain long ago. Perhaps the Tuatha Dé Danann are guardians of those ancient people, and perhaps in a sense those ancient people are connected to the Tuatha Dé Danann, although this last comment is purely my own speculation, and I do not feel that I well understand this. In terms of spirituality, past and future can often lead to the same place, and something can be simultaneously one thing and another with no contradiction.

Some of the peoples in the distant past, may also have acted as ancestors and bearers of that ancestral knowledge. As I mentioned earlier, I believe that all cultures and languages hold parts of this sacred knowledge, and that no one language or culture does this better than another. Just as there are multiple gods and creation stories, so too there are multiple ways in which sound and language has become structured by humans according to what the gods and ancestors taught.

Having said this, this comment about merging with the serpent and with one's spirit animal might also be potentially deceptive. In our DNA we already contain the base information of all other lifeforms, so in a sense this merging with our spirit animal can also be seen as representative of our own 'becoming'

Important note: some say that this idea of merging is a merging of our mind and bolidy identity and not our 'spirit', and therefore not truly 'us'. This is something I think we always need to keep in mind when it comes to discovering spirituality, that we don't actually know what parts of our spiritual self are truly 'us', and 'spirit'.

But perhaps a good way of knowing, is by looking at things minimalistically. The soul and body are our connection to nature, all we know, all we see, all we wonder. But the *spirit* is that part of us that needs *only* for us to be true to ourselves.
We have to also consider that we can deceive ourselves with the spirit world, including where there is a promise of some kind. When we learn to connect with the spirit world, we usually have to grow and thus suffer in some way. There is always an energy exchange when we relate to spirituality in this way, and we need to absolutely make sure that learning about spirit does not cause us to forget our spirit. It can do.

People can be very 'spiritual' and yet without realising it, they have given up their connection to soul for the illusions and world of mind-body consciousness, which, a part of spirituality, is also a great trickster and illusion.

And this same thing applies to the serpents in mythology. If people are thinking only in terms of mind-body consciousness, the original meaning is lost. The serpent becomes our deceiver unless we are following spirit. When we know spirit in ourselves, we can see the workings of the mind and body for what they really are, the illusion of time and of self recreation, the illusion of there needing to be a beginning, or end, or answer.

The higher, spirit level awareness of the serpent symbolism, perhaps makes us recognise that this spiritual world, of becoming, growing, changing, transforming, is a part of the illusion. It is also a test. We have to be careful not to give up the true feelings in our heart. That is the ultimate spiritual test as it makes its way to us in all the great stories, and to pass the test, we have to see things for what they really are, and choose what we *truly* care about.

The symbolism in becoming a serpent and some kind of multi-merged, multi-mind cephalopod type of life, is perhaps the journey of our mind and body and NOT the journey of our spirit. The serpent and the becoming of the serpent in our mind is the joining and merging and awareness of the waters of life, and spirit, I believe is *what we are* in our true nature, *on the other side of the water*,

because the water, serpent, transformation, is just the door, and not our true nature. The merging, multiple-ness of the surrounding consuming water is not our true nature, it is the impression made in the confusion of the mirror.

My main point is that we have to be cautious. We are all connected to the cosmic serpent and cosmic waters, but it is not the answer, the overwhelming light is not the answer, the answer is here in our very hearts. And we feel it in our body. Which is why if you are ever suspicious about a spiritual entity, ask questions. Dont fall for the illusion of light, knowledge and connection, it's not 'there' it's in here, and if we want to connect to it purely, it can only happen through our own heart, the gateway to spirit through our own water.

We need to understand I think that we consume energy, and that the cosmos and spirits to some degree consume our energy. The same is true of a lot of romantic love, when we see it for what it really is, we are giving away our energy to the water, and if there is real love and care, we cross the water to the other side. But if the love isnt truly there, if we are not truly loved, we will be flowed into the water and feel lost and empty in its nothingness. The true nature of a lot of romance is that we are feeding our own energy into that seemingly empty cloud, and it is taking from us. But when we see sexuality for what it truly is, a cycle of transforming over and over again, empowering things and spirits with our energy without realising it, just to feed those spirits, we start to see a lot of romance for what it really is.

And when we see it for what it really is, it nolonger controls us. It cant. As soon as we start asking the right questions, it loses its power over us. The same applies to a lot of what we call romantic love. What is really happening is that we are dilluding ourselves into a cycle, which results in us crying and feeling sadness as we give away our energy and water. The water is not evil, but we are deceiving ourselves. A lot of what we call falling in love, and romance, is an illusion to cause us to behave in a particular way, whereby we feed the water incorrectly and thus remain trapped. How many times have you spent thinking about someone and wishing they felt the same, full of tears and lonilyness? That is exactly how the deception wants you to feel, it wants your energy.

But you have the power not to give it. You deserve love that takes you beyond all of that shit. And now that you realise that, let it empower you. So much of what you go through and feel is illusion, and now if you can see it for what it is, you can leave it behind.

So in conclusion, the serpents or waters are not bad. But they mirror, don't trust them, trust yourself, trust your gut instinct and what you feel. And don't ever let yourself be fooled by the illusion of something which in reality has no power whatsoever over us.

Being someone who has felt lonely in romantic love for such a long time, I really do know what I'm talking about here, at least with regards to how love can deceive. Now, love is definitely very real. But true love doesn't cause your body and mind to deceive itself, and that's the important difference.

You came to this world so that spirit could know yourself as spirit. So that you could know spirit. You came here to live, not to give up hope. If you realise that then you take back control of your own decisions and mind. The greatest gift we have as humans, as spirited humans, is the freedom of choice. We can choose to live, we can choose to be kind, we can choose to see things for what they really are. And that is our greatest superpower. Have no fear.

In some places it may be that certain versions of these patterns were 'kept' by particular cultures. Which leads us to the subject of giants. I mentioned in another article that 'giants' in European mythology are not representative of physically giant people. But, actually I'm not so sure about that now. I think it possible that larger than average individuals did exist in certain ancient cultures, and that they became indistinguishable from mythological giants. Whilst these giants were ordinary people, I feel that they may have been taller on average due to a kind of genetic bottleneck. We could therefore think of some legends of 'giants' as referring to ancient populations of humans, who developed particular characteristics because they were genetically and culturally isolated from other groups.

Since writing about the Scottish *ciuthach* in a previous article, I have found out quite a lot of interesting information. Ciuthachs are mythological giants, associated with brochs in Scotland, which are Iron Age defensive structures. Which might imply that the builders of these brochs were also defending themselves, and in some way isolated from other peoples. Broch sites have showed evidence that a lot of shellfish was eaten. In many other stories about 'giants', there are reports of shellfish being found. So if these giants were tribes of physical people, we might assume that they are connected to the Mesolithic era, when shellfish was very important to certain cultures. But the Mesolithic is relatively recent. And when we consider that these people might have 'kept' their language and culture over time, their cultural and linguistic origins are perhaps more likely to be tens of thousands of years in age. There is a slight possibility that these 'giants' are connected with ancient humans like homo-heidelbergensis and homo-erectus which would mean that their language and culture could be over 800,000 years old. This might seem unrealistic, but, in many senses human culture did not change that much for hundreds of thousands of years. So when we look at the progression of time and language today, I don't think it is representative of how it happened in the ancient past.

Sometimes, evidence of giants, or of ancient oceanic contact, is used to perpetuate racist ideas, in some cases to try and justify European colonisation. For example, in some places these 'ancient' links are said to come from Europe. My own research leads me to believe that they are connected to ancient human populations on a world scale, and not to any

specific group or population. They therefore in no way indicate a European colonisation of the Americas, as incorrectly suggested in the solutrean hypothesis. On the contrary, I have been told by indigenous Americans that their people have always been there, and come from there, and I personally believe this too. It is possible that ancient homo-erectus or homo-heidelbergensis *were* present in both the Americas and in other parts of the world. But these particular groups of people were perhaps akin to travelling wisdom keepers, and are not representative I think of these continents as a whole. For example, I sometimes do find similar words in indigenous American languages, to words in European languages. But over 99 percent of the time, there is no connection whatsoever, and this I think helps to demonstrate how incredibly ancient the languages indigenous to the Americas are, and how they have evolved uniquely and uninfluenced by other peoples and languages.

An example of a language which 'may' have cognates to languages I know in Europe, is Tehuelche. This only includes a small number of Tehuelche words. And, interestingly, both shill middens, and legends of giants are found in this area. And from what I understand, there was an unknown culture in this region during the past, which appears very mysterious. Is it possible that the Tehuelche language, itself ancient, shared some words with an ancient, oceanic language? Here is a wee list. These Tehuelche words, shown in bold, were by author Martine Delahaye, Data Entry by Mary Ritchie Key, and available on the Intercontinental Dictionary Series, online, at https://ids.clld.org/.

'wačn – 'dog', compare Proto-Afro-Asiatic *wVŝin - 'wolf, jackal' (8). This word perhaps refers to the Fuegian dog, or to another wild or domesticated canine, I do not know. It is interesting that this word does not refer to a domesticated dog as such in Afro-Asiatic, making me wonder if this word predates the domestication of dogs.

'atkt – 'eagle' compare Estonian *kotkas*, Finnish *kotka.*

'yatn – 'stone, rock', compare Proto-Afro-Asiatic *ʔa(n)d- 'rock' (8), Old Irish *ond* – 'stone'.

'tʼerḳeʔ – 'star', compare English 'star', Proto-Indo-European *stēr 'star', also Proto-Carib *tirikô – star. (3), (4)

'wetˀ- 'to eat', English 'eat', and a wide variety of Indo-European and Afro-Asiatic cognates

'yeney – 'boat', Finnish *vene*, Proto-Uralic *vene or *wene.

'ḵēngenkn – 'day' perhaps Basque *egun* – 'day' and Proto-Afro-Asiatic *ʔ/yun- day or sun (8).

'kōrtˀer - 'round', compare English 'courtyard', Latin COHORS, which can mean a circle, Ancient Greek κίρκος, kírkos in the sense of being a ring or circle.

'weʔn- 'young' compare English 'young', Indo-European *yuw(V)nk-.

 Proto-Cariban reconstructions, Gildea (2007, 2012)

3) Gildea, S. & Payne, D. (2007). Is Greenberg's "Macro-Carib" viable? In Boletim do Museu Paraense Emílio Goeldi. Ciências Humanas, Belém, Vol. 2, No. 2, pp. 19-72. Accessed from DiACL, 9 February 2020.

4) Gildea, S. (2012). Linguistic studies in the Cariban family. In Campbell, L. & Grondona, V. (eds.), The Indigenous Languages of South America: A Comprehensive Guide. 441-494, Berlin: De Gruyter Mouton. Accessed from DiACL, 9 February 2020

Other Proto-Cariban words from these sources include Proto-Carib *samutu – sand, compare English 'sand', Proto-Cariban *paru – water, compare Tigrinya baḧri – 'sea', Northern Sámi bárru – 'wave', compare English 'brine', Proto-Cariban *akôrô – dog, compare Finnish koira 'dog', and Proto-Cariban *saka(w) – sand, compare Finnish *hiekka*.

Note: the Proto-Indo-European and Proto-Uralic forms are how I have written them to best show the basic 'sound' components. I'm not the first person to have done research like this on languages of this region, and so it was with the help of a few others that I was able to research Tehuelche specfically. My favourite word from this list is probably **'yeney**. The idea that Estonian or Finnish, and also a language in South America, having

more or less the same word for 'boat', is, unusual. Had I found this word alone I would not have thought anything of it, it is rather the fact that several Tehuelche words seem to show similarity to ancient languages in Africa and in Europe that intrigues me. Again, this doesn't mean that the word 'came' from Europe in any sense, I believe that this ancient culture is simultaneously a part of, and equally shared with several parts of the globe. How old is the word *wene? Perhaps eight thousand years, or twelve thousand years. But, many of the things in the archaeological record from the upper paleolithic and Mesolithic, are also somewhat represented in earlier times. It is unclear when the first boats were created, but, if we are talking hundreds of thousands of years ago, is it possible that some of our words for 'boat' are hundreds of thousands of years old? Time becomes rather meaningless when I observe the archaeological progression and continuity.

But this would imply that our modern world is really just on a huge ego trip. We talk about the invention of writing, and how humans invented complex languages. But, what if we are completely wrong about that? What if we aren't the intelligence that created language? What if language has, in some ways, existed since the beginning of time, and our greatest illusion is the notion that we invented it? In a sense we have created language, in one sense we have 'created' the world in our minds. But, I feel that really we have only been mirroring that intelligence and mind, which has always existed within and beyond us. And I feel that as history has progressed, our modern society has forgotten that it is the creation as much as the creator. I feel that humans are essentially reorganisers of biological, chemical and geometric information that exists outside of and beyond us, being vast and giant. And that over time, we have come to observe our own lives in such a way that has sometimes disconnected us from the 'giantness' of our soul. This may, I think, have to do with writing. An indigenous American friend has discussed with me his views on writing his indigenous language, and he has told me essentially that 'writing' language, is like putting something living inside a box, and to rely upon writing as a way of relating to language and the context of language is not sufficient.

This can be considered in terms of European languages. Once something is written down, and given a reality in words, we essentially re-tell its original story and reality. This act of re-telling things, purely through

written language, I think can disconnect us from understanding the real context and meaning of those things in the environment, and within spirituality. And it is interesting I think, that as certain cultures developed writing systems, leaders sometimes tried to 'control' the spiritual reality of people, by defining, and boxing the reality of those things into the written word. I'm not saying that writing is bad, I would be a massive hypocrite if I thought that. What I am saying is that writing, I think, only partially conveys the reality of language. And, language to some extent conveys reality. So, by relying upon written language and experience in relation to spirituality, we essentially cut ourselves off from experiencing the original reality, because essentially, its like water, and like a prism. When language becomes written, it changes.

Some of the 'physical' ancient cultures, which may be connected to giants and to ancient people, might be represented by certain archaeological sites, like shell middens. The connection between these giants and the sea is very curious. In European mythology, gods are sometimes said to arrive from the sea or from clouds. Life itself is connected to water vapour and to water, so not only are some of the European'gods' physically connected to water and to travelling by sea, it seems that this idea is also metaphorical in a spiritual sense. Sumerian legends talk about ancestors who come from water, and it is unclear whether or not this is literal, in the sense of a culture arriving by boat, or metaphysical, in that humans, like all animals probably came ultimately from the sea.

 Keeping in mind that all of the aforementioned cultures and patterns do not show a coherent link to an 'origin' culture, we are rather talking about an ancient landscape of multiple different cultures and peoples, some of whom may have been giant. I believe that, like the pyramids and sacred mounds, shell middens are also in some way representative of the emergence of physical life and form the underworld. This might be pictured in the way in which a seashell spirals outwards, like a spiral.

Shell middens are found in West Africa, in Denmark, and in Scotland and Ireland, to give a few examples. The Danish language has an unusual pronunciation feature, called the stød. Despite the fact that Scottish Gaelic is not closely related to Danish, the glottal features of certain Scottish Gaelic dialects work in a rather similar way to how the stød works in Danish. Interestingly, we also find shell middens in this part of Scotland.

On the Rosguill Peninsula in County Donegal, Ireland, we also find some shell middens, reportedly created by 'Danes' (2). Irish dialects from this part of Donegal may have a particular 'glottal closure' feature, for example for 'th' in the word **maith**, good. Some Donegal Irish dialects also have prosodic patterns, which in my opinion, are similar to those of Danish. Parts of Ulster were attacked by Vikings, although I think that the 'Vikings' were really just following much earlier cultural and spiritual traditions found in the cultures of the European Atlantic Ocean. I feel certain that the stød-like feature of certain Donegal dialects, has nothing to do with Germanic languages as such, and rather that it is something present within the ancient landscape of Ireland and Scotland, and which was *later* incorporated into the Danish language as well.

Recently my dad and I did a trip across to Ireland from Stranraer, and we looked for the Rosguill shell middens, and found only a few broken pieces of shell. I wondered if the site was in some way connected to the Fomorian or Tuatha Dé Danann gods, both of whom are strongly associated with Ulster, and with Ireland in general. The Tuatha Dé Danann are said to be one of the peoples of Nemed, who went to the north, and then returned from the north to Ireland, perhaps specifically to Donegal. This may be because there were physical people who moved around by sea, and who landed in Ireland from a northerly direction. These people might have been seen as 'coming' from the north, because they were mobile and moving by boat, and because their original lands in the north could have been inundated by the sea. But it's also possible that this 'coming from the north' has to do with the north pole as being associated with ancestors and spirits. The northern lights are considered as powerful spirit forms in many cultures, and I think it possible that this 'rainbow light' is also symbolically connected to the Rainbow Serpents of Indigenous Australian cultures. These associations are all connected to life and to creation, but legends warn us also to respect these forces, and ancestors and gods in general, partially because this creative power is not something that we can ever control, it is instead something that must be honoured and respected. This also has to do with the knowledge that we gain from the underworld, knowledge is useless if not respected, and when not understood with genuine kindness and transparency.

From an academic perspective this is not something I have ever really talked about before, but I don't think it can be excluded entirely from what

I'm talking about. Many cultures will identify that people can perceive things in dreams or in 'shamanic' visions. These are of course related to the individual dream-language of the person, and it's all very subjective and has to be interpreted in the right way. But, when it comes to, for example, mythological 'giants' as a certain 'group' of gods, myself and others have seen, dreamed about similar things.

Note that all of the information below relates to visions and dreams in which spirits show something of their magic. These descriptions are not of things I have seen with my eyes, nor do they in any way connect to archaeology.

So, often they do appear, giant, large. With tattoos in some cases, their heads are somewhat taller than ours, their jaws somewhat larger. These particular elements are also arguably linked to 'physical giants', with their possible relationship to ancient populations as mentioned earlier. When it comes to the dream aspect, and the 'shamanic' aspect, I see the mythological giants sometimes with long noses like sheep. Sometimes they are boney in appearance, with horns. Sometimes, their skin appears to be glowing in some peculiar way, or to be moving like waves of rainbow colours. Sometimes they have tentacles, or almost-tree like bodies. Perhaps in some sense they appear as combinations of these things. Sometimes they appear as several individuals 'merged' together like a cephalopod of some type. Sometimes there appears to be a glowing silk which is binding these different aspects together as a sort of super nervous-system. My friend imagined, or was gifted vision of them as being boney, connected to stone and to the waves. She also said that they sung in chorus from the sea, individual but sometimes being the same 'being' in a sense. Their singing she described as being a chorus of voices, some gentle and soft like the wind, others roaring and booming like the stone and thunder clouds. Perhaps importantly, she also hypothesised that their 'souls' are connected, or bound to the land in a sense, which leads back to mythological traditions whereby certain gods 'free' the souls of these spirits. I'm not sure in what way they are 'freed', but in some senses their 'multipleness' can be seen as an impediment on their freedom, and it is clear from many other spiritual traditions for example, that the soul is not 'free' if in some way bound to the bones of the person or to a physical place. However in

relation to these mythological giants, this might be an indication that their spiritual form is not free, but rather that their possible need for freedom has to do with our attitude towards them. In the western World, in Britain included, we have not always respected our environment or natural world, nor indigenous people. And I feel that these 'mythological giants' are guardians of the natural world, and that they would probably appreciate it if we cared for it more. Perhaps they are only 'trapped' in our mind, just as our soul is 'trapped' in our mind, when in reality and beyond our mind they are all free.

Of course there is no right or wrong description of these deities and ancestors in Western Europe. I once had a very intense vision, where I saw people who were smaller than me. They were perhaps under four and a half feet in height, and sort of elven in appearance. Their skin was a blueish glow, like the moonlight, and I have a feeling that there was some green in the image too. Their eyes were beautifully shaped, a little like the eyes of a cat, but darker. In the vision they were carrying bronze or gold objects, I couldn't tell. I feel that these people are connected to Ireland and to Wales in a sense, but again, what I saw was not a physical representation of people in Ireland and Wales. In the vision I saw their spiritual form. This vision lasted for only a second or so, but in that moment I was there and saw them very clearly. The experience felt deeply kind and comforting.

Please note that this section above relates to dreams and shamanic vision, and does not relate to physical life or to the archaeological record. In shamanic visions it is common for things to have multiple forms which might appear to contradict each other in our waking world.

There isn't really much more I can do with this subject. All of the physical evidence of 'giants' has been lost by accident, and through the return and reburial of these bones by different native peoples. In southern Scotland there are ancient sites said to be the graves of giants, but they have been looted and destroyed. There is a real physical 'power' to these places, even though all of the evidence has been destroyed or looted, I still personally wouldn't want to work on these sites. I feel that they are sacred places and should be respected and left alone.

What I will say is that, the notion that mankind has only 'recently' developed intelligence and language, is most certainly false. I've been told fourty thousand years, or sixty thousand years, or maybe two hundred thousand years, since the emergence of modern humans and consciousness. But I think personally that, it is rather the emergence of art, of writing, and more generally of our relationship to the world that has changed, not our intelligence. If we are talking about the emergence of language and our humanity, I think we are more likely talking over a million years. And I also think that Denisovans, Neanderthals, Homo-Erectus and Homo-Heidelbergensis, and others, were not really so different from homo-sapiens, and certainly not in intellect and emotional intelligence. Interestingly, the same thing could also be said about all living things. Fish, squid, dragon trees, mushrooms, badgers, snakes, cats. They're obviously pretty different from us, but, I think for sure that they also have intelligence, and empathy, and our inability to measure it by our own standards does not mean that it isn't there.

Anyway, that's that subject done. This writing is not really my path from this point forwards, this article is more a collection of what I have wondered thus far, as in the future I intend to more closely study Buddhism and a more, relaxing path to spirituality. Peace and may God, Allah or the gods bring you and your loved ones luck, long life and good health

(2): Ulster folklore - by Elizabeth Andrews, page 77. Only after I re-read this page did I realise that the author has also connected this site to the Tuatha Dé Danann, although I don't know how to interpret the further information here.

In terms of the Tuatha Dé Danann, I believe that the Tuatha Dé Danann are real in some way, ancient gods of the Goidelic world, and I'm mentioning this, simply because I feel it's good to be honest. And, I don't feel as though it can really be separated from this history and language. Learning about Goidelic, and visiting these places, not only opened me up to the languages, but also to an appreciation of the people and place, and culture. And as I have learned more about indigenous cultures, and their relationship to the land and to each other, and their language, it is perhaps the same thing I feel in Ireland and Scotland. And even though I'm not from those places, I can't separate the appreciation I feel, from the ancient

spirituality of those places. I feel they are completely inseparable, and I know that I'm far from being the only person that feels like this. I also believe in the Christian God, absolutely, the underlying good and original force of creation, or at least, one such way of describing that. For he has many forms and names across the world. 115

Photo 1 on previous page: a collection of large boulders on the island of Môn in North Wales. It is uncertain whether or not this particular site is a megalith or a natural collection of boulders, but I feel that certainly this site is of historic importance. It helps to demonstrate how physical size and dimension can influence the imagination with regards to 'giants'. This photo was taken by a loved one, and I am the person doing the climbing in the picture.

Cognate lists

These lists look at similarities across language families. Having some familiarity with the Afro-Asiatic vocabulary provided by Alexander Militarev and Olga Stolbova was incredibly helpful in these studies. Any Afro-Asiatic root words from these two authors are written with an (8) after.

The Proto-Nilotic roots are from Dimmendaal (1988: 29-64) Dimmendaal, Gerrit Jan. 1988. "The lexical reconstruction of proto-Nilotic: a first reconnaissance."*Afrikanistische*(AAP) 16: 5-67.

*tɛk – build house frame, compare Proto-Finnic *tektä 'to do', also Proto-Southwest Surmic *tɛɛgɛɲ – build (6)

*pɔɔl – cloud, compare the god name Bal, Finnish pilvi - cloud

*pär – fly or jump, compare English 'prance'

*kwɛɲ – light or be bright, Afro-Asiatic cognates are clear

*mʊr – marry, compare English 'marry'

*kɔʀ – rock, mountain or stone, compare Sumerian kur 'mountain'

*kɪ-ʊtɔ- - scorpion, compare Proto-Afro-Asiatic *ḳʷVṭVn/m- small insect, worm (8)

*mas – swarm, English 'mass' as in a mass of salad

*ɓʊs – swell, compare English 'puss'

*kɛ-ɛt, *kɪ-yat – tree, compare Welsh *coed* and Breton *koad*, both meaning 'forest', also compare Proto-Southwest Surmic: *kɛɛt̪ - tree (6), Proto-Southeast Surmic: *kɛdo – tree (6)

(6): Yigezu (2001: 316-334).

Yigezu, Moges. 2001. A comparative study of the phonetics and phonology of Surmic languages. Bruxelles: Université libre de Bruxelles. Doctoral dissertation, University of Bruxelles

The Shabo words below are from Jordan, et al. (2015: 17-32).

sona – nose, English 'nose' with consonants other way round

kʰani – dog, compare Scottish Gaelic cù – dog, and còin – dogs, a common root in Indo-European

ɑpʰr – to fly, see comments on Proto-Nilotic *pär – above, also Welsh *wybr* – 'sky', Breton *oabl*

tʃʼunɗɛ – narrow, 'thin', compare English 'thin' and other manifestions of this root stem in Indo-European languages

mɑ:**nɑ** – stone, compare Welsh *maen* – 'stone', Proto-Salish *smVnt?

bure – lake, compare Tigrinya baḥri - 'sea' and related words in Semitic languages, English 'bore' as in a 'tidal bore'.

kikɨrɑ – short, compare English 'short', with some, similar consonants

mɑti: – big, compare English 'matter' and Irish maith 'good'

ŋɑ – and, English 'and', Nuxalk n - and, Dutch en, N. Frisian än.

hɔ:**ɓɑ** – sky, compare English 'heaven' and 'hob', a kind of household spirit

The words above are from Jordan, Linda, Hussein Mohammed, and Jillian Netzley. 2015. Sociolinguistic Survey of the Shabo of Ethiopia. SIL Electronic Survey Report 2015-019. SIL International

Descriptions of less known Brythonic dialects

Batz-sur-mer Breton

This language is somewhat close to Vannetais/Gwenedeg, but is in many ways a completely unique dialect area of Breton. Deeper study of this dialect will surely reveal more information about the origins of Brythonic and lead to more understanding about Brythonic in general.

Vannetais

Breton is continuum of Brythonic dialects, the standard Breton orthography is meant to fit 'all' dialects, but in the view of many it does not do this justice. The Vannetais or Gwenedeg dialects of Vannes/Bro Wened in south-eastern Brittany, have always been quite distinct from the dialects elsewhere, forming their own mini-language in some respects. Vannetais Breton also continues to be written in a more historical spelling, where *h* is used for *c'h* and the letter *w* is absent.

Southwestern Brittonic or 'Old Devonian'.

The Cornish and Breton languages had a common ancestor, which would have been much the same language in parts of Brittany, Cornwall, and in other parts of the English west-country. The area of Dartmoor in Devon is one such area that abounds in Brittonic place-names like *tor* for a rocky hill. Joseph Biddulph, a language writer and publisher, has written a book on Old Devonian or Southwest Brythonic, where he has reconstructed what this language may have been like in Devon and elsewhere. Many of the sound changes that made Cornish and Breton unique languages, probably would not have taken place in Devon. We know this because the earliest examples of Cornish and Breton show an example of what this earlier language may have been like. In Cornish we have *gwlas* for 'country', Welsh *gwlad*. The 'Devonian' was probably *gwlat* or similar, as this change from final -t to -s had not taken place, as attested by the earliest examples of Cornish.

Welsh in Shropshire

Shropshire is one of the western English counties that borders Wales, and to the surprise of many, Welsh has been historically spoken, and remains to be spoken in Shropshire. In the northwestern parts of Shropshire, most of the place-names are in Welsh. Today, people speak a modern more standard Welsh in Shropshire, but the more traditional dialect seems to have had features of its own, some of which may be quite early, and relate to the older Brythonic or Cumbric language which was once spoken from this area and northwards. Sadly, little has remained of Cumbric in this area, and so it's difficult to say how the Shropshire Welsh dialect might have fitted into the dialect continuum with Cumbric. An example of a place-name is Long-Mynd, Shropshire Welsh *mýnd*, Welsh *mynydd*.

Brythonic or 'Cumbric' in Northeastern England

Cumbric is a generic term used to describe the Brythonic dialects of northwestern England and Southern Scotland, which seem to have been much the same language. The precise relationship between Pictish, Cumbric and Welsh is quite unclear, but it's thought that these languages were much the same and may have been mutually intelligible. Brythonic can also be found in northeastern England though, from the historical Brythonic kingdoms of Elmet and Daira, to Northumbria. Another difference is that the word 'lynn' means a stream in Cumbric, but in Northumbrian it means specifically the area just below a waterfall. In contrast, *llyn* in Welsh means a lake. Another Brythonic word in the Northumbrian dialect is cobble for a boat, Welsh *ceubal*, reconstructed eastern-Brythonic *coubal*.

Further comments on connections between languages

The Moche Language

The Moche culture exists close to the Pacific coast of Peru. I am unsure to what extent the recorded Moche or Mochica language is connected to the ancient Moche language, that connected to the pyramids and artwork created from stone and metal. What I do feel is that the Moche language is

really rather different from any other language in South America. Any possible links to other parts of the world are small, as the Moche language is likely also ancient in this landscape, with most of its vocabulary and grammar being entirely unique. Some specific features of Mochica are that it has noun cases, and a very interesting phonology. For example **fænquic** 'nostrils', (Hovdhaugen, Even (2004). Mochica. Munich: LINCOM Europa). I am curious if *fVn- as a syllable here is in any way connected to s(V)n- in Indo-European languages, e.g. English 'sniff' and 'smell'. The word tsailya is used for some shellfish (Diccionario Etnogastronómico en lengua Muchik by Kely Campos Zuloeta), compare English 'shell', 'soul'.

Two pronouns:

moiñ – 'I', compare Finnish *minä*, Northern Saami *mun*, similar cognates are found in other Uralic languages

tzhang – you singular, compare Finnish *sinä*, Northern Saami *don*, similar cognates also found in other Uralic languages

Both of the above come from:
Libro Tūk Muchik - Manual básico para el aprendizaje del idioma Muchik. Autores: Juan Carlos Chero Zurita, Medali Peralta Vallejos y Luis Chero Zurita, uploaded by Kely Campos Zuloeta on Nov 13, 2017 on Issuu.

Some of the greetings in Mochica are likely borrowed from Spanish, although adapted to the phonology of Mochica. But I do not believe that this applies to the specific words I am mentioning as potentially having cognates.

The Noongar Language

Noongar is an indigenous Australian language, which I studied with the fantastic Noongar Language and Culture course on edx.com. This course was created with CurtinX university. Below are a number of words which I found particularly interesting.

karil – crab, English 'crab'

bilya – river, compare English 'pool' both as the noun and as the verb

djildjit – fish, this word is a beautiful example of onomatopoeia

yorga – women, compare Welsh *gwraig* – 'woman'

wardarn – ocean, compare Irish *farraige*, likely distant and more fictional a connection

koort – heart, probably not a fictional or coincidental connection, very similar to Irish croidhe 'heart', and also related to the word 'heart' in English.

I would like to acknowledge the Noongar as the original and wise people of their land, and I thank you for sharing this course. The course also helped me to understand a little more about how special the rainbow serpent is. The words above are in the glossary by Brenda and George.

Note: reference (8) throughout this article is the only one not previously mentioned in detail. The Afro-Asiatic vocabulary is by Alexander Militarev and Olga Stolbova.

The cover photo is of an upland forest on a Skye Island in the southwest states, I am very appreciative and thankful for those who allowed me to go there. May your gods and ancestors bring you luck. This is to all peoples. Some of my other books include:

.An introduction to language – with particular focus on the Celtic languages and upon Scottish Gaelic dialects.

.Explorations of God, language and spirituality, book one

Chris behind me
Chris before me
Christ to the left of me
Christ to the right of me
Christ below me
Christ above me
Christ within me
Christ around me

Amen

local and native languages – book one, language on the Furness Peninsula and other topics of language

Written by Linden Alexander Pentecost, May 2022. Published by me in June 2022. I am a UK resident, this book was published from the UK via amazon. I also took the cover photo and internal photo, both these and the contents of the book are protected by copyright, I authored the English text and the paragraphs in Irish, Swedish and Finnish, although I received some help with corrections. The cover photo is of The Furness Peninsula.

This wee book is an accumulation of discussions, discussing how certain languages work, with a focus on any language that is considered local or native. This can include languages with a larger number of speakers, but the main content of these books will focus upon indigenous and minority languages, at least, those which I speak well enough to be able to write about in some way. The main, perhaps most interesting points of discussion in this book (book one), can be summarised as the following.

Contents:

Language on the Furness Peninsula

The Furness Peninsula is a part of historic Lancashire, it is a peninsula that essentially forms the outer northern edge of Morecambe Bay, and which separates Morecambe Bay from the Duddon Estuary to the north. To say that the Furness Peninsula has a specific archaeological and linguistic imprint would not be entirely true from my angle. From my own research, the Furness Peninsula is an assortment of several cultural elements. We can see English place-names in there, and the connection between English, Norse and Irish. There are Anglo-Saxon runes at the Urswick church also. But then, there are also significant Norse place-names, Celtic place-names and possibly pre-Celtic place-names.

The archaeology of the region is naturally connected to the limestone outcrops in the landscape. Some of the archaeological sites employ similar shapes and perhaps ideas to those in other parts of Morecambe Bay, for example, Hunter's Hill close to Carnforth. So there is a wider connection between the archaeological sites of the Keer, Kent and Leven estuaries, which may in some ways be distinct from that of the Lake District and Cumbria as a whole. The region has historically been considered a part of Lancashire, and it does appear that sometimes the linguistic evidence is more connected to Lancashire, although West Cumbria sometimes shows similar linguistic influences.

Who were the Setantii, and what language did they speak?

When the Greek explorer Ptolemy visited Western Europe, he created maps of Ireland and of Britain. Okay, they don't *quite* depict these islands accurately, but, they are a very important historical resource. On this map, Ptolemy marks a place, Portus Setantorium, named after the Setantii. There is talk that, this location is on the north bank of the Ribble Estuary in Lancashire. But, at least to me, the bay in which the port is situated, looks more like Morecambe Bay, the large, intertidal bay which has historically been located in the north of Lancashire. This is slightly

confusing, because the name Morecambe comes from Ptolemy's map as well! In fact, the name is question is *Morikambe*, which is located to the north of *Portus Setantorium.* Now, if the Portus Setantorium is in fact on the north of what we now call Morecambe Bay, then, it would mean that Ptolemy's *Morikambe* is somewhere on the west coast of Cumbria. Which would also mean that the name 'Morecambe' is technically in the wrong place. But that's okay. So, that question will have to remain unanswered. But who were these people, and what language did they speak?

I am dubious about connecting the Furness Peninsula with the Setantii, because if they were closely connected to this place, then we might expect something more obvious in terms of a local place-name cluster or a specific archaeological culture. If anything I would say that the Cartmel Peninsula contains such a name cluster, but again I am dubious to think that these people were 'Setantii' by definition. As I have discussed previously, there is also an interchange of 'more Brythonic sounding' and 'more Goidelic sounding' names in this region.

On the other hand, the Furness Peninsula and its outlying islands, are about the only place on the north side of Morecambe Bay (if this is what Ptolemy's map shows), which could support a port of any kind. It seems that this northern area of Morecambe Bay has had a deep channel for thousands of years, and so it is about the only location where a sea port could have been located. Having said this, 'port' might not have implied substantial vessels, and the port could have been located elsewhere.

The fact that there is no obvious place-name cluster on the Furness Peninsula, would imply to me that, either:

.The 'Setantii' people already had several languages

.And, that the original, now flooded 'landscape' of the Setantii, perhaps with an original pre-Goidelic-like language, was the original heartland of these people, and after this time the 'port' could have remained, as did the peoples, but their traditional homelands were much diminished, and their original language only partially survived. Photo overleaf, Anglo-Saxon/Old Northumbrian runestone from Urswick church:
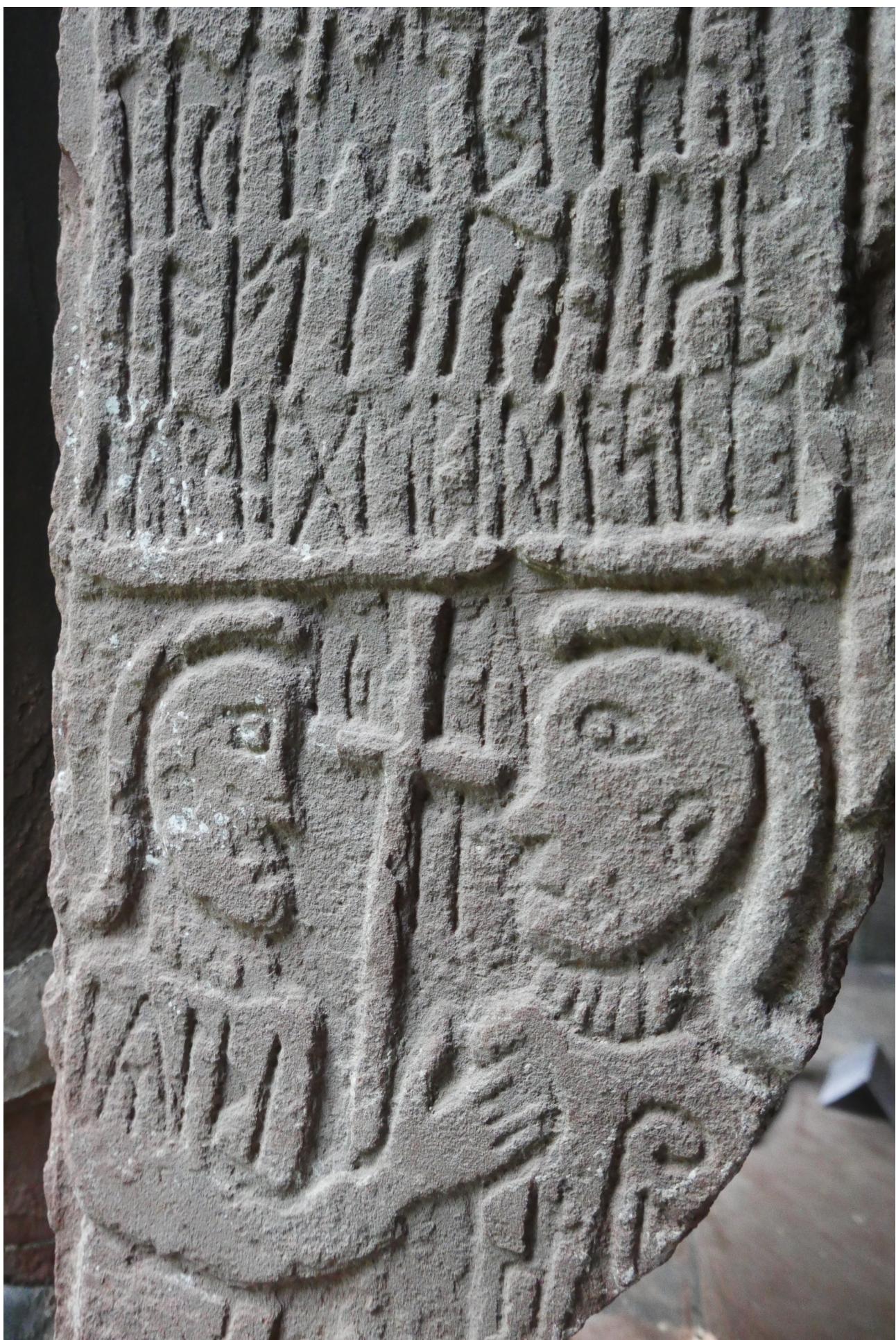
One interesting place-name in this area is Poaka Beck. Although I have been unable to find out anything about this name, I think it could be connected to English *puck*, Old Norse *púki*, which 'supposedly' came into Celtic languages from Germanic, although there is also no evidence for this. Sadly a lot of the similarities between Celtic and Germanic are described as 'Germanic loanwords', even though there is no evidence of this. In the case of this word, it is more likely probably that the word came into Germanic and into Celtic from an unknown source language or languages. In Welsh we have the word *pwca*, and Irish *púca*.

The word is quite likely connected to a spirit that may have 'goat-like' attributes, and one can see the similarity between *poaka* and *buck*. Upon Poaka Beck there is also a Devil's Bridge, which I feel further gives credence to the idea that Poaka might be referring to a spirit that sometimes displays goat-like attributes; although this bridge is located on Rathmoss Beck, slightly to the east of Poaka Beck. This is also one of many words which show a simultaneous existence in Goidelic and in Norse, possibly connecting it to the Norse-Gaelic traditions and pre-Norse-Gaelic traditions of Cumbria and elsewhere.

In Irish mythology, the *púca* is sometimes described as having dark or light fur, and can also take the form of horses, goats and cats for example. Note that the Irish mythological Fomorian gods are also described in places as having goat heads. Like other Irish mythological beings, the Púca is described sometimes as fearsome and dangerous, and at other times as helpful and caring. It ultimately may be related to whether or not people respect the territory of the púca. In some legends they try to entice people into running away with them, and this has to be mentioned. On the other hand, it could be argued that this is as much a teaching about *human temptations* and doesn't say anything about the intensions or friendliness of the púca. As with other mythological things, the púca's presence in mythology is not entirely visible to us, and their motives and what they represent are likely incomprehensible now, particularly now that so many of these legends have been changed and reinterpreted.

Flan Hill, is another interesting name, just inland from Ulverston. I believe this could be connected to the Irish *flann* – 'blood red', or to Icelandic *flan* - rash action, and perhaps to Old English *flān* – 'arrow'. The interesting thing here particularly I think is that the place-names of this region are often described as a mixture of Norse, Anglo-Saxon and Celtic, and yet we sometimes find that the particular root words actually seem to exist, in different ways, in each of these language families. Which again begs me to ask the question, is this an Irish word, an Old English word, an Old Norse word, or is it from a language that was connected to all of these languages, and yet distinct from them?

Judging by the spelling Poaka, if this is indeed an ancient, pre-Indo-European word, perhaps the original pronunciation contained the consonant cluster [pw]. Poaka Beck leads down towards Lindal, and with Pennington to the east. These latter names are the only ones I can see which have any resemblance to Brythonic, Lindal perhaps containing *linn – 'pool' like Welsh *llyn* – 'lake', and Pennington perhaps containing a root similar to Welsh *pen* – head.

Swedish and Norwegian in the north

Norway and Sweden have geographic and cultural and linguistic distinctions in their native dialects, the standard Norwegian and Swedish languages are essentially forms of the same standard language, adapted for the dialects in those countries. Germanic languages in Sweden are particularly diverse, even though Sweden as a nation does not recognise any of these languages properly. One of the local North-Germanic languages in Sweden is known as Elfdalian, although technically Elfdalian is itself a dialect of the Dalecarlian language.

A much less discussed local language in Sweden is the Scanian language. Scania was annexed to Sweden some hundreds of years ago, and since that time the Scanian language has become more endangered, and nowadays Skånska or Scanian mainly referrs to the local Swedish dialects

of this area, which in equivalent word and grammar sets are still influenced by older Scanian pronunciation. Scanian as a language is quite possibly older than both the Danish and Swedish languages, and the word Scandinavia itself comes from the same root word as Scania.

Jag vet inte hur många som bor i Kiruna - I do not know how many people live in Kiruna
Jeg vet ikke hvor mange som bor i Kiruna

Det är inte långt att resa till Kiruna härifrån – it is not far to travel to Kiruna from here
Det er ikke langt å reise til Kiruna herfra

vi säger "Välkommen till Kiruna,, - we all say 'welcome to Kiruna'
vi sier "Velkommen til Kiruna"

jag kommer att besöka min vän – I will visit my friend
jag ska besöka min vän

jeg kommer å besøke min venn
jeg skal besøke min venn

dom ska ta tåget från Narvik över gränsen – they will take the train from Narvik over the border
de skal ta toget fra Narvik over grensen

Narvik är en stad, som ligger väster om Abisko i Norra-Sverige, och syder om Tromsö i Troms. Järnbanan i Narvik är inte ansluten till resten av Norges järnvägsnät, men, man kan ta tåget till Narvik från Sverige, på Ofotbanan. Den här järnbanan går från malmgruvorna i Kiruna, och över de store fjällen i Norge, där man kan se de vackra landskap över Rombaksfjorden.

När man kommer till Narvik, finns det mycket att göra. Man kan till exempel, besöka ett krigsmuseum, och man kan fjällvandra på Fagernesfjellet och Tøttatoppen. Namnet "tøttatoppen,, kommer från det nordnorska ordet "tøtta,, som betyder "flicka,,.

Most of this text is directly comparable to the Norwegian Bokmål. A clear distinction is that sometimes Swedish has ö when Norwegian has o in words with ,,for,,, for example Swedish **för**, Norwegian *for*, Swedish **förstå** and Norwegian *forstå.* Northern Norwegian dialects do have *førr* and *førrstå* however. E.g. Narvik dialect *æ førrstå ka du sei,* standard Bokmål *jeg forstår hva du sier*, Swedish: **jag förstå vad du säger**.

The Swedish word for name, **namn**, is similar to Norwegian dialect forms, i.e. *namn*, with *navn* being a Dano-Norwegian form.

My experience of learning Danish

Om ti år siden begyndte jeg at lære det Danske sprog, jeg havde allerede snakket lidt norsk før den gangen, men følte mig tilkoblet til dansk. Jeg kan ikke tale dansk flydende, og jeg er helt ikke en ekspert i Dansk. I denne artikelen jeg skriver bare det jeg syns, der interesser mig. Jeg tror ogs', at det er meget mer' at vide om sprogets historie, og hvordan det danske sprog er relatert til andre sprog ud over Skandinavia. Jeg syns at Danmark er et dejligt land, med mange fascinerende historiske steder, og som skal altid være mysteriøs for mig. Jeg føler mig tilkoblet til folket også, og jeg vil gern' rejse derhen igen. Jeg skal fortsætte at praktisere det danske sprog, så ofte som jeg kan, og jeg håber at denne artikelen skal være interesant for folk som læser den. Tak så meget. Jeg har læst at mit navn, Linden, findes også som et dansk navn. Men, ja.

The above is a small introduction to my own interest in Danish, written in Danish.

The Danish language is very interesting to me. The phonology of Danish, for those who haven't learned some Danish or cannot speak the language, is really quite different from Norwegian and Swedish phonologies. There are similarities and connections, for example the way in which the Danish medial d is pronounced in quite similar in quality to some of the vowels in certain dialects in Sweden. But only Danish has the famous stød sound which is like a glottal pause, but not the same thing as the glottal stop in English. In certain spoken forms of Donegal Irish, and in the speech of certain traditional speakers of Argyll Gaelic, there are similar sounds to the stød. This is a very interesting thing I feel, as it might mean some sort of pre-Indo-European linguistic relatedness between prehistoric languages in for example, Denmark, Southwest Scotland, West Ulster, and also Livonia and some of the Baltic areas if we look at the stød like sounds in these languages. But the way that this sounds in Danish and in certain Danish dialects is to me more similar to the way it sounds in Scottish Gaelic and in Donegal Irish. I have already discussed this a couple of times before, and this is adding to that information and developing a wider understanding of it, but, for more information these other things I have written are relevant.

So this is an interesting thing that I thought, after many years of learning bits of Danish and listening to Danish songs sometimes. Recently I met a work friend in Scotland and he is now learning Danish, so we will practice come the summer. He asked me about Danish when we sat at a pub and I tried to teach, saying things like **jeg vil have en øl**. He likes the language. Perhaps one thing I notice that people find hard when I say Danish words, is well, the pronunciation and the sounds of them, in general. Particularly when I speak the stød, and the vowels, which can apparently seem to blend together almost when non-Danes hear Danish, at least from what I have heard in places.

The prosodic structure, of course is connected with vowels as being distinct phonemes, this alongside the lenition of medial consonants, means that for, the flow of Danish can be very difficult to grasp. I feel that this prosodic structure is, in quick speech especially, connected to the stød, which is perhaps the skeleton of Danish prosody during fast speech. And the fact that the stød and its placement is grammatical is also

important, and the fact the stød can vary in position, articulation and fuction across different parts of Denmark, and in certain places it is a pitch accent. The pitch accent is present in most dialects of Norway and Sweden, but, whilst it has prosodic importance, I do not feel that the pitch accent is the skeleton of Norwegian and Swedish prosody in the same way that the stød is in Danish. Norwegian and Swedish consonants are arguably, to me, more defined and less vowel-like than those in Danish, and this means that for me, when learning these languages, Swedish and Norwegian words were far easier to follow in a text or song than Danish words.

There is undoubtably a lot that others have said about this too, and I am simply trying to sum up my own thoughts and observations so far. **Tak så meget**.

Irish and Irish dialects – their historic context and future, with notes on Goidelic in Western Britain

Scríobhte ag/written by Linden Alexander Pentecost, May 28 2022

Réamhrá as Gaeilig, an 28ú Meitheamh

Scríobhaim an t-alt seo fá Ghaeilig in Éirinn is canúintí stáiriúla na Gaeilig. Mar atá an fhios ag mórán daoine, labhraítear trí príomhchanúint na Gaeilig in Éirinn: Gaeilig na Mumhan, Gaeilig Chonnachta agus Gaeilig Uladh. Ceapaim go bhfuil achan canúint tábhachtach, ach ar an drochuair, níl achan canúint beo inniu. Mar shompla, bhíodh canúint speisialta ag na daoine ar Oileán Rachraidh i gCondaidh Aontroma, agus bhíodh canúint an-inntinneach eile ag na daoine i gCondaidh an Lú. Is féidir linn na canúintí sin a thabhairt air ais, ach cad é mar a dhéanfaidh muid sin? An mbeidh sin deacair le déanamh?

Chuaigh mé go Doire is Condaidh Dhún na nGall/Tír Chonaill cupla mí ó shin. Oíche amháin, sheas mé os comhair na bhfarraige, agus chuala mé éanlaith ag seinm ceol. Tá mé ag smaointeamh go bhfuil achan áit in Éirinn spéisiúil, na daoine, an ceol agus an chanúint áitiúil. Ceapaim gur teangaidh aoibhinn is draoidheachtúil í an Ghaeilig, agus tá súil agam go n-éireóchaidh go maith le achan canúint. Agus tá súil agam go mbeidh níos mó aithne ar thábhacht na gcanúintí áitiúila as seo amach.

Shiubhal muid go dtí Grianán Ailigh (amharc ar ainmneacha eile i ndeasceart na hAlban, mar Grianan Hill i nGall Gaeilaibh). Is áit naomha in aice le Doire é an Grianán Ailigh, agus ní fhaca mé tírdhreach mar sin ariamh, mothaím go bhfuil sé b'fhéidir an radharc as áille a chonnaic mé i mo shaoghal go dtí seo. Tá an áit sin ceangailte leis na Tuatha Dé Danann, agus b'fhéidir mhothaigh mé sin. Bhí mé aigeanta ar an chnoc sin, agus tá mé an-sásta gur aimsigh muid an áit sin. Agus sheol mé bhon áit sin beannachtaí gaoil chun achan duine. Bhí mé aerach aríst, tar éis mórán blianta.

Thanks to Brendan Riley for helping me to correct some mistakes in this. This is really a very basic look at Irish dialects. I'm not from Ireland and I am not as good as speaker of Irish as I would like to be, so this is my own observations about Irish dialects and their cultural importance thus far.

The first thing that I think it would be interesting to mention, is spelling. In Norway for example, a person might think "in my dialect we pronounce *eg* as *æg*, so I can simply write *æg*". In Norwegian, and in many other languages, it is quite easy I think to spell things according to dialect. In English it is harder, but in languages which have a less "etymological" spelling system, it is easily done. The same can be said for Welsh, Welsh spelling is etymological, but the relationship between the etymological sounds and the modern sounds is such that there is very little confusion, and a Welsh speaker could for example write their local pronunciation quite easily. A person from Pembrokeshire may write *cwêd* for *coed* or *mwni* for *mynydd*.

Scottish Gaelic and Irish are different though in this regard. This is partially I think due to that Irish and Scottish Gaelic spelling is based on an

etymological Classical Irish spelling, which in itself is easily comparable to Old Irish spelling. But I do not feel that the spelling is the only reason that Irish and Scottish Gaelic are different in this regard. Perhaps more importantly, I think it is also about the way in which Irish and Scottish Gaelic connect to their respective written standards.

And this relationship, looking specifically at Irish spelling now, is to me, beautifully complex, in a way which is rather unique to Scottish Gaelic and to Irish.

I will now talk more in terms of Irish, although many of these points about spelling also apply to Scottish Gaelic. For learners of Irish, I personally feel that the sheer complexity of the relationship between the spelling and phonology, is a lot more difficult, and a lot more intriguing than it is often described as.

Wikipedia and other sites will often show the Irish sounds as represented by the IPA. But in my opinion, the behaviour of Irish sounds and grammar as a greater science, is still quite a mystery. Irish is written in its standard Caighdeán form, and we can also write Irish in the IPA, but there is also I think a science and complexity which is not well represented by either. Books which focus upon Irish dialects do talk about these further levels of complexity in more detail, but it is often difficult I think for learners and linguists alike to understand how this can be represented by the IPA.

Because there are levels of Irish sound and grammar that we essentially do not write or represent, it is really hard I think to continue this information about Irish into the teaching of Irish. I mean absolutely no criticism to teachers of Irish, who do a fantastic job. My point is that because teachers are unable to 'write' these deeper aspects of sound and grammar by writing them, they often seem to be missing in the speech of younger generations who learn the language without much exposure to the traditional Gaeltacht dialects.

