

# A Pronunciation Guide to the Angelical Language of Dr. John Dee

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Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass, or a tinkling cymbal. [-1 Corinthians 13:1]

During the reign of Queen Elizabeth I, scholar and mystic Dr. Johanna Dee (Elizabeth's personal astrologer) performed a series of angelic evocations. As stated in his journals, it was his desire to extend his education beyond the realm of human knowledge- most of which he had already mastered. Therefore, like the prophets of Biblical times, Dee sought direct communication with God and His Angels.

To this end, Dee employed the talents of the medium Sir Edward Talbot (later known as Edward Kelley). Together, the men performed evocations of angelic Intelligences such as Annael (Archangel of Venus), Michael, Gabriel, Raphael and Uriel. Under the tutelage of these Archangels, the men were introduced to a host of previously unknown Angels, along with a detailed system of magick and invocations written in the Tongue of the Angels itself.

Dee's Angelical Language- often known by the misnomer "Enochian"- has since had a profound effect upon Western esotericism. The Angels first recorded in Dee's journals have been contacted by countless mystics over the last four hundred years. The Angelical invocations have been adopted into many different magickal systems- from those employed by the Golden Dawn and Thelema all the way to the corrupted and bastardized versions found in LeVay's *Satanic Bible*.

As you are reading this essay, I suspect you have already encountered the Angelical Tongue. Perhaps you just want to know more about it, or perhaps (as I hope) you want to learn how to use it. I have covered every aspect of the language in my upcoming work *The Angelical Language: Vols I and II*, as well as *A Course in the Tongue of Angels*. ( <http://kheph777.tripod.com/indexangelical.html> ) This essay is a great companion to either of them, as we will here focus exclusively upon the proper pronunciations of Angelical words.

## Dee's Pronunciation Notes

Dee provided phonetic notations with nearly every word of the Angelical Callings. However, far from aiding students with Angelical pronunciation, these notations have been a further source of confusion. Modern students have little acquaintance with the early-Modern (or Elizabethan) English

spoken fluently by both Dee and Kelley. Therefore, looking at Dee's pronunciation notes can be as confusing as trying to read a copy of the King James' Bible or Shakespeare's plays as printed in the 17th century.

As a result, many scholars and occultists have ignored or misinterpreted Dee's notations. (I once read a theory that the notes were actually *alternate spellings* for the primary words!) Each individual or group that has adopted the Angelical Callings into their magickal systems has developed their own specialized methods of pronunciation. Perhaps the most famous example is the Order of the Golden Dawn, which applied Hebrew rules for vowel-sounds whenever the words contained groupings of consonants. Since then, others have attempted to create pronunciation keys closer to what Dee may have intended (see Laycock's *Complete Enochian Dictionary* and Christeos Pir's *An Essay on Enochian Pronunciation*), but these scholars have also passed over Dee's phonetic notations in silence.

Because so many alternatives have evolved for vocalizing the Angelical Callings, a myth has arisen that suggests the Angelical words do not have "true" pronunciations at all. Many modern students are unaware of Dee's phonetic notes - which, upon inspection, indicate that Dee heard specific words and attempted to record how they sounded.

My intent over the past decade has been to decipher Dee's phonetic notations. In *The Angelical Language*, I discuss the intricacies of early-Modern English- along with Middle English- and their relationship to Dee's Angelical words and phonetic notes. In this essay, I will focus upon the result of that work and the rules I have discovered for Angelical pronunciation. Of course, I don't claim my pronunciations are ultimately correct or set in stone. (Early-Modern English was a transitional language between Middle and Modern English, and there were various regional dialects on top of that!) However, I firmly believe that my pronunciations are the first in history to follow the proper principals (according to Dee's own notes), and are close to what Dee and Kelley likely heard.

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Looking in Dee's journal entitled *A True and Faithful Relation...*, I find that his notations seem to be rather haphazard for the first two Callings, but he settles into a fairly standard format by the end of Call Two. My analysis of this format has led me to the following observations:

- 1) Dee generally divided his phonetic notes by placing spaces between the syllables.
- 2) A letter that stands alone in a syllable takes its long sound. For instance, an "A" standing

alone will sound like "ay", an "L" standing alone will sound like "el", etc. Otherwise:

3) vowels take their long or short sounds depending on their position within a syllable. If it appears at the end of the syllable, it usually takes the long sound. If it appears in the middle of a syllable (i.e.- it is directly followed by a consonant) it will most often take the short sound.