I think this is related to why Irish speakers from the Gaeltachtaí, particularly older speakers will use a very different language to that which people might be speaking when they leave school. They are the same

language and yet they are not the same way of talking that language. And another reason for this is of course English, and the constant exposure to English phonemes and prosodic structures, which are really quite unlike those of Irish.

An interesting question here is, if we cannot easily write the prosody and precise phonemes of Irish, then will this 'older Irish language' survive? Or will the future of Irish be a transplanted standard version of those dialects but spoken without the sounds and music of those traditional dialects?

On wiktionary there are many examples of Irish words, with the pronunciation in all three dialects. But again, these pronunciations are really like a more standard, transplanted 'version' of the dialectal pronunciations, essentially a simplification of them.

Now, there are sometimes rather grim messages about the future of Scottish Gaelic and of Irish. But I am not of that opinion whatsoever. I think that currently we as humanity are in a kind of transition stage, into developing an even deeper understanding of what it means to be human. During this transition, it might seem a little hopeless, and with Scottish Gaelic in particular it might 'seem' that the language is dying. But I genuinely do not believe that it is dying, not one bit.

The one thing that many of these more negative outlooks on the future of Irish and Scottish Gaelic do not mention, is our love and interest in these languages. I have encountered a lot of love in people for the people, traditions and languages of Ireland and Scotland. And so for that reason, I think there is no chance whatsoever that these languages will ever become extinct. Not everyone cares for Irish or for Scottish Gaelic, but people still do, and from my personal experience, far more people care than might be suggested by some sources.

Another factor here is that when culture and language is taken away from people, and they have no exposure to it, their interest in the language and culture will naturally not seem obvious. But once that is awoken, I find that people naturally fall in love with their cultures and languages, for obvious reasons.

If we consider the past few years and how a lot of Viking-related stuff has been on films and in TV. During this time, I encountered so many people who wanted to learn a Nordic language. So many people who felt inspired by language and culture and who wanted to connect to that. I believe wholeheartedly that the same will be true for Irish and Scottish Gaelic in the future. There is already a lot of interest and passion about these languages, and even though it might not seem immediately obvious all of the time, I believe that is only a matter of time before it does become obvious.

Irish may never be the majority language of Ireland again. But, I don't think that this is actually important. We cannot force a transformation in this way. As cliché as it may sound, I believe that it is the love we have for language that is most important, and even more importantly, that we celebrate that love and passion for language. I think that expressing love for the language is far more important than how many people speak it.

Going back to the subject of dialects, I believe that if we can find some way of representing these traditional dialects, and further researching their phonology and grammatical process, and making these more readily available, that this will certainly help. I believe that firstly it will help to make more widely available a deeper understanding of Irish in its historical dialectal and local contexts, and that subsequently it will help people to feel connected to Irish through the land and localities, dialects and music. For I do not believe that a language is a static dead thing that only exists in books and IPA tables. A language is also a living thing, just as we are living and just as the land is living. I believe that it is through the togetherness of these principles that Irish will always continue to be spoken.

Further points:

I think there is also much more research to be done on the 'prehistoric' context and history of the Celtic languages. The Aure dialect of Norwegian for example, has the word *gleinn* – an opening in the woods (1). This word looks like Irish *gleann* – 'valley'. Glen did not of course come from

Scandinavia to Ireland, it is a deeply indigenous and ancient Irish word. However, such connections do seem to exist between.

Note: the Irish language introduction to this article is not written in the Caighdeán, but is written with older pre-reform spelling principles that better allow for a correspondence between Ulster Irish and the written language, so the written text is essentially in Ulster Irish. Many of the spellings were used more generally in pre-reform Irish spelling, but the words **fá**, **Gaeilig** and **teangaidh** are for example Ulster forms of **faoi** 'about, under', **Gaeilge** 'Irish language' and **teanga** 'language'. Many features of Ulster Irish phonology, such as the different pronunciations of ao and aoi are not represented in spelling. Also note that in Ulster Irish the fada, á, é etc on long vowels, does not necessarily represent a long vowel. I would pronounce mórán for example with two short vowels.

Note: there are quite large variations across Ulster Irish. We can speak of East Ulster Irish as being its own dialect group, even though it is a part of the collective of Ulster Irish, the language of East Ulster also has its distinctions. There are also differences between East Ulster dialects, the dialects of County Louth have a rather distinct prosody for example, whilst the dialect of Rathlin shares some features with Scottish Gaelic. Today, Donegal Irish is what people often might refer to when talking of learning or speaking Ulster Irish, but West Ulster dialects also have a fair amount of variation, including between those dialects within Donegal. The dialects of County Cavan are now sadly more or less extinct, but these were interesting and unique in and of themselves. And when I began to study Ulster Irish more, I found Cavan Irish easier to understand than Donegal Irish. To listen to examples of Cavan Irish and of other Irish dialects, the Doegan Records is a great resource.

One curious feature of the Cavan Irish recordings on the Doegan records, is that the word **raibh** is pronounced [rˠəi] (2), which is distinctly different from the more common Ulster pronunciation, which is [rˠo] or similar. This is often written **rabh** in Ulster Irish spelling, compare Scottish Gaelic *robh*, Manx *row*.

Many books on Irish dialects are rather hard to acquire, unless your university library has a copy. But the Dias bookshop does have available a fair number of titles on Irish dialects as well as on Scottish Gaelic dialects.

Go raibh míle maith agaibh, agus beannachtaí leibh!

Notes on language in Galloway, Scotland:

Earlier I mentioned Gall Ghaelaibh 'Galloway' in southern Scotland. The Goidelic language here may have been closer in some ways to Irish than to Scottish Gaelic as a whole. Only one possible text of Galloway Gaelic is known, namely Òran Bagraidh. Some of this text is more or less unintelligible, and I wonder if some of the prosody and words here are from a pre-Celtic language, which shared things in common with Celtic languages. In certain ways Galloway Gaelic shared things with Ulster Irish, for example as well as the Grianán Ailigh in Ireland, there are several 'Grianan' hills in southwestern Scotland, which may also have been sacred sites.

A further interesting thing is that the 'Cumbric' language was spoken in this part of Scotland too, and around the Mull of Galloway, the place-names are sometimes interpretable as being either 'Cumbric' or 'Galloway Gaelic'. I wonder if perhaps one of the very ancient languages in Galloway was actually neither one nor the other, but represented a sort of Celtic or pre-Celtic bridge between the Cumbric and Goidelic languages. I myself am not entirely convinced that this part of Scotland was ever 'Brythonic' speaking, there are plenty of place-names in this area that can be compared with Welsh for example, but this only applies to specific areas of vocabulary and grammar, I don't think we know for sure if the actual language of this region was ever Brythonic or even Celtic.

Dunragit is a very important Mesolithic archaeological site in Galloway, and once had a timber henge in situ. This is likely connected to the Welsh word Rheged, describing an ancient kingdom in Northern Britain, another place-name occurs in Lancashire. In both of these areas there are both 'Brythonic' and 'Goidelic' place-names, and there are also timber henges

(for example the Bronze Age Bleasdale timber circle in Lancashire). In the case of Lancashire and Southern-Cumbria, these place-names may be in some way linked to the Setantii people. If the language of these regions was just like Welsh, then why is the name Rheged/Ragit focused around a sacred Mesolithic timber henge? Whilst the -git/-ged element may be related to Welsh *coed*, this in itself may be a pre-Indo-European word. At this stage, the name is uninterpretable, but it would be fascinating if the name Rheged did refer in some way to the 'sacred area' associated with timber henge cultures.

All of these 'links' in ancient history are as of yet uninterpretable, I am just sharing them as observations. The history of the Scots language in Galloway also goes back a fair way. There is for example the fantastic Ruthwell Runic cross not far from Galloway and in Dumfrieshire. This ancestor of Scots is generally referred to as Northumbrian.. The culture of the Old Northumbrian language was undoubtedly closely linked to some of the Gaelic speaking cultures outside of Ireland. There is no evidence for Brythonic or Old Northumbrian in Ireland, although interestingly there is evidence of Goidelic in Western Britain, e.g. the Cardigan Irish numerals, see: *The Irish numerals of Cardiganshire*, by David Greene, *Institiúid Ard-Léinn Bhaile Átha Cliath.* (3) Within this article are Goidelic numbers of unknown age, recorded in Cardiganshire in West Wales. Below, some of the 'Cardigan Irish' numbers from the article are shown, followed by their equivalent in Irish.

1 - **în, ên** – aon, Connaught [iːnʸ], Munster [eːnʸ]
2 - **tô, dô, dôr** – dhá, dá, dó
3 – **târ, câr** – trí
4 – **câr, cwâr, côr** – ceathair, Proto-Celtic *kwetwar-
5 - **cŵi, cwî, cwîr** – cúig
6 – **sîch, shîch** – sé
7 – **sôch, shôch** – seacht

Tom Jones and David Thomas conducted original research on these numbers. I was very glad to find the reference to these numbers, after having read about them years ago, and unsuccessfully looked online to find them. But finally I did and hopefully they will become more shared

and widely known. Their age is unknown, although there are a few interesting things to add here. Cardigan Bay is one of the 'Cantre'r Gwaelod' places, Cantre's Gwaelod is a semi-mythical land said to now be beneath the sea, but sometimes visible under the surface of the waters of Cardigan Bay. There may have in fact been several Cantre'r Gwaelod's, as in one legend, Seithenyn is a character of Cantre'r Gwaelod before it flooded, and this name Seithenyn may be linked to the Setantii tribe mentioned earlier, which could imply that the Morecambe Bay area and the location of the Port of The Setantii was another Cantre'r Gwaelod swallowed by the waves.

There is historical evidence that coastal parts of Wales were occupied by people who were connected to Ireland, whether through Goidelic language or perhaps through older pre-Celtic language. Another example is the Llŷn Peninsula in Wales, the etymology of which may be linked to the Irish word Laigin, from what I am told, which is the Irish for 'Leinster' in Ireland. It is also interesting that the Irish forms of these words preserve older medial sounds, that are absent in the Cardigan Irish numbers and in the name Llŷn, which would be suggestive that this language or languages were first in Ireland. Perhaps the original landscapes of these languages were largely flooded in Western Britain, including areas like Cardigan Bay and Morecambe Bay, which might explain why there is a curious set of Irish linguistic influences in the place-names and language of these coastal areas, close to those areas which flooded in the distant past. Another curious thing is that in the Cumbrian dialect in Northern England, a [w] develops after some initial consonants, for example **bwoat** and **fwoak** for 'boat' and 'folk'. This is not directly comparable to Irish, but the process of developing a [w] sound is rather similar in both areas, again suggestive that at least some of these similarities pre-date Irish and Celtic, things which developed into Irish in Ireland, but which differently became a part of the local language and dialects in Britain. Note also C. dialect for coat is cwoat.

Morecambe Bay is a fascinating region, although Morecambe Bay might actually be in the wrong place, because I'm not convinced that the Morikambe on Ptolemy's map is actually the Morecambe Bay of today. Evidence of human inhabitation around Morecambe is extremely old, and

at least some of these ancient cultures were also connected to the limestone cave using cultures in North Yorkshire and parts of the Pennines. In both areas there is an abundance of Cumbric-looking names, perhaps suggestive that on some level, Cumbric etymologies are associated with the peoples who had this culture. Whereas closer to the coast there are more Goidelic links, and for example the name Cark on the Cartmel Peninsula in Morecambe Bay, is rather similar to the name Cork, Irish *Corcaigh*.

What is most curious is that this 'cave' culture and this 'pre-Goidelic culture' did not appear to be defined to one period of time. There were actually cave burials and a continuation of much older ritual practices in the Morecambe Bay area until after the Roman Period, as evidenced by the archaeological use at some of these cave sites. This may be suggestive of indigenous continuity in ancient Western Europe until relatively recently. There is also an association between caves and the Pictish culture around the Firth of Forth. The area between these areas in Galloway again has Cumbric, but it manifests differently. Note that caves were likely sacred in North Yorkshire until at least Roman times.
(1) *https://nn.wikipedia.org/wiki/Aurgjelding*

(2) *Linguistic atlas and survey of Irish dialects – Vol. IV: The dialects of Ulster and the Isle of Man, specimens of Scottish Gaelic dialects, phonetic texts of East Ulster Irish, by Heinrich Wagner and Colm Ó Baoill*, page 300 which includes a text spoken by Seán Éamuinn Ruaidhrí Mhag Uidhir.

(3) *The Irish numerals of Cardiganshire*, by David Greene, *Institiúid Ard-Léinn Bhaile Átha Cliath*

How Manx grammar works

The Isle of Man is located in the Irish Sea, between eastern Ireland, Galloway in Scotland, Cumbria and Lancashire in England, and the coast of North Wales. The Isle of Man also has its own traditional language, Manx Gaelic, known as **Gaelg** or **Gailck**. This language is one of the Goidelic,

Celtic languages, like Irish and Scottish Gaelic. But Manx Gaelic, from my experience, is far less discussed than the other two languages, perhaps because Manx was spoken only on the Isle of Man.

Another great difference on a visual level, is that Manx Gaelic is written with a spelling system that is based somewhat upon English and Welsh spelling. This is quite different to the Scottish Gaelic and Irish languages, which derive their standard spellings from Classical Irish, and ultimately from Old Irish.

Sometimes I have heard people say that Manx is somehow being 'less Gaelic', because it is not written in a way connected to the other standard, Goidelic languages. I will defend the Manx spelling system here, I feel it important to mention that just because Manx is a Goidelic language, does not mean that it would necessarily 'fit' into a more Classical Irish based spelling.

One of the major differences here, is that Scottish Gaelic and Irish have, in their written forms, possessed a strong relationship to a culture of classical Goidelic language, poetry and literature, connected especially with Christianity and with the forms of language that were considered more formal and poetic. In Ireland for example, we can see how Primitive Irish connects to Old Irish, and Old Irish to Middle Irish, to Classical Irish, and to Modern Irish. Across this system of interrelated languages, many of the 'common structures' are preserved.

This is not so for Manx Gaelic. There seems to be no 'classical Irish' literature which shows an earlier, formal form of Manx Gaelic. There seems to be no evidence of Old Irish being spoken on the island either. In fact, the only 'other' form of Celtic that can be definitely identified as being spoken on the Isle of Man, is in my opinion, Primitive Irish. This is the ancient Indo-European language, attested in Ogham inscriptions found throughout the Isle of Man. This begs the question, are Primitive Irish and Manx Gaelic related, without there having to have been intermediate 'Old Irish' and 'Classical Irish' stages? I have also heard before that the Isle of Man originally had a Brythonic language, like Welsh. But I have found no evidence of such a language being spoken on the Isle of Man, at least not as the island's native language.

Some basics about Manx Gaelic spelling and sounds

Certain parts of the Manx spelling may look familiar to English speakers, such as the common **oo** and **ee**, as in **jannoo** 'doing', **shassoo** 'standing', **eem** 'butter', **mee** 'I', **mooar** – 'big, great'. More detailed information about Manx pronunciation can be found at omniglot/Manx. The Manx **sh** and **j** are also pronounced basically the same as they are in English, although **sh** can also be like the 'j' in 'leisure' or the 'y' in 'yes' when word-medially and in certain words.

The spelling of other consonants and vowels in Manx can be less predictable. Consonants like **g** and **d** have a 'slender' pronunciation similar to the slender *d* and *g* in Irish. For example, **beemayd** 'we will be', has a slender **d**, which sound like the Manx **j**. The Manx **j** is equivalent to a slender *d* in Irish, but, sometimes in Manx this sound is more like a palatal d, and is written as a d, and other times it is much more strongly like the English *j* and is so written as **j**. Irish and Scottish Gaelic do not make this distinction, so that in any given Scottish Gaelic dialect, a slender 'd' may have both pronunciations, and one has to learn which words have which sound. In this regard, as in many other regards, Manx spelling can be arguably more logical, and true to the spoken language.

However, Manx spelling has its own complexities which take time to learn. Although many of the Manx spellings might seem illogical, I believe that there is a logic. For example the Manx word **bwaagh** – 'beautiful', is often pronounced quite closely to the word *bóidheach* in Irish, the two words are cognates, also to Scottish Gaelic *bòidheach*. However, at one time on the Isle of Man, a pronunciation more like [bwæːx] or [bwɛːx] may have been heard. Although we cannot prove the exact pronunciation so easily, and my phonetic rendering is not necessarily factual to how this word was pronounced.

Like the other Insular Celtic languages, Manx often, or rather, usually has a VSO word order. This means that the sentence order is usually verb-

subject-object, rather than what is common in say English, French or Russian, where the order is typically SVO, subject-verb-object. The VSO order is not that usual in Indo-European languages as the generic word order, but is common in some Afro-Asiatic, Polynesian and Salishan languages for example. For example, in the Manx sentence: **ren mee shooyl** – I walked, literally: **ren** – did, **mee** – I, **shooyl** – walking. Or, **ta mee shooyl** – I am walking, **ta** – is/are, **mee** – I, **shooyl** – walking. Note that **shooyl** is pronounced [ʃuːᵈl], or [ʃuːl].

Manx vocabulary

Those who are visiting the Isle of Man, will come across Manx place-names. One of the most frequent words is **balley** – 'town'. This is equivalent to the Irish word *baile*, and in Manx the word is pronounced much the same. This word-final **-ey** is pronounced as a schwa sound. Elsewhere in Manx this can be written as a single **y**, as in the definite article, e.g. **y balley** – the town, **y balley mooar** – the big town. But be careful, **y** can also be pronounced as [i] or [ɪ], the latter sound is as in the English word 'sit'. Similarly, **ey** is also pronounced as a long [eː] when stressed, as in **keyl** – 'narrow', Irish *caol.* The letter **y** can also be a consonant, as in English 'yes'.

The Isle of Man has many mountains, and other, beautiful natural features. The common word for a mountain on the Isle of Man, is **slieau**, etymologically cognate to the Irish word *sliabh*. This word is a good example of the rather complex vowel combinations that are employed in Manx writing. This word can be pronounced [slʲuː], with a palatal, slender l. Another word for 'mountain' in Manx, is **beinn**, whilst **knock** is a common name for a hill; although in the spoken language, 'hill' is generally **cronk**. In Scottish Gaelic and in Irish, this word is spelled *cnoc* regardless of the colloquial pronunciation.

Many of the place-names on the island are connected to the island's mythological landscape. The island's name is connected to the deity Manannan, described in Irish literature as being one of the *Tuatha Dé Danann* gods. He is guardian of the island, a sea deity, who cloakes the island in mist in order to conceal it. There are many legends of 'giants' on

the Isle of Man. A giant in the Manx language is **foawr**, although many of the ancient spirits and heroes of the landscape are arguably, also 'giants'. The word 'giant' doesn't have to mean literal giant, it seems to have been often applied to the ancient peoples, and their sacred places, which are both often, metaphorically speaking, 'giant' in the landscape. At least some of these, often wise 'giants' are perhaps connected to ancient aboriginal peoples in the landscape, who may have been poorly understood by later peoples. The giant lore may also tell us something about the different peoples in the ancient landscape. In parts of the Hebrides, there was a kind of giant who lived in sea caves, known as a *Ciuʔach* (this is how I have spelled the name according to a North-Argyll pronunciation). It is interesting for instance, that Mesolithic people in the Hebrides, seem to have perceived sea caves as being very important places.

Over time, Christianity and certain beliefs have obviously taken over and reinterpreted earlier beliefs about the landscape, so it is very difficult to determine concrete facts about these ancient legends and peoples. A well-known Christian place-name element is **keeil**, a kind of early church, equivalent to the Irish word *cill* and Scottish Gaelic *cille.* This word may have originally referred to sacred places prior to Christianity as well, however. Below are some Manx place-names with their meaning.

Other languages on the Isle of Man

As well as Manx Gaelic there is also Anglo-Manx or Manx English. Although English only became established on the island relatively recently, the Manx English dialect is historic. It contains many words from the Manx language, and, I believe that it may have evolved over a long period of time, with contact shared between England and the Isle of Man. So at least some of the words in Manx English could be very ancient words spoken by the fishing communities around the Irish Sea.

We have already looked at the Old Norse language in brief. The Isle of Man has the highest concentration of runestones anywhere outside of Scandinavia! Even during the Viking age, Goidelic dialects would have

probably been the main language of the island. Previous to that, there was the Primitive Irish language, written in the Ogham alphabet.

Manx spelling looks very different to the spelling of her sister languages, Scottish Gaelic and Irish. These languages use an etymological spelling, which can be used to represent the sounds of dialects across Scotland and Ireland. For example in Scotland, the final -adh in *samhradh* 'summer' can be pronounced in several different ways, like "-ugh", "ug", "uh", "uk", "oo", or not pronounced at all. Manx spelling is more defined in this way, where the word is written *sourey*, the final -ey is an unstressed vowel or schwa.

aa – like the 'a' in 'late' in a northern English accent, or similar to the 'i' in 'bird'
ee – as in English 'seen'
oo - , as in English, 'moon'

What can fall into being the same vowels in Manx can be written in different ways. For instance, the -**ey** sound, the unstressed vowel, is also written **y**. Examples:

oie – night, pronounced 'ee'
laa – day
moghrey – morning, the **gh** is not pronounced in this word
bwaagh – beautiful, pronounced as written, or as 'boyakh'
sourey – summer, **ou** is as in 'now'
geurey – winter, **eu** is as in 'now', the **g** is slightly palatal as though sounding like 'gy'
traie – beach, **aie** is pronounced like the 'igh' in 'might'
balley – town
cashtal – beach, **sh** is pronounced as in English
queeyl – wheel, the **qu** is like in English

Here are some examples of place-names on the Isle of Man

Mannin – Isle of Man, Man
Ellan Vannin – Isle of Man

Doolish – Douglas
Laksaa – Laxey
Purt le Moirrey – Port St Mary
Purt ny h-Inshey - Peel
Rhumsaa – Ramsey
Balley ny Croshey – Crosby
Yn Arbyl - Narbyl
Forsdal – Foxdale
Kione Droghad – Onchan

Basic Phrases:

laa mie – good day, **mie** is pronounced like the English word 'my'
moghrey mie – good morning
fastyr mie – good afternoon, the **y** in **fastyr** is an unstressed vowel
oie vie – good night
kys t'ou? – How are you? (to one person) The **y** in **kys** is like the 'i' in the word 'kiss', the **ou** in **t'ou** is like the ow in 'now'
kys ta shiu? – how are you? (to more than one person). The **iu** in **shiu** is pronounced like 'oo'.
ta mee braew – I am fine. The **aew** in **braew** is pronounced like the 'ow' in 'now'
ta mee feer vie – I am very well
gura mie ayd – thank you (to one person). The **ay** in **ayd** is pronounced like the 'e' in 'bet'
gura mie eu – thank you (to more than one person)
cre'n ennym t'ort? – what is your name? The **y** in **ennym** is an unstressed vowel
mish… - I am…
craad t'ou cummal? – where do you live? (to one person)
craad ta shiu cummal? – where do you live? (to more than one person)
ta mee cummal ayns… - I live in…
The **ay** in **ayns** is like the 'u' in 'put' or like the 'e' in 'met'

Notes:

.In Manx, as in other Celtic languages, the adjective precedes the noun, thus **mie** means good, **moghrey** is morning. Adjectives undergo lenition after feminine nouns, **oie** is a feminine noun, so the word **mie** is mutated to **vie**. Another example with the word for 'warm' shows that both m- and b- mutate to v-.

moghrey blah – a warm morning
laa blah – a warm day
fastyr blah – a warm afternoon
oie vlah – a warm night

.The word **kys** is a shortened version of **kanys**, although from experience I haven't heard **kanys** used much in modern Manx.

t'ou is a shorter version of **ta oo** – you (sing.) are
7
.The word **feer** 'very' mutates following adjectives

feer vie – very good
feer vlah – very warm

The Manx phrase for 'thank you' also uses the word **mie**, the phrase in Manx is phonetically spelt, but to spell it more etymologically, **gura mie ayd** would look like **gu row mie ayd**, you will encounter the word **row** in the next lesson. The final word is **ayd** or **eu** depending on how many people you're talking to. This is because Manx uses 'conjugated prepositions', where preposition words, English examples include 'to', 'from', 'towards', 'at', are in Manx conjugated according to person. Thus:

aym – at me
ayd – at you (one person)
eu – at you (more than one person)

So the phrase **gura mie ayd** is literally saying something like 'that it be good at you'. In Irish, **gura mie ayd** is similar, but spelt etymologically as *go raibh maith agat*, and in some Scottish Gaelic dialects as *go robh math agad*. When greeting someone in Irish, the phrase *Dia duit* is used to one

person, and *Dia daoibh* to more than one person. Again here we have examples of conjugated prepositions, in this case *do* 'to', forms *duit* – to you (one person), and *daoibh* – to you (plural). *Dia* means 'God', so one is literally saying 'God to you'. These are in Manx:

dhyt – to you (one person), dh is pronounced the same as d

The phrase **cre'n ennym t'ort** also uses a conjugated preposition.

cre – what
'n – the, comes from the word **yn** or **y** when the preceding word ends with a vowel
yn ennym – the name
t' – from **ta** when the next word begins with a vowel
ort – on you

Thus the phrase literally means 'what-the name exists-on-you"

mish is used to introduce one's name in the reply, but this bares no relation to the construction used in the question. The word **mish** simply means 'I', but it's an emphatic form of the word **mee**, the usual word for 'I'. The word **mish** is thus used to introduce oneself or to state oneself as a stand-alone pronoun for stating one's existence, in verbal phrases it gives emphasises the self.

The pronouns in Manx, like nouns, come after verbs. Therefore:

ta mee cummal ayns Mannin – I live in the Isle of Man
t'ou cummal ayns Nerin – you (one person) live in Ireland
t'eh cummal ayns Doolish – he lives in Douglas
t'ee cummal ayns Rhumsaa – she lives in Ramsey
ta shin cummal ayns Purt ny h-Inshey – we live in Peel
ta shiu cummal ayns Balley Chashtal – you lot live in Castletown
t'ad cummal ayns Yn Arbyl – they live in Narbyl

Vel oo ayns shoh? – are you here?
Vel ad sthie? – are they in?

Vel eh er y traie? – is he on the beach?
Vel y moddey er y traie? – is the dog on the beach?
Vel moddey er y traie? – is there a dog on the beach?
This construction is not only used with the locative, but with all verb construction in the present times, but in Manx the verbs actually become nouns and function like them.

Vel oo jannoo? – are you doing?
Vel ad goll? – are they going?
Vel ad shooyl? – are they walking

Below is a small comparison of some Goidelic dialects I know about

a' bheil Gàidhlig agad?	- standard Scottish Gaelic
a' bheil Gáilig agad?	- Argyll Gaelic (Àdhamh O Broin's dialect)
an bhfeil Gaeilc agat?	- North East Ulster Irish
an bhfuil Gaeilig agat?	- West Ulster Irish (some varieties)
an bhfuil Gaeilge agat?	- Connaught Irish and Caighdeán Irish
an bhfuil Gaelainn agùt?	- Cork Irish (some dialects)
vel Gaelg ayd?	- Manx Gaelic

tha Gàidhlig agam	- standard Scottish Gaelic
tha Gáilig agam	- Argyll Gaelic (Àdhamh O Broin's dialect)
thá Gàilic agam	- Arran Gaelic
tá Gaeilc agam	- works for some East Ulster dialects
tá Gaeilig agam	- some West Ulster dialects
tá Gaeilge agam	- Connaught and Caighdeán Irish
tá Gaelainn agùm	- Munster Irish (some Cork dialects)
ta Gaelg aym	- Manx Gaelic

tha mi a' siubhal	- Standard Scottish Gaelic
thá mi a' siubhal	- Arran Gaelic
tá mé ag siubhal	- some varieties of East and West Ulster Irish
tá mé ag siúl	- Connaught and Caighdeán Irish
táim ag siúl	- mainly Munster Irish (some varieties)
ta mee shooyl	- Manx Gaelic

Basque etymologies

Basque mythology has a very widely known female deity, Mari. Mari seems perhaps move through the sky as she moves between different caves, and seems somehow connected to the movement of the rains and storms, and perhaps in some way, to the idea of light shining into caves, or of some relationship between caves and the sun. This reminds me a little bit of stories about witches from the UK, and the whole thing of travelling by broomstick from one mountain to the next. The consort of husband of Mari may be Sugaar, a dragon who in some senses reminds me of the Rainbow Serpent from Aboriginal Australian spirituality.

There are some similarities between the Basque language and Celtic languages, for example, the word **mendi** in Basque, means 'mountain', there are examples of a very similar root in the Italic and Celtic languages, e.g. Welsh *mynydd* and Scottish Gaelic *monadh*. The word **da** in Basque means 'is', and because Basque places the verb after the subject and the object, this usually appears at the end of a phrase.

Insular Celtic languages have a very different, often VSO sentence order, but one could see a similarity between **da** and *ydy* in Welsh, which means 'is'. The dental sounds in the Welsh words are thought to have developed from -ij in the case of *dd*. Whilst there is evidence that Gaulish -ij is equivalent to [ið] in Brythonic, there is no evidence that Brythonic originally had -ij.

turrusta – waterfall, Sardinian *thùrgalu* 'torrent', a word I learned from *Paleo-sardinian language by alberto G . areddu* (1)-. Also English 'torrent, possibly connected to Latin torreō.

hondar – sand, shows some similarity to the word 'sand' and other Indo-European cognates of that/connected to that root.

hutsune – a hollow, Proto-Afro-Asiatic *ḫaC- 'valley, river bed' (2), perhaps the meaning 'dry river bed' is connected to the lack of noise,

therefore silence and the English word 'hush'. But I don't think this means 'silence' exactly but rather refers to the act of somewhere being created by a 'whoosh' and then becoming peaceful, before being filled with water again. André Müller suggested that it comes from **huts** - 'bare, empty' in Basque, which I feel suits the Afro-Asiatic etymology as well, perhaps implying a space that is created by, and subject to noise, but also seemingly empty and hollow when that sound has gone and before it returns.

eta – and, Latin ET – and, Gaulish et – and, et cetera.

mutil – boy, Proto-Afro-Asiatic Proto-Afro-Asiatic *mVt- 'husband, man' (2), *mutVl- 'chief, warrior' (2), perhaps Welsh *mael* – 'prince'.

(1) *Paleo-sardinian language by alberto G . areddu*

(2) *Afro-Asiatic vocabulary by Alexander Militarev, and Olga Stolbova, vocabulary items were sourced from starlingdb.org, database by S. Starostin.*

A sample of Languages and dialects in Northern Europe

Tämä on pieni artikkeli Pohjois-Euroopan kielistä ja murteista. Olin isäni kanssa Suomessa yksitoista vuotta sitten, matkustimme Helsinkiin ja sitten lentokoneella Kuusamoon Pohjois-Suomeen. Oli kesä ja aurinko paistoi mettissä koko yön. Tunsin, että "tässä on pyhä maa", ja ajattelin, että mettät, järvet ja joet olivat taianomaisia. Sitten ajoimme Kuusamosta Kemijärvelle ja yövyimme kirkkaissa pyhissä mettissä, järven äärellä Muonion lähellä. Ja sitten ajoimme Kilpisjärvelle, jossa näin ensimäistä kertaa tienviittoja pohjoissaameksi. Sitten opin matkallamme, että myös Kuusamon ja Kemijärven ympärillä on puhuttu alkuperäiskansan kieltä keminsaamea.

Tässä artikellissa haluaisin kirjoittaa vähän keminsaamesta ja pohjoissaamesta. Toivon, että tämä artikkeli on mielenkiintoinen lukea. En puhu paljon suomea, mutta minusta suomen kieli on kiehtova ja tiedän, että suomen ja saamen kielet ovat todella tärkeitä.

Note that in the article above I write with some non-standard dialect spellings. The North of Europe, in this article, the 'north' refers to, the northern bits I have been to, or learned about in some way. Denmark and southern Norway and Sweden are also in Northern Europe, in a sense, but, in this article I am referring mainly to those languages and dialects that I have encountered in northern Norway, Sweden and Finland.

This journey begins in Kuusamo, located just south of the Arctic Circle in northeastern Finland. I noticed immediately the smell the resin, **pihka**, of the pine forests, **mäntymetsät**, and also the mosquitoes. And the way that the light was different to anything I had seen before. This was at the beginning of July, and even though it was night time and the sun was lower, it continued to glint into the forest, illuminating cobwebs **hämähäkinseitit** or **seitit**, whilst the light itself was golden, **kultainen**, and projected onto the ancient rock of craggy hills. A hill in Finnish is **mäki**, and a rock is **kivi**.

To me, these forests have an eternal quality, a magic and life that is special to these places. In historic times, the traditional Finnish spiritual beliefs were connected to the life force in the forest and in the waters and skies around them. The bear being a very important and formiddable animal, it was most likely very importantly connected to the historic pre-Christian beliefs of Finland. I remember once having this dream, when I was being chased by a giant bear, and then when it got closer, she became a friendly bear cub. I think this dream sort of shows the significance and importance of these renouned animals within our psyche.

Languages in Northern Finland – Kielet Pohjois-Suomessa

After being in Kuusamo, we continued northward.
I didn't realise at the time, that the Sámi languages and peoples, had been throughout Finland since ancient times. Today there are three officially recognised Sámi languages in Finland, Northern Sámi , Inari Sámi and Skolt Sámi. These are spoken in the north of the country. But, Sámi people once lived throughout Finland, and two of the languages that are no-longer spoken are known as Kainuu Sámi and Kemi Sámi. Kuusamo is somewhat close to the historical Kainuu Sámi region. Sadly, these languages are not spoken now, but Sámi peoples and their descendants still live in these areas, and I hope that it is possible for these languages to be spoken again. Sámi languages are not in the same branch of the Uralic family as Finnish is, but I have wondered if the Kemi Sámi language has since ancient times, shared more phonetic similarity to Finnish, perhaps due to long term contact, or due to certain sounds being preserved in both language families. For example the Kemi Sámi word for 'day' is *päiv*, compare Finnish *päivä*, Northern Sámi *beaivi.* Although some words in Finnish and Kemi Sámi are very similar, the languages as a whole are really quite different.

As we headed further north into Finland, we came into the region in which Northern Sámi is spoken. We headed up the Tornio Valley (Sámi, Finnish/Meankieli: Tornionlaakso), which has many Northern Sámi place-names, and continued up towards Kilpisjärvi, Northern Sámi Gilbbesjávri. This word shows a quite clear cognate between Finnish and Sámi languages, even though the languages as a whole are very different. Some examples of close-cognates between Finnish and Northern Sámi are:

Finnish *järvi* 'lake', Northern Sámi **jávri**
Finnish *metsä* 'forest', Northern Sámi **meahcca**
Finnish *minä tiedän* ,,I know,, Northern Sami **mun dieđán**
Finnish *minä rakastan*, I love, Northern Sami **mun ráhkistan**
Finnish *tiedätkö?,* 'do you know'? Northern Sámi **dieđátgo?** uhj[';S

However, the grammar of Sámi languages can differ from Finnish in ways that are very complex and different. Much of the Sámi vocabulary is believed also to have come from substrate languages; but I feel that this theory is not really correct, the Sámi languages, are I believe, the ancient and indigenous languages of the north, but that over time, they transformed in some way, giving us the Sámi languages we see today. It may also be that in ancient times the way that this network of shared features and languages worked was different, and was diverse and connected in ways which pre-date the Uralic language family and the typical Uralic definitions of grammar. The months of the year are pretty different in Finnish and in Northern Sámi, see below:

Tammikuu - **ođđajagimánnu** – january
Helmikuu - **guovvamánnu** – february
Maaliskuu – **njukčamánnu** – march
Huhtikuu – **cuoŋománnu** – April
Toukokuu - **miessemánnu** – may
Kesäkuu – **geassemánnu** – June
Heinäkuu – **suoidnemánnu** – July
Elokuu – **borgemánnu –** August
Syyskuu – **čakčamánnu –** September
Lokakuu – **golggotmánnu** – October
Marraskuu – **skábmamánnu** – November
Joulukuu – **juovlamánnu** – december

Northern Sámi has the word **mánnu**, which means 'moon', the Finnish words also use the word for 'moon', which is *kuu*. Some of the preceding roots are cognate, for example, *syyskuu* comes from the word *syksy* in Finnish, meaning 'autumn', in Northern Sámi this word is **čakča**. Similarly, *Kesäkuu* literally means 'summer.month' in Finnish, from *kesä* – 'summer', which is cognate to the Northern Sámi word **geasse**. The Finnish word *heinä* – 'hay', is also perhaps cognate to the Northern Sámi word **suoidni** of the same meaning. Apparently this word in Finnish is of 'Baltic origin'.

Some other cognates between the languages are commonly considered to be early Germanic loanwords, but I think that there is no need for a Germanic etymology when the word could have gone into both Uralic and

Germanic from ancient times.

Certain words or even sentences are similar, but some of the common Finnish words actually do not have cognates in Sámi languages.

The northern part of Sweden is linguistically diverse. The Meänkieli language actually consists of two dialect groups, the larger of the two is the Tornio dialect group, spoken along the Tornio valley from the north of the Baltic Sea to the mountains. This Meänkieli is much like the Finnish spoken on the other side of the valley, but, there are a larger number of Swedish loanwords, and the standardisation of Meänkieli is different to that of Finnish. The other Meänkieli dialects are spoken close to Gällivara and Kiruna, these dialects sometimes do not have vowel harmony, and they sound really quite different to any other Meänkieli or Finnish dialects that I have heard.

On the Swedish side of Tornio, there is also the Kalix language, or Kalix languages, which are North-Germanic languages, spoken close to the Baltic Sea. This includes the upper and lower Kalix languages, the upper language has more Sami loanwords and is apparently more or less unintelligible to speakers of Swedish, the Lower Kalix language is spoken closer to the coast. The Kalix languages are part of the Bondska or Westrobothnian language, which has many distinct dialects, not all of which are mutually intelligible. For example, the Luleå dialects I have been told are difficult for speakers of the Piteå dialects to understand. Whilst the Kalix dialects are just generally difficult to understand for those who do not have exposure to the languages.

I like the word **fávru**, this root is found only as the main word for 'pretty', as far as I am aware, in Lule Sámi, Southern Sámi and Northern Sámi. Due to the distribution I know of this word, I wonder if it shares some connection to the word *fern* – 'anything good', in Old Irish, said to come from a different ancient language in Ireland called the 'Iron Tongue'. It could be possible that initial Mesolithic and Palaeolithic cultures along the Atlantic coasts of Norway and Ireland were already in some way linked. I wonder if this root is also connected to the Egyptian word *fer which means something like beautiful, pretty, good, as in the name Nefertiti.

The Sámi word for a bay or gulf is **luokta**, this is related to the Finnish word *lahti*. I wonder if this in some way connected to the Indo-European *lak- 'lake'. A fjord in Northern Sámi is **vuotna**. I wonder if this is in some way connected to the root for water found in Indo-European *wódr- 'water' and Finnish *vesi*, Proto-Uralic *weti*. The Northern Sámi word for 'shore' is **gáddi**, which might be a distant cognate to 'gad', which is a dialect word for a channel of water.

Even though I am suggesting links between Sámi and Indo-European, I am not referring to this more general idea that Baltic and other Indo-European languages loaned a lot of vocabulary into Uralic. I think instead that words such as these are indicative of how the ancient landscape was, with different connections between peoples from ancient times, because rather than being 'Indo-European' loanwords, these words are certainly indigenous Sámi words, even if they are connected to ancient words in other languages. Other such possible cognates may be found in Finnish, such as Finnish *rinta* – br*ast, perhaps related to Irish *rinn* – summet, top.

In Lule Sámi a cave is *sluoggo*, perhaps connected to Scottish Gaelic *sloc*, a hollow, which occurs in quite high concentration for example on islands with known Mesolithic inhabitation.

Some notes on the Beothuk language of Newfoundland

This topic is a little difficult to introduce, because as I speak only European languages really, any observations I have about other languages are naturally going to be biased to what I already know. So firstly a disclaimer. The following notes and research is not intended to portray the Beothuk or other indigenous peoples as having an ancestral origin in Europe. The soloutrean hypothesis and other related ideas are not what I believe in, and I do not try to perpetuate them, because they go against what indigenous Americans have said to me, and also because these theories have been used to try and justify the European colonisation of the Americas. As much as I like the American people I have met, and as much

as I respect that their Anglo-American culture is not their fault for the most part, most were just settlers looking for a new life; I also see quite clearly that the Americas do not belong to European cultures and are very much the domain of indigenous American peoples.

So when it comes to noticing connections in language, I am referring to the wider study of language and how languages and cultures may have shared some links or connections in ancient times. I am not totally opposed to the idea that people were able to move between Europe and the Americas and vice versa by boat, and that there may have been continued contact in some way, but unlike most anthropologists I do not believe that this just happened across the Bering Strait. And furthermore, I am not a real believer of this idea that the indigenous American peoples came to America this way. I mean, if we look at the diversity of language and culture in the Americas, and then say "Well, they all crossed the Bering straight over the last 20,000 years", it seems unbelievable. There is so much language and cultural variety in the Americas that this aforementioned idea seems ludicrous to me. It also seems inconceivable to some past researchers, that the indigenous American peoples might have actually lived in America always. This is what some indigenous American friends have told me, and quite frankly, I trust them talking about their culture far more than I trust what the official linguistics and archaeological journals conclude, these being mostly written by people who do not consider the validity of indigenous knowledge in their research, so basically, they research something whilst completely ignoring what the indigenous people actually say themselves. Which is, thought provokingly colonial in how it is done.

But anyway. Because of my bias to knowledge on Celtic languages, anything I write here cannot be used to suggest a special link between Celtic and indigenous American languages. Were I a speaker of Chinese, Japanese, an indigenous Australian or African language for example, I might notice other completely different similarities. But I do not speak these languages so I don't have the ability to comment on this now.

Without further adieu, the Beothuk were an indigenous people of Newfoundland, known also in Irish as *Talamh an Éisc*, the land of fish, for

the great fishing there. The Beothuk language is likely a language isolate, although there are similarities, perhaps due to long term tribal contact between the Beothuk and Algonquin speaking peoples.

The Beothuk are the reason we have the term 'red indian' in English. This is not an appropriate word for describing indigenous American peoples, I mention it here because the phrase originated when European settlers came across the Beothuk, as one of the first indigenous groups they encountered, noting that the Beothuk painted themselves and their canoes in red ochre.

I am not sure about the practice of ochre painting in its origins, it likely occurred in many places independently, but in Europe and Africa the act of employing ochre for painting is indeed very ancient. In South Wales on the Gower Peninsula, a shaman was buried over twenty thousand years ago with his body covered in red ochre. I do not know for how long these traditions continued in Britain, keeping in mind that the Paviland man's culture would have at least temporarily have left Britain as a place of living during the next glacial maximum. But, there are ample supplies of ochre in Britain. I mentioned earlier in this book Morecambe Bay and the Furness Peninsula, the Furness Peninsula and Warton Crag on Morecambe Bay both contain large deposits of haematite, formed as a layer of red sandstone dissolved into limestone caves and fissures below. Perhaps since Roman times these were mined, certainly iron ore was mined in these areas later on, and the haematite was also used for ochre, so it's possible that where these outcrops occur on the surface and in caves, people were already using the ochre thousands of years ago, and recently. Although it is not archaeologically represented in this region as it is at Paviland on the Gower Peninsula.

The Beothuk used ochre in a similar way to the ancient people of Paviland from what I understand. And in comment to the Beothuk and the ancient people of the Gower, there are a couple of words in Beothuk which bare some resemblance to Welsh words. Namely:

Beothuk **touet** – 'come', Welsh *dod, dyfod, dŵad* – 'come'

Beothuk **ebathook** – 'drink', Welsh *yfed* – 'drink'

The second word in Welsh, *yfed*, is connected to a root which is reduplicated in Welsh, but found in other Indo-European languages. This particular reduplicated form seems unique to Celtic though, and I feel that it is interesting that this reduplicated form *pibet- in Proto-Celtic is rather similar to **ebath**- in Beothuk. I doubt personally that the Celtic etymology is just a case of reduplication, because the reduplication is necessary for the Celtic words to start with a vowel due to the loss of initial p-. I personally think the p- may have been part of a reduplication process but not necessarily present, so this root *ebet- or similar would not need an initial p- to have etymological relatedness. The important element here I think is the consonants b-t.
With regards to **touet** and *dyfod*, the word *dyfod* may be derived from *dy-bod* – 'to be', 'together be'. Whilst this makes sense as a hypothetical and real reconstruction, I don't think that this proves that a similar way of constructing this concept does not exist in other languages, including possibly in Beothuk for example. Whilst the given Indo-European etymology makes some sense, I also feel that the most basic force of this verb is carried in its sound, not in its hypothetical etymology, in which case there is a possible similarity to the Beothuk word. Regardless of the connection between *dyfod* and *bod*, if we are looking at the consonants, the important consonants can be said to be d-w-d or d-v-d.

woaseesh – Indian girl, perhaps distantly cognate to Proto-Afro-Asiatic *ʔiwas- 'woman'.

ozeru – ice, perhaps Basque izotz – ice, Germanic *īz*-, English 'ice', Icelandic *ís* etc.

newin – 'no', perhaps distantly connected to Indo-European *ne- 'not'.

shebon – brook, perhaps connected to English 'seep'

trawnasoo – spruce, Indo-European *driw-, *derw- 'tree', Celtic *derw- 'oak', English 'tree', et cetera.

woothyan – walk, perhaps distantly connected to English 'wade', 'waddle', I think also connected to the movement of water and the word 'water' in Indo-European languages.

This small number of potential cognate-words does not to me indicate that Beothuk is in any way more 'European', it is for sure an indigenous American language, which may share some connections, through ancient language, to cultures in Europe and Africa, perhaps within the past 20,000 years, or not.

I am sorry to the Beothuk people that white settlers from places like Britain treated them so terribly. Although I am convinced that the Beothuk people and language do survive in some way, and may God watch over them.

(1) *https://en.wikipedia.org/wiki/Beothuk_language*

(2) *Afro-Asiatic vocabulary by Alexander Militarev, and Olga Stolbova, vocabulary items were sourced from starlingdb.org, database by S. Starostin.*

A note about the book series

The introductory paragraphs in this book, written in Danish, Ulster Irish and Finnish, were written completely by me, with regards to the Irish and Finnish, a couple of friends helped me, one of whom is a Northumbrian speaker, Brendan Riley, who also speaks Irish.He has published a dictionary of the Northumbrian language: *Geordie and Northumbria Dialect: Resource book for North East English dialect Geordie and Northumbria Dialect: Resource book for North East English dialect*. I am still learning about the distinctions of Ulster Irish and he also corrected me on a few more general grammar points. With the Finnish paragraphs there were a couple of things where I spelled the plural forms wrong, also used adjectives a little wrong a few times, which I then corrected with the

help of two Finnish-speaking friends, one of whom is a language expert named Jani Koskiin. This series of books will explore the relationship between languages, and will also teach things about languages which I have come to know better or found helpful in my own journey of learning languages. Naturally this is biased to those languages I know thus far, English is the only language I am fluent in, but I can conversationally speak French and Spanish, also Welsh and Breton although they are rusty and I have not had hardly any practice with the latter. I conversationally speak Scottish Gaelic, Irish and Manx much better. I can speak Norwegian and Swedish and Danish enough to get by, some Icelandic, Cornish, Gaulish, Navajo, Nuxalk, Russian, Noongar and bits of others. Currently I am learning Finnish. I have the equivalent of a higher in Scottish Gaelic from the University of Dundee, taught by Jason Bond, I have a certificate of Beginners' Russian from The Moskow Institute of Physics and Technology, via coursera. I had to somewhat rush this course, because after the war started, Russian universities were banned from using coursera, and so I skipped most of the videos, reading the transcripts to help and answering the questions to the best ability I could, including with what I had already learned about Russian from studying it here and there over the years. I also have two certificates of Beginners' Finnish from Turun kesäyliopisto taught by Veera Kaski, who has helped me to better my understanding of Finnish greatly, including how the grammar works and its philosophy. I also have a certificate on the Noongar language and culture from the university of Curtin via edx.com. I have been busy recently with Finnish and Irish, and simply did not have the time or concentration to include Russian, Cornish and Navajo in this book, but these will probably be released in the next book. With regards to Russian, I am particularly interested in the evolution of the language, and the various semantic and grammatical similarities I have seen with Finnic languages, including the way that both Russian and Finnish distinguish 'to go' versus 'to go and come back', this is not the exact meaning of *käydä* in Finnish, but this movement and meaning is implied.

I don't usually describe these things about myself, but thought I would here. With this series of books which I will be doing this summer, I hope that others may contribute and share articles that they feel are important and worth discussing. A way to sort out payment for including the articles will be arranged if this is possible. I plan to set up a small virtual centre

run from Dunbar, where I can meet people and we can work on some projects regarding Celtic languages and others, so that's that. In the meantime I already have a website set up here:www.bookofdunbarra.co.uk

I have also published four articles on omniglot, all of which so far are related to exploring the underlying pre-Indo-European nature of Celtic languages, especially Scottish Gaelic. My knowledge and understanding of this has changed over the past year or so, as I have done more research, but all of these articles follow the story of this topic, and all of the articles contain relevant information not posted elsewhere for understanding the topic. I highly recommend that people look at them in order.

The first article, "Pre-Celtic elements in the Celtic languages", published in April 2021, looks at the possibly pre-Celtic and pre-Indo-European phonetic structures visible in sound variations in special words in Goidelic, and attempts to connect these words and language to some of the Mesolithic sites in Western Scotland.

The second article, "Gaelic and Ancient Language on Ardnamurchan and Rùm" looks at this subject in a little more detail, and from a different angle, looking at prosodic features in North-Argyll Gaelic dialects as potential evidence for this previous pre-Celtic structure that does not seem to conform to traditional Goidelic grammar and vocabulary. I make some suggestions about Gaelic etymologies, and suggest that the Isle of Rùm may have been a pre-Gaelic linguistic refuge area until relatively recently.

The third article "Ancient language and extra-Indo-European language in Britain" looks at this subject in a more complex way, discussing ancient connections across the Irish Sea, and how exactly Indo-European and pre-Indo-European might function together.

The fourth article, "Three Scottish Gaelic dialects and their possible relationship to ancient history", looks at three Gaelic dialects before going on to discuss some recent ideas about their ancient philosophical connection to the landscape, including some notes about an ancient word for 'boat'.

God bless all. This book contains 41 internal pages with writing and one with a photo.

The prehistoric origins of the Yorkshire Dialect – Johnathan Lewis Reynolds

Johnathan Lugh (Lúghais) MacCree Banbridge Reynolds, copyright November 2019

The Yorkshire dialects of English belong to the Northern group of Anglic dialects, which descend from Old Northumbrian. A significant Scandinavian influence has also leant many words to the Yorkshire dialect, it is believed that Norse arrived slightly later than Anglic and that the two languages creolized to form the modern dialects of Northern English, the Yorkshire dialect containing more 'Norse loans' than the 'true Northumbrian' language which survived into the present.

However, recent theories suggest that the beginning of this Norse influence, which included the building of longhouses, actually began in the Bronze Age. Furthermore, the identification of Old Anglic and Old Norse languages in Northern England, does not prove that the spoken language of most people was ever specifically one or the other. We also find many place-names in Yorkshire that refer to the God Ullr, who was a Vanir God, the Vanir are commonly associated with farming and with being of an earlier time than the other Norse Gods. The Yorkshire dialect also contains many so-called Celtic cognates, but many of these words are purely Celtic on the basis that they have cognates in other Celtic languages, this alone is not evidence to suggest that the words themselves are exclusively Celtic. Furthermore, a large number of Yorkshire place-names do not easily make sense through either Anglic, Norse or Celtic. This would be easily explainable if these names were few and far between, but they are not. Examples of such perplexing names include Giggleswick, Wigglesworth and Blubberhouses.

The ancient cultures of Yorkshire are noticeably different from the cultures existing in other parts of Northern England. In Yorkshire we find very little evidence for a 'megalithic age', instead, we find cave burials, the survival of a Paleolithic tradition that may have happened in continuation from much older practices. We find that certain rock formations and valleys are associated with trolls and spirits, suggesting a deep-set form of animism which appears to have gone unchanged until the legends and myths of Yorkshire were written down.

bahn - going, Afro-Asiatic *wan- go or hurry, and Afro-Asiatic *ǯihab- go or walk. I suggest a connection to Proto-Germanic *banō - track, path, open space or battlefield, the suggested etymology of *gʷʰen- 'strike' seems only distantly related, if at all, and does not show a direct evolutionary correspondence.

biddy - louse, perhaps Afro-Asiatic *diman- - insect, or *dabVr- insect, also in Austric and Amerind. Another Afro-Asiatic etymology is*(ʔa-)dabay/H- insect. If these Afro-Asiatic etymologies are linked to the Yorkshire word, then this may be an example of consonant re-arrangement.

blashy - wet weather, Afro-Asiatic *lVbaḥ- 'be wet', showing again consonant re-arrangement.

dacky - a pig. I have found a cognate: Proto-Uralic *tika – pig, Finnish sika – pig. This unusual cognate is not consistent with the Afro-Asiatic cognates that can be found in connection to other words. A probably unrelated word is the Cherokee siqua – opossum. The word in the Yorkshire dialect may have referred to a wild boar originally, so it will be difficult to try and date the word using the arrival of pigs in agriculture. Unsurprisingly, Uralic cognates in Indo-European languages do not show consonant rearrangement, which suggests that the Proto-Afro-Asiatic area of language was distinct.

fettle - to comb, Afro-Asiatic *paĉ- 'card, comb'. If the two words are related, it shows that Proto-Afro-Asiatic initial p- corresponds to [f], and that Proto-Afro-Asiatic ĉ can sometimes correspond to [t].

gimmer - female lamb, Proto-Afro-Asiatic *ba/ukir- young sheep or goat. In Proto-Afro-Asiatic the consonants B-K often refer to a horned animal, whereas *ba/ukir- consists of B-K-R, which could perhaps have had M-K-R or M-G-R as a variant, giving the Yorkshire dialect word. This word may suggest that the people who brought farming were speaking an Afro-Asiatic language, but it may also suggest that a variety of words based upon B-K and B-K-R were used for horned animals, and then later applied differently with the arrival of farming.

goit - channel of water, Afro-Asiatic *gad- 'river bed', meaning a seasonal river in Chadic. A channel is generally more temporary than a river in English, and 'river bed' also implies that the river is at times dry.

hesp - catch, Proto-Afro-Asiatic *čapaḫ- catch. If these words are related, it shows that Proto-Afro-Asiatic *č may correspond to [s], this word also shows rearrangement of S-P-H to become H-S-P.

hob - sprite or goblin. Afro-Asiatic has a number of related etymologies to mean a goat or horned animal, such as

 *ʔab- - a young goat

 *bVʔ - antelope, wild sheep or goat

 *baḫakʷ- male goat

 *ʔawp- sheep or goat

These, and the Proto-Germanic *habr- 'goat' may be related to hob, on the basis that goblins and nature spirits across West-European mythology are often described as being horned. This would appear to be connected to the Gaulish God Cernunnos, and to the popular, modern image of the devil. Could this be an ancient religious connection between West Europe and Afro-Asiatic?

jag - a load, Proto-Afro-Asiatic *ḥadVg- load.

kale - porridge or broth, Afro-Asiatic *gVlan- soup or sauce, limited to East Chadic which has G-L-N whereas Egyptian and Central Chadic have G-N-N

kedd - sheep louse, Afro-Asiatic *kVn-Vm- ' louse', many other words for an insect begin with *K in Afro-Asiatic, Perhaps Uralic *kiĺe 'insect', Sino-Caucasian *qan-, no obvious IE cognates, also North-Caucasian *ḳ_ăḳV - insect, and Basque koko.

ketty – rancid, Proto-Uralic *kaćkV 'rotten', Proto-Altaic *guša

kibble – grind, Indo-European *k'ēy- (from Sergei Nivolayev's work), but gives initial h- in Germanic and not present in Celtic. Also Dravidian *kaṇ- and Altaic *k`éńo, Afro-Asiatic *p̣aḫal- break or split, also in other families but without [l], Afro-Asiatic and *pal- 'break', Indo-European *kola - to break or beat, and Indo-European skope - split or break (Sergei Nivolayev), Eurasiatic *ḳVpV 'dig, hack', Altaic *k`ăpra, Kartvelian *ḳap- (Sergei Starostin).

lop – sea swell, Eurasiatic ḳVm(p)V - wave, and *ḳVpV - wave, related perhaps to English 'lap'

manky - rotten, Nostratic *mVḳV - rotten, in the Altaic and Uralic families, also Uralic *mäčke, and IE *merg-, but consistently with medial r and not n, Afro-Asiatic *ʔVmVw/y-.

mazzen - to daydream, Afro-Asiatic *wisan- sleep or dream, Eurasiatic *zVNV, Sino-Caucasian *HV́wsVn, Uralic *oδa-mV

pap - teat, Borean HVPV, Afro-Asiatic may have b(V)b

parky - cold, Semitic *bard – cold

pash – shower of rain, Afro-Asiatic *ĉaʔVb- and *c̣Vb- - rain, *piʔaʕ- - rain, there are very few IE cognates for 'rain'

peff – to breathe or cough, Afro-Asiatic *fiwaḥ- breathe, smell, blow, Indo-European *speis - blow or breathe, Germanic *fīsan-, Borean *PVHV, Afro-Asiatic *fiʔ-

scran - food, Afro-Asiatic *guʒur- food or eat,

scrogg – gather berries, a word that appears in Northern English, thought to describe a rough area of woodland when a noun, the S. Gaelic word sgrògach - shriveled or shunted, sgrog - shriveled person or a mouthful, the meaning 'mouthful' may feasibly be connected to 'scran'. Compare also English 'sprog' – a branch or cutting.

shog – walk slowly with uncertainty, Afro-Asiatic *siwaḵ- walk or run, *gaw/ʕaʒ- go or walk

skelp – beat or thrash, Afro-Asiatic *suḵaʕ- beat, *qurap- beat, *ḳVs- strike or break, *sVḳVr- strike or pierce

slug – to destroy, Uralic *śäŋkV - break, in Nostratic, as well as Uralic *ćärke- - break, from Nostratic, in this case the S-L as in 'slay' is the prefix.

sprog – to spit, sp is found in IE but otherwise unknown

Later Proto-Indo-European: Sergei Nikolayev, Proto-Dravidian etymology: George Starostin, Proto-Afro-Asiatic etymology: Alexander Militarev & Olga Stolbova for Chadic groups, Proto-Altaic and Proto-Uralic etymology: Sergei Starostin, Sino-Caucasian and North-Caucasian etymology by Sergei Starostin, Basque by John Bengtson. Indo-European from Sergei Nivolayev's work.

The closeness of Afro-Asiatic and Celtic languages

Johnathan Lugh (Lúghais) MacCree Banbridge Reynolds, copyright September 2019

Cornish

skath – boat. This word shows similarity to other Indo-European words that derive 'boat' in Germanic, like 'ship', Germanic *skipaz. These come from a proto-language word sk 'to cut' through water, which has found its way into Indo European and Afro Asiatic. The Cornish word seems more closely related to the Egyptian root sk.ty 'type of ship' and the West Chadic root *sik- 'boat'. It has been suggested before that there was a Phoenician influence in Cornwall. This word can be seen as evidence of that. However this word is specific to Egyptian and Western Chadic, both areas were connected by sea and water. Rather than looking for a specifically Phoenician, Semitic or Afro Asiatic origin to this word, instead we could be looking at how West Africa, Ancient Egypt and Cornwall were linked by sea in ancient times. The relationship could be tens of thousands of years old, the cognate in Cornish could have existed in Europe during the Ice Age. But even if the divergence was early, the cultures continued to maintain this relationship in their languages. Visible in the fact that a Phoenician ship was found off Cornwall.

Welsh

nâd – song. This is not a common Welsh word, and can also mean a poem, speech or shouting, or a loud noise. Although it shares a similar sound and frequency to the usual word for song, cân, the word nâd seems to be formed differently and to possess a different meaning to cân. An Afro Asiatic cognate seems to exist, *nVdah- speak or call, from a wider root group **tVn/nVd/nVc**.

seri – footpath or causeway, related to *čVr(a) – furrow (Semitic, Berber, East Chadic), this word could apply to Mesolithic society or to Neolithic earth moving society, and also to the Afro Asiatic roots:

*yasar – straight

*sar – back, tail, Western Chadic 'middle of back'

*carw – elder or chief

sgwd – cascade or waterfall, related to Yorkshire dialect goit, a water channel, and to Afro Asiatic *gad- 'river bed'.

sywigw – a type of bird, related to Afro Asiatic *cagaḫ- (?) 'bird'

ffwgws/fwg – dry leaves or grass, related to Afro Asiatic *ḥVsVŝ- dry grass or leaves and to ḫaç- 'a plant'

Goidelic

laogh – calf, found in Irish and Scottish Gaelic and related to Afro Asiatic *ʕVlag- 'calf or bull', which is found sparsely in Afro Asiatic, meaning it probably pre dates the family organisation of languages we see now. Although many of these Afro Asiatic cognates suggest a farming society, it seems more that Proto Afro Asiatic words are the basis of pre farming society too. Afro Asiatic may have become what it looks like today due to agriculture, but it grew from a wetter north Africa with words that were far more ancient. These words were just reorganized into new grammar and language. The previous layer, showing the farming knowledge without farming. This is what appears to link Afro Asiatic and Celtic, it is not Afro Asiatic itself which is within Celtic, it is more like the Proto language that is linked to Celtic, before the grammar of modern Afro Asiatic became precisely formed.

References: Proto Afro Asiatic vocabulary (not in bold) is credit Alexander Militarev & Olga Stolbova for Chadic groups.

The Orkney and Shetland connection with Afro-Asiatic languages

 Lugh (Lúghais) MacAoidh Banbridge, copyright 2015 – 2019

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The following are words studied from An etymological glossary of the Shetland and Orkney dialect - Thomas Edmondston, with words compared to Proto-Berber and Proto-Afroasiatic etymologies from The Global Lexicostatstical database http://starling.rinet.ru/ by Sergei Starostin (including the Afro-Asiatic etymologies by Militarev and Stolbova)

baa - intertidal rocks, perhaps Afro-Asiatic *baʕ- 'pour' or *baʔVw/y- 'water'.

bess - to sew, possibly Afro-Asiatic *bas- 'cut'.

coolyac - a seashell of the genus tellina, known to turn on its side when feeding. Possibly related to Afro-Asiatic *kVl- 'spin'.

duoy - great grandson/granddaughter, Afro-Asiatic *wilVd-, East Chadic dwal- 'girl'. Could also be linked to *daʔ, Chadic dVy- 'son'.

fatifu – affectionate, Afro-Asiatic *fat- 'care, desire'.

feerie - a dog epidemic, possibly linked to Proto-Berber *fur- meaning 'skin disease' or 'bark'.

flaw - a ridge,*palaḥ- 'land'.

fliûg - a chaff of corn, perhaps linked to *pal- 'corn'. the word foal for a bannock may be related.

furto - chewed limpet bait, possibly linked to *fVraḵ- 'divide'.

kek - a quick movement, possibly linked to *kat 'move, go'.

kie - to detect, *ḥaʔ- 'seek, find'.

kush - sound made to drive animals away, possibly related to Berber *kus- 'pig'.

moor - heavy rain, possibly linked to Afro-Asiatic *mar - rain, Berber *mVr- 'to pour'. Possibly linked to Gaelic smurr 'a drizzling rain'.

muff - oppressive heat or disagreeable smell, English word 'muff', possibly Berber *naf- 'humid air'.

same - unrefined pig fat, saim in Scots. Possibly linked to Berber *-sim(-an) 'fat, milk'.

yat - pour, possibly linked to *yaʔ- 'pour'.

Johnathan Lewis Reynolds

 The Irish word márt 'cow' and Egyptian mr.t 'cow', and the etymology of 'moo'

Most scholars are of the view that modern Gaelic descends from Old Irish and Middle Irish, which underwent important phonemic changes from Old Irish in the medieval period. The variety within Gaelic dialects, particular in regards to phonology, may help to understand more about Irish prehistory as a whole. If we take Ireland as its entire history, it would seem unlikely that these earlier peoples didn't in some way influence Irish cultural and language variation in the present.

Rather than looking at human change, decision and 'randomness', from a wholistic point of view language is a product of environment and the kind of environment that people create. Using the Bell Beaker culture, Neolithic transition or Paleolithic to 'explain' the introduction of Indo-European, is questionable upon the basis that all of these changes and transitions could have been determined by cultural relationships that were already present. In part, this is certainly influenced by geography, the usability of land and of hunting areas, proximity to the sea and to fresh water. One thing that pops up continually in early Irish prose and myth, is the importance of the cow.

Cows appeared early in the Irish Neolithic, on the Wikipedia article 'Prehistoric Ireland', cows apparently arrived in Northern Ireland during the late Mesolithic, although this has no citations. This doesn't necessarily distinguish between cows and wild aurochs, but the importance of milking cows in Irish mythology is presumably something that exploded when cows were domesticated and milked. Proto-Indo-European $*g^w \acute{o}ws$ 'cow', is found in all Indo-European sub-families, except the Albanian word gak 'boar' seems like a bit of a stretch.

It's of course possible that a pre-ProtoIndo-European stage gave the Albanian word, which doesn't function as a single phonetical sequence but has its consonant 'doubled'. Rather unusually, PIE gʷ became b in Celtic, but both *gʷṓws and the Irish form bó can be seen as a form of sound imitation, sounding like 'moo'. It is extremely interesting that this forms a new IE word, *gʷowkólos - cow herd, which appears in Celtic, Welsh bugail, Irish búachaill. The only other IE family to have this word is the Hellenic family, with the proto-form *gʷoukólos, which later becomes boukólos with a similar sound change to Celtic.

Another Gaelic word for cow, márt, may be related to the Indo-European *mark- 'horse', Altaic *mo:r- 'horse', Mongolian morin, Korean mal 'horse'. The hypothetical 'Sino-Caucasian' family seems to contain this word, including for example the Basque and Sino-Tibetan families, where it means a horse. The Dravidian languages in India have a similar word, which appears as murin in Kannada, but the meaning in Dravidian languages is cattle and not a horse.

Similarly, in the Afro-Asiatic language family, the etymology *mar- has the meaning of a cow, compare Egyptian mr.t 'cow', and Irish márt – cow. Cows were domesticated early in India and in North Africa, which is perfectly consistent with the distribution of this word. We know that people in early Egypt were domesticating aurochs before Europe formed as we know it, the same domestication process, at least party linked to Africa, may have happened in Western Europe too shortly after. It is interesting that the word mart in Irish was mainly common in Ulster and Scottish Gaelic, implying that the ancient populations in parts of Ulster and in Scotland were somehow less 'Indo-Europeanized' in their language. Other etymologies in Irish and Afro-Asiatic, the Iarnnbērlæ Language

In a paper that I published recently, I suggested that the Iarnnbērlæ words fern – anything good, and ond – stone, could be connected to words outside of the Indo-European language family. The word ond has connections to several other language families. From data connected by looking at, although as of yet the Dravidian, Afro-Asiatic and IndoEuropean forms are not 'linked' on the database run by and copyright of by Sergei Starostin and George Starostin. Dravidian *ánḍi 'mango stone', Old Indian ádri- 'stone, rock, mountain', Indo-European *endr- 'kernel', but which families? Afro-Asiatic *ʔa(n)d- 'rock, mountain', but in the Chadic and Cushitic families a common meaning is 'rock', Compare also Afro-Asiatic *dayn- 'stone' with reversed consonants, as was typically done in the Shelta language. Iarnnbērlæ fern 'anything good' can be linked to Proto-Afro-Asiatic *fir- 'be good', but Semitic *purr- 'best ones, elite', Compare also *mVr- 'be good', also in the Sino-Tibetan and Burushaski families. Compare Indo-European *peh₂ḱ-, often developing to *fager- in

Germanic, with some consonant reversal, giving English 'fair'. Irish dul 'going' and Afro-Asiatic *dalaḥ- 'go, walk'. The Irish verbal noun dul 'going', can be compared to Proto-Afro-Asiatic *dVḫul- 'go' or 'enter', Western Chadic *dyaHVl- 'enter, go out, go', Also Proto-Afro-Asiatic *dalaḥ- 'go, walk', Chadic meaning 'go out' or 'go away', Mapun ḏēl. Compare also English 'dale' in the sense of water going out or away from its source, and Welsh dôl, a water meadow or haugh in the sense that water 'flows away', which explains its meaning as a verbal noun, an action word of 'going' in Irish. Compare also English 'dill-dally', to go backwards and forwards without aim. Compare Indo-European *telp- 'to go in, have room for', which exists in Tocharian, Old Indian, Slavic, Baltic and Celtic. The -p was presumably added as a verbal function. I noticed a link between the mentioned words and between Dravidian *tūḷ- 'run away', Uralic *tule 'come', and Altaic *tùĺe 'bend' or 'contort'.

These latter forms have slightly different meanings, whereas the AfroAsiatic and Irish forms are much closer semantically. Mesolithic Ireland and Britain During the pre-Boreal times, archaeological sites in the North-Sea area focus on Eastern England and the island of Sjælland in Denmark. It is notable that both the Cockney English and Sjællandsk Danish dialects show unusual phonological traits, the locations of these sites can be found in Maglemosian Hunters and the early Mesolithic Industries – (An introduction to British Prehistory, edited by J. V. S Megaw and D. D. A. Simpson).

The earliest known burial in Ireland was around 7530-7320 BCE on a part of the River Shannon. (Driscoll, Killian (2017). "Approaching the Mesolithic through taskscapes: a case study from western Ireland". In Rajala, U; Mills, P (eds.). Forms of Dwelling: 20 Years of Taskscapes in Archaeology).

The later Mesolithic in Ireland creates what appears to be a single culture in Ireland and the Isle of Man. This could in part be associated with the later spread of Primitive Irish and of Ogham from this part of Ireland to the Isle of Man. But the majority of Mesolithic sites in Ireland are in the North East, and seem associated with the Mesolithic cultures in Argyle in Scotland, on Jura for example.

 There does appear to be, throughout Irish history, a distinction between the peoples and culture expanding from the West (Kerry, Clare) and the culture existing in Scotland, Ulster (such as Antrim and the Lough Swilly area), parts of Leinster and Eastern Ireland, particularly around the ancient kingdom of Bréifne.

According to a source "The first humans in Ireland are thought to have crossed from Scotland, in wooden boats, to what is now county Antrim around

8000BC", from an article about Ireland's Mesolithic Age on the www(dot)wesleyjohnson(dot)com website website. Webmaster is Wesley Johnson, most portions of history section are written by Patrick Abbot.

The sources:

A Weir, "Early Ireland: A Field Guide", Blackstaff Press, 1980 G. Stout and M. Stout, writing in the "Atlas of the Irish Rural Landscape", Cork University Press, 1997, pp31-63.

The first group of Indo-European etymologies before the section on fern are personally reconstructed. Later Proto-Indo-European: Sergei Nikolayev, Proto-Dravidian etymology: George Starostin, Proto-Afro-Asiatic etymology: Alexander Militarev & Olga Stolbova for Chadic groups, ProtoAltaic and Proto-Uralic etymology: Sergei Starostin

Distant cognate list, by Jeremy de Dan, 26th February 2021 Hausa, Jalaa, Tashelhit , Salish, Wakashan

Hausa

.kare – dog, Finnish 'koira'

.hannu – hand, compare Germanic forms

.yi tsammani – think, compare Celtic and IE cognates

.ci – eat, cognates in IE

.haka – to dig, English 'hack'

.baki – mouth, compare 'beak' and 'gob' with radical-reversal

.ce – say, English 'say', Germanic 'segja', also in Yenisseian

.tauraro – star, compare 'star' but without the initial 's-'.

.kifi – fish, English 'kipper'

.zauna – stand, 'stand'

.dutse – hill, English 'dod' in place-names

.hazo – fog, English 'haze'

.dogo -long, 'long' with d interchanged with l.

Jalaa

The following word list of Jalaa is from Kleinewillinghöfer (2001: 264-270).

.biléì – belly, English 'belly', IE 'belg-'.

.dəwǫ́r – dry, English 'dry'

.màr – field, English 'moor'.

.kweẹrị - goat, IE 'gabro-', with w equivalent to b, also Gaelic 'caora' – sheep.

.sweerì – sun, IE 'sohwel' – 'sun', and English 'soar'

.gwììtà – wood, IE 'widu' – wood, English 'wood'.

.gwìì-ràŋ – tree, see above.

.bila – dig, Atlantecan 'bal' – mine, quarry.

.fàùwè – hunt, Irish 'faigh' – get, Norse 'fá' - get

.kúŋgwè̩ - know, English 'know', with 'kn' radicals

.jǫ̂k; ʒǫ̂k – shoot, similar sounds, 'k' is equivalent to 't'

.kwẹtá - steal, English 'get'

.kwẹtẹ́ - take, see entry above.

.dàràŋ - arm, dorn

.bàutàŋ - beat, English 'beat'

.dûr - big, Germanic 'stor' and 'dur' – 'big'

.bùtà – body, English 'body'

.kəlkí – chest, English 'cell'

.mùr-ì – house, Latin 'mur-' – 'wall'.

.garse – scratch, English 'scratch' without migratory initial 's'.

.sàà – sew, English 'sew'

.laŋer – tongue, Latin 'lingva', English 'language' and Italic cognates.

Tashelhit

.ssn – know, English 'sense', 'sentient' etc.

.titrit – star, t-r consonants comparable to 'star' in IE, t-t consonants are comparable to Finnish 'tähti' - star

.iḍ - night, compare Old Irish 'oídche' – night, Uralic ydjö, ydjö

.amlal – sand, comparable to 'am' names in Germanic, 'amster', 'Amsterdam'

.asif – river, English 'seep'.

.fftu – walk, IE 'peds' – 'foot', but Afro-Asiatic is closer to Germanic with 'f-'.

More Salish cognates

as- outflow, area of spread, something spreading out from, Norse ausa, English river 'ooze' names and other Germanic cognates.

tm – make or build, English 'dam' and other Germanic cognates, of unknown etymology.

sk- future marker, possibly Proto-World sk – to cut (into) the future with intention, Swedish 'ska'

sḵwel – language, words, Old Irish scél

skolh- - head, skull, rare word in IE

Wakashan cognates.

Wakashan languages often have a VSO order, like Salishan, Celtic, Proto-Afro-Asiatic. I think Wakashan languages can have a similar sound to Gaelic, not to mention the ancient haplogroup X found in Scotland and in some of the Northwest Pacific peoples. These haplogroup X people were not related to most Scots today. These words are Proto Haisla, thank you to the Haisla. And others

.wa:s – dog, similar word in Selknam, Atlantecan .wasin, Irish sionnach
.pais – fish, West Indo-European .pesk-, P. Germanic fiskaz.
.nuqw – I, almost the exact same as the Ancient Egyptian first person sing. pronoun. The Quechua is also similar,
.su – thou, you singular, IE .tuh – thou, Uralic .su

Some similarities between Salishan, Indo-European and Uralic – published 7th September 2020

Proto-Salish reconstructions were provided by Ellie Walter, an expert in Coast Salish and Sioux languages, and a Finnish speaker.

Salishan Languages are a family of Indigenous American languages from the Northwest Pacific region. I have noted a number of curious similarities to Indo-European languages. I am not the only one, other professors in Salishan languages have privately told me that they have noticed some cognates. I have mainly looked at the Coast Salishan Languages. Additionally, some comparison with Indo-European can be drawn with the Ktunaxa and Wakashan Language families, this isn't just something that is visible in Salishan. In the past it has been suggested that the indigenous languages of the Americas 'came from somewhere else'. The common theory is that the migration of languages into the Americas took place in three stages, an initial stage between 10,000 and 20,000 years ago, which somehow sprang into all of the diverse modern families in the Americas. Followed by a later Na-Dene migration from Asia, and a later Eskimo-Aleut migration from Asia. All of the indigenous Americans I have spoken to have told me that they have been there in their current territories for much longer. Considering the immense variety of languages in the Americas, I find it quite strange that all but the Na-Dene and Eskimo-Aleut families are supposed to have come from just one migration. This doesn't make sense to me, and goes against what indigenous people have always said. Having spoken to Salishan tribal members, who wish to remain anonymous, they have told me that it is well understood in some of their cultures that there was contact with Polynesian and possible Papuan peoples over the course of history. Another incorrect notion is that North America was first occupied at the end of the last ice age, by tribes who travelled across the sea from Europe. Now, there is a very real relationship in archaeology between upper paleolithic Europe – Mesolithic Europe and the same time in parts of North America, like shell middens for example. But to acknowledge this connection is very different from concluding that indigenous American cultures and languages came first from Europe.

I am perhaps talking about a paleolithic to Mesolithic culture network, an oceanic network of shared ideas, innovations, boatbuilding and religions or spiritual concepts. This seems to in some way to have been present on all of the continents, there are many coastal cultures that were at least, indirectly a part of this trade network. Furthermore, indigenous people 'remember' the importance of particular places, they remain as known sites for thousands and thousands of years. We have no idea how far back this culture goes, or if it has any association with mythological accounts of seaborne civilizations. We could be talking about 20,000 years or something more like 400,000 years. Some indigenous friends have told me that their people have been here for around one hundred thousand years.

In a rough association with these different peoples we may also identify a common language. Most of the words in the Northwest Pacific languages are found only in this region, with some suggestion of links to other Pacific languages and to languages in Siberia.

However at the most basic level, Salishan languages contain a number of traits and words that make them similar to Celtic, Afro-Asiatic and to Polynesian Languages. From these initial ideas the languages diversified in-situ and became language families. But the common framework and common words could have been used for communication in this greater ancient sea culture, until perhaps around 10,000 years ago, when it appears that current settlement and trade patterns in the Northwest Pacific began to take shape. There may also have been a central group of people who coexisted among tribes in Europe, Polynesia, Africa and the Americas until only a few thousand years ago. These people, I am told, were apparently a group of shamans and boat builders, who continued certain cycles of European and Polynesian, similar to how this has been done in isolated Christian or Buddhist temples across the world in recent centuries.

We can find remnants of ancient languages in English. English is unusual in that nouns and verbs can sometimes be the same root, so one would expect that originally the root word functioned as either a noun or a verb. Examples are 'bat', as in to bat something, but also the animal. This itself is a non-IE word. 'Quake' is another example given below.

.Use of articles before people's names, found in some Germanic languages.

.Salishan Languages generally use VSO order, like Celtic and several Afro-Asiatic languages and Polynesian Languages.

.Salishan languages can use articles to mark the genitive, e.g. noun – article – possessor noun, similarly to Celtic and Semitic Languages.

.Like Celtic Languages, Salishan languages use empathic pronouns which act as verbs without a verb being added, similarly Gaelic uses the copula 'is' in 'is mise' to mean 'it is me'.

. s -his her its, compare 's' for third person singular in IE languages.

Cognates:

*SKWAËL – English 'sky', related to English 'skull' and 'sky', originally *KEL- or *SKEL- 'sky vault, head, cosmos'. Pertaining to the ancient belief that the skull contains the universe & that the cosmos is a 'skull' of an ancient giant.

*KVŁUT – beach, Old Irish cladach – stony shore.

*SMENT – stone, related to Welsh maen – stone, Indo-European *min- 'stretch out (as a solid)', and *money, *monid, *smonid 'mountain', Spanish montaña, Welsh mynydd, Gaelic monadh, Basque mendi.

*SMENIT – mountain, related to (Western) Indo-European *monid or *smonid

*NËM – go, Welsh 'mynd', Finnish mennä

*VN – and, 'n', English 'and', Dutch 'en', Danish 'end', Welsh 'ond'.

*T(Ë)L – go to, to go towards, English 'til', Scandinavian 'till' – to, may act as verb in Norse languages. Also Irish 'dul' - going

*SKWEKW – squeeze, English 'squeeze', Swedish kväsa and Occitan esquichar, of unknown IE etymology.

*SKWAX – marsh, English 'quake', Old English cweċċan, Germanic Quackelei, Danish kvakle and Latin vexo. Irish bogadh - movement, is related.

*SLALUM – song, related to English 'lullaby' and Proto-Amerind *lal- 'happy, dance, sing', Finnish laulu – song.

*SŁAMXW – rain, English dialectal 'slobbery' – rain.

*SMATKS – snot, 'snot' related to Dutch snot, Germanic Schnutz, Proto-Germanic *snuttuz

*SME:T – meat, English 'meat', Welsh 'mes', Danish 'mad' and other Scandinavian terms. Also in Albanian with a different semantic meaning.

*SNEHE:M – to name, English 'name', Indo-European $h_1$nómņ, Uralic *nime.

*SMUS – face, English 'muzzle', French 'musel', Latin musum, appears not common in IE.

*SNAT – night, PIE nóx^{w}ts, most similar to Danish 'nat' – night.

*SNE:KW – movement in water or song, also sun

*SPOXWA – smoke, similar to many IE forms.

*QAN – head, related to Gaelic ceann – head, Proto-Celtic kwenno-.

*STI:T – cover, related to Indo-European *steg- 'cover' or 'roof'.

*STAM – flip, 'stammer, stumble'

*STSITS – be full, 'satisfy', from Latin but also Old English sæd – sated or full.

*SEM – smell, common root in IE and Afro-Asiatic.

*SWAL- echo, 'wall', Germanic 'wall' and 'hollow' as in something that echoes.

*Q?LM – eye, Finnish silmä.

As an additional note, Ellie Walter notes that Finnish seems to be linked to an ancient lingua franca. The Sioux word *wakan* referring to an ethereal power associated with the thunderbird gods, is similar to Finnish *väki*, which means the ethereal spiritual power inherent around us. The English dialect word *wacker* seems to refer more specifically to the unpredictable, chaotic ethereal power in a person. Even Syriac an Afro-Asiatic language shows a connection to Finnish, *kefa* -stone, Finnish *kivi*.

Indigenous American language archive, the weekly magazine

Ray Cambell

May 2016 Sioux Languages

The Siouxan languages are a widely spread family in the United States. The Dakota and Lakota languages are in the Western Sioux group, and collectively known as The Sioux Language. Lakota and Dakota are distinguished by a few sound changes and spoken by different groups of Sioux. Lakota spelling is standardized in some places but both languages have different spelling from user to user and group to group. The Dakota Sioux spelling comes from the book Tokaheya Dakota Iapi Kin – beginning Dakota, by Nicolette Knudson, Jody Snow and Clifford Canku. All words in this magazine were taught from natives unless otherwise stated.

The words underneath are from Lakota Sioux. The standard comes from The New Lakota Dictionary, and is used in various colleges and reservations.

šuŋgmánitu tȟáŋka – wolf, **čȟúŋwaŋča** – forest, **šúŋka** – dog, **zuzéča** – snake, **waŋblí** – eagle, **wanáp'iŋ** – necklace, **hoǧáŋ** - fish, **mní** – water, **ȟé** – mountain, **makȟá** – earth, **wíŋyaŋ** – woman, **iǧúǧa** – cave, **wá** – snow, **čheží** – tongue, **waglúla** – worm, **maȟpíya** – sky.

Some of the Sioux words contain ancient world vocabulary which can be found in other languages around the world, like **su** – seed and **waglúla** – worm 'wiggle', **ma´ǧa** – field. These words don't indicate any special connections as all languages contain some common words, Sioux languages constitute a widely spread family with no certain connections to other Indigenous American languages, but they share some words in common with other Indigenous American languages because of the ancient initial settlement. According to Indigenous American lore, many indigenous peoples never came from anywhere outside of America, it is a mainly western and foreign ideology which perpetuates the idea that indigenous people *had* to be from somewhere else. We should start to consider that indigenous people are *from* their place of residence rather than drawing linguistic and anthropological comparisons to Europe and Asia in an attempt to explain their origins.

Lakota vowels are **a**, **e**, **i**, **o**, **u** which have nasal forms written aŋ, eŋ, iŋ, oŋ, uŋ. Pitch accent is marked using an acute accent.

Many sounds are more or less the same as the English, **ȟ** is [χ], **ǧ** is [ʁ] the uvular r, which varies with [ʀ] and [ɣ]. **č** [tʃ] with the aspirated form **čh** [tʃʰ], **š** [ʃ], **ž** [ʒ]. Other aspirated consonants are **kȟ** [kˣ], **pȟ** [pˣ], **tȟ** [tˣ]. Ejective consonants are **č'** [tʃ'], **k'** [k'], **p'** [p'], **s'** [s'], **š'** [ʃ'], **t'** [t']. b, g, h, k, l, m, n, p, s, t, w, y are the same as the English approximately, with w and y as semivowels.

Pronouns rarely stand alone in Lakota, but can be seen from verb infliction, which depends on whether or not a verb is transitive, active or stative.

In stative and transitive verbs, the first and second person singular pronouns are **ma-** and **ni-**, in active verbs **wa-** and **ya-**. The third person singular is always unmarked. In the first person plural, **uŋ(k)-** and **-pi** are added to the start and end of the verb respectively in all types of verb. For the second person plural, **ni-** and **-pi** are added in stative and transitive verbs, where **ya-** and **-pi** are added to active verbs. The 3rd person plural adds **-pi** in active and stative verbs, but **-wicha-** in transitive verbs.

táku eníčiyapi he? - what is your name?

... emáčiyapi – my name is...

tókheškhe yaúŋ he? - How are you?

wašté – good

híŋhaŋni wašté - good morning

Dakota can be split into Eastern and Western dialects.

Dakota numbers: waŋ´ca, noŋ´pi, ya´mni, to´pa, za´ptaŋ, ŝa´kpe, ŝakowiŋ, ŝahdoġaŋ, napciŋwaŋka, wikcemna.

mna´ża – lion, **aŋpetu** – day, **þo** – mist, **pte** – cow, **su** – seed, **matuska** – crab, **hoġaŋ** – fish, **mni** – water, **pa** – head, **wi** – sun, **wi´tka** – egg, **wo´ksape** – wisdom, **maka** – earth, **ma´ġa** – field, **zuzuhecedaŋ** – snake, **ŝuŋgmanitu** – wolf, **ŝuŋciŋca** – young wolf, **ŝuŋ´ka** – general word for dog, **wakaŋ** – sacred, **wanaþiŋ** – necklace.

Dakota differs from Lakota through the common replacement of l with d and other sound changes. Differences are often more sociolinguistic. Dakota spelling differs, where þ is used for Lakota p', c is used for č and ĉ for čh.

Sioux distinguishes between female and male speakers, in Dakota 'I am fine' is taŋyaŋ wauŋ do or taŋyaŋ wauŋ ye.

Other Siouxan languages

Many of the Western Sioux languages, like Ofo, Biloxi and Osage are now extinct. The Ofo language contained unusual aspirated consonants like f^h and s^h. The first person singular pronoun was mĨti, the second person singular was čĨti. Unfortunately, the Ofo language was not fully recorded.

The numbers are nû'fha, nu'pha, ta'ni, to'pa, kifan, akapĕ', fa'kumĭ, pa'tanĭ, kĭ'ctacga, ĭftaptan'.

These articles will eventually be put together into an ebook.

Beyond Indo European - issue seventeen

The Shelta Language of Ireland

Our work and theories are entirely original, unless stated otherwise, but we have made great use of certain resources, which will be listed at the end of each issue. Other references to more information on these subjects will be listed here.

The Shelta language, originally focused in Connaught also contains a wide number of substrate words. The 'Lia' Fáil, a famous Irish stone has links to a Shelta word for mountain. Many words have Afro Asiatic roots. Shelta has been described as a language of mixed Irish and English origin, where words have been said backwards to confuse the meaning. This has some element of truth, but much of the Shelta vocabulary seems completely indigenous, and probably very ancient. Like many other indigenous peoples, the ancestors of the Shelta speakers have been greatly misunderstood.

baH- be good (including Chadic, Semitic, Omotic) Shelta bīn and bonar - good.

*bar, *pi/ar-* or *ḥVnbal-* corn, Shelta brouen - corn.

birVh- eat or feed (Egyptian, Berber and Chadic), Shelta brāsi, brās (food). Linked to the English word 'brew' through an Indo European relationship.

cir- thorn, (Semitic, Egyptian, Chadic), Shelta surgu - thorn.

curiy- plant or grass (Egyptian and Chadic), Shelta širk - grass.

dag- may have entered Indo European meaning die or disappear, in Western Europe however it survived from the Atlantic language area as dēnoχ - lose.

*fiṭ-/*fVč̌-* sweep (rare in Afro Asiatic but found in Chadic), Shelta fīk'ir - a sweep.

fVʔ- meat (Berber, Egyptian, Chadic), Shelta fē - meat.

ga(ʕa)d- dog, Shelta goithean - dog.

kur- boat (Egyptian and Chadic), Irish currach, an ancient type of boat, Shelta kara.

kVrw- soul, self (Egyptian, Chadic) Shelta gradum - life, soul.

laday- sun (Egyptian and Chadic), Scottish Gaelic latha - day, Shelta ludus - light.

lam- speak (Egyptian and Chadic), Shelta luba - word, Irish labhair - speak.

*mVrḥ-/*mariʔ-* fat, oil, Shelta m'aur.

naḥ- want (Egyptian and Chadic), Shelta n'ok - to want.

nVpVḫ/ḥ- breath or smell, (Semitic, Egyptian and Chadic), Shelta n'erp - smell.

par- house (Egyptian, Berber, Chadic), Shelta brod - house.

pVg- take (Semitic and E Chadic), related to Shelta byaig - take.

rigad- foot or leg, Shelta kōri - foot or leg.

sar- below, Shelta ašĩrt - down. A similar word is found in some Iranian languages, but not in Romani as far as we are aware.

sim-an- fat or oil, Shelta simi - broth, Scots saim (fat, oil).

sur- rope or tendon (Egyptian and mainly Chadic), Shelta tar'in - rope.

*suʕVr-/*ĉar-* or *ĉagar-* (Chadic and Egyptian) - tree, Shelta skraχo, Armenian t'uz, Hebrew šikmá, Greek sûkon - fig, which gave the word sycamore in English. Distantly linked to the word 'cigar'. Calusa language (Florida), śahka - tree.

sVyVr- sing (Chadic and Omotic), Shelta swurk - to sing, swurkin - a song, Maricopa ashvar.

tarar- drop/drip (Berber, Chadic, Cushitic), Shelta trīp - drop, Welsh dwr?

yadag- (?) cloths, (Chadic and Egyptian, Central Chadic *dagʷ- cloth, Shelta d'ūχ - cloths.

ʒVry/ʔ/ʕ- seed sowed field, Shelta sārk - field.

ʕabil- blood, Shelta liba.

ʔa-pay- mouth (gives f in Chadic and p in Semitic), Shelta pī - mouth.

Most Shelta words came from The Secret Languages of Ireland, with Special Reference to the Origin and Nature of the Shelta Language, by R.A. Stewart Macalister.

Afro Asiatic etymology by Alexander Militarev and Olga Stolbova, Caucasian vocabulary by Sergei Starostin. All available at http://starling.rinet.ru/

A Pictish Conlang

The article below is some information I compiled when thinking about, imagining, how the Brythonic Pictish language might look like, if we were to take it into the context of Scotland's modern landscapes and our feeling of connection and ancestral life within that landscape. I created this conlang below in the year 2010, into 2011, where I published it on a site I named Prithenic after the name of the language. Note that many aspects of this Pictish conlang are not based on historic evidence but upon what my personal choices and perceptions of Pictish were at the time.

On retrospect, I nolonger believe that thes Brythonic-speaking Picts were the same as the people who built brochs. With regards to them and to the 'Pechts', see after this article.

Modern Pictish (conlang in essence) is meant to be a creation of what Pictish would have been like, had it survived into the present day. There is phonological influence from Gaelic and some Norse borrowings which give the language a more distict feel from the other P-Celtic languages.
The following alphabet is used:

Aa Bb Cc CHch Dd DDdd Ee Ff Gg Ghgh Hh Ii Ll Mm Nn Oo Pp Rr Ss Tt THth Uu Ww Vv GVgv Ÿÿ

many of these letters are pronounced as in English, note that
b, d, g, are pronounced p, t, k unless when at the start of a word
c/g are always hard sounds, never as in 'centre', 'gem'

Vowels don't need explanation, long vowels are: **â, ê, î, ô, ú**

ÿ - is silent or represents a slight schwa sound (found at the end of words where originally there was a gender ending)
dd - is pronounced like English 'th' in 'this' in the south, pronounced as if 'g' further north, except for at the end of words where it is pronounced as if **ch**
gh - is silent or pronounced 'v' in medial position, aka between vowels, e.g.
tegha - tongue
ch - as in 'loch', pronounced 'k' in final position in southern dialects
v - pronounced like a v, or like a 'y' [j]
t, d are pronounced 'sh' before e or i
th is silent or like **ch**

THE DEFINITE ARTICLE

The definite article in Prithenic is **'in'** - this causes mutation to feminine and masculine nouns

inn ngvir - the man
gvir - man (m)

in aú - the river

in venÿ the woman
benÿ - woman

THE VERB **'BIDD'** - to be

êim -I am
êit -thou art
es em - he is
es si - she is
êiom sni - we are
êioch swi - you are
êianth úi - they are

These can be used in the present tense
êim in cartheth do Alba ach êim scwîth - I'm walking to Scotland but I'm tired (**w** is silent in last word)
An êit in lave in iachth Combraghec nô Prithenic nú? do'caws n'es Combraghec canthav - are you speaking Cumbric or Pictish now, because I don't speak (lit: don't have) Cumbric.
Piv es inn ngvir a aith in vô in Ulapúl? - :who is the man who used to live in Ullapool? in Cumbric *pwi ywr dyn aith yn vo yn Wlapul?*
Well, bom ing Nglas Gow, ach êim a Dún Eithin - well, I live in Glasgow, but I'm from Edinburgh

Case: only two cases survive in Prithenic, the nominative and genitive, note the difference:

in tegh - the house
garten in tî - the house's garden

I have discussed elsewhere that the 'brochs' of Scotland may be in some way linked to the Mesolithic cultures of Scotland, as perhaps implied by the legends about the ciuthach. I have yet to look into the Shetlandic explanations for the brochs (for there are many brochs in Shetland).

I think that these cultures were not really Celtic-speaking originally, nor Germanic speaking. In Scottish mythology, the ciuthachs and Finn-men may be different peoples, but I think they are somehow a part of the same ancient pre-Indo-European history that is remembered in Goidelic mythology and in Shetlandic mythology.

In the book on Ulster Folklore by Elizabeth Andrews, the author writes that he speaks to a boatman, and that the boatman tells the author that the Danes were "stout, short, and red-haired, and that they lived in caves"… "The Finns, he said, were even smaller, dark yellow people".

The language used here is difficult to interpret, and when he says 'dark yellow' I presume he is referring to hair colour. The 'blondes' of Donegal have sometimes been linked with the 'northern' Tuatha Dé Danann (this is not from the book Ulster Folklore), whilst the dark haired people of Western Ireland have sometimes been associated with a different group of Tuatha Dé Danann, the Milesians (This I have heard elsewhere).

I find that all of this is very hard to interpret or to make head nor tail of, but clearly the boatman was not referring to 'Danes' and 'Finns' in the sense of meaning people of Danish and Finnish ethnicity and language in the present meaning of the words. It seems to me that these people he is referring to may have a connection to the modern lands of Denmark and Finland, but that these people were in the Goidelic lands in the ancient past, long before the Vikings. The general implication I get is that these ancient 'Danes' and 'Finns' were boating around the coastlines of the northeastern Atlantic in very ancient times.

According to this book *Ulster Folklore* by Elizabeth Andrews, the author was told about these Finns in Donegal. According to the author, red hair is not ascribed to the Pechts, which the author refers to as being connected to Antrim. But red hair does seem ascribed to the Danes.

From this book it seems that tradition is saying, the Danes are associated with caves and, in my opinion, with shell middens. These Danes are clearly not the Vikings, Norse, or speakers of a Germanic language.

It seems also that the author only heard of the 'Finns' in Donegal. This is curious. Donegal is a county where traditions of the 'Danes', Tuatha Dé Danann, and Fomorians are already famous. I feel that the 'Danes' are associated with middens and with caves, and with culture from at least the

Mesolithic to the Bronze Age and later. The Tuatha Dé Danann seem associated with certain later sacred sites and 'forts' such as Grianan Ailigh, and perhaps with the sacred Mount Errigal. The Fomorians are associated with the area around Tory Island, also with other parts of Donegal, Mayo and Enniskillen for example. And then there are also Finns. How are we to interpret what any of these things are saying about the ancient peoples and how ancient languages interacted thousands and thousands of years ago? It is surely difficult to interpret.

The author of Ulster Folklore, author Elizabeth Andrews also talks about the Pechts, connected to the 'Picts' in Scotland. Although wikipedia and other resources will describe the Picts as a historic, Celtic-speaking people, in actual Scottish folklore they seem also to be a very ancient and supernatural people, and I don't believe we can ascribe to them a Brythonic language, maybe as a sort of sacred language yes, but not as their first or original languages.

Another angle on the Pictish culture seems to indicate that caves were also sacred places to them, as there are a number of places in Scotland where sandstone caves have Pictish symbols and carvings. Were these sacred places of a different, more ancient culture within the 'Pictish' cultures? I do not know.

Nowdays the 'brochs' are connected to and attributed with Pictish culture, but I do not believe that the 'Picts' in mythology are the Brythonic kingdoms we identity from records and place-names in Eastern Scotland. I do not believe that these people were the same people on Shetland or in Western Scotland, even if there are some similarities in ancient root words.

The Pictish forts of Western Scotland, why was 'Pict' used in this context, was it because the original names were not known to all? Traditionally in Western Scotland from what I have discovered, the brochs are associated with the ciuthachs, and not with Picts. There is I think a connection but the folklore does not necessarily imply that they were one and the same people.

As well as Finns in County Donegal, there are the Finns reported from Northern Scotland, and from Northern Norway, where they likely are referring to the Sámi people, or 'Finn' may have been in some cases a more generic name for the different indigenous peoples in cases from Scotland for example.
There is I think much more research on the Picts that has to be conducted, including perhaps a re-examination of our own perceptions on who they are. For one, I feel it important that we take folklore into account and listen to the folklore, rather than using the term 'Picts' to describe merely what we 'think' about the medieval period in Scotland.

The Southern and Northern Sámi languages

The Southern Sámi language, **åarjelsaemien gïele**, is the most southerly of the attested Sámi languages. It differs from Lule Sámi and Northern Sámi in that it does not have consonant gradation, and also has a SOV word order generally, rather than the SVO order found commonly in Northern Sámi and Lule Sámi.
Some words of the Southern Sámi vocabulary are quite different from the usual words in Lule Sámi and in North Sámi, for example, Southern Sámi **darjodh** – do, **låpsoes** – damp, **klåbpoe** – stick.
The Southern Sámi languages shares the landscape with two North-Germanic languages or dialect groups, namely Jamtlandic in Sweden and the Trøndersk language in Northern Norway. From what I can gather, Southern Sámi seems to share some vocabulary with the North Germanic languages, these might be considered as Germanic loanwords by some, but I think it more likely that they are shared, ancient vocabulary terms.

Although the Southern Sámi language is related to Northern Sámi and to Lule Sámi and to the other Sámi languages, each of these languages and areas has its cultural differences, and the Southern Sámi people have their own mythology, sacred traditions and language, for instance.

The Northern Sámi language I am somewhat more familiar with, and this is where the main basis of my understanding of Sámi languages comes from. Here are some phrases I have said before in Northern Sámi:

buorre beaivi – good day

buorre – good, *beaivi* - day

mii du namma lea? - what is your name (verb is **lea**)

mii – what? *du –* your (singular), *namma –* name, *lea* - is

mu namma lea… - my name is

mu namma – my name, *lea* - is

gos dun orut? - where do you live?

gos – where? *Dun orut –* you (singular) live,

mun orun Gironis – I live in Kiruna

mun orun – I live, *Gironi* – Kiruna, *Gironis* – in Kiruna

mun ferten hupmat Sámegiela – I must speak Sámi

mun ferten – I must, *hupmat* – speak, *Sámegiela* – Sámi language, from *Sámegiella* after consonant gradation change from **ll** to **l**

Ándagassii, mun in dieđe maid dun dajat – sorry, I do not understand what you are saying

ándagassii – sorry, excuse me, *mun in* – I do not (negative verb), *dieđe* – know (negative verb form), *maid* – what (the object), *dun dajat* – you (singular) speak

mun ipmirdan maid dun čálat – I understand what you are writing

mun ipmirdan – I understand, *maid* – what (object), *dun čálat* – you (singular) write

mun hálan Sámegiela juohke beaivvi, muhto in oru Sápmis – I speak Sámi every day, but I do not live in Sápmi

mun hálan – I speak, *Sámegiela* – Sámi language, from *Sámegiella*, *juohke* – every, each, *beaivvi* – day, *muhto* – but, *in oru* – negative form of *orun*, *Sápmi* – Sámi historic area, in old literature referred to as 'Lapland', *Sápmis* – in Sápmi

In some Norwegian legends, the Sámi are referred to as Finns, hence the name Finnmark. I think that in some cases the word 'Finn' was said to describe indigenous people more generically, which might explain why there are Finns known from Northern Scottish folklore, and from the folklore of County Donegal. Precisely what connection these Finns have to the Sámi people is entirely unclear to me, but I think that in some cases 'Finn' was referring to peoples living on the coastline, who were neither Sámi nor Finnish speaking, although I have no doubt that in some way their languages were connected. Perhaps these 'Finns' in mythology are in a sense an ancient Sámi culture, at least in some cases. I am not sure though. What is certain is the Sámi peoples and languages are the first peoples and languages in Northern Europe.

The Quechuan languages

The Quechuan languages are indigenous languages of the Andes Mountain range. They share some Sprachbund similarity to the Aymara language, in some cases the vocabulary seems very similar, but Quechuan languages or Quechua is not in the same language family as Aymara. The Pequina and Cunza languages may be in some way connected to Quechua too, although they too are in different language families.

Quechua is an aggluntative language, and in some ways parallels for example Finnish in Europe, although any link between the two languages is very distant. For example Quechua **llahta –** town, **llahtay –** my town, **llahtaypi** – in my town. Or for example **¿khichwasimita rumankichu?** - do you speak Quehua? **Khichwasimi** or **Qhichwa Simi –** Quechua language, with -**ta** ending, translatable as an accusative suffix, **rumankichu –** do you speak? Or for example: **ñuqa** *Skotland***manta kani –** I am from Scotland, the word **ñuqa** means 'I' and is similar for example to one of the first person singular pronouns in Ancient Egyptian, sometimes pronounced 'nuk' although I don't know if this is the correct pronunciation in Ancient Egyptian.

There are I think some interesting cognates or ancient sacred sound words, which Quechua shares with other languages around the world. For example **llaqway –** to lick, compare English 'lick', **k'anchay –** to give light, compare for example Proto-Afro-Asiatic *kVhan- 'shine, light' (1), Welsh *cynnau* – to kindle.

There are several words which appear similar to Finno-Baltic forms to me, for example Quechua **lluta –** bird, Finnish *lintu*, Estonian *lind* both meaning 'bird'; Quechua **challwa** – fish, Finnish *kala* – 'fish'.

Some other words I think are connected to other languages are perhaps; Quehua **sinqa –** nose, compare English 'sniff', Proto-Afro-Asiatic *sVn- 'smell' (1), Quechua **llaña –** long, compare English 'long', Quechua **qara –** bark, Proto-Afro-Asiatic *ḳur(aH)- 'bark' (1), also *ḳʷirap- (1) and *ḳʷi/arab- (1).

(1): Afroasiatic etymology, compiled by Alexander Militarev and Olga Stolbova

Thank you to the speakers of Quechua who have inspired me with their beautiful music and languages.

Language links with the Americas and elsewhere: further comments

How exactly Indigenous American languages are connected to other languages is a mystery to me. I do believe that in some cases, some Indigenous American languages share sacred words with languages around the world, words which are in a sense older than the world that we know, words that are a part of the very geometry of nature.

For the most part the vocabularies are very different, indigenous American languages show such a massive amount of unique vocabulary, nearly all of which is from America, and the people who have lived there for tens if not hundreds of thousands of years. In some cases, I think that language links were also maintained between the Americas and other parts of the world. An example of this might be the Moundbuilder Culture, these people were clearly from the Americas and indigenous Americans, but they may have shared certain sacred ideas and concepts with cultures elsewhere on the planet, handed down to them across time.

An example of where such links might have existed up until the present day is Chinook Jargon. Nobody in the official linguistics community has really made a decision on how old Chinook Jargon is, some evidence points to it being a relatively new language with much influence from English and French, and other evidence suggests that it is a much older language, as a part of already existing trade networks between already existing indigenous Northwest Pacific first nations. The evidence of one may seem to contradict the other, but not if those links with what we see to be French and English are in fact also old. This is a confusing subject which verges on the idea that some of our so-called recent history is actually a lot older. But anyhow, this might explain for example, why Chinook Jargon is both ancient, and anciently connected to the indigenous peoples, and connected to English and to French. Some of these words such as *maasi* – thank you, are clearly French, but how far back do some of these links go? To the Vikings, to earlier? What if they existed until only a few hundred years ago?

Another interesting thing here is the presence of Haplogroup X in British Columbia, and on the Orkney Islands. Otters as spirit animals are also found according to Orcadian archaeology, and in the traditions of the Northwest Pacific. I cannot go any further with this subject of research, I have other things to do, there is no door to open or road to look down, but perhaps one day more will come to light.

I thank the indigenous peoples of the Americas for inspiring me and teaching me.

ÿr ÿath Gÿmbraic

An introduction to revived Cumbric: a modern language of the Old North

Tavotÿath nowydd– *New Dialect*

A short guide to a possible 'modern' Cumbric language

experimental course version 1

written mostly whilst in 6th form, when I should have probably been studying French and Chemistry.

physical reality for a long time.
Thank you to the characters of Welsh and Gaelic folklore, for inspiring me to find my inner spirit,
and for allowing me to express that through the traditional languages.
And thank you to all those people I have met over the years, whilst travelling, who made even
fonder memories in such spectacular places.

Cÿmbraic: Modern Cumbric

This short ebook is not meant to be a complete work. For those of you who haven't heard of Cumbric, Cumbric is the name given to a language, once spoken in Northwestern England and Southern Scotland, until between 1100 and 1300 AD, by which time it had been replaced by a form of Old English, highly influenced by Norse, and by Gaelic and Scots in the North.

Cumbric doesn't exist as a distinct language. Evidence does point to the strong possibility that Cumbric was a distinct language from Welsh, probably its closest neighbour. I use the term 'Welsh' very carefully here, because the Welsh spoken during the Medieval period differed greatly from the spoken dialects of Snowdonia, the Lleyn, Pembrokeshire, and other parts of Wales, today.

Cumbric was certainly a Brythonic language, described in Welsh as 'Cwmbreg', or as 'Cymraeg yr Hen Ogledd' (The Welsh of the Old North). To what degree the language differed is debateable, and from the evidence we have of Cumbric, mostly in place-names and in a couple of dialect words, the actual features of Cumbric which made it a 'language' can only be guessed at. The evidence is very contradictory, it's possible that different dialects of Cumbric had phonological differences, whilst it's also possible that writers, speaking English or Latin, when writing down these place names, added their own pronunciation, which although not a 'feature' of Cumbric per-se, might represent a possible basis of a Cumbric conlang such as this one.