Finally:

4) the general rules of early-modern English apply overall, though there are some Middle English inclusions as well.

I have arrived at the above observations primarily with the aid of marginal notations left by Dee along with his phonetic notes. These extra notes often gave examples of other words that rhymed with a given Angelical word or syllable. He also used several useful phonetic notations in the *48 Claves Angelicae* which further backed up my research. (I have included all of these notations with the words in the *Angelical Lexicon*.)

Let's look at an example or two: The word *Abaivonin* (Stooping Dragons) is given the following phonetic notation in Dee's journal:

A ba í vo nin

This indicates five distinct syllables- with an accent mark over the "I" in the third syllable. By the rules I described above, this note indicates all of the vowels are long, except for the last "I." Taking it step by step: the first "A" is shown standing alone, the second "A" and the "O" fall at the end of their syllables. Meanwhile, the "I" in the final syllable is short because it is followed by the consonant "N."

Here is another example: The word *Fetharzi* (Visit in Peace) is given the following phonetic notation by Dee:

Feth ár zi

Here we have three syllables, with an accent over the "A" in the second syllable. In this case, the first two vowels ("E" and "A") are both short- because each is followed by a consonant in its syllable. Only the last vowel ("I") falls at the end of its syllable- where it likely takes its long sound.

Based upon these principles, I have created a new pronunciation key for Dee's Angelical language (-see below). It is intended to be simple to learn and intuitive to the modern English speaker. I will use this key throughout my writings and discussions about Angelical pronunciation:

## Phonetic Angelical Pronunciation Key

You may notice that this key is very different from previous keys to “Enochian pronunciation.” Such keys usually focus upon the likely pronunciations of the *letters* of the Angelical alphabet, rather than upon the phonetic elements (syllables) that actually make up the words. The following pronunciation key corrects this problem.

### Vowels

Short vowels are mostly represented by single letters, while I have extended the long vowels to two letters:

<u>Phonetic Sound</u>	-	<u>Notation</u>
A –long ( <i>cake, day</i> )	-	ay
A –short ( <i>bat, cat</i> )	-	a
E –long ( <i>beet, seat</i> )	-	ee
E –short ( <i>bed, wed</i> )	-	e
I –long ( <i>bite, kite</i> )	-	ii
I –short ( <i>bit, sit</i> )	-	i
O –long ( <i>boat, slope</i> )	-	oh
O –short ( <i>bot, stop, father</i> )	-	o, ah
U –long ( <i>boot, blue</i> )	-	oo
U –short ( <i>but, cup</i> )	-	u

**Note:** There are some cases where an “A” falls at the end of a word. I feel this likely indicates something between a long and short "A"- or a *schwa*. In such cases, I have simply left a single “a” in my pronunciation. It can be treated as a short “A”, but it is more akin to a *schwa* sound. (I assume Dee, had he intended the long "A" sound, would have ended the words with "AY" or "EH".) For example, the word Amma (Cursed) likely ends with a sound somewhere between the long and short "A" (*schwa*)- “am-a”.

## Consonants

If consonants are written together (as in: br, cr, gr, st, th, tr), simply pronounce the combined sound as you would in present day English (break, crate, grab, start, etc...). Otherwise, standard consonant sounds are indicated by the following:

<u>Phonetic Sound</u>	-	<u>Notation</u>
B ( <i>branch, blurb</i> )	-	b
D ( <i>dog, during</i> )	-	d
F ( <i>far, fork</i> )	-	f
G ( <i>gap, gourd</i> )	-	g
H ( <i>half, heavy</i> )	-	h
J ( <i>jump, giant, bludgeon</i> )	-	j
K ( <i>kind, can</i> )	-	k
L ( <i>large, loud</i> )	-	l
M ( <i>many, move</i> )	-	m
N ( <i>north, never</i> )	-	n
P ( <i>pace, pardon</i> )	-	p
R ( <i>rain, banner</i> )	-	r, er
S ( <i>serve, circle</i> )	-	s
T ( <i>test, tax</i> )	-	t
W ( <i>water, wind</i> )	-	w
X ( <i>exit, except</i> )	-	ks
Y ( <i>yellow, your</i> )	-	y
Z ( <i>zoom, zebra</i> )	-	z

## “Long Consonants”

There are many cases where Dee indicated a consonant standing alone in a syllable. At these times, the letter does not make its usual consonant sound. Instead, the syllable is pronounced the same as the English name of the consonant. I have dubbed these “long consonants”, and I represent their sounds as follows:

<u>Phonetic Sound</u>	-	<u>Notation</u>
D	-	dee
F	-	ef
G	-	jee
J	-	jay
L	-	el
M	-	em
N	-	en
P	-	pee
Q	-	kwah (-archaic today, but common in Dee's time.)
R	-	ur (-Dee was instructed by the Angels on this sound.)
S	-	es
T	-	tee
Y	-	wii (-rhymes with "why?")
Z	-	zohd, zed (-archaic today, but common in Dee's time.)

## Diphthongs

The Diphthongs are fairly standard to modern English:

<u>Phonetic Sound</u>	-	<u>Notation</u>
Qu ( <i>queen, quick</i> )	-	kw
Ou, Ow ( <i>out, town</i> )	-	ow
Oi, Oy ( <i>oil, boy</i> )	-	oy
Sh ( <i>shine, wish</i> )	-	sh
Ch ( <i>church, witch</i> )	-	ch
Ch ( <i>ache, chrome</i> )	-	kh
Ph ( <i>phone, philosophy</i> )	-	f
Th ( <i>that, whither, thorn</i> )	-	th

## Accented Syllables

I have indicated accents in my pronunciations by writing the related syllable in ALL CAPS. Dee did not record accents for all of the Angelical words. Yet, many of the unaccented words are closely related to accented versions, so we can make educated guesses. I have included these speculative accents where I could. In cases where no clues at all were left by Dee, I have avoided making uneducated guesses. Plus, only in rare cases have I adopted an accent from an uncompounded word into a compounded word, or vice versa. Compounding often changes the pronunciation of the word drastically – and Dee's notes indicate this includes accented syllables as well.

Let's take a look at a few examples of my pronunciations in use. Keep in mind the four observations I made about Dee's notes:

<u>Angelical Word</u>	<u>Dee's Phonetic Notation</u>	<u>My Pronunciation Key</u>
Maasi	Ma a si	(may-ay-sii)
Sobhaath	Sob há ath	(sob-HAY-ath)
Vohim	Vóh im	(VOH-im)
Odmiam	Od mí am	(ohd-MII-am)

## Dee's Phonetic Glosses

Dee's phonetic notations are only half of the story. A deeper understanding of Angelical pronunciation can be gained by examining the words themselves. It is vital to remember that Dee did not record the Calls in Angelical characters. Kelley spoke the language fluently while in his trance-state, and Dee merely wrote what he heard with English letters. I have no doubt that many of the words recorded by Dee are exact in their Angelical spelling- meaning we could take the English letters and transliterate them directly into Angelical. However, there are many examples of words that have apparent “phonetic glosses.” This is what I call spelling “peculiarities” that appear in different instances of the same word- which are apparently intended to give us pronunciation cues.

Take, for example, the word *Crip* (But), which appears without the “I” in the compound *Crpl* (But One). Therefore, the “I” should not likely represent an Angelical character in this word- leaving only “*Crp*” (But). The shortest and most “radical” version of the word should be the “correct” spelling. What we have in *Crip* is a phonetic gloss- letting us know that “*Crp*” is pronounced “krip” rather than “kurp”



There is also the element “*Purg*” (Flames) - appearing in such words as *Ialpurg* (Burning Flames) and *Malpurg* (Fiery Darts). Yet, these same words appear elsewhere as *Ialprg* (Burning Flame) and *Malprg* (Through-thrusting Fire). Therefore, “Prg” and “Purg” are likely the same word with the same Angelical spelling. The extra “U” is merely a phonetic gloss, telling us where to place the vowel sound. Elsewhere, we can even see the word *Prge* (Fire)- yet another phonetic gloss, adding the “E” to tell us the “G” is a soft “juh” sound. All of these clues suggest the true pronunciation of the Angelical word “*Prg*” is identical to our word “Purge.” However, the word is probably spelled “*Prg*.”