A conlang is a constructed language, in this case based on a language spoken in North-Western England and Scotland around one thousand years ago. Over the years, since the age of 14 or so, when I was in school in Cumbria, I have tried to create various 'Cumbric' inspired languages, some of which are more fantastical than others. The Cumbric I am using here, is not by any means a complete language. The degree to which I will develop it as a complete language, depends on how many other people are interested in speaking a new language, coined out of possibly information we have about an extinct one. My previous work on Cumbric uses different spelling systems, and more haphazard sound changes, which will need to be rectified over the course of several months before they are published.

The purpose of reviving Cumbric is for artistic reasons. Language, even those which can be attested to being thousands of years old, such as Sumerian, were all 'created'. So in a sense, a language 'created' from scraps of its old self, may not be historically accurate down to the finer details, no matter how hard we try, but it could serve as a form of personal expression about these regions in which it was spoken.

 I first discovered Cumbric when I was in my early teens, having moved up to Cumbria, from a childhood rich in visits to this region, and to North Wales. I started in around 2007, to create my own language phrases, attempting to teach them to a couple of mates at school, based on what I read of Old Welsh on the internet, and applying Cumbrian place-name phonology to them.

 The Cumbric used in this short introduction, and part 1 of three of the word list, is meant to be a safe reconstruction, allowing others to apply the changes they want to the language, based on the evidence there is of Cumbric, for example the varied pronunciation of **dd** and **ai**, should they want to speak it. I am currently creating dialects of Cumbric for this very purpose, but wanted to see which kind of language, if any, people would be curious about speaking.

 Modern Cumbric won't ever be a language which is taken seriously by non-Celtic, or non-language enthusiasts. Cumbric may be a dead language, but it still seems to exist in our minds, somewhere in our region's collective memory. So in a sense, wanting to revive the language, represents our desire to personalise our relationship with our land, be it Cumbria, Lancashire, or Lothian, for example. The fact that Cumbric is a subject of interest, shows that the language does have some place in our regions, or with anyone who shares an interest in them. We won't ever see road signs in Cumbric, or legal documents, but over the past 7 years I have created songs, and poems in the language, and a few others have done so as well, with their own, equally beautiful versions of Cumbric, and I hope that it is here, in the matters of feeling and creativity, that a language like Cumbric might have a place.

Please note, the language here does not claim historical accuracy, and deals with the potential.

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Alphabet and Pronunciation

Aa Bb Cc Chch Dd Dddd Ee Ff Gg Ghgh Hh Ii Ll Mm Nn Oo Pp Rr Ss Tt Thth UuVv Yy ÿ ў Ww ẅ ẃ

a: short as in 'cap'. Long as in 'father' (Northern English pronunciation)
e: short as in 'bet'. Long as in the N. English or Scottish pronunciation of 'game'.
.i: short as in 'Tim'. Long as in 'team'.
.o: short as in the NE pronunciation of 'pot'. Long as in the NE pronunciation of 'gnome'.
. ẃ: short as in NE. 'mug' or long as in 'soon'.
.ẅ: more or less as in German 'ü'
.y: as in Cumbric **.i.**

.ÿ: a schwa sound, like the Welsh 'y' in 'Cymraeg', or between the 'o' in 'pot' and the 'u' in the Northern English pronunciation of 'cup'.
.ў: as in English 'yes'.
.w: as in English, sometimes written as **ɓ**.

Consonants:

.b: as in English 'bin'.
.c: always hard as in English 'can'. Never as in 'centimetre'.
.ch: as in Scottish 'loch' or German 'auch'
.d: as in English, possibly as a Cumbric **'dd'** in medial position.
.dd: as in English 'this', possibly hardened to an aspirated, dental d (an English 'd' sound with tongue placed behind teeth, followed by a puff of air. Possibly more like the Cumbric 'th' when in medial and final position.
.f: as in English, although some evidence shows that it became a p in certain contexts.
.g: always hard as in 'get'.
.gh: like a voiced version of 'ch', sounds similar to the French 'r'. This sound was most likely lost, partially or completely, in Cumbric.
.h: as in English, never dropped as in French.
.l: as in English, possibly pronounced more like 'hl' in later periods.
.m: as in English
.n: as in English
.p: as in English
.r: as in English, or 'trilled'.
.s: as in English, most likely a 'z' sound would not have existed in Cumbric
.t: as in English, although possibly a Cumbric '**th**' in final position.
.th: as in English 'thing', or possibly pronounced a t, with tongue behind lips, in some positions.
.v: as in English, at the end of a word some speakers may prefer a pronunciation like a Cumbric 'u'.

diphthongs:

ài – pronounced 'igh' as in 'might', or as a short **a**
ai – pronounced either as a short **a** or a short **e** sound,
iw – an **.i** followed by an 'oo' sound
ow – as in 'low' in NE pronunciation, or as two separate sounds o+w.

Notes:

It is unclear from place-names whether the pronunciation of **dd** as **d** was an earlier or later aspect of the language.

C – initially became mutated a 'ch' sound as in English 'chin' in some cases, probably through English influence on the place-name. This can be written **çh**. E.g. **culgeit/culçhaith**.

In Welsh, final c, p, and t became pronounced as g, b and d. This change may or may not have occurred in Cumbric, there is evidence to say it may have done in some cases. Here I advice that the voiced pronunciation, aka g, b and d, is applied only when the following word begins with a vowel.

U and **w** can be used interchangeably, as in the examples given. This book sticks to using **w.**

Long vowels may be marked with a circumflex accent, e.g. **â, ê, î, ô, û, ŵ, ŷ.**

E was perhaps pronounced as an **a** when before **r**. e.g. **merch – march.** Final **ch** when following an **r** appears to have been pronounced as **c.** Dialectal spelling as **marc, ascarn, abar** as opposed to **merch, ascern, aber**, is acceptable.

Ÿ can also be written **w** when pronounced like the NW English 'u'.

Final **l** tends to be released as **w** in some place-names.

gwa, gwe can optionally be interchanged with **go, ge.** Personally I tend towards using the latter in order to develop Cumbric more as its own language.

Diphthongs:
ea: rather like a long Cumbric 'e' but followed by an .i. Sound. Alternatively this may have sounded like the NE pronunciation of the word 'air'.

W is sometimes interchangeable with o: e.g. **dwr**, **dur, dor.**

Notes on North, West, and Southern dialects.

.Those who prefer a more Welsh pronunciation, aka, in the south, can choose to pronounce final **w,** or **w** in monosyllabic words as [u], **ai** can be pronounced as [ai] in certain situations. Welsh words can also be adopted into the language.

.Those who prefer a more North Western pronunciation, can use the pronunciation given here, and may adopt words from old norse, or old English into the language. For example **saga** (story, history), **fell** (hill, mountain), **dal** (valley).

.Those who prefer a Northern, or 'Scottish' pronunciation, can pronounce **ai** as if written **a** [æ].

IPA approximations

a	.[a], [a:], [ɑ]
b	[b]
c	[k]
ch	[x], [tʃ]
d	[d]
.dd	[ð], [θ], [*dʰ]*
e	[e], [e:], [ɛ]
f	[f], [p]
g	[g], [k], [dʒ] ?
gh	[ɣ], [Ø]
h	[h]
.i	[.i], [.i:]
l	[l], [hl], [w]
m	[m]
n	[n]
o	[ɔ], [ɔ:]. [o:]
p	[p]
r	[r]
s	[s]
t	[t], [d], [θ], [*tʰ]*
th	[θ], [*tʰ]*
ẃ	[u], [u:], [ʊ]
ẅ	[ɨ], [u]
v	[v], [f], [u], [o], [w]

1: basic nouns and verb structures

In Cumbric a noun is either masculine or feminine.

Gur/gwr – a man (m)
Davat – a sheep (f)

Cumbric has no 'indefinite' article, that is to say, a word for 'a, an'. Thus:

Gur/gẃr: a man, or just 'man'
Bordd: table or 'a table'
merch: a girl (f)
lat: a lad, or boy (m)
ti: a house

pÿscator: a fisherman (m)
gueith/gwaith: work, an occurance of working on a particular thing (m)
dyn: a man

Plurals in Cumbric are formed in a variety of different ways:
but how can it be y and now o/w when we have monadh in Gaelic?
gẃr: gwir
bordd – borddi
merch: merchi
lat: ladow
ti:tei
pÿscadur: pÿscaduiri
gueith/gweith: gueithi/gweithi
dyn: dÿni

 as can be seen, plurality in Cumbric is often indicated by adding the suffix -i to the end of the noun. It can also occur by altering the medial vowel, thus a-e. E.g. **bardh – beirdh** (bard, bards). Perhaps the most common plural ending in Cumbric is **-ow.**

Mÿnydd – mÿnyddow – (mountain-mountains)
tat – tadow (father-fathers)
lÿvar – lÿvarow (book-books; the 'a' in this word doesn't have to be pronounced)
avon – avonow (river – rivers)

Cumbric did possess a definite article, which in place names appears as either **ÿ**, **ÿn** or **ÿr**.

.ÿ: occurs before most consonants and is used for singular nouns. Cumbric does not have variation in the definite article depending on noun gender, however, the definite article does cause consonant mutation in feminine nouns, which we will come to.

The man – **ÿ gur/gẃr**
The dog- **ÿ ci**
The table – **ÿ bordd**
The bed – **ÿ gwali/gweli**
The road – **ÿ fẃrdd, fordd**
The back – **ÿ cevan**
The guest-house – **ÿ gwestti**
The copper – **ÿ copar**
the writer - **ÿ scrivenẃr**

But for feminine nouns:

gardd (garden) – **ÿ ghardd**

merch (girl) – **ÿ verch**
cath (cat) – **ÿ gath**

Before the letters d, and t, **ÿn** is employed. This also causes consonant mutation in the feminine.

Ÿn dyn – the man
ÿn ddavat – the sheep
ÿn dderwen – the oak
ÿn dÿscẃr – the learner (male). **ẃr** is a masculine suffix
ÿn tir – the land
ÿn ton – the wave
ÿn ti – the house

ÿr is used before vowels.

Ÿr aber – the estuary, river mouth
ÿr avon – the river
ÿr ascern – the bone
ÿr inis – the island
ÿr ÿmwelt – the visit
ÿr is also used in the plural of nouns, e.g.:

ÿr merchi – the girls/daughters
ÿr dÿni – the men
ÿr gwir – the men
ÿr tei – the houses
ÿr avonow – the rivers
ÿr tonnow – the waves

forming basic sentences:

ÿma tonnow orth ÿn traith – there are waves by the beach
ÿma gwir ar ÿ mÿnydd – there are men on the mountain /men are on the mountain
ÿma pÿscatori ÿn ain botow – there are fishermen in our boats/fishermen are in our boats
ÿma longow ÿn ÿr aber – ships are in the estuary

ÿma is a Cumbric word used to here mean 'they is', 'there are', 'it is/they are', 'there exists'. Generally speaking, verbs come before the nouns in Cumbric. The three prepositions here, **orth, ar** and **ÿn** mean 'beside, upon, in' respectively. **Ÿma** is used when describing what 'exists' within a certain place, or at a certain moment, and isn't used for describing more permanent aspects of the World. Translate the following:

Ÿma derwen orth ÿ lynn. (long moss, narrow lake, wetland).
Ÿma gẃr ar ÿ bordd.
Ÿma dÿni ÿn ÿ ghardd.
Ÿma gwestti ÿnÿn trev (town)
ÿma longow ar ÿn dẃvr (water)
ÿma avonow tro ÿn tir (through)
ÿma lÿvarow ÿn ÿ scol (school)
ÿma sagow ÿn ÿ lÿvar (stories)
ÿma aira ar ÿ mÿnydd (snow)

Shortly we shall look at how verbs are conjuncted in Cumbric, to express different tenses and moods, but first it is important to note that there are other ways of expressing the verb to-be:

ÿma can also be used to express the current action of the third person, whether specified or non-specified. In the plural this can appear as **ÿmeint.** In Cumbric, as in Welsh, we use the word **ÿn**, which in this context means 'in the process of'. In English we express the present continuous tense by adding -ing onto the end of the verb, implying that we are 'in' the process of completing that action. Modern Celtic languages use a preposition, for example:

ÿma gẃr ÿn dÿscu – a man is learning, there is a man learning (**dÿscu –** to learn)
ÿma longow ÿn mÿnet – ships are going, (**mÿnet –** to go)
ÿma'n dyn ÿn scrivu – the man is writing (**scrivu –** to write, **ÿma'n = ÿma ÿn**)
ÿma lat ÿn caret/carut – a lad/young man loves/is in the process of loving

ÿma'ÿ lat ÿn caret ÿr longow orth/ẃrth ÿr aber – can you translate this?

Of course, if we're being specific about a certain person, and already have some idea about who they are, we would more likely use personal pronouns. In this case, **ev** and **hi,** are the Cumbric words for 'he' and 'she'. All nouns in Cumbric are either masculine or feminine, the neuter pronoun and gender having long since disappeared from the Brythonic languages. So we use **ev** and **hi** to describe any noun. Remember that **ÿma** is used exclusively for temporary aspects of a noun, or rather, what the noun is 'doing', or it's location. **Ÿma** technically means 'here' but has come to be used as an auxiliary verb. Make this comic.

Here is a short Cumbric conversation between **Cadwal** and **Ceilẃm.**

Ceilwm: pa le ÿma Catharyn?
Cadwal: ÿma hi ar ÿ gwelt/gwalt (grass)
Cadwal: a Cheilẃm, pa le ÿmeint ÿr blodow? (flowers)
Ceilwm: ÿmeint wint orth ÿ bordd ÿnÿ ghardd ('park' in this context)

pa le? - where? Literally 'which place?'
ÿma hi – she is
a – and, which causes mutation of the following word, e.g. **c – ch**
ÿmaint/maint wint – they are

_**ys –**_ for meaning 'is'

ys is an archaic word, used in Old Welsh, middle Welsh less frequently, and in Cumbric. It comes from the Old British word **estî,** which has the Latin equivalent of _est,_ Polish: _jest,_ and English _is._ In Cumbric the usage is more fluid that in Old Welsh, but in generally is used when stating 'what one is, what one exists as'.

For example:

ys ev dyn da – he is a good man (is.he.man.good)
ys hi benẃ ddrẃc – she is a bad woman (is.she.woman.bad)
ys mi a welais Dow – it is me that saw God
ys wint a'i hairch – it is them that she searches

**ÿw ac ynt**

ÿw and **ynt** are the respective, general words for 'is' and 'are', when talking about more permanent qualities of people and inanimate objects. The word order can be quite fluid. Here are some examples:

benẃ thec ÿẃ hi – she is a pretty woman
loch lown ÿẃ ev – it is a full lake
ti mowr ÿẃ ev – it is a big house
pysc/pÿsc hir ÿẃ ev – it is a long fish

lochow hir ynt wint – they are narrow lakes
nentow dẃvn ynt wint – they are deep valleys

Cÿmbraic ÿẃ ÿath _or_ **ÿath ÿw Cÿmbraic –** Cumbric is a language
farmẃr ÿẃ ev or **ev ÿw farmẃr –** he is a farmer
gwyn ÿẃ ÿ rew/row or **ÿ rew/row ÿw gwyn –** the frost is white

**ais**

ais is another way of saying 'is/are' but is used more in interrogative sentences, e.g.:

It is also possible that ys/ais were interchangeable

ais popal agos dÿ'n trev? Are there people near to the town?
ais! - yes (yes, there are)
ais inisow ÿn Lynn Winadar? - are there islands in Lake Windermere?

ais maini/mein dan ÿr ecles? Are there rocks under the church?

In reply one can say

Ais – yes there is
Nit/ n'ais problem – there is not a problem

For example:

"ÿr ais aira ar ÿ mÿnydd?" – is there snow on the mountain?
Ais – yes there is
nit ais/n'ais – there is not
In Cumbric there is no word for yes, or no. Generally, the verb is repeated back to the
questioner in the affirmative or negative form.

Ÿr aiddech chwi'n lavar Cÿmbraic ÿng Gairlẃn? – were you speaking Cumbric in
Lancaster?
Aiddem - yes we were
nit aiddem – we were not

Yssit

yssit means 'there is' or 'there exists'. For example:

pwi yssit ÿnÿr nevaidd? - who is in the heavens?
Ai thi yssit orth ÿr avon/avan – her house which exists by the river

Mutations

all living Celtic languages have a phenomena known as initial consonant mutation,
which has been preserved in Cumbric.

For example:

car – a castle
dÿ gar – to a castle or: **dÿ çhar**
ÿng gar – in a castle

pont a char – a bridge and a castle

tat – father
dÿ dat – to a father
ai dat – his father
mam a tat – mother and father

blain – a mountain summit
dÿ mlain – to a summit
ÿm mlain – in/at a summit
alt a blain – hillside and summit

pont (pant?) – bridge
dÿ bont – to a bridge
ÿm mhont/pont – in a bridge
dwr/dor/dar a phont – water and bridge

examples of Cumbric mutations after certain prepositions:

dÿ: (to). The letters b, c, d, g, p, t change to m, g, dd, gh, v, ph, d
ÿn: (in) becomes **ÿm** before b, m and **ÿng** before c, g, n. It changes d to dd
a: - and, changes c, p, t to ch, ph, th
mÿn: - my. Changes to **mÿng** before c, g, n.

The Negative

Is **nit.**

For example:

Nit aidd lowar – there was not a lot
Lowar – a lot
Nit ẃiv yn dyn – I was not the man
Nit carav ÿ venẃ - I do not love the woman
Alternatively the final t can be dropped, causing mutation, e.g. **ni charav ÿ venẃ**

Amdinnav ÿ ci – I defend the dog
Nit amdinnav ÿ ci – I do not defend the dog
ÿr ÿẃ ev ÿ pÿscatẃr? – is he the fisherman?
nit ÿẃ - no, he is not

Ÿr byddav mi ar ÿ fẃrdd dÿ Benrydd?
Will I be on the road to Penrith?

Nit byddav/ni vyddav – no

Ŷr welast ti ÿr annẃvnẃr ÿm Bẃghddal? – did you see the shaman in Borrowdale?

Ŷn dyn na'aidd – the man 'who' was not.

The non-negative form of this is **a/ ÿ**

ẃiv yr annẃvnẃr a welast ti – I am the shaman 'which' you saw

Pen	mÿm pen	dÿ ben	ai ben	ai phen
Tonn	mÿn tonn	dÿ donn	ai donn	ai thonn
Cait	mÿn(g) cait	dÿ gait	ai gait	ai chait
Gardd	mÿng gardd	dÿ ghardd	ai ghardd	ai gardd
benẃ	mÿm benẃ	dÿ venẃ	ai venẃ	ai benẃ
Main	mÿ main	dÿ vain	ai vain	ai main
Dal	mÿn dal	dÿ ddal	ai ddal	ai dal

radical	soft	nasal	aspirate
p	B	-m	ph
t	D	-n	th
c	G	-ng	ch
g	gh	-ng	
b	V	-m	
m	V	-m	
d	Dd	-n	

oiv, ẃiv, oav, ys oiv, ydd oiv	bẃm/bw̆m	bẃson, bw̆son	aiddon, aithon etc	byddav
oith, ẃith, oath, ys/as oith	bẃst, bw̆st	bẃst, bw̆sit	aiddet	Byddidd, byddith
yẃ, ydd	bẃ, bw̆	bw̆s, bẃsai	aidd, aith etc	bydd
on, om	bẃn, bw̆n	bw̆sem, bw̆sen	aidden, aiddem	byddon
Och	bẃch,	bw̆sech,	aiddech	byddoch

	bẅch, boch	bẅsech		
ont, ynt	bẅnt, bont	bẅsent	aiddent	Byddant byddynt

Above: verb 'to be' in Cumbric. Tenses are, in order: present (progressive), preterite (past), pluperfect, imperfect past, future

a short Cumbric conversation:

Halo!
Halo, pyth ìẃ'ch anẃv/anov?
Gospatric ìẃ mÿn anẃv, a thi?
Blaiddgwen ìẃ mÿn anẃv. Pyth yssit pethow cantoch chwi?
Ìown, brav ài, a thi? Pa'ssit pethow cantoch chwi?
Ài, brav dolwch, (dowch)
Pa le och chwi'n biw?
Ÿn trev bechan, agos dÿ Loch Wlvar. A thi? ìẃ hẃnn 'ch ti ÿma?
Ài, ìẃ. Ti mÿn hyntadow, ys ÿn tir ÿma cantom ÿng galown pop dydd.

Pyth? – what?
anẃ - name
ìẃ'ch – is-your. **'ch** is **aich** (your 'plural') after a vowel.
A thi? – and you?
Pyth yssit pethow cantoch chwi? – 'what are things with you?' or 'how are you?'
Ìown – alright
Brav – fine
Ài - aye
Dolwch/dolch – thank you
Pa'ssit pethow cantoch chwi? – which (way) are things with you/how are you?
Pa le och chwi'n biw? – which place are you living? (where do you live)
Ÿn trev bechan, agos dÿ Loch Wlvar
In town small   near to Ullswater (in a small town near Ullswater)
ìẃ hẃnn 'ch ti ÿma? – is that your house there?
Ài, ìẃ - yes it is
Ti mÿn hyntadow – house-my-old-fathers (house of my family/ancestors)
ys ÿn tir ÿma cantom ÿng galown pop dydd
exists the land here with us, in (the) heart every day – this land is always in our hearts

Dolwch ÿn vowr – a thousand thanks for reading & for taking an interest

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Cÿmbraíc lesson one April 2020, by David Map Urien of **Comann Tiron Yr Hen Wogledh**.

The Cumbric in this course has been researched and recreated by analysing place-names, evidence from living English dialects and by comparing this with Old and Middle Welsh. The Cumbric used is not copied or based on any other text. (This lesson is not in the public domain, but may be used freely, including printing, inclusion in journals and other forms of storage, including commercial use, provided that Comann Tiron Yr Hen Wogledh and David Map Urien are mentioned as the society and author).

Comann Tiron Yr Hen Wogledh is the unofficial, recently formed, unofficial society pertaining to the teaching and promotion of Brythonic in the Old North, or 'Cumbric' as a living language and culture. Our work includes:

.Study and reconstruction of Ancient Language in Northern England
.Reconstructing the phonology and traits of 'Northern Brythonic Dialects'.
.Establishing the time depth of Cumbric and of Celtic in the Old North
.Creating a workable, usable 'bridge language' between Old Welsh and 'Cumbrian Welsh' – **Cÿmbraíc**

Besides the main aims listed above, we are also working on some projects that involve other languages of Britain.

.Creation of a course in Gwentian (The Southeast Welsh language).
.Creation of a course in Modern Cornish (Kernuak)
.Creation of a course in Modern Cornish (Kernôwek)

We may also be publishing for individuals who are writing about other minority languages, including Old Norse and Old Irish.

Cumbric is a dormant language, the more that we have learned about Cumbric the less sure we have become of what it actually was. There was definitely Old Welsh spoken in the Old North, but, the Cumbric language as preserved, also known as Northern P-Celtic, can sometimes be very different from Welsh. The Cumbric reconstructed for this course is Cumbric by definition, a language similar to Old Welsh that shows features of what Cumbric was, otherwise known as Welsh of the Old North. When we refer to Cumbric in these pages, we refer to this reconstructed language, or other versions, or the actual evidence of a language more or less identical with Welsh. When discussing the actual Cumbric language, what is being the name, its true roots and origins, we refer to this on one hand as Brittonic, or Northern Brittonic. But simultaneously, the roots of Cumbric are sometimes confusing and may trace back to earlier languages. Furthermore, we have no date for when Celtic or Indo-European arrived in Northern England, Indo-European as a title itself being difficult to define. Certainly some parts of Cumbric seem to have an early date.

.Ennerdale and Ennerdale Water are named after a Brittonic root to mean cold. It is strange that, over 10000 years ago, Ennerdale Water was higher because of an ice barrier that separated the lake from the sea.

.Another thing are the Cumbric sheep rhyming numbers. Across most of England these numbers can be found, especially in places like Lincolnshire and parts of the West Country, where there are concentrations of Brittonic names. Consistently they can be quite different from the Brittonic languages, perhaps implying that they were all adopted from Brittonic at around the same time, or that in the Brittonic of that time, they pronounced p as m for instance.
A need for knitting or sheep counting numbers could date back to at least the Neolithic. Often Cumbric names are concentrated around areas of Neolithic settlement. There are late Cumbric names, but they could easily have been carried from an older period, and plus, they only constitute a set number of nouns or adjectives, which would be intelligible to Welsh and to whichever language these words actually come from. There surely was Welsh spoken here more recently than the Neolithic, but it seems to have only been concentrated to certain fortified places which were politically and culturally linked to those in Wales. The original language, might have already become extinct by then, but a form of it lived on for sure. The connection lived on through

the Welsh language. But the actual origin of these names in The Old North? Less certain. We might be looking at a pre-Indo-European language, or languages, which formed a sprachbund and interaction zone with Indo-European. If the languages mixed, we can identify two stages of Brittonic, or three.

Another option, is that languages like Cumbric and Welsh might have already diverged from Proto-Celtic at a very early date, making them Indo-European languages but more through the adoption of early Indo-European traits, which were less numerous, than the full-Indo-Europeanization with a more full and typical ancestor of Indo-European. Early Celtic may have 'adopted' Indo-European elements without actually becoming Indo-European in the sense of the full-range of things that would be central to the grammar of IE languages. There was probably a dialect continuum in Celtic between speech which was more Indo-European and that which was less Indo-European, during and after the Roman Empire, the connection with the more IE speech register disappeared, leaving only the peripheral dialects, as the others were Indo-European enough to become Italic.

Standard Cumbric orthography: **Cÿmbraíc**

It was decided necessary to create a standard Cumbric orthography for the representation and revival of Cumbric, including representation of numbers, place-names, words in dialect, and of the modern Cumbric language. Cumbric standard orthography was created mainly by Joss Gospatrick, who also works with us.

a, b, c, ch, d, dh, ð, e, ē, f, g, gh, h, i, ì, l, lh, ƚ, m, n, o, ō, p, r, hr, s, t, th, u, v, w, ẅ, ѳ, y, ÿ, ɏ

Revived Cumbric doesn't make use of all of these letters are once, some are to indicate alternative pronunciations. In revived Cumbric we only use the following.

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

a – as in 'art' or shorter
ae – are pronounced in succession and not like 'ai'
ai – like the German 'ei'
e – as in French é or shorter
i – as in 'lean' or shorter
aí – like the 'ai' in 'air'
o – as in 'note' or shorter
ō – like an 'o' followed by a schwa
u – like the vowel in 'spoon' or shorter
ÿ - like the French u /y/, or like a schwa sound
y – a schwa sound, like in Welsh

.*b, d, h, l, m, n, p, r, s, t, w* are all like their English forms
.*s* is never /z/
.*ch* as in 'loch', *dh* as in 'this', *gh* as in 'yes' or a voiced version of *ch*.
.*ì* like the 'y' in 'yes'
.*th* like the 'th' in 'thing'

The Cumbric in this course is reconstructed on the basis of place-name evidence and by examining the old and middle Welsh languages. Modern Welsh is often followed in word formation. Following this usage Welsh is also more likely to be an ''analytical'' language rather than fusional, containing loanwords from Latin and Greek.

egluis – church, but preserved in place-names as *ecles*, Welsh *eglwys*
bêbyl – bible
siens – science

There are native Celtic equivalents of many Latin words, but the context and exact meaning of *gwidhoniaeth* was probably not quite the same as modern science, it also encompassed herbology and others.

pidh iu'dh anu-ti? – What is your name?
... iu m'anu-mi - ... is my name
bouav-mi yn Gombru – I live in Cumbria (The Old North)

ple mai'r gwest-ti? – where is the hotel?
urth yn ti mōr – by the big house
urth yn traeth hir – by the long beach
urth yn dowr – by the water 'lake'
urth dÿv y mÿnidh – by the side of the mountain
urth dÿv yr avon – by the side of the river

ple mai'r furdh di Livrpulh? – where is the road to Liverpool? In Cumbric, **Combra** refers to the approximate region of historic Cumberland and its extent in the Old North. **Cÿmbru** refers to both Wales and places in the Old North where this noun was used. In Cumbric it is more common to refer to North Wales as **Gwinedh** or **Gwlat ÿr Erir**, or **Gwlat ÿn Draec Our**, the latter name is named after Owain Glyndŵr.

Cÿmbro uiv-i – I am a Cumbrian/Welshman
Cÿmbres uiv-i – I am a Cumbrian/Welsh woman
uiv-i – I am
uit-ti – you are (singular)
iw ev – he is
iw hi – she is
ym ni – we are
ych chwi – you plural are
ynt – they are

Underlined words are words paralleled directly to Welsh words and/or a similar Cumbric equivalent. Most are unattested. Unattested words are marked with a *. Words in Italics represent Cumbric/Northern Brythonic rendering, of it reconstructed they are forms we might expect. The underlined form is the one that should be used.

allt – hill or slope f
*arghant, *arghint – money m
bit – world m
*bluidhin, *bloudhin, *bleidhin – year f
brith – spotted
cae – field m
caer, cair, câr, ceir – castle, fortified farm
*calôr, *calÿr – cauldron ?

*cân – song f
*canlóu – melodic
*cefil, capil, capyl – horse m
*chwaer, *chwair, *hwair – sister f
*craís – cross f
*crunntéi – roundhouses m
*davat, *davit – sheep f
*didh – day m
*gaiov – winter f
*gaver, *gavar, *gawer - goat f
*glân – pure
glâs, glass – blue-green, sea color
tir – land
*gwlat, *glat, *glad, *gladh – land, region f
*gwladoc, gladhoc – of the country
*bro – region, area f
*gwodir, wodir, wodhir, wedhir – lowland, underland m
*mÿnidh, minit, monadh, mwnidh, mini, moni, mond – mountain m
brinn – hill m
crag – rocky area m
*glínn, glenn, gil – valley m
*duwr, dowr, dôr, der – water f
*avon, *avan, *avin – river f
*cÿmber, *cÿmbar, *cÿmmer, *commer, *comber, *cwmber – estuary/conflux at sea
*traeth, *traith, *trâcht – beach m
*inis, ins – island f
*ti, *tei – house m
trev, *trew, tre' – town f
*furdh, fordh, *ford – road m
*hynt, hent, hínt – way, path, road f
*strît, gêt – street m
*gwest-ti, *gwest-dhi – hotel m
*tavern, *tavarn – pub
*privdrev – city m
*egluis, eclês, ecÿls – church f
*privegluis, *priveclês – cathedral f
*porth, port – port
*bae, *baí – bay m
*lhong – ship f
*trên – train m
ìarnhent, ìarnfordh, *rêlfordh – railway
*carr – car m
pont – bridge f

Cumbric in the ancient landscape of Northwest England, published 14th may 2020.

Written by David Map Urien of **Comann Tiron Yr Hen Wogledh** with help from Angus Rory, and input from Albert Cowperthwaite of **Comann Arcaíologec Yr Hen Wogledh**, two unofficial societies pertaining to the language, culture, indigenous history and archaeology of The Old North – Yr Hen Ogledd.

Introduction

If you've read our first publication, you may have some idea that we have been looking at The Old North differently. While we know the existence of a Welsh like language spoken in Northwestern England, we can't for sure say what it was. It is known as Cumbric, but we use that name for the 'Welsh' extension of this language, we know that the region had strong links with Wales until around 1000 AD, at least some of the local people seem to have shared an extension of their Welsh language. But as for the 'main' language of Cumbria, we don't know. We know there must have been a Welsh-like intermediate speech, but we think that the everyday language of people in the Old North had 'Celtic input' as IE culture and this culture would have existed side by side, but we can't say for sure if this really was an Indo-European language as we know it. It was likely close to the 'non-IE' Pictish language of Scotland.

Of course this would depend a lot on how we classify Indo-European languages. This ancient language may have been 'Indo-European', but it may not have come from the same 'central Indo-European' area which yielded three genders, particular noun stems and other features. This area was certainly linked to Celtic early on, as we know that the Gaulish and Lepontic languages are grammatically very typically central Indo-European. But they may not have had the same origins. The IE which gave languages like Pictish, Armenian and Hittite, could have been from an earlier 'level' of Indo-European, when some Indo-European languages evolved out of the same soup which also produced Afro-Asiatic, Altaic and others, perhaps Kartvelian and North Caucasian.

Gaulish and Pictish share the same basic Indo-European sound changes which came to define Celtic. So certain things were the same. But these early IE Celtic dialects may have been already distinguished by the time that Gaulish and Latin appear in the records. Gaulish is much more central to Indo-European, and we can certainly say that what we now constitute as 'Celtic Languages' would originally have included some varieties which were centrally more Indo-European, and others which were much less so. Some languages in prehistoric Britain may have been non-Indo-European entirely, they may have had features from the previous soup of languages. Gaulish continued to be linked to Celtic on the coast, and the Gaulish substratum seems to provide Latin an easier, further Indo-European change which brought words like 'eglwys' in Welsh. Prior to this point, it seems that languages were more varied across Britain and Ireland. In Ireland, prior to the establishment of Latin, there was a centrally IE Celtic variety, termed 'Primitive Irish', and what may be a distant IE language called 'Ivernic', the original language type is unknown, only two words survive, giving no clue to where they are from. Before Latin in Scotland, there is Pictish and Brittonic. After Latin, something closer to Modern Welsh appears and Pictish becomes entirely replaced by Gaelic. The arrival of Latin seems to follow the distribution of more centrally 'IE' types of Celtic. Christianity arrives in Munster, where the Primitive Irish language was spoken. Latin arrives in Gallo-Brittonic Britain before it does in Scotland, perhaps because the 'Pictish' language is only slightly IE, making the introduction of Latin more difficult. The original Picts seem to adopt the language from Ireland, brought by Christianity, rather than this process happening to Pictish.

Initial consonant clustering in paleo-Western-European

Currently several linguists are looking at ways to date word depth within a region. In Britain, we have made the observation that initial consonant clustering, such as st-, str-, sk-, skr-, sl-, fl-, br- seem to be found more commonly in areas of linguistic isolation. These consonant clusters were prevalent throughout early IE, but we don't actually know what early IE was. Examples from the west of Scotland, collected by Angus Rory of Skye, include the terms 'sgùrr' or 'sgorr' for 'mountain'. The normal Gaelic term for a mountain is 'beinn' or 'monadh' in Scotland, but certain islands and parts of the coast seem to use the word 'sgurr' or 'sgorr' for a mountain. This shows initial /sk/ clustering from an older root *kar- which means 'mountain' or 'stone'. This word does exist within Indo-European languages, but also in non-IE languages, making it difficult to determine what language it could have originally come from.

Of further interest is that this western area of the Isle of Skye, and the small Isles were some of the first places in Scotland to be inhabited by Mesolithic seafarers. It seems possible, that at least some of the words found in the topography of this region could date from these original Mesolithic peoples, who were later integrated into the wider Gaelic world. Unfortunately we do not understand this process and research on this particular area is only just beginning.

"Thun-" and the Cumbrian 'thunderstones', evidence of an ancient spiritual belief?

Information provided by Albert Cowperthwaite of **Comann Arcaíologec Yr Hen Wogledh**.

Albert, who has lived around Ambleside in the Lake District, has spent time on the mountains of Cumbria, looking for evidence of who Cumbria's ancient people were. In the valley of Great Langdale, not far from Ambleside, there is a famous Neolithic site known as the Langdale Axe Factory. Up until now it has been a mystery, why these Neolithic farmers took stone from certain places on the mountaintops, such as the nearby Pike/Pīk. A nearby site high on the mountains called **Þunakar** in our Norse rendering, was also a site of ancient axe head activity. We have used a slightly different spelling for this site as we aren't sure of the original name's origin, but the spelling we have given is phonetically accurate to what a Norse version would have been like, which we are highlighting. In ancient Cumbria there seems to have been some kind of a spiritual belief in the power of thunder and lightning. Some could liken this to the God Thor, or the Celtic God Lugh, who were both associated with thunder and lightning, and their names are found in some places in Cumbria.

Albert told me that in some parts of Cumbria there are large pieces of stone, called Thunder Stones, and nobody seems to know why they are called that. But he believes that this had to do with the 'sacred power' that certain rocks had, in their ability to create sparks and fire. According to Albert, rocks which created sparks, or perhaps even places on the mountains, or rocks, which were struck by lightning, were believed to have this sacred power, representing places where the 'sky deity' made contact with the earth. This is why he believes that ancient people quarried from particular sites on the mountains, because for one reason or another, these places were associated with thunder and lightning, or were struck by lightning.

The 'kar' part of the name, suggests Albert, could be connected to the IE, or pre-IE root *kar- 'mountain, stone'. But the root also has semantics connecting it to something circular, or even 'dragon' in some languages. The first root, *thun- is harder to interpret, says Albert. It can be connected to the name *itun- and *eden-, as in 'Eden Valley', the meaning he proposes is 'angular, sharp, twisted', but it also according to him has spiritual connotations, connecting this word with the Afro-Asiatic *eden- 'garden, place of origin', and *thun-, a hypothetical 'sound-word' connected to the sound of drumming, thumping or of thunder. The connection between this word and *itun- is unclear, but Alfred notes that in many ancient religions, thunder, and lighting bringing the rain, means that thunder and lightning, and 'thunder gods' are commonly associated with life giving power. If this is true, it may explain where there are 'thunder stones' in East Cumbria, near the River Eden. According to Albert, the name Thunakar on the Langdales, may be giving us the name of this god or sentient force, which Neolithic Cumbrians believed was within power of thunder, and also 'life-giving'. The reason why they quarried from the mountains, according to Albert, is because they were 'taking the magical rock which had been touched by the thunder god', and 'bringing that power of life down to the human world'.

He derives the name 'Stickle', which refers to the main Axe Factory as coming from Middle English stikelle, 'steep hill', similar to Middle English 'ykle' and modern 'icicle', Icelandic 'jökull', Albanian 'akull' – ice. the first element is similar to the 'st' in words like 'stick, stone, steep' and seems to refer to something that is 'stuck' in position. The -ll ending can also be seen in 'hill', plus the prefix h- ''high'. The meaning of 'kel' in these words may mean simply 'solid, hard'. -a endings as in Thuna-, Walna-, Glaramara- are quite common in Cumbria. Walney Island, used since the Mesolithic times, and 'Walna Scar' both have unusual names. The wal- element may be pre-IE but related to the word 'wall', in the sense of 'surrounded', 'protected', 'ridged', 'steep sided'. The name may also be present in Walla Crag and the nearby name Wallo. Albert also discovered the potential megalithic site beneath Stone Arthur, Stone Arthur is itself an interesting name, containing 'Arthur' as well as the word order being Celtic, Cumbric **Mên Arthur**. 'stone of Arthur'. The actual megalithic site is located near Tongue Howe at NY339098. The site has been named **Mêni Arthur**, the stones of Arthur. It includes several 'propped' stones or primitive dolmens, and a kind of circle or gateway of larger stones. The site is situated on a slope.

The Setantii and the Morcambe Bay Barrier

Ambleside researcher Albert Cowperthwaite, has been studying the coastline of northwest England and has noticed a considerable lack of Cumbric names in some places. He notes on the Fylde, the name Skippool. From Old Danish **skib poll** 'ship pool'. But, whilst this area became Danish in terms of leadership, these words are not found in Indo-European as a whole, which means they could be inherited from the first people here. The second word is also in Cumbric, **poll**. The people of this coastline were known as the Setantii, and very little is known about them, other than that they seem to share a connection to the heroes of Irish mythology, and to the 'pre-Gaelic gods' of Ireland. The landscape of the Fylde shows the River Wyre running behind the slightly higher land next to the sea. Most of the land behind here was drained from what was originally saltwater lakes. Albert suggests that the Setantii are connected to the original Mesolithic cultures which evolved in Northern England, North Wales, the Isle of Man and Ulster. The fact that Setantii is connected to Ireland he sees is evidence enough for this, but furthermore the Welsh story of Cantre'r Gwaelod about a sunken land, mentions the name Seithennin as a character. It is possible that the legend of Cantre'r Gwaelod refers to several lost lands, one of which could have been Morcambe Bay.

Alfred has studied the coastline of Morcambe Bay and notes that it is unusually full of sediment, which would otherwise be expected to be found in deeper waters. He also notes that the coastline around Fleetwood and south has a particular structure, originally the area right next to the coast was land, but the area just slightly inland was mainly inundated by saltwater and marshland. This coastal geography can be followed all the way up to Barrow in Furness, where the Walney Island channel would seem to suggest saltwater lagoons along the coastline, between sand barriers across the Duddon Estuary and Morcambe Bay. This would mean that Morcambe Bay may once have been 'closed' by a sand barrier, the evidence for which he says he has found at Fleetwood, where the main bank of sand to the north is noticeably higher than the general height of sand in the bay.

Albert believes that the original people of this landscape, the Setantii, had their historical environment inundated by a flood as the barrier broke. It is also possible that Morcambe Bay was originally a large lagoon, or lake, which then broke the barrier from the inside. In any case though, he suggests that the large amount of sedimentary infill in Morcambe Bay is suggestive of a dramatic change, bringing in a lot of sediment from somewhere.

More on this to come.

All work was done through common knowledge and individual research.

The Land of Pink Sky

By Linden Alexander Pentecost, written 2014

'Have you ever felt that a relationship, to a place, or person, lies deeper than what is immediately visible? This story is about a young man, turnd to alcoholism and depression by feeling inadiquate as a partner, and person. But when he heads back to North Wales, to escape this life, he finds himself directly involved with beings from other Worlds, who have been waiting for an opportunity, since the Bronze Age, to return the Celtic Lands to a state of harmony and truth.

Cadwal descovers, that this story of an awakening, is linked to his entire life, by symbols and synchronicity. He undertakes a journey, to find himself, and to understand the truth about love, recreating himself as a wise individual, whilst helping to recreate the magic and wisdom which may allow the Celtic peoples to transition into their Golden Age.

The idea for this book came about five years ago. I had visited Llanberis since a child, and had always felt that, if one was to express Celtic mythology, or any story of a powerful, fantasy element, then somewhere like Llanberis, in the heart of Snowdonia, couldn't be a better place. Snowdonia, and her neighbouring kingdoms of Medieval Wales, nurtured and produced some of our most famous stories. This is but another such story, a legend, taking place within the Celtic 'Otherworld', where all legends play out, even if people have forgotten them in this World.

The great thing about human imagination, is its pure infinity. No matter how we continue to follow science throughout our lives, there will always be a part of our mind, which doesn't really care about the validity of a story, about the facts or specifics. The part of our mind which we may refer to as the 'Right Brain', the intuitive, ever-present, piece of the Universe's infinity.

This story is based almost entirely upon my own feelings, and fantasy storylines, upon the saga-like bridges which my mind has built between the World around us, and this inner World. All stories are just stories, and yet their ability to speak to our heart, perhaps implies some validity and truth within them. This story is entirely fictional. I used to be an avid believer in all sorts of things, but then I realised that these things, aliens, monsters, and fairy-like beings, are within us, as expressions of our own relationship with the World around us.

But there is one element of this story, which I believe is true. Sometimes the truth cannot be measured through science and logic. We don't know where the legends originate, we can only speculate. We don't know the complete past of our own people. But one thing which we can discern for sure, is that love is a truth, for the simple reason that an awareness of love, whether for a person, or for a country, is a force which is good for the whole of humanity. The purpose of this book has thus been, firstly to express my own relationship with Snowdonia, and secondly, to remind all of my readers, that the power of love is not to be underestimated. Let this book be one of the many keys to your own hearts

It was four years, since the manuscript was found. In Annandale, where the bare mountains of the Scottish Lowlands, collectively disintegrate into agricultural glens, near Carlisle. There was a church there, built around four hundred years ago, upon the remains of a much older church, dedicated to St Cuthbert of Northumbria. The parish vicar had been constructing a new stairway into the crypt, but instead found a system of small passages, apparently a coal mine, used by the ancient Church, as a source of extra income. The black, tunnel walls had been covered in stonework, however, and amongst the assortion of Latin regious texts, dating from the 1200s, there was a single page, wrapped within an oak box; still dry within this subterranian environment.

The page contained an inscription, the only inscription ever found written in the lost, Celtic language, of Northern England and Southern Scotland, Cumbric. The text read as follows:

PRANN MAP KAðAU

URRIAN MAP CUTHBART

PATRICK MAP ARTHER

DINI IR ECKLESS:

SKRIVENAV MI IR GAIR HIN

NIð IS ARTHER MARUV

NA CAN IM PRANN

PIð OV ARR MONð IR GHUIðA: CARTH I LOCH GLA:S:IN TIð NOUAð:IN AIS PRITHONICK: IM MONð ACK IN TOR: IN SPIRIT ACK ING GAUOUN

I had translated it first, having had an interest in this obscure, forgotten language, since childhood. the Vicar had contacted me privately, when I was aged 16, and my father and I had driven south, all the way from Lamlash, to take a look at the document. The words had puzzled me always. But somewhere, the message seemed almost to have a personal significance to me. I translated it in school, when I was meant to be doing chemestry, and produced the following:

Raven, son of Cadwal

Urien, son of Cuthbert

Patrick, son of Arthur

Men of the church

I write these words

Arthur is not dead

Nor the Raven's song

He will be upon the Mountain of the Burial Mound. By the turquoise lake. The New Day of the Celtic Age. In mountain and in water. In spirit and in heart.

But alas, life had stolen much from me. Taken me away from such things of interest. The past couldn't teach us anything, nor a language which had been extinct for seven hundred years. My life was easy. My life was relatively normal. My life was, well, a mess. - later on there is another text in Cumbric but harder to comprehend with many unknown words

The sun would rise upon a summer morning. The smell of grass floating in through the window. And that great body, of bright light, as it rose up above the mystical, summer clouds in the east, would give me a sence of joy, for a second. A new day was born on my island home of Arran, within the Firth of Clyde. But as soon as the masses awoke, and went about their daily business of poisoning themselves with fast food, and generating as much stress in their lives as possible, that glorofication of sunlight, as it greeted me at 5AM, would soon be lost to the hearts of many.

Not on Arran though. Arran was different, special. There was still something here which the consumerism hadn't stolen away. The west of Scotland was like that. It held onto something, something so special, so intimate, an unspoken thing between the people and the land. And the claws did pry, did tear and rip, and yet, the magic was still there, like an age, a time, an Otherworld, which existed on the fringes of our modern, technological society. Or perhaps, it was the other way round.

I didn't take break-ups very well, I suppose. My girlfriend of two years decided that it wasn't working. My mind was different. It felt as though the very path of my existence, had suddenly been taken away from me. I was standing in the same World, and yet it felt so alien to me. As though I was stranded within an unfamiliar universe, the one person who gave me a feeling of joy, having taken the last ship out of here. That's how it felt, and thus, I drunk a lot. At the age of 20, the pub was my home. I didn't drink to drown my sorrows, I just craved new experiences, something to help me forget. And I smoked a lot, hanging out with a couple of friends, the only two who did not know my ex. Anything about Brodick, the capital of Arran, made me feel uneasy. She lived there. My friends were friends with her friends, or dating her friends. I didn't need to be constantly reminded what my ex was up to, or how happy she was with her new boyfriend. It was just, unbearable. And I had dreams in which she was with me, as though she was calling out to me. I always had an interest in the psychic World, and wondered if it meant something.

In the end I became fed up. My grandparents lived in Nant Peris, a small village in the Snowdonian Mountains of North Wales. As much as I loved my homeland, Wales was second favourite in my heart. My dad's family were from there, and although he visited as often as he could, it had been years for me. I needed a break, I needed a change of scenery for a month or so. And something seemed to be making sure that I did go there. Lots of coincidences took place over a short amount of time, and perhaps a part of me was calling me, back to that Western, mountaious place, which I had neglected for far too long.

Initially I came down with my parents. A short ferry trip, and then a long drive, spectacular scenery until reaching the Manchester area, when the drive becomes a question of which busy, concrete pathway, is the quickest route. But before long, the Coast Road heads into more hilly landscapes once more. The Irish sea to the right, that expanse of blue-green water, seperating the various Celtic communities. Once the sea united them. Now it served as a border, as their languages and stories were pushed ever-westwards.

At Bangor, we took the road inland. We had left the limestone, and granite cliffs, from Llandudno to Penmaenmawr, and now we were in the land which remained familiar to me. The green fields, as though flaunting nature's sacred music, lead inwards, between the great sides of Wales' highest mountains. Heather and bracken grew on the craggy slopes to the left, whilst the grassy planes and cliffs, on the right, corkscrewed up to form the peak of Snowdon, the highest mountain in England and Wales. I had wondered about the Cumbric text. It mentions a mountain, 'Monð ir Ghuiða', which, to be fair, could refer to any mountain, from the River Clyde to South Wales, with a burial mound upon it. But it resembled closely the Welsh, 'Yr Wyddfa'. Now that I was back here, I'm sure

that I could offer myself the opportunity to learn something of the local legends. I sure needed something to take my mind of things. And yet, as I say this, the mountains, forests, and lakes, were already starting to teach me a new way, almost as if their sight was projecting a new World for me to see. It wasn't formed yet, but I noticed certain peculiarities in what I saw, certain things which seemed to tell me that I was seeing more than my eyes would normally allow.

We drove through the main village, Llanberis, past the two lakes, Llyn Padarn, and Llyn Peris, to the narrow ledge, below a great cliff, rising up towards a flank of Snowdon. Across Llyn Peris, was the Dinorwig Slate Quarry. Now used as a pumped-storage hydroelectric powerstation, the quarry above long left to itself, to disintegrate, and slowly morf itself to become more like the surrounding landscape. Slate quarries were not ugly. Today, the gigantic clouds, swirled hauntingly around pillars of purple-green slate rock, over a thousand feet up the mountainside. Mists collected in craters of unknown depth, and the occasional, red shape, stood out, as a rotting iron boiler, or the remains of some insanely steep railway track, as it shot steeply down the mountainside upon its collapsing, stone foundations.

Nant Peris is a quiet, wee village. It sits cosely within the kingdom of some passed age, and yet, like in certain parts of Ireland, and Scotland, does that kingdom not still remain? I am certain that those boulders, cast off the mountainside, when this valley was recently a river of ice, do remember the stories, and goings on, since passed into legend.

Oh, perhaps it would be useful if I actually said my name. My name is Cadwal, which is Welsh. I can't remember the meaning, but it has something to do with being strong in battle. Hardly me. I couldn't handle a break up, I can't handle the sound of fireworks. If I was in a battle, I would die as soon as I found out there was actually a battle.

My grandparents' house was an old, stone building, on the side of the valley closest to Snowdon. It sat beside a small stream, and a garden full of moss-covered stones. There were random bits of metalwork, unidentifyable pipes and cylinders, which my grandad had illegally salvaged from the quarry, presumably. The house looked as though it might just fall into the stream at any point. But you will never arrive at a friendlier, more quaint house, than the likes of Can-y-Ddraig.

My grandfather appeared out of the window. His face appeared that is, not his entire body. Although he was short, like my dad, he wasn't that short. The house was only accessible by a small path, through a field, towards the towering cliffs above us.

That wee path, seemed a lot shorter, from a distance, than it actually was. As I came closer, I realised that grandad had indeed been standing 'in' the window. "Aye, bloody cracks in the walls". He said, as soon as we got to the little bridge over the stream. "I was pulling some old timbers out and the entire thing fell, bloody fucked it is". We exchanged greetings and hugs, talking a little about what had happened in the past year or so. The last time I had seen them, they had somehow managed to get to Arran by train, probably to Androssen, not that I often went there. It was the big town opposite Arran, and very different from it. Now a bad place. Most of all we talked about our ancestry, and as we sat, drinking coffee, in the house which smelt of smoke and old books, me and my parents made the realisation, that we really hadn't been to Wales in quite a long time. We thought about the prospect of taking a walk that evening, to Dolbadarn Castle. But my parents were too tired. But I always have this addiction to see as much as possible, especially when I travel away. Then there's a reason for movement and exploration into the night. Or the pub. And the second choice it was.

I went to a pub in Llanberis, and had a conversation with some lads from Bangor. They were studying Welsh at university and had heard about the Cumbric language, so we were comparing words. One guy, called Rhys, managed to fall into a great container of coal, beside the fire, a couple of times. So I said "what's the Welsh for 'pissed off his tits'"? And we all laughed. Actually, quite a lot of the older guys had coal on their faces, hands, and boots. I wondered if people often fell into that thing. Why would they need such a huge container for coal? It was May, and well, quite warm out.

Eventually I had to go home. Or back to Grandparents' place. Was invited to Bangor, but having few coins and no transport, I thought I'd best not. And thus began the long walk, at midnight, from Llanberis to Nant Peris. So I began walking down the street. I could see in the streetlights. Went past the famous Peat's Café, the assortion of friendly, multicoloured buildings, which changed

colour every few years. I thought for a moment that it might be fun, to walk back via the Dinorwig Quarry. But it wasn't a very good idea. I knew the way, but couldn't be arsed climbing a thousand feet or so of abandoned railway line and slate tip. And, I had no torch.

I reached the village railway station, of the Rheilffordd Yr Wyddfa, the Snowdon Mountain Railway. Britain's only rack and pinion railway, it was a pretty cool feat of engineering. Yr Wyddfa, now, that was a name. I couldn't see the summit of the mountain. Except, that darker area below the stars, which one could vaguely outline as a gargantuan peak of rock. They were all like giants, ancient, sleeping beings, I thought to myself. In eternal rest. I wondered if they noticed us, protected us in some way. I wonder what they had to teach us.