Compounds are not the only places we can look for phonetic glosses. Several words that stand alone in the Keys appear more than once with different spellings. For example, consider the word *Abramig* (Prepared). This word appears only once in this form. Meanwhile, it appears in three other places in the Keys in the form of *Abramg*- twice standing alone and once in a compound. Therefore, we might suspect that *Abramg* is the radical spelling of this word. The extra “I” in *Abramig* merely tells us where to place the vowel sound (“ay-bray-mig” rather than “ay-bram-jee”).

Another good example is the word *NA* – which appears as a name of God in the *Five Books of Mystery* (the first set of Dee's angelic journals) and the *Book of Loagaeth* (a mostly-untranslated book written entirely in Angelical). We might assume this word is pronounced “nah” or “nay.” However, in the Keys we can find the same word written phonetically as *Enay* (Lord). Thus, we know the proper pronunciation of *NA* is “en-ay,” and it should be spelled with only two letters.

As further examples, we can compare the following words, as they appear in Dee's records:

<i>F</i> (Visit)	-	<i>Ef</i> (Visit)
<i>L</i> (First)	-	<i>El</i> (First)
<i>S</i> (Fourth)	-	“ <i>Es</i> ” (Fourth)

The added “E” in each case is apparently a phonetic gloss- once again showing us where to place the vowel sound in the pronunciation of the words.

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Further phonetic glosses seem to be associated with Angelical diphthongs- though the subject is fairly uncertain. In ancient languages, diphthongs are usually indicated by a single letter. For example, the Hebrew letter *Peh* represents the sounds of both “P” and “Ph.” The letter *Tau* represents both “T” and “Th” in the same language. Likewise, there are several examples of this in Angelical:

"Q" = "Qu" - *Cnoqod* (see-noh-kwod) - (Compare to *Cnoquod*)  
 "P" = "Ph" - *Cormp* (kormf) - (Compare to *Cormf*)  
 "S" = "Sh" - *Lonsa* (lon-sha) - (Compare to *Lansh*)  
 "P" = "Ph" - *Noncp* (non-sef) - (Compare to *Noncf*)  
 "P" = "Ph" - *Sapa* (say-fa)  
 "C" = "Ch" - *Telocvovim* (tee-loch-voh-vee-im) - (Compare to *Teloch*)  
 "P" = "Ph" - "*Vonpo*" (von-foh) - (Compare to *Vonpho*)

The above is fairly convincing evidence that Angelical diphthongs are indeed represented by single letters. That would mean the secondary letters in these diphthongs (the "h" in "Ph" and "Ch"; the "u" in "Qu", etc) are merely phonetic glosses when the words are spelled in English transliteration, and should not be included when the words are spelled in Angelical characters.

However, there also exist *counter*-examples in Dee's journals. The very first word of the Holy Book of *Loagaeth* (Table One, Side A) was originally recorded by Dee as "*Zuresk*." Later, Raphael corrected this by telling Dee the word must contain seven letters- *Zuresch*. (The "Ch" taking its hard sound, as in our words "ache" or "chrome.") Because of this correction, we know the "Ch" diphthong is- in this case- actually written with two letters instead of just one.

If we continue to look through the first few lines of *Loagaeth* (which Raphael spelled out in Angelical character by character), we find several further examples of two-letter diphthongs as well.

Another good counter-example is the word *Hoath* (hohth) at the end of the First Angelical Calling. At that point, the Angel Nalvage was still transmitting the words letter by letter. There, we can see undeniably, Nalvage transmitted both a "T" and an "H" for *Hoath*. Therefore, once again, we can see an Angelical diphthong represented with two letters as in modern English.

Thus, we are left with several examples of one-letter diphthongs and several examples of two-letter diphthongs. That leaves us with a large number of two-letter diphthongs in Dee's records that give no clue to their proper Angelical-character spelling. Was Dee writing these words in transliteration (letter for letter) or phonetically? Where no such clues exist, I tend to spell the words in Angelical characters just as Dee recorded them in English. Yet, there remains some room for debate on the issue.

## Angelical Phonology

At last, we reach our final destination. In this section, I will outline all of the rules I have identified concerning Angelical pronunciation. Each rule is illustrated with several examples- first showing the Angelical word (as Dee recorded it), followed by my pronunciation key in parentheses.

### Vowels

Pronouncing the vowels in the Angelical tongue does not present much of a problem. A vowel will usually take its short sound when followed by a consonant in the same syllable (Remember Dee's phonetic notes usually divide the words by syllables, thus indicating to which consonant- if any- each vowel is attached.):

*Lap* (lap)

*Iad* (yad)

*Malpurg* (mal-purj)

*Manin* (man-in)

*Panpir* (pan-per)

*Zir* (zer)

However, when a vowel is attached to the *preceding* consonant (i.e.- it stands at the end of its syllable), or when it stands alone in a syllable, it takes its long sound.

*Momao* (MOH-may-oh)

*Napeai* (nay-pee-ay)

*Paradial* (pay-ray-DII-al)

### Consonants

Of course, it is the consonants that cause most students to stumble with Angelical pronunciation. While they generally make the sounds we are familiar with, there are several words that contain peculiar groupings of consonants that make little or no sense to modern English readers. There are certain grammatical rules one must learn to make sense of it all.

When two consonants are placed together, they can:

1) Make a diphthong as they would in present-day English (Ph, Ch, Th, Qu, etc):

The "Ph" in *Dorpha* (dor-fa)

The "Th" in *Ethamz* (ee-THAM-zohd)

The "Ch" in *Chis* (kiis)

The "Ch" in *Teloch* (tee-LOCH)

The "Qu" in *Norquasahi* (nor-kway-SAY-hii)

2) Or they can make a new consonant sound as they would in present-day English (Gr, Tr, Gn, etc):

The "Gr" in *Grosb* (grozb)

The "Tr" in *Trian* (TRII-an)

The "Gn" in *Gnay* (nay)

3) However, if neither of the above apply then the “peculiar” consonant letter is pronounced as a syllable unto itself, after the manner of Middle English. By “peculiar”, I mean the consonant in the cluster that stands as the “odd man out.” For instance, in the cluster “GSP” we find that the letters “SP” naturally form a sound together (as in spot or speak). Meanwhile, the letters “GS” do not make a natural sound. Therefore, that “G” is the peculiar one in the group- and it is pronounced by itself, in its own syllable. Here are some examples in Angelical:

The "P" in *Nazpsad* (nayz-pee-sad)

The "M" in *Farzm* (farz-em)

The "Z" in *Zchis* (zohd-kiis)

In Angelical, a letter standing alone in a syllable is not pronounced phonetically. To continue our above "GSP" example, the “G” would take neither its hard sound (“guh”- as in game or good) or its soft sound (“juh”- as in giant or huge). Instead, one would actually pronounce the letter’s *name* (sounding like “jee”).

Let’s take a look at some further examples in Angelical. In each case, the peculiar consonant stands alone as its own syllable:

*Mapm* (map-em). The final letters “PM” do not make a natural sound together. Therefore, the "M" is pronounced alone as “em.”

*Lring* (el-ring). The initial letters “LR” do not combine naturally, so the "L" is pronounced by itself as “el.”

*Zlida* (zohd-lii-da). The initial letters “ZL” do not combine, therefore the "Z" is pronounced as “zohd.”

I admit it seems odd that Angelical consonants should sound like the *names* of English letters. (After all, they have their own Angelical names!) However, notice that long vowels also sound like their English names (long “A” = “ay”, long “E” = “ee”, long “O” = “oh”, etc)- and remember that any Angelical vowel that stands alone in a syllable takes the long sound. It would appear, then, that the same principal is applied to Angelical consonants when they stand alone. That is to say, Angelical recognizes “long consonants.” Just as a long *Un* (A) sounds like “ay”, so a long (or extended) *Tal* (M) sounds like “em.”

While we are still on the subject of “long consonants”, I should mention that the letter *Ceph* (Z) sometimes takes its long sound ("zohd") for no apparent reason. For example, the Angel Nalvage informed Dee and Kelley that the word *Moz* could be pronounced “moz” or “moz-ohd.” The shorter pronunciation indicates “Joy”, while the pronunciation with the extended “Z” (“zohd”) indicates “Joy of God.”