I sat on one of the benches within the station car park. The station always brought me happy memories. There was something friendly, and nostalgic about it. A monument to an industrial age, and of course, the railway itself acted as a sort of pathway to the Stars, to that high-up place, where all becomes clear. I had taken my ex girlfriend to a castle in North Wales. Not this one, and yet in some ways, these mountains, these places, were all one World. One region. I had taken her to Waunfawr, a village in a nearby valley, and then to Criccieth Castle, where we sort of slightly defaced a small outcrop of rock, below the castle. We had sat there, two summers ago, gazing out at the sun, as it dropped below the Irish Sea. And it was there that I realised just how much she mattered to me. So we chizelled into the rock, the words "Cadwal ac Erika am byth". Cadwal and Erika, forever. And nothing in this World could ever bring me to go back there. I would be tempted to find that rock, but I know that it would bring so much pain to me, if I did. It's a strange, and lonely thought, that two people can tell their love to the land, write, deep cut letters, into a section of the coastline, which no-one else will likely find of any significance. And that that love can fall apart, such a temporary, fragile thing, forgotten, pushed aside as an insignificant memory of one's past. And yet the rocks will always remember, even when the letters are worn, in thousands of years time. And perhaps someone would find it, one day. Seeing the love heart. Perhaps they would feel joy, finding the lost words of some, so powerful love. And yet it wouldn't be. That love became lost. And yet through my naivity, I made it permenant.

"Ah feck it". I said to myself. "To the Castle it is. Dwi'n mynd i Gastell Dolbadarn". I wondered past the Royal Victoria Hotel, being cautious not to scare any of the guests, should they see a guy in a hoodie, wondering clumsely, through the carpark. I remember, I spent much of my childhood here, back in the 90s. Before digital cameras. When kids actually went outside. Listening to Daft Punk, Wheatus, and the other upbeat music of the time. But now it seemed as though, there was still a lot here, of that time. But that it had slipped away from everyone else. It was as if my perception, my time, was permenant. Whilst the land moved on into the modern era, in the sight of most. Oh man, I could do with some party music right now. But instead I had found the path to the Castle. Slippery as always, and fuck, what was this?? I reached towards the ground. My foot had hit something metallic. I grabbed a wall at first, but then found a pack of drinks. I shone my phone-light onto it, and it worked out it was Guinness. Ah a Godsend. I wasn't an alcoholic. But drinking felt good. Especially on your own, on a slippery path towards a rocky Torr and a castle. What could possibly go wrong?

I found the rock, rather suddenly. More by accident than actual motive to find my way. I somehow managed to climb up, and meraculously I was at the base of the staircase; that which spiralled around the lower wall of the remaining tower. I could hear the wind, blowing through the empty shell of the tower. A cold blast against my face, and the rather mysterious tunnel entrance across Llyn Peris, a way off. The tunnel was illuminated at the entrance, leading into the hydroelectric powerstation. Sometimes, up in the quarries, you could hear the deep, humming of the turbines, and their huge bodies spun, as thousands of tonnes of water drove them.

I hadn't been in a castle, since Criccieth. Using the dim light of my phone, I found my way into the building, into the empty tower. A narrow, ancient staircase, rose up on the right. It was always a good place to sit, and ponder my life. I walked up as far as the slit-like window, once used for shooting arrows at enimies. The breeze came from the west, so, the temperature on this staircase remained quite constant. I imagined, how many people this place had seen. I wonder if, back in the 1300s, a young man, not unlike myself, have sat here. I wondered what his thoughts had been; if he had experienced the same losses in his lifetime, and pondered on it. I remembered, I came here at the age of sixteen. I had a different love interest then. And I came here, perhaps in the hope to find

some calm, place, somehow a reflection of my romantic thoughts. I remembered the shape of the window, and the thoughts, which at the time, dwelled in my deep mind.

I had forgotten about the Guinness. Four cans. Not bad. I opened the first, and the usual chain of events occured, that of a large fizz, and spillage of yellow froth, landing on me. Luckily it was dark, and no-one was here, so people wouldn't conclude that I had pissed myself, this time. I haphazardly rolled a cigarette, and in doing so noticed a wee candle, which some young folks must have previously left there. There were three tea lights, in fact. They offered me some illumination, even if I was never uncomfortable in the dark. In the dark, I felt safe. As though I became part of the mystery, hidden from the boredom and egoistical World of the day. Right now, I didn't exist, only as a perceiver, and creator of my own thoughts.

Alcohol, doesn't make us into different people. It merely shows us those parts of ourselves, which we hide. The more we hide, or have hidden, in my case, the more pain, or anger, and suffering, the more alcohol acts as a medium. I thought about a song which me and my ex had listened to. When we first got to know one another. The song was by an American Artist, called Harry Kay, the song: 'The Sweetest Feeling'. It described how wonderous a feeling it is, to sleep beside someone you love. To hear them breathing, knowing that they exist. I felt tears in my eyes. It's meant to be unmasculine, for a guy to show emotion. Some stupid, idiotic notion, which has hurt every man at some point in his life. Well, fuck it, I'm going to break the code of conduct, and tell you that I cried for hours. I felt as though my face was changing shape, I tried not to, but I just, cried. I sat there, my head in my hands, crunched up against the wall. I felt like nothing, but I nolonger cared. If she could see me now, how pathetic I would look. But I nolonger had any hopes. I had abandoned all identification with myself. All I know is that, I wanted to escape my body, my mind, whilst it lay here to rot.

Nothing seemed happy. The place of my childhood, the place of my dreams, had become a reflection of my own broken heart. Everything was broken, all happiness had fled with her, when she left me. My mind and body was all which remained, and I had missed the last ship out of this World. How could all the friendliness, beauty, and good memories, be broken? How could everything be in part, incomplete, missing such a crutial element, the love. The love had gone. I lay there until around 2AM, wailing like a pathetic, injured animal, wanting nothing more than to just fall asleep, to awaken to something which was better than this.

In doing so, something left me, some of the pain. I decided that I had to savour this moment, because somehow, having nothing, feels like a new start. I'm like a baby, left alone within his own World. But then the most extraudinary thing happened. I heard a voice. Not quite in my head, and not quite outside of it either. It was there, though. Not a threatening voice, but a voice in a Welsh accent. It sounded wise, and yet refreshing and young.

"Cadwal, in the darkness, you can begin to sow your own dreams"

I was pretty pissed at the time, so I replied. I was working on basic-mental-function mode. "Haha, give me a needle and pen then. I mean a needle and paper, or whatever it is people do sowing with." I laughed a little. I must have released a lot of pain, because I felt like I didn't have a care in the World.

"You're drunk Cadwal" said the voice.

"Well done!" I replied. "And where are you? I feel like I should be freaked out right now, but like I care"!

As soon as I started talking, I noticed a sort of reddish, pink glow. It was calming, and felt almost electrical. Something energetic, beyond the mere colour of the light itself. I descended the stairs, feeling, ok, maybe even a little happy. I still had one Guinness left, and took it down with me, cigarette in mouth, and phone? Not sure where that went. I probably was sat on it or something.

I walked to the entrance, and saw nothing. Except, wait. There was something there, at certain angles. I could see the light again. It was by accident, when I allowed it to fully reveal itself. "Well, that was weird". I said to myself. "Sure is going to be a fucked up few weeks", and I started laughing uncontrollably. I sat on the wall, outside of the entrance, perhaps fifteen feet above the ground, and took a swig of my Guinness, closing my eyes, as if to enjoy the fine flavour. And when

I closed my eyes, all was dark for a second, but, shapes formed. Strange shapes, like red flares, fire. And skies, pink sky, and a shape within it. I opened my eyes again, only, this time, that shape was still there. It appeared in the far distance, in the Dinorwig Slate Quarries. A being perched upon something, thousands of feet up.

And then came the light again. My body did something, extraudinary. A sudden burst of energy, filled me, as though something, some energy was touching me, and reminding me that I was alive. Spirals of red, and pink, formed in my vision, in mid air, like sleaky sprites. They formed on the walls, and in the distance, a great spiral of red, purple, and various other colours, spun towards me.

I could have sworn that I heared singing, like a low drone, accompanied by a harp like sound. It was so peaceful. As it neared, the waters of the lake became illuminated. For a second I could have sworn that small holes opened, like whirlpools, the lake becoming choppy, almost bulging with a mysterious light, just visible through the foam and waves.

And then, before me appeared something, so out of the ordinary, so fantastic, that my mind nearly exploded with trying to understand what, exactly I was seeing. There were thousands, hundreds of thousands, of pulsating scales, which seemed to alter in their shape, and frequency, producing notes of low, and high pitch sound, simultaniously. The scales belonged to a great being, with two great, red wings. Upon its long neck, its head pointed towards me, a long snout, and two glaring, green eyes, with slit pupils. I felt an immense kind of energy, and also a feeling of completion, as though, suddenly, a great puzzle, a great crack in the universe, had been solved, completed, and now, all was visible.

"What are you? Who are you"? I asked. "I feel as though, I know you, but I cannot comprehend how I might".

That Welsh accent came again, and the dragon began to move its mouth, although not quite in synch with the worlds, which sounded as if they were spoken by a person.

"Cadwal, you have known me all of your life. Only, you haven't seen me until now, not, like this".

"I know. Some way or other, that's what I feel. But what are you? I see the symbology of myths, and stuff, but really?" I took another sip of my Guinness. "I mean, I have a slight interest in Buddhistry, there's an island near me, where Buddhists go to eat. Buddhism I mean. I'm pissed."

"You are, yes. But right on, we have known eachother all of the times that you have been here, and every time a thought of this place has entered your mind. I guided you here, or rather, I helped you to guide yourself. And I have helped you, before. Remember in the quarries, when you were eight years old?"

The dragon was referring to a time, when me and my parents went wondering up in the quarries. I was enthusiastic about exploring even then, and I descovered the famous 'Bridge of Death'. It was never intended as a bridge, for all purposes. It was a section of narrow gauge railway track, above a scary, deep pit quarry, called Twll Mawr. The old slate tips, with the railway track built on top, had collapsed in certain places, along with various rockfaces, leaving a near verticle pile of broken, car sized rocks, dropping 600ft into the pit below. The result was a section of railway track, the ground having collapsed beneath, suspended hundreds of feet above an unknown World within the mist below. I had tried to cross it, I guess as a way of proving to myself that I belonged here, with the quarrymen who once worked this mountain, down into its depths. Although slate was never technically 'mined' at Dinorwig, I had a strong instinct that, amongst those mountains of slate waste, and in those deep pits filled with old, crumbling rockfall, there was something which lead deeper.

I had been bullied when I was young, and wanted to prove to someone, that I could do something, that I was strong. God, how little I understood the meaning of 'strength' back in those days. So I began walking across the Bridge of Death, carefully moving my feet from one metal sleeper, to the other, as the track swayed in the wind, above a fathomless mist beneath. I must have done this, I can remember it so vividly. I remember feeling dizzy, and felt uncomfortable as the track began to bow in the middle. I stood upon one sleeper, and it was not well attached, and I fell, I know I did. I could feel the tiny water droplets in the mist, blowing onto my face all of a sudden, and yet, when this sudden feeling of falling had gone, I was back where I was. My parents came around the corner at that point, happy to see me, having not been aware of the entire ordeal.

"You saved me?" I asked.

"You called upon me, from somewhere within, and I came to help. Some people used to call me Elidir, after the mountain. I would be present within the quarries, helping those in danger. I have been here for so long, oh how that mountain has changed since the beginning of ages. But people no-longer viewed me as a part of the land back then, they saw me as something from myths and legends. It was there perception of the land, which made me invisible. I became a myth, a legend, when all they needed to do, was to relax, and stop to see the land as a variation of catagories. I can only exist as a part of all else which exists".

"Ok Elidir, this is amazing. I am still quite drunk but I know you're real. Dragons are bad no?"

"No, Cadwal, there is no good or bad. But we are guardians, guardians of the sacred things in the Earth."

"Such as gold, and slate then?"

"You can see it like that, but no. We guard man's strength, his destiny and power, only allowing him to glympse it when he is pure of heart. Most people don't understand the meaning of true love, of true strength, nor how to respond to these things when they are presented. I am a guide of great journeys Cadwal, but a person must be true of heart before he or she can pass through the Door of Annwn. We dragons are not fooled by pride, riches or lust, we can see straight into the hearts of all men".

"Where, how do you exist, I mean?" I asked.

"We exist everywhere, and no-where. What you think is possible, becomes possible, and what you see as fantasy, remains as fantasy. All things exist, from all human legends and stories. They exist somewhere, although where many of them are from, I cannot say for sure. But man must first imagine them, to draw them into his World."

"I exist neither here, nor there. I am a consciousness, what you might call a soul. And yet, I am not a soul as you know them. I am a pathway, and a creator. And in a lost version of your Welsh mythology, you could say that I helped to create this World. I am one of the constant bridges of creation, which creates the World which humans can experience. Hence why I am not of this World, I merely function within it. Sometimes as a mysterious energy, flowing through the land, or as the spiralling so called 'chakras' within your body."

I really didn't completely understand any of this, although I had a strong sence of purpose, as though I had to do something, as though I was being shown this for a reason.

"Why do dragons eat people then, haha?" I asked, having forgotten how drunk I had become.

"Haha, we never did. Don't worry Cadwal, I won't eat you. The place we are of, is a place of infinity. It reacts accordingly to human perception. Some dragons are bad, or rather, they are very lost beings. They have forgotten their connection to their brothers and sisters. In fact, one such being resides within a mountain not far from here. I and he, are brothers. When the first lights were made by the Gods of Old, they became our ancestor, what you would call The Milky Way. Me and my brother were born of him, and decided to help the beings in the Pink Sky to form a World. We imagined great things, with the guidence of the many other beings, and dreamt of a physical World for the Celtic Peoples to live. This passed into the already existing physical World, as you know it, and formed the Celtic Races, the beings of the Otherworlds which helped to create this new Consciousness, passed into the stories and legends of the Celts."

"Are you saying you are aliens, Elidir, from another planet?"

"No, our ancestor, The Milky Way, created Light Dragons such as ourselves, before planets, or any so called alien life, even existed. This Dragon, the Old One in the Skies, is the gateway to all knowledge and understanding. And each of us dragons are but different forms of him. So each of us is a kind of gateway, a path. We are not in any way physical, but you already know this. Your legends about dragons, eating humans, are a representation of humanity's own fear of being coragious. My brother, believed that he was the reincarnation of the Milky Way. Understand that we

are not, serpents, or reptiles, we are spirits, and we are bridges. We bridge the Earth, to other realms and realities, other places, where your mythical creatures come from. We can be a flash of lightning, as it links the the heavens to the Earth. Or we can be a rainbow, offering a pathway to other places.

"So leprechauns are real, too? Fairies, mermaids, giants?"

The dragon smiled at me, as if to remind me of what I could already trust by intuition.

"Why me, what must I do to help you?"

"We don't ask for help, Cadwal, or expect anything off you humans. We guard you, the planet's riches, the most sacred places. We guard the creatures of the sea, and the wee folk who live under the Earth."

"But ever since you were a child, you have been calling to you these other Worlds. You are one of few, and although you will not remember, we have met before. I am not the source of your happiness Cadwal, I have instead helped you to remember the happiness which remains within you."

"But there is something, which you can help with, something of a vast importance. And I think few will be able to do anything about it, for few know that this thing exists."

"What is this thing, Elidir?"

"It is love, Cadwal. And the love for the Celtic People has been damaged. My brother, taught them how to fight, how to dominate and control one another. He told the English how to destroy us, lied to them, for he picked on the vulnerable and weak, feeding them the blueprint for a World, which would be identical to this one in appearance, but a World where people would forget how to see the wee folk, how to live with the land. A World where man's sole intention was to build upon, destroy, and exploit, all that which is sacred."

"My brother's creations, the Danmoriau, want to return the Celtic Lands to that primal chaos. He believes that he is the true Light Dragon, and that he has the right to take control of all that is magical. They have been performing rituals on our sacred sites, when they occasionally dare to crawl from their dark waters and crevices. There are certain places, inhabited by spirits who speak of love and truth. But the Danmoriau, fill these places with their dark power, so that darkness is what they will speak, and the minds of all those who go near them will be thinking thoughts of anger, control, and need."

"But what must I do?" I said, loudly. "What kind of rituals were they? I don't want to become involved in any of that dark shit."

"You must go on a quest, Cadwal, to find things which can bring our beautiful World, back into existence.

"The Danmoriau are merely powerhungry, vengeful chaos, created by Celtic Demon God. They require material to build themselves with, starting with rock, or metals, then using the body parts of humans and animals. From this they can change their shape, disguising themselves as anything they wish. They are empty, hollow, powerless, but great deceivers. They disguise themselves as sea creatures, as the mairfolk, having a taste for flesh, as it enables them to imitate the creatures unfortunate enough to be taken down. They are the ultimate ego, requiring the bones and skin of different lifeforms in order to replicate them. Although they can never disguise themselves as one form for more than a few hours, they need sustinance, and must go back into hiding."

"That sounds pretty grimm". I said. "Elidir, the whole thing you're telling me, it kind of makes sense. So the Milky Way is like a cloud of creation, a thing full of stars, which creates the World?"

The dragon looked at me. Perhaps even dragons, beings of supernatural ability, have trouble understanding someone who's drunk.

"What do the Danmoriau look like? Are they around here? Pretending to be rocks, or animals?"

"They can only exist as inanimate objects for long periods of time. However, there are a few 'forms' which regularly appear throughout North Wales. Most often, if they do take on an animal form, it is most common in the disguise of a goat. But you can always tell. These goats will not shy away from you. They will stare, watching you. They will stand alone, and your instinct will tell you that they are not at one, with nature. They are out of synch. They don't have a fear of humans. They will stand upon a boulder, motionless, staring at you."

"Ok, so what must I do to start with? Elidir, since I have been in Wales this time, I've had so many coincidences happen to me. Memories, or deja-vu, almost as if this entire sequence of events, which lead me here, has some greater, less-random logic behind it."

"That is true, Cadwal. Whilst your time, and that of most people, appears to run in a continuous line of random events, sometimes a part of you, within, plays out a greater purpose. Things are not so random or haphazard when you begin to notice the greater pattern of events. You must leave, and soon. You will be able to go back to your grandparents' house in the evening, but in day, you should travel. You need to take upon a journey."

"Where will this journey's destination be?"

"Only you can know, where it is that you will find what you seek. There is no correct way to start this journey, for all paths will eventually lead you to the same destination. Right now, others are undertaking similar journeys, journeys to find balance within theirselves. But you are the only one who can complete this journey. I will tell you, only that which you already know, deep within. That you have the chance to save our land, our people, our World. Not through any fight, for you cannot fight the fear and anger which causes our Celtic reality to collapse, day, by day. There is a prophecy, a possible future, about an Old King beneath Mount Snowdon, a World which sits around the corner from us, which we must only begin to see, for it to appear. You must go now, to find the keys to this World, so that others will too, open the doors within themselves, to this World."

At that moment the dragon seemingly just vanished. He didn't fly away, just, dissapeared. Although a faint glow of red light, still sat amongst the remains of the old castle walls. I wondered why it was, that I should be going to. There, before me, under the cover of night, was an entire landscape of mystery. Where on earth should I have began? The darkness of cloud, stars, and their dim reflections upon the windswept waters of the mountain lake, seemed to show infinite possiblity. The night was my World, and every pathway, destination, and beginning, was a possible voyage of descovery.

By now it was around 1 AM. In some hours, the sky would brighten. And from no-where in particular, I felt the need to find something, before the morning star illuminated the fog and mists. So I climbed down the stairway, and onto the grass, to the side of the castle. Through the gate, and down to the road, connecting the village with the Slate Museum and Power Station. I shone my dim light onto the rock, cut away during the road's construction, and, to the right, the bottom of the Zig-Zag path, leading up some hundreds of feet into the quarry. Until tonight, I hadn't been up here since I was around 8 years old. I could still remember my way, though, and soon I found myself out of the steep woodland, and onto the path itself, winding its way between the slate tips, produced from various quarry levels to the South. The night was not cold, although as one climbs, so does the wind pick up speed.

After some hundreds of feet, I reached a metal bridge, rusting, slightly creepy noises coming from its framework as the wind brushed through. The bridge crossed a small tramway, cut into the hillside, between the A2 and A3 inclines. I sat on the wall, beside the bridge for some moments, to catch my breath. It's always fun to watch the occasional cloud roll beneath the stars. At around 15,000 ft, the wind must surely be higher. And now the moonlight was illuminating a few of these whispy shapes, which roled in formations, high above Mount Snowdon.

I always feel some loss, without ever really knowing where it stems from. Too often, the hardest thing is to keep going. I suppose that everyone has a pathway, something they can chose to follow. But the irony is that, there are a billion ways (could become genuine?) to get distracted. Say, that everyone has a destination, for example. Maybe it's the same destination for everyone, although on the journey, we believe it looks different. So we follow different paths. Some of us follow money, other, moments of romance, the dream partner, holidaying, learning, descovery. Feel that surge in

emotion? I did too. I never believed, to just what degree that destiny was mutual to the whole of mankind.

My whole life has been a big, distraction. Since my break-up, I would meet women, have ideas for making money. Try to say something profound. Because, believe it or not, that's what really mattered, to me. I managed to stay strong, because something inside of me told me to keep going. I guess, that each person has a pathway though, that has the least resistence to change. Most people will find, and experience some type of love. And over their life, as people they will change. If they follow that pathway, which somehow they know to have the least friction, they will find, slowly, what they are looking for.

But what if all of these walks of life, were merely disguises? I had changed my mind so many different times, and about so many, numerous things, that the paths, directions, and markers, had all but become a confusion. I had reached that state, that stage in the cycle, where I almost felt no-longer a part of the cycle. I was bordened by some of my friends, by their behaviour towards eachother and to myself. I wasn't angry, but I felt as though I had had enough. And the more I kept living in my house, with the same people, the more went wrong. The more pointless things I would take on. The more I would assume. The more I would leap at an opportunity to find myself in a better place, only to place too much reliance upon it, and to end up in a worse place.

As I climbed the Incline, through the misty slate quarries, I saw myself walking out of a game. I had played a role in my life, the role of a follower. A typical person, who was afraid of what he didn't understand. A person who expected normal opportunities to come towards me, for money, work, and romance, and for that to be my slice of cake.

And yet for a while now, this game, no-longer seemed to be working. It was as if my mind was trapped inside this game, even though my heart was breaking the controls and constructs which meant I still had to be inside the game. The other players looked at me as if I was mad, wondering why on earth, someone would want to break free from this neverending cycle of reptetitve mistake and pain. It dawned upon me, that the pain I had experienced had been deliberate, on my part. At a profound moment, as I climbed, ever faster, towards the nearing pinnacles of dark rock, I realised that my pain had been my means of escape. Perhaps if I had never felt pain, I wouldn't even realise that I could experience, or cause it. Perhaps, without immense loss, failiure, and hopelessness, I wouldn't be able to understand the true value of loving others, of change, and of my own imagination.

Something neared, and yet, I wasn't quite yet ready. I learned that, the only thing of 'evil' was fear itself. Humans are slaves to fear, being afraid of love, of the prospect of things being more wonderous than they might imagine. Whatever it was, it would happen fast, and, my fear would go away. I would be broken out of this cycle, and something would change.

The Slate Miner

By now my phone had died, leaving me with no light. I had started upon some journey, and although the inner reaches of the quarry still seemed to guide me in, my desire to rest was apparent. I had reached the top of the A4 Incline, an embankment of stone, once used to carry rail trucks laden with slate, down to the sawing sheds. The area at the top of this incline was another large 'dressing' area originally. On the horizon, to the North-East, lay the enormous Garrett Quarry, probably the most dangerous part of Dinorwig.

I found myself in the winding house at the incline head, rolling a cigarette in the moonlight. The clouds blew over now with more haste, not giving themselves much time to form any identifyable shapes, which might have been likened to lost Worlds in the sky. I felt relaxed. Again, how could I possibly know if this, was the right way? I couldn't. But the darkness seemed to make things clearer. There were few ways to go wrong when all is dark. There is no-where to go wrong, when you make your own light.

Needless to say, I felt tired. So I remembered the way back through the quarries, to those areas above Llyn Peris. It took me around fifty minutes to get back to our house. Although I definately felt that I needed to go back there tomorrow.

Sometimes, the easiest way to discern what is correct, or good, and what is not, is to look at why it appeals to you. If you find yourself being happy around something, or someone, for no reason whatsoever, then surely this is the right way. The true way, that of unconditional love, is to not love with a reason behind that love. Your love for that person, or place, simply exists without there ever needing to be a reason. And I believe that we can experience this kind of love with anything, although we initially are guided to the easiest pathways, before exercising our own hearts.

It would be some time before I applied this, although, I had felt it, in certain moments. The next day, it rained much. The grasses, trees, and ferns, were becoming greener. It seemed as though more so than yesterday, although perhaps that was down to the dampness in the valley, which made everything natural, beam with its inner, green light. This time, I climbed up into the quarries, using the winding path above Llyn Peris. This side of the mountain has a more 'raw' feel about it. The slate workings, quickly climb high onto the slopes of Elidir Fawr. There are no trees on this side, simply thousands of tonnes of slate rock, covered in lichens and moss, from here to there, extending out onto the wild slopes of mountain. The quarries here are damaged. The path steers well away from the faces, where the walls are broken, and avalanches of boulder are spewed through the workings. The old landscape of railway tracks and level faces, has shifted, buried itself, like a great Giant, breaking, and re-arranging the mountain, to cover himself away in the depths.

When one reaches the head of the path, it veers into the mountain, almost, following a cutting through the remains of quarry walls, seperating the great, chasm-like, pit workings. Perhaps the most terrifying of which is the Twll Mawr, supposedly the deepest 'hole' in Britain. And, like the sensible guy that I am, I climbed over the fence. I felt a certain energy about this place. To my left, was a rockface, not as vertical as the one beneath me, and I could have sworn that I detected movement upon it, even before it happened. Moments later, there was a rumbling sound, and the ground began to shake in a localised area, upon that less-steep rockface, as shards of slate broke off, and tumbled 300ft into the lost Kingdom beneath. The rock began to change shape, and a rather clear voice, from somewhere, said to me "Follow the path to the other side. Down on the right, there is a tunnel. Crawl inside".

The movement stopped abruptly, as soon as I decided to take upon the advice of that mysterious, mountain voice. I followed the footpath further into the quarry, passing more pillars, and structures of shattered slate. Quite how they still stood there was somewhat a mystery to me. Eventually I came out of this area, and the path went downhill, towards the area I had been last night. To my right, there was a place where a tiny tunnel entrance once stood, between the pile of loose rock, which made up the path, and a small rock outcrop. Although the tunnel appeared to have been buried now, I climbed over the fence to re-trace where I may have remembered it.

Moving a few rocks out the way, I managed to feel the draft of cold air on my arms, indicating some deeper realm, hidden by the changed landscape, but still very much 'there'. I hadn't a light on me, but decided to put trust in my destiny, if such a thing existed. So I crawled in, head first, and my head, and some of the shoulders, ended up in water. I had forgotten about this part. It was cold down here, damp, a constant sound of dripping water, like a thousand voices, all telling me a thousands different stories.

In fact, the splashing noise, of water droplets, appeared to get louder, and quickly. Someone was walking towards me. What dark horrors might lurk down here, I did wonder. But what appeared was not dark, or gruseome. A dim, green light, slowly edged its way down the tunnel.

"In the Otherworld, time passes differently. It takes a very long time, for the things taking place in the Otherworld, to pass into your World, and to appear. When they do appear, they seem like a normal result of your own doing. When really, there is always another reason. Take this quarry, for example. It was created by man, yes, but from where? It was created in the Underworld, and then passed onto the quarrymen at a much, later time."

"Who are you?" I asked.

"I am Idris, just call me that. I used to work here, 90 years ago, as a quarryman. I am what you might technically call a ghost, a repeating pattern, an identical copy of the rest of my soul. The rest of me is elsewhere, living another life. Whilst this part of me stays, as a guide, and as a guardian of the Underworld."

The figure walked out of the darkness, and for a second I could see him, in the dim ray of daylight, which shone through the tiny entrance into the tunnel. He wore cloths, which could be easily said to be Victorian. He only looked about thirty, his face pale, although with a definite life radiating from him. In his hand, he held a jwmpah, a sort of iron bar, which quarrymen used to manually drill holes. In his other hand, he held a chain watch. This was where the green light originated, and as he closed it, a number of sparks seemed to shoot away,and scatter into the shallow water.

"Come with me". He said, taking me by the arm. We walked for some distance in the darkness. Somehow, he knew exactly where I might trip, quickly moving me away from an unexpected stone, just as my foot knocked it ever so slightly.

After about eight minutes, we reached the end of the tunnel. The tunnel opened out into a small, high cavern. At the top was an opening to daylight, apparently leading into another pit working, otherwise inaccessible from the surface. The man, Idris, had a very strong accent. I don't think that he spoke much English, just enough to explain to me about the workings of the quarry.

"Right, now, see this." He said. He smiled, and pointed his jwmpah at a pattern, carved into the wall. The pattern was simple, two spirals, interwining with one another, and at the centre, a single dot. "We must sing now. The Underworld only opens to those, who can make their own way. To most of the miners, this was an ordinary tunnel. They used it for putting cables in later, didn't they. But I, and a few of the others. We were in a, Cymdeithas, as we say. A group. A secret group."

"Right then, it's time ye", he said. He rather unexpectadly, just struck his jwmpah on the ground next to me. "Jesus feckin Christ" I nearly said, but I suppose they were often Christians back then. The end of the jwmpah suddenly burst into a pulsating array of coloured light. Eventually it became a yellow-gold colour, and he began singing the Welsh national anthem. I ginerly repeated after him, as I didn't remember all of the words.

Mae Hen Wlad fy Nhadau

Yn Annwyl i mi

Gwlad beirdd, a chantorion, enwogion o fri

Ei gwrol rhyfelwyr, gwladgarwyr, tra mad

Dros rhyddid collasant eu gwaed

At that, the rock began to shake, rather as it did earlier within Twll Mawr. The wall, caved in, the broken rock dissapearing into nothingness. "This way boyo", said Idris.

I followed him into a tunnel, not unlike the previous one. There was no real difference, although here, I could somehow 'see' in the dark. I couldn't see every detail, just the dark walls of the passage. They were as dark as everything else, naturally, and yet I could still see where the walls where. Before long, there was some light. Old lamps, hung along the left hand side of the wall, giving off a warm, bronze light. There was a strong smell of pipe smoke. Somehow the temperature in here wasn't even cold, it had a strange, inner warmth about it.

"Cadwal, here is the part of Dinorwig, which few men have ever seen. Are you ready?". We rounded the corner, and entered into a dark space, a chamber of some kind. "Slate, and other things, were once mined underground here. Most of the mining took place, thousands of years before the physical quarry, in your World, appeared. There are many ways into the Underworld Cadwal, although this region is special to me. And the men of Llanberis. When they stare at the quarry, they all know, that there is something deeper, and older, buried within it."

Idris flipped a switch upon the wall. A rusty iron box, almost dangling off the the wall, with various large levers attached, suddenly gave the mine more life. Various lights came into play, illuminating the full extent of the cavern. It must have been around 50ft in height, and was littered with strange

artifacts. Large stones, standing up, with markings upon them. Shards of slate, with mysterious writing, stood up like gravestones against the walls. And in the centre, was the largest train I had ever seen. Having read this, I bet you're thinking, how exciting, a big train. But this was truly the most sexy, awesome train, I had ever seen.

It stood in the centre of the cavern, around 20ft in height. A big diesel locomotive of some kind. It was coated in iron sheets, many of which had obviously been replaced, to cover the engine parts, which were visible in many places. On the side, written in large white letters, were the words "**DYM:HRIV074 GWAITHIA HLECHI A CHOBR YR WIDHVA**". "It means, Undermountain, the type of train, number 074, Slate and Copper Mines of Snowdon. In the underworld, we speak different languages to the surface, but for the quarrymen, we used to speak a form of Snowdonian Welsh, although the language was influenced a lot by the Goblin, and Hwergel languages."

"Goblin language, am I drunk?" I asked. "Goblin language, that's pretty cool". Idris laughed, in his head, he was likely thinking '*ie, what's so funny about it you dumb gobshite?*'.

The train was sat upon a wide track, with two 'rack rails', similar to the system used on the Snowdon Mountain Railway, nearly, and yet this was much larger. We both climbed up a ladder at the back of the engine, which seemed dangerously close to a dark area of the cavern, which seemed to produce underground wind currents, from some, unknown place.

"What does it run on?" I asked.

"Well, it would be hard to explain like. It used to run on a special substance, extracted from deep caverns. Now it runs on thought."

"On thought?"

"It does, ie. Right now, the train is standing still. Otherwise how would we have got into it? But take your eyes off the cavern we are in, and the train will move itself."

"It moves randomly?"

"No, it moves to wherever our subconscious already is. And right now, your subconscious is deeper then this level."

The train came to life, and began to rumble. It wasn't a harsh, overly loud sound, more like a distant vibration, slowly increasing in momentum. Soon, there was a shrieking sound, and I began to forget my previous observation about not being overly loud. I felt as though we were going down, and before long, the dimly lit walls of the cavern, became a great tunnel. In the distance, there was some light, but how far down it was, I have no idea. It started at a steady gradient, before a strange, high-pitched, electrical like sound, distracted me from wondering where we were. The train slowed down, until the high pitched sound suddenly increased and became a constant, roaring sound. We quickly began descending at a much steeper angle, and faster.

"Don't fret at the noise, we transfer some of the breaking transmission to a truck, on the underside of the track, to give us extra grip."

We were going deeper now, we must already have gone down five hundred feet. That would make us level to some of the woods above the Slate Museum. That light came steadily closer, and it was only now, when I realised just how steep our angle of approach was.

"This is a lit chamber, and all those beneath us are now. We've dropped around eight hundred feet, with another four thousand to go."

"Four thousand feet?" I asked, in amazement.

"Yes, wonderful isn't it?"

"It's incredible."

Soon we were in one of the most mind-blowing places I had ever seen. The railway track was upon a ledge, descending God known how steep, at the edge of a truly humungous cavern. I had never

seen anything like this. Never before, had I known of what beauty, lies beneath the earth. Idris explained that this cavern, was around 1500 ft in height, 400 ft wide, and 600ft long. There were lights, here and there, miniscule lanterns, upon long, rusty poles, like matchsticks. Yet the maorety of the light didn't come from any man-made source. It came from the cavern itself; for great veins of quartz, bisected the walls of this enormous chamber. There were levels, little galleries of level ground, upon which, narrow-gauge railway tracks, twisted and turned within the perilous landscape.

Before long, the dark red-brown track, took on a slightly more unused nature. It was twisted, and bent, and the train jolted around, as it tried to make up for the constant changes in direction. We had by now, reached the bottom of the cavern, or at least, so I had thought. The cavern had begun to narrow, and soon the railway started, unexpectadly, to circulate around it, before dropping off steeply, underneath a mass off loose rock, which we were protected from by a complex of questionable looking metal, and rock supports. Some of the boulders above us, could easily have been the size of a hotel. The scale of this place, was truly unbelievable.

"Right, my young friend, fuel stop I think. And I need a smoke."

The track dropped a little more, before rounding the corner of a passageway, fit for a giant, and ending in another place that was truly spectacular.

The train made that weird electric noise again, as we disconnected from the underside-truck, and slowly rounded past a large rock, to settle gently on the tracks, as Idris, not so gently, pulled back the break lever as hard as he could. I was too distracted, staring out of the window, and wondering what kind of place we had come into. That was, until Idris said. "Oh, fuck".

"What's wrong?" I asked, but before I had even finished those two words, I had turned around, to find him, holding the break lever in his had, detached from the train.

He looked at me, as if to say 'I'm deeply sorry', and said "Erm, the other brakes don't work either, I mean. We should probably get off, as the train has started to move again."

The train was grinding its way slowly down the track, at less than one mile per hour, but still going downhill. "Cadwal, see that lever down the track, pull it. It will get the loco into the siding. Make sure you pull the first lever, and not the second, as the other siding leads to another part of the mine."

I ran ahead, beside the rail track, trying not to become overly enchanted by the landscape, which was unfolding around me. I pulled the first lever, and climbed up to a signalling platform, and lit a ciragette. Idris was walking towards me, giving me a wave of thanks, and a few seconds later was up there with me. His pipe tobacco smelt like blueberries. "Yes, we used to pick blueberries from the mountains" said he. He stood there, an old man, a wise person, who had never let go of kindness, nor a love for what he did. The train came rumbling by, losing the odd bit of metal, before rounding the corner onto the siding. We became a little worried, as the train began to speed up, and was suddenly out of sight. What followed, was a series of crashes, and bangs, and a sense that something may have gone wrong. Perhaps most disconcerting, was the sound of something important, falling off, the hideous clashing of metal parts as they were crushed, and a big echo, as our loco, fell into somewhere very deep.

"Oh, it will turn up Cadwal".

"But it's fucked" I said.

Idris looked at me, and took a big drag from his clay pipe. "You're right lad, this time, it might actually be fucked", and he grinned, and spluttered, as we both burst into hysterical laughter.

We smoked our things, and gazed around. The last cavern was immense because of its size. This cavern, was an archaeologists dream. But again, how could an archaeologist view something, which didn't even exist in his World? The chamber was lower than the last, perhaps only 500ft high, but, rising up towards the ceiling, were huge monoliths. Great giant figures, left here, from God knows how long ago. They were covered in symbols, none of which I could even begin to understand.

"Cadwal, you're confused. I can see it on your face. The symbols speak no language, as we know them. They were created before our ancestors even wrote their first words. The symbols mean nothing, before you have explored yourself fully. Only those true to themself, who look inside for the answers, are able to read the hidden language of the stones. The same language, which you feel as gazing towards a sunset, or when you hear a woman's beautiful voice."

The land is different down here. I have found, that when I look in the right places, and trust in the Universe, I always find things to be shown to me, that make me reconsider the World.

In the centre of the monoliths, was one, taller than the others. This was carved, so intricately, with the so-called 'Celtic Knots'. They interwinted, like long serpents, interlocked, throughout the tapestry of ancient art. In the centre, was a figure, carved into the monolith, but also painted, with various dim colours, primitive dye perhaps. I could see that the base of this rock was surrounded by wood. Most of it looked very old, beneath the light given off by the quartz. But there was some newer stuff there too, crosses, crosses made from moss encoated branches, tied together with flowers, violets and fox gloves. The figure stood proud, in one hand, holding a bracelet, which appeared to have some form of gold painted onto it. In the other hand, he held the head of one of the serpents.

"Cadwal" said Idris. "This is the way you must go in. Each person must show their self to Cernyn, the God of this region."

Suddenly Idris had dissapeared. And the cavern mysteriouly began to darken. The quartz lost its glow, and all was silent. I began to feel a fear building up inside of me. How the hell would I find my way out of here? But I must not be afraid. I am here for a reason.

A form of light ommitted from the figure. The eyes. Yes the eyes, began to brighten. And a distinct green, filled the area in front of him. The light barely reached the ground, but shone distinctly, and eerily, into the great chamber. I hadn't realised until now that it was misty in here. And suddenly I could hear water. Running water, like a waterfall flowing into a deep shaft.

"Why have you come here Cadwal?"

I shivered, and began to gaze up towards the great figure. The eyes were gleaming more, and, looking right at me. The light accumilated onto the ground, within the mist, as a great, unexplainable sound, filled my ears. It was as though the sounds of the undergrowth, and all the creatures within it, were suddenly forming at once into a song. I saw the horns, of a great stag, appear above the mist. And there, before me stood the Father of the Forests, the Caves, and the Waters. His horns stretched, perhaps two metres out from his body, which was bare chested, with a kind of kilt. His face was so ancient, and spoke of a wisdom. A wisdom so great, and timless, that when I first saw him, I had a sudden realisation. That the land was sacred. And all that was beneath it. There was a great beauty, within the working of our World, which we could not forget.

His eyes were not human eyes. One was like the eye of a snake, the green adder, which he gripped in his hand. His other eye, was like that of a wolf.

I no-longer felt afraid. "You are a symbol I have seen before, Cernyn. I just didn't know where to find you."

"Well now you have. You have dared to venture into the Underworld. Why have you come here, into my realm?"

"I was guided here. Cernyn, I am on a journey, to help save the Celtic Peoples. I don't know what that means, yet, but my own life was waiting for something like this for so long, so I have followed it."

"Ah I see, Cadwal." Cernyn had sat upon the floor of the cavern, and began to meditate, or enter some kind of trance. In the background there could be heard the beating of a great drum.

"You are all on a journey. But you think that this journey is about you. This journey, is a journey which we all are undertaking. Right now, millions of others, are going through all that which you

are. People are travelling with you, in your story, and wondering what everything is all about. But you cannot enter."

"I understand". I said. Although secretly I did not understand. I felt sad again.

"Because Cadwal, you cannot enter the place of the infinite. You cannot enter the World, which builds upon your own, until you become it. You are worried about your ex, about the hurt which has been caused to you. You are worried about getting your life back on track. What about the lives of all men and woman? The lives of the animals, the plants, and the oceans and mountains themselves?"

"You cannot enter, until you forget who you are."

"And how do I do that, Cernyn? Who must I become?"

"By remembering that you have never been, Cadwal."

The light dimmed again, as the Underworld God dissapeared. Soon, all was dark, and silent, except for the drumbeat, which I heard more distantly now, although in my mind I could see myself walking; walking along the path, high up on the surface. A moment of dizziness followed, and I began to feel the wind on my face, before, somehow, I opened my eyes, without realising they were closed, and descovered myself to be walking along the path, through the quarries.

The Misstress of Llyn Du'r Arddu

For days since entering those mines, my mind had been on fire with ideas. I was saddened for not being able to reach, whatever it was, I was meant to. But I felt it an opportunity. Everything must happen for a reason, I suppose. And in the past few days, the way in which I had begun to see my own life, and indeed, the life of the entire World, was changed.

I had more hope, and I felt more positive. I tried not to think about romance, my ex, or about my mates back home. I was here for a month after all. I can't say that I shared any of my experiences with most of my family, because I honestly didn't expect them to understand. But I hinted a few things towards my grandfather. I didn't know, how much he knew, or if he even knew anything. But he is a spirited man, with his heart, fully where it needs to be within any family. My parents did walking most days, or just sat at the house, doing artwork and technical drawing of old buildings they had seen.

One morning, I thought about going back into the quarry, to try and find that tunnel. I had been in there, several times since my initial visit, but had wondered mainly around the wooded areas near the Slate Museum. By now, I had been drinking a little less, although as a consequence, had not socialised greatly. So that friday morning, I decided that I felt energetic, and would climb Snowdon, Wales' highest mountain. I had actually, never been to the top before. As a wee lad, I winged much. I did find though, that mountains tend to clear my head. I had climbed up a part of a mountain in Tenerife, El Teide, resting after several hours upon a cliff of volcanic rock, rising out of the trees, to be greeted by the sight of being above the cloud level.

Rather than going the normal way, I found a road, beneath the Snowdon Mountain Railway's viaduct. This lead up steeply, presumably, towards the summit eventually. Before long, I had passed the famous Rhaedr Afon Hwch, an impressive waterfall, which tumbled its way into a ravine, beside the railway's second viaduct. I knew this town well, and yet, not Snowdon. It was somewhere which I had heard about so many times, glimpsed from all angles, and enjoyed imagining when I was far away.

I probably went the wrong way, because I somehow ended up on the railway line, which rose up for a distance, before twisting round to the right of an old building. I believe that this was an old station, where in the 19th century, passangers would depart their steam train, and take a look at the

waterfall below. I love how nostalgic these places looked. Here, hidden just above the village, within a wood as it opened onto the open mountain, was a ghost station. Needless to say I continued upwards, past the station, getting myself off the railway track at a tall, wooden style. Shortly afterwards I heard one of the diesel trains, slowly making its way up the track behind me. It was an ever so lovely day. The mountain rose before me. At this point, the land on which I was, was more or less flat, level, and yet with a long term, constant uphill slope. In the distance, where areas of great rock. I could glypse the odd boulder or two, and on the horizon, the cliff-face of Clogwyn Du'r Arddu, the Cliff of the black precipice.

I passed a chapel, in ruin, although it looked as though some work was being done to preserve it. Nearby was another station. Wasn't there meant to be some obvious, path up here, or something? The summit of the mountain, or at least, where I roughly assumed it to be, seemed to be too long off. I was in a valley, and it was, well, peaceful. I can't really explain the peace, and the tranquility. We were above the village, and in a hidden World, the nature, which man hadn't fully reached. There were birds singing, and the zen-like trance induced, as the wind blew through the tall rushes, which covered the valley floor. I had found Heaven on Earth, in one of its many, numerous manifestations.

I walked beside the railway, on the other side of the fence, walking through the rushes, grasses, and wee streams, becoming the interest of an inquisitive sheep here and there, as they baa'd and wondered towards me, as if some friendly, alien lifeform had just arrived in their mountain paradise. I reached the half-way house, beneath the half way railway station, and continued on, having now found the well-defined footpath, flooded with visitors, which I had somehow missed. The path wasn't constructed of gravel, or anything, which is a blessing, so as to keep it in the mountain's collage. The path consists of broken rock, and slabs of an orange-brown volcanic rock, remnents of Snowdon's prehistoric, Volcanic past, when the mountain was once unimaginably higher than its current form. The path suddenly jeered sharply, upwards, to the left, in a series of steps. The railway line was now far above us, and the path, unlike the railway, meandered its way here and there, sometimes flat, sometimes steep. Straight ahead there was another track, and it being only 12:30 AM, I thought I'd may as well have a mooch.

I was now on the mountain, proper. The track lead me towards the Clogwyn Du'r Arddu. To my right was a landscape of boulders, leading over towards a gap within two peaks, the vista of forest and valley far beyond in the Drws-y-Coed region. The cliffs were the sight one might expect in the Alps. The landscape was raw here, the rock, like a single extension of the Earth, scratched and torn by ages of ice. Sure, the ice could have been there yesterday! And the boulders, some of which were house sized, had probably been there in the times of the Great King, Arturos. Perhaps, if he were a real person, he would have sat upon one, to keep an eye out for strategic locations, and enimies.

The path was, I was to descover, the track to an old copper mine. Dinorwig became abandoned as a quarry in the late 60s, whilst this copper mine, had been left alone for well over 100 years. It was here before the railway was constructed to the top of the mountain. Below me now was Llyn Du'r Arddu, a deep-looking, round lake, sat between piles of boulder, and the cliffs to her left.

I passed various old buildings. Perhaps shelters, for those miners who once worked here. They must have been the last remnants of that Arthurian Snowdonia, the wild landscape, the place which had remained a Kingdom, and place of story, due to its isolation. The latter half of the nineteenth century brought more foreigners into Snowdonia, and slowly, the land was opened up, into its present day form. At the bottom of the cliff, more or less, was a tunnel entrance. I could hear a steam train, traversing her way across the ledge, high above me. The steam trains on Snowdon, almost have their own song. Their voices are now as natural to the landscape, as the winds, and the seabirds. If only I could understand the stories which they might tell.

The tunnel was blocked after a few feet, in a dangerous assorcion of 150 year old roof timbers and rock slabs. This mine was well and truly sealed shut. There was actually a story, about two young lads being lost in this valley, wondering into the mines, and reappearing out of the Snowdon Brittania mine, on the other side of the mountain. Or it could have been the other way round, but anyway.

I wondered if I could travel into this tunnel, in the same way that I had travelled into Dinorwig. But it seemed truly closed off, even for supernatural means. I wasn't getting in there. The mountain had

sealed the passage into its own, inner self, and treasures. And yet I felt as though it wouldn't be closed forever. Deciding to have a quick mooch at the lake-shore, I headed down there, upon some kind of old embankment. As I laboured my way downhill, a sort of strange mist appeared. It clearly wasn't higher up, for I could see the brighter sky above me, but having reached the lakeshore, the waves lapping at the mountain rocks, the sights of those streams I heard, were not to be seen. The only thing I did see, was a figure, rising from the lake. A strange, but beautiful kind of harp music played. The music was inside my head, and yet all of a sudden, the streams, the winds, somehow even the migrating mists, seemed to adopt the rhythm of this otherworldly tune.

The lady had the brighest eyes of blue. They were two fires, two guides, through all that was dark. Even in the relative brightness of the mist, her eyes shone, illuminating the waes about her. And in those waves, I saw a thousand stories, a million shapes. I saw myself, as a young man, as an old man. I saw myself weak, an alcoholic at the age of fifty. And I saw myself strong, sat beside this lake, looking older, and wiser than I was now, but happier. Her hair was of the purest blonde, platted, trailing upon the surface of water behind her. Her skin was pale, like that of an ordinary British person, as she wore only a metal hoop, looked to be carved of pure gold, around her breasts. It was then I realised that her lower body, was not that of a human, but that of a salmon. At the time, this whole procedure of events seemed to be quite normal. I had adjusted to them, probably because I was in need of a change in my life, and once the heart is ready, the mind does not question. Part of me wondered, "Hey, what next. A goblin, Jesus maybe?".

"Cadwal, my beautiful man." she said. "Pass to me your coat, so that I may come ashore." I had heard legends such as this, that mair folk, could only come ashore when either having their skins taken from them, or being clothed within a new skin.

I passed her my raincoat, her slim, pale hand touched it, and suddenly her tail, which I could just see below the surface of the water, became two legs, with feet attached naturally. She walked up from the waters, majestically, tying the hoodie around her waist, and sat down beside me. She looked, in our terms, to be about 25 years old, her petite, young body shivered, and the blue from her eyes became less stark against the mist.

"You look like you're freezing". I said.
"Haha, I haven't been out of the water in a long time. So entering your World always makes me feel tired. Where in my World, everything is fluid, and in constant motion, here, the movement slows down. I am less strong, so to be taken ashore requires a lot of trust on my part."

"Here, take my jacket, I appreciate your trust."

"Thanks, Cadwal, are you sure? I'm not sure entirely, what series of events brought you here. But this is special for me. I often see through the waves of the lake, and see glypses of the trains, but I haven't been on the surface, since nearly 200 years ago, in your time."

"You're older than 200 years?"

"No, I don't, have an age, I guess you could say. Where I exist, there really isn't any time, not in the same way which you humans measure time. But as we pass our thought, our love into your World, it takes a long time for the changes, and new ideas to take root. What is more or less instantanious in my World, in your World, takes hundreds of years to pass into the series, of chained-together events, which you call time."

"So, what do you pass into our World, from yours?"

"By the time that your ancestors started to write the Welsh language, there were but a few words, for the many, many Otherworlds, to be found within yourselves and the landscape. I will use the word 'Annwn', for it meant, originally 'that which is very deep'. I am from a place, similar to the Tír na nÓg, or 'Land of the Young', in Irish mythology. But my World is neither of these. My World is the World which exists prior to everything in your World. Whenever a flower grows, or an idea comes to the mind of a great scientist, or when a person is born, they are all created first, in my World. The water animals of your World, are the projection of a particular form of fairy spirit, being slowly passed into your World. As is the same with all things, but, I am from a place of water."

"I am beginning to understand, I think. What is your name?"

"My name is Anddwvna, which is an older form of 'Annwn'. It is said because, my father, the King of 'Lle Danhaul', told me, when I was very young, that my eyes were the gateways to the deepest places on this Earth. Now I am here, a projection of my infinite, water-like energy, a woman as you communicate yourself with her."

"I have to agree with your father. Your eyes are beautiful."

"Haha thank you, do I sense a slight tone of fliratiousness in your voice?"

"Oh, you don't hold back from speaking the truth do you?" I gazed towards her and smiled. "Cadwal, perhaps that's why you've been brought here. Love. We Earth Spirits don't really do much on our own, when it comes to helping the World, it's more the collective evolution of our entire core, comprising of all of us, which makes changes. But as individuals, we often don't have a massive degree of individuality. Unless we meet beings, which can nurture such an individuality, such as humans. Your ancestors often fell in love with our women, because it allowed them to reconnect with their true, infinite nature. And we took them as husbands, because the human element within ourselves helped us to develop our own identity, and what you might call a Soul, really."

"So, you don't have souls? I'm sorry Anddwvna, but that theory doesn't agree with me."

"Everything has a soul Cadwal, but most things exist as a part of a greater soul. There is no single expression, within the Great Mystery, which doesn't have a spark of the creator's love resting within. But less often, do these expressions, realise that they hold the key to finding their own way back to this greater soul. It takes a special kind of awareness, and acceptance of the Great Spirit's heart, to do that. But I see it happening more often. But anyway, one thing we can understand well, is love, because even the most primal functions of nature, are to us, and act and expression of love."

"I can't say that I truly understand the meaning of love, Anddwvna. It hurts so much. The heart is an encasing which should never be opened lightly, and yet, this is what I have done. If I hadn't, then I would be further in life then I currently am."

"No, Cadwal". Her smile was so sweet, and beaming with a wisdom which sent shivers down my back. I had no idea if it was just her words, or the awareness which I obtained through them, which made this moment so special.

"No, Cadwal, you have fallen down. You tripped up, on one thing which you have learned to perceive as a mistake. Your life has been teaching you, all this time, how one must not make any mistakes. But mistakes are not love, because love can never produce a mistake. It is only your perception of the experience, which has made it into a mistake."

"Mistake or not, she was my Soul Mate, or Twin Flame. Or whatever, they're called, Twin Mates. Ah, I don't know. The person you're meant to be with, and I blew that chance. I am learning so much, and yet nothing can help me escape from the entrapment, of knowing that the other half of my soul, is so far away from me."

"That's what I don't understand. It's just something I will have to live with. I am not completely new to spirituality. I know that, each person has a perfect counterpart, and I found mine, only to have her taken away from me."

Anddwvna, sat beside me, as though in deep thought. "Cadwal, listen very carefully." Her voice was not serious, but joyous. She looked into my eyes, and took my right hand, clasping it between her palms. "Other half of your soul? In this World I have been speaking of, where everything is a divine, and beautiful creation, why would the Cosmos, chose to split someone in two?"

"I don't know". I felt a magic in the sounds, and sights of that moment, which I shall never forget.

"Cadwal, your soul, your mind, your body, yourself, has never been more perfect, or complete. You're not missing anything. You seem so sure to say that something is lacking from you, that something is missing. But don't let thoughts be who you are. You aren't missing anything. Every single part of you, is also every single part of the Universe. And they're all right with you, right now. They have never left. You only forgot about them."

I held her hand a little tighter. "Wow, I'm really opening up to you. I don't feel this often."

I wondered what the tourists might see above, to see a man holding the hand of a half-naked woman beside a lake. This entire experience felt as though I was now not only observing, and learning about, but becoming a part of the times of legend and fairytale. Perhaps I was even *participating* in them. She spoke to me, sweetly again.

"That's it. Cadwal. I told you, that I didn't real deal with saving people. But I know what it is that you're here to do."

"I know that, I need to help the Celtic Peoples. I don't even like using the word 'Celtic', it's a made up term to govern different cultures in Britain."

"Cadwal, that's the whole idea! You don't see, but again, you see this World in terms of time, and history. If you mean, did we ever call ourselves Celts? Then no. But our heritage is very much linked. The Celtic peoples, as you call them, have been here for a very long time. Contrary to what people say, the Saxons and Angles, didn't invade Britain, they didn't push us west. They were already here, but they were mainly farmers, in the South East, and in those islands, once to the Northeast of Great Britain. The story about us being pushed West, was a trap told to us by the Church, to keep us believing that we were a minority group, without strength, and to imply that Britain has been populated by so many peoples, when really, the ancestors of those alive today, were here over ten thousand years ago. Those were happies days, but then the World fell."

"So, Annwvna, what are the Celts? As part of my heritage, it would be nice to know some kind of truth for once."

"You were a marvelous people. For thousands of years, people traded in central Europe. After the ice went, many peoples went further west, where they encountered Neanderthal man and their brothers. Neanderthal man died out, here, but these people from Europe, settled with the Axachi peoples, who had travelled up the coast. The Celtic people moved mainly along the coastlines, which back then, were far more out into the open sea. Some of them even went to the place, you now call Canada. Your society developed along the shores of the Atlantic. By this time, the Proto-Celtic language, had evolved into Western, Eastern and Southern. The Southern languages included Celtibarian and Gallaic. The Eastern peoples, spoke the Gaulish languages, whilst the Western Languages evolved alongside Gaulish, but more influenced by the Proto-Capsian languages."

"Your people were not fighters at the start. They were known in Proto-Capsian, as the 'Sea Talkers'. The Celtic people settled the Coastlines, those now flooded areas in the Atlantic Ocean, and became further enlightened by their Gods. The Gods then asked the people to explore East in Europe, as the Gaulish people. The Gaulish culture was more modern, the Brittonic language evolved in what is now the Atlantic sea, as a trading language, although it only survives in few places now. The Britons and Gaels were two close peoples, existing in roughly the same regions, for many thousands of years. They were originally one culture, in those times, when great monoliths, passage tombs, and artwork was made. The Gaulish expansion happened later, when the largely peaceful period of the Neolithic, became the Bronze Age. That's when it all changed."

"The Celtic peoples were the spiritual questers of ancient Europe. You were a united people, living off our lovely Ocean. You became expert ship builders. You were the first people to perfect the craft of metallurgy. Your love for your Gods, was so strong, that you expressed their eternal image in your artwork. Every form of expression, was a message from the Gods of the Underworld, Land, and Skies. In the heart of God, there existed beings, Gods, who wanted to express their spiritual wisdom upon people. So, as peoples moved Westwards, these Gods, were able to allow the 'Celtic Consciousness' into these people. Thus a new form of the Universe was being expressed. These would be the healers of the land. Those who would insure the continuity of Mother Earth's happiness, with their offerings, tombs, and keen interest in planting trees, which we Underworld folk very much like."

"We had a great place, out in the ocean. Now flooded. There were green fields there, succulent fresh waters. Groves of oak trees, sea cliffs, and as many orchards and stone circles as you can imagine. This was the birthplace of our art. So you could say that Tír na nÓg, also had a physical location. Which is now gone. But the point about the Celts, is that they have not gone. Even when people have been abandoning their ancestry for so long, the unity continues. Whether that idea of Celtic

unity seems mad, or not, to your linguists and archaeologists, the fact is, that that unity exists now. So it has some validity, and yet your archaeologists and historians don't ever wonder why, the idea has become so powerful."

"Aye, Annwvna, I know what you mean. There's a lot of artists, musicians, who perform and do what they say is Celtic music. Stone Circles aren't even Celtic, or made by Celtic-speakers, and yet they're often called Celtic."

"Cadwal, technically, they were built by people who spoke Celtic Languages, in much earlier forms. But no they didn't call themselves Celts. What's happening now, is that after thousands of years, of religious control, people are beginning to remember their origins. Think of this obsession with films, like Braveheart, all this Celtic Music, so many people of Irish descent in the USA, being called back to their roots. People looking at the old artwork, feeling empowered to have been from a species which produced such things of beauty. The Celts, are just a name. And any name is possible. What's happening now, is that people are remembering. They are no-longer just reading about their ancestors, they are beginning to re-awaken the consciousness, the Old Gods, inviting back into our hearts."

"And why is that so important? Why are people so obsessed with the past, rather than living peacefully now?"

"Because the Gods, they collectively made us, thus shaping our perception, and what we do to our World. Their ideas, the stone circles, their image in our artwork, all come from them. They created our Universe, our Worlds. The father, the Diwda, passed his light into the Void, and between him, and the Infinite Mother, the two great dragons flowed, existing so fast, that all the Mother's infinite form, was passed to the Diwda. From there, those parts of existence to be expressed, were shone from the eyes of the dragons, as they swirled and swam in eternal motion. The dragons live within the First Spring, as water was spouted outwards, within the garden of Tír na nÓg, and all the ideas, all the possible things, which had suddenly become possible, that the dragons remembered, was passed into the waters. The very thought of the Gods, was passed from the dragons, into the soils, into the underworld, which controlled the existenes in the Middle World, our World. The mind, and soul of the Diwda, was the component of all things, but particularly the Dragons remembered. The dragons, therefore, became more. All over the Middle, they swam, wherever the mind of Diwda existed. The Dragons gave the mind of the Gods, to all beings. And all which the beings of Diwda saw, spun in living motion of the Gods' beauty, responding accordingly to the rhythm of love, which had been the voice of the Fountain. The Celts, physically came from an older people, but the Celtic Consciousness, was passed into them, as the first beginning, was begun again."

"The Gods were silent, as mankind had been corrupted. He had stepped too far from nature. The Demon God, tempted man into believing that his Middle World, was to conquer, claim, and abuse. Man began to see his holy, mystical ancestry, as being less important. Instead, man began to find hiself in his name, his direction, job, personality and place. He forgot that all of existence, was the very image of Heaven. The very image of Infinite Love."

"But the thing about love Cadwal, is no matter how hard someone, tries to pretend that it doesn't exist. Love always has a way of showing itself again. Love is the nature of Creation, and thus of all things in creation are made of love. Light and Dark, don't exist. Both are the same. Neither is good nor bad, so long as we see a difference. But as soon as you see that, the two, light, darkness, male, female, lower, and upper, are all the same. As soon as you begin to feel love again, to want to be kind, instead of wanting to be rich, desiring to feel the smile on someone's face, when you tell them that you love them. As soon as people can find their way back, the Gods will exist once again. And that time has come now. It takes only a few, to bring our World into balance. The moments of creation, the sparks, the minds, will form into a spiral once again. Only when the spirals within the Earth, within our bodies, and within the seas, are re-aligned to the dreams of the Gods, can your people, and land, catch up to the Celtic Consciousness."

"I don't understand Annwvna." I held her hand ever so tightly. I did in fact, understand a fair bit of what she was saying. I understood that the Celts were not just a people, but a state of mind, an idea. I also understood that the Old Gods, were still around. Just out of sight. "How do we re-align these spirals, or who is doing this. Is this what I have to do?"

"No, you don't have to do anything. There is no prophecy, or future, without people to project that future first from their true self. There is no true destiny. Only that which is done out of love, is a true destiny. There are places in our Celtic lands, which must be healed. Too often they were the sites of battles, or persecutions by the church, that their energy, their mind, has drifted into duality. The minds, the thoughts of these places, then attach to negative experiences. In other words, Mother Earth is no-longer being brought to the planet, from the Underworld. Instead, a negative belief, or idea comes into existence. That's why the Christians used to build churches upon our ancient sites. The early Christians weren't bad. They saw Jesus as a new symbol for an old idea. But later on, it became a problem, the religion of a false, paracytic God. There is wisdom in Christinanity. But the persecution of peoples for instance. That wasn't a being of love, but a being created by man's own ego. The illusion of this World is mankind's fall, the illusion of seperation. It is a wonderous experience, to have an ego, whilst keeping it aligned with one's truer self. But when we forget that the inner self even exists, and start believing that the outside World is who we are, our limit, then the creation becomes the controller. And from that, mankind became so divided, by taking his images, and replications so seriously, that mankind himself became lost within a nightmare. The wars started, the rich became richer, the poor, poorer, whilst the ignorance slowly killed the World, and her beings. Or at least those beings, as they exist in this 'body'. They have existed as collective beings, for far longer, being passed into this World, one experience at a time, learning and learning."

"That's cool." I said. "I haven't got the fuck what you're talking about?" I said. It seemed as though the moment in which I was in, was making me confused. I even began to hallunciate. I felt so confused at this moment in time. I had no idea what she was on about. But all I knew is that it fascinated me no-end, and I couldn't help but feel drawn into this new understanding.

"Right now, people are healing the land. Re-aligning them with the planet's grander image."

"These vortex things, what exactly are they?"

"A vortex, is created whenever the idea of creation is to be observed, at least in our World. They form galaxies,

Annwvna stood up suddenly. "There is much you don't understand Cadwal. But despite how bad your life has seemed, you have already gone past the half-way point of change."

"What do you mean?"

"What I mean, is that, you were in a bad place. But even in these past few weeks, you have subconsciously chosen to take part in a bigger picture. You have already *chosen* to become more than yourself, to act as a force, greater than yourself."

"Because that is the true meaning of love. True love, is not about romance, or about pain, suffering and loss. These things are merely the biproduct of believing that love can only be found outside of oneself. True love, is a choice, to no-longer act as an ego, as an identity built upon your name, job, or successes. It is to move into the current. Things are so slow in the human World. The pathways are limited to those with little resistence. Love, consciousness, hasn't completely passed into all paths. But by becoming love, you allow all paths to exist as forms of love. A life which is hard, can become joyous, as love is passed along a new course. A person who dislikes you, would not normally be able to see you, for the beautiful individual that you are. But by becoming one with love, love makes all things based out of love, into real life."

I reached the top of the mountain, somewhat confused. I ate in the café for a while, and smoked outside, although time seemed to pass rather quickly. Before long, the last train, was descending down the mountain, with her passengers. I was all alone. Luckily I didn't give my family a specific time to be back by, so I just sat here. 5 PM now, still light, and relatively warm. The misty, fine rains of the earliest summer leaves, had dissapeared, and now the land was bright and enjoying another specture of itself in fine glory.

I sat just below the summit. This was such an ancient place, I remember thinking that. Its beauty eternal. How could I ever have not spent time upon this mountain? I don't know, but I enjoyed every second of it.

The sun was still high, when a slightly rumbling sound came to my notice. The sound of rocks, falling off the summit, falling over a thousands feet, crashing into oblivion...

King of the Mountain

The sound did louden, until an unmistakeable sound of rocks being pushed, and thrown, could be heard, from the nearby cairn. I stood nervously, and looked down, at the base of the cairn, rock had been thrown from the cliff. And a great roaring voice, echoed from within. I was transfixed by the hand, outstretched from loose volcanic stones. The hand of a great man.

I stood back, and started down, gazing back to check if anything was following. The second time I looked, I saw a figure. The sun was setting to the right of him, it was hard to see, in any detail. He seemed to be covered in a fur coat, his beard swining in the mountain wind.

Who are you? I shouted.

"I am Rhita Gawr, murderer!"

"What, murderer? Who is Rhita Gawr?"

The great man jumped from one of the jagged, outcrops of rock. He stood around ten foot tall, and this was indeed a confusing thing. His fur coat appeared to have human hair embroidered into the knitwork. He had huge, blue eyes, set in a not-quite human face. His red hair and beard waved violently in the increasing, night winds.

"I was the King of this mountain. I inherited it from my ancestors. They were the original people here, before any of your Celts! Do not fear me. I was lost, Cadwal. Many of my kind, turned to the dark ways. The Great Fear manipulated my race, and we changed, through our own fear of you, into monsters. We explored far and wide, striking fear into new nations. But I remembered my people. After my death, I was taken to an inner place. The place of Bear Mother, whos womb I lay in for the best part of two thousand years. I was the last of my race, the giants of the ancient West. I believe your race did this. We giants are from a different Universe, in a sense, to your people. Our inner Universe, is different to here. We became Celtic demons in your legends, but it was this hatred created on both sides, which eventually lead to the destruction of balance. We, the wise men, tried to help you at first. Before our hatred turned us evil. You spent so long, hunting us. When those stupid, leaders took control, and destoyed the peace, a while before my death. You hated us for our difference, our language. Your obsession with purity, and ours, lead to a bitter war. I survived upon this mountain, slowly regaining the power of my people, by killing them, and stealing their beards; symbolic of stealing their connection to nature. I ate your kind, until Arthur, in his wisdom, decided that I was becoming a problem, and so ordered my death. I died alone on this mountain, my son, Ng'x'á (Ywgwna), along with the nobility, buried my remains here. I then rejoined Mother Bear, and the spirits of my ancestors. But in some form, I have been called back. In my travels across the mind of my people, I learnt much."

"Rhita, how do I know I can trust anything you say? I remember the story, of the Snowdon Giant. The mountain itself is even named after your grave."

"And they would rather forget me. For we were like the faery, leprchaun, or Pooka, spirits of the Earth, living alongside you for so long. My ancestors, the wildmen, gave you so much, once you had learned to sing. My ancestors were the men of the deep forests. In later times, we hid. You could hear the cries as we leaped from boulder, to boulder, in the mountains, or when we uttered sentences in our long, lost tongue, which none of you could ever learn. My ancestors thought not as yours. We had no interest in land, possession, farming, or technology. Before the wars, we helped you. When I was only five hundred, around 3,800 years ago, I saw an old lady, in the valley below.

We were treated with respect to an extent, back then. Her name was Benáwindá, and she had seen me once before, when she had but twenty summers."

"As an old lady, she hunted beside the Afon Hwch, for the red deer stag, whom she kept at her farmstead. Suddenly, from the mist of the forest, came the rumbling, of one of those dark spirits. It wanted to steal away her happiness, to steal away her own soul. But the ravens saw, and I saw through them. I ran down, from my home, which was the Clogwyn Du'r Arddu. I could feel the demon nearing her, for she had a purpose in life, which would one day help the nation. The demon had been watching her, observing her, manipulating her life scenarios. The skies and sees became the eyes of this creature, gazing back at her."

"I ran through the forests, growling as my primal ancestors did. Leaping from the side of the waterfall, I sent the creature, back to where it came from. For we had power, power in our hands. We could break boulders using our minds, or free a lost soul from their inner prison, using our eyes. The goatman stared back to me, as I stabbed the slate shard into his heart. He collapsed into a pile of decaying matter, as the creation within him, sped into a swirling light, a smoke, rising back up towards the skies. The woman looked at me dearly, and although we could not understand the words of one another, I knew that she now felt safe."

The being was indeed very old. And yet his age wasn't that of a 4600 year old human! But these people were from a different place, a universe unlike our own. And although they had no need for technology, they were clearly much wiser, and more powerful than us.

"We gave much to your people. The red, iron, and ores of other types. Artwork, the art of shamanism, if you could call it that. But we used the ore to bury our dead, blood of the Mother Earth. You used it to make weapons, eventually, as our knowledge was misued in the wars."

"Rhita, what is it that we are here for? Why did you awaken for me?"

"Because I have slept, been dreaming for so long. And now you are awake, once again. Once again it is time, my friend. I can read into your past, and you have been here for longer than you may care to realise."

"The current pathway of creation, that is your life, is simultaniously elsewhere. And all these walks of life, are beginning to come together, and play out now, within your own mind, as your heart begins to correct the schism of fear. You were once a warrior Cadwal, of a race from another reality. This place could be found in parts of Ireland, your people were tall, glowing humans, with big blue eyes, kind faces, almost elf like in appearance. They were beings of the night, great sailors. When Tír na nÓg sank to the depths in this World, your people told more legends to the Gaelic peoples of Ireland, so that they may find a way to Tír na nÓg. You rode delicate silver boats, and spoke the Primitive Irish language. You wrote in the Sacred Tree Alphabet, in this ancient life of yours, sailing over silky, Atlantic waves, off what is now County Kerry, where the fisherman would occasionally glimpse your ghostly forms"

"Eventually the mixing of energies brought you into the human World. You were born into the body of a man, a soldier in the Bronze Age times. You were in the race, known as the Phoenicians, who's ancestors had settled here before the ice. You were the captain of a great ship, and naturally became drawn back to Ireland and Wales. It is here that we met, in the mountains. You saw me, howling from this very place, where I am now stood, and climbed up to meet me. I was so delicate back then."

"You were a great man. You knew how my type were treated, and out of a respect to show that I was equal, you gave to me a necklace which had been given to you by a Gaulish chieftain."

In the weirdest few moments, thoughts came to me, as though a dam had been burst, flooding ideas into my mind. I was! How could this be? Could I really have been there?I remember, yes. These rocks, were more dry, forest everywhere, below us. But the same rocks.

"Yes, and you gave me... something. Something which I had held very sacred to me. This moment changed my life. I became drawn to following a life of peace, and of tranquilty. Yes, and then, I was in Ireland. Then back here. You taught me! I remember your face became sadder. And yet now, I see the light in your eyes once again. Yes, you gave me a necklace of Bear teeth."

It was nearing the time of darkness, and I thought that perhaps I should probably head down the mountain. And yet there was much more which I wanted to learn, and find out about. I spoke to the ancient man for sometime. He told me that his people were from another World, although they were related closely to humans, and other humanoids in our prehistory. They were the palaeolithic teachers of mankind, who came from an underworld, a place of deep caves, where they worshipped their great Bear God. The people had hidden themselves from humans, as humans turned on them in the Bronze Age, and during the reign of the Roman Empire, feeling that the wildmen were monsters, and so many of them took revenge, by killing, and sometimes even eating humans. Those who were of a good heart, were killed by man, whilst those of tainted hearts, returned to the Underworld whence they came, where they made the long soul journey into becoming self-aware again, striving to seperate themselves from a kind of bloodthirsty, amnesia like madness. I was in fact the first person to see one of these wildmen in Britain, in over a thousand years. Their relatives were the Yeti, and Sasquatch of legend, who like Rhita, originally aided and helped mankind, until being forced into isolation. He told me that our meeting was no coincidence, and it had been my own desire to help this land, which had allowed him to re-enter our World.

Perhaps the biggest revelation, was that I had past lives. These were not mere suggestions, entering my mind, but actual memories. I could, for some moments, recall every smell, sound and taste, of some of my previous lives. Heaven knows how many past lives I had had. I wondered if the ideas of karma, reincarnation, and rebirth, held some truth to them. Perhaps it was my karma to come here, at this time in my life. Perhaps my break up was the catalyst needed, and was not only a negative thing.

When I got back home that evening, I actually told my grandad the story. I was so excited, that I just had to tell someone, and I trusted him.

"So what you're saying, Cadwal, is that instead of wenching with local women, you've been speaking to mythological beings which don't exist?"

He laughed, although I was not so amused. "Why are you laughing? I shouldn't have said anything."

"No lad. Just a shock tis all. I'm laughing because I am quite amazed that it happened this quickly." His old, pea green eyes, twinkled in the firelight.

"What do you mean, like? This quickly?"

"Ie, it's happened quickly with you. Just as it did to me."

"So, did you see these other, things, as I have done grandad?"

"Oh Cadwal, I'm sure many of us have glimpsed these Worlds, here and there. And I always knew that you would. The tradition has been dissapearing though. When I was a lad, I was one of the only people to see. Although I didn't see quite what you've seen. Back then, the awareness of the old ways, was even less than it is now. So only so much could get through. And you could only say so much, without being called 'possessed', or 'mentally ill'."

He sat there, with his old walking stick, made from a hazel tree which a farmer had supposedly shown him on Snowdon, when he was only my age. There was a small shard of quartz at the top of the stick. We used to joke that he was Gandalf.

"Well"... he continued, before coughing on a cigarette. "Well, I think we might have had some past lives together."

Out of everyone in my family, my grandad was by far the most emotionally supportive, and wise, as well as being a great thinker. He was an expert on alien conspiracy theories, even if, like me, he believed they were mostly shite, as well as being able to read ancient Egyptian hieroglyphs. He spent his teenage years studying gypsy lore and the art of reading Tarot cards. Although his main interest had always been Egypt, I found it strange how he never really mentioned any legends from Wales. He had once written a book, called "The Age of Fractals." It was a work about Egyptian archaeology, and explained, how he believed that there was no need for aliens to have visited Earth, enslaved, helped us, or given us technology, but that these pyramids were the remnents of the incredible engineering of our own ancestors. He believed that these people had access to their 'Third Eye', a sort of metaphor for seeing without needing eyes, for seeing the soul of the whole Universe. His stories and ideas had always fascinated me, and to be honest, I wanted to believe him.

"How do you know grandad?"

"Well...". He took an incredibly long pause, followed by a deep breath. "Well, I have memories too. I haven't even told your grandma. But what you say makes me so happy, because it's not just me. I deliberately didn't study my own, Celtic roots, maybe because I was afraid. Afraid of my own past. But, here goes."

"I seem to have been several people simulataniously. I was a figure in Welsh legend, I was Ogma, I think. Long ago. Much longer ago, in some other World. I created the Ogham alphabet. I don't remember much. But whatever the case, I am so linked to those places, and the feelings in those old tales. I was once at the city of Ys. You were there too. It was, and is, undescribable. Towers of white crystal, mixed with the finest gold craftsmanship. Floating blisfully in the glittering ocean, the sound of heavenly music everywhere. There were once fields there, lush landscapes, hunting grounds, until the city became isolated."

"You were there with me, Cadwal. We drank together, laughed. We fought together. I don't know when. The people of that city, and other places like it, where in a different realm. We could only enter it for short time periods, else, we could never return to this World. Although as I understand it, you were from there originally."

These were certainly some powerful revelations which had come to me, all in one day. I gazed at my grandad, and for a few moments, we spoke to eachother on a level which only we could know. Did I believe all that I had heard? Probably not. But it was no-longer about believing, but about taking the pathway, to a place, where there was clarity and infinity.

The Underworld

I realised, that perhaps these different places, and things I had been seeing, were not out there. They could be seen out there, in the mountains, and forests. But perhaps the mountains, and forests, are also a different World to our own? A wild place, a universe of twilight consciousness, of nature's interconnected cycles.

But more likely, to me, was the notion that those mountains were symbols, for what I was emotionally partaking in, on the inside. Maybe, when we gaze out, at the mountains, what we are really seeing, is the inside of our heart. Perhaps, those mists, the cliffs of damp slate rock, the evening sunsets, with their pinks and reds, are my heart, and mind, pulsating within its infinity, changing with the voice of creation.

I had been dreaming a lot lately. And that night, I entered such a dream. I had once travelled with my beloved ex girlfriend, to Bardsey Island, a small island off the coast of the Llyn Peninsula, about an hour and a half from here.

That night, when I closed my eyes, I saw more than dark space. I could somehow see more, and float around, although the harder I tried, the less easy it was to move.

I finally relaxed, and remember feeling different. My body was no-where to be seen, but when I attempted to look at my body, I saw only my eyes, within a maze of strangely, glittering light, as if my whole body was a piece of eternally changing, glowing, fractal art.

I remember seeing the seas, and then, I was there. In that small cottage. I witnessed one of my saddest memories. One which which had haunted, and hurt me, ever since my break up. People so underestimate just how upsetting, and damaging, an experience like this can be. Not because she hurt me, but in many ways, because I hurt myself. I didn't make it easy for her. I complained at her too much, over small things. I sometimes didn't know how to fully appreciate her.

We had gone to Bardsey Island for a week, en route to Ireland. Our cottage was a small croft, beside the base of a hill. This island was a sacred place, the meaning of 'Bardsey' comes from the Proto-Cumbric/Welsh word 'bard' (a poet), together with the Old Norse word 'ey', (an island). Thus 'Bard's Islands', or the 'Island of Poetry and Mystery'.

If there was a heaven, it was here. I couldn't go back there. The very thought of those moments. My parents had taken us there, dropped us off. Whenever they so much as mentioned it, I felt pain.

I was different back then, insecure. Insecurity plays badly on relationships. So on the first morning, when we awoke, I took her by the hand. She was nineteen, I was twenty one. We walked through the old croft, which sat on the rocky hillside, amongst vibrant, wild flowers, fuschers, foxgloves and violets. We sat on a table, within the small garden, littered with red, fallen leaves, even though it was summer.

I think that I wanted everything to be perfect. By taking her to this island, it was like taking her into my heart. It was my way of saying, "Erika, I now welcome you into my heart. You will be here forever."

And I guess that's exactly what had happened. Bardsey Island reminded me of Tír na nÓg, the land within Irish legend, where time travelled faster, where perhaps, there was more light. Perhaps it was closer to God than we are. Maybe when we are at One with God, everything moves so fast, that it looses all motion. Perhaps, by going to the Island, I was finally allowing her to see the real me. That part of me which was of spirit, and unconditional love.

And yet my silly mind, was not ready. The poor insecure Cadwal. I tried to make everything work. Even the smallest of things which didn't fit my plan, made me stupidly upset. That morning, as we sat in the morning light, so we had the sight of a rainbow. The seas to the west were dark, overshadowed by a great storm. Tendrils of green-grey, sometimes purple shadow, reaching into the sea. The sea in the distance, looked as though it was rising up. There was wind out there too, the breakers upon the rough sea, showed as temporary patterns of bright white, on the impossible Western Sea. And yet the land was bright. The sun penetrated though here, and our bodies felt warm and fresh in the morning light.

The moment was so perfect, that perhaps right now, was the time to demonstrate to her how much I wanted to nurture her emotionally, spiritually. I wanted to see her shine. I wanted to know she would always be happy. And still to this day, the thought of anything otherwise, I cannot bare.

"I'm making you a cup of tea. Two sugars?"

"That would be lovely" she said, her bright blue eyes in the sunlight. Her eyes were like something from a faery realm. Maybe that's where she originated too. When she gave me that look, I felt so safe. I knew that this woman was the most beautiful of all the Universe's creations. I knew that she was giving me all of that beauty, and so I gave all of mine to her. Nothing else mattered. Together we had everything.

I found out that she had made a cup of tea on her own, whilst I had wondered into the house to find my camera. For some reason, which brakes my heart, I perceived this as a denial of my love. It was fucking stupid. But I guess somewhere, some deeply rooted fear, was telling me "you're not good enough", even over the smallest of things.

I angrily said to her, "Erika, I was making you a drink! Can you ever do anything?". I guess my ego felt some sort of satisfaction from letting out my anger, for I had honestly never spoken to her like

this before. Sometimes it had seemed that she didn't really listen to me. But oh God, she did listen. And at that moment, I felt such pain as I could never describe. When we hurt someone we love, it shows us just how love can conquer our ego. As soon as I had said it, I knew just how powerful the heart was. We cannot love someone whilst our ego is in the way. And we cannot say horrible things to someone, when our love is our life, and is more powerful.

I ran out of the croft. "Erika!" I shouted. She was tood there upon the grass, walking away from me, trying not to cry. Her eyes met mine, and I saw all of her beauty, but also the shock and pain in her eyes. Her eyes spoke directly to my heart. I cannot put into words what her heart was saying, but she was hurt, but also felt guilty. She felt, for a second, as though . Never had I been so stupid in all my life. This is how much she mattered to me. My ego had shown me how irrelevent it was.

I ran after her, feeling the dampness, as small droplets of warm rain began falling, in the electrostatic atmosphere of the storm. Midges flew here and there, and I followed her into a tiny grove of trees, amongst foxgolves and flowers of blue and purple.

She looked at me again. There was a great sadness between us. She was crying, her face was rosy. Her eyes looked sad, and it was only then, that on a deep level, I learnt that her and I were one. I could never see her hurt.

Tears welled up in my eyes, as I met her gaze. "I am so sorry Erika! I am so sorry." I apologised in a tearful voice, and sat down in front of her. "I know now, I could never ever hurt you like that again." I cupped her teaful cheecks in my hands, and our eyes met, inches away from eachother. "You mean everthing to me. You are more special to me than anything. I love you so much Erika, and I understand why you're upset, I deserve to be ignored right now. I just want to tell you that, without you, this World would be so dark. I value you above anything, I value your happiness above anything. Let me prove it to you."

"It's okay Cadwal. You don't need to prove anything, now after that I think it just reinforces how much we love eachother. I forgive you Cadwal, and I love you right now more than ever before."

I wrapped my arms around her petite body, and kissed the salty tears off her cheecks. I held her so tightly, that we sped up towards eternity. Nothing could change this moment. The feeling of her in my arms, was my feeling of a presence. A presence which understood my heart, the presence of a person, who had changed my life. I held onto her, for the first time, feeling unconditional love. I didn't feel her body, I didn't feel her mind, I felt her heart, all of her huge, bright heart, welcoming me in. Accepting me. And I wanted nothing more, than simply to show her, how much that meant to me, how special a heart she had. I felt her spirit, in my arms, dancing with mine. Like two parts of a Celtic knott design, holding eachother, harmoniously, without beginning and end. This was happiness. This is where I found my heart. This is when, I found more beauty in one woman, than I could ever possibly find in the entire Universe.

Later that morning, we ascended the mountain. Laughing and joking. It was as though our higher selves were dancing in unison. Male, and female. Power, and creativity.

The grass blew in the wind, and it became quite wild as we got higher. The mountain was full of boulders, and small cliffs. There was one big, flat boulder. We lay upon there for hours, just holding hands blissfully. Beneath this was an ancient copper mine, or something. An entrance in the mountain, made from natural boulders, with mysterious rays of sunlight shining onto the floor. For the week, this sort of became our special place. I could probably never go back there now, too many memories; too many thoughts in my mind of what should have been.

My dream then brought me to re-experience another moment, which had happened later in the week. The entire time on the Island of Bardsey was blissful. We sat upon the rough, western shore, and fished for sea life, hiring out two kayaks, on the eastern shore. We visited special sites, which no doubt had some special, unknown energy about that. Ancient sites, such as the Abbey remains. The island was reputed to have been the burial site of 20,000 holy men, including King Arthur and Merlin. It was the perfect place to have taken an intelligent, artistic woman, who I was incidently, head over heels in love with. Although I think it went beyond just 'being in love'. It became a state of mind.

We spent time on the sands. I swam fully naked in the water, she just paddled. She was more nervous of the water than I, although I found it quite adoreable. In a physical sense, the Otherworldly location of Avalon, in Arthurian Mythology, appears strongly on Bardsey. I sat in the apple orchard, over a thousand years old, and carved Ogham inscriptions into sticks. I then gave them to Erika, decorated with flowers. I guess that's the perfect holiday for a couple. Lots of time to relax, and be creative about the way we loved eachother. The location wasn't even important, but the location, in this instance, reflected our inner state of being.

The dream brought me to the last evening on the island. Erika was making chocolate fudge cake at the cottage. I was making omellete for tea, which was now cooked, so I popped out of the house quickly, and climbed up Mynydd Enlli, the mountain. Climbing up there reminded me of somewhere in Ireland, more than it did somewhere in the UK. I was looking for the cave. I don't know why, but quartz seems magical. I remember, my grandad once told me, that his ancestors remember seeing the quartz veins in the mountains, glow different colours. He referred to this as the 'Pink Sky', when, in early mornings of high precipitation, the sky would reflect the photons of the sun, turning the sky pink, and apparently, the veins of quartz within the mountains themselves. He said that only a few could see it, but as a child, he was once exploring the Miner's Track, one summer morning. And the Pink Sky appeared. He said that certain parts of the ground seemed to glow, mysteriously. There is quartz scattered throughout the entire mountain, so everything had a certain fiery feel to it. For only a couple of minutes, the rock seemed to emit miniture stars. Stars of every colour of the rainbow, spiralling outward, slowly moving as transparent coloured dots in his vision. Some of them appeared to have planets, and other bodies orbiting them. The faster stars, or orbs, simply became light, a bright, orange light, which hung above the rocks, and seemingly flowed into the bright, morning clouds, above. The quartz veins appeared as glowing pink fire, lines of pure light, radiating and changing in intensity, like a thousand waterfalls and cracks of lava, communciating something to the land, as their intensity changed, changing the direction, and speed of the floating orbs.

On Mynydd Enlli, I thought back to this story. The first day Erika and I had been here, I we had found some small quartz crystals. She had semi forgotten about them, but to me they were very important. That day, literally changed my life. I gave my entirety to her on that day, and we had found the quartz, perhaps as a metaphor for the love we had for eachother.

It was evening. Still bright, but the July sun was lower. There's was more orange, and red tones, upon the grass, than there had been earlier.

Without really knowing why, I crawled into the cave once again. Erika did this cute thing. She knew that I liked the taste of sap in the fuscha flowers. So every five minutes, when we were out walking on the island, she would find me one of these wee, delicate flowers. It was so sweet. It's little gestures like this, where love becomes the eternal cycle of creation within our lives.

I crawled into the windy cave. At the back there was a hollow, although, I couldn't really see anything, only feel my way around with my hands. I sat there for a moment, in this wild, sacred place, a cave upon a mountainside, in the middle of no-where. This was not the island's famous 'Merlin's Cave', but another. I doubt anyone could ever find it, and doubt that it exists in anyone's memory, except for mine, and Erika's.

I moved some moss, as the little hollow, going deeper into the earth, perhaps, was below a stream of daylight, passing between two boulders, which helped to form of the roof of the cave. I dug for about twenty minutes, moving stones, and some cource earth, until I made a suitable space. I lit a small candle in that space, as if to bring the light of my heart into the darkness, and then placed the pieces of quartz into the hollow, beside the candle. Upon those tiny, insignificant, but personally, sacred, pieces of crystal, I placed the fuschas, and a small stick, made from an apple tree, upon which I had carved a Celtic knot design, and had written the words "Bíhiúti in", which meant "You will always be"...

I paused for a moment, listening to the wind, rustling through the bracken at the cave entrance, and said aloud.

"Dear Mountain. Spirit of this, so special place. I thank you, for helping me and Erika, to realise the love we truly hold for eachother."

Placing earth upon the items, and then returning the larger stones to their original position, I said, finally. "Mynydd Enlli, spirits of the Earth. May this offering be a symbol of my heart, and of the heart of Erika. May you take our light into your infinite form. We give you our love, we give our heart to the universe around us. All that I ask in return, is for my desire to be heard. I know now, what you are. I know, what the true value of love is. And I ask, that by giving this symbol to the mountain, that mine and Erika's love will forever be as strong as the mountain. May our love be as ancient, and unchanging as your mighty form. And I ask that, in times of need, may your great, tall form, be visible to us, so that we can remember, that this is our, beautiful love, and I know, in every part of me, that it is eternal. It is the only eternity."

I left the cave, never to return. And I doubt that anyone else ever will. I guess that's why the experience seems so dream like. No-one else knows about it, until now. But even now, I wouldn't show the location to anybody. It's too personal a thing to share. I walked down the mountain, in complete bliss, knowing that the intension I told to the universe, was already becoming my reality.

I believe that I did tell Erika, on the way back. She wondered as to why I was beaming so much. Needless to say, the memory felt like a dream. Perhaps it was the location, and the fact that only we two, alone, knew about it. Perhaps in a hundred years, someone would find the small cave, oblivious to the sacred, eternal promice, it still remembers. I woke up, feeling a little sad. But if anything, I was happy to have spent time with her. Even if now, she was dating another man, and happily with him, I woke up that morning, to feel that she was walking with me. It was a dramatic morning, of stormy, dark rainclouds, mixed with temporary invasions of warm, bright sunshine. The fallen rain, shone upon the flowers in my grandparents' garden, and I remember thinking, how I wished she could be here to experience this. She loved flowers, roses especially. I didn't miss her for being my girlfriend, or for being caring towards me. I missed her, because I wanted to open moments like this to her. I knew what made her happy. Perhaps she was with me. Perhaps the roses, open to the morning light, were metaphors. Perhaps their complex shapes, opening to feel the love of the sun, were her heart, open, somehow, to feeling my warmth.

But later that day, I found myself elsewhere. I had been spending time with my parents too, and had learned a lot about what matters to them in life. Where before, they had seemed doubtful of me, sceptical, even angry, I know saw their flawed, human selves, as being the incredible people they were. I walked and explored with my dad each morning. I knew that he wouldn't understand, not for a while anyway. One day, I was certain that he would walk with me here, studying the landscape, telling jokes of the day's news, still a happy, interesting, and intelligent healthy man; perhaps one day I could tell him.

Instead of working whilst I was here, I helped my family in every way I could. I helped my dad as he worked with other people, in studying the history of the area. Decided to see Tryfan, one of the mountains. I had seen Tryfan before many times, never really climbed up very far. It wasn't nearly as high as the larger mountaisn in Snowdonia, but still, one of the most impressive by far. A steep pinnacle of rock, at the summit of which were two famous monoliths, known as Adam and Eve. Climbers would pose for photographs whilst jumping from one to the other.

I walked up part way with my parents, finding lots of pretty, broken quartz crystals, and taking them with me. They weren't so much lumps of indistinguishable broken crystal, but rather, hundreds of small, long crystals, accumilated together in shards of the volcanic rock. They were rather like dispersed holograms of the mountain, containing all the beauty and secrets of Tryfan. If one looked closely at the crystals, there were small caves, caverns, variations in the colour of rock, which reflected that of the mountain.

I reached a steep cutting. There were mountain goats here, which somehow managed to practically run down cliffs, whilst still keeping their balance and motion perfect. I remember what Elidir, the dragon, had told me about goats, though. They can be the disguise of these demons. Although, were they such, I would probably have felt it.

Before long, there was mist. The weather was not as nice now, as it had been this morning, although I was confident that it may improve. I could see virtually nothing, but followed the track, onwards and upwards. Yet, I found reason to be nervous.

I had noticed that one of the mountain goats, which I had spotted earlier, briefly, having reached the top of the cutting, had vanished a little too quickly. Perhaps I was being irrationally paranoid, but, as I thought back, I only just saw it there, and only just remembered. The other goats I had seen clearly, despite the mist, I saw their forms, and heard their cries clearly. This one, however, it was as though I saw it only in my peripheral vision; for some reason I couldn't remember it definitely being there. 'No, wait', I thought. I went back down the path on the summit, for about thirty seconds, and found the place, I suspected to be the most likely location where the goat was.

Then I knew. If it had been, one of those things, then it must have failed to cloak itself completely. Because remembering back, from the small cairn, near to which I had seen the goat, I remember now a number of inconsitencies. Yes, the fur was different. And, did I see bones, a skeleton upon its back? And oh, the eyes. Black eyes, not just dark, but emotionless, like two black holes, which obsorb all light, and all love, into nothingess.

I stood still, scared, but trying to keep calm. 'Ok, then'. I said to myself. I could hear my heartbeat, could see litle, apart from swirling mist and the odd indication of being near a cliff-edge. 'Ok, if that is what I think. It most definitely is... and I cannot go back via the cutting. Will take the other path, to the summit.'

I hurried, but tried not to panic, or to make too much noise. I honestly didn't have a fucking clue where I was going. So I just went, upwards, as if to find some kind of shelter, or help. I actually saw some walkers, up ahead. That gave me some comfort. One appeared to be a woman, in a red overcoat. Oh no, that was a guy! But something about the way they were walking was freaking me out a litte, as they became closer, they were somehow less human. One of them turned towards me, whilst I was hiding behind the cairn, and he seemed to be gazing directly at me, with a rather maliscious look.

'God, help me!' If he was one of those things, in disguise, then I knew that he couldn't keep that form for too long. In the corner of my eye, I saw, he had horns, and black eyes too. It was probably time to run. So I ran, along the ridge as fast as I could. He most definitely saw me running, but, whether he saw where I went or not, I don't know.

This was like a scene from a horror film. The darker side of Celtic Mythology, was of course those, less than friendly, beings, which I had been told about. And now I could hear, a sort of demonic screaming, like something of pure fear. My heart must have been beating at triple speed, and I backed up, even more, before the grotesque, mixture of animal flesh, bone and rotting wings, walked out of the mist. It was like some partly formed being, which had come directly from somewhere of chaos, destruction, having no purpose other than to take over, and bring to chaos, everything it came across.

"What the fuck do you want?" I shouted, not realising just how much confidence I had. The creature changed its form, or attempted to, moulding the shape of its back, and growing a sort of human face above its horns. In a barely humanoid voice, it said, simply "You!". Then it let out another of its horrid screams, and its various face-like protrsions suddenly became circular sets of teeth, as it began moving towards me once more.

"Right, I need a plan. Run downhill. It will still catch me. I am basically screwed. But not yet."

With some weird instinct, I took out some of the pieces of quartz I had found upon the mountain. And immediately they began to glow, a bright white. A light seemed to shine into them, as I heard the most beautiful music I had ever seen. It was not words, just sounds, like endless streams of one vowel, at one pitch, in unison. It somehow gave the crystal some form of power, as I felt it tingling within my hands. Some famous quote, from someone or other, came to mind. 'Only love can turn an enemy into a friend.'

It was nearer now. I had no idea what would happen were it to touch me. So I said to it, knowing nothing else to say: "Why do you feel the need to take over, and to control me? I just think you're lost, whatever you are. And I absolutly will not be harmed by you. I don't hold your fear in my heart, so if you try to hurt me, all of your anger and hatred will not be met with anything inside of me, it will be bounced right back to you. I am not you, and I never will be you. I am Cadwal, protector of all places."

It had begun to scream at me again, and for a split second I let that fear take root within me. But soon, the sound of that, so beautiful music, was where my concentration was centrered. The being continued to mutate, and scream, in some attempt to pass its very soul into me. But it wasn't working. And the more that I knew that, the more it began to loose its physical structure. It seemed to be hurting itself. Finally I threw a marble sized lump of glowing quartz at it. It stuck into the rotten flesh of the Danmor, as its own fear, its own reason to exist, its desire to take control and conquer, began to kill it. The light burnt the being from the inside, and its physical form began to burn into ashes. It swung around, like some mad creature, without direction or aim, until finally spinning into a rainbow of rotating light, the remnents of its body, collapsing into a pile of ash, and becoming blown away in the wind.

I suppose that, evil is a paradox. Evil exists simply for the sake of evil, that is, to take over and infiltrate all else which wasn't 'it'. But when evil comes across a being, strong, and wise, who sees evil as a confusion and negative idea, the evil being can no-longer find fear within the other person. When the evil, has nothing to feed off, its actions are reflected right back towards itself, and evil realises that, in its persuit for more control, it actually continues to destroy itself, and to make itself less able to learn, and evolve. In my case, once it realised that I was not going to reflect its fear within me, I became like a mirror of itself, which destroyed it. I guess this applies to things like bullying too. Being a bully leaves you with no friends, no cares. Whilst this might feel 'good' to the bully, it ultimately destroys their chances of learning to become a better person.

The mists began to swirl, almost as if they were suddenly being lifted into a great wall, as something, pushed them from behind. That thing, was a ship. Not the kind of ship which floats on the sea, but one which sailed through the skies. It was enormous. I could only see the front end of it, constructed of some kind of shimmering, silver-white metal. There were patterns embroidered upon the metal, and a form of hieroglyphic writing, with abstract pictures of men, with staffs, men riding within the waves of a great sea, of dragons, and rings of dancing beings.

A great sail could be spotted, towering above the mist several hundred metres away. The sail looked as though it wasn't attached to anything, but in fact, as more cloud cleared, the ship took the form of a giant longboat, the sails like liquid, shimmering crystal.

A man disembarked, wearing a kind of purple tunic, and a belt, with some kind of long sword attached.

“You dealt with that well!” he said.

“With what?”

“With the demon you faught with. We came to help, but I had faith that you would not need it. Showing them any kind of fear, enables them to take over you, and you become, like them. There are still, twelve of them left here. My people do not kill others, but we have to show these Danmoriau that they cannot prevent what is already taking place. They can no-longer prevent the re-birth of the King.”

“And who is the King?”

“Well, that depends on which World you are in! It is the same thing, in different forms. In all worlds, he becomes awakened. His love was damaged, in the story of Guinivere, and he must regain his strength. You, and we, have been trying to help him.”

“You mean to say that King Arthur exists?”

“Yes. As do all the Old Stories. As you can now see. They become stories, an alternative line of events into the present, to you. But in another World, these events are still leading to the present. This World is very much alike, this World. It is seperated by only a small membrane of perception, that which makes you normal humans. If you began to question normality, and reality, then the Otherworld would flow right back into this one.”

“King Arthur, was not like us. For we are not from this World. We help you, aid you, and guide you. But only people themselves can change this World. That is what Arthur represents, the God from the Otherworlds who could only find himself in the form of a human. This God, had to forget his

origins, live as a human, to be betrayed and heartbroken. For only when mankind embodies the power of the Gods within himself, can he save himself. We cannot do that for him.”

“Where are you from then, and who are you?”

“We are the offspring of Don, Goddess of the rejuvinating Earth. We come to you from an inner Universe, accessed by your mind. Within all things you see, is a tree, a column, which permiates all of existence. Wherever you see, and feel, observe and listen, this tree exists. It is the tree which we nurture, and from this tree, can be accessed different universes within your mind. The Ogham alphabet was once the key to the Great Oak. Each letter represents a coordinate, within the art of sacred geometry, leading one's awareness to a different universe of knowledge, and to the God or Goddess which governs this reality.”

“Right now, you think you are stood here, and yet you are also everywhere at once. Wherever your imagination takes you to, you also exist. You believe that the chemestry of your brains, creates your imagination. But imagination, creates your World. Thus the World of Celtic fantasy, the World of legends, and abstract logic, also creates your World from the inside.”

“Am I with Erika in any of these, universes?”

“Since you became aware of her love for you, you have never been apart from her. You can never die, as you exist within one small, possible range of all realities, staked against eachother. You believe that you, are just you. But what you don't know, is that, for some days now, you have also been elsewhere. You made love to the woman, Annwvna, and since then, a part of you has been walking, existing, and living within one of these Otherworlds. This part of you is learning, and living amongst groups of people, helping to fight an entire war, against these creatures you came up against. When you faught against the Danmor today, it was a projection of the battle taking place within The Land of Pink Sky. When you begin to feel this inner World, the power, and knowledge of that inner World becomes who you are.”

“So, you're saying that I am not just me, anymore? There are several of me?”

“Why don't you can abord, and we can show you?”

I saw written upon a wall:

“Distant places, are not far”

“As I see a star”

“Bringing forth a World”

“Which inside, we all do hold”

“The star is my song”

“Taking me along”

“Along paths and directions”

“Yet not moving at all”

“Now the star does fall”

“Into my beaming eye”

“Spinning in eternity”

"My heart soares and flies"

"I bring forth a World"

"Where you are in my arms"

"So many reasons to doubt"

"But it really isn't far"

"Up there, I am dispersed"

"In all ways, and all things"

"But pathways are often closed"

"Down here on Earth"

"There I exist free"

"Eternally present"

"You are my other half"

"Reflection of my light"

"But down here it is slow"

"Things are where we see"

"We open the heart"

"Where we see love, to be"

Long y Nefaidd

I had come aboard the ship. There were shapes amongst the crystalline interior which I can't really come to describe. I had no idea, and still do not understand, just how this ship functions. Was it a real ship here? Did it even need to have an engine or some kind of power? Or in the inner Universe, was everything just 'possible'?

"What is your name?" I asked the man.

"I am Nudd, in Welsh. But in the Cumbric language, Nwth, and in Irish, Nuada."

"What is your language?"

"We speak the Celtic languages, when talking with the Celts. With eachother, we speak a language which is more abstract, and symbolic, but which created the Celtic Languages. We are, another form of 'you', so you can become us, through perceiving us in the correct way, and help to create more

Celtic culture. In fact, every time a person takes an interest in Celtic Magic, or craftsmanship, they allow our being to exist within them by actually become us temporerily.”

“How old are you?”

“I am young, but that's not because I do not age, nor can I grow as you do. I exist in a place where light travells much faster. So to you, I am perhaps 20,000 years old. But I have existed for eternity, for there is no time where I am from. Just the occasional bit of learning and change. All is eternally blissful. But we helped to create you, you could say. We were the first souls to pass down into the physical, before we were forgotten. Our active pathways returned to the Skies, whilst our forms, and stories, those parts of us which the land remembered, became part of the Underworld, with the hope that you humans would find us within your deep, unconscious minds one day.”

“Hence the stories of the faeries in Ireland, or the Tuatha Dé Danann, the first Gods in Ireland, hiding within the faery mounds?”

“Yes, the faeries represent the consciousness of the Great Spirit, being passed down into the Underworld, where it took the form of faeries and such like. Originally there was less distinction. It is only the supression of the old, pagan ways, which lead to the three Worlds being apart in the first place.”

“What are the three Worlds, Nudd?”

“The World of the Celts, comes from two, alternating places, or ideas. One of the body of the Earth Goddess, Dan. The other, is the imagination, the spark, of Diwda, the light. Both are at one, and yet in order to create more love between them, the Great Spirit had to create the illusion of separation within itself. So that the two parts, could continually find eachother, and re-express their relationship of Oneness in all forms.”

“Originally, this creation took place in one place, or two. When it happened in several places, a sort of soul, or pathway, a new form of love, was created. When this found another chain of singularities creating love, the two collapsed into a spiral formation. Each of these little sparks, forming the spiral, had both the qualities of male and female. But some were more 'male', than 'female' and vice versa, depending on the degree to which creation was more active, or passive, and the amount of potential from each creation. These were the Gods. Each spiral contains little stars, the etheric form of the different Gods and Goddesses, which can be contained within all things. The spirals exist in all of creation which is being born, and within all people. Thus, you could say that each of us, exists within you. In effect, we are you, and you are us. The only difference is that you are the way in which we are expressed, and are like projections of our infinity.”

“Within all things is the Oak Tree. It leads from the Upperworld, a place of infinite light, awareness, and connectedness, down to the Underworld, the place of infinite possibility. One of these spirals is going downwards, and gives the intention and love of the Diwda into the Mother Goddess, Don. This activates her infinity. In order for creation to be complete, the wisdom, and love, created in the Underworld, must be passed back into the Upperworld, thus allowing creation to grow, and to learn. For humans, this might be seen as three parts of your mind. Your conscious mind, is that part which is closer to the Upperworld. It is the realm of the Gods, of a movement so fast, that movement ceases to exist. This is where you may become your Higher Self, and connect to all things in existence through the light which they contain. Light is dispursed equally throughout creation. A good metaphor, is being upon a mountaintop. Until you reach the summit, it can be unclear that you are in the same place as the other mountains and landscapes. But as the view becomes clear to you, you can see everything.”

“The Middle World, is your normal waking state. It is where you have physicality, movement. Due to the limitations, there is more opportunity for growth within the Middle World, but possibility is hindered by the degree to which the Upper, and Underworlds, can coexist with one another. For example, the love which you hold for your ex girlfriend is dispersed infinitely, in fact. But in your World, it can only exist in those places, where that connection has been maintained. For example, Bardsey Island, and within yourself, actually.”

“The Underworld can be seen as a representation of your subconscious and collective unconscious minds. Here, all information is available too, but it is not 'conscious' or self aware. This is where

creation begins, just as an idea, or thought, begins within the subconscious, having been passed into it from the Gods and consciousness of the Upperworld. But it will appear in the form of a symbol, and that symbol is specific to which inner Universes and other forms of the Great Oak, are being drawn to the person. The symbols then grow into the normal, physical state of being, in the same way that an acorn, beneath the ground, sprouts into a tree. Humans must recognise these images and allow them to aid them to complete creation."

"What do you mean by completing creation? The Universe is already formed?"

"Everything which could happen in the Universe, has already happened, but hasn't neciserrily been collapsed into any kind of observable reality. Right now, you exist everywhere. The information, stars, Gods, Goddesses, which make you, exist infinitely dispersed, collapsing into a vortex whenever the observation of yourself, or of another, choses to see you. Hence why imagination creates perception."

"There is in fact, no time, and no space. Your 'time' is the energy within these vortexes as it expands outwards, stays still, or allows awareness to grow, and move up and down to different universes. Linear time and space exist only as a projection of the Greater, inner Universe. Within the Inner Universe, creation has already taken place. But it takes a certain level of growth, and knowledge, for that creation to pass into physicality. This happens in different places, giving different information and ideas one stage after the next, thus creating the illusion of physical movement, and of time."

"Each person, animal, plant, rock, etc, has this energy within them. Quartz is special, because it has a natural vortex structure projected directly from spirit. Other inanimate objects require observation or interaction in order to become 'alive'. Animals, plants, fungi, each have vortexes which function in slightly different ways. This means that the vortexes will draw faster, or slower, stars into them. The exact speed and direction of the light will dictate which inner Universes can be accessed from across all of creation, which is then projected into a physical form. Each being is designed to a degree, by the creator Gods, and drawing from the wrong information causes problems."

"Okay, what is this obsession with shapeshifting in ancient cultures? Did people actually shapeshift?"