As we can see, there is no grammatical reason why the “Z” in *Moz* should be extended. The same is true for the word *Zacar* (zay-kayr) - which appears in the 48 Keys several times with the extended “Z” (zohd-ay-kayr). My best guess is that this is not based upon a grammatical rule at all. Perhaps, instead, it is merely a poetic (or lyrical) gloss- after the manner in which a singer will elongate or add syllables to a word to fill metre or emphasize emotion. This is suggested by the difference between “moz” as “Joy” and “moz-ohd” as “Joy of God.”

## Special Cases

Another quirk of the letter *Ceph* (Z), is that it is sometimes interchangeable with *Pal* (X). This is perhaps because “Z” was somewhat new in the Elizabethan era, and “X” more usually served for the “Z” sound (as in xenophile or xylophone). We see evidence of this in the *Book of Loagaeth*, where the Angelical letter-name *DruX* (N) is given the alternate spelling of *Druz* in the margin.

The letter *Don* (R) is another Angelical character of interest. When the letter “R” becomes the peculiar consonant in a cluster, it is neither pronounced “ar” (the long consonant sound) nor given its own syllable. Instead, it is merely pronounced “ur” (as in our words turn or spur)- so that it combines with the consonant before it. For example:

*Prdzar* (purd-zar)

*Prge* (purj)

*Dialprt* (dii-al-purt)

There is one final special case I want to record here. In his journals, Dee established that the word *Baltle* was pronounced “bal-tayl” (rhyming with ball - tail). I found the pronunciation of the three-consonant cluster in the second syllable- “TLE”- very odd. I decided to investigate further by searching for other words ending in “LE”, and found the following words:

*Bagle* (BAY-gayl)

*Cicle* (sii-kayl)

Dee’s notes on these words are less than helpful, but I find it likely that each of these words should end with the sound of “ayl” (as in our words pale or tail). In fact, I suspect that any time we see “LE” as the final two letters of a three-consonant cluster, they will have the “ayl” sound.

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This brings my essay on Angelical pronunciation to a close. As an appendix to this essay, I am adding an excerpt from my *An Angelical Psalter*. The full version (found in *The Angelical Language: Vol. I*) contains the text of all 48 Angelical Callings- fully corrected according to Dee's journals and personal grimoire. It also includes several further Angelical phrases, prayers and callings found throughout Dee's journals. My pronunciation key has been used throughout the text to illustrate the words phonetically. In the excerpt included here, I have provided the first two Calls as an illustration for this essay.

## Excerpts From *An Angelical Psalter*

The *Angelical Psalter* is intended mainly for practical use of the Calls, so that one can recite them as proper invocations. Each Calling is presented in two columns: The first, or left-hand, column contains the English translation. It is divided and formatted so as to line up with the Angelical on the right. I have fully modernized the punctuation.

The second, or right hand column contains the Angelical version of the Calling- or "Key". This column is complete with phonetic pronunciations. Angelical words, as Dee recorded them, are in regular type. My phonetic pronunciation notes are in *italics* underneath. Note that I have used the same punctuation throughout this column as you see on the left-hand side. This punctuation makes the Callings far easier to recite with proper inflection and tone.

In this excerpt, I have included the first two Angelical Calls, which invoke the "Kings and Ministers of Government"- the angelic directors of natural and human events.

<b><i>Call in English:</i></b>	<b><i>Angelical Key</i></b>
<p>Call One:</p> <p>"I reign over you," sayeth the God of Justice, "in power exalted above the firmaments of wrath: in whose hands the Sun is as a sword, and the Moon a through-thrusting fire: Which measureth your garments in the midst of my vestures and trussed you together as the palms of my hands. Whose seats</p>	<p>"Ol sonf vorsg," goho Iad Balt, "lansh <i>"ohl sonv vorzh," goh-HOH yad balt, "lonsh calz vonpho: Sobra z-ol ror i ta kalz von-foh. SOB-ray zohd-OL ror ii tay nazpsad, graa ta malprg; Ds nayz-pee-sad, gray tay mal-purj: dee-es holq qaa nothoa zimz, od HOL-kwah kwah-AY-ay noth-OH-a zimz, ohd commah ta nobloh zien. Soba thil KOM-ah tay noh-bloh zeen. SOH-bay thil</i></p>



I garnished with the fire of  
gathering, and beautified your garments

gnonp prge aldi ds urbs oboleh  
*non-pee purj AL-dii dee-es yurbs OB-oh-lay*

with admiration. To whom I made a  
law to govern the Holy Ones,

grsam. Casarm ohorela caba pir,  
*gur-sam. kay-SARM oh-hor-EL-a ka-BA per,*

and delivered you a rod (with) the  
ark of knowledge. Moreover,

ds zonrensg cab erm iadnah. Pilah,  
*dee-es zon-renj kab erm yad-nah. pee-ii-lah,*

you lifted up your voices and swore  
obedience and faith to Him

farzm znrza adna gono iadpil  
*farz-em snur-za ad-nah gon-oh ii-AD-pil*

that liveth and triumpheth; whose  
beginning is not, nor end cannot be;

ds hom toh; soba ipam, ul ipamis;  
*dee-es hom toh: SOH-bay ip-am, yewl ip-am-is;*

which shineth as a flame in the  
midst of your palace,

ds lohoho vep zomdux poamal,  
*dee-es LOH-hoh-loh vep zom-dooks poh-mal,*

and reigneth amongst you as the  
balance of righteousness and

od bogpa aai ta piap baltle od  
*ohd bog-pa ay-AY-ii tay pii-ap bal-tayl ohd*

truth (truth).” Move, therefore, and

vaoan (vooan).” Zacar, ca, od  
*vay-oh-AN (voo-AN).” ZAY-kayr, see-ay, ohd*

show yourselves. Open the mysteries of  
your creation. Be friendly unto me.

zamran. Odo cicle qaa. Zorge.  
*zam-ran. od-oh sii-kayl kwah-AY-ay. zorj.*

For, I am a servant of the same your  
God; the true worshiper of the Highest.

Lap, zirdo noco mad; hoath Iaida.  
*lap, zir-DOH NOH-kwoh mad; hohth jay-II-da.*

Call Two:

Can the wings of the winds  
understand your voices of wonder,

O you the Second of the First, whom the  
burning flames have framed within

the depths of my jaws; whom I  
have prepared as

cups for a wedding, or as the  
flowers

in their beauty for the chamber of  
righteousness. Stronger are your feet than  
the barren stone,

and mightier are your voices than  
the manifold winds. For,

you are become a building such as  
is not but in the mind of

the All Powerful. "Arise," sayeth  
the First. Move

therefore unto His servants. Show  
yourselves in power

and make me a strong seething.  
For, I am of Him that liveth forever.

Adgt upaah zong om faaip sald,  
*ajt yew-pay-ah zong om fay-AY-ip sald,*

viiv L, sobam ialpurg izazaz  
*vii-iv el, SOH-bam YAL-purj ii-zay-zaz*

piadph; casarma abramg ta  
*pai-AD-ef; kay-SAR-ma ay-BRAY-mig tay*

talho paraclea, qta lorslq  
*tal-ho par-AK-lee-da, kwah-tay lors-el-kwah*

turbs ooge baltoh. Givi chis lUSD orri,  
*turbs oh-oj bal-toh. jiv-ii kiis lus-dee or-ii,*

od micalp chis bia ozongon. Lap,  
*ohd mii-KALP kiis bii-a OH-zohn-gon. lap,*

noan trof cors tage oq manin  
*noh-AN trof kors tayj oh-kwah man-in*

Iaidon. "Torzu," gohel. Zacar  
*jay-II-don. "tor-ZOO," GOH-hel, ZAY-kayr*

ca cnoqod. Zamran micalzo,  
*see-ay see-NOH-kwod. zam-ran mii-KAYL-zoh,*

od ozazm urelp. Lap, zir Ioiad.  
*ohd oz-az-em yer-elp. lap, zer joh-JAD*

*Zorge,*

Aaron Leitch

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For further information:

<http://kheph777.tripod.com/indexangelical.html>

If you have questions, please post them to:

[http://groups.yahoo.com/group/angelical\\_linguistics/](http://groups.yahoo.com/group/angelical_linguistics/)

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