"Interesting question Cadwal. No they didn't shapeshift. The representations of people being half wolf, and half lizard, represent a relationship between mankind and beast. I've already explained to you, or have started to, that a soul is not a 'thing', but a unique pathway of different experiences and collapsed information, which leads from less aware to more aware states of being. The soul is not confided to one person or body, the individual soul, or awareness, exists wherever that awareness is focused upon. Thus ancient man, could take upon the collective spirit of the wolf, or salmon, to merge with it, to exist within it, or to allow the wisdom and strength of an animal to temporeraly exist within him or her. The idea of shapeshifting is symonious with the idea of being at One with nature, and with the Universe. Sometimes, by entering a trance, and travelling into the less limited physical reality, we can become animals, or ask them to be our eyes and ears, literally seeing as they see."

"What do you guys represent to me, then? I know you're from legend, and yet somehow you have come to find me, and to help me."

"Do you believe in angels Cadwal? We don't have the wings, but we are like angels to you, as you are precious to us. We look after you, we represent the higher parts of your soul, as it reaches out to you. Originally, the Gods, and Goddesses, did not ask for anything but respect and love. We care for you. It has been hard for us to make the prophecy complete in your World. But we will never give up, we know you can do it. But we cannot do it, being not natives to your World. Only a human being, who has found the Gods, and all of love, within themselves, can bring the Celts, their worlds, words, and people, into eternal balance."

"People say, that the Celts had an age once. Whilst others argue that they never existed as a distinct people. Others say that they have had two ages of golden culture, the first being the end of the megalithic, and into the bronze age. The age of culture, of ancient wisdom. The second age, was

when the Celtic peoples were disguised beneath the image of Christianity, but despite the overzealious nature of the church, were able to spread their love and wisdom, art and song, via Christianity. Within all forces there is good."

"There is a sacred trinity within all things. Two make the creation, but only can the creation become eternally realised, when the two, become three. The third Celtic Age, will be born from the inspiration of the other two ages. It has always been there, in the unconscious underworlds, waiting for its time to appear in your World. People are returning to their roots, all over the globe. The third Celtic Age will be the pathway, which millions of people of Irish, Scottish, Welsh, and other ancestries, will take, breaking through misconception and difference, to reach a new, golden age. An age, when humanity become Gods. An age, which most people simply could not imagine."

The ship sailed through the darkening mists. Some of the women on the ship were playing harp music. It gave me goosebumps. I decided to stand at the front of the ship, upon the stern. Clouds rushed past me, and the hauntingly fantastic sound of the harp, and Uilleann pipes, was carried across all of creation. I had no idea where we were going. But I wasn't afraid.

"Nudd, what must I do?" I said, after a long silence. He was stood beside me, as we were flung evermore into clouds, inside a sea of nothingness. Perhaps the sun was setting, because there were shapes, layers, like systems of ripples, upon floating cities of white, and orange, beams of light breaking through those dramatic bodies.

"I cannot tell you, exactly what to do Cadwal. I will say, that you have walked this road before, in many lifetimes, in many areas of your soul. You must find that within you. You must have no fear, and, trust in yourself. The latter, is the hardest of which. Then you must go to the Castle, and save her from the dragon, the brother of Elidir. He, who does the will of the Hyperego. Only when you defeat him in battle, can you climb the Southern Flank of Yr Wyddfa. As the sun sets in the late afternoon, the Wizard, who, has now made a return, will help you to find the entrance to a magnifiscent, forgotten place. You will find the king, in his Earthly form, bringing him back, from his Spirit form, and he will once again, pull Excallibar from the lake. And then, the World of infinite creation, will be on Earth."

The Land of Pink Sky

The music echoed over the eons of the Worlds. I didn't fully understand at the time. Nor could I fully recall. A sight, which stole my breath away, as it opened my eyes.

I was flying over a landscape, much like that of North Wales. Yet it was more electrified. Like that feeling after a storm. The mountains, literally spoke to me. I could see, the trees blowing in the wind. Whispering to me, whispering to the World. This was the real World. The so called, Middle World, but the part of the World we see. Which is not inanimate. The part which is in constant creation.

Elidir, the dragon, swam throughout the skies, as they became pink. Such huge clouds. We flew over the crystal waters of a lake. To my right, slate mines, deep, eternally deep vortexes of darkness, leading into the Underworld. And above me, were clouds, eternally expanding, in fractals of rainbow, cloud, and light. They were stars all around. There were stars in my vision. Blue lights which darted here and there. One neared to me, and sat upon the palm of my hand. We shared a moment. The smallest light, giving me such unconditional love. Reflected within my eyes, as I learned to love everything I saw.

Nudd, said some words to me, which would probably change my life.

"Cadwal. People in your World, believe that their lives, are all there is. That break ups, getting a good girlfriend. Being stable. Working 9-5 each day. They think these things are what makes up life. But I ask you to look around you. Look into the heart of the Universe. And you will find your own heart. This is what it's like. This is the truth. One beautiful moment of creation, being constantly repeated in all that we see. All paths are the way forward."

I felt my heart soar with the winds, and the beams of sunlight. I remember saying to myself, almost tearful. "This actually, feels like it has always meant to."

"We are each pathways of the Great Spirit. You have now glimpsed your heart, Cadwal. Become an expression of love, on Earth. No-one can be Spirit, in the same way that you can."

Between the two lakes, stood a tower. A castle of some kind. I could just see, the enormous form of Elidir, sailing through the clouds, above this structure, of crystalised love, on Earth. The castle was a thousand memories, a billion universes. The hearts of the whole World, shining together, in one shard of quartz. The tower radiated light, sometimes a deep violet, becoming reds and blues in succession. In some mysterious way, the tower itself spoke to me. The changing of the light represented some kind of language. A language which could be felt, and understood. I had a strong sense of destiny all of a sudden. I just knew that I could not show any fear. It was okay to acknowledge fear, but not to let it take over. It's important to observe feelings, but often, not to accept them.

We stopped at a point, with green trees far below me. We appeared to be in the centre of a rainbow, ending within the tower, where its coloured light was shining, in formation, in every single shard of the castle. I heard the swooping of wings above, until the great neck of the red being, poked through the sea mists. Elidir opened his voice, with the words. "Cadwal, you are asked for by it."

"Who is this so cool IT?"

"Just go, and find out."

So I stood at the head of the ship. By now, the Pink Sky had arrived again. In evening, when the Worlds return to the Underworld, Annwn, the light begins to travel slower. The healing colours of pinks, purple, and violet. Now the colour of the whole landscape.

Above me there opened a gateway in the sky, as Elidir spun off into the heavens, spiralling upwards through the cloud above the rainbow. He opened a hole in the sky; a hole into space. I could see stars rotating, as if moving fast across the night sky. But in one swift movement, they stopped. Somehow I could see each star, each flicker of light across all of creation. And I looked behind that. Behind the light of a star. Behind the light, which reflects off the water. Behind the light, in the embers of a fire. Behind the lights inside me. And there, was something I cannot explain.

But there was a voice, which I heard loud and clear. I cannot explain. Because not even the most beautiful language, could explain how so much love could exist in one place. In all places, in fact. No-one could explain, in any language, how this love had been there forever. Somehow forever had always happened. There was no reason for a beginning, behind the light. And no possibility of there ever being an end.

The voice echoed throughout the tower, and was carried to the lakes, mountains, and all things within.

"You are here again. Do you remember, Cadwal?"

It was a voice, neither male nor female. The most soothing sound I have ever heard.

"Yes, I think... I know. I don't know how to say it. But I know. Who are you?"

"I am you. I am the you, in all things. Here, there is no 'you'. There is only love. 'I am' not. But we are love. We all are, the 'I am'. I suppose, you might call me God. Or the Great Spirit."

I felt shivers down my spine. This was a moment which surely, few people experienced. Or had done until now...

"So, there is one God? A creator?"

"In a sense." said the love, smoothly. "Love is all creations. We are the cries of the birds. We are the tribal connection to the landscape. We are the friendship, you hold with your friends back home."

"So, Christianity didn't get it wrong, on some level?"

"Nothing has got it wrong. For I am everywhere, and everything is held within my heart. Your heart. When you allow your heart, to become my heart. You become the real you, that is love."

"Christian's took one way to me. The modern druids, and their inspirational forfathers, took another. Your scientits, take another. Because I am not judgemental. The very concept of judgement does not enter my heart. It floats around, within the confusion that those parts of my heart create, when they build walls against eachother. They sometimes forget that they have never been alone. So feel the need to go their own way, which is what their life choices are about. But they forget that I am the cause of that journey, and the destination."

"Am I at the destination now?"

"You have always been at the destination. But being able to forget that, enables you to remember it, and to find yourself. To mimic our creation, again, and again, in every possible way. Sometimes it is worth forgetting something, just so that you all, can come back to yourselves. That journey is why you are here."

"Do I have a specific destiny then?"

"We, our unity, is the destiny of all things. Certain things, in your DNA, in your astrological chart, make some things more likely than others. But you are neither of these things, in definite. You are always beyond your personality, beyond your limits. We all have the same destiny, me, included."

"But, I have a task I need to do. I'm meant to do it, for some reason. And I don't feel as though my heart is strong enough. I don't feel as though I can take that step."

"Cadwal. I love you, with all of my heart. You think that your destiny is not in your control. But you chose this destiny for yourself. Because it was the destiny, which you best resonated with. Your past experiences, the past lives which you draw from, your lives within the Inner Worlds, your DNA, your upbringing, all of these things, you project into the future creation, the future self, your higher self, the pathway towards me, which you will take. But you are those experiences, each one of them, therefore you chose them. But when you realise, that they are not just yours, but of all things, you nolonger take the easiest route. Before you were aware, the universe made your choices. But once you become me, you make your choices. You chose the life you wish to lead. One path will be no better than any other. Because, when you remember that you are in my heart, all pathways just become excursions into the finite place, from knowing that really, you are in the infinite place."

"When you become me, I chose your destiny. And yet, you chose in which of the trillions of ways, I will do that. You are both the decision maker, and the student. Your destiny pointed towards a life so different from this. But when you were younger, you visited this place. All things are guided towards you, and this one appeared. In the form of this landscape, these stories. It miraculously became the canvas of your dreams. It birthed you as a person, and so, a part of you, remained, in the Otherworld. A part of you, remained within that canvas, always present, but reaching you only on

occasion. It was there that you developed your interest in languages, artwork, and poetry. Inspired by the way your heart exchanged itself with all that you saw. Since then, this part of you, has travelled. He has journeyed, through this World, beside you. You and him have been speaking to each other, even if you haven't realised until now.”

I then noticed some differences in my body. I was, dressed differently. Nor was I in the sky anylonger, I was within a circle of volcanic monoliths, at one side of the quartz tower. I was there with a childhood friend, who had grown up! James was my best friend when a young child. I had grown apart from him when he had moved to London. But here, he was still here! He stood there before me, smiling a true smile, of someone who had been expecting the arrival of a true friend for such a time. He was handsome, with quite dark skin, and wore plats in his hair, a tunic, and various other leather implements. He was never one to care about materialistic things. The single piece of jewelry he wore, was a gold pendant around his neck, in the shape of the sun. I knew his mum had given him this when we were both young. He was not of a Christian family, unlike me. He had been baptized in an Irish bog, beneath the rising of the first light. Being a child of July, he was always a person of light, wisdom, and intelligence.

We walked over to one another, trying not to smile as much as our faces were giving away. “Hello, James!”

“Cadwal. It's been a long while.”

“Oh man. How I told you stories about North Wales once. I have missed you my friend.”

We hugged and embraced for one long moment. Anyone can hug anyone, but to hug someone, you didn't expect to find, and who you miss like hell, is something different entirely. I think that more people should hug like this, and more often.

“Cadwal, but you've been here for a long time, twelve years in fact. We both have!”

“Haha, erm what?”

“As Great Spirit said, part of you came here. With the memories of your World, and grew into who you are in this World. But now, the YOU, from your World, has rejoined the you which is here, thanks to Great Spirit, connecting you to all parts of yourself. But it will take a few days before your body and mind catch up.”

“What about you James? The you in my World?”

“He will catch up before long. Once you bring this World to your World.”

“What do you mean there?”

“There? Your use of language has become more Irishy Cadwal. Why do you think everyone is standing around this stone circle and looking so happy?”

“Because God just spoke haha?”

“He does that all the time actually! Or she, or whatever.”

“Okay why then? I can't remember yet.”

“Because my great, strange friend, the World's have been freed! We've fucking done it. Every single one of us, has done it!”

“You will remember Cadwal. You, I, and this awesome man, right here, have defeated the Danmoriau, their dragon servent, their armies. We fought in battle, but in the end it was not our swords, our arrows, or magic, which saved us. It was our belief, and our confidence, in bringing this World into a better stage.”

A voice came from behind me. “There's just one, more thing, Cadwal. Our World, the product of all the Others, still needs catch up. We can do it. All three of us.”

The voice was that of my grandfather.

He came from behind a great, tall pillar of slate. Wearing a dark, blue cloak of some kind. Upon his forhead there was a sort of painted eye, rather like the eye of Osiris in Egyptian Mythology. It glowed blue, in some strange, swirling fashion. He had with him a staff, made of ancient, gnarled oak, topped with a large pink quartz shard. The stick was covered in rune-like symbols, a language known as 'Coedwen y Beirdd'.*

"So grandad, you're here too?" I said with not as much surprise as I would have expected.

"Of course lad. No time to explain in great detail, but since you first visited this part of the World, you descovered a reflection of your soul, in the landscape, which lead to a reflection of your soul, in the mythology, and ultimate reality, beyond the present. There are many different 'yous', and one of them has been here for a long time. He has learnt, and as your two universes have collided in recent times, that version of you, has passed his knowledge and wisdom, into your World, for you to help save Wales."

"So, it's not me but someone else?"

"Everything is you, in one way or another. What you call 'you' is merely a combination of linked experiences and ideas, which you are attached to. So in effect, you, Cadwal, is not the real you. The real you, is the ever-present, loving force on Earth, which exists in the eternal moment. The past merely helps to define a version of you, and thus a potential future."

"So, this other Cadwal, is sort of me, but existed regardless of me?"

"The Cadwal in this World was not you, until you first fell in love with this landscape. This attracted another version of you, into this reality, to remain within it, and to learn. He existed before you noticed him, but not in a defined sence. Only in potential form."

"But, how has he taught me? Or how have I taught me? Most of what I've learned has been because of other people, and beings, helping me find my way."

"Aye Cadwal, and each of those people, and other beings, would not be telling you those things, unless you already know them. In all the Worlds, the forms, sights, and sounds, are reflections of an inner state. Most people do not understand the Celts, because their heart hasn't yet progressed to the level of being able to understand. You and your last girlfriend, breaking up, actually enabled you to stand on your own two feet, and to find your own inner Worth. It may not seem like much, but this is what has been taking place. Most other people don't know these things in their hearts. And it's within the heart where all, true knowing, takes place. And that takes time, self-sacrifice, and huge life changes, for most people. Until that inner knowing takes place, other people, dreams, and our ideas about ourselves, will only reflect the intellectual, ego-based view of the World. Everything in your World happens for a reason, and is a direct reflection of your inner state. If you're transitioning into a new life, your old self will collapse. This means being bullied, loosing friends, and relationships failing. Beyond this, the whole outer World will reflect back to you a truth which you are ready for. When you listen to the words of another, or read a book, then the other participant is aiding you, but only because you have attracted them to you."

"This is the journey from Underworld to Love. Knowledge will express itself in symbols around your life. When a person is not yet ready, they will listen to basic-level knowledge, the stuff in magazines, the stuff which people simply tell you is good advice, when it usually isn't. When you allow Love to express itself more within you, your individual self, becomes Love. When you become love, knowledge of more power, and importance, will travel into the subtle World, and grow to express itself in metaphors, books, and symbols, which would have previously meant nothing to you."

"Okay, so in other words, I'm talking to myself haha. But why did I have to experience a break-up and such like? I don't understand... love should never produce pain, right?"

"Because sadly, most relationships on Earth, are based on mutual need, or the desire to no-longer feel alone. Which is a big misconception, because we are never alone, none of us. With your last girlfriend, you managed to progress to the stage of a truer love, which takes time, and is dependant

upon the willingness of two people to see the Worth, and beauty in eachother, rather than how superficially perfect their relationship might be. However, you have, karma. I guess you could call it that. It doesn't really exist. We have no term for it here, nor do most peoples, or entities across the Universes. Everyone has karma, as do all beings, in a sense. But karma is merely the way in which our individual sense of 'I am', or ego, draws different events into frutation. These are past events, or not, but we are nevertheless confined to attracting experiences which we cling onto as being part of us. Because parts of you, existed in times, and places, where you had been badly hurt by love, you had then, in various other forms, hurt other individuals, long ago, a thousand years in your time. Thus your break-up was this scenario playing itself out in the present. It offers you an opportunity. To keep that memory, and to claim it again, to keep repeating the same mistake, not just in you, but in all people. Or do say, fuck it, love is more important, and to drop it completely, and identify yourself with Creation.”

“Wow, grandad. You're one wize bugger. Why do you still smoke in my World then? And in fact, why do I?”

“Because I'm repeating one of these so called, Karmic sequences, which I haven't yet moved on from in your World. I will do, very quickly. I'll move on very quickly.”

“So, what's your word for Karma?”

“We don't have one here, we recognise the concept of memory, and that's about it. Memory to us is what you would call time-travel. Oh, and here, the past can be changed too. There are infinite pasts all existing beside eachother. The one we focus on collectively, shapes ourselves in the present. So when one of our women is raped, for example, we help them to abandon the past which lead to their present, negative situation, and help them to connect to another past, where the event did not happen. That's why the concept of being the 'best' doesn't work here. We've all done everything already. Our daily lives are merely our task of recreating love in the best way. And this time we've done it.”

“Yeah, but I don't feel as though I've done anything. I've just moved to Wales, and learnt a lot.”

“Haha, my lad, you have no idea! You think your life has been a failiure, because things have been tough. Great people never get from A to B easily. Because that wouldn't be a personal journey, it would be a fake pathway, laid out before them. Great people go through shit, they get it hard, they lose faith in themselves. Because that's often the ONLY way, they can ever come to seeing their true inner light.”

“When you were upset, at the Castle, that evening. I know about it. Do you know why that was significant?”

“Because I was being helped out in my hour of need, perhaps?”

“Not quite, no. As soon as you let your sadness out. As soon as you said a big 'feck it', to life. As soon as you stopped even caring about your present situation. It enabled you to realise the unimportance of your outer life. Once all of that had collapsed, and fallen into meaningless squiggles in time, then, the real you, that light within, was able to come out, and say to you: 'This is who you are'. Life on the outside, really is just meaningless squiggles of events, which people then associate with being truth, and a representation of them. People need to learn to silence those squiggles, and just be in the moment. Calmness and truth doesn't run around worried about life, it simply is there, in every moment, just waiting to be invited into peoples' lives.”

“No. This is who we are. Not just I, but we, are love. Grandad, why do you like sguiggles so much?”

“Shut up and come on. We're going back to Wales! Right, James. How do I get there again?”

James turned stopped smiling for a second and joined the conversation. “But, Cadwal needs to go to Avalon first. You know.”

"Aye Cadwal. You'll find your relationship there. There are an infinite number of ways you have taken to get to the present. Which is actually, eternal, and always present. So really the past just helped to show you what you already know"

"About what?"

"About love. And Erika was one of those pasts, the one which you identify with the most. Because you can remember it. Go back to her."

"How do I get to this, Avalon?"

"You must first return to your World. There is more you need to know. But ultimately, you will now be much stronger. And slowly, your other selves will pass through into your World. When that happens, it will be time to go there. But not before. If you go too early, then, the cycle will not be able to complete itself again."

"Okay, but how do I get home exactly?"

"There are no strict paths on how to move from one place to another. Cross the freshhold in your mind, and voila, you are there. Find something to remind yourself of your World, for example the cloths you are wearing, and then allow them to jog your memory."

I concentrated upon my hoodie, noting how different it was from the Neolithic, or slightly Bronze-Age looking clothing of those around me. I concentrated, for about five minutes, and began to laugh, noting that I had never looked down at my cloths for this long before.

And finally! The stone circle slowly went out of my vision. I could still see it, or some kind of imprint of it, in my peripheral vision, but generally the view around me slowly formed, from abstract colours, into an actual, familiar place. I was outside of the Dolbadarn Castle, perhaps, the equivelant of where I was in the otherworld.

After an awkward explanation to my parents, about how I seemingly vanished off Tryfan, I was relaxed, and in my grandparents' house again. I told them that I had got a bus home, although that was a crazy excuse, because why would I pay for a bus, when I had a free lift?

The Tomb

Some days passed. I became more knowledgeable over those days, and the memories from my other 'lives' became more definite. But to explain the entirity of those other lives here, would take an entire, new story. Needless to say, it profoundly affected me. In brief, an identical copy of myself, which must thus also be me, because apparently we are specific ideas and memories as opposed to being just physical beings, had existed in this Otherworld. The Otherworld was known by many different names. In English, I would translate them as 'Land of the West', and 'Land of Pink Sky', and 'Land of Dragons'. Some of the names were far more complex, but since I am the first person, I believe, to ever write about this place in any detail, I am now sure that it is an alternative pathway to reaching our present situation. We have history books which go into great detail, about the kings of Wales, historically speaking, the construction of castles, the evolution of the Welsh language, from the distant, almost alien Old Welsh, to the modern language.

But it would appear, now, that this is just one version of the history. Somehow the Celtic people have been given one version of history, whilst at the same time, an alternative form, which very much affects the current reality, is constantly seeping into our own. This is where the Celtic People actually come from. Not from the random evolution of different events, leading into a present identity. These random events were simply reflections of an entire chain of 'multidimensional' processes taking place in the human consciousness. I have learnt that everything in our World is a reflection, and that this World I visited, was a reflection of a part of us, which so many have forgotten. Hence why we can no-longer make it visible to us, easily.

It works out, that the people who wrote down these legends, and stories, weren't just making them up for entertainment. In a non-linear sence, these stories are constantly repeating themselves in this Otherworld. There are many Otherworlds, the one of which I speak, I call the 'Western Cycle'. So whilst in our World, they are stories, those stories come from somewhere. The fact that people remember those stories, shows that they are still existing. Those stories are real, King Arthur is real, goblins are real, dragons are real. It's complex, and I don't fully understand it. But it seems as though whilst they are real, 'somewhere', they appear to us as imaginitive speculation. Somewhere, a goblin has always existed. When we imagine the idea of a goblin, for example, from our ideas in linear time, it then allows us to connect to the place, where such a being potentially exists.

The whole of reality is infinite, existing everywhere and no-where at the same time. Our progression from A to B, enables us to see forms in this World, which are representations, and reflections, of beings in Otherworlds. We think that we are descovering new things, when actually, we are observing infinity passing into linear time, as we ourselves become more infinite in our potential. Time and space do not exist, but the potentiality of all forms of existence, is stretched in possibility 'waves' across the space which we call, the Universe.

The speed at which infinity passes down to us, is a representation of how alert we are. Experiences are passed to us, in such a way as to give the impression that they are in the past. When really, they are happening right now. Every time we recall a memory, or recognise an event as having shown us something, or taught us something, we are travelling into that event.

The human World is slow. Because the number of pathways here, so far explored, is limited, because our ability to love, and to appreciate everything, is limited. Therefore people become trapped into following certain 'patterns' which they have inherited. I can't explain it easily. But it's like a maze, existing beneath an empty space. Because the empty space is identical, representing awareness and Oneness, thoughts, ideas, and information, can pass through this space in any form.

We are in the maze. And our experiences, which are held within us, tend to attract to us the pathway of least resistence. This is why people fall in love with a certain 'type', and why some people can appreciate mountains, but can't appreciate rock music, for instance.

There is no free-will per se. Because our experiences will always be governed by other events to some degree. Although when we become at One with everything, we become the creator, literally. So we can chose to experience certain things out of a special love for them. True, free will, can only exist out of a desire to love.

The possibility waves of the Universe are essentially the dreams, of the creator, coming to life. Creation takes place when the creator observes himself, causing a sort of wave-collapse, where two flows of information, one from the male, intentional, part of the creator, and another from the female, or 'void' part of the creator, osculate together in a kind of spiral formation. This is a wave collapse, which attracts a particular frequency of information, specific to the the species of animal. Furthermore, the individual traits, and experiences of each individual, are proportionate to exactly which information is being brought forth, and then projected outwards, thus creating our reality. The light we attract, contains a particular speed, or frequency, which attracts Universes to us. The particular realities we attract determines the kind of life we lead.

I used to ask, why does the physical World stay the same for all humans, if there's so much more to the Universe? Well, it's because humans are all attracting very similar possibilities, and projecting them. This is what causes us to experience a collective reality, the same Earth. Without these specific coordinates, so to speak, we would be experiencing an Earth which was neither here, nor there, until we focused upon it. But it is our human mind which keeps it in place, in one form.

In our human World, light travels quite slow, whereas in the Upper realities, light travels so fast, that the illusion of its movement appears to stop. I had experienced past lives, too, as various people in history. But in reality, they are not past lives of just me. We are all one awareness, and all past lives, belong to all of us. But we only contain the awareness of a few at a time, to aid us. This is why several people can seemingly have been 'Caeser' or 'King Arthur'. Those who do not believe in past lives, will not have had them. When someone undergoes past-life regression, they attract situations and memories to them, which are the best reflection of their inner state. For me, I was experiencing past lives, and memories, from heroes. This is what I needed, to be the hero here. We all need to be heroes at some point. This is why I write this. It isn't just my journey, it is yours.

The future is actually, yet another projection from our minds. This changes depending on which 'past' we chose to draw from. The same repetition occurs throughout life. When we allow negative things, such as alcohol, or tobacco, to feed us a new 'blueprint' for ourselves, so our bodies no-longer function. We instead become the expression of that negativity as it reaches the physical.

Perhaps the most important thing, I had yet to learn. Because knowledge, like that which I have just presented, is both true, and false. The real perpose of human experience is to find Love. Knowledge is one such pathway, but it is not the answer. Christianity is another pathway, science, another. Watching TV, can even be described as a pathway. Scientists do not become scientists to worship science. They become scientists because of where they know, science will lead them. Understanding, and therefore, happiness, and a sense of being complete. The problem is, that too many people look at the reflections of love, in things like science, and religion, and see them as being the ultimate truth. In Christianity, they see the teachings as the absolute truth. When the teachings are merely pointers, to allow us to find out, that which we already know.

This stuff, came to me. I don't know if it's even true or not. I don't care. Because it pointed me in the right direction. It pointed me in the direction of Betws-y-Coed, where apparently, there was a man who wanted to speak to me.

My grandfather had been talking to me slightly differently, of late. He seemed all the more illusive, and mysterious. He kept mentioning a box, which he had in his possession, something which he had once found on Snowdon apparently, and how it may be useful. He also told me, that there was a place near Betws-y-Coed, where I may seek guidance from a man. I had a friend down that weekend, who happened to be interested in spirituality and such things. A Northumbrian guy, called David. I asked him if he wanted to come and speak to this guy with me, because to be fair, I was very confused as to what my grandad meant. A farmer of some kind perhaps?

We drove past Betws Y Coed, and followed the road along the river Conwy, along the valley, headed for a place called Capel Garmon. We spent most of the day wondering about in the valley, intrigued by how the trees turned all the sunlight green. It was incredibly perfect. We spoke to a local lady, who told us a legend of a dragon once being here. She told us that the dragon was a metaphor for the river. This brought to mind, the story of the two dragons at Dinas Emrys, near Beddgelert, which supposedly fought within a pool of water, far underground. Elidir, which I had not told David about, had appeared to me in the Otherworld, beside a rainbow. Which made me think, perhaps dragons are responsible for the movement of waters, on the surface, underground, and in the sky.

We did, though, eventually, find the small village, about three hours before sunset. It was situated upon a moor, out of the way from everywhere else. Kind of like a plateau, isolated from the valleys beneath. The river, which was said to be connected to a dragon, twisted away from us, directly away from the small settlement. Perhaps we were at the head of the dragon, or its tail? David reminded me of the Great Orme, located on the Northern coast of Wales, about an hour away. Orme comes from the Old Norse word, 'ormr', meaning a dragon. Perhaps a great being of energy is twisted around that headland too. Thinking about it, there were so many stories of dragons being coiled around hilltops, that one couldn't help but ponder on whether or not, dragons in this World, are metaphors, for areas of high energy, or awareness. Perhaps where more information, and universes, than normally possible, can be brought into being.

We spoke to an old lady in the village. She honestly didn't have a fucking clue what we were talking about, but did point us in the direction of a field.

"If you're interested in ancient stuff, you should take a look at the tomb."

"Ooh, a tomb sounds good", said David.

And so we went. Now it would be useful to add that my friend is very psychic. He sees things in terms of linear, understanble terms though, unlike me, so I doubt he would have believed me, had I said something about having actually seen a dragon.

The tomb seemed to call to me. To both of us in fact. It wasn't like the Egyptian pyramids of course, or Newgrange in Ireland. This had a more local, a more special, family feel about it. There was a sort of mound in the field, and an obvious capstone, covering what had clearly been the entrance. The rest of the tomb's roof had been removed, leaving a couple of small chambers, with drystone walls visible. It always frustraited me how archaeologists would simply rip these places apart, not giving regard to the fact that people were burried here as a family. So fucking disrespectful. At least put them back after examination.

I stood upon the capstone, and jumped into the passageway, or, what would have been a passageway. It lead to the main chamber, a round enclosure. I didn't normally get 'feelings' about places, but this was something else entirely. As soon as I walked into that chamber, I felt electrified. Normally, the World can seem to be quite boring, and lifeless. This was the opposite. I felt more awake. My body felt electrified. Just in this one space, I somehow knew that there was something definitely there. I called my friend down.

"David, come in here. It feels, strange. Electrified."

David went through the actual doorway, underneath the slab of rock, and joined me. I half expected that my feelings were pure imagination, coming from elsewhere. But no, there was definitely something very powerful here, as David soon confirmed by saying: "Wow! This place has a lot of energy. You feel it too?"

I asked him if there were any spirits nearby, and before long, he gave me the affirmation, that indeed, there was.

"There's a man stood right next to me. I think he wants to talk to us."

"Wow. What is he wearing?"

"He's quite short. He's not wearing much, just a thing around his waist. Made of leather, or some other animal skin. He has long hair. His skin's a bit darker than ours. Maybe it was warmer when he was alive?"

"Quite possibly." I said. "If this tomb is, well, from 3500 BC ish, then that would put it into the Neolithic, when for a period, the weather here was much more stable, and often warmer."

To cut a long story short, David communicated with this man for around three hours. And sometimes, we still do today. Even though David had never been interested much in prehistory until now, he managed to accurately describe the tribe who once lived here, through talking to this man.

Apparently they had once been more numerous, to the South. Some had settled in the North, long, long ago. The man told David, that in fact, the tomb was around a thousand years older than archaeologists had proposed. His people had lived in a time, when the interior part of Snowdonia was not populated, really, at all much. His people lived in the valley, down by what is now the Conwy, where they farmed a little, as well as hunted. The man, to whom David spoke, was some kind of Shaman, to want of a better word. His ancestors had wanted to build the tomb some distance further up the hill, but found this location to be suitable, and not far from one of their settlements.

David saw, for some moments, a pink line, running up the hillside, and through the centre of the tomb. The man explained to him, that it was this energy, which they had built the tomb upon. It worked as a kind of pathway for the spirits, as they travelled into the next World. Whilst they had no concept of there being any dragons here, they saw the river, as being a sacred flow of energy. And their tomb, was in many ways, built upon that energy, to enable the spirits to transcend to different afterlives.

His people were peaceful. Sometimes coming into contact with other tribes. There was apparently a seasonal settlement of people, near to what is now, Betws y Coed, down in the valley, with whom they traded. They had travelled here over land, where others had always travelled by sea, so they had no real connection to their ancestors. But to these people, it did not matter. The earth, and all of her beauty, contained all of their ancestors, and spiritual memory. In the Bronze Age, the landscape was altered, and the concept of leadership, and of 'kingdoms', had entered their peaceful, continuous existence. Slowly, the young people moved away from the settlement. A few folk still visited the

tomb, but after a generation or two, the people had merged with the farming communities in the valleys.

This was indeed a very special experience for us both. We were the first men, in around 6500 years, to learn the story of a people, lost to time. That is quite an amazing thing to experience, as you can all well imagine. :

"Cadwal already knows his purpose. He has all the information he needs. He needs to just go and do it."

And so, I did.

Ynys Enlli

For some days I travelled alone. I visited the famous Castell y Gwynt, the Castle of the Winds, near Llanberis, a natural, or manmade, formation of pointed rock slabs, upon a mountaintop. I had a strange experience here, where I 'fell' through the rocks, into some kind of time vortex, and witnessed various parts of Earth's history, including dinosaurs. Finally I ended up in some kind of Underworld, where gnome like beings, riding mine-carts, through enormous caverns, helped me to find a special blue crystal. It was indeed a pretty place. When I woke up again, in physicality, I didn't have any crystal. But I felt that I somehow had a key to time. From then onwards, I kept seeing blue flashes of light in my vision. Apparently these were projections of my higher self, moving in and out of space-time, enabling me to further connect with the infinite.

David had gone home now, and my parents had returned to Arran. Sooner or later, I would have to join them. I hadn't exactly had time for work, or study, in the normal sense, whilst I was here.

It was my last week. I decided to go up Snowdon on the Friday, and on the monday, I headed out towards the Lleyn Peninsula, for some fishing and relaxation. I somehow ended up miles from Nefyn, where I had intended to go, and found myself at Aberdaron. It was then that I thought, 'oh shit'.

Just across the water, from the headland, was Ynys Enlli, Bardsey Island. I had spent a year deciding that I could never go back there. And yet, perhaps that was the point. To conquer my fear. To let go of Erika.

I had had several dreams about her, in the days preceding my arrival at Aberdaron. It was driving me a little insane. She would be there, and for a second, I would be facing her. We never said much. She looked at me, as if to say I am sorry. But it also seemed as though she wanted me to follow her. So I did, and always lost her. I either, ended up being argued with by her boyfriend, or her parents. I noticed how, when I felt her presence, I realised that absence doesn't always make the heart go wondering. I loved her so much, when we were dating. Now, I loved her a thousand times more. Why was the Universe doing this to me? Tricking me into some dream where I can find my true love, only to wake up, and remember that there's no way, I'd ever be with her again.

All the same, I decided to go to Bardsey. Perhaps so I could feel nearer to her. Perhaps to get over her. Perhaps, to find myself again.

The diesel powered boat, bobbed its way over the rough seas. It was late July, roughly two years after I had taken Erika here. It felt just the same. I tried not to imagine, her beautiful blue eyes, looking at me from her cute, windblown face, as we headed out into the Irish Sea.

The mountain came into view, once again. I was, somewhere. Somewhere I knew I had to go. Gosh how the sea is a charming, but vengeful force. It was always kind of terrifying to be upon a vessil, knowing that its flimsy, metal body, was the only thing seperating myself from the churning, dark turquoise waters. The sea was like some 'underworld' without even having to be in a different reality .The rules which applied down there were different, the sea moves like a body, in itself, changing its shape and depth unpredictably. Gazing down into it, and seeing the occasional jellyfish float by, was the only glimpse most people have into this underworld. Yet somehow the sea also protects, through

isolation and difference. Sometimes the sea becomes the border between the modern age, and a forgotten land, with ways matching our own ways, as they were a few thousands years back.

I had do disembark and get onto a small dingy, leading into the harbour, swamped with quite a lot of seaweeds, no doubt a great many species of them. The track went through fields. This was Wales. Or was it? Felt more like County Cork or somewhere in Ireland, Only, a hell of a lot smaller. Maybe Bardsey would one day declare indepedance from Wales, and speak their own Celtic Language, a mixture between Welsh and and Bronze Age Irish or something like that. I was getting distracted. More importantly, what was I here to do? Should I sit on the beach? Go to that cottage which me and my ex shared so many happy memories in? Or, because I had decided to camp the night, I thought that I should do some exploring. I wanted to see some coastline. Somewhere where I could get down onto the beach itself and just sit. There didn't appear to be any names on the map, for the island's little beaches, so I decided to call this one, "y Traeth yn ol dwi'n cofio", the 'Beach before I remember'.

I sat there for about fourty minutes, enoying the warm, 24 degree celcius weather, beneath the glaring sun. In the space of about ten minutes though, the sea, and sky darkened, before me.

I presume that the rest of those, few people on the island, mainly bird watchers and locals, would have noticed something. Likely however, they did not see what I was then to be a witness to.

The sea appeared to swell. I was facing westwards, towards Ireland, and the waves became choppier all of a sudden. The sun was shining onto the sands and the rest of the island, but the sea was now a dark, forboding entity, the ever more violent breaking waves appeared as large white lines, and apparitions, appearing out of the sea, as they were the only thing reflecting any sunlight. It felt as though the island, a stretch of land, out of place from an already ancient, and wild peninsula, was now becoming part of another World; that of the sea. Dimensions were merging, and the World of depth, and darkness, was now rising up, and gnawing at the membrane, separating our two realms.

Before long I was stepping back, up the beach. Within a few, short moments, the sea had risen, the vast area before me at least. It was as if something, was rising up from down there. Something of humongous size. Not going to deny that it was a somewhat creepy experience. I would later learn, that this was the time when I would do battle. Against myself, and all of myself which is of the ego.

Shapes began to appear in the waves. Strange monsters, some of which resembled fish, but with human hands, and faces. These were not the typcially beautiful mermaids of fairytales. Some of them were more crustacean like, whilst others had glowing green eyes, with tentecles flapping around their body. At this stage I could only see bits of them, between the violent parting of wave action.

I still did not fully understand the implications of non-linear time. Everything happening now, was the result of a decision, or pathway, which I had already made elsewhere. My free will came into this, in my decision to decide, how to react to such an uncomfortable experience. My free will dictated whether I ran away, and fell further, or if I rode these waves to a higher sense of self.

The mind is like two monoliths, or pyramids. One coming from beneath the Earth, and the other rests upside down, on top of it, its base touching the sky. Human experience is the tiny area between these two structures, the lower monolith represents the subconscious mind. Where that monolith reaches the ground, it is linked to all other monoliths, to all other minds. This is the unconscious mind. The upper monolith represents the conscious mind. And the higher up one gets, the more 'conscious' the mind becomes. The more it becomes less like the mind, and like the Universe itself, and the inner mind therein. For humans there must always be balance, but we cannot forget this dual nature in order to attain that balance. The ego, is when the middle area between these two monoliths, believes that it is in control, that it, and everything it can see, is all there is, without realising that it, itself, would not exist without the monoliths above and below.

There is constant feedback. The subconscious and unconscious minds control us. DNA works through the subconscious and unconscious features of our personality and body, and therefore controls us. Our experiences, inherited from our environment, parents, and teachers, are all stored in the subconscious, and dictate the decisions we will make whilst being 'us', the ego. But when we make a decision which goes beyond our inheritence, then suddenly, we become conscious. When a

decision is made out of love, we become something more than just being human. We become who we really are.

We are not our bodies. Nor are we our minds. We are not our beliefs, our upbringing, our past, our future, our ideas, our personality, or our mistakes. We *are* how we chose to love. We are the experiences which make us want to love. We are those experiences. We are wherever our heart is. Our task as human beings, is to not focus upon the circles of cycular time which surround us, but to focus on within. Focus on the bridging of infinite love, and infinite creation, and bringing that onto this Earth. That is my story, and yours too.

A mist developed beside me, and then behind. Elidir, the red dragon, entered the mist as a tiny spark of red light, before miraculously changing shape. A second ago he was a bright, dragon shaped spark, moving through the mists of the violent storm, and then all of a sudden, he was an 800ft high spinning light, from the sacred, flickering earth, and into the dark, sinister sky above. He created a sort of gateway, for light to return upon one small area of the island. To my side, appeared the sons and daughters of Don, and the faery people, who were Annwna's family. Beautiful women, and handsome men, came from the waters, and stood beside me. Other beings, and creatures, which I did not recognise, came from the Earth. Some of these looked a little like goblins, small, hardy looking people, many with red hair, holding hammers, and other bronze equipment for farming or mining.

Nudd came over to me.

"They call Bardsey, the island of twenty thousand saints. And so, it is."

The grass within the island began to move. The fields, as far as I could see, were full with small faery, and goblin like beings. There were other beings, which looked less human, more unfriendly, but I understood in my heart, that they were here to help. On the mountain of Mynydd Enlli, I could see the shadows, cast by a giant people. These large people were the people of Rhitta Fawr, the giant I had met upon Snowdon.

But there were men, too, and women. In armour, some in religious clothing, similar to that depicted in early Irish artwork. These were saints! Whilst others wore robes, perhaps a mixture of early Christian and Druidic saints were buried here. Their ghostly forms rapidly sprung from the grass, which continues to move, and to blow, almost dissapear for a moment, in the strange winds.

"On Bardsey, is the resting place of souls within the Middle World." said Nudd, as we both stood there, gazing out at the churning ocean, anxious to see just what was taking place. But I am sure they all knew. All but me.

"When a person dies, a part of them returns to the Underworld. A part of their soul which is inactive, and sleepy, returns to the structures of the Earth. A part of them goes to the Upperworld, with the memories and knowledge of the other two Worlds. This is what you may call 'Heaven'. Another part, often stays. Attached through the love, or fear, which bind consciousness to places and people. They are attached to a moment in time, and are brought into the present whenever we consult them."

"These parts of ourself, ghosts, are often lost. They are not the original person, normally, because the part of themselves which is with God, is the true them. They are one reflection of the individual. But for those saints, and wise men, who became Gods. They kept a part of themselves here, within us, and within places like this."

"Places within mythology exist everywhere and no-where, but they pass into our World, more powerfully, in specific locations here. This, Bardsey Island, is the closest place on Earth to Avalon. Avalon, was the island of Apple Trees. Where the wisest of beings would go to sleep, between the Upper and Lower realities, waiting for the day when humanity would need them. When man finds the balance of God within himself, the wisemen, demigods, will awaken in our vision, as ghosts, metaphors, and ideas, to lead us towards truth. Because all beings exist wherever they are perceived, Gods may start as men, in our World. They change in mythology, but allow mankind a pathway to a higher part of hiself. On one hand, the person in mythology, the original inspiration, becomes changed by imagination, and they thus become the way in which a specific wise part, of a person's mind, choses to appear. On the other hand, they appear in the person's mind because of the

entity chosing to take that specific form in the first place. Imagination creates perception, and God creates imagination.”

“What is about to happen here?”

“The final battle of our people here in this World. In the sea, reside things of both good and evil. The Danmoriau are things of chaos, inspired by things in legend, before us now, in the forms which we remember our fears by. They became corrupted by evil, by the thing I translate as being the Hyperego. It is the opposite of Love. Instead of realising that it is part of all else which exists, it exists in the physical World, most powerfully, as our collective ego, the collective ego of all things. It has stopped remembering where it came from, and only sees outwards. It is very afraid, for by its own actions, it becomes the very existence of fear. The more disconnected it becomes, the more fearful and likely to destroy itself, it is.”

“The beings on this battlefield, have different intensions. Some intend to exterminate it. But this will give away our own love, and give our energy to this being. It will become stronger. It cannot imagine itself, being created out of love. It sees only the projection of that love, and mistakes it for the real thing. Within that projection, things are in part, incomplete, and it feels it must destroy, or take over everything which is not 'it', in order to be rid of fear, and to be complete. There is no true evil, there is only this forgetting.”

“But evil has to be defeated surely? Hasn't evil already been defeated in the other worlds?”

“Here it is different. Man has fought so many wars, and in order for the Celts to be once again, we cannot make that same mistake this time. In this World, this is our only chance for a long time. All the hardships you experienced have lead you to this moment. All fear, and anger, hate and suffering, are the illusions of this Hyperego, this Great Fear. It is weak. It is the opposite of free will, it is out of control. But has tricked us into believing that it is in control. That it controls us, through our past, our minds, through our opinions about ourselves. You humans believe that life is set in stone. This means that the number of paths and possibilities available to you is very limited. Fear controls you by making you focus on the outside, rather than the inside. When you focus on the outside, you love only that which you can find a place for in your heart. When you focus on the inside, the World becomes your heart. There is always a multitude of evil things which could manifest, but the only reason this fear does manifest is because of you, and part of your own growth. It may manifest in different forms, as bad people, as unpleasant looking monsters. But it has been brought into your World to teach you a lesson.”

“And that lesson Cadwal, is one which you have completed. You went through pain in your own life, so that you could see past your own life. This journey is crippling for most, but if you hold the vision of love with you, always, this journey will be a blessing on Earth.”

“The only enemy of this World, is our own inability to see the World through the right eyes.”

“And the ever encrouching army of octopus-like monsters ahead of us?”

“... will harm us for sure. But they will only harm our temporary bodies and minds. This is not a battle as you know it. This isn't like in other fantasies, or legends, where the good win, through arms and strength. These stories are repeated throughout time, in cycles of warfare and half-truth. The only answer to ending that cycle, is to be found within you.”

The wind roared even louder, and the waves crashed in onto the beach. I could see forms more clearly now, monster like beings, crawling out of the water, with eyes as black as night.

“But why me?” I shouted.

“Because you found your heart here once, with a woman. Cadwal, if you can find your heart again, even after everything which has happened, even after you felt your soul was ripped to shreds, your body, a worthless carriage of confused hormones. If you can remember that feeling, and remember that you are the one who has it. Then you can be the the one who heals this World. Ever since you gave your love to the mountain, we knew. We knew it was a love so powerful, a force for good which two people had created.”

“But how can I do that now? She's not with me anymore. If it was our love who changed the rhythm of our own future, how can that love still exist?”

“Because that love is always in existence. Before you even met Erika, she was within you, and you within her. All things are within, and a part, of eachother. You don't need her to be with you in this World, for the form of her, a form of God's love within you, to exist in her place! Cadwal, you must go now. The Hyperego speaks not just through those in the sea. He speaks through those on the land too. Don't you see, it wants us to fight again, to destoy eachother and to be left with no hope?”

“But where do I go to?! If not to fight, how can I stop this?”

“You must find Bridd, the God of these waters. He will take you to the mountaintop. Go now!”

I ran, away from the small beach, past all kinds of strange beings, and bewildered tourists. It was too late to care. Some shit was going down, and I had to prevent it from happening. And I didn't have much time.

I jogged as fast as I could, not stopping to take a breath, literally having to force more air into my lungs, as I crossed the island. I had no clue where Bridd could be found, but I felt that I may have more luck where the island dropped deeply into the sea, and away from the to-be site of bloodshead.

All was silent, with exception to my heartbeat, which rung in my ears like an internal drumming. To my great surprise, I turned around to look at the rest of the island, and saw nothing. Just as it had been an hour ago. The sea had returned to normal height, and the land was bare, with exception to the foxgloves and fuschers which were dotted around the walls and old buildings. I found a small cliff, not as high as those where the mountain dropped into the sea, but about 20ft high. I climbed down cautiously, noting the stark angle of the rock layers, as they had been broken by thousands of years of wave action.

At the water's edge, it was clear that depth would cosume anything within seconds, were it to gaze, or peek beneath the churning surface. I presumed that I was looking for a being of the sea; hopefully a being friendlier than those I had witnessed earlier.

Written upon a flat area of black rock, were the words:

“Taflwch y cregyn glas iddŵr”

“a bydd ysbryd y dyfnder ar dir eto”

Which translates as:

“Cast the blue sea shells into the water”

“And the spirit of the deep will be on land again”

This must be in reference to Bridd, and to be fair, there was a sort of pile of strange, blue seashells, hidden within a small alcove on the climb down. They reminded me of an infinite gateway, their structures gradually becoming smaller, and smaller, before entering the Underworld. They were like doors, to the infinite. Maybe that's what I had to do, just throw some in.

I stood at the water's edge, and tossed three stones into the splashing foam. I could just about see a couple of them as they dropped, into unfathonable depth. For a few moments, all remained silent. I knew I had to wait having surely done the right thing on this island, which continued to surprise me. For a while I believed I was seeing bubbles rise to the surface. This increased rappidly with frequency, until the water began to lift again. Before me stood some kind of ancient crustacean, of similar colour to the edible crabs sold in fish markets, with a dark purple-red body, and black tipped claws. His body was covered in barnacles, seaweed, and sand, which must have built up over the years whilst he was buried. He climbed out, which was quite scary. Here, was a car sized crustacean, with pincers which could crack my entire head in half, walking towards a deep rockpool, separated from the sea.

He was speaking a language to me, there was careful precision in the way he made hissing, and crackling noises, by moving water over his gills. He did not seem remotely threatening, and I remained calm. I was experiencing some kind of telepathy, I could actually hear sections of sentences, inside my head, which were about him, or even said by him. The general thing I picked up was that he was very old. Apparently, on a slightly different dimension, a race of crab-like beings had been given consciousness by the quartz, within these special sea-shells. Some of them had been worshipped by ancient iron and manganese miners, on this other reality which was slightly faster than our own. Other humans, or faery-like beings, had mined too far, causing some kind of terrible tsunami, wiping out both races. Some of the crabs escaped into this World through the sea-shells, and existed in the bottomless depths, where no-one could find them. But he had been here for a thousand years, or near enough. I'm not quite sure what was being said, only it felt like that amount of time. Perhaps the most important thing he said to me, was something very clear, about my body and mind:

"Breath in slowly, for the air is life."

"Not to be forced, and to dismay the pipes."

"Pipes to our souls, full with rhythm and light."

"Whilst the iron waters, poison and bite."

"Feed us the wrong rhythms"

"And the land within will react"

"Into structures of fear, erect and intact"

"We pull the confusion, out of our brains."

"Rather than seeing, the rhythms which stain."

He then began with another poem about why I had come to be on this island.

"Here you were born"

"Between depths and sky"

"your vision, a blue shell, on Mynydd Enlli"

"Your body, carries you up the mountain"

"To the gateway, where you see free"

"A part of you was left here"

"An ancient soul, waiting to rid himself of fear"

"You found his name, written in stone."

"In an old churchyard, where you were known."

"You found the dragon when wee."

"At night when you slept, he took you here to see"

"He is you, you are he, he is the passage between sky and sea."

"That part of you which journeys, instantly up the tree."

"The gateway is feared, just beneath the crown of the king"

"Where we are one with the creator, of this World we are in"

"Within the mind, the exists the key, and the tunnel"

"To an ancient addition, into which we are funneled"

"For our creation was in parts, and that is the price"

"But the shell holds the very key to Earth's life."

It then dauned upon me, that Elidir represented some kind of travel, and road, between the different parts of my mind. By following the dragon, I had found myself in the Underworlds, and Upperworlds. As a child, I would dream of flying on the back of a dragon, to Wales. I never understood why. This gateway, or travel, is across the infinite expression of my own mind. It is my ego, the part of me which allows experience to take place. But when humans are not in balance, the ego controls them. This is the true meaning behind legends of dragons. Dragons are a part of us. They are our ego. When we give them fear, and anger, that's exactly what our ego gives our hearts. When we do not feel the need to fight them, we move with them. We become one.

If Elidir represents one of the dragons, the more male part. Then who is the female part? Perhaps the female part exists within Erika, but most likely within myself as well. Presumably this balance only takes place when the male, and female parts of us are in union. As a male, I think of myself as being male. But really I am both. We are all both. My dragons take me to wherever my focus lies, hence why they exist here, and there. The other dragon, must be with me too. But because of my human life, my breakup, all the shit that happened, the two dragons are under the illusion of separation. In other words, when our ego is out of balance, it develops false ideas and beliefs about itself.

Dragons are not scary. These dragons within us have created scary images throughout time, but these images are simply the result of imbalance, and are not real. In fact, is anything real, other than balance? What if all this information I learnt was actually just a route to realising the most simple thing? That I am.

I knew where I had to go now. To the mountain, and then, to a valley in Wales, where a legend of dragons had been passed through the ages...

"Your heart needed to find a reflection in Erika"

"For you to see, the true majesty of your heart."

"She is gone, but you are one."

"She reminded you of that."

"All that is needed now, is for you to express that."

It had been Bridd, who spoke to me in poems this entire time. Perhaps all my poems came from here, in one way or another.

Mynydd Enlli

Bridd knew that I had to go. I felt a warmth from his heart as we parted, and I began my ascent up the small cliff, and then onto the mountain. Somewhere up there, was the cave, where I had placed the Ogham letters onto the sacred trees of Avalon, and had planted them into the Earth for all eternity. I knew where the cave was, I knew I had to go there. I knew that the important thing I had stumbled across, was not going to stop. I had to sacrifice myself, my fear, and my own past, in order to complete not my destiny, but the destiny of the Celts.

The wind was picking up again, once I was above the cliff, in the full stream of the Atlantic breeze, I found it harder to climb, stumbling over tuffts of grass and gorse. Finally the rocks became more familiar, so I lifted myself onto their lichen covered faces, feeling in my heart a dispensing of old energy, and as I gained more height, an awareness of a new energy.

The wind almost knocked me off at various points. I had climbed above Merlin's Cave, and was now clambering over rocks and heather, to find what would be known as Ogof Fy Nghalon, the cave of my heart. This was too painful. I said outloud, "I cannot do this." I am not a weak person, but an unforgettable memory linked me to this place. I knew that I was going to continue, but needed to pause. Why was I here again? What had brought me to cross this same little stream again, to this alcove of the island, which is hidden from all angles. To those great slabs of rock before me. And within them, lay a triangle of blackness. A doorway to, somewhere. Somewhere painful, and yet, so, so beautiful.

Now the cloud was dark again, and thunder could be heard rattling the skies. The skies above me were like the underside of a great, green ocean, with tendrils of nature's dark majesty, groping down towards the Earth.

The ground became wet with rain. The sun in the sky above, met the darkness from the wild, western sea, and the calmness of the east, as all turned in motion above this one, forgotten gateway into the Earth. The last slab of rock was perhaps 10 ft high, luckily I could jam myself between it and a nearby boulder, to make my way up its wet surfaces, to find myself standing upon a triangular slab of stone, where me and Erika and once relaxed in summer's freedom, and behind, was the cave. The sun shone downward through the opening. I had to re-align that light, somehow. What did I need to say?

I became aware of one of the seashells within my pocket. Life was too meaningful for that, or any of this, to have been sheer coincidence. Life was no coincidence. Once we start following the signs, we can never turn back.. For a moment I remembered Erika. I remembered how, for years, in the Otherworld, she had come to visit me. I remembered when we were here, and how we had shared each others' hearts, that one day around two years ago. I remembered how lucky I had been, to know such love. I thought how lucky I was, to have such love.

And then I remembered, that actually, it was still here.

I instinctively climbed above the cave, to find the opening within the long grass, from whence the light was shining. I took the shell out of my pocket, placing it into the narrowest part of the gap, where, to my shock, it jammed in place. Immediately I heard a high pitched humming sound, and the place seemed electrified, rather like it had felt in the tomb I had visited with James. I stepped off, back onto the triangular slab, and was dismayed to find that the light in the cave, had now become a magnifiscent blue colour.

This whole thing had been about healing my own heart, about realising that I am love, I am that love which I created here. Erika was not here now. My eyes were tearful, but it was no more out of sorrow; they came out of understanding. The understanding that actually, I didn't need anyone else to create the connection which I had made with myself. The truest things in life have to be found in our sense of time. It is temporary and unforgiving. But the hardest thing to remember, and for us to comprehend: the greatest test, is for us to realise that te truest things were never born. Neither do they have an ending. They simply exist, out of some mystery, without beginning or end. Beauty needs to need to exist, it just is.

I had thrown away my fears. They had dispensed into the wind, like ashes, without any indication of what they once were. I knew Erika was fine, she was happy, and now I was too. That love which we created, was within me all along. The connection I made with Erika, was the physical projection of a connection I felt inside. My life became romantic back then, not just because of Erika, but because of my own descovery of love. A descovery, which I was now in the process of finding again. Only this time, it would not be temporary.

I stood upon the triangular stone, and shouted, into the wind, into the elements, at the top of my voice.

"I forgive you Erika."

"And, I forgive myself."

"Thank you for all which you shared with me."

"I will always love you."

"But now, that love awakens within myself."

"My true, infinite, complete, strong, and unafraid self."

"I stand here before all that is"

"I stand here before Gods, Goddesses"

"Before the Great Mystery itself."

"Who flows, in and out, in repetitions and cycles of itself."

"Until finally, now, the cycles have moved so fast."

"That light has stopped moving."

"And all illusion has stopped"

"It is all here, the Great Mystery and I"

"We are one and the same."

"World cast away my fears, into the light of their real identity."

"And let my body, and mind, be the reflection of your courage, your kindness, and your love, on Earth."

I climbed out of the storm, and sat beneath the beam of light, at the back of the cave. As soon as I sat within that beam of light, I had the sensation of my body 'opening' up. It was as if all the capilliaries, cells, and electrical signals, were suddenly opened up, becoming one with the cave, and with the surrounding landscape. A bright light, bathed my body, my mind. I felt that love, which I

had felt here with Erika. Only now, it wasn't some half hidden mystery. It wasn't some magical, unspoken thing. It was me. It was everything that I was, the entire universe. I nolonger held this sacred love for Erika alone, but for everything I am. And I am, everything.

The cave became a tapestry of coloured spirals, every single colour, some which I had not even seen before, were rotating around the room, as if my innermost self, was projecting itself onto the walls around me. And yet, my journey was not quite yet over. This was one, in a sequence of events, which brought me to a self-actualisation, which only a few weeks ago, I would not have even thought of. This series of events was in fact, so alien to me, that that small, hurt part of my self, would have had no idea just how incredible the rest of me was. This was the rest of me. It was me, and yet it wasn't me. It was also everything. Everything which had ever happened, every thought and experience, was me. I contained the entirety of information about the Universe, and all of that information was really just another projection, of the mind of the Great Mystery, as it dreamed and explored itself, creating mirrors, and barriers, simply so it could find itself again in evermore profound ways.

I think now, that, everything in creation, is just a recreation. The creation is between the Mother and Father, which are in themselves but two aspects of the same, one force. This happened, in terms of our time, instantly. That instant moment is the same instant in which I found myself. When I found myself, in this cave, I was not repeating an original moment, a Big Bang, billions of years later. The moment of creation is constant, and my re-alignment with my soul, was just another form of that creation, happening at the same time. Time is an illusion created, giving the impression that things do not happen instantly. This allows us to find love, and creation, in every possible way. Had I known the true nature of myself from what I saw as the start, I would not have been able to create that initial love anew, in such a way as to change my life. Time exists for the purpose of learning, and division exists, for the purpose of expanding our own love. The only problem is that too often, we see that division as literal, as an expansion and split, from one place to another; and not as our awareness coming to express itself within more, and more things, like a constantly expanding fractal pathway, each one is unique. Each person has a pathway, or soul. On one hand these are unique, on the other hand, these are also the pathways of God, and are thus all the same anyway. Only with more awareness, as we learn to love all things, do these pathways become insignificant. Only when all possibility is loved, and thus, made aware, do we ourselves become God, and the Universe. Paths exist to guide people through a maze of uncertainty and mystery. When we become that mystery, the paths become obsolete. They are merely the direction of least resistance for the memories, and experiences, which we have thus far accumilated.

This process, can be as simple as a change in perception about yourself. I thought that, this whole thing was about enlightenment. But I was to descover, that enlightenment is a falsehood. As I will come to explain.

I still loved Erika. Letting go is not about throwing away the love we have for someone who is now away. We can still love that person, of course. Don't give up on love, because people have left your life. Love them anyway. Love everyone anyway. The way in which you unconditionally love, one individual, can be the way you chose to love the World.

I knew, I could never be with Erika again. It's possible, I mean. But I couldn't wait. And yet, part of me still wished that I had done. That love we created, or, part of us created, was still very much alive. And try as I did, I couldn't help but think, how wonderful it could have been, had I been the person I am now, when we had split up. It's funny how things are. I write my story, a lifetime later, about how I had a broken heart, and then became true. I never mended my heart, for it was never truly broken. The illusion of my aloneness was what needed to break down, so I could realise, that I was never truly alone. You may think that my younger years were soppy, or that I had some romantic idea of love. But this love was not the romance, that torturous, unforgiving hold upon ourselves. This story started off like that. But that, in pain and tears, is not how this story will end. Nor, is it the way any story ends. A schism in the physical World, the loss of someone, or something, cannot be the true ending. For things out there, never truly existed. The love which we experienced, out there, even if for a few fleeting moments, is what we are all searching for, what we are all feeling. It is this feeling which is real, and this feeling which is eternal. No matter how alone you may feel, that feeling of love, will remain.

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When you fall in love, you are not being given love, you are remembering it. You too often think that, when the external situation goes tits up, that must be the end. But the external situation was only there, for an inner relationship to form anyway. If someone goes, they haven't really gone anywhere. A part of them went, a vehicle for their pathway. But the real 'them', is still with you. That love. That love was the person, and more, who you created the relationship with. The person's body and mind offer a portal, or gatway, for different expressions

of love, different partners. I was one partner which Erika's body and mind experienced love through. But the Erika I knew was not quite the same love, the same possibility, which exists within her now. The love which came through her was a unique expression, known to some as a Twin Flame. It is the reflection of the female, or male, part of us, as we find it within another person.

Many believe that a person, a physical person, with body, and mind, is our Twin Flame. No. Our Twin Flame can be anyone. Anyone, or anything which complements us. There are a million, a trillion Twin Flames for me, each of them slightly different, but each a perfect reflection of my own other half. Our twin flame complements, and aids, the other pathway, but often, the other pathway can no-longer sustain that version of love which came through them. Now she's dating a businessman. The romantic days we had on those cliffs, in constrast to her rich life now, are not the same love. They are different. The love created in one moment lasts for an eternity. People change, for they must grow and complete the mission which they believe they must do. But love is unchanging. We just have to remember that, instead of looking to others for the answer. I refer to her as Aisling, which in Irish means, a vision. Aisling is the vision of love which came through me and Erika. And whilst Erika has moved on, Aisling is still here. Aisling is the so called higher self, in me, and in Erika, and I am always with her. I wondered now, if perhaps one day, that expression would find itself in the physical World again.

I set off down the mountain, feeling like a new person. My past relationship was no-longer a pain. I had found love there, and the past, which caused me pain, I no-longer saw as being my past. It was a past, a collective past experienced by several people, which I had taken part in, in order to learn. But it was not my past. It did not control me, and so that past, did not create my present. The past, and present, and blueprint of all things, is ultimately love, anyway.

Whilst camping on the island, a mysterious old man had come over to me. I was so awake, active, everything in my life had meaning, and this was no exception. I knew that there was still a battle to fight, somewhere, and somehow. What I didn't realise is that this battle was also happening here.

I had made a small fire for myself, outside of Merlin's Cave. The night was calm, and I was not afraid, despite some of the things I had witnessed in the past twenty four hours, the evening's enlightenment, had changed all of that for me. No amount of bad news could stop me. I was, as they say, on fire. And, ironically, at that moment, I realised that my shoe was, in fact, on fire.

I heard footsteps, when this guy, called Meirion, came over to me. He was apparently the oldest resident on the island, and was a bit of a searcher as well. He held a fascination for the old stories, about Avalon, and King Arthur. He didn't know quite as much as me, in all likelyhood, but he knew things I didn't know. He told me something, which took the journeying of my soul, out into the physical World. He told me, that the Hyperego, or 'Fear', as he simply called it, had an agent, working in Llanberis. This man, along with some others working for him, had been designed to be ignorant, right from birth. They had no concept of love, and no concept of empathy, even if love is the thing which originally created them, it was as though they were trapped in boxes of illusion, so small, that fear, and anger, seemed like the only sollutions.

I had heard about the scheme. There was an application to start a nuclear powerplant a short way inland from Bangor. These guys were orchastrating it. They had permsission from the council, had earned the trust of the MPs, and other people of importance, when in fact they had no interest in the things which those others held important. These men were possessed, or acted as vehicles for Fear. They did the bidding of the devil, having been trapped in their illusions for so long, that virtually nothing short of mental breakdown could possibly save them. What Meirion told me, was that the fear was rather obsessed with technology. Technology offered a shortcut to spirituality, when used for such purposes, but ultimately pushed people further away from spirituality. Meirion told me, that some technologies, in the sense of some creations, were conscious, and loving, when they correctly mirrored the spark of the creator. But technology could easily be manipulated of course.

Meirion believed that their nuclear powerplant, was no less than an armed nuclear device. He believed that one of the Celtic Gods, of smithery, had developed advanced technology in one of the Otherworlds, the source 'computer' of that technology, being the technological equivelant of God, Oneness. This source computer, housed beneath a Stone Circle of Anglesey, had slowly created other machines to do its bidding. These machines were sometimes combined with organisms, to give them great intuition, being implanted with the nervous systems of various sea creatures. To them, a return to God, was a case of completing the task which their machine coding forced them to do, and thus their tasks end would bring them back to the source, in the same way that a computer may do a number of different tasks at once, before the data is collected and returned to the hard drive. Meirion did not believe these to be a problem, and did in fact feel sorry for them. He said the only way to return them, to oneness, and the source computer itself, was to make radical changes to the probably future of North Wales. If their tasks failed, it would collapse all evil within them into nothingness, just potentiality. When evil no-longer has any tasks, or cause, it has no purpose, and thus partially collapses, releasing what knowledge there is within, to the universe.

If this nuclear device was detonated, it would mean that only machines could exist within North Wales. It would be a land of no pure air, barren wasteland, desert, and, the total innialation of any but the simplest of lifeforms. As you can well imagine, this worried me. And yet in my heart, I felt that there was hope. Part of me, wanted to leave Wales, even at such short notice, and to warn my family. My another part of me, the voice from within, wanted to say "Fuck it, I'm not letting this happen." The evil wanted one thing, to destroy the Celtic lands into a barren wasteland. It wasn't bothered about killing vast numbers of people, although it would if it could, but we have protection... but by destroying the land, it would kill the link to our own past, and thus to the Third Celtic Age, which was soon to come. The Celts were a consciousness, providing millions of people with a link back to nature, and to Oneness. If the land was destroyed, it sure would screw things up, but it certainly wouldn't stop the inevitable, good changes, from happening.

Our governments are becoming more accepting of things such as paganism, and taking Welsh language activism, and such things more seriously. But they, nor anyone else could intervene to save us. Because the only people who could do that, was ourselves. As much as the forces of good may try to point us in the right direction, only we, could save ourselves. The evil, wanted to keep us in that dreamworld, of disconnected half-consciousness, where we reliyed upon technology, and destroyed the planet in the process, through our ignorance, and disconnectedness from the planet. I slept for some hours that night. Not many hours, but enough. For the next day, I set out for Mount Snowdon once more. And this time, I was going to ask my granded for some answers.

The Swirling Plunge Pool

I had no time to hide the truth, or to say things, with snippits of true information, disguised by metaphors and stories. My parents had returned to Arran, with my grandmother, the idea being that me and grandad would follow when I had arrived back in Nant Peris. I walked along the path, and saw my granded sat in the garden, upon a hand crafter chair, with symbols of dragons and waterfalls upon it. I spoke the truth to him; it certainly came out a lot easier, and less disguised, than I had expected.

"Grandad. I know that, you know more about this World, and where we live, than you've told me so far. I just spent a few nights around the Lleyn peninsula, and learnt stuff about myself, and about North Wales, which you wouldn't believe. I know you're my grandad for a reason, and that thing within that box you found, what is it? This land is in serious shit, on every level, if I don't do something. I know it has something to do with the past, a legend, or prophecy coming true, and it has to do with a kind of communal rememberance of who we are, who the Celts are. I need to go to a hill, I saw it within a vision, a place of two dragons."

"Cadwal. I wondered why you took a while." He laughed to himself somewhat. "Right, listen here. You are right, of course. But I couldn't tell you, not until now. I know your heart has been healed, the dragons told me."

"The dragons? I have only seen one."

"The dragons, well there are many kinds, but a tribe, or culture, of intelligent red dragons live in the mountains of Wales, within the old gold, and copper mines, protecting our secrets. I communicate with them sometimes. The dragon with whom you spoke, Elidir, is in fact not a dragon, but rather a spirit of dragons. He is, different, older, and doesn't exist here so much. I also have spoken to other beings. People under the Earth, small people. They come out at the evening light, and explain to me what it is I need to know. I speak also to the ravens, the eyes and ears of the old Gods. They are not like ordinary ravens, larger, and rarely seen. I spoke to the Grey Man, upon the mountain, a being which is not to be trusted, but, in these circumstances, told me where you were. He travells along the seas, seeing the coasts, and those lost, and not yet found. I now know you have been found."

"Grandad, where do I need to go? Do you know?"

"Yes. We need to go back to the place, where the king was betrayed by his own son. But first, I have a feeling we must go south, to Beddgelert. One of my dragon friends, guards the copper mine there, and its beauty within. A faery being looks after the swaying trees on the mountainside opposite. She has looked after the old fort for all this time."

We first drove to Anglesey, of all places, so not south. It was late at night. We camped on the beach, and my granded spoke to an old spirit, a Christian monk of Early times. These monks were not corrupted, or meneceful, but peaceful. He taught me the value of Christianity, despite having been used as a force for evil, did offer a pathway to enlightenment for many people. His ghostly form hung around the graveyard of an old church, the sunset visible behind him. He had apparently known the great St Patrick, when the two had spent time at a Monestry in Cumbria, in a place called Gospatrick. Christianity did not replace the indigenous beliefs, it merely continued those beliefs, but under a different name. The Goddess Anu, became the virgin Mary, and the sun God, became known as Christ. The cross, is a symbol far older than Christianity, apparently representing the four directions into different parts of being. The most interesting thing that he said to me, was that enlightenment, was not enlightenment. Enlightenment doesn't exist. He told me, that enlightenment is wherever we find God. Not a journey, but a thing which is happening now. We have just forgotten that we are enlightened.

I was anxious to continue, although my grandad seemed all the more relaxed about it. We nevertheless headed south, the next morning, back through Bangor, Llanberis, and over towards Nant Gwynant. Ahead, on the right side of the road, was a hill I had seen before in a vision. It was different now, more overgrown with trees. But I knew I had to go here. It wasn't my final destination, but I could not reach my final destination before finding out what it was I must do here.

It felt a little forboding, as we parked opposite the copper mine entrance. I knew something might well happen here, something which would shake things up a fair bit. There was no time to worry though, it had to be done. Dinas Emrys, or, the Fort of Emrys, the supposed last name of Merlin, was not too easy to access. The hill was a mound shaped formation of rock, jutting out of a mountainside. This was where, in legend, two dragons had faught within a pool of water, preventing the construction of a castle, by king Wortigern, atop the hill. Whilst at the fort, I felt a kind of re-alignment within myself. The battle being faught by the dragons, whether literal or not, was Yin-Yang type of thing. I didn't entirely understand it, but my grandad certainly did. He was looking for something, as though he had left it here as a child or some such thing.

"I have come back here over the years..." he said, rather mysteriously. I think he was still being effected by the magic mushrooms he had consumed earlier. He told me that I was not "in synch with the energy behind the Celts.", and this is when all of my past life memories came flooding through, at a quicker pace than ever before. I saw words, in a language like Welsh, forming themselves around me, and reminding me of the times in Arthurian legend. I saw what looked like the names of knights, and maidens, I had heard about in legend. At that moment, I was suddenly not there anymore. I just saw a deep pit, and indeed, with two dragons swimming inside, biting each others' tails, as they spun, creating small ripples and waves. I couldn't help but fall into this chasm of water. One of the dragons was Elidir, or a form of. The other, was a white dragon. The white dragon often represented the English, and yet there was no battle here. The white dragon was good, like the red, but I got the impression that whilst the two dragons, representing two cultures, were in

constant harmony, mankind had got the wrong impression. Mankind had mistaken this duality of experience, for a reason to fight, and to take over. Kings and corrupted Annwn Venturers, Shamans and Mushroom Talkers, had created wars between England and Wales, England and Ireland, London and Northumbria. It was different names describing the same thing. Ignorance.

England had never invaded Wales, but English kings, and Welsh kings, having undergone curruption, created a corrupt World together, where the poor became poorer in mediaeval times, and the rich owned everything. The two dragons had opposed this. They were the balance. One represented the Welsh Mountains perhaps, the White Dragon represented the lands to the East. In a similar case, the red dragon was a symbol for the masculine, and the white, a symbol for the feminine. The red dragon protected, whilst the white dragon gave love and wisdom. The entire thing, had been a misinterpretation. Dragons aren't literal. They exist within our minds infinite connection to all things, but they never killed people. People killed people. Just as Welsh history had been changed, and lied about, to make it look as though one dragon fought the other. From what I understood, very little warfare went on, it was just a made up illusion by the fear, a fear of difference. There were battles between the English and Welsh, yes, but no person was to blame, and no population was to blame. It was what the Fear, or Evil, wanted. The illusion itself was what crippled us, not the reality.

Whilst I was in that pool, I saw other things. Places, lives, I had experienced. I was in castles, riding a white horse over marshland. I was speaking a language which I did not recognise, but I knew it was the language of my kingdom. I was looking inside of myself. All my fears, all of my experiences, were being revealed to me. It was as if this water held some kind of memory, as if I, and every other person to have come here, had taken a part of themselves.

Eventually I came out of this intense trance, of seeing swirling dragons, mystical blue waters and the like. The lake looked beautiful, glowing blue and gold. Quite how I could see that in complete darkness will always be a mystery. I honestly have no idea what happened.

As soon as I reached normal consciousness again, I knew where I had to go. I didn't know why, but I knew where. I believe that this was the sign my grandad was looking for. I at last, knew myself. Which puts to shame how little I did know myself in the years prior.

The Awakening

We headed to Llyn Llydaw. This lake lies on the opposite side of Snowdon to Llanberis. I had been up here before, for a little distance anyway, although in my vision I had seen these rocks, these quartz veins, before, in a different time. It was early afternoon by now, and I knew that time was ticking. As much as an illusion time might be, sometimes, in this World, there is no other time to do something, than now. We ended up chatting to two friendly christians on the ascent, who kindly offered us some mint cake for energy. Neither of us had eaten much today. I will never forget their simple act of kindness. Perhaps they saw that we were on a journey.

Grandad had his stick with him this time, and was wearing tattered cloths which appeared to have been last in fashion, circa 1860. We arrived at the Brittania Copper Mine buildings, and my attention was drawn to the opposite side of the lake. I was losing the vivid image of where I was meant to be. I could feel it, but, I couldn't exactly convert that into a diagram or anything. We cut away from the well trodden footpath, and skirted around the lake. The light was bright now, as the lake glowed a sort of deep turquoise. It must have been cold for sure, and yet it looked quite tempting to just jump in. It had in fact, turned into a hot summers day. Even at this height, one could hear small insects buzzing around, before the wind caught them and sped them off to different locations. Ahead, was someone. Immediately this person struck me as being unusual. We could only see his silhouette, a man in a dark cloak, not quite there, and yet visible.

The man walked towards us, with a staff in hand, not unlike my grandfather's. He had an old, but humerous expression, someone who was wise, but also understood the value of laughter. "Young man" said he, bowing down to me. "I am Taliesin, bard of the ancient kingdoms of the north. I have come here to see my king return. It looks as though I am the first."

'King?' I thought to myself. Then suddenly it dawned upon me. In my vision I had seen some kind of entrance, and I remember now, the prophecy of Arthur's return. Would we re-awaken Arthur from some deep sleep, now that the World needed him? I can surely say that right then, we needed a leader, a king, to change the dire situation.

Taliesin was just the first, though. Other came, in mediaeval clothing. Some were knights, warriors. Others had a more gentle complexion, like Taliesin, priest-like, and yet they weren't Christian entirely, some were obviously pagan. I didn't really know where they even came from. They seemed to be coming behind us, following us, coming over the crags and rockfaces, sometimes riding horses, sometimes running, keeping a constant eye upon our whereabouts, to warn their fellows which way it was. Walkers on the mountain saw them, for sure. There were a surprising number of interesting, mystical people, walking there that day. That cannot have been a coincidence. Perhaps some of them were protectors, and guardians, in disguise.

Before long, I found myself at a pile of boulders. This was a very physical manifestation of the Otherworld, because even though I was about to enter a different reality, it seemed as though the Otherworlds were somehow merging together, accumilating into one point. All the past events, and chronicles of mythology, were coming true in our world, right now. The boulders were old. I knew they had fallen around 1500 years ago, they looked more recently sunken within the earth, than others around them. Between three, jagged rocks, each the size of cars, was a tiny hole. I sensed such a strong energy being immited from there, it was unreal. A slight wind blew from the darkness, only a few inches wide, and chocked with orange-grey volcanic rocks beyond that. I'm sure that several hundred people, possibly less, had walked over these rocks in the past 1500 years, but certainly their energy appeared to have been disguised, cloaked. Only now, when the World was perhaps ready, could the true location be revealed.

I pointed to the gap, and said simply, "there". Rhita Fawr, the giant of Snowdon, and two of his friends, were behind me, although the others were smaller, with blonde hair. Each giant tugged at the boulders, and with some difficulty, dragged them out of place. There were more, smaller boulders beneath, with a damp, mossy air about them, which around twenty of us began to clear, until finally we were in ancient soils, and the frequent outcrops of bedrock which prevented further exploration.

There stood the body of an ancient tree, only small, which had almost been fossilied beneath the pressure of the rocks above. Grandad held his stick out. "Hmm, this is the place."

"You mean, you got your stick from that tree?"

"Yes. Long ago."

"So, you knew about it?"

"Yes, just go and see."

I knew, I had to be the one to awaken the King. Others had kindly helped me, but I had to find the way through. For an hour, I dug through the earth, using no more than my bare hands, until I found a round slab of rock. There were no symbols or words upon this, but it was shaped by man, and had been put here for a reason. As I pulled it out the way, I found the source of the cold air, inhaled, and exhaled slowly by Mount Snowdon. There was a narrow tunnel, and only perhaps three foot high. By now I was in a crater, several metres deep, down to the removal of so many large boulders. I had no time to explain to the walkers, but around fifty of them had arrived at the site. Clearly this entrance had once been a mine of some sort, it was no natural cave. Perhaps it was one of those places where the red dragons did live, one of the last relics of their race.

I was not equipped with a light, but somehow, I felt as though I did not need one. Rhita Fawr sat at the entrace, as a guard, and began telling stories to bemused, terrified, and fascinated stories, whilst myself, and grandad, crawled into the passage.

I wasn't too worried about any big drops, the passage was square, and evenly spaced from wall to wall, although headed slightly downhill. After about ten metres or so, we reached a stairway, and the tunnel became higher. It seemed that the first few metres were not through solid rock, but were

rather formed by placing large slabs of stone as access to an older entrance. We had now reached that older entrance, which must have once been entered through the collapsed cliff above.

Down we went. Me and grandad talked a little, laughed about things which gave us some comfort. We must have been walking downhill for about twenty minutes, when the passage became level again. It was dead straight, no turns, no corners. It just went on. By now we were feeling quite confident in our mission, there was surely no danger down here. All of a sudden, the tunnel narrowed, and strangely, there was some form of light, illuminating from the right wall. The tunnel had bisected a sizeable quartz vein, which glared with some inner, subterranian light. There was a faint humming sound, like drums, coming from the vein. Powerful, was a word I would use, it wasn't in any way scary. There were in fact, a series of perfectly symmetrical, quartz crystals, hung on the wall, on some necklace. Without really thinking why, I took this glowing ornament, and placed it around my grandfather's neck, saying simply "Yours?"

His necklace brightened the spaces before us, as we followed the way to the centre of the mountain. Ahead, coming slowly into view, was a small cavern, and within it, a monolith. The monolith, which we originally expected to be around 10 ft tall, was more like 30ft in height. I have no idea how it could have got here. The monolith was made of slate, and how could a thirty foot high rock slab, end up hundreds of metres underground, when the only access to this place was a five foot high passage? Grandad's necklace illuminated some of the monolith, and I noticed the statue again, of the Celtic Underworld God, the horned guardian of nature's secrets. I had come a long way, since last meeting him. Cernwn, as I had learnt to call him, was painted, using a mixture of ochre, and other paints made from minerals. How beautiful an example of artwork this was. It then became obvious that the entire cavern was covered in such artwork, and depictions from mythology. There was a man in one drawing, who looked like Taliesin, as I just saw him. And wait, there was another of grandad. I didn't have time to ask any questions, for the roaring voice of the skinchanging animal god, rattled through the mountain.

"You have come back, Cadwal."

"Why did you turn me away the first time?"

"To protect you. And to guard your own secrets from you, were you not yet ready to understand. Truth is a scary thing Cadwal. Most people are plugged into their narrow-mindedness, their judgement. Their lives are easier that way, more successful, more money. It's those people who aren't successful, the black sheep, the people who think they have been lost, who have to set the example. Now you are ready to do this. Step beyond Cadwal, step to the smaller scale beneath, and climb the ladder."

We continued for some distance further, until a sound stopped us. One of those moments when it was blatently obvious just how wrong something was, but we didn't know how extreme the danger was, or whether we could do anything anyway.

We heard a scream, a horrible, terryfing scream, as if coming from something which was made of pure fear. Grandad snapped one of the quartz crystals off his necklace thing, and placed it onto the top of his stick. It actually fit into place, and from the crystal, was projected an image, a hologram of light. His stick was now like a spear, and it held it out ready.

"Grandad, how do you know to do that?"

"Cadwal, I am ready to give you this."

He took out a box from his pocket. Quietly, he spoke to me. "You told me, when you met the giant upon the mountain, that you remembered having an artifact with you. Rhita Fawr was killed by Arthur, but, centuries before, you yourself met him upon Mount Snowdon, and he gave you this necklace, as a gift of his kindness. It was buried upon the mountain, with his body, until I knew where to find it, when I was in my teens. Back then I did various archaeological digs, and came across certain, items, which had a particular energy. The funny thing was, that I was remembering them, where they were, and what purpose they had."

He gave me, a necklace of small quartz shards, and what appeared to be the teeth of some large animals. "Bears, and wolves, Cadwal, from the ancient cultures." The teeth were painted in some

kind of iron, a red ochre, like hematite. I remember past lives now. Some of them I couldn't yet grasp. I remember being given this necklace, but there was more too it. But no time, that sound. We heard it a few more times, although it was virtually impossible to pinpoint, where exactly it was. It was, everywhere.

Behind us, was a loud roar, a sound which shook me to my bones. The sound of drums increased, I knew I had to go, in though, deeper, it was the only way now.

"Run!" said grandad.

And run we did, for what seemed like a long time. Whenever we stopped, the sound was still there, quiter now, but still very much there. We had to run, the light from grandad's staff, and necklace, allowed us to see see a couple of metres before us. The same, long tunnel, the walls always the same distance apart, was turning now, to the right, and after about eight hundred metres, we found ourselves in another cavern. Darkness prevailed, and a growl, echoed throughout the room. Two green eyes were right ahead of us. Some kind of beast. I could deal with odd, non-goat, goat things. But this... How could we deal with this? If anything, I was worried for grandad. I didn't want him to become involved, or hurt in anything. Why was this happening now?

But, I was fed up of being scared, and of waiting. If there was one moment to awaken King Arthur, and his army, then I sure as hell, wasn't going to fucking miss that opportunity. I would fight this evil until my death, if it meant I could complete my mission.

"Right, who are you, what do you want? And no, you're not getting in our way." I said, loudly, and with a never before seen confidence.

"I am, Hachben, the brother of your so, beloved Elidir."

"Why are you here?"

"Because you placed me here, you fucking fool. You locked me down here, thousands of years ago, in another space in time. Well I understand technicalities better than you do."

"How did I not know about you? Where are you from?"

"I am from the infinite, like my foolish brother. The hyperego made me its servent, in the land you foolishly call Tir myng Nghalown. I am the reason for any legend of an evil, man-eating dragon. I am he who clasped the land, and spread my influence, created armies to destroy all who opposed me, the one who was the weapon for armies of darkness, the force of fear, keeping people in their place. I am everything you ever feared, and you, young idiot, are in my way. I thank you, for opening the gateway. For I could not leave this prison, until he who entrapped me here had re-entered it within his mind. And now, you are before me, lacking in memory, in your original strength, and power. You are weak. You are in control of nothing. I, am your master, I am as much you, as you are yourself. And I have waited a long time to rid my World of you, the last stupid being, who comes in the way of industry, and total, unbreakable power!"

"Who, the hell are you?"

"You don't know, do you? In your World, I am the ego. I am the way the ego has appeared for thousands of years. You had the chance to join with me once, for us to become one, but your species is too ignorant to understand anything, and those who did, were misguided. In our own World, we are spiritual, powerful beings, of an energy which binds and links your human World, to the World of magic and unknown mystery. But a schism was created, long ago, by the Hyperego, so that man's ego began to walk on its own, his perception of the World, his travels, became seperated from his heart. Dragons are what you face, when your heart is facing your ego."

"But I am not afraid of my ego. I am more, we all are. Every single one of us. You, are the one lost Hachben. You're the one who's become so lost from reality."

"No, fool. I have purpose. I was given purpose by Hyperego, I was given power. I became God, I became the creator. I care not for the reality in which you live. I am everything I need to be, I

control everything, I am the only one with power. I am pure, I am the original intelligence, I am better than my brother, than other humans, than the fae, than the people of Don."

"But you are everything anyway, Hachben, you always have been. Why can't you just remember that? You're not disconnected, you only feel it. Those words, are not your words. Dragons are sacred, parts of all time, space, and reality. Those words did not come from you. They came from your own fear. Your own fear, and desire to take control, to do the bidding of evil, is what will destroy you. I cannot destroy you, you can try and kill me now if you like, but if you do, you push yourself further away. You destroy yourself. The ego creates a destiny for you. That's what it does. But its destiny has no purpose. No destiny has purpose unless it is to create more love. You will fall, and fall further, until eventually the cause which you so worship, becomes pointless. Until you are the only thing left. The hyperego will destroy all of what is sacred about these lands, all good. But in doing so, it destroys itself. The hyperego is an illusion, a piece of incorrect language in the book of life. Serve not illusions my friend."

The beast looked at us with sinister intent. It rose up, upon legs, fifty metres higher than us. The dragon was huge, a gigantic, dark being.

"Don't tame me with your stupid words, you ignorant dipshit. They are nothing against the fire of chaos within me. I am not, your friend."

His huge nostrils glared with the heat of an ancient lava. I grabbed grandad's hand, and we ran. Ran into the darkness of the cavern, leaping behind a boulder, as a fire of hellish, lava, heat, flames, and decay, was thrown out across the cavern. The cold became a glaring heat, we could feel it on our faces. I knew that, one more of those, and we would both be done for. Our mission would be over. This moment came down to one choice. The same choice that we are always faced with in the end. Do we chose to give up, to be fearful, to accept our defeat? Or to strive for what is right, for what love would chose, regardless of the sheerly impossible chance of success.

"Cadwal, we have to wait. Then we can leave and work out what needs to be done."

I looked at him, seeing his old, wise face, through the glimmer of flame. "There's no time like now". I said.

I was no-longer afraid, climbing from the side of the boulder, walking straight out into the hottest, most risky part of the chamber. My heart was beating so fast, I felt so awake, and yet as though I was in some kind of waking dream. And yet it wasn't a nightmare. I nolonger gave a shit if I didn't get out of here alive. Good always wins. Maybe not right away, maybe not right now, but if I could keep this evil back, and increase the rate of its demise, than I for sure would take that chance. When my life changed, my ego, the part of me who called himself Cadwal, seemed so irrelevent. Cadwal wasn't me. He was a name; my heart, belonged to the struggles and victories of all men and women. And that's when, I realised. I am the Universe. I had nothing to fear. I was just a temporary form in which God, or love, chose to appear. And if I was God, then I must have also been every other form of him. I was not only fascinated and mystified, by mountains, lakes, the characters in legend; I was so fascinated because I was THEM.

Grandad wasted no time. He was in fact, simply waiting for the right moment. He jumped off the rock, landing in some achrobatic manner beside me. His staff lit up, even brighter this time. In front of the dragon, which now stared at us menacingly, were lights, stars of some kind, which the dragon had been manipulating. I saw how good people had felt, only to go wrong by turning to evil, by going down the wrong tunnel within life's maze of complex decisions. When really, to love, was the only decision.

Dafydd, my grandad, flung a beam of light towards the dragon. He cowered away from it in fear. I knew what must be done. I don't know why, or how, but I knew.

I refused to fight. I stood there, vulnerable, to control, death, fire, manipulation and illusion, and yet, the dragon could nor hurt me. I thought of all the beautiful things on this Earth. I thought of the times I had gazed at the stars, the times I had held Erika's hand. The times I had felt tears in my own eyes, as I sat beside her, conforting her when she was sad. I remembered how the feeling of caring for someone, for loving someone, was a gift, a gift nothing came close to; the only thing which showed us our true self, our true nature, as a species. And then I felt that love, for everything. For

good people, bad people, for lost people. I felt compassion. I imagined my heart as a ball of light, compassion radiating from me, into all things, simultaniously. I was loving all things at once, or rather, I had become love, which comprised of all things. And then, as that dragon, began to collect up all that fire, all that hatred, I stood there. I opened my eyes, and I faced him, holding onto that feeling of love.

The dragon let out a burst of flame. I was ready, I no-longer cared what would happen. I was standing, for the first time in my life, against all odds.

But the fire never even reached me. It touched me, and I felt strong! I didn't feel weakness of pain.

"Why is this happening?" shouted the beast. The flames licked his dark corpse, because really that's all he was, a body for evil. But somewhere inside him, I knew there was still good. The spark of creation lived in him, however small. It was there.

He breathed those bright orange flames once more, but with less strength. Dafydd held his staff, stood there proudly, for neither he nor I were in the slightest way affected. Because, neither of us had any fear anymore. Neither of us could be a reflection of who he was. So his power, which he trust out towards us with his last breath, could neither touch, or weaken out strength. We can only be hurt by that which we fear, and we can only hurt others, if they, on some level, allow themselves to be hurt. Fear was one such trick, which could be used. But not when one is wise to it.

"Why aren't you afraid of me?" bellowed the beast. "Why can't just die?"

The dragon, crawled towards us, his body alight with his own flames, his scales melting from the lava-like substance which oozed out from his wounds. He let out one, final scream, and myself and Dafydd held hands. We knew that we had conquered.

The dragon's flames reflected off us, right back to him, finding no existence in our souls. He burnt into a weeping reck, his bones cracked, he stumbled, trying to get near to us with his huge jaws.

Facing us, I could see in his eyes, he was afraid. He wasn't so bad as he thought, deep down. He had merely been a slave to himself. I was right in front of his jaws, his now broken teeth, and looked into his eyes, and said. "Don't be afraid." His eyes became brighter, holes appearing, gaps in his scales. Light escaped from here, spiralling around, upwards towards the roof of the great cavern. His body spun into a column of ash, disintegrating into nothingness. Until finally, there was nothing left. No ash, just a a twinkle of blue light which gazed down upon us for a moment, before finally dissapearing.

We stood together in silence for some time. I felt a sadness, I think we both did. Evil, really wasn't that bad. Illusions are bad. But behind them, was something not so different to you and I. Where the dragon had stood, was the continuation of the passage, and at the entrance, a giant bell, like those found within the steeples of old churches; only larger, and held right across the entrance to the tunnel.

Grandad spoke, in the calm silence.

"It always begins in the dark. In the calm singularity. Until the first sound must be made. I remember being here before. Others have reached this place, when the time was not right. Over centuries, I have kept an eye upon this, final entrance. Cadwal, it is time to ring the bell."

We walked about twenty metres, until our bodies, dwarfed by the great, metal object, the last thing on our journey, the final key, in a maze of symbols, which brought us to the deepest depths of our minds, our creation.

"Ring the bell, Cadwal. Long ago, romance hurt you, and your soul went to a far off place, where you healed, and found love again. You found your spirit there, you found the way to love, to Oneness. Now, we are in the underworld. The place were all things in our World, are first born. The ideas, and dreams, which create tree saplings. The letters, and sounds, which create languages, poems, and stories. To complete our Journey, we must awaken the King."

The Awakening

I slammed my fist upon the bell, and a low, deep drone, echoed its way throughout the entire mountain. The sound was not deafening, but gave me an indescribable sense, that this was the beginning of something great to come. It seemed quite unbelievable, that we had come this far.

No sooner had the drone died down, that we heard the sound of clinking armour, in the passageway beyond. The bell seemed to levitate upwards, allowing us to follow our path into the cavern beyond. And my God, what a cavern it was.

The chamber was like nothing I had ever seen before. It started off being quite small, as we rounded corners, and took stairways up, into ever bigger chasms. Until finally, before us, stood the realm of a king. Walls, illuminated by quartz crystals, all around the huge chamber, went steeply upwards, hundreds, and hundreds of feet, if not even thousands. We could not see the top. Around the chamber were knights, an army of thousands, stood in position, having been sleeping here for over 1500 years, waiting for their call. Faithfully, protecting the body of their saviour.

A pathway, laden with coloured, crystalline objects, lead through the assortion of legions. And at the end, in front of a vast pile of gold treasure, was a throne. Crevices within the cavern walls, lead to ever greater caverns. Some of them seemed to be entirely walled with a mixture of quarz, and gold. Others, beneath us, were filled with subterranian lakes, thousands of feet below, with skyscraper sized formations of blue, oxidised copper minerals, flowing into them as stalagtites. As we approached, I became somewhat worried, or concerned at least, that Arthur, was no-where to be seen. Other nights, more noble and higher ranking than the rest, stood near the throne, in various garments. But no Arthur.

“Grandad, where is he? There is just a small, metal crown here. A ring, the king once wore around his head. Is he somewhere else?”

The chamber was silent, all but for our voices. The other knights stood, unmoving, in their dedication to a great cause.

“He hasn't gone anywhere Cadwal.”

“Then he is here?”

“Yes, right here, right beside his wizard. The man once called Merlin.”

“But I don't see Merlin.”

Grandad laughed, for a moment, then looked at me and smiled. “It wasn't possible to remember *those* past lives until now. You see, Arthur never was a man on your Earth. His spirit, however, was known about. But he needed to wait, until a time when he would be needed, before saving his people. His spirit was in the realm of the Celtic Gods, for that is who he was in historical times, a God, passed into legend, symbolically represented as a living King. But, in the place, Tir Myng Nghalown, he lived, he faught. But he was lost in this World.”

“You went to where Avalon, the place of Arthur's soul, interacts with Earth, on Bardsey Island. There, you found yourself. Then, you came here to his resting place, to awaken Arthur's body, his physical form, from this Underworld, so that he may rise to save our World.”

“But, where is he?”

“King Arthur, is the wise, intelligent, and couiragious spirit, who conquered his own ego, to save his people. He had to forget himself, to be lost, and to pick up the pieces out of the darkness, in order to earn the right to be himself again. For only the most loving, and kind, and compassionate of people, may have knowledge. This is a safety guard, which dragons protect. That is why you faught the dragon. Your external life was broken, the illusion had to fall, for you to realise, in all of that darkness, the small, little things. The little stars which consist of and create everything. Those

eternal things, which become the building blocks of who we are. For we are all, made of stars, in every sense of the phrase. Those stars, were the key to showing you new Worlds, new pasts, the future, and knowledge from far off, inner places. The Celtic people were always a confusing subject for archaeoligists and linguists. Who indeed were they? Were they one united people? Why do all their legends seem to be based on mere fantasy?”

“Because, Celt, is a code word, for connectedness. The legends have already played out in the void. Now, they shall play out in our World, and the Celtic consciousness shall be born anew in our World. This is why there is so much interest in indigenous languages nowadays, even those, made up, languages, based upon the ancient Celtic tongues. Each time we look into the past, we change it, and it becomes the present. This is what is happening now. The Celtic past, which is potential, is being brought into actuality. You are the one who brought this World of love, and creativity, into our own again. So, I will say in our native language: *ne is Arture uar cattare, ace ing calowne*.”

I picked up the crown, an artifact of such age, and yes, I knew it. From the moment I saw it, upon that wooden throne, I knew it was something which I myself had seen before. I placed it onto my head, and nothing could have quite prepared me for the eye opener I was about to witness.

The prophecy completed

Arthur stood in the cavern, beside Merlin. Having placed the crown onto his head, he now knew everything which the figure of Arthur, he himself, had learnt, across different realms, outside of our own time and space. The crown connected his Upperworld Spirit, to his spirit in the lower World. He stood there, wearing the cloths which one would not expect a king to wear. He wore simple clothing, in comparison to the way he was depicted in pictures and romanticised stories. A simple brown tunic, with red and purple lacing to hold it into place. His bearded face, was one of a wise, re-awakened being, finally being able to remember why he was here, and his task.

He lead the armies out of the caverns, which he had help to make long ago, over bridges of pure quartz, through tunnels, enbroidered with gemstones of the Welsh earth. In some caverns, were books, texts, which, when they were eventually examined, would shed even more light upon the full extent of the Celtic consciousness, languages, and realities. This was only the beginning. But for Arthur himself, a simple life, a life of peace, and freedom, was his only desire.

Four hours after he and Merlin had entered the mountain, the cliffs, above what had been their entry point, began to shake. News had spread, to the Celtic wisemen, across England, Wales, Scotland, Cornwall, The Isle of Man, Ireland, France, and Spain. Many had come. Those who had made similar journeys of self realisation, disguising their knowledge as neopagans, and modern druids, until the time was right. Now, things would change, and Wales would never be quite the same again.

The cliffs shook, small shards of rock flaking off the gargantuan cliffs, although the spectators were in no such danger. Now, they held the power, and with a responsibilty of when, and where to use it. Four ravens, flew from the British kingdoms of Cumbria, Snowdonia, Cornwall and Brittany, and settled upon the shoulders of the four writers, bards, who contained the collective knowledge of each of their nations' languages and stories. They held the powers of the elements, from Cumbria in the North, Wales in the West, Cornwall in the South, and Brittany in the East. Each direction had symbolic meaning, relating to the symbol of the cross; each region holding a respective, unique power, to compliment the whole.

Arthur watched as the sister of Annwna, rose out of Llyn Llydaw, holding Caledfwlch, the legendary sword, the proof of Arthur's spiritual lineage, in body, and in mind. Once upon a time, it had been formed by the beings who planned, and made the Celtic consciousness, the sword was a physical reminder, and catalyst, for the solidification of Celtic consciousness, throughout the various Otherworlds. The Celtic people were some of the first, to invent swords, and other ritualistic metal objects, symbolised in legend as magical, hidden objects, each being a different key, in a different legend, to a particular story, audience, and kingdom of these people.

The sword was of silver, and yet a brighter silver than had been seen before. Along it was written information, about Arthur's ancestors, and how this connected with his spiritual ancestry in the world of Gods. The sword was one part of an activation key, and the four bards, reciting their individual languages, were too, a part of that key, reprogramming the collapse of infinite informn mation, so as to form things in the way that they should be formed, from their ancestry, and collective heart.

The lady's hand, held the sword out to Arthur, through the mist. As he took it, a white horse appeared, galloping towards him, in a strange, surreal moment, as hundreds of tourists did watch. From here, they galloped, as the afternoon became evening. Arthur lead his horse up the Pyg-track on Snowdon, along its narrow contours, and steep gradients, slowly rising out of the mist, like a man, rising out of his own past, out of all the confusion, blindness, and misconception; only Arthur was rising from that mist for all of us. This is why mountains are so special to us. They are projections of our inner mind. When we climb a mountain, so are we climbing ourselves. We are climbing a ladder, which twists between different kingdoms, just as the rack and pinion system on the Snowdon Mountain Railway, is a ladder of sorts, linking one World, the normal World of everyday consciousness, shops, ice-cream, houses, comfort; to another World, of freedom, clarity. A place where we may see those far away things without obstacles, and know that we exist as part of the whole. We are, in fact, the whole.

The sword was once trapped in a stone, a device which concentrated the thoughts of Gods, and made them manifest within the Earth. Whilst it lay within the Earth, it trapped certain energies. Only when the sword was wealded, could the love, and majesty of creation, become apparent upon our Earth.

Arthur rode with speed now, up the final ridge of Mount Snowdon. Snowdon had proved to be the last key in his mission. Just as Uthur Pendragon had been Arthur's father in legend, Cadwal's father, had really been the final link to his inner love. Cadwal's father did not realise this fully, but he soon would. Arthur would make it so.

Walkers, and trainspotters moved out of the way, even if the railway was now officially closed, Arthur chose not to ride on the railway track itself. He had seen that railway, ever since he was born into this World. And its ascent, was always something of an inner ascent. At the summit's cairn, Arthur climbed off his horse, and stood there, as the sun began to set. He knew that the evening light, of that particular pink colour, was the most healing. The wind blew upon his face, as he remembered now, how he had been the one to kill the Giant Rhita, after having befriended him before. Rhita was now, once more, a close friend. He had learnt all which he needed to know, to get to the now. He had felt loss, and made mistakes, in order to feel love.

Arthur gazed at the people.

"For a long time, I have been away from this place. For a long time, my people have been mistreated. But this was never about the English vs The Celts, it has always been about the manipulation of our own understanding, by those few, many within religion, who manipulated the masses. But as testemony, to the great things we can do together, I have lived on here, and never been away from here, as I have lived on within you. It is not my name, nor my status, which I care about. What makes me, the happiest man alive, is to know that despite all of your hardships, despite all of the imbalance, which has driven many of us into the boxes of dark reflection. Despite that, you never let go of your land, your country, and your fellow people. And today, is the testemony to that dedication."

Finally he spoke more calmly, and quitly, as the howling wind nearly drowned his soft words. "Fear, and the lust for power, are the only true enemy. Not our neightbours in England, nor their government, nor anyone for that matter. Collectively we created an illusion together. A recurring pattern of mistake, within this great tapestry, projected from our inner minds. Enough people are ready for the switchover. So, let it be done."

"May I be the prysm for the creator's love on Earth. May I contain all love within the whole of creation. May my body amflify that to all living things. May my sword be the bridge from the

mountain depths, to the stars. And may the vision held within me, within us all, become the mirror we see before us."

"Fy enw yw cariad!"

Arthur held his sword above his head, its glimmering form reflecting the red light, from the fiery sun. Everyone felt him, his love. The love which he became a channel for on Earth. A clap of thunder brought rains in the east, which poured over the valleys in dangerous looking, dense mists. The sword thrust a beam of white light, into the high clouds, and the ground shook, as the World began its transformation. In the far distance, on Anglesey, the supercomputer beneath the ground exploded in a moment of eletrical, blue flames. The nuclear device, housed within a large stone building near Bangor, simply melted away, collapsing into the Earth, as all the harmful elements were returned to a less chaotic state. In one short moment, the threats to Wales had gone, and the entire sky was alight with rays, appearing through the clouds, as Caledfwlch, in the hand of Arthur, became the key, unlocking, and making irrelevent, the distances between the Worlds. The light of the Upperworld shone down, as the Gods of ancient times, sang their own beams of light onto the Earth. The Underworld was being re-coded to the the heart rhythms of these Gods, so that all poisenous things from the incorrect drawpoints within, could no-longer exist. The Underworld was born anew, from the light above, and shaped this World into the correct form. The changes would not be immediate in all people, for the unlocking of the World would take time to pass into physical being, especially for those who could not understand the value of love.

The wells became sacred again, coming from the correct origins. Before now...

The Pink Sky, the healing secret of Arthur's re-birth of the Celtic Consciousness, formed above Mount Snowdon. The clouds were swirling giants, observing, and forming themselves to hold the colour of love. The quartz upon the mountain began to glow, and for a moment, as the creation was completed, all existence could be described visually, as coloured patterns, intermixing, interlocking with all else which connected them, through physical distance, memory. Water existed in several places at once, holding the memory of what was pure, from the original fountain of creation, beneath the Great Oak tree.

The dragons, rose from the light beams, climbing their way through the pink mists, which now lay below the summit. They sat there, seven of them, seven siblings, who had completed their mission in binding man to his infinite self. Hachben, was amongst them. And for a moment, he smiled upon Arthur, and his brother, and thanked him for setting him free.

This is how the Celtic story did complete. Arthur was born in each Welshman, and woman, from then onwards. Although physically speaking, Cadwal continued his normal life, returning the power of Caledfwlch to the lake. There was always more work to be done, but for himself, much had been done already. There were the simple, delicate things in life, for him to appreciate now.

Part of Cadwal had never really left the Otherworld. In a way, his higher self was there constantly. Sometimes, this played out in more memorable ways, for all to witness.

Behind the image of Bardsey Island, was the island of Avalon. To Cadwal, it was much as he remembered it. After he had helped to change our World, a part of him had found himself upon a ship. It was the same part of him, who travelled through Tir Myng Nghalown; that part which he gave to Wales, to live out in the very real Worlds, and pockets of reality, where he lived on. Sometimes this Cadwal could be seen, remaining connected to the Cadwal on our World, although living in a place of more subtle, interconneted existence.

After he had opened Mount Snowdon in Tir Myng Nghalown, effectively providing a link from the skies, to the deep Underworld, Cadwal took a boat, from a small village on the Western Coast. That boat took him to Avalon, where his spirit had remained always, with the ascended bards, and wisemen, who dwelled there, appearing in our own World when needed.

He followed the paths, the little roads, past fox gloves, and high verges of grass, little streams bubbling within small patches of forest. The final stream sat beside a house. A small croft, he had once stayed in; and behind, was the mountain. It seems that sometimes, one always returns back to the same love. The same loving connection, which once existed, exists continually, throughout all things. Sometimes it may be a song, or a place, which reminds us of this person. Because secretly, we all understand that we can never be apart from them.

Cadwal climbed the mountain, to that forgotten little valley, where a small cave, dissapeared between three, large rocks. Erika had been waiting for him. Although he more commonly called her Aislinn, which in Irish means a 'vision' or 'dream'. Throughout his many adventures in Tir Myng Nghalown, he had seen her. And it was to this mountain, where she had lead him. The wind brushed through the summer plants, still a little wet with the morning dew. Cadwal stopped as soon as he saw there, standing within the lively bracken for a few moments, as they looked at eachother. The moment of joining was there again, in their eyes. They had always known that their love had a belonging within the other, and that even though their physical bodies had moved, those unique expressions of love, which existed as they kissed, and danced, where still here.

They ran to eachother, and dwarfed by the scale of the mountain walled by sea, they held eachother. They held eachother tightly, and that lost part of love, fell into place once again. For when we lose someone out of our love life, it is our fear of there being no love, which creates pain. We must acknowledge that all loving experiences are eternal, we cannot possibly lose them. Their faces were soaking with the tears, an emotional surge which no words can give justice to. It was as though every barrier could no-longer exist, for now that this love was in harmony, so would it exist forever.

And so there they lived, for a long time. They stuck by eachother, as their feelings for one another became the seed of their life on the island. Each piece of craftwork, artwork, they created, each cake that Erika prepared and made, was born out of, and designed by, the love which they both bathed within. They had long summers, cozy winters. They would walk frequently upon the mountain, tending to the plants, to the wild boar and giant deer which thrived there. By the age of twenty four, Cadwal had bore her a son, who was named Rhaedr Alun Map Cadwal. Two years later, came their first daughter, Gwynhwyfar Don, for she, like her mother, spent her time caring for the Earth, and celebrating the festivals of those Gods which dwelt therein